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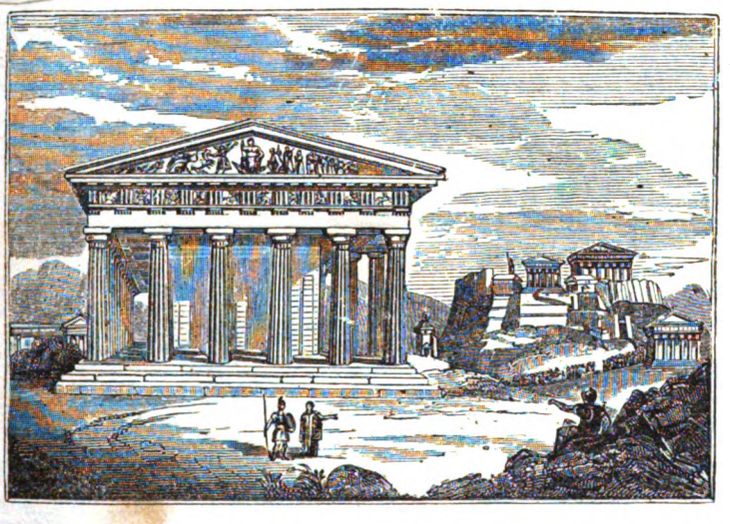
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INDEX OF CONTENTS

TO THE VOLUME FOR 1843.

[☞ The *Original Papers* are distinguished either by Italics, or a different type from the body of the Index.]

Abbott's Journey from Heraut to Khiva, 661
Adam Brown, the Merchant, 36
Addison, Life of, by Lucy Aikin, 477, 505
Ælfric, Homilies of, trans. by Thorpe, 651
Aeronaut Steam-Engine (with two Illustrations), 339
Aeronautics, by V. W., 391; *Mason's Model*, 1072
Affghanistan, by Lady Sale, 331, 408
————, Scenes in, by Taylor, 708
————, War in, History of, by Nash, 708
Age of Great Cities, by Vaughan, 53
Aiken on Great Britain and United States, 734
Aikin's Life of Addison, 477, 505
Ainsworth's Christian Aborigines of Turkey, 712
Ainsworth's Windsor Castle, 609
Alder's Wesleyan Missions, 109
Alexander's Anglo-Catholicism not Apostolical, 749
Alexander's Letters on Slave-Trade, 505
Algernon Sidney on Art-Unions [see Art-Unions], 507
Allen's Diary of March through Sinde, 919
ALMANACS, &c.:—1843: Punch's Pocket—Naturalist's Pocket—Victoria, 14—1844: Punch's Pocket, &c., 981; Almanacs, 1046, 1070, 1090, 1107, 1161; Companion to Almanac, 1133
Alps of Savoy, Forbes's Travels, 666, 693
Amari's War of Sicilian Vespers, 647
America, Ancient, Jones's Hist. of, 607
————, North, Discoveries by Simpson, 725
————, Religion in, by Baird, 1001
————, South, by J. P. and W. P. Robertson, 254
American Book Circular, 307; *Letter from the Editor of the Foreign Quarterly Review*, 396; Rejoinder, 422
———— Criminal Trials, by Chandler, 231
Amnesty, The, by Ellerman, 734
Angling, *Enjoyment of*, by Phillips, 712
Anglo-Catholicism, by Alexander, 749
Animalcules, Pritchard's, 284
Annette Gervais, 630
ANNUALS:—1843: Christian Souvenir, 61—1844; Gift, 941. Recreation, 981. Forget-Me-Not, 1007. Book of Beauty, 1035. Keepsake, 1036. Picturesque Annual, 1044. Victoria, 1090. Prism of Imagination, 1090
Annual Biography for 1842, by Dodd, 630
Annuities and Reversionary Payments, by Jones, 284
Antarctic Expedition, 163, 212, 264, 820
Anti-Duel, by Dunlop, 606
Antiquities, Gallery of: Egyptian Art, 962
————, Roman, by Henslow, 1069
Arabella Stuart, by G. P. R. James, 1159
Archæological Magazine, by Sealy, 548
Archer's Rachel of Padanaram, 943
Architecture: *Prof. Cockerell's Lectures*, 17, 37, 61, 86, 134, 158, 185; Principles of Gothic Ecclesiastical, by Bloxam, 86; *Modern Russian, New Winter Palace*, 111; Anglican Church, by Barr, 211; Lady Mary Fox's Country House, 479; Barrington's Chronological Chart, 509; Christian, Pugin's Apology, 643; *On the Determination of the Style of Ecclesiastical (with diagram), Letter from Mr. Wightwick*, 696; Aunt Elinor's Lectures on, 791; Lecture on Church, by Prof. Kugler, 860; Symbolism of Churches from Durandus, by Neale and Webb, 896; Quarterly Papers on, 1021; English Churches, Remarks on, by Markland, 1068; Gailhabaud's Ancient and Modern, 740, 985, 1139; Architectura Canonica, 1154
Arithmetic and Examples, by Foster, 61
Aristotle, Poetics of, by F. von Raumer, 259
Arnold's Modern History, 1125
———— History of Rome, 1125
Artist's and Amateur's Magazine, by Rippingille, 629
Artists, Public Gallery for Works of Living, 390, 440
Art-Unions and Little-Goes—Mrs. Parkes' Reply to Mr. Moon's Letter, 16, 39, 40, 63, 92, 166; Comments on Polytechnic Union and "Little-Goes"—*Mrs. Parkes' Reply to Mr. Lloyd's Letter*, 113 [see also p. 117], *Lotteries, &c.*, 166, 196; *Letter from Mr. Lloyd*, 196; *Serj. Talfourd's Opinion on the Illegality of Art-Unions, with Comments*, 218; *Mr. Kelly's Opinion*, 264; *Lotteries, &c.*, 293; *Art-Union Premium to Mr. Selous*, 341; *Lotteries and Little-Goes Distributions*, 347; Lotteries, &c., 372; Distribution of Prizes of London Art-Union, 418; Exhibition of Prize Pictures, 757; Progress of Lotteries, 422; More Lotteries, 470; Lotteries—*Hereford Art-Union*, 494; Algernon Sidney's Letter, 507; Derby "Sweeps," 534; Progress of Lotteries, 574, 614, 638, 654; *Polytechnic Union*, 654; Progress of Lotteries, 700, 718, 758, 795, 909, 1137
Asher's Scriptores Rerum Germanicarum, 754
Astronomical Society, Memoirs of, 430
Attaché, The, 622, 648
Attica and Athens, from Müller, by Lochkart, 29
Aunt Martha, 793
Aurora Borealis, Letter from Sir J. Herschel, 465
Austria, by Kohl, 789, 840
———— Medical Institutions, by Wilde, 563
Australia and the East, by Hood, 843
Australian Colonies, by Backhouse, 303
Baby Linen, Lady's Hand-Book of, 149
Baby's Wardrobe, The, 149
Backhouse's Visit to Australian Colonies, 303
Baillie's Letters, ed. by Laing, 626
Bainbridge's Rose of Woodlee, 629
Baird's Religion in America, 1001
Bandinel's Hist. of Slavery, 505
Banker's Wife, by Mrs. Gore, 900
Barham's Life of Reuchlin, 569
Barham's Moscow, 901
Baroness, The, 548
Baronetage, by Broun, 406
Barr's Anglican Church Architecture, 211
Barry's Advantages of Feudal System, 944
Battel and its Abbey, 1070
Baynes's Ramble in the East, 283
Beamish on Cold-Water Cure, 509
Bearn and Basque Country, by Mazure, 101
——, Poetry of, by Vignancour, 8
Beauty and Expression, Prof. Green's Lect., 1108, 1134
Becker's Omnigraph Atlas of Modern Geography, 669
Bedford, Fourth Duke of, Correspondence of, 729
Beechey's Voyage to North Pole, 327, 361
Belcher's Voyage round the World, 173
Belle of the Family, 943
Bell's Chronological Tables of Universal History, 86
Bell's Hist. of British Pharmacy, 735
Ben Bradshawe, 629
Benjamin's Poetry, a Satire, 670
Bennock's Storm, 695
Bentham's Works, Burton's Introduction to, 569
Bible, The Imperial Family, 695
Birds, British, Hist. of, by Yarrell, 900
Birk's First Elements of Sacred Prophecy, 962
Björnstjerna's Theogony of Hindús, 1069
Blackie on Stead's Wood Pavement, 1070
Blackie's Plea for Liberation, 1008
Black's Juvenile Poems, 1160
Blessington's (Lady) Meredith, 650
Blind, Hughes's Embossed Alphabet, 712
Bloom's Notices of Castle Acre, 751
Bloxam's Gothic Ecclesiastical Architecture, 86
Bolingbroke, Works of, 363
Borgia, by Worley, 177
Borrow's Zincali, 333
Bosanquet's Essays on Evil, 812
Botany, Forbes's Inaugural Lecture on, 609
Botta [see Nineveh].
Bowen's Critical Essays, 34
Bowring's Church of the Saviour, 61
Boyd's Hist. of Literature, 708
Bradley's Stenography, 981
Bremer's (Frederika), A Diary, 1087
———— ————, The H—— Family, 1022
———— ————, President's Daughters, 816
———— ———— Strife and Peace, 934
———— ————, The Home, 47
British Museum, [see Museum].
Brooks on Improvement of Rivers, 897
Brothers, The, 1160
Brougham's Historical Sketches, 977, 1002, 1023
Broun's Baronetage, 406
Brown's Fossil Conchology, 901
Browne's Norwood Schools, 485
Browning's Dramatic Lyrics, 385
———— Return of the Druses, 603
Buller's Emigrant's Hand-Book of Facts, 630
Bulwer's (Sir E.) Last of the Barons, 205
Burgess's Diseases of Skin, 364
Burge's Temple Church, 301 [see also Temple].
Burgomaster of Berlin, 959
Burgraves, The, by Victor Hugo, 459
Burke's Days in the East, 334
Burke's Law of Copyright, 383
Burnet's Discourses of Reynolds, 747, 768
Burns and Clarinda, Correspondence of, 1102
Burns's Plays and Fugitive Poems, 770
Bush's Memoirs of Queens of France, 37
Business, Late Hours in, by King—Flower—Davies, Publications of Association, 1104
Busy-Body, The, 753
Bythell's Salopia, 235
Cabul, Military Operations at, by Eyre, 5, 35
Caister Castle, by Dawson Turner, 1158
Calabrella, Baroness, Prism of Thought, 329
———— ————, Prism of Imagination, 1090
Calabria and Sicily, by Strutt, 232
Caleb Stukely, 1090
Calculating, System of, by Mercator, 695
Calderon's (Mad.) Life in Mexico, 78, 106, 131, 153
Camden Society: Rutland Papers, 83; *Anniversary Meeting*, 441; Diary of Dr. Thomas Cartwright, 644; Contemporary Narrative of Proceedings against Alice Kyteler, 859; Letters of Eminent Literary Men, 875; Way's Promptorium Parvulorum, 981
Cameron's (Mrs.) Farmer's Daughter, 695
Cameron's Notabilities of Wakefield, 589
Campbell's Excursions in Ceylon, 813
Canada, Nova Scotia, &c., 793
Cant, 1133
Carlton's New Purchase, 695
Carlyle's Past and Present, 453, 480
Carpenter's Mechanical Philosophy, 604, 676
Carruthers' Highland Note-Book, 260
Carstairs' Penmanship, 695
Cartwright, Life and Inventions, 915, 935, 1064
Castell's Female Happiness, 981
Castleacre Priory and Castle, by Bloom, 751
Caswall on Mormons, 280
Caswall's Journal of Australian Squatter, 865
Catlow's Popular Conchology, 211
Cemeteries, Laying out, by Loudon, 567
Ceylon, Campbell's Excursions in, 813
Chandler's American Criminal Trials, 231
Change for American Notes, 645
Channing's Posthumous Letters, 505
Charles XII., 651
Charnock's Legendary Rhymes, 651
Charnwood Forest, by Potter, 34
Chatterton's (Lady) Pyrenees, 430
Chaucer, Works of, 712
Chemical Analysis, by Parnell, 308
Chemical Coloration, by Melloni, 385
Chemistry for Schools, by Lover, 735
———— made Easy, by Topham, 944
———— Organic, by Liebig, 14
Cheyne's Essays on Partial Derangement of Mind, 901
Child's Letters from New York, 880, 895
Children's Books, 259, 284, 548, 1140
Children's Employment Commission, 203, 228, 257
China—Protestant Mission, by Dr. Moseley, 37; Ten Thousand Things, by W. B. Langdon, 105; Rambles of Emperor Ching Tih, 429; Closing Events of Campaign in, by Loch, 605; Last Year in, 605
Christians, Eminent, Hone's, 509
Christian Mother, by Mary Milner, 61
Christmas Carol, 1127
Chronological Tables of Universal Hist., by Bell, 86
Church of Christ, by Stebbing, 14
Church of England, Moderation of, by Fuller, 943
Church, Hist. of, by Theodoretus, 943
Chuzzlewit, Martin, 209
Clarke's Love and Duty, 364
Clergy, Law's Address to, 669
Clulow's Polylogy, 329
Cockerell, Professor—*Lectures on Architecture*, 17, 37, 61, 86, 134, 158, 185
Cœur-de-Lion, Life of, by James, 503
Coins, Gold and Silver, by Eckfeldt and Du Bois, 544
Collins's Teacher's Companion, 86
Colonies, Tales of, 586
Colonial Library—Borrow's Bible in Spain, 901
Colonization and Colonies, by Merivale, 359
Cologne Cathedral, 191, 594, 698, 845, 907, 1049, 1113
Colton's Tecumseh, 818
Columbiad, by Ritchie, 735
Comet, the—Letter from R. H. Schomburgk, 529
Comic Nursery Tales—Sleeping Beauty, 259; Jack the Giant Killer, 284; Beauty and the Beast, 548 [see also Home Treasury].
Commerce, Waterston's Cyclopædia of, 630
Commissioner, The, 10
Commons, Hist. of House of, by Townsend, 405
Conchologia Systematica, by Reeve, 364
Conchology, Popular, by Catlow, 211
Concordance, Hebrew and English, of Old Test., 1008
Confectioner, The, 149
Conolly, [see Stoddart].
Consuelo, by George Sand, 766
Cook on Pulmonary Consumption, 260
Cooper's Wyandotté, 792
———— Ned Myers, 1039
Cooper (Sir Astley), Life of, by B. B. Cooper, 6, 30
Copyright Question—Designs, Copyright of, by Brace, 37. *New Act of Parliament—Literary Piracy*, 163. M. Poncelet's *Mécanique Industrielle*, 206. Literary Piracy, 314, [see also p. 307.] Treatise on Law of Copyright, by Burke, 333. *Literary Piracy*—Judgment against Clarke, 441. Extract from *Boston* (U.S.) *Advertiser*, 537. Messrs. Famar's Petition, 675. Copyright in Colonies, 795. Memorial of American Booksellers and Publishers, 963, 1010.
Cornish's Juryman's Legal Hand-Book, 710
Corporation of London, Municipal Reform, 918
Cortez, Despatches, trans. by Folsom, 836
Costello's Gabrielle, 454
Counting-House Manual, by Calculator, 695
Country-House, by Lady Mary Fox, 479
Cowper's Version of Odyssey, 793
Craig's Philosophy of Training, 793

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Cricket, Practical Hints on, 570
Criminal Jurisprudence, by Sampson, 253
Critical Essays, by Bowen, 34
Croly's Index to Tracts for the Times, 61
Croton Aqueduct, by J. B. Towers, 974; *Letter from Mr. Borrow, with Comments*, 1046
Cruden's Gravesend, 1149
Cunningham's Life of Wilkie, 357, 387, 411
Curling's Soldier of Fortune, 1133
Curwen's Journal and Letters, by Ward, 207
Customs, Old English Charities, &c., by Edwards, 155
Cyclopædia of Biblical Literature, by Kitto, 650
Cyclops of Euripides, 483
Czar, Empire of, by De Custine, 957
Daguerréotype, The [see Photography].
Daily Service, Order of, 651
Dalton's Brief Thoughts, 843
——— Jesuits, 569
Dante, 1132
Davidson's Travels in Upper India, 976
Davis's Facts relative to Houses of Parliament, 695
Davis's Fancies of a Dreamer, 364
Days and Nights of Salmon Fishing, by Scrope, 481
Day's Chronicles of Ierné, 109
Day-Dreams, by Capt. Knox, 437
Days' Excursions out of London—Stoke Pogeis—Burnham—Maidenhead, 715; *Malmesbury Abbey*, 736; *Panshanger*, 754; *Chiddingstone and Hever*, 819; *Winchester*, 882, 904
Days in the East, by Burke, 334
De Custine's Empire of the Czar, 957
Decoration: Essay on Pavements, 1011; *Owen Jones's Designs for Mosaic Pavements*, 1012; *Wilson's Observations*, 984; *House Painting*, 1074, 1114, 1162; *at Travellers' Club*, 737; *Pavements*, 266, 292
Dennie (Col.) Letters of, 703
Diary, by Bremer, 1087
Dickens's Christmas Carol, 1127
Dictionary of Arts, Sciences, and Manufactures, 770
——— Derivations, by Sullivan, 179
——— Greek and Roman Biography, 483
Dieffenbach's Travels in New Zealand, 125
Dirge of Westminster, 508
Distress of Nations, by Gray, 589
Dodd's Annual Biography for 1842, 630
Dodd's Church Hist. by Tierney, 735
Dodd's Days at the Factories, 670
Drama in Middle Ages, by Görres, 811, 842
Dramatic Lyrics, by Browning, 385
Dream of a Queen's Reign, 734
Dryade, The, Shipwreck of, 259
Duhring's Art of Living, 943
Dumas' Celebrated Crimes, 485
Dunlop's Anti-Duel, 606
Duvard's Poems, 670
Earl of Leicester, 1008
Earthquakes, 244, 268, 293, 369, 574, 677, 1028
East on Consumption and Apoplexy, 37
East, Visit to, by Formby, 629
Eaton's Josephine, 211
Eckfeldt and Du Bois, Manual of Coins, 544
Education: Teacher's Companion, by Collins, 86; Clauses in the Factory Bill, by Fox, 484; Browne's Norwood Schools, 485; Light and Life for the People, by Symons—Equity without Compromise, by Swaine—Calm Inquiry, by Lloyd—Judgment of Solomon, by Girdlestone, 589; Parent's High Commission—Evans's Class Instruction, 712; Ninth Report of Commissioners in Ireland, 754; Plea for Liberty of, by Hinton, 962; Parent's School and College Guide, 1070
Edwards's Marriage, 734
Edwards on Old English Customs and Charities, 155
Edwards's Piety and Intellect, 712
Edward Somers, 1070
Egerton's (Lord F.) Mediterranean Sketches, 104
Eggs of British Birds, by Hewitson, 901
Egypt and Holy Land, by Fisk, 1043; by Stent, 609
—— Ancient, Arts, by Wathen, 588
—— Modern Hist. and Condition of, by Yates, 37
Egyptian Gallery of Antiquities, 962
Elegiac Poems, 436
Ellerman's Amnesty, 734
Elliston, Raymond's Life of, 1133
Elwin's Mens Corporis, 734
Elwood's (Mrs.) Memoirs of Literary Ladies, 13
Emigrant's Hand-Book of Facts, by Buller, 630
Endless Story, The, in Rhyme, 754
Engineering and Architecture, Moseley's, 206
English School Books: Sullivan's English Grammar—Orthography and Etymology—Geography and History—Keystone of Grammar—Elementary and Etymological Manual—Geography and History, by Ross—European Geography made Interesting, by Gaskin, 570; True Stories from Hist. of Church, by King—Tabular View of Old Testament Hist. by Baker—Book of Bible Characters, Questions, by Baker, 670; Exercises on Etymology, by Graham, 770; Short and Easy Catechism—Questions for Self-Examination—Pictorial Spelling and Reading Assistant, by Steill—Select Poetry for Children, by Payne, 944; Child's Guide through Bible, by Fletcher, 981; Juvenile English Grammar, by Simmonite, 1070
English Wife, The, 58
Etruria, History of, by Mrs. Gray, 623
Events of Military Life, by Henry, 752
Evil, Bosanquet's Essays, 812
EXHIBITIONS:
British Institution, 165, 195; (*Old Masters*), 392, 550, 591, 612; Letter from a Member of the Institute of Fine Arts, 598; Panoramas—*Edinburgh*, 214—*Baden-Baden*, 392—*Coblentz*, 634—*Treport Harbour*, 1138; Winterhalter's Portraits of Her Majesty and Prince Albert, 240; Sir R. K. Porter's Pictures, 289; National Gallery, new *Van Eyck*, 291; Miss Eden's Sketches, 313; Society of British Artists, 315; Picture Sales—*Dr. Franck's Pictures*, 313—*Wilkin's Copies*, 291, 340—*Aguado Collection*, 341, 369—*Moreland's Pictures*, 441—*Sir Bethel Codrington's*, 489—*Broughton and West's Collections*, 513; Reimer's Sale, 571; Sir G. Hayter's Reform Picture, 340; Royal Academy, 492, 511, 530, 551, 570; Mr. Daniell's Drawings and Sketches, 368; Leslie's Christening of the Princess Royal, 368; Lord F. Egerton's Velasquez, 368; the Lichfield Ruysdael, 369; The Napoleon Museum, 369; Picture Collections, 691, Brueghel and Van Balen's Triumph of Flora, 467; Diorama, *Notre Dame de Paris*, 418; Society of Painters in Water Colours, 443, 468; New Society of Painters in Water Colours, 443, 468; Dresden Statuary, 553; Canova's Amorino, 571; Cartoon Exhibition, Names of Prize Holders, 291, 313, 418, 611, 633, 652, 674, 738, 845; New Cartoons by Raphael, 674; M. Léonard's Experiments, 675; Frescos by Paul Veronese, 698; Annibal Carracci's Andromeda, 794; Model of Venice, 820; Armstrong's Hydro-Electric Machine, 845; Singing Mouse, 845; Chinese Exhibition, 1048
Explosion at Dover, by Sir John Herschel, 111 [see also pp. 92, 221, 396, 926]
Eyre's Military Operations in Cabul, 5, 35
Ezekiel's Vision of the Chariot, 1160
Fair Chinese Maid, The, 14
False Heir, The, by James, 508
Farmers of Suffolk, Letters to, by Henslow, 695
Farnham's Travels in Western Prairies, 460, 1040
Faust, trans. by Gurney, 629
Fauvé's Champs de Roses, 1008
Fenton's Poems, 509
Fifth Political Word, by Viscount Wellesley, 228
Figeac's Poems of Duke Charles of Orleans, 691
FINE ARTS—New Publications:
Book of German Ballads, 740; Brockedon's Italy, 740, 965; Bromley's Sunday Morning, after Johnstone, 141; Burnett's Lassie Herding Sheep, after E. Landseer, 346
Cambridge Camden Society, Hints on Practical Study of Ecclesiastical Antiquities, 115; Church Schemes, 115; Caricature by Pam, 494; Chevalier's Saint's Day, after Knight, 346; Ciceri's Sketches of China, after Borget, 141; Collins's Painters' Etchings, 346; Cousins's Sir N. C. Tindal, after Phillips, 141
Dickson's Outlines of Celebrated Pictures, 597; Dupont's Strafford, after Delaroche, 346
Eden's Princes and People of India, 597; Examples of Encaustic Tiles, 740; Eyre's Portraits of Cabul Prisoners, 597
Farin and Feuchère's L'Art Industriel, 346; Flatters's Paradise Lost, 597
Gailhabaud's Ancient and Modern Architecture, 740, 965, 1139; Grüner's Arabesque Frescos, from the Works of Raphael and his Scholars, 675
Harding and Hall's Baronial Halls, &c. of England, 964; Harrison's Views and Details of Christ Church, 115
Illuminated Illustrations of Froissart, 740, 965; Illustrations of Baptismal Fonts, 964
Jazet's Paul and Virginia, after Schopin, 346; Jones and Goury's Views on the Nile, 597
Kretschmar's Windsor Castle, 740; Knight's (Gally) Ecclesiastical Architecture of Italy, 345; Knight's London, Pictorial History of England, Pictorial Museum, 965
Lake Price's Views of Venice (specimen plates), 597; T. Landseer's Laying down the Law, after E. Landseer, 141; Le Keux's Memorials of Cambridge, 395; Lewis's Devonshire Rivers, 596; Lewis's Hawking in Olden Time, after E. Landseer, 141; Lewis's Mr. and Mrs. Hawk, after E. Landseer, 141; Linnell's Flora, after Da Vinci, 965; London Interiors, 1140; Loudon's (Mrs.) Ladies' Flower Garden, 740, 965; Luard's Gates of Somnauth, 597
Martinet's Charles the First, after Delaroche, 346; Maury's Subjects from the Designs of the Carracci, 740; Monumental Brasses, by Waller, 43; Mulready's Vicar of Wakefield (with eight cuts), 65
Nash's Oriental Sketches, after Wilkie, 346
Oxford Architectural Society, Guide to Architectural Antiquities in Neighbourhood of Oxford, Deanery of Bicester, 115
Palæographia Sacra Pictoria, 965; Papprill's Capture of Amoy, after Crawford, 141
Richardson's Monumental Effigies of the Temple, 1051; Roberts's Holy Land, 740; Ryall's Coronation of Queen Victoria, after Sir G. Hayter, 141
Sepulchral Monuments, Tottie, 1139; Sebber's Three Shakspeare's Songs by the Etching Club, 141; Shaw's Dresses and Decorations, 20, 740; Slave Market at Constantinople, after Allan, 141; Smith's (Bernard) Capt. Ross, 947; Stevenson's Judge Busbe, 141
Tottie's Sepulchral Monuments, 1139
Queen Victoria in Scotland, 1842, 20
Virtue's Canadian Scenery, 740—Scenery of Ireland, 740
Wagstaff's Dolly Varden, 141; Westwood's British Moths, 965; Winkles' Cathedrals, 740
Finn's Jews in China, 670
Fire-side Philosophy, 211
Fishes of Madeira, by Lowe, 901
Fisk's Egypt and Holy Land, 1043
Fitzherbert's Island Minstrel, 14
Floral Fancies, 259
Forbes's Lecture on Botany, 609
Forbes's Travels, Observations on Glaciers, 666, 693
FOREIGN CORRESPONDENCE: *Leipsic*, 15, 39, 64. *Egypt—Rome* 39—*The Pyramids, Gizeh (Letter from Mr. Wild,)* 189, see also p. 268. *Berlin*, 190, 290. *Cairo*, 214, (with two wood-cuts), 844, 884, 1091. *Auxerre*, 339. *Carlsbad*, 465, 509, 530, 549, 590. *Sakhara*, 487, see also p. 611. *New York*, 510. *Pirara (Letter from Mr. Schomburgk)*, 529, see also pp. 215, 241, 1091, 1093, 1111. *Franconia, &c.*, 631. *Mavis*, 672, 770, see also p. 1063. *Mosul (Letter from M. Botta)*, 697, see also pp. 594, 632, 925. *Archæological Researches in Greece (Letter from Mr. Finlay,)* 713. *A By-way on the Rhine*, 868. *The Rhine-Land*, 904. *China (Anger Roads)*, 944. *Anger*, 962.
Forest Days, by James, 61
Form, Harmony of, by Hay, 541, 584
Formby's Visit to the East, 629
Foss on Grandeur of Law, 502
Fossil Conchology, by Brown, 901
Fossils, British, Catalogue of, by Morris, 901
Foster's Arithmetic and Examples, 61
Fox on Educational Clauses in Factory Bill, 484
France, Governmental Organization considered, 1070
Fraser's Guide to Wicklow, 37
Fraser's Scientific Wanderings, 589
Frederick the Great, Court and Times, 81, 128
French School Books: Pontet's Teacher—De Porquet's Trésor Complément; Gerrard's Easy Lessons—Smyth's First Grammar—Aird's Self-Instructing Grammar—Beauvoisin's French Language in Four Months—Guillery's New Grammar, 570; Lectures Grammaticales—Jobert's Art of Questioning and Answering, 1008
Fresco-Painting, Report on, by Wilson, 902, 923
Fuller's Moderation of Church of England, 943
Fulton and Steam Navigation, 1064
Gabrielle, by L. S. Costello, 454
Garbett's Bampton Lectures, 749
Gaspey's Summer Offerings, 1160
Gavin on Feigned and Fictitious Diseases, 787
Genoveva, by Trench, 211
Geographical Books: System of Universal, 14; Generalized, by Sullivan, 37; Middleton's Companion to Celestial Atlas—White's System of Modern, 570; Omnigraph Atlas, by Becker, 669; First Catechism of, by Wilson, 865; Outlines of Sacred—of British, by Thomas, 1008
Geology, Museum of Economic, 16, 754
Geology of Londonderry, by Portlock, 651
Germany, Living Political Poets of (with trans.), 1070
German Naturalist, Diary of, 664, 690
German School Books; Blanchard's Word-Book, 61; Klauer's Grammar—Exercises for Beginners—Deutsche Amaranten, 570; Hauff's *Das Kalte Herz*, by Apel, 901
Giordano's Venice in 1838, 901
Girdlestone's Judgment of Solomon, 589
Glaciers, Forbes on, 666, 693
Gleanings from South, East, and West, 793
Glossary to Bygone Hours, 793
Godfrey Malvern, by Miller, 570
Goodwin's Examination of Dr. Pusey's Sermon, 1008
Gore's (Mrs.) Banker's Wife, 900
Görres on Drama in Middle Ages, 811, 842
GOSSIP: [the more important paragraphs only are specified]
English—Bank of England Library, 39. Servants' Library, Athenæum Club—Windsor Improvements, 63. *Foreign and Colonial Quarterly*—Wellesley Library—Exhibition Catalogues, 89. Miss Mitford, 163. New Royal Academicians, 164, 1010. Miss Wilkie's Gift, 214. Literary Fund, 240, 467. Plate to Mr. Moon, 240. Sydenham Society, 241. Exhibition at Liverpool Mechanics' Institution—Booksellers' Provident Institution, 264. Letter from Mr. M'Claren on the Homeric Ilium, 264. (see also p. 191). Medical Periodicals, 291. Thames Tunnel—Comet, 292—Medical Reforms, 313. Southey's Library, 340. Testimonial to Miss Martineau, 368. Restorations at Oxford, 392. Westminster Hall, 418. Library on Birmingham Railway—Medal to Hullmandel, 441. Free Exhibitions, 466. Outrage to Danby's 'Sixth Seal'—Prince Albert's Fresco Commission, 467. Rev. S. Smith's Petition to Congress, 488. Duke of Sussex's Library, 489. Bequest of Thomas's Medals to British Museum, 489, 513. Lockhart's Appointment, 513. Mexican Antiquities—New Screen in Grosvenor Street—Court Doings—London Library, 533. Fitzwilliam Museum, 552. Macready Testimonial, 593. Museum of King's College—Royal Society Catalogue, 594. Anti-Duelling Association, 634. Handel Society, 652. Carey Scholarship, 674. British and Foreign Literary Institute, 698, 717. *Portrait of Gevartius*—Marlborough Papers—Duelling—Appointment of Father Prout, 739. Present from Emperor of Russia to Mr. Murchison—Hogarth at Bristol, 756. *Letter from Mr. Hosking*, with comments (771)—Waltham Abbey, 770. Doings at Wisbeach—*Sir R. Peel's Letter to Mr. Eastlake*, 794. Mr. Parkyns in Africa—Frescos at Doncaster, 795. Captains James Ross and Harris—New Dramatic Act, 820. National Gallery—Oatlands Park, 869. Old College of Physicians, 885. Pension to Lady Bell, 907—947. Round Church, Cambridge, 907. News of the *Samarang*, 947. Savoy Chapel, 943. Gresham College—Window at Eton College, 967. Pension to Sir W. Hamilton, 1038. Mr. Eastlake and Sir A. Calcott's Appointments—School for Design—Female Wood-Engraving, 1048—1072. Hood's Magazine, 1093. Royal Academy Prizes—New Professorships and Appointments—Dissenters' College, 1113. Institute of Fine Arts, 1137. Wordsworth's Epitaph on Southey, 1161.——*Musical and*

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Gossip—*continued.*
Theatrical—89, 114, 139, 164, 214. Service by Tallis, (265, 947;) 292, 341, 393, 419, 467, 533. Autumnal Festivals, 572, 635, 698, 907, 946-7, 963, 1029, 1072-73, 1113, 1161
French—Commission to M. Auvray, 191. Crusade Discovered, 265. Louvre Exhibition, 314. Arrival of the Expéditive—Improvements in Paris, 419. M. Jourdain's Mission to Africa, 442. Statue of Joan of Arc—Meteorological Phenomenon, 489. Discovery in Royal Library, Paris, 552. Honours, 571. Improvements in Paris, Gaston Sacase, 572. *Revue Pénitentiaire*, 634. Louvre Galleries, 652. Restorations at Church of Saint Nicolas des Champs, 674. Prizes of French Academy, 699. M. de Soleinne's Books, 739. Du Sommerard Museum, &c., 907. Inundations in France—Medal in Honour of Queen's Visit to France, 1028. Commission to Search Greek Libraries, 1049.——*Musical and Theatrical*—17, 39, 64, 90, 117, 139, 164, 214, 241. 'Les Burgraves,' 265. 'Charles Six,' 292; 341, 419, 442, 462, 533, 635, 657, 699, 908, 925, 946-7, 964, 987, 1010, 1029, 1073, 1161
Foreign—Russian Honours to Mrs. Robertson, 39. Rome, 63. Paganini—German Paintings for Oscott, 139. Fall of Tower at Westzaan, 140. Archæological Institution, Rome, 821—English Artists at Rome, 1028. Completion of Duomo at Florence. Berlin, 64, 89—Portrait Gallery at, 191—Pageant at, 241—Pictures, 341, 771, 845—Midsummer Night's Dream, 964. Music in Italy, 90, 489. Lessing's Picture of Huss before the Council of Kostanz—Opera in Turkey—Medal to Mohr—Excavating Society at Wörgl, 164. Dr. Knorr's Discovery at Kasan, 191. Antiquities in Brittany — Copenhagen Northern Archæological Society, 214. Munich—Turin—Etruscan Excavations—Music in Germany, Italy, and China, 241. St. Petersburgh, 264. Bonn—Greece, 314. Fresco at Aix-la-Chapelle—Tasso's Oak—Tasso MSS., 341. Schwanthaler's Shield of Hercules, 369. Art in Munich, 393—in Frankfort, 393. Music Abroad, 393. Excavations at Veii, 418, 571. Letter from Boghos Bey, 467. Music in Germany, 489. Discovery at Bamberg—Honours at Leipsic to Mendelssohn, 514. Royal Library at Munich, 552. Royal Commissions—Medal to Taglioni—Sig. Persico's Sculptures—Thorwaldsen's Collections—The Etruscan Museum Gregorianum—Russian Report on Plague, 594. Petrarch's Tomb at Arqua, 611. Bruges—Palermo—Tribune of Galileo, 634. Foreign Works of Art, 652. Athens—Gottingen—Opera at St. Petersburg, 653. Munich, 674, Carlsruhe—Prussian Expedition to Caucasus—M. Gade, 675. Dante's Letters, 698. Festivals at Rostock and Dresden—Legacy to Mr. W. Irving, 717. Tiedge Society in Germany, 757. Cabinet of Coins at St. Petersburg—Medical Commission from the Russian Government, 771. Venice—Art in Antwerp, 821. Dresden, 845. Belgium—Frankfort, 869. Etruscan Monuments—Library of Dr. Gesenius, 885. Monuments, 907. Italian Scientific Congress (Lucca), 907, (Milan) 1029. Prof. von Raumer, 907. Sumptuary Association at Nuremburg, 925. Pyrenees, 947. Music at Naples, Milan, Munich, Vienna, and Leipsic, 987. Music in Germany and Italy—Prussian Honours to French Men of Letters, 1010. Scientific Congress at Stockholm, 1029. Lending Libraries in Leipsic, 1049. Sale of Cardinal Fesch's Gallery—Washington Memorial at New York, 1072. Foreign Musical News, Stockholm—German Literary Intelligence, 1073. Madrid, 1093, 1113. Cairo—Berlin, 1161
Graham on Cold Water System, 509
Grahame on American Slavery, 505
Granville's Spas Revisited, 1004
Grave Digger, 1132
Gravesend, History of, by Cruden, 1149
Gray's Distress of Nations, 589
Gray's Figures of Molluscous Animals, 548
Gray's Hist. of Etruria, 623
Greatrex's Leisure Hours, 529
Greece, Ancient, Manners of, by St. John, 29, 56
Gregory on Eruptive Fevers, 754
Greek Books: Aristophanes' 'Birds,' by Blaydes, 109—Greek and Roman Biography and Mythology, Dictionary, 483; Junius on Verb, 754
Green's Lectures on Beauty and Expression, 1108, 1134
Griffin (Gerald), Life of, 1019
Griffith's Chemistry of Four Ancient Elements, 770
Griselda, by Frederick Halm, 175
Groves about Stoddart and Conolly, 754 [see Stoddart]
Guiana Expedition, [see Schomburgk]
Guide-Books and Hand-Books: To Wicklow, by Fraser, 37; Hampton Court, Felix Summerly's, 548; British and Foreign Traveller's, 609; Canterbury, by Felix Summerly, 628; To Hayling, 651; Dodd's Days at the Factories, 670; Handbook of Taste, by Fabius Pictor, 689; For Central Italy, 730; For France, 731; Davies's View of Cheltenham, 712; Black's England and Wales, 754; New Torquay, 793; Reading Post-office Directory—Robertson's Reading, 991
Guide to Service—Banker's Clerk, 712
Guizot's (Madame) Young Student, 1008
Gwilliam's Rambles in Isle of Wight, 589
H—— Family, by Bremer, 1022
Hall's Exposition of Epistle to Philippians, 943
Halliwell's Nursery Rhymes of England, 409
Halm's Griselda, 175
Halpin's Oberon's Vision, 687
Hampton Court, Works at, 946 [see also 514, 571]
Hargrave, by Mrs. Trollope, 333
Harris (Snow) on Thunder Storms, 733
Hatcher's Original Preface to Hist. of Sarum, 1045
Hatton's Fidelity, 1160
Hawker's Reeds shaken with the Wind, 485
Hay on Harmony of Form, 541, 584
Hengiston's One Word before you Go, 1070
Henslow's Letters to Farmers of Suffolk, 695
—— Roman Antiquities at Rougham, 1069
Henry's Events of Military Life, 752
Herbert's Marmaduke Wyvil, 588
Herbert Tresham, by Rev. J. Neale, 210
Herschel (Sir John) *On the Reflecting Telescope of the late Sir W. Herschel*, 884, [see p. 866]; *Dr. Robinson's Reply*, 945; *Sir J. Herschel's Rejoinder*, 983; *Dr. Robinson's Reply*, 1027
Herschel's (Sir John) Account of Explosion at Dover, 111 [see also Explosion]
Herschel's (Sir John) Account of Aurora Borealis, 465
Hewitson's Eggs of British Birds, 901
Highland Note-Book, by R. Carruthers, 260
Hindûs, the Theogony, by Björnstjerna, 1069
Hinton's Plea for Liberty of Education, 962
Hints and Reflections, by Minor Hugo, 754
Hints of Australian Squatter, by Caswall, 865
Hints on Formation of Character, 843
Hints to Servants, 528
History, Arnold's Modern, 1125
Historical Records of 1st Madras Europ. Reg. 484
Historical Sketches, by Ld. Brougham, 977, 1002, 1023
Hogarth's Pictures, 738, 756, 771
Holland's Psalmists of Britain, 835, 862
Holt's Wellington, 754
Holthaus' Wanderings of a Journeyman Tailor, 1151
Holtzapffel on Turning, 156
Home, The, by Bremer, 457
Home Treasury, by Felix Summerly, 628
Hone's Eminent Christians, 509
Hood's Australia and the East, 843
Hood's Whimsicalities, 1155
Hope (The) that is in Us, 1008
Hopkins's Philosopher's Stone, 1160
Horne's Orion, 583
Horner (Francis), Memoirs of, by Horner, 251, 281
Howard (Professor) Lectures on Painting, 181, 235, 285, 335, 413, 461
Howard's Lectures on Meteorology, 628
Howell's Life—Westminster Abbey, 670
Howell's Seven Poems, 509
Huber's English Universities, 838
Hughman's Foil, 651
Hugo's (Victor) Rhine, 754, trans. by Aird, 843
—— The Burgraves, 459
Hunt's (Leigh) Romances of Real Life, 570
Hymns for Christian Church and Home, 259
Iliad, by Chapman, edit. by Dr. Taylor, 569
Index Geologicus, by Bartlett, 882
Index to Tracts for Times, by Rev. G. Croly, 61
India, Stranger in, by Johnson, 609
—— (Upper), Davidson's Travels, 976
Influence of Respect for Outward Things, 895, 921
Ingemann's King Eric, trans. by Chapman, 629
Insanity, Plea of, in Criminal Cases, by Winslow, 253
Institute of the Fine Arts, 738, 1137
Intimidation, by Cato the Censor, 14
Inventor's Manual, by Danson and Dempsey, 754
Ireland, Native and Saxon, by O'Connell, 176
Ireland and its Rulers, 960
—— Travels in, by Kohl, 917, 937, 997, 1130
Irish Archæological Society: Banquet of Dun na n-gedh, 227; Tracts relating to Ireland, 621; Tribes and Customs of Hy-Many, 881
Irish Sketch-Book, by M. A. Titmarsh, 455
Irwell, and other Poems, by A., 629, 700
Isthmus of Panama, 17, 638, 675, 947, 1093
Jack's Edition of Life at Sea, 981
Jamaica, Past and Present State, by Phillippo, 955
James's Forest Days, 61
—— Life of Cœur-de-Lion, 503
—— The False Heir, 508
—— Arabella Stuart, 1159
Jay on Negro Emancipation, 505
Jay's War and Peace, 259
Jeffrey's Contributions to Edin. Review, 1083, 1128
Jeffries's Views of the Statics of Human Chest, 259
Jenkins's Plea for Christian Peace, 735
Jerrold's Punch's Letters to His Son, 133
Jessie Phillips, by Mrs. Trollope, 956
Jesuits and their Principles, by Dalton, 569
—— Moral and Political Discipline of, by Pascal, 156
John of Hapsburg, by Lewis, 177
Johnson's Stranger in India, 609
Jones on Annuities and Reversionary Payments, 284
Jones's Hist. of Ancient America, 607
Josiah, 211
Josephine, by Eaton, 211
Judaism, Modern, by Margoliouth, 980
Juryman's Legal Hand-Book, by Cornish, 710
Kelly's Sabbath Evening Readings, 259
Kennedy's Poems, 1160
Khiva, Journey from Heraut to, by Abbott, 661
Kitto's Cyclopædia of Biblical Literature, 650
King Eric, by Ingemann, trans. by Chapman, 629
King Henry the Second, 765
Knitting, Netting, and Crotchet, 149
Knox's Day Dreams, 437
Kohl's Austria, 789, 840
—— Ireland, 917, 937, 997, 1130
Krasinski's Polish Aristocracy, 630
Kugler's Lecture on Church Architecture, 860
La Croix's Mexico, Guatemala, and Peru, 607
La Mont's Grave of Genius, 981
Lamont's France, 1154
Langdon's 10,000 Things relating to China, 105
Last Ball, The, by G. Soane, 61
Last of the Barons, by Sir E. L. Bulwer, 205
Lathbury's Memorials of Ernest the Pious, 901
Latin School Books: Gibson's Eclogæ Lucretianæ—Riddle's Diamond Latin and English Dictionary, 570; Latin Governess, by Freese, 754
Latter's Power of Conscience, 670
Lauder's (Sir T. D.) Royal Progress in Scotland, 708
Laurringtons, The, by Mrs. Trollope, 1107
Law of Distress for Rent, 735
Law, Grandeur of, by Foss, 502
Law's Address to the Clergy, 669
Lawrance's (Miss) Woman in England, 151
Lawson's Scottish Episcopal Church, 150
Leatham's Oliver Cromwell, 177
Lee's Medical Institutions in France, &c., 868
Lee's (Rebecca) Verses, 14
Legendary Rhymes, by Charnock, 651
Legends and Traditional Stories, 1045
Leisure Hours, by Greatrex, 529
Lemon's Original Poems and Songs, 14
Lennox's (Lord William) Tuft-Hunter, 178
Lepsius' (Dr.) Prussian Scientific Expedition to Egypt, 39, 189, 214, 268, 487, 611, 671, 717, 770, 844, 884
Lerebours' Photography, 941
Letter-Writing, Hist. of, by Roberts, 875
Lever's Our Mess, 10
Lewis's John of Hapsburg, 177
Liebig's Organic Chemistry, 14
Life Assurance and Annuity Tables, by Sang, 108
Light Dragoon, 1130
Light from Human Subject, by Sir H. Marsh, 569
Lights and Shadows of Whigs and Tories, 234
Lindo's Conciliator of Manasseh Ben Israel, 259
L'Instant on Prejudices of Whites against Blacks, 505
Literature, Association for Protection of, 489
——, Hist. of, by Boyd, 708
Literary Ladies of England, by Mrs. Elwood, 13
Livingston on Doctrine of Imputation, 843
Lloyd's Calm Inquiry, 589
Loch's Campaign in China, 605
Locke, Works of, ed. by St. John, 669
Logic, System of, by Mill, 1101
Londonderry, Geology of, by Portlock, 651
Longfellow's Poems on Slavery, 330
Lord Dacre of Gilsland, by Stewart, 1008
Loudon on Laying-out of Cemeteries, 567
Love and Literature, by Story, 235
Love Gift, 260
Lowe's Fishes of Madeira, 901
Lucretia, by Ponsard, 392, 749
Lunacy, Law of, 509
Lycian Expedition, 739, 756, 1093
Maberly's Melanthe, 307
Macaulay's Essays, 302
M'Cormac's Methodus Medendi, 260
M'Gillivray's Hist. of Molluscous Animals, 901
Mackay (Lieut.-Gen.) Life of, by Mackay, 432
M'William's Medical Hist. of Niger Expedition, 603
Macnamara's Peace Permanent and Universal, 943
Madden's United Irishmen, 581
Madras, Letters from, 568
Magic and Mesmerism, 569
Maid of the Hallig, 548
Man of the People, by Rosenberg, 438
Man-of-War's Man, 364
Mangin's Voice from Holy Land, 793
Manners' (Lord J.) Plea for National Holidays, 102
Manual of Devotions for Holy Communion, 735
Manzoni's Pillar of Infamy, 304
Maps: Wyld's Phenomena of Universe of Stars, 630; Chart of the British Empire—Buckman's Chart of Cotswold Hills, 712; Kombst's Ethnographical Map of Europe—Middleton's Modern Child's Atlas—Celestial Atlas, 735; Wyld's Wine District of Alto-Douro—Sandwich Islands, 1107; Bauerkeller's Europe in Relief—Dobb's England and Wales, in Relief, 596; Wyld's Canada and Oregon, 346
Mark's Narrative, 754
Marmaduke Wyvil, by H. W. Herbert, 588
Margoliouth on Modern Judaism, 980
Markland's Remarks on English Churches, 1068
Marprelate's (Martin) Epitome, 1068
Marryat's Violet, *Letter from Mr. Falconer*, 1069
Marsh on Evolutions of Light, 569
Martin's Vagaries, 901
Martineau's Endeavours after a Christian Life, 712
Maslen on Improvement of our Towns, 734
Mathematician, by Davies, Rutherford, &c., 1133
Matter on Morals and Legislation, 863
Maynard's Records of Scenery, 1107

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Mazure's Hist. of Bearn and Basque Country, 101
Mechanical Philosophy, by Carpenter, 604
Medical Books: Two Dangerous Diseases of England, by East—Irritation of Spinal Nerves, by Riadore, 37; Views of Statics of Human Chest, by Jeffries, 259; Methodus Medendi, by M'Cormac—Enlarged Tonsil, by Yearsley—Pulmonary Consumption by Cook, 260; Medical Institutions, by Lee, 308; Diseases of the Skin, by Burgess, 364; Cold-Water System, by Graham—Cold-Water Cure, by Beamish—Hydropathy, by Schlemmer, 509; Cretinism, by Twining, 588 [see also p. 1050]; Medical Hist. of Niger Expedition, by M'William, 603; African Intermittent Fever, by Pritchett, 694; Spasm, Languor, and Palsy, by Wilson, 711; British Pharmacy, by Bell—Todd's Encyclopædia of Anatomy—Copeland's Dictionary of Practical Medicine, 735; Gout, Rheumatic Fever, by Todd—Eruptive Fevers, by Gregory, 754; Feigned and Fictitious Diseases, by Gavin, 787; Brighton and its Three Climates, by Wigan, 901; Stomach and Brain, by Semle—Climate of New Zealand, by Thompson, 944
Mediterranean Sketches, by Lord F. Egerton, 104
Melanthe, by Mrs. Maberly, 307
Melloni on Chemical Coloration, 385
Men and Women, 1160
Meredith, by Lady Blessington, 650
Merivale on Colonization, 359
Meteorological Journal for Dec. 1842, 15; Jan. 109; Feb. 211; March, 334; April, 438; May, 549; June, 630; July, 713; Aug. 818; Sept. 902; Oct. 982
Meteorological Observations made at Royal Society for 37 successive hours, by Mr. Roberton, commencing 6 A.M., March 21st, 285; June 21st, 589; Sept. 21st, 882
Meteorology, Howard's Lectures on, 628
Metropolitan Improvements—Meeting of Society—Thames Embankment, 164, 196, 771; Lord Lincoln's Letter, 1076; Cemeteries, 348, 567; Earl of Lincoln's Bill, 445; Deputation, 513; Proposed Improvements, 517, 1014; *Trees in City*, 1026; *Letter from an Inhabitant of St. Martin's Court*, 1052
Methuen's Poems, 865
Mexico, Conquest of, by Prescott, 973, 1005
Mexico, Guatemala and Peru, by Lacroix, 607
Mexico, Life in, by Madame Calderon de la Barca, 78, 106, 131, 153
Milford Malvoisin, by Paget, 14
Mill's System of Logic, 1101
Mills' Stage Coach, 769
Miller's Godfrey Malvern, 570
Milner's Christian Mother, 61
Milton's Practical Bee-Keeper, 843
Minasi's Philosophical Diagrams—Mechanics, 735
Ministerial Responsibility, by Mohl, 235
MISCELLANEA: [Such paragraphs only as have a permanent interest are referred to.]
On the Numeral Figures, (from a Correspondent)—Price of a Sensation—Protection from Accident by deleterious Gas, 21..Highland Mary—Organic Remains, 22..A New Varnish—Donkey Sedans, 45..Archives of Catalonia—Ancient Gaulish Monuments, 69—Remarkable Phenomena, 92, 373..Source of Fat in Animals, 92..Engravings, 117, 1052..*Solar Eclipse, Letter from Dr. Johns*, [see also pp. 18, 41, 142]—An Avalanche—Mount Etna, 142..Splendid Meteor—Julia Cæsarea, 166..Bottle Papers and Bottle Chart, 220..Manuscripts—German Railroads, 244—Meteorology, 268..American Journalism—Silk—Extraordinary Bar of Iron, 269..Railway Accidents, 293..*Meteorological Phenomenon, Letter from Mr. Stevenson*, 349..Duplicate Poets—Hampton Court—Education, Science and Art, 373..Washing Linen—Common Road Steam Travelling, 422..Stone Coffins on the Rouen Railroad, 445..*Police Portraits, Letter from a Subscriber*, 470—*Double Staircase, Letter from S. E. H.*, 470 [see also p. 342]—Orange Wine—Another Comet, 470..*The Speaking Machine, Letter from S.*, 494..Poetry and Painting, 516..Census of Ireland, 517..Antiquities in the Saone, 534..Life Preserver, 557..Statistics of Pauperism—Gaulish Antiquities—Roman Antiquities, 574..Printing—Ship-building—Stained Glass in St. Margaret's, Westminster, 598..Moorfields—Roman Theatre, 614..New Anemometer 638—Lightning at Strasburg—Thunderstorm, 677..Electrotype, 700 [see also *Letter from Alpha*, 742]—Oil on Water, 700..Cast Iron Buildings in China, 718..Fire-proof Powder Magazine—Thunderstorm, 743..Patents in France—Chapel at Salonville, 756..Gold Dust, 822..Postage in Russia, 845..New Wood Pavement, 870..The Pacific—Antiquarian Discoveries—Portable Lighthouse, 886..Great Mass of Native Gold—Scientific and Literary Societies, 908..Dynasty of Manetho—Manufactures—Music in Belgium, 909..*Run-away Horses, Letter from Mr. Wiskens*, 925 [see p. 908]..Fragments from Pope—Railways—Coins, 926..Archæological Discovery—Female Académie Française, 948..Extinguishing Fires, 949..New Royal Exchange—Self-priming Gun—Park at Birkenhead—Antiquities of Ceylon, 998..*Meteoric Phenomena, Letter from L.*—Galvanic Light—Electro-Lace, 1014—Stained Glass, 1014 [see also *Letter from Mr. Brey*, 1046]..Stybarrow Crag—Relics at a Discount, 1030..Antiquities near Gainsborough, 1052..Rev. Sydney Smith, 1076 [see also 1093]—Hurricane at Carthagena, 1076..New Black Colour, 1094 [see also p. 1116]—Eruption of Etna, 1094..The Song of the Shirt, by Mr. Hood, 1116..Broadway Church—Creta Lævis—Thompson's Fire Escape—Alpenny's Twelfth Night Characters, 1140..Ancient Ruins—Eruption of Mount Etna—Liber Scholasticus, 1164
Mishna, Eighteen Treatises from, 127
Moehler's Symbolism, 981
Mœris (Lake), by Linant de Bellefonds, 1063 [see also 672, 770]
Mohammed, Life and Doctrines by Weil, 1037
Mohl on Ministerial Responsibility, 235
Molluscous Animals, by Gray, 548
Molluscous Animals, by M'Gillivray, 901
Monetary and Metrical Systems, Proposed Alteration, 389; *Letter from A. B. G.*, 416; *Letter from H.*, 470; *Letter from G.*, 638
Montaigne, the Works of, by Hazlitt, 763, 814
Monumental Sculpture, Letter of R. Westmacott, 672
Monuments and Statues—in Westminster Abbey, 63, 112, 214, 269, 672; new Monuments at Rome, 140; Wilkie Statue, 164; to Bach, 214; Wellington Statues, 552, 594, 611; at Inspruck and Wurtzburgh, 553; to Milton, 572; to Hampden, 593, 611; to Sir Sydney Smith, 593; to Rembrandt, 594; to Rammohun Roy, 634; to Vauban, 634; to Mrs. Siddons, 652; at Spires, Versailles, Venice, Florence, Antwerp, 757; of Margrave of Bayreuth, 821; to Butler, 907; to Earl of Leicester, 1049; to Nelson, 552, 1092; Debate in House of Commons, 756; Public, 869, 1113
Moral Strength, by Mousley, 865
Morals and Legislation, by Matter, 863
Morehead on Passages in St. Paul's Epistles, 670
Mormons, by Caswall, 280
Morning and Evening Service, 1008
Morris's Catalogue of British Fossils, 901
Möser on Light and Vision, 458; *Prater's Experiments and Observations on Möser's Discovery*, 485; *Letter from Mr. R. Hunt*, 557; *Letter from Mr. Prater*, 598
Moseley's Engineering and Architecture, 206
Moseley's Protestant Mission to China, 37
Mott's Last Days of Francis I., 1160
Mousley on Moral Strength, 865
Müller's Attica and Athens, by Lockhart, 29
Munden (J. S.), Memoirs of, 1069
Municipal Records of York, Extracts from, 770
Murdock's Sketches of Modern Philosophy, 754
Museum, British, 22; Synopsis of, 571, 677; Façade of, 771, 947; *Our Own National Museum*, 906; *Letter from ****, 988, *Letter from Amateur*, 1052; *Letter from R. Inglis*, 1094; the Hercules at, 963
MUSIC—[only the principal New Publications are referred to.]
Contemporary Musical Composers—A. F. Lindblad, 'Lieder,' 220. Franz Liszt, 'Années de Pélerinage Suisse,' 515. Louis Spohr, 613 [see also 637, 653, 965]. *Music in the North of Europe*—Weyse, by A Dane, 1009
New Publications—Mendelssohn's Third Symphony arranged as a Duett, 20. Chopin's 'Allegro de Concert,' 346. Mendelssohn's 'Choruses of the Antigone,' 556. Lodge's 'Mass in D,' 740. Oakeley's 'Laudes Diurnæ'—Motett Society's Publications—Psalms and Hymns of the Durham Galilee—Marshall's 'Art of Reading Church Music'—Hamilton's 'Sacred Harmony,' 'Manual for Chanting'—Horsley's 'Sonata for Pianoforte and Violoncello,' 741. Mendelssohn's 'Sonata in B Major,' 742. Turle and Taylor's 'People's Music Book'—Loder and Rimbault's edit. of 'Music in Macbeth,' 821. Hatton's 'Skylark' and 'Away to the silvery Stream'—Benedict's 'Alone'—Loder's Songs—Songs from Text of Shakspeare—Knight's 'Happy Day'—Crouch's Songs—Songs from 'Sappho'—Maraviglia's Songs—Gems of German Song—Loder's 'Whole Art of Bowing,' 822. Mendelssohn's 'Duo for Pianoforte and Violoncello,' 925. Spohr's 'First Pianoforte Sonata'—Heller's 'Quatre Morceaux de Salon,' 965. 'Orpheus,' No. 13, 1013. Scarisbrick's 'Mass for Four Voices'—Walmisley's 'Sacred Songs'—Benedict's 'Rondino,' 1140
Concerts—Bennett's Classical Chamber, 44, 89. Braham's (Mr. C. Braham) 142, 516, (Hamilton Braham) 987. *Ancient Concerts*—first, 267, second, 315, third, 420, fourth, 444, fifth, 493, sixth, 493, seventh, 534, eighth, 534. *Sacred Harmonic Society*—Crotch's Anthem—Beethoven's Mass—Mendelssohn's Lobgesang, 268; The Messiah, 371; Fall of Babylon, 699; Deborah, 1029. *Philharmonic Concerts*—first, 293, second, 346, third, 420, fourth, 469, fifth, 516, sixth, 556, seventh, 597, eighth, 637, New Directors, 698. *Music for the People*—First Choral Meeting, 293; Second, 594; Great Meeting at Manchester, 572. *Western Madrigal Society*, 371 [see also 419]. Blagrove's Séances Musicales, 371; second do., 516. Mudie's, 444; second do., 516; third do., 573. Muhlenfeld's, 444. *Society of Female Musicians*, 469. Miss Steele's—Venua's—Miss Dolby and Miss Orger's, 489. Madame Caradori Allan's—Miss Bruce Wyatt and Mr. H. Gear's, 516. Sivori's first, 534; third ditto, 654; fourth ditto, 717. Filtsch, 534, 574, 638, and Hallé, 534. Roeckel and Hausman's, 534. John Parry's, 556. Mad. Dulcken's, 557. Miss Binckes's, 573 [see also p. 594]. Holmes's—C. Potter's—Willy's—Benedict's, 573. Miss Henrietta Roeckel's, 611. Charles Hallé's, 637. Dr. Spohr's—'The Fall of Babylon,' 653 [see also 699]. Mrs. Aveling Smith and Mr. J. Haigh's—Emiliani's—Miss Dinah Farmer's—Herr Bosen's, 654. French Matinée—for German Hospital—Herr Ernst, 676. Mrs. Hampton's, 700. Rousselot's Matinée—Beerhalter's Matinée, 717. *Society of British Musicians*—first Soirée, 925; second, 964; fifth, 1094. Madame Dulcken's Soirees, first, 1051; second, 1116. Concerts in Crosby Hall, 1116. Wilson's—Horncastle's—Crouch's—the Misses Fraser's—Carpenter and Jones's—Leo's—Templeton's, and H. Phillips's Musical and Anecdotical Entertainments, 1116
Muzzey's Young Maiden, 695
My Sonnets, 1133
Napier's Reminiscences of Syria, 753
Nash's Hist. of War in Affghanistan, 708
Neale and Webb's Symbolism of Churches, by Durandus, 896
Neale's Herbert Tresham, 210
Neale's Songs and Ballads for the People, 545
Neander's Life of St. Bernard, by Wrench, 86
Ned Myers, by J. F. Cooper, 1039
Needlework, Fancy—Plain, 149
Nelson's Lot of Mortality, 389
Nevins's Thoughts on Popery, 843
New Purchase, by Carlton, 695
Newton's Spring Flowers, 509
New York, Letters from, by Mrs. Child, 880, 895
New York, Natural Hist. of, 766
Niger Expedition, Medical Hist. by M'William, 603
Night and Day Thoughts, 334
Nineveh, Ancient, Letter from M. Mohl, 632; [see also 594, 697, 925]
Notes during Ramble in the East, by Baynes, 283
Northbrooke's Treatise against Dicing, 864
North Pole, Voyage by Capt. Beechey, 327, 361
Nurse, The, 149
Nursery Rhymes of England, by Halliwell, 409
OBITUARY: Archdeacon Wrangham, 17; Mr. Hofland, Mr. Bellamy, Mr. Vaughan, 39; Herr Rochlitz, 63; Baron La Motte Fouqué, [redacted] Mrs. Seyffarth, 164; Mr. M. J. Quin, M. d'Adelung, 214; Cardinal Giustiniani, Prince Colocotroni, Le Prince de Chimay, M. Defaucompret, 265; Dr. Southey, 288; Sir John Robison, 289; Sir R. K. Porter, 289; M. Houefft, Petronilla Moens, Mensen-Ernst, 314; M. Bulard, Herr Seydelmann, 341; Mrs. Hay, Mrs. Honey, 348; Rev. J. Allen, Mr. H. Thomson, Count Ribbing, 368; Baron de Stieglitz, M. Mauguin, 393; Duke of Sussex, 418; Mr. W. S. Rose, 441; Herr Lanner, 442; Mr. William Wallace, Admiral Wuiff, 467; Mr. Thomas, 489; Mr. Apperley, M. Gautier de l'Arc, 513; Mr. W. H. Pyne, 533; Prof. Kidd, 572; Mr. Noah Webster, 594; Alexander Bethune, Mr. John Murray, 610; Dr. Hahnemann, Mdlle. Lenormand, 653; Mr. Morritt, 677; Mr. Washington Allston, 698; Mr. Elton, 699; M. Mionnet, Dr. Gesenius, Chevalier Bronstedt, Madame Pichler, 717; Mr. Hakewill, 742; M. Fortia d'Urban, 757; Sir T. C. Morgan, 794; the Rev. J. Tate, 821, 1076, 1093; J. F. Kind, Alexis Olenin, 845; M. Cortot, M. Gerard, 906; M. Coriolis, M. Bert, M. Lacroix, Sig. Rosellini, Dr. Jacobsen, 907; Mr. G. Maddox, Baron von Rumohr, 924; Mr. George Lloyd, Mr. Duruset, M. Nicollet, Rev. W. L. Rham, 1010; Mr. W. Seguier, Dr. Heinroth, Mr. Roberton, Dr. A. Petit, 1028; M. S. Philippe Gans, 1049; W. S. Roscoe, 1052; Mr. Loudon, 1112; Sir William Thorn, M. Feuillet, Dr. Ulrichs, 1113; Casimir Delavigne, 1137, 1164
O'Brien on Synodical Powers of Church, 1043
Observations on Days of Magnetic Disturbance, 1008
O'Connell's Ireland, Native and Saxon, 176
O'Donovan's Banquet of Dun na n-gedh, 227
Odyssey, Cowper's English Version of, 793
Old London Wall, 1009 [see also 191, 1030]
Oliver Cromwell, by Leatham, 177
Oriental Cylinders, 529
ORIGINAL POETRY: The Hope of the Resurrection, by F. Brown, 16; Words, by F. Brown, 181; Winter and the Flowers, by T. Westwood, 212; An April Hymn, by E. L. Montagu, 308; The Crowned Mourner, by F. Brown, 335; The late Discovery, by F. Brown, 509; The last Friends, by F. Brown, 651; To Flush, my Dog, by E. B. Barrett, 670; Trees, by F. Brown, 736; The Poet's Path, by F. Brown, 844; A last Song of Summer, by T. Westwood, 944; Farewell to the Flowers, by F. Brown, 982; The Owl's Soliloquy, by T. Westwood, 1009; Piccano Ariotto, by Walter Savage Landor, 1108
Orion, by Horne, 583
Orleans (Duke Charles), Poems of, by Figeac, 691
Orphan, The, 695
Our Mess, by Lever, 10
Pageant, The, by Paget, 695
Page's Gathered Leaves, 651
Paget's Tract upon Tombstones, 650
Paget's Milford Malvoisin, 14
Painting, Lectures on, by Prof. Howard, 181, 235, 285, 335, 413, 461
Palmer, Character considered, 793
Panama, Isthmus of, 17, 638, 675, 947, 1093
Paper Lantern for Puseyites, by Will o' the Wisp, 508
Papers of Regnault, by William de Bary, 529
Papal and Hierarchical Systems, 735
Paris and its People, 1044
Paris's Letters from Pyrenees, 525, 546
Parker Society, Zurich Letters, 876
Parliament, New Houses of, 417, 440
Parliamentary Companions for 1843, 260
Parnassian Climbers, 735
Parnell on Chemical Analysis, 308
Parson's Nelson Reminiscences, 712
Pascal on Influence of Jesuits, 156
Past and Present, by Carlyle, 453, 480
Pastor Chief, The, 529
Pavements, 266, 292, 1011, 1012
Paxton's Veil Lifted, 1160
Payne's Elements of Language, 260
Pease's Practical Geometry for Mechanics, 670
Peel, Sir Robert, and his Æra, 670
Penmanship, by Carstairs, 695
People, and Church of Scotland, by White, 865
Perils of the Nation, 589
Peter Schlemil, Hist. of, by Howitt, 944
Peto's Essay on Spontaneous Combustion, 901
Phillips's Enjoyment of Angling, 712
Phillippo's Jamaica, 955
Photography—Chinese Treaty, copy of, 39; Durability of Photographic Impressions, 92; Prof. Böttiger's Discovery, 292; Beard's Coloured Likenesses, 21, 313; *Herschel on Photographic Process*, 847; Lerebours' Treatise, 941; Photogenic Manipulation, by Fisher, 944
Physician, Travelling, Life of a, 331
Pickering's (Miss), Sir Michael Paulet, 259

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Pickett's Address to Royal Academy, 962
Pictorial History of England, 651
Pictorial Museum of Animated Nature, 156, 284
Picture Collections, 391
Pierce Penniless' Supplication to the Devil, by Nash, 77
Pillar of Infamy, by Manzoni, 304
Piozzi (Mrs.), Love-Letters of, 259
Plea for National Holidays, by Lord J. Manners, 102
Poetry for the Million, by Peter Priggins, 484
Polish Aristocracy, by Krasinski, 630
Polylogy, by Clulow, 329
Pombal, Memoirs of, by Smith, 666
Ponsard's Lucretia, 392, 749
Popular Cyclop. of Nat. Science: Carpenter, 604, 676
Popular Tales and Legends, 1045
Porter's Some Irish Questions Discussed, 712
Postage Reports and Returns, 39, 265, 1156
Postans' Observations in Sindh, 708
Potter's Charnwood Forest, 34
Prairies, Great Western, Farnham's Travels, 460, 1040
Prater on Möser's Discovery [see Möser].
Pratt's Poems, 735
Prentis's Tintern, Stonehenge, &c., 548
Prescott's Hist. of Conquest of Mexico, 973, 1005
President's Daughters, by Bremer, 816
Preston House of Correction, Chaplain's Report, 1023
Primitive Tradition, by Archdeacon Williams, 712
Prism of Thought, by Baroness de Calabrella, 329
Prichard's General History of Animalcules, 284
Pritchett on African Intermittent Fever, 694
Protestant Non-Conformity, by Vaughan, 609
Proverbial Philosophy, by Tupper, 329
Psalmists of Britain, by Holland, 835, 862
Pugin's Revival of Christian Architecture, 643
Punch's Letters to His Son, by Jerrold, 133
Puritan Discipline Tracts, 751
Puss in Boots, 1140
Pyrenees, by Lady Chatterton, 430
——— by Paris, *525, 546*
Queens of France, by Mrs. Bush, 37
Questions on Tytler's History, by Lenny, 548
Railway Making, Examples of, 325, 433
Railway Reform, 731
Raimbach, Memoirs of, 893, 922
Rambles of Emperor Ching Tih, 429
Ramsay on Human Happiness, 235
Ranke's Ottoman and Spanish Empires, Hist. of Popes, trans. by Kelly, 793
Raymond, 308
Raymond's Life of Elliston, 1133
Reade's Sacred Poems, 1160
Reasoning, Easy Lessons on, 1101
Records, Public, 39, 214, 264, 340, 467, 594, 987
Rector's Note-Book, by Mrs. Stanford, 630
Reeds Shaken with the Wind, by Hawker, 485
Reeve's Conchologia Systematica, 364
Renewal, The, by Shaw, 529
Repeal Songs of Munster, 878, 899
Report of Commissioners of Education in Ireland, 734
Report of Commissioners on Employment of Women and Children in Agriculture, 538
Return of the Druses, by Browning, 608
Reuchlin, Life of, by Barham, 569
Reynolds's (Sir Joshua) Discourses, by Burnet, 747, 768
Rhone, Darro, and Guadalquivir, by Mrs. Romer, 566
Riadore on Irritation of Spinal Nerves, 37
Right Way to Decide, 943
Ritchie's Columbiad, 735
Rivers, Brooks on the Improvement of, 897
Roberts's Hist. of Letter-Writing, 875
Roberts's (Mary) Ruins and Old Trees, 962
Robertson's Letters from South America, 254
Robin Hood, by Stephen Percy, 1045
Robinson's (Dr.) Reply to Sir John Herschel, 945, [see also pp. 866, 884, 983, 1027]
Rohr's Historico-Geographical Acc. of Palestine, 735
Rome, Arnold's History of, 1125
Rome under Paganism and the Popes, 663
Romer's Rhone, Darro, and Guadalquivir, 566
Rosenberg's Man of the People, 438
Rose of Woodlee, by Bainbridge, 629
Royal Academy Lectures: Prof. Cockerell's on Architecture, 17, 37, 61, 86, 134, 158, 185; *Sir R. Westmacott's on Sculpture*, 157, 212, 260, 308, 365, 439; *Prof. Howard's on Painting*, 181, 235, 285, 335, 413, 461; *Prof. Green's on Beauty and Expression*, 1108, 1134
Royal Patronage and Bounty to Decayed Authors, 1092
Royal Progress in Scotland, by Sir T. D. Lauder, 708
Rural Chemistry, by Solly, 865
Ruth, 630
Rutland Papers, The, 83
St. Bernard, Neander's Life of, trans. by Wrench, 86
St. Jean's Sketches from Travelling Journal, 712
St. John's Ancient Greece, 29, 56
——— Sir Cosmo Digby, 962
St. Paul's, 868 [see also 924].
St. Vincent (Adm.), Tucker's Life, 1061, 1085, 1105
Sale's (Lady) Journal in Affghanistan, 381, 408
Sam Slick in England, 622, 648
Sampson on Criminal Jurisprudence, 253
Sandwith's Two Lectures, 695
Sang's Life Assurance and Annuity Tables, 108
Saunderson's Thoughts on Sickness, 901
Savonarola, Life of, 523
Saxony, Constitutional Charter of, 981
Schefer's (Leopold) Vigils, 732 [see also p. 314]
Schlemmer on Hydropathy, 509
Schomburgk's Expedit^n., 215, 241, 529, 1091, 1093, 1111
Scientific Wanderings, by Fraser, 589
Scottish Episcopal Church, Hist. of, by Lawson, 150
Sculpture, by Sir Richard Westmacott, 157, 212, 260, 308, 365, 439
Scottish Heiress, The, 235
Scottish Song, Book of, 939
Scotland, Wilson's Voyage round, 55, 84
Scott's Dora Marcelli, 509
Scripture, Intellectual and Catholic Poetry of, 981
Scrope's Life of Lord Sydenham, 685, 711
Scrope's Salmon Fishing, 431
Selwyn and his Contemporaries, edit. by Jesse, 501, 526, 1063, 1089
Shakspeare's Female Characters, 110; *Lady Constance*, 137; *Female Characters in King John, Present Acting*, 161; *Characters in Cymbeline—Imogen and Posthumus*, 239, 261; *Imogen and Pisanio*, 309; *On the Acting of the Play*, 366
Shakespeare Society: Anniversary Meeting of, 418; Halliwell's only known MS. of Shakespeare's Plays, 485; Pierce Penniless' Supplication to the Devil, 77; Timon, 33, [see also *Letter from G. D.* 117]; Oberon's Vision by Rev. J. Halpin, 687; Treatise against Dicing, &c. by Northbrooke, 864; The Chester Plays, edit. by J. Wright, 1153
Shakspere, Knight's Cabinet, 109, 260, 712, 1107
———, Knight's, 33; Biography, 707
Shakespeare, *Shakespeare Autograph*, 514; *Family Papers*, 552; *Note from a Correspondent*, 717
——— Religious Sentences from, 727
——— Plays and Poems, ed. by Collier, 33, 707
Shaw's Renewal, 529
Shepherd's (The) Evening Tales, 61
Shoolbred's Rollin Remodelled, 734
Sicilian Vespers, Amari's War of, 647
Siderial Heavens, Theory of Structure of, 284
Sidney's Diary of Times of Charles the Second, 543
Sigourney, Mrs., and Mrs. Southey, 139, 288, 340, 369, 418, 488, 552
Simmons's Legends and Lyrics, 484
Simpson's Discoveries on North Coast of America, 725
Sinde, March through, Allen's Diary, 919
Sindh, Postans' Personal Observations in, 708
Sir Cosmo Digby, by St. John, 962
Sir Michael Paulet, by Miss Pickering, 259
Slater's Little Princes, 1140
Slavery; Bandinel's Hist.—Alexander's Letters on Slave Trade—American Slave Trade, by Grahame—Negro Emancipation, by Jay—Prejudices of Whites, by S. l'Instant—Channing's Posthumous Letters, 505
Smith and Anthon's Statement of Facts, 793
Smith's Diagram to define Lives of Patriarchs, 1107
Smith's Economy of Nations, 109
Smith's Memoirs of Marquis of Pombal, 666
Smiths, The, 694
Smyth's Biographical Illustrations of St. Paul's, 981
Soane's Last Ball, 61
Soane Museum, 923
SOCIETIES: [The more important Papers only are referred to.]
Ashmolean Society—Agassiz on Glaciers, 243; Buckland on New Zealand Bird—On Fossil Specimens, 596; Daubeny on Cretinism, 1050 [see also p. 588]
Asiatic Society—Newbold on Bhuga of Mahanandi, 64; Stevenson on Hindu Literature, 192. Hunter on the Bhils, 242, 265. Stephenson on Buddhistical and Jain Literature of India, 265, 344. Pottinger's Letter from China—Postans on the Nile and Indus, 393. Anniversary Meeting, 595. Bland on 'Atish Kedeh,' 636, 1029, 1073
Astronomical Society—Bally on the Total Solar Eclipse of July, 18, Airy on the same, 41 [see also pp. 117, 142]; Hansen on the Perturbations of the Planets, 193; Annual Meeting, 344, 442; Bally's Revision of Boundaries of Constellations, 554; Simms on Self-acting Circular Dividing Engine—Galbraith on Roy's Triangulation, 636; 1138
Botanical Society—869, 1011, 1073, 1162
Cambridge Antiquarian Society—533
Chemical Society—Graham on the Phosphorus Family of Elements—Liebig on Formation of Fat—Playfair on Milk, 194, 217
Electrical Society—91, 244, 371
Entomological Society—91, 244, 394, 653, 870, 886, 1162
French Academy of Moral and Political Science, 17, 514, 553.—*Academy of Fine Arts*, 17; M. Grisi's Discoveries at Veii, 571 [see also p. 418].—*Academy of Inscriptions*, 17.—*Geographical Society*, 17; Bust of Don Henry of Portugal, 89.—*Paris Academy of Sciences*—17, 21, 45, 64, 68, 116. 195, 220, 268, 316, 341, 372, 396, 445, 493, 516, 593, 638, 654, 675, 677, 700, 718, 758, 793, 822, 845, 870, 908, 925, 948, 965, 988, 1013, 1049, 1051, 1076, 1116, 1164.—*Institute*—Mr. M'Culloch's Election, 164; English Associates, 467
SOCIETIES—*continued*.
Geographical Society—Sutter's Notes on Australia, 64; Baron de Bode's Tour in Persia, 114, 164; Schomburgk's Journey to Source of Takatu, 215 [see also pp. 241, 529, 1091, 1093, 1111]; Sterling on Cairo—Higgs on Rise of Thames—Rawlinson on Comparative Geography of Upper India, 265; Allen on Cameroons River and Bay of Amboises, 343, 369; Bollaert's Paper on Texas, 442; De Bode's Journey through Country of Mamaseni, 490; Anniversary Meeting, 514, 572; Falconer's Notes on Texas, 636, 1029; Beke's Notes and Observations in Abyssinia, 1049; Schomburgk's Guiana Expedition, 1093 [see also pp. 215, 241, 529, 1091, 1093, 1111].—Bally on Communication between the Atlantic and Pacific, 1093 [see also pp. 17, 675, 947].—Hamilton on Country between Sydney and Moreton Bay, 1093; Beke on the Countries south of the Abai, 1138
Geological Society—Smith on Delta of Ganges—Trimmer on Pipes in Chalk—Strickland on Concretions in Isle of Man, 18; Sharpe on Bala Limestone—Brodie on Lias of Gloucestershire, 40; Strickland on Lias of Gloucestershire, 41; Lyell on Falls of Niagara, 90; Sharpe on Silurian Rocks of Westmoreland and Lancashire—Stevenson on Stratified Rocks of Berwickshire—Mantell on Fossilized Mollusca, 140; Lyell on Tertiary Strata in Massachusetts—On Fossil Remains, U. S., 192; Award of Wollaston Medals, 214; Sir P. Egerton on Fossil Chamœroids—Pratt on Geology of Bayonne, 215; Pearce on a New Encrinite—On Crinoidea—Clarke on Fossil Pine Forest in Australia, 265; Brown on Pleistocene Deposits, 343; Royle on Tin Mines of Tennasserim, 344; Austen on District on either side the North Downs of Surrey—Robertson on Oolitic Coal-field of Brora, 369; Murchison on same, 370; Harkness on Changes in Temperature of Earth—Lyell on Fossil Trees in Cumberland, 468; Egerton on some new Ganoid Fishes—Gesner on Geology of Nova Scotia—Lyell on Coal Formation of Nova Scotia, 553; Stanger on Geology of Western Africa—Wallace on Classification of Granite Rocks—Felton on Greensand in Isle of Wight, 572; Buckland on Thyopatolites—Trevelyan on Scratched Rocks in Greece—Kaye on Fossiliferous Beds in Southern India—Simms on Strata in Vicinity of Hythe—Fitton's Remarks on Green Sand in Kent and Isle of Wight, 635; Forbes on Star-Fishes—Spratt on Geology of Malta and Gozo, 1011; Falconer and Cautley on an Anoplotherium, 1050; Sedgwick on Geology of North Wales, 1113; Dawson on Carboniferous Rocks of Nova Scotia—Henslow on Red Crag at Felixstow, 1162
Horticultural Society—91, 164, 217, 266, 344, 393, 468, 595, 653, 739, 870; First Meeting, Chiswick, 489; Second, 594; 947, 1011
Institute of British Architects—Wyatt on Restorations at Salisbury, 341; Ferrey on Double Staircase at Tamworth, 342 [see also p. 470]; Hosking on Arched Bridges, 514; Donaldson on Houses in Belgian Towns, 699, 1011; Bally on Foreign Fir and Deals, 1050; Cockerell on Church of St. Bartholomew—Papworth on Chapel in Cathedral of Lisbon, 1114; Sylvester's Process for Waterproofing Stone, 1139
Institution of Civil Engineers—Davison on Deep Well, 42; Mallet on Over-shot Water-wheels, 43; Annual Meeting, 90; Pole on Steam Engines—Clay's New Mode of making Iron, 193; Bremner on Bridge over the Wear—Bishopp on American Engine, 242-3; Rankine on Railway Axles, 243; Rankine on Railway Curves—Simms on Application of Horse Power to Water, 266; Kreeft on Butterley Iron Works—Oldham on Machine for Weighing Sovereigns—Mushet on Experiments at Milton Iron Works, 314; Macnaim on Glasgow Water-Works—Robison on Artesian Well at Paris—Baker on Herr Brendel's Water-Pressure Engine, 370; Simms on Bletchingley Tunnel, 419, 443; Clutterbuck on Chalk Basin of London, 490; Handcock on Railway Axle—Pellatt on Zinc, 491; Mallet on Action of Air on Cast Iron and Steel, 515, 554; New Electro-Magnetic Telegraphs, 554; *Conversazione*, 594; Hurwood on Clearance of Water at Ipswich—Taylor on Mining Machine in Cornwall—Homersham on Pump-Flaps, 595; Faraday on Ventilation in Light Houses, 637 [see also p. 394]; Pole on Density and Pressure of Steam, 637; Telford Premiums, 1138
Linnean Society—91, 165, 218, 266, 370, 596, 637, 1011, 1073
Medico-Botanical Society—91, 115, 165, 244, 370, 442, 491, 555, 596, 637, 1162
Meteorological Society—267, 491 [1162
Microscopical Society—19, 91, 370, 419, 514, 637, 964, 1050,
Numismatic Society—Annual Meeting, 596, 699, 1073
Oriental Translation Fund—242
Philological Society—194, 243
Royal Society—Rainey on Motion of Sap—Stark on Nerves—Faraday's Researches in Electricity, Eighteenth Series—Hall on Iris, 216; Belcher's Tide Observations at Tahiti—Hoskins on Phosphatic Calculi, 342; Willis on Lymphatic Vessels—Rainey on descending Fluids of Plants, 343, 553; Sabine's Contributions to Terrestrial Magnetism, 584, 675—Pepys on Respiration of the Leaves of Plants, 594; Rigg on Carbon and Nitrogen—Heygate on Iodide of Potassium—Macilwain on Respiratory Organs of Animals, 676; New Council, 1072
Royal Society of Literature—468, 1029
Royal Institution—Faraday on Light and Ventilation, 394 [see also p. 637]
Society of Antiquaries—443
Society of Arts—91, 115, 193, 218, 266, 345, 394, 420, 491, 514, 533, 555; Distribution of Prizes, 594: 967, 1011, 1029, 1073; Johnston on Shipwrecks—Claudet on the Daguerréotype Art, 1139
Statistical Society—Report of Education Committee on London Districts, 114; Tremenheere's Agricultural Statistics, 217; Anniversary—Sykes on Statistics of Civil Justice in Bengal, 292; Guy on Influence of Seasons on Sickness and Mortality—Weld on Railway Accidents, 419; Passy on Division of Heritable Property, 490, 595,
Zoological Society—442 [1050

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SOCIETIES—*continued.*

BRITISH ASSOCIATION.—*Letter of Directions from P. M. T.*, 671. *Preliminary Gossip*, 693, 739, 844. *Meeting of Gen. Committee and Report*, 772. Evening Meeting—President's Address, 780. Treasurer's Report, 781. Meeting of Gen. Com. 782. Meet. of Gen. Com.; Grants of Money, 804. Dr. Robinson's Address, 866 [see also pp. 885, 945, 982, 1027]

SEC. A.—*Mathematical and Physical Science.*—Robinson on Catalogue of Stars, 772. Powell on Elliptic Polarization of Light—Lloyd on Phenomena of Metallic Reflection—Draper on Change by Exposure to Beams of Sun, 773. Meteorological Observations at Plymouth and Devonport—Nott on New Electrical Machine, 796. Lloyd on Graphical Representation—Apjohn on Barometric Formula, 797. Russell's Report on Tides in Scotland—Hodgkinson on Inelasticity, 798. Robinson on Captive Balloons—Robinson on Fifty Telescopic Stars—Brewster's Reports, 799. Report on Reduction of Meteorological Observations (*with a diagram*)—M'Cullagh on Theory of Total Reflexion, 823. Herschel's Report on Nomenclature of Stars—Lloyd on Magnetic Force—Scoresby on Artificial Magnets, 824. Joule's Galvanometer—Hamilton on Calculus of Probabilities—Hunt on Changes of Bodies in Dark, 825. Wheatstone on Electro-Magnetic Meteorological Register—Report on Kew Meteorological Observations—Report on Simultaneous Magnetical and Meteorological Observations, 846. Herschel on Photographic Process—Brewster on Action of Oils upon Light—On Iceland Spar—Robinson on Barometric Compensation of Pendulum—Report of Committee on Waves, 847. Larcom on Contoured Maps—Moyes' Thermometrical Observations at Aden—Nott on Terrestrial Magnetism—Green on Specula of Telescopes—Robinson on Index Error of Circle, 848. Knox on Rain in S.W. of Ireland and Suffolk—Brown on Tide at Arbroath—Thomas on Abnormal Tides, 849

SEC. B.—*Chemistry and Mineralogy*—Hunt's New Photographic Process—Hunt on Influence of Light on Plants—Tamnau on Harmotome—Andrews on Heat of Combination—Spencer on Paracyanogen—West on Corrosion of Lead by Water, 774. Kane on Colouring Matters—Draper on Decomposition of Carbonic Acid Gas, 775. Hunt on Influence of Light on Metallic Compounds, 799. Mosander on Cerium, &c.—Tamnau's Specimens—Dircks on Production of Smoke, 800. Jennings on Agriculture of Cork—Apjohn on Arsenites, 825. Joule on Magneto-Electricity—Apjohn on Hygrometric Formula—Townsend on Minerals of Cork—Lucas on axles of Locomotive Engines—Will on Alkalies (*with a diagram*)—Knox on Iodine and Fluorine—Armstrong on Hydro-Electric Machine, 826

SEC. C.—*Geology and Physical Geography.*—Lyell on Appalachian Mountains—Rogers on Earthquakes, 775. Griffith on Direction of Currents, 776. Griffith on Limestone Series of Ireland, 800. Phillips on Ordnance Geological Museum—Binney on New Red Sandstone—Phillips on Stratified Rocks, 801. Murchison on Permian System, as applied to Germany, 802 [see also p. 822]. Hopkins on Glaciers, 802. Report on Earthquakes in Scotland, 803. Williams on Rocks of Lundy Island—Peach on Remains of Fish in Cornwall—Haines on Limestone in Cork—Griffith on Old Red Sandstone—Murchison on Tertiary Basin of Middle Rhine, 827—Relievo Map of England and Wales, 849—Portlock on Geology of Corfu—Beamish on Water in Baltic—Jennings on Geological Phenomena in Cork—Griffith on Shells in Sand in Mayo, 850. Forbes's Report on Mollusca and Radiata of Ægean Sea, 867

SEC. D.—*Zoology and Botany.*—Milliken on Fructification of Violet—Forbes on Nucleobranchia, 776. Mackay, Hincks, and Allman, on Specimens of Plants—Blackwall on Araneidæ—Clarke on Irish Specimens of Limax—Allman on *Plumatella repens*, 777. Peach on Marine Testacea—Humphreys on Mollusca of Cork, 778. Hincks on Fuchsia—Report on Zoological Nomenclature, 827. Strickland on Upupa and Irrisor—Catalogue of Birds in Corfu and Ionian Islands—Report on Varieties of Human Race—Heath on People of Navigator's Islands—Dowden on Common Marigold—Clear on Insects found in Cork—Power on Plants of Cork, 828. Carpenter on Microscopic Structure of Shells, 829. Owen's Report on Mammalia of Great Britain (*continued*)—Strickland on Insessorial Order of Birds—Allman on Cirropteron—Allman on Six-banded Armadillo—On Irish Zoophytes—On a new Gasteropod—Hincks on Uses of Lichens—Waterhouse on Classification of Mammalia, 851. Alder and Handcock on New Mollusca—Thompson on Invertebrate Fauna of Ireland, 852

SEC. E.—*Medical Science.*—Olliffe on Disease of Biliary Ducts—Houston on Hæmorrhage—Harris on Cure for Aneurism, 778. Pickells on Œnanthe Crocata, 779. Houston on Acardiac Fœtuses—Popham on Gangrene of Lung—Olliffe on Intestinal Obstructions—Erichsen on Introduction of Air into Veins—Cronin on Statistical Results of Amputation—Bevan on Tests for Arsenic—Blake on Physiological Action of Medicines, 852

SEC. F.—*Statistics.*—Leatham on State of Travelling Poor of England—Beamish's Report of St. Michael's Parish, Cork—Powell's Contributions to Academical Statistics—Taylor on Irish Silk Manufacture—Catlow on Birth and Death—Bullen on Statistics of Kilmurry, 779. Bianconi on Conveyances in Ireland—Taylor on Pauper Lunatics of Ireland—Dowden on Vital Statistics, 803. Lawson on Connexion between Statistics and Political Economy—Osborne on Statistics of Lunacy—Report of Census of Ireland for 1841—Mayer on Infant Industrial Schools of Tuscany, 853. O'Flanagan on Blackwater River, 854

SEC. G.—*Mechanical Science.*—Ryan on Water as a Moving Power—Russell on Laws of Sound applied to Construction of Buildings (*with a diagram*), 780, 804—Dircks on Lamps and Gas Burners, 780. Hawkins on Manner of Procuring Oil—Taylor on Engine for Draining the Haarlem Lake—Hodgkinson's Report on Elasticity of Solid Bodies, 804. Dircks on Prevention of Smoke—Report of Committee on Form of Ships, 829. Report of Experiments on Steam Engines, 830. Bevan's Paddle-Wheel, 831. Cooke's Clock Movement—Leahy on Method of ascertaining Distances—Hawkins on Concrete—Deane's Method of Raising Sunken Vessels—Fairbairn's Report of Committee on Constitution of Metals—Taylor on Simple Steam Engine—Scoresby on Trigonometrical Indicator—Henessy on Machine for Determining Distances, 854

Soldier of Fortune, by Curling, 1133
Soldiers and Sailors, 61
Solly's Rural Chemistry, 865
Sopwith's Museum of Geology, 754 [see also p. 16]
Southey, Mrs., [see Sigourney].
Spalding Club: Book of Strathbogie, 933
Spalding's Philosophy of Christian Morals, 1090
Spanish Moderate Liberals, 712
Spanish without a Master, by Monteith, 570
Spas Revisited, by Granville, 1004
Stage-Coach, by Mills, 769
Stanley Ghost, The, 61
Statistical Companion to Pocket-Book, by Weld, 61
Stebbing's Church of Christ, 14
Stenography, by Bradley, 981
Stent's Egypt and Holy Land, 609
Stephens's Yucatan, 277, 305
Sterling's Strafford, 754
Stewart's Leisure Hours, 770
——— Lord Dacre, of Gilsland, 1008
Stoddart and Conolly, Murder of, at Bokhara, 64, —533, 754, 845, 947, 1010, 1093, 1116, 1138, 1161
Stone's (Mrs.) Young Milliner, 437
Story's Love and Literature, 235
Stow's London, by Thoms, 14
Stowe's Mayflower, 1070
Strafford, by Sterling, 754
Strife and Peace, by Bremer, 934
Strutt's Tour in Calabria and Sicily, 232
Studies of New Testament, 943
Sullivan's Dict. of Derivations, 179
——— Geography Generalized, 37
Summerly's Hand-Book for Nat. Gallery, 1140; A Merry Christmas to You; 1140; Home Treasury, 628, 1045
Suttor's Culture of Grape Vine in Australia, 901
Swaine's Equity without Compromise, 589
Switzerland, by Mrs. Yates, 588
Sydenham (Lord), Life of, by Scrope, 685, 711
Symbolism, by Moehler, 981
Symons's Light and Life for the People, 589
Synodical Power of Church, by O'Brien, 1043
Synopsis of Government Administrations, 794
Syria, Reminiscences of, by Napier, 753
Taste, Hand-Book of, by Fabius Pictor, 689
Tattam's Defence of Church of England, 1008
Taylor's Jerusalem as it was and is, 793
Taylor's Life in the Ranks, 754
——— Scenes and Adventures in Affghanistan, 708
Tecumseh, by Colton, 818
Tegart's Reformers of Sixteenth Century, 735
Tegetmeier's View of Organized Bodies, 794
Teignmouth, Life of, by Lord Teignmouth, 564
Temple Church, 39, 301, 338, 445, 1051

THEATRES:

Covent Garden—Miss Rainforth's *Semiramide*—The Highwayman, 21. Gustavus, 45. Mothers and Daughters, 92. Lady of the Lake, 116. Maid of Cashmere: M. and Madame Lecomte's *debuts*, 141. Hamlet: Mr. Gregory's appearance, 166. Love: Mrs. Ryder's and Mr. Paumier's *debuts*, 241. Oberon: Fanny Elssler, 268. Close of Season, 445. Benedict's benefit, 676. Opening: Woman—My Wife's Out, 908. London Assurance: Hoskins' *debut*—Othello, 925. Close of Season, 946. Slight Mistakes, 965. Les Enfans Castelli: Laurençon, 987

Drury Lane—21. La Gazza Ladra: Miss S. Novello's *debut*, 44. Cymbeline, 92. Lady of Lyons—Der Freischutz, 142. Blot on the Scutcheon—Thumping Legacy, 166. Much ado about Nothing: Macready's *Benedict*—Comus, 220. Virginius, 244. Sappho: Miss Clara Novello's *debut*—Mrs. Alfred Shaw—Staudigl's *Alcander*, 347, 493. Fortunio, 295. The Secretary, 420. Acis and Galatea: Staudigl's *Polypheme*, 470. Athelwold, 516, 552. Close of Season: Mr. Macready's Farewell Address, with Comments, 573. Mr. Stretton's benefit, 612. Opening: Siege of Rochelle—The Pert: Carlotta Grisi's *debut*, 908. The Favorite, 948. Mrs. A. Shaw's *Cinderella*—My Wife's Come, 965. Devil in Love, 1051. Balfe's Bohemian Girl, 1075

Haymarket—Close of Season, 68. Opening: Soldier's Daughter: Miss Bennett's *debut*, 396. Little Devil, 516. Mr. Webster's offer of Prize, 552, 571. Louison, 557. Mr. Kean, 574. Moonshine, 718. Who's your Friend? 772. Wedding Breakfast, 795. Old Parr, 925. Railroad Trip, 965. Victor and Hortense—Know your own Mind, 987. Laying a Ghost, 1051. Caught in a Trap, 1076

Her Majesty's Theatre—Adelia: Conti's *debut*—Aurore: Dumilatre's *debut*—La Tarentule, Fanny Elssler's, 268. Belisario: Signora Molteni's and Signor Fornasari's *debuts*—Giselle, 316. Giselle—La Sonnambula, 346. La Sonnambula: Fornasari, Mario, 371. Semiramide: Grisi, Brambilla, Fornasari—The Gipsy, 395. Figaro: Fornasari 444. La Gazza Ladra: Fornasari, Mario, Brambilla, 469. I Puritani—Lucrezia Borgia, 514. Linda di Chamouni, 557. Ondine, 598. Rossini's Stabat, 613. Don Pasquale, 637. I Puritani, 676. La Cenerentola, 717. Costa's benefit: Le Délire d'un Peintre, 718. Close, 757

Princess's Theatre—La Sonnambula: *debuts* of Garcia and Weiss, 21. Lucia di Lammermoor, 116. Little Red Riding Hood, 142. Three Graces, 396. Tancredi: Miss Flower and Mr. Weiss, 425. La Gazza Ladra, 676. Geraldine, 757. Mr. and Mrs. Keeley, 1076

St. James's Theatre—French Plays—Opening of Season: Madame du Barri: *debuts* of Madame Albert and Mdlle. Prosper, 68. L'Omelette Fantastique—Marie, 117. L'Ami Grandet—La Meunière de Marly, 166. Mdlle. Plessy: Le Portrait Vivant, 245. Clemence—Le Legs, 316. Mde. Doche and Vernet's *debuts*, 347. Les Mémoires du Diable—Le Père de la Débutante, 396. Vernet, 444. Voltaire en Vacances—La Nuit aux Soufflets—Indiana et Charlemagne; Déjazet and Lavassor, 493. Bouffé's *Père Grandet*—Le Père Turlututu—Le Gamin de Paris, 574. Close of Season, 700

Astley's—396

Thoughts on Mental Functions, 609
Thunder Storms, by Snow Harris, 733
Tintern, Stonehenge, &c., by Prentice, 548
Todd on Gout and Rheumatic Fever, 754
Tombstones, Paget on, 650
Towers's Croton Aqueduct, 974; [see also 1046]
Townsend's Hist. of House of Commons, 405
Trench's Genoveva, 211
Trollope's Hargrave, 333
——— Jessie Phillips, 956
——— The Laurringtons, 1107
Tucker's Life of Earl of St. Vincent, 1061, 1085, 1105
Tuft Hunter, The, by Lord William Lennox, 178
Tupper's Proverbial Philosophy, 329
Turner's Caister Castle, 1158
Turning, by Holtzapffel, 156
Twining on Cretinism, 588 [see also p. 1050]
Tymms's Family Topographer—Middlesex, 670
United Irishmen, by Madden, 581
Universities, English, by Huber, 838
Vaughan's Age of Great Cities, 53
——— Protestant Non-Conformity, 609
Verisimilitudes, 982
Vetch on Canal between Mediterr. and Red Sea, 1090
Viator's Poems, 509
Vigils, by Leopold Schefer, 732 [see also p. 314]
Vignancour's Poetry of Bearn, 8
Violet, Mons., by Marryat, 1069
Virgin Islands, Letters from, 651
Vision, Möser on—(Poggendorf's Annalen), 458
Voice from Holy Land, 735
Voice from the Vintage, 754
Von Raumer on Poetics of Aristotle, 259
Wakefield, Cameron's Notabilities of, 589
Wale's Nature, 843
Walpole's Letters to Sir H. Mann, 624, 646, 667
Waltheoff, by Worsley, 177
Waltzing, Reform your, 981
War and Peace, by Jay, 259
Ward's Journal of S. Curwen, 207
Washing Book, Ladies' Polyglott, 944
Waterston's Cyclopædia of Commerce, 630
Waterston on Moral and Spiritual Culture, 1008
Wathen on Arts of Ancient Egypt, 588
Weil's Mohammed and his Doctrines, 1037
Wellesley, Viscount—Fifth Political Word, 228
Westmacott (Sir R.'s) Lectures on Sculpture, 157, 212, 260, 308, 365, 439
Westminster Abbey, 63; *by an Amateur*, 112, 214; *the Ecclesiologist*, 269; *Letter on the Appropriate Disposal of Monuments, by Westmacott*, 672
Whimsicalities, by Thomas Hood, 1155
White's Elements of Universal History, 260
Whitefriars, 1159
White People and Church of Scotland, 865
Who should educate the Prince of Wales? 712
Wigan's Brighton and its three Climates, 901
Wight, Isle of, Gwilliam's Rambles in, 589
Wilde's Austria, 563
Wilkie (Sir D.) Life of, by Cunningham, 357, 386, 411
Willan's Flower Girl, 695
Williams on Primitive Tradition, 712
Willich's Tithe Commutation Tables for 1843, 109
Wilson on Spasm, Languor and Palsy, 711
Wilson's Voyage round Scotland, 55, 84
Windsor Castle, by Ainsworth, 609
Winslow on Insanity in Criminal Cases, 253
Woman in England, by Miss Lawrance, 151
Women and Female Children, Condition of, 257
World, Voyage round, by Capt. Sir E. Belcher, 173
Worley's Borgia, 177
Worsley's Waltheoff, 177
Wright's Study of Creation, 529
Wrongs of Women, by Charlotte Elizabeth, 981
Wyandotté, by J. F. Cooper, 792
Xanthian Expedition, (59), 739, 756, 1093
Yacht Voyage in Mediterranean, 11
Yarrell's Hist. of British Birds, 900
Yates's (Mrs. A.), Letters from Switzerland, 588
Yates's Modern History of Egypt, 37
Yearsley on Enlarged Tonsil & Elongated Uvula, 260
Young England's Little Library, 1161
Young Maiden, by Muzzey, 695
Young Milliner, by Mrs. Stone, 437
Young Student, by Mde. Guizot, 1008
Yucatan, Stephens's, 277, 305
Zealand (New), Dieffenbach's Travels in, 125
Zincali, The, by Borrow, 333
Zoology of Voyage of H.M.S. Sulphur, 900
Zornlin's World of Waters, 712
Zschokke's Hours of Meditation, by Haas, 1008
Zurich Letters, 876

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THE ATHENÆUM

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December, 1842.

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FOUR LECTURES on the STRUCTURE, HABITS, and METAMORPHOSES of INSECTS, by T. Rymer Jones, Esq. Professor of Comparative Anatomy in King's College, London, on Thursday, Feb. 16, 23, 30, March 6.
FOUR LECTURES on the SUBORDINATE CHARACTERS in the PLAYS of SHAKSPEARE, by C. C. Clarke, Esq. on Thursday, March 16, 23, April 6, 13.
THREE LECTURES on BOTANY, by Edward Forbes, Esq. Professor of Botany in King's College, London, on Thursday, April 20, 27, May 4.
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The outbreak itself, we are subsequently informed, was got up by Shah Soojah, to get rid of Burnes!

"Capt. Conolly obtained convincing proof that Shah Shoojah originated the rebellion with a view to get rid of Burnes, whom he detested, and of several chiefs, whom he hoped to see fall a sacrifice to our vengeance; little anticipating the ruinous result to himself and to us. Poor Burnes had made but few friends among the chiefs, who now never mention his name but in terms of the bitterest hatred and scorn. He seems to have kept too much aloof from them; thus they had no opportunity of appreciating his many valuable qualities, and saw in him only the traveller, who had come to spy the nakedness of the land, in order that he might betray it to his countrymen. The King considered him as a personal enemy, and dreaded his probable succession to the post of Envoy on the departure of Sir W. Macnaghten."

As to the military commanders, they were, according to Mr. Eyre, mere old women, or worse; Elphinstone, an amiable man, but worn out; "illness had materially affected his nerves, perhaps his intellect." "His fate," we are told, "ought to serve as a warning to others of his class, who, priding themselves on a *Peninsular* fame of some thirty years' standing, are too apt to forget the inroads time may have meanwhile made on mind and body;" and the General's incapacity, "not being redeemed by the qualities of his second, proved the ruin of us all." Here we have reputations knocked down like nine-pins! Now, for our own part, we shall wait the issue of the Inquiry, before we allow our judgment to be prejudiced against men hitherto of unsullied reputation; and shall, therefore, confine ourselves to the painful narrative of suffering, about which there can be no doubt.

It was early in the morning of the 2nd of November, that intelligence was brought into the cantonment that a popular outbreak had taken place in the city, and that an attack had been made on the houses of all the British officers residing in Cabul. Before 9 o'clock on the same day Burnes and his companions were murdered. Yet little danger was apprehended. It was still believed to be a mere tumult, and no measures were taken demonstrative of British energy and power. The next day, Major Swaine and his regiment, proceeding to join Brigadier Shelton's force near the Lahore Gate, were driven back into the cantonment; and the 37th regiment, on its return from Khoord Cabul, was attacked by 3,000 Giljyes, but "managed" to save all its baggage, excepting a few tents. The enemy also took possession of the King's Garden, and thus cut off all communication with the commissariat fort; indeed, the latter was abandoned the next day:—

"It is beyond a doubt that our feeble and ineffectual defence of this fort, and the valuable booty it yielded, was the first *fatal* blow to our supremacy at Cabul. * * It no sooner became generally known that the commissariat fort, upon which we were dependent for supplies, had been abandoned, than one universal feeling of indignation pervaded the garrison; nor can I describe the impatience of the troops, but especially the native portion, to be led out for its recapture—a feeling that was by no means diminished by their seeing the Affghans crossing and recrossing the road between the commissariat fort and the gate of the *Shah Bagh*, laden with the provisions upon which had depended our ability to make a protracted defence."

Active and aggressive measures were now taken, marked, as usual, with personal gallantry and heroic daring, but with little credit in a military point of view:—

"At this time not above two days' supply of provisions remained in garrison, and it was very clear that, unless the enemy were quickly driven out from their new possession, we should soon be completely hemmed in on all sides. At the Envoy's urgent desire, he taking the entire responsibility on himself, the General ordered a force to hold themselves in readiness under Brigadier Shelton to storm the Rica-bashee fort. * * The whole issued from cantonments, a storming party consisting of two companies from each regiment taking the lead, preceded by Capt. Bellew, who hurried forward to blow open the gate. Missing the gate, however, he blew open a wicket of such small dimensions as to render it impossible for more than two or three men to enter abreast, and these in a stooping posture. This, it will be seen, was one cause of discomfiture in the first instance; for the hearts of the men failed them when they saw their foremost comrades struck down, endeavouring to force an entrance under such disadvantageous circumstances, without being able to help them. The signal, however, was given for the storming party, headed by Col. Mackerell. On nearing the wicket, the detachment encountered an excessively sharp fire from the walls, and the small passage, through which they endeavoured to rush in, merely served to expose the bravest to almost certain death from the hot fire of the defenders. Col. Mackerell, however, and Lieut. Bird of Shah's 6th infantry, accompanied by a handful of Europeans and a few sepoys, forced their way in; Capt. Westmacott of the 37th being shot down outside, and Capt. M'Crae sabred in the entrance. The garrison, supposing that these few gallant men were backed by the whole attacking party, fled in consternation out of the gate, which was on the opposite side of the fort, and which ought to have been the point assailed. Unfortunately, at this instant a number of the Affghan cavalry charged round the corner of the fort next the wicket: the cry of 'Cavalry!' was raised, a cry which too often, during our operations, paralyzed the arms of those, whose muskets and bayonets we have been accustomed to consider as more than a match for a desultory charge of irregular horsemen; the Europeans gave way simultaneously with the sepoys—a bugler of the sixth infantry, through mistake, sounded the retreat—and it became for a time a scene of *sauve qui peut*. In vain did the officers, especially Major Scott of H.M.'s 44th, knowing the fearful predicament of his commanding officer, exhort and beseech their men to charge forward—not a soul would follow them, save a private of the 44th name Steward, who was afterwards promoted for his solitary gallantry. Let me here do Brigadier Shelton justice: his acknowledged courage redeemed the day; for, exposing his own person to a hot fire, he stood firm amidst the crowd of fugitives, and by his exhortations and example at last rallied them; advancing again to the attack, again our men faltered, notwithstanding that the fire of the great guns from the cantonments, and that of Capt. Mackenzie's juzailchees from the N.E. angle of the Mission Compound, together with a demonstration on the part of our cavalry, had greatly abated the ardour of the Affghan horse. A third time did the Brigadier bring on his men to the assault, which now proved successful. We became masters of the fort. But what, in the meantime, had been passing inside the fort, where, it will be remembered, several of our brave brethren had been shut up, as it were, in the lions' den? On the first retreat of our men, Lieut. Bird, with Col. Mackerell and several Europeans, had hastily shut the gate by which the garrison had for the most part evacuated the place, securing the chain with a bayonet: the repulse outside, however encouraged the enemy to return in great numbers, and it being impossible to remain near the gate on account of the hot fire poured in through the crevices, our few heroes speedily had the mortification to see their foes not only re-entering the wicket, but, having drawn the bayonet, rush in with loud shouts through the now re-opened gate. Poor Mackerell, having fallen, was literally hacked to pieces, although still alive at the termination of the contest. Lieut. Bird, with two sepoys, retreated into a stable, the door of which they closed; all the rest of the men, endeavouring to escape through the wicket, were met and slaughtered. Bird's place of concealment at first, in the confusion, escaped the observation of the temporarily triumphant Affghans; at last it was discovered, and an attack commenced at the door. This, being barricaded with logs of wood, and whatever else the tenants of the stable could find, resisted their efforts, while Bird and his now solitary companion, a sepoy of the 37th N. I. (the other having been struck down), maintained as hot a fire as they could, each shot taking deadly effect from the proximity of the party engaged. The fall of their companions deterred the mass of the assailants from a simultaneous rush, which must have succeeded; and thus that truly chivalrous, high-minded, and amiable young gentleman, whose subsequent fate must be ranked among the mysterious dispensations of Providence which we cannot for the present fathom, stood at bay with his equally brave comrade for upwards of a quarter of an hour, when, having only five cartridges left, in spite of having rifled the pouch of the dead man, they were rescued as related above. Our troops literally found the pair 'grim and lonely there,' upwards of thirty of the enemy having fallen by their unassisted prowess."

This gallant action had, for the moment, its influences. On the 15th Major Pottinger and Lieut. Haughton arrived from Charekar, both severely wounded. The sufferings and hair-

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breadth escapes of these officers were almost beyond belief. Surrounded, in a distant fortress, by thousands of enemies, they held out until all hope of relief was past, and further resistance appeared to be a mere wanton sacrifice of life.

"From this time the unfortunate horses and cattle of the garrison were obliged to endure the extremity of thirst, there being *no* water for *them*, and the supply for even the fighting men scanty in the extreme, obtained only from a few pools in the ditch of the rampart, which had been formed by a seasonable fall of rain. * * On the 10th, the officers drew their last pool of water, and served out *half a wine-glass* to each fighting man. * * Major Pottinger considered that the only remaining chance of saving any portion of the regiment was a retreat to Cabul; and although that was abundantly perilous, he entertained a hope that a few of the most active men who were not encumbered with wives and children might escape. * * Dr. Grant then amputated Mr. Haughton's right hand, and hastily dressed the severe wounds which he had received in his left arm and on his neck. In the evening the doctor spiked all the guns with his own hands, and the garrison then left the barracks by the postern gate. * * Notwithstanding the previous sufferings of these unfortunate men, it may be said that here commenced their real disasters. In vain did Major Pottinger attempt to lead his men to seize a building generally occupied by the enemy after nightfall, by the possession of which the exit of the main body from the barracks might be covered. In fact, it was with much difficulty that he eventually succeeded in halting them at about half a mile from the barracks until the main body and rear should close up. The men were naturally occupied entirely with their families, and such property as it had been impossible to prevent their bringing away; and discipline, the only source of hope under such circumstances, was at an end. After the junction of the main body and rear, Dr. Grant suddenly disappeared, and was not afterwards seen. * * At Sinjit Durrah they quitted the road to avoid alarming the villages, and any outposts that might be stationed there; and much time was lost in regaining the track from the other side: at Istaliff the same manœuvre was practised. Major Pottinger now found very few inclined to push on; exhaustion from the pain of his wound precluded the possibility of his being of any further use as a leader; and he determined to push on with Mr. Haughton towards Cabul, although with faint hope, that the strength of either would prove adequate to the exertion. Having no guide, they got into many difficulties; and day was breaking by the time they reached the range of mountains half way between Charekar and Cabul. Men and horses were by this time incapable of further endurance: the latter, it must be remembered, had been ten days without water previously to starting, and five days without food; they were still upwards of twenty miles from any place of safety; their sufferings from their wounds, fatigue, hunger, and thirst, made life a burden, and at this time despair had almost obtained a victory—But God sustained them. By Mr. Haughton's advice they sought shelter in a very deep but dry ravine, close to a small village, hoping that their proximity to danger might prove a source of safety; as it was probable that the inhabitants, who by this time must have been on the alert, would scarcely think of looking for their prey close to their own doors. The companions of Major Pottinger and Mr. Haughton were a sepoy of the regiment, a moonshee, and the regimental *buniah*. In the forenoon they were alarmed by a firing on the mountains above them; the cause of this, as it appeared afterwards, was that a few of the fugitive Goorkhas had ascended the hills for safety (which, indeed, it was Major Pottinger's wish to do, until he yielded to the arguments of his companion), whither they were pursued and massacred by the country people. The rest of the day passed in tranquillity; and again, under the friendly shroud of darkness, having previously calculated their exact position, did this sorely-bestead little party resume their dangerous route. * * Weak and exhausted, their hardy and usually sure-footed Toorkman horses could scarcely strain up the almost impracticable side of the mountain, or preserve their equilibrium in the sharp sudden descents which they encountered, for path there was none. On one occasion Mr. Haughton, whose desperate wounds I have already described, fell off, and being unable to rise, declared his determination of awaiting his fate where he lay. The Major refused to desert him, and both slept for about one hour, when, nature being a little restored, they pushed on until they descended into the plain of Alifat, which they crossed, avoiding the fort of that name, and struggling up the remaining ridge that separated them from the plain of Cabul, they entered it by the southern end of the Cabul lake. Intending now to cross the cultivation, and to reach cantonments by the back of the Shah's garden, Major Pottinger missed his road close to Kila-i-bolund, and found himself within the enemies' sentries; but being unwilling to alarm them by retracing his steps, after discovering his mistake, he led the way towards Deh Affghan. Here they were challenged by various outposts, to whom they answered after the fashion of Affghan horsemen; but they were compelled, in order to avoid suspicion, actually to enter the city of Cabul, their only hope now being in the slumberous security of the inhabitants at that hour (it being now 3 A.M.), and in the protection of their Affghan dress and equipments. The Goorkha sepoy, who, strange to say, had kept up with them *on foot*, had *his* outward man concealed by a large *postheen*, or sheepskin cloak. They pursued their way through the lanes and bazar of the city, without any interruption, except the occasional gruff challenge of a sleepy watchman, until they gained the skirts of the city. There they were like to have been stopped by a picket which lay between them and the cantonment.—The disposition to a relaxation of vigilance as the morning approaches, which marks the Affghan soldier, again befriended them; they had nearly passed the post before they were pursued.—Desperation enabled them to urge their wearied horses into a pace, which barely gave them the advantage over their enemies who were on foot; and they escaped with a volley from the now aroused picket, the little Goorkha freshening his way in the most surprising manner, considering his previous journey. A few hundred yards further brought them within the ramparts of our cantonment, where they were received by their brethren in arms as men risen from the dead."

Those in authority began now to speculate on the future; and questions were raised, whether it was possible to hold out in cantonment, advisable to remove to the Bala Hissar, or retreat to Jellalabad. It was resolved, however, and at once, in consequence of the inconvenience arising from the interruption of the supplies, to attack a village in the neighbourhood, and maintain the position; and the whole disposable force was employed in this service under General Shelton. This day, says Mr. Eyre, decided the fate of the Cabul army; "in this miserable and disastrous affair there were no less than six great errors." Be that as it may, it is enough for our readers to know, that the attempt was unsuccessful, and ended in an utter rout. All confidence was lost—yet even now, says Mr. Eyre, "we might have steered clear of destruction, had the helm of affairs been grasped by a hand competent to the important task." At the "pressing representation of the military commanders," and contrary, we are told, to the judgment of the Envoy, negotiations were opened with the enemy, and on the 11th of December a treaty was concluded, the general purport of which is well known. Briefly, it was agreed that we should evacuate Cabul, and surrender all the fortresses in the country, and be permitted to retire, not only unmolested, but under the protection of the enemy! How infamously this treaty was violated, the slaughtered thousands of our army is lamentable proof. But the treachery was not all on one side. This treaty was entered into on the 11th of December, and every preparation forthwith made for carrying it into execution. A division of the troops had even commenced their march, when Sir William Macnaghten entered into secret negotiations with Mahomed Akber Khan, by which,—

"Amenoollah Khan, the most influential of the rebels, was to be seized on the following day, and delivered up to us as a prisoner. Mahomed Khan's fort was to be immediately occupied by one of our regiments, and the Bala Hissar by another. Shah Shoojah was to continue king; Mahomed Akber was to become his wuzeer, and our troops were to remain in their present position until the following spring!"

It is with deep humiliation that we record here, that the British Envoy was a consenting party to these disgraceful proceedings, and gave a written sanction to the arrangement. From that moment the British forces were doomed to destruction. The whole project, it appears, was a piece of complicated cunning, to test the sincerity of our professions, and our intention to surrender the fortresses and abandon the country. At the next meeting, when all this double dealing was to bear its fruit,—when the military were under arms in the cantonments and prepared for "secret service"—Sir William Macnaghten, Captains Trevor, Lawrence, and Mackenzie, set forth on their disastrous expedition. We shall now quote from the narrative furnished by the latter officer:—

"After the usual salutations Mohammed Akber commenced business, by asking the Envoy if he was perfectly ready to carry into effect the proposition of the preceding night? The Envoy replied, 'Why not?' My attention was then called off by an old Affghan acquaintance of mine, formerly chief of the Cabul police, by name Gholam Moyun-ood-deen. I rose from my recumbent posture, and stood apart with him conversing. I afterwards remembered that my friend betrayed much anxiety as to where my pistols were, and why I did not carry them on my person. I answered that although I wore my sword for form, it was not necessary at a friendly conference to be armed *cap-à-pie*. His discourse was also full of extravagant compliments, I suppose for the purpose of lulling me to sleep. At length my attention was called off from what he was saying, by observing that a number of men, armed to the teeth, had gradually approached to the scene of conference, and were drawing round in a sort of circle. This Lawrence and myself pointed out to some of the chief men, who affected at first to drive them off with whips; but Mahomed Akber observed that it was of no consequence, as they were in the secret. I again resumed my conversation with Gholam Moyun-ood-deen, when suddenly I heard Mahomed Akber call out, 'Begeer, begeer,' (seize! seize!), and turning round, I saw him grasp the Envoy's left hand with an expression in his face of the most diabolical ferocity. I think it was Sultan Jan who laid hold of the Envoy's right hand. They dragged him in a stooping posture down the hillock, the only words I heard poor Sir William utter being, 'Az barae Khooda' (for God's sake)! I saw his face, however, and it was full of horror and astonishment."

The survivors, as may be supposed, were treated with scorn and insult—"vehemently accused of treachery, and everything that was bad." Mr. Eyre is indignant at the baseness of the Affghans—we think this censure ought to be modified. There was treachery on both sides. The only difference, we fear, is, that the Affghans outwitted their enemies.

The little energy that remained in the camp was now paralyzed: the retreat commenced forthwith. But we must defer the particulars of its horrors, and the "Journal of Imprisonment," until next week.

The Life of Sir A. Cooper, Bart. By Bransby Blake Cooper, Esq. 2 vols. Parker.

THE oft-quoted maxim, that no man is a hero to his *valet de chambre*, is not of universal application. If the intimacy of this relationship leads to a knowledge of depreciating weaknesses, it may also beget a familiarity with them, that ends by blunting, in the observer, all sense of their import: and another tendency,—that towards hero-worship,—ofttimes converts failings (like the evidences of the Dalai Lama's mortal nature,) into subjects for reverence and admiration. On the other hand, there is this much truth

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in the aphorism, that the valet can only see with a valet's eye. Whatever is received, say the schoolmen, is received *pro rations recipientis;* which, being translated, means that you cannot *put more into a quart bottle than a quart.* On both these accounts, therefore, it is desirable that the lives of intellectual persons should be written by men of mental calibre approaching their own: and whatever advantage may be found in the superior opportunities which relatives may be supposed to possess, for obtaining much and accurate information, there are many chances against a near relation possessing this intellectual equality. Again, from the very propinquity arises considerable danger of distortion. There is much risk of the absence of a due discrimination, both as to the value and the meaning of individual traits. Hence a frequent disposition to magnify trifles, to dwell upon points proving nothing but the impudence of the man in the eyes of his biographer,—nay, to bring into evidence blemishes and infirmities, which had better been withheld. All these evils are unfortunately prominent in the biography now before us, which, with an overpowering quantity of matter, either wholly uninteresting, or having no very close relation to the proposed end of the work, fails in displaying the characteristic merits of the man, if it does not give a less favourable impression than that which previously had been entertained of him by the public. In addition to difficulties thus arising, Mr. Bransby Cooper has encountered another scarcely less embarrassing, from the necessity under which he has found himself, of separating the man from the surgeon. Generally, the whole existence of a man of science lies in his works; and there seems to be no reason for regarding Sir Astley as an exception to the rule. Medical and surgical practitioners, indeed, spend their lives almost exclusively in the close pursuit of their studies or their business; and an incessant round of fee-taking activity affords little room for incident, either of general amusement or of general profit. Accordingly, in the Life before us, although an estimate of Sir Astley's surgical labours is studiously avoided, the main interest lies, not the less, in a development of his professional resources and opportunities, and in scientific details only acceptable to the hospital pupil, or the contemporary and colleague. The result must be, that the book, as a biography, will less than gratify either the general reader or the student; while, after all, there is quite sufficient surgical matter in the volumes to be occasionally distasteful or unintelligible to those not of the profession. As an instance of narrative at once but remotely illustrative of the main subject of the work, and unfitting and unpleasant for the general reader, we must mention the long chapters relating to the craft of the resurrectionist, and to the personal adventures of those engaged in it. The beneficial change which has been made in the laws affecting anatomy, has removed all occasion for trespassing upon public feeling, by going over again that ground, and divulging the "secrets of the prison-house;" and the whole bears too close a resemblance to chapters torn from the adventures of some Jack Sheppard, to merit a place in a work like the present.

One fixed impression with which we rose from a perusal of these volumes is, that of the wondering admiration of the author (neither unnatural, by the bye, nor unamiable, in Mr. B. Cooper) for his relation and benefactor. This has, in many instances, operated disadvantageously to the subject of the memoir, by bringing forward traits much better suppressed. Thus, we have a superabundance of anecdotes touching the youth of Sir Astley, which depict him too strongly in the light of an idle, rash, and daring athlete, with all but aversion for scholastic labours, and a spice of mischief sometimes extending beyond the thoughtlessness of youth, and trenching on a want of proper feeling for others. For example, we are told,—

"Whilst out shooting near Yarmouth, he one day killed an owl—a bird familiarly known in Norfolk by the soubriquet of 'Brother Billy.' Having arrived at home, he went up into his mother's room, with the bird concealed beneath his coat, and assuming a countenance full of fear and sorrow, called out, 'Mother! mother! I've shot my brother Billy!' but the alarm and distress instantly depicted on the distracted countenance of his parent, induced him as quickly as possible to pull the owl from under his coat. This at once exposed the truth and allayed the apprehension of his mother's mind, but the effects of the shock it had caused did not so immediately pass away. So thoughtless a joke his father determined should not go unpunished, and he therefore confined him, according to his usual mode of correction, in his own room. Astley, however, was but little disposed to remain passive in his imprisonment, and in the wantonness of his ever active disposition, amused himself by climbing up the chimney, and having at last reached the summit, endeavoured, by imitating the well-known tone of voice of a chimney-sweeper, and calling out as lustily as he could, 'Sweep! sweep!' to attract the attention of the people below."

Another instance of this disposition occurs a little further on, which did not turn out quite so pleasantly for the facetious youth:—

"One day, when Mr. Turner, the apothecary, was in the surgery, giving orders to one of the apprentices, Astley Cooper, who was standing behind him, attempted to excite laughter in the apprentice, by twisting his face into various grimaces, and practising other antics. The disturbance which soon followed in the apprentice's features caught the notice of Mr. Turner, who quickly turning round in the apparent direction of its cause, discovered Astley Cooper in the midst of the employment above mentioned; and seemingly in extreme astonishment at his strange behaviour, at once, with eagerness, inquired its cause. Astley, without exhibiting any signs of discomposure, or ceasing to make the contortions in which he was detected, returned no answer to the inquiry but an exclamation in a tone of much distress, of 'Oh! my tooth! my tooth!' 'God bless me! let me see,' said Mr. Turner; and on the instant, removing young Cooper's hand from his cheek, and forcibly opening his mouth, with a hasty remark, he whipped in a pair of forceps, and to the amusement of the astonished apprentice, before Astley had time to recover himself or explain the deception, had wrenched out one of his double teeth. The tooth which Mr. Turner thus extracted was decayed, and so, not thinking it worth while making any explanation, Cooper merely expressed himself much relieved, and thanked his benefactor. Sir Astley used to say, however, that he never could determine in his own mind whether it was not intended as a punishment for the interruption he had made, or whether, believing him really in earnest, Mr. Turner had, in pity for his supposed sufferings, displayed such activity in applying the remedy."

Again, at a far later period of life, we have the following:—

"Upon the occasion to which I allude, my uncle, being excessively anxious to examine some very peculiar disease of which a patient had died, had surreptitiously secured the key of the room where the bodies are placed before interment, and as soon as lecture was finished, ordered the coachman to take the carriage to the end of St. Thomas's Street, and wait for him. He then desired Canton to get a light, and to come to him. * * Unluckily, just as they were about to conclude their operations, the candle was overset, and extinguished, and they were thus suddenly thrown into complete darkness. It at once occurred to Sir Astley, that it would be an excellent joke to leave Canton a prisoner in the room for an hour or two, until the watchman on going his rounds might hear him and liberate him, and he therefore tried to effect his departure unheard by his companion. Canton, however, perceived that Sir Astley was groping his way out with silent and marked caution, and at once suspected his object. He therefore as quietly sought to effect his escape, and happening at the time to be the nearer of the two to the door, and younger, he was enabled to do this without the knowledge of Sir Astley, who was soon left far behind him, still engaged in overcoming the intricacies of his way from the room. Presently Sir Astley was outside the door, when, hastily turning the key, he made some remark to his supposed imprisoned companion, and hastened away. Canton, however, a nimble fellow, was by this time seated quietly in the corner of Sir Astley's carriage."

It is fair, however, to add, that the love of practical jokes seems to have been a part of Sir Astley's personal character, and, being so, may have been thought to warrant the notice thus taken of it, however inconsistent with the dignity of the subject.

If not the most valuable, by far the liveliest portions of these volumes are of a character purely anecdotic, and, though frequently relating to persons rather gone by in public recollection, are of some intrinsic humour. Such is the reply of a young Irishman, related on Sir Astley's authority:—

"I have heard my uncle, in adverting to his attendance at a medical debating society, mention a witty retort which occurred in a discussion at one of its meetings, between two young surgeons, one an Irishman, the other a Scotchman. The former maintained that cancer never occurred in women who had borne children. The young Scotchman vehemently opposed this doctrine, and mentioned the case of a lady who had twice had twins, and yet had cancer afterwards. To this apparently conclusive evidence, the Irishman immediately replied, 'Ah, by my soul, but don't you know that's an exception to the general rule,—where's the wonder in Cancer following Gemini?—it always does."

We shall next give an anecdote, related by Sir Astley, of Sir John Leach:—

"The late Mr. Jekyll told me an anecdote which created a great laugh against Sir John Leach at Cashiobury. They were staying with the late Lord Essex, and slept in adjoining rooms. From each of their apartments was a door opening into a closet which was common to the two chambers, and divided only by a slight partition. On the first day of his visit, Mr. Jekyll had retired to his room to dress for dinner, when he was surprised by hearing the Vice-Chancellor vociferating loudly in the adjoining room, and in the most vehement manner abusing his valet for having neglected to put up his satin breeches in the portmanteau. As he paced in a violent passion up and down his apartment, he continually, with much emphasis, inquired of the servant, whether he thought it possible,—whether it would be proper,—in him to go down to dinner without his nether garments. At last the valet, who acknowledged the awkwardness of such a proceeding, told him that he had brought down with him a pair, which his Honour had a short time before given to him, and which he had never worn. The suggestion of this expedient at first increased his master's anger, and the indignation he expressed was more than ever vehement. At last, however, the dinner-bell was rung; he was obliged to acquiesce, and accordingly resumed his acquaintance with his left-off garment. The whole of this dialogue Mr. Jekyll related to Lord Essex, who, immediately on the removal of the cloth, introduced a conversation about dress, and, after avowing that he considered Sir John Leach the best dressed man of his day, corrected himself by observing that he was not so smart as usual. This subject of conversation was maintained for some time to the amusement of all the party but Sir John Leach."

The following is characteristic, and touches on a quality which went for much in producing Sir Astley's eminence,—his proneness to self-confidence, and a concomitant high appreciation of his own endowments;—qualities which, in ordinary persons, are commonly the causes of deplorable failures. Sir Astley had met with a severe fall from a horse, which, indeed, placed his life in considerable jeopardy:—

"Mr. Cooper was one morning after the accident, when in the full belief that he was about to die, lamenting to Mr. Cline the event, not so much on his own account, as because it arrested a train of professional inquiry in which he was then engaged, and

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which he thought would prove of the highest public benefit. 'Make yourself quite easy, my friend,' replied Mr. Cline, 'the result of your disorder, whether fatal or otherwise, will not be thought of the least consequence by mankind.' The eager aspiring ambition of the young patient, and the calm philosophic coolness of his preceptor, form a curious contrast,—but at the same time the anecdote exhibits feelings highly characteristic of each of the two parties."

The following puts us in mind of Abernethy:

"Mr. Howden had a patient with an obstinate running sore, and he said, 'We will consult Mr. Hunter about your case.' As they walked from the city to Mr. Hunter's, the patient said to his medical attendant, 'What must I give Mr. Hunter?' and he answered, 'Two guineas to such a man.' They went into Mr. Hunter's room, and the case was explained. Mr. Hunter folded his arms, and said:—'And so, sir, you have an obstinate running sore?' 'Yes, sir.' 'Why then, sir,' said Mr. Hunter, 'if I had your running sore, I should say,—Mr. Sore, run and be ——.'"

Mr. Cooper, in his quality of pupil to Mr. Cline, had been brought into contact with several of the leading political characters of the day, who at that time were favourable to the French Revolution. Their opinions he seems to have adopted with fervour; and it is curious to learn that he, too, was nearly becoming a victim to the bigotry, espionage, and persecution, which were brought to bear upon the private lives of the obnoxious.

At the time when Mr. Cooper was candidate for the place of Surgeon to Guy's Hospital, the following anonymous letter was launched against his pretensions:—

"*To the Treasurer of Guy's Hospital.*

"Sir,—The candidates proposed for your choice at Guy's Hospital on Wednesday, are three gentlemen of tried abilities, who have served their king and country during the present war, and one who is a Jacobin, friend of Horne Tooke, and an associate of the celebrated Thelwall. By the nomination you may judge the sense of the present committees.

"CAUTION."

By what abjuration and renunciations Mr. Cooper escaped the intended ostracism, it is needless here to recapitulate. But it is a subject of painful and melancholy retrospection to observe how narrowly two of the greatest lights of medical science escaped being extinguished, for exercising that right of private judgment which is essential to the existence of a conscience, and which it is the inherent right of every man (no matter what his profession) to enjoy. The display, indeed, of any fervour for public interests is in itself sufficiently dangerous to the pecuniary interests of professional men; the public choosing to have for its guinea the whole time and the whole faculties of those whom they consult; they resent therefore any and every departure from the straight path of prescribing, which they have traced out for their favourites. At the same time they ought to know, that he who can tamely submit to such dictation, is seldom likely to be a man of energy and mental vigour, such as alone can effectively wield the science of medicine.

In an odd old *cinque cento* Italian volume on popular errors in medicine, we once encountered an interesting chapter on the error of underpaying the physician. A very long addition might be made to that chapter, curiously illustrative of human nature. Among the anecdotes of these volumes, however, we find some counterbalancing statements of the princely liberality of the merchants of London towards Mr. Cooper, which it is a pleasure to quote:—

"While my uncle was living in Broad Street, many, if not most, of the first merchants in London had residences in the city; those who had also houses in the country leaving London generally on the Friday evening, and returning on the following Monday or Tuesday morning; so that the appearance of many streets, to the eastward of St. Paul's, is now so different as hardly to permit them to be recognised by any one familiar with them in those days. Most of the great houses, which, at the present day, have their street doors left open for more speedy access to the common stairs, which again lead to numerous offices on the several floors, were then private mansions, exhibiting abundant signs of the wealth and magnificence of their proprietors. * * This state of the city had an immense influence on my uncle's practice, for although, at that time, perhaps, he did not see so many people in a day as he afterwards did in New Street, the remuneration which he received was much more liberal. The manner in which he was usually paid, was different from that afterwards adopted at the west end of the town. It was not uncommon for him, after a hard morning's work, scarcely to have received more than five fees, although he might have seen upwards of twenty patients, and yet the sum he received might be large, for they almost all paid in cheques. This plan was a source of great advantage to my uncle, for he used to say, no one wrote for less than five guineas, however slight the occasion, when two guineas would have probably been the fee had the money been taken from the pocket. When sent for out of town, the liberal manner in which he was paid was extraordinary. It may perhaps be estimated by the recital of a fact, that Mr. William Coles, of Mincing Lane, the first merchant of his day, for years paid him the sum of 600*l.* a year for attendance, his visits being chiefly made to the seat of that gentleman, near Croydon. * * In the year 1813, my uncle performed the operation for stone upon Mr. Hyatt, a West Indian merchant, who presented him with a fee of a thousand guineas, the largest, perhaps, that had ever been received for such an operation. * * The manner in which the fee was presented, was not, perhaps, the least extraordinary part of the circumstance. Mr. Hyatt had recovered from the effects of the operation, and necessary confinement to his house, when a day was appointed by him for the last formal visit of the medical men. My uncle arrived rather late, and the physicians, Dr. Lettsom and Dr. Nelson, had already seen the patient, and were talking upon the liberality of his remuneration for their services, he having presented them each with 300*l.* Mr. Cooper therefore went up alone, talked to Mr. Hyatt, congratulated him on his recovery, and listened with emotion to the grateful expressions which he poured forth towards him as his benefactor. At last he rose to leave the room, and had reached the door, when his patient, who was sitting by the fire, took off his nightcap, and jocularly threw it at him: saying at the same time, 'There, young man, put that into your pocket.' My uncle, however, guessing the contents of the missile, inserted his hand, and took out from it a piece of paper; chucking back the cap to his patient, and at the same time saying, that he would not rob him of so useful an article, he put the paper into his pocket, and took his departure. On subsequently examining it, he found it to be a cheque for one thousand guineas."

In the foregoing extracts we have consulted the amusement of our readers more than justice to the author. We are bound, therefore, to add, that the professional contemporaries of Sir Astley will find in his volumes many pleasant reminiscences, and some professional chit-chat of graver importance.

Poetry of Béarn. [*Poésies Béarnaises.*] By M. Vignancour. Paris, Lecointe & Durez.

THIS is a curious and interesting work, written by a native of the country of Henri Quatre, and introducing to the French public poets with whom they are little acquainted, the chief and most remarkable of whom, the idol of his own mountains, from having written only in the patois of his country, is nearly unknown beyond it, and probably a stranger to most English readers. Those of our countrymen who visit the Pyrenees, generally seek their healing springs with a view to health alone, if not mere amusement, and to them the literary labours of the many men of talent Béarn has produced, are as if they had not been. The great stir that has of late been made in consequence of the publication of the Patois poetry of Jasmin the barber of Agen, to which we lately drew attention (*Athen.* No. 784), has however caused a revival of interest with respect to the works of Despourrins, the pastoral poet of Béarn, and as the existence of his poems is scarcely dreamed of by the many, the account of him and the specimens of his peculiar genius, furnished by M. Vignancour, may not be unacceptable.

Cyprien Despourrins, though he wrote as one of the people and for them, was not, like Jasmin, a man of obscure birth; his family was originally of a race of shepherds, but one of his ancestors having made his fortune in Spain, returned a great man to his native valley, the beautiful *vallée d'Aspe*, and there bought the Abbey of Juzan, and became a proprietor with many privileges. The father of the poet inherited his estates, and distinguished himself in the career of arms, being cited for his bravery, the character of which bears the impress of the times in which he lived, namely the end of the seventeenth century. Numerous anecdotes are told of him, amongst others, that he had had a dispute with three foreign gentlemen, and in order to get the quarrel off his hands at once, he challenged them all three at the same time, and came off victorious in the combat. To perpetuate the memory of his victory, he obtained from the King permission to have engraved over the principal entrance of his house *three swords*, which may still be seen on the stone of the old building shown as his residence. After this notable exploit Pierre Despourrins visited the *Eaux de Cauterets*, where, in the neighbourhood of Argelez, he formed an acquaintance with the family of Miramont and an attachment to the fair Gabrielle, daughter of that house, through his marriage with whom he afterwards became possessor of the chateau of Miramont, near St. Savin, destined to become famous by means of his son, the famous poet Cyprien. The chateau is still to be seen, and is a great lion in the neighbourhood.

There are constant disputes between the people of Bigorre and Béarn, as to which has the greater right to claim the poet as their own, for he belonged to both, but as he chose the musical patois of the latter in which to sing his pastorals, it appears but just that the Béarnese should have the preference. He was born at Accous, in 1698: his two brothers, Joseph and Pierre, became, one the vicar the other the curate of the village, and he was called, *par excellence*, the *Chevalier*. There is a curious trait told illustrative of the simple manners of these mountaineer priests. The two brothers were very musical: one played the flute—the other the violin, and every Sunday their talents were exerted for the benefit of their parishioners. All the young people of the place were accustomed to meet in the courtyard of their house, and, seated at a casement, the reverend pair played to their dancing. As soon as the bell sounded for vespers, the ball was suspended, and all the docile flock accompanied the good pastors to church.

The Chevalier had inherited his father's warlike qualities, and was, it seems, always ready with his sword. He was at the *Eaux Bonnes* when he received an affront from a stranger, which, as Sir Lucius O'Trigger has it,—"his honour could not brook." Unluckily, he had not his sword with him, and the affair must be decided at once; he therefore sent his servant to Accous to fetch it, recommending him great promptitude and address in inventing some story to prevent his father from guessing his errand. The servant used his utmost dispatch, and thought he had managed very cleverly to avert suspicion: the old knight, however, was too clear-sighted in such matters, and having divined the

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state of the case, mounted his mule instantly, and secretly followed the messenger. He traversed the mountains of Escot and Benou, and braving all their difficulties, arrived at the Eaux Bonnes. On asking for his son, he was informed that he was closeted with a stranger: he repaired thither, and, pausing at the door, heard the clashing of swords. Satisfied that all was as he surmised, the imperturbable old knight remained quietly at his post, awaiting the issue of the combat. At length the noise of arms ceased; young Despourrins came out precipitately, and found his father on the watch, who, embracing him tenderly, exclaimed—"Your servant's hasty departure prevented my setting out with him, but I followed closely, guessing that you had an affair of honour on your hands; and in case you should fall, I brought my sword with me, which has never yet failed at need." "I am your son," replied the Chevalier; "my adversary is grievously wounded, let us hasten to afford him assistance."

After Despourrins, the son, was established near St. Savin, and the estates of the Vallée d'Aspe were abandoned by his father for his new domain, he seems to have given himself up to the charms of poetry and music, living the life of a shepherd, and familiarizing himself with the habits, customs, manners, and pleasures of that simple race, until he spoke with their words and thought with their thoughts. Whoever has visited the beautiful valley of Argelez, and wandered amongst the wilds in the neighbourhood of the once famous abbey of St. Savin, can well understand the poet's delight in such a retreat, and will not wonder when he is told that Despourrins often passed whole nights in the woods, singing his verses, like one transformed to a nightingale. Even now the songs he sung are remembered and cherished, and though the *pastous* of his native mountains probably know nothing of the poet, his lays are constantly on their tongues. One of the most famous is a romance called 'La Haüt sus las Mountagnes,' which we give entire, with a translation, in order to show the nature of this Troubadour language, which differs from the Gascon dialect in being softer and less guttural; in fact resembling rather more the Italian than Spanish language:—

La haût sus las mountagnes, û Pastou malhurous
Ségut aü pè d'û Haü, négat de plous,
Sounyabe aû cambiamen de sas amous.

"Cô leüyé, cô boulatye!" disé l'infourtunat,
"La tendresse et l'amou qui t'ey pourtat
Soun aco lous rébuts qu'ey méritat?

Despuch que tu frequentes la yen de counditiou
Qu'as prés û tà haût bôl, que ma maysou,
N'ey prou haûte entà tu d'û cabirou.

Tas oüilles d'ab las míes, nous dégnen plus mescla;
Touns superbes moutous, despuchença,
Nou s'approchen deûs més, qu'entaûs tuma!

De richesses me passi, d'aünous de qualitat:
You nou soy qu'û Pastou, més noun n'y a nad
Que noûs surpassi touts en amistat.

Encouère que sy praübe, dens moun pétit estat,
Qu'aimi mey moun Berret tout espélat,
Qué nou pas lou plus bèt Chapeü bourdat.

Las richesses deü mondé nou hèn que da turmen;
Et lou plus bèt Seignou, dab soun aryen,
Nou baü pas lou Pastou qui biû counten.

Adiû, cô de tygresse, Pastoure chens amou,
Cambia, bé pots cambia de serbidou:
Yamey noun troubéras û tau coum you!"

High up, amongst the mountains, an unfortunate shepherd was seated at the foot of a beech, drowned in tears, musing on the changes of his love.

"Oh light, oh fickle heart!" said the unhappy youth; "for the tenderness and the affection which I have borne towards you, is this wretchedness a fitting reward?

Since you have frequented the society of persons of condition, your flight has been so high that my humble cottage is too low for you by at least a stage.

Your flocks no longer deign to mix with mine, your haughty rams, since that period, never approach mine but a battle ensues.

I am without wealth or dignity; I am but a simple shepherd, but there is none that can surpass me in affection.

And methinks, according to my simple ideas, that I prefer my *berret*, old and worn as it is, to the finest ornamented hat that could be given me.

The riches of the world only bring uneasiness with them, and the finest lord with all his possessions cannot compare to the shepherd who lives content.

Adieu, tigress-heart! Shepherdess without affection; change, change if you will your adorers, never will you find any so true as I have been."

The melody which accompanies these pastorals is simple and full of sweetness, and, heard amongst its native mountains, has a peculiar charm: it has however found its admirers beyond those limits. The royal circle of Neuilly has been enlivened sometimes by the sound of the Béarnese minstrelsy; and, on one occasion, listened to a band of mountaineers from Luchon, who undertook, a few years since, a journey through Europe, singing their choruses in all the principal cities. On hearing the above song of Despourrins, the King exclaimed, with his usual ready kindness,—"Your songs alone would be sufficient to make one love your country." Several celebrated singers, favourites in the Italian world, were natives of Béarn; one of these, Garat, surnamed "the musical Proteus," was born at Ustaritz: nothing appeared impossible to this prodigious singer. His voice was splendid, and his taste exquisite: his only defect was an inordinate vanity, by no means an uncommon fault in artists of this description: a person on one occasion, thinking to embarrass him, inquired how high in the scale he could go; "I can mount as high as it pleases me to go," was his reply. He used frequently to surprise the Parisians by the introduction of Basque and Béarnese airs, whose peculiarity and originality never failed to cause the most lively admiration and enthusiasm: but he did not announce them as mountain songs till he had secured the praise he sought for them, having passed them for Italian productions. A similar *ruse* was practised by Mehul, when he brought out his 'Irato,' which the public was given to imagine was composed by an Italian *maestro*. Its success was very great, and Geoffrey, the editor of a popular paper, in noticing the opera, exclaimed,—"O, if Mehul could compose as well as this, we might be satisfied with him." When the triumphant composer threw off his incognito, the unlucky critic was not a little mortified. The celebrated singer Jelyotte was from Béarn, and Louis the Fifteenth used to delight in hearing him sing his native melodies, in particular one beginning, 'De cap à tu soy Marion,' one of Despourrins' most spirited pastorals:—

I am your own, my Marion,
You charm me with each gentle art,
Even from the first my love was won,
Your pretty ways so pleased my heart;
If you will not, or if you will,
I am compelled to love you still.

No joy was ever like my joy,
When I behold those smiling eyes,
Those graceful airs so soft and coy,
For which my heart with fondness dies:
And when I seek the charm in vain
I dream the pleasure o'er again.

Alas! I have no palace gay,
My cottage is but small and plain,
No gold, nor marble, nor display,
No courtly friends nor glitt'ring train;
But honest hearts and words of cheer
Are there, and store of love sincere.

Why should we not be quite as blest
Without the wealth the great may own?
A shepherd life, methinks, is best,
Whose care is for his flock alone,
And when he folds them safe and warm,
He knows no grief, he dreams no harm.

If you, dear Marion, would be mine,
No king could be so blest as I;
My thoughts, hopes, wishes should combine
To make your life pass happily;
Caresses, fondness, love, and glee,
Should teach you soon to love like me.

Another very favourite song is the 'Aü mounde nou y a nat Pastou,' in which mention is made of the national dances for which Béarn is celebrated, as well as the *pays Basque* which produces *baladins*, famous throughout France for their feats of agility and grace. There is a great variety of these dances, and those executed by the young men of St. Savin are remarkable in their kind: bands of the dancers go from village to village in the times of *fêtes*, and are much sought after: they appear very like our May-day mummers, or morice dancers, and have probably the same, namely, an eastern, origin: instead of Robin Hood, the Chevalier Bayard is the personage represented in their disguise, and a female always appears amongst them, who answers to our Maid Marian: they are covered with flaunting ribbons and hold little flags in their hands:—

Song.

There's not a shepherd can compare
With him who loves me well and true,
French he can speak with such an air
As if the ways of courts he knew:
And if he wore a sword, you'd say
It was the King who passed this way.

If you beheld, beneath our tree,
How he can dance the Mouchicou,—
Good Heaven! it is a sight to see
His Manuguet and Passe-pié too!
His match for grace no swain can show
In all the valley of Ossau.

Lest Catty, in the summer day,
The noon-day sun too hot should find,
A bow'r with flow'rs and garlands gay,
By love's own tender hand entwined,
Close to our fold, amidst the shade,
For me that charming shepherd made.

There is considerable variety of style and expression in the poetry of Despourrins, although his subject does not change, being "love, still love." The following might pass for a song by a poet of the school of Suckling:—

Malaye quoan te by!

Oh! when I saw thee first,
Too beautiful and gay and bland,
Gathering with thy little hand
The flow'r of May,
Oh! from that day
My passion I have nurst—
'Twas when I saw thee first!

And ever since that time
Thy image will not be forgot,
And care and suff'ring is my lot;
I know not why
So sad am I,
As though to love were crime—
Oh! ever since that time!

Those eyes so sweet and bright
Illume within my trembling breast
A flame that will not let me rest;
Oh! turn away
The dazzling ray—
They give a dang'rous light,
Those eyes so sweet and bright!

Thou hast not learnt to love,
But, cruel and perverse of will,
Thou seek'st but to torment me still.
Faithful in vain
I bear my chain,
Only alas! to prove
Thou hast not learnt to love!

But perhaps one of the most striking of all Despourrins' poems, from the beauty of the patois and the pretty conceits, is the 'Deus attraits d'ûe youenne pastoure,' which reminds one of Ronsard's 'Une beauté de quinze ans, enfantine":—

'Tis to a maiden young and fair
That my poor heart has fallen a prey,
And now in tears and sighs of care
Pass all my moments, night and day.

The sun is pale beside her face,
The stars are far less bright than she,
They shine not with so pure a grace,
Nor glow with half her charms to me.

Her eyes are like two souls, all fire,
They dazzle with a living ray,
But ah! their light which I desire
Is turn'd from me by love, away.

Her nose, so delicate and fine,
Is like a dial in the sun,
That throws beneath a shadowy line
To mark the hours that love has run.

The fairies formed her rosy mouth
And filled it with soft words at will,
And from her bosom breathes the South,
Sweet breath! that steals my reason still.

Her waist is measured by the zone
The Graces long were wont to wear;
And none but love the comb can own,
That smooths the ringlets of her hair.

And when she glides along like air,
Her feet so small so slight are seen,
A little pair of wings, you'd swear,
Were flutt'ring where her step has been.

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Dear object of my tender care,
My life, my sun, my soul thou art,
Oh! listen to the trembling prayer
That woos thee from this aching heart!

It has been said of the shepherd of the Pyrenees, that he has nothing coarse about him but his dress. The national character is a quick and ready wit, and vivacity in repartee, joined with civility and hospitality to strangers. There are so many superstitions and traditions attached to his mountains and valleys, that his imagination is always at work, and it is only singular that not more poets and romancers have started up amidst such scenes as are always before the eyes of the Béarnese peasant. Rolando and the breach his sword made in the snowy mountain which divides France from the country of the ancient Moors—the print of the foot of the Hypogriff plainly to be seen on one of the peaks—the knights still fighting in the valley of Roncevaux, are favourite subjects in the winter evenings' tales; and in the forests King Arthur is still seen in his enchanted state, witches are known to meet and hold their sabbath in many a gloomy cavern, and the Loup Garou howls to the blast as fiercely as he is said to do in Brittany, where, in the time of the poetess, Marie de France, he was called *Bisclaveret*. There is scarcely a dangerous pass, or a secluded vale, where a miraculous virgin does not work miracles even at the present day, and romance abounds everywhere. Nevertheless, it is in pastoral that the Béarnese poets most excel, and the Chevalier Despourrins stands foremost of their order.

Our Mess. Edited by Charles Lever (Harry Lorrequer). Vol. I. *Jack Hinton.* Curry & Co.
The Commissioner; or, de Lunatico Inquirendo. Ditto.

THE hardest condition of the reviewer's lot is the necessity he is under of reading the works which he undertakes to censure or to praise. The irksomeness of this task, in a hundred cases, is so well understood, that it has led to the notion that this preliminary duty of the critic is not universally performed with the due degree of strictness. We are occasionally suspected of deciding literary causes somewhat in the same way that Mr. Justice Bridlegoose was wont to dispose of civil suits, and absolve or condemn by the hazard of the die. For ourselves, we can safely affirm, that we have never adopted the method of trial by the dice-box; but at the same time, we freely acknowledge and confess, that at sundry times we have experienced strange hankerings after that simple and expeditious method. Often have we had to wrestle with a fiend at our elbow, tempting us, not to judge first and to read afterwards, but to improve upon the system of Rhadamanthus, and pronounce sentence without hearing or reading at all. Many are the works to which we have sat down with the feeling of sullen desperation experienced by the young lawyer in Red-Gauntlet, when, in compliance with his father's wishes, he addressed himself to the voluminous and interminable cause of Peebles *versus* Plainstanes. What carries men through trials of this severe kind, is the sense of moral obligation, when it is sufficiently strong to master the indolent propensities. When we have to face a formidable book, we begin by mustering our moral forces; we summon up our principles of ethics; we put on our Christian armour. "Read," says our conscience; "review," says the fiend, who at times will quote the opinion of Lord Bacon, that some works are to be read by deputy. True; but the tempter forgets that the reviewer in such cases is a deputy himself, and can no more appoint a proxy than a member of the House of Commons, or the vicar of a parish.

We should certainly read the whole tribe of novels that follow the revolutions of the moon by deputy, if it were allowable so to do. Many of the remarks which we lately offered in noticing 'Handy Andy' will apply to the publications now before us. There is the same eternal straining after some farcical or melo-dramatic effect, to give *éclat* to the number for the month, and split the *sides* "of the groundlings." We cannot designate these writers better than as the pantomimic school. All their women are Columbines, and their men Clowns, Harlequins, or Pantaloons. They are never quiet or in earnest for an instant. Their idea seems to be that a novel should be like the county of Tipperary in disturbed seasons, all hubbub of one description or another, from beginning to end; and accordingly there is not a chapter in which there is not perpetrated some outrage for which the *dramatis personæ* ought either to be sent to a lunatic asylum or the county gaol. Harry Lorrequer ought to be Harry Rollicker. We have laughed at some of his rollickings, but we cannot laugh for ever; and we now declare, that we mean to laugh no more. It is a gross abuse of words to call such helter-skelter effusions novels, and a most absurd mistake to receive them as pictures of any condition or phase of human life. Let any one just cast his eye over the illustrations by Phiz, two of which are prefixed to every monthly part of 'Jack Hinton' (and the same observation will extend to 'The Commissioner'), and he will see a most faithful characterization of the style and spirit of the work. The broadest caricature is properly employed to illustrate the broadest farce. A more appropriate title for 'Jack Hinton' would have been 'Higgledy Piggledy,' with the motto—"A mad world, my masters." But though the world be a mad one, its madness is not always exhibited in the extreme forms. There is a great deal more of serious and sober lunacy than of roaring and rampant frenzy; and ten moping idiots for one tearing maniac. It is certainly judicious to issue works of this description in detachments, for three volumes of these Jacks and Harrys would surpass the digestive powers of the most voracious feeder on broad grins and monstrosities. The only distinction between Jack Hinton and Jack Sheppard, is the difference between all frolic and all horror: but though frolic is far the better of the two, we are not prepared to dance an Irish jig through a century of chapters, particularly when we have our doubts whether our author himself is master of the step. There is here the same one-sided view of Irish manners and society that we have recently had occasion to censure in noticing Mr. Lover's work; and the error is doubtless attributable to the same cause—writing from hearsay, instead of personal knowledge and observation. Another striking resemblance is the unscrupulous interweaving of the most notorious incidents and anecdotes, related at every table, not only in Dublin, but in London, where there happens to be amongst the guests an anecdotical Irishman of "the old school," or traditionally familiar with it. To many, of course, the anecdotes alluded to have been related for the first time in Mr. Lever's riotous pages; and to such 'Jack Hinton' may possibly have been a fund of considerable entertainment; but it is our business to consider the structure of a work of fiction out of such common-place materials as a question of art, and in this point of view we must assign it a very low place indeed amongst the literary productions of the day. We are reduced at present to the very lees of prose fiction; indeed, the cask is so dry, that Diogenes might reside in it, without so much as the smell of wine to disturb his sober speculations.

We should not be surprised, judging from what we have read of the Lever and Lover school, if some entertaining writer were to conceive the notion of fabricating a novel out of the *facetiæ* of Mr. Joseph Miller. There would be nothing more to do than to call into being some Bob, Tom, or Jerry, to be made the hero of every trick, and the utterer of every waggery; nay, we do not see why the idea should not cross some intrepid mind to impersonate Miller himself, and spin out one incarnate joke for the space of a mortal twelvemonth.

That Mr. Lorrequer has not taken his views of life in Ireland from history, is tolerably plain, from the passage following:—

"Life in Dublin, at the time I write of, was about as gay a thing as a man can well fancy. Less debarred than in other countries from partaking of the lighter enjoyments of life, the members of the learned professions mixed much in society; bringing with them stores of anecdote and information unattainable from other sources, they made what elsewhere would have proved the routine of intercourse, a season of intellectual enjoyment. Thus, the politician, the churchman, the barrister and the military man, shaken as they were together in close intimacy, lost individually many of the prejudices of their caste, and learned to converse with a wider and more extended knowledge of the world. While this was so, another element, peculiarly characteristic of the country, had its share in modelling social life: that innate tendency to drollery, that bent to laugh with every one and at every thing, so eminently Irish, was now in the ascendant. From the viceroy downwards, the island was on the broad grin. Every day furnished its share, its quota of merriment. Epigrams, good stories, repartees, and practical jokes, rained in showers over the land. A privy council was a *conversazione* of laughing bishops and droll chief justices. Every trial at the bar, every dinner at the court, every drawing-room, afforded a theme for some ready-witted absurdity; and all the graver business of life was carried on amid this current of unceasing fun and untiring laughter, just as we see the serious catastrophe of a modern opera assisted by the crash of an orchestral accompaniment."

Had this been limited to Dublin, it might pass without remark. Dublin was, no doubt, a gay place in the time of the Duke of Rutland: the viceroys before the Union were much pleasanter fellows, and kept much more agreeable courts, than the viceroys since; but when it is stated that "the *Island* was on the broad grin" in 1784, the position is at variance with the chronicles of the period, and is the result of a rash generalization of incidents belonging entirely to the records of a small metropolitan circle.

However, let us not do the author the injustice of subjecting his work to the laws of criticism applicable to the historical novel. Whether Ireland grinned or not in the days of the Duke of Rutland, 'Jack Hinton' has no other object but to produce that species of muscular contortion on the countenances of his readers. We shall give one of his "broad grins," by way of specimen.

A caricature of a Dublin attorney, hight Mr. Rooney, gives a grand ball, to illustrate and adorn which the aides-de-camp of the Lord Lieutenant are invited. But alas for those "glasses of fashion and moulds of form," a dinner at the castle, and a command play after it, interpose between them and the Rooney revelries. Just as the play is over, the ensuing dialogue takes place:—

"'I say, O'Grady,' said he, what are these good people about; there seems to be a general move among them. Is there any thing going on?' 'Yes, your Grace,' said Phil, whose impatience now could scarcely be restrained, 'they are going to a great ball in Stephen's-green; the most splendid thing Dublin has witnessed these fifty years.' 'Well, then, don't let me detain you any longer. I see you are both impatient; and faith, if I must confess it, I half envy you; and mind you give me a full report of the proceedings to-morrow morning.' 'How I wish your Grace could only witness it yourself!' 'Eh? Is it so very good then?' 'Nothing ever was like it; for,

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although the company is admirable, the host and hostess are matchless.' 'Egad! you've quite excited my curiosity. I say, O'Grady, would they know me, think ye? have you no uncle or country-cousin about my weight and build?' 'Ah, my lord, that is out of the question; you are too well known to assume an incognito: but still, if you wish to see it for a few minutes, nothing could be easier than just to walk through the rooms and come away. The crowd will be such, the thing is quite practicable, done in that way.' 'By Jove, I don't know; but if I thought—— To be sure, as you say, for five minutes or so one might get through. Come, here goes: order up the carriages. Now mind, O'Grady, I am under your management. Do the thing as quietly as you can.'"

The Duke goes to the ball, and is received by the following exaggeration of a Dublin attorney's lady:—

"As he spoke, the musicians struck up the grand march in Blue Beard, and Mrs. Paul Rooney appeared in the open space, in all the plenitude of her charms—a perfect blaze of rouge, red feathers, and rubies—marching in solemn state. She moved along in time to the music, followed by Paul, whose cunning eyes twinkled with more than a common shrewdness, as he peered here and there through the crowd. They came straight towards where we were standing; and while a whispered murmur ran through the room, the various persons around us drew back, leaving the duke and myself completely isolated. Before his Grace could recover his concealment, Mrs. Rooney stood before him. The music suddenly ceased; while the lady, disposing her petticoats as though the object were to conceal all the company behind her, courtesied down to the very floor. 'Ah! your Grace,' uttered in an accent of the most melting tenderness, were the only words she could speak, as she bestowed a look of still more speaking softness. 'Ah, did I ever hope to see the day when your highness would honour——'"

Then the gentleman attorney "enters his appearance" after this fashion:—

"Mrs. Rooney moved gracefully to one side, waving her hand with the air of a magician about to summon an attorney from the earth, when suddenly a change came over his Grace's features; and as he covered his mouth with his handkerchief, it was with the greatest difficulty he refrained from an open burst of laughter. The figure before him was certainly not calculated to suggest gravity. Mr. Paul Rooney for the first time in his life found himself the host of a viceroy, and, amid the fumes of his wine and the excitement of the scene, entertained some very confused notion of certain ceremonies observable on such occasions. He had read of curious observances in the east, and strange forms of etiquette in China, and probably, had the Khan of Tartary dropped in on the evening in question, his memory would have supplied him with some hints for his reception; but with the representative of Britannic majesty, before whom he was so completely overpowered, he could not think of, nor decide upon any thing. A very misty impression flitted through his mind, that people occasionally knelt before a lord lieutenant; but whether they did so at certain moments, or as a general practice, for the life of him he could not tell. While, therefore, the dread of omitting a customary etiquette weighed with him on one hand, the fear of ridicule actuated him on the other; and thus he advanced into the presence with bent knees and a supplicating look eagerly turned towards the Duke, ready at any moment to drop down or stand upright before him as the circumstances might warrant."

Now another touch of Mrs. Rooney:—

"Meanwhile, I could just catch the tones of Mrs. Rooney's voice, explaining to the duke Miss Bellew's pedigree. 'One of the oldest families of the land, your Grace; came over with Romulus and Remus; and, if it were not for Oliver Cromwell and the Danes'—the confounded fiddles lost the rest, and I was left in the dark, to guess what these strange allies had inflicted upon the Bellew family."

And again:—

"'Ah! my dear!—the Lord forgive me, I mean your Grace.' 'I shall never forgive you, Mrs. Rooney, if you change the epithet.' 'Ah! your Grace's worship, them was fine times; and the husband of an O'Toole, in them days, spent more of his time harraying the country with his troops at his back, than driving about in an old gig full of writs and latitats, with a process-server beside him."

Then there is supper, and rivers of champagne; and the pencil of Phiz exhibits half the company rolling like swine under the tables and chairs, while his Excellency the Lord Lieutenant is tumbling down stairs in quest of his carriage, and his aides-de-camp are pulling Mister Rooney out of a jug of punch, to have him knighted by the tipsy viceroy.

"Into the supper-room we rushed: but what a change was there! The brilliant tables, resplendent with gold plate, candelabras, and flowers, were now despoiled and dismantled. On the floor, among broken glasses, cracked decanters, pyramids of jelly, and pagodas of blanc mange, lay scattered in every attitude the sleeping figures of the late guests. Mrs. Rooney alone maintained her position, seated in a large chair, her eyes closed, a smile of elysian happiness playing upon her lips. Her right arm hung gracefully over the side of the chair, where lately his Grace had kissed her hand at parting: overcome, in all probability, by the more than human happiness of such a moment, she had sunk into slumber, and was murmuring in her dreams such short and broken phrases as the following:—'Ah! happy day——What will Mrs. Tait say?——The lord mayor, indeed!—— Oh! my poor head: I hope it won't be turned—— Holy Agatha, pray for us! your Grace pray for us!——Isn't he a beautiful man? hasn't he the darling white teeth?' 'Where's Paul?' said O'Grady, 'where's Paul, Mrs. Rooney?' as he jogged her rather rudely by the arm. 'Ah! who cares for Paul?' said she, still sleeping: 'don't be bothering me about the like of him.' 'Egad! this is conjugal at any rate,' said Phil. 'I have him!' cried I, 'here he is,' as I stumbled over a short, thick figure, who was propped up in a corner of the room. There he sat, his head sunk upon his bosom, his hands listlessly resting on the floor. A large jug stood beside him, in the concoction of whose contents he appeared to have spent the last moments of his waking state. We shook him, and called him by his name, but to no purpose; and, as we lifted up his head, we burst out a-laughing at the droll expression of his face; for he had fallen asleep in the act of squeezing a lemon in his teeth, the half of which not only remained there still, but imparted to his features the twisted and contorted expression that act suggests. As Lord Dudley had gone to order up the carriages, his Grace was standing alone at the foot of the stairs, leaning his back against the bannisters, his eyes opening and shutting alternately as his head nodded every now and then forward, overcome by sleep and the wine he had drunk. Exactly in front of him, but crouching in the attitude of an Indian monster, sat Corny Delany. 'Give me your sword,' said his Grace, turning to me, in a tone half sleeping, half commanding; 'give me your sword, sir.' Drawing it from the scabbard, I presented it respectfully. 'Stand a little on one side, Hinton. Where is he? Ah! quite right. Kneel down, sir; kneel down, I say!'"

This is not extravagant enough, but the honour of knighthood must fall on Corny Delany, a serving-man, whom the representative of majesty mistakes, through the fumes of wine, for the irrecoverable Mr. Rooney.

"'Do you hear his Grace?' said I, endeavouring with a sharp kick of my foot to assist his perceptions. 'To be sure I hear him,' said Corny; 'why wouldn't I hear him?' 'Kneel down, then,' said I. 'Devil a bit of me'll kneel down. Don't I know what he's after well enough? *Ach na bocklish!* Sorrow else he never does nor make fun of people.' 'Kneel down, sir!' said his Grace, in an accent there was no refusing to obey. 'What is your name?' 'O murther! O heavenly Joseph!' cried Corny, as I hurled him down upon his knees,' that I'd ever lived to see the day!' 'What is his d——d name?' said the duke passionately. 'Corny, your Grace, Corny Delany.' 'There, that'll do,' as with a hearty slap of the sword, not on his shoulder, but on his bullet head, he cried out, 'Rise, Sir Corny Delany!'"

Then comes the last trick of the pantomime:—

"Leaving Corny to his lamentations, the duke walked towards the door. Here above a hundred people were now assembled, their curiosity excited in no small degree by a picket of light dragoons, who occupied the middle of the street, and were lying upon the ground, or leaning on their saddles, in all the wearied attitudes of a night-watch. In fact, the duke had forgotten to dismiss his guard of honour, who had accompanied him to the theatre, and thus had spent the dark hours of the night keeping watch and ward over the proud dwelling of the Rooneys. A dark frown settled on the duke's features as he perceived the mistake, and muttered between his teeth, 'how they will talk of this in England!' The next moment, bursting into a hearty fit of laughter, he stepped into the carriage, and amid a loud cheer from the mob, by whom he was recognised, drove rapidly away."

This last incident is, to a certain extent, a matter of fact. It occurred, however, not at the door of a Dublin attorney, but at that of a celebrated Aspasia of the day, who flourished in the same city. This is an instance of the modern method of pressing all manner of wanton pranks and ridiculous transactions into the author's service, so as to produce the maximum of extravagance and farce. It is against this system we wish to protest; and it strikes us that Mr. Lever has powers which might enable him to dispense for a few chapters with his "broad grins." We think he could *laugh* if he liked; and after a little, he might learn to smile; and thence proceed, by another step, to a little occasional gravity, which would give wonderful zest to his scenes of mirth! His style is, we think, improved since he published 'Harry Lorrequer.' There are fewer flippancies and vulgarisms; he seems to have been made aware that in portraying vulgarity, it is not necessary to be vulgar; and he appears to have made some progress towards amendment in that important point. However, until he attempts something loftier than a *rechauffé* of Dublin table-talk, or a collection of thrice-told anecdotes, kneaded up into a string of adventures, it is idle to speak of him as a writer of fiction, although unquestionably he takes a high rank amongst the antic writers of the day.

As to the other work, 'De Lunatico Inquirendo,' we know no more what the author would be at than the man in the moon; and we feel that we deserve a visit from the Commissioner for our insanity in devoting an hour to its perusal. The idea is good, but the execution feeble beyond measure. The writer mimics Mr. Dickens, and occasionally gives us an appalling touch of Mr. Ainsworth. His Honourable Mr. Fitzurse is as much like the son of an English nobleman, as the son of a Chinese mandarin. The mere names of Jerry Tripe, Joey Pike, Mr. Rotundity, and Mr. Deputy Popeseye, destroy all inclination to make their acquaintance; we know they come of a bad family, and expect nothing from them but offensive vulgarisms and second-hand buffoonery—an expectation which is not disappointed.

Narrative of a Yacht Voyage in the Mediterranean, during the years 1840—41. 2 vols. Murray.

This book will be regarded as another monument of female enterprise by all who hold

> The old sea in reverential fear,

They will wonder why one so daintily bred that not the winds of heaven might "visit her face too roughly," should have braved "the roarers" that care not for Nobility, and the penances, privations, and disgusts which are as much part and parcel of the voyager's fare, as the "jasper, turkis, and almondine," of which the Tennysons, and other ocean-lovers, sing so harmoniously. But Lady Grosvenor betrays no traces of the fine lady; she leaves lamentations at inevitable inconveniences to more fastidious travellers. She appears to have troubled herself but little about royal audiences, diplomatic attentions, or consular civilities. Her temper is

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good and patient; her eye observant; her artist's hand modest but faithful; and, truly woman-hearted, her courage always mounteth with occasion. Thus she has produced an agreeable book; though it can only be received for what it professes to be, a hurried journal, the writer "not having," as she observes in her dedication, "stayed anywhere long enough to make observations of much research and consequent value."

Our extracts need no further preamble. The first will convey to the reader impressions of Tanger:—

"At eleven, A.M., we embarked in the gig to row about a mile and a half to the town; the sea being very rough, and the wind straight against us, we were plentifully sprinkled with salt water, and when we arrived at the shore, found only a shelving gravelly beach to land upon; as to the method of effecting which, some doubts were raised in our minds, added to which a strange, uncouth-looking race were drawn up on the shore: but with the encouragement of the Captain of the Port, a tall old man in the Moorish dress, with a long white beard (well described as an old lion by a former traveller), we at length accomplished it, but were obliged to be carried through the surf by our sailors, and were deposited on the beach in the midst of a most curious scene. Groups of wild-looking negroes and moors were lying about in all kinds of picturesque dresses; some wrapped up in white woollen garments, called 'haiks,' of which they draw a fold over their heads; others in brown and white striped pelisses, with a 'bournous,' or peaked hood, which is an admirable protection against sun or rain. Many of the Moors were handsome, but fierce-looking, with sharp white teeth, and gleaming black eyes. * * Though it was not one of the best market-days, which are Thursdays and Sundays, the market presented a very curious scene, from the groups of Moors, Arabs, and Jews, standing, sitting, and lying, huddled up in their bournouses, buying and selling. Some look gentle, but the generality have a wild and ferocious expression. The women are completely covered up in their dirty white drapery, and conceal their faces, so that nothing is seen but one eye and their hands and feet, the latter being coarse and ugly; but it is to be observed, that we only saw the lower classes, as the ladies always remain shut up at home. The principal articles for sale were 'comestibles,' innumerable kinds of grain, onions, tomatas, dates, raisins, eggplants, and jars of an oily white-looking ointment, which turned out to be butter, perhaps two or three years old, which is supposed to improve the flavour. On the open counter of nearly every shop, there was at least one cat, which the owners keep as a sort of brush to wipe their hands upon; as after measuring out soft yellow soap with those natural implements, they do not scruple to give a handful of raisins, or flower, or rice, all handed out in the same sweetly simple manner, which creates an occasional necessity for an apology of a towel. Almost all the natives had the hair shaved; some wore a large tuft on one side, occasionally lengthened into a plait. The negroes who come from the interior were singularly frightful, in all their varieties, which were many. We mounted by very narrow, tolerably dirty, and shockingly paved streets, to what had been the treasury, a Moorish building, with a cloistered arcade round a court, now in a very ruinous state; thence up to the citadel, where we saw traces of the original walls of Tanger, and so on to a graceful and beautiful gateway, looking down a steep hill to the lovely country surrounding the town. The mountains in the distance are covered with low wood, sheltering wild boar; and in the foreground are thickets of stupendous cactuses, with stems like small forest trees; carobs, or the locust tree; fig trees, palmettos, and many other shrubs. * * In a large ditch below the old walls, in the midst of all this beauty, was a horrid sight and smell, of the carcasses of horses and mules left there to decay."

A large fig-tree was shown to Lady Grosvenor, which served as a sanctuary for people of all religions, "at which the offender, whether a Christian, Jew, or Mohammedan, might find a temporary refuge."

"On returning, a string of camels, loaded with corn from the interior, passed us; and on proceeding to another market-place, on a large sloping hill outside the walls, we found about two hundred camels and their drivers. These were unloading the corn they had brought; and to make the camels kneel down, the driver seizes them by the throat—on which they make a sort of groan, and kneel directly. The poor animals give the idea of suffering from ill-treatment; but generally, animals, even including the horse, appear miserably ill-managed, as the Moors are very brutal. Over all the ground of this market-place, which is much trampled by being the usual resort of the camels, are little mounds of earth, the entrances to the Matamores, or subterranean granaries, where the Moors have kept their grain from time immemorial, and the custom still continues. In these large holes, lined with straw, and about twelve feet deep, the corn, well covered up, keeps good for many years. It is a point of their religion not to steal or profane anything relating to bread or corn. I saw a Moorish woman in the street pick up a bit of bread from the ground, kiss it, and put it in a hole in the wall, under the idea that it might not be lost, but that a bird or something might profit by it."

Lady Grosvenor's excursion to Granada is pleasantly described; but Mr. Borrow's Spanish pictures make all others look pale: and it would not be courteous, therefore, to expose a sketcher to such comparison. Another ramble is that to Ephesus, detailed in the second volume; of which we shall give the principal portion:—

"We rose at six for our expedition to Ephesus, and landed at nine. M. Alexacchi met us on the beach, and we immediately ascended a rugged flight of steps cut in the rock, which led under a wooden roof, with an old vine covered with grapes twisting itself out of the fissures. This almost perpendicular staircase conducted us into a narrow street, and close to the vice-consul's door; and a few more steep steps led down into his house,—an irregular little building, completely overhanging the sea. The saddles were soon arranged; and after having tried the respective merits of a high-peaked Turkish saddle and my own, I preferred the latter. We then set out,—our two selves, the consul's son, the cavassi or guide, and another Turk, who rode with us for company, as it was part of his way to Ainsolouk, just beyond Ephesus. The outset was down a sort of paved staircase, called the street, through a small market-place, well provided with vegetables, grain, and dried fruit, by an old wall and fort by the sea, and for some way along the sea-shore, and very pretty, the sea bounding the road on one side, and extensive fields of grain, vegetables, cotton, and pomegranates, with vineyards, on the other; and some camels grazing in the fields. We then ascended a hill of very rugged pavement, crossing a promontory covered with vineyards and cultivation, underwood, and innumerable flowers, down to a valley, in the narrow lane leading to which we met two strings of camels, carrying loads into the town, and led by strange-looking creatures, men and women, like baked clay (which, to be sure, they were): there were two youthful camels,—the adolescent ugly, as they all are, but the infant diabolically hideous; and, to add to its attractions, it began braying at us with the most marked spite. The horses, however, did not care for them any more than for the troops of large stinging flies with which they were covered, and went on very well, trotting, and even cantering whenever the ground was tolerable; and what was of more consequence, with great security and confidence over the pointed and slippery rocks which constituted the road a great part of the way. Soon after passing the camels, we came to a small and pretty plain, or valley of meadows, where were encamped some of the wandering tribes who own no other home than their tents, which are simply a few poles stuck in the ground, with coarse canvas extended as a roof over them, without sides. The owners were lying extended underneath, on their baggage and carpets. They had a large herd of good-looking cattle with them. Beyond this valley we crossed a small stream, and burst on a fine open sweep of the sea-shore, and then struck up further inland, through thickets of the finest myrtles, white with blossom, and oleanders glowing with their rich rose-coloured flowers; these, with cistuses and a thousand other dwarf plants, were really beautiful. We passed two cool fountains under trees unheeded,—one near a village lately bought by Tahir Pacha, the high admiral; and being too fresh on our journey to stop, we continued our course up and down paved pinnacles, like staircases, and through defiles of sharp pointed rocks, which in England would be considered hardly practicable even for a foot passenger. Our horses, however, got on with great security, stepping on the very edge of precipices, till at length, having ascended a hill at a distance of about eight miles from Scala Nuova, and turning a point, we looked down on the immense plain of the Cayster."

The view was wretched in no ordinary degree. The district swarms with reptiles and insects, and the plain is a vast extent of flat ground, one half marsh and stagnant water, "the other a jungle of weeds."

"What remains of Ephesus stands in a position elevated above the valley, in a kind of corner formed by a sweep of the hills on the southern side of the plain. In this scene we dismounted; but there was no shade, the sun being nearly vertical; and we reposed ourselves some time under our umbrellas, sitting on a pile of enormous stones, regularly built, and evidently the remains of a massy square foundation, perhaps bases of columns, as they stood at regular distances, with the holes in them for iron cramps. There were also large fragments of walls, and the top of a very large arch appeared out of masses of earth and ruins, which concealed the lower part, probably the accumulation of ages. We inquired of our guide if there were not some columns in the neighbourhood, but he knew nothing whatever of the place. After a little search, however, we found, very near at hand, but concealed by weeds and brambles, two enormous but broken columns, of very fine grained red granite, lying prostrate; and near them two others, of gray granite, equally large and fine, one almost embedded in the earth; the polish of the red granite was the finer of the two, being still quite smooth, and perfect. It was grievous to leave these magnificent relics, unseen and unvalued, amidst this chaos of desolation; but we did not possess the power which had transported, ages back, some of the columns of Diana's temple to Stamboul, where they still decorate the mosque of Santa Sophia; so we struggled on, through thickets of stiff thorny bushes; and when one foot approached the ground, it perhaps plunged deep into a hole, while the other attained the sharp edge of some enormous block, the bushes all the time seizing and detaining our clothes, with the addition of slippery grasses growing in loops, to embarrass our course, and forests of thistles, which we measured, and found to be eight and nine feet high, with immense purple heads like artichokes; this mode of progression in a broiling sun, prolonged for two or three hours, was a very fatiguing operation, though the scene more than repaid us for our trouble. We passed a group of three broken columns of gray granite, standing upright, and, a little beyond, four others of the same kind. We found also the arch so accurately described by Tournefort; it is of a good style of architecture, with a dilapidated frieze, which, old as it is, was evidently made out of the remains of something much older. * * On proceeding to the left, northward, from this arch, we came upon what is evidently the site of the Circus; it is six hundred and eighty-seven feet in length, and still perfectly defined as to size, shape, and boundary. An immense vaulted subterranean passage or gallery runs along on the northern side, which still remains to some extent in good preservation, with a large arch for an entrance. The walls are of great thickness, with old fig-trees growing out of them. The space within the circus was cultivated with corn. Immediately beyond this, and terminating the buildings altogether on this side above the valley, rises an immense raised platform, terminating in an abrupt cliff overlooking the whole of the plain; its foundation was the rock, assisted by masonry. I believe that the Temple of Diana is supposed by those who are best informed, to have been in another direction, but no indication or trace now remains by which its site can be positively ascertained,—no vestige left of its hundred and twenty-seven columns of Parian marble, each sixty feet high, and composed of a single shaft, forming one of the seven wonders of

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the world; but if this were not the site of that renowned temple, still it must have been that of some very distinguished building, from the solidity of its foundations, which comprise an immense mass of masonry, consisting of gigantic hewn stones, still presenting a perfectly smooth surface. In fact, the spot is like a small mountain with a flat surface, on which rested the ancient building, whatever may have been its destination. One very broad lower terrace runs along its front, on the side looking to the river; and on the surface of the upper building still remain, at regular intervals, large blocks of marble, built together, probably as foundations for columns, or piers of arches; and on the terrace beneath, existed most likely another row of colonnades with steps leading down to it. Nothing can be conceived finer or grander than these lonely and mysterious remains."

Here we must take leave of this book. Its authoress modestly disclaims the idea of its possessing any permanent value: but to us it has its value and interest, as marking the progress of feminine cultivation and accomplishment in England.

Memoirs of the Literary Ladies of England. From the Commencement of the Last Century. By Mrs. Elwood. 2 vols. Colburn.

Among the revolutions which literature has undergone within the period embraced by these volumes, the share which women have assumed in its labours is not the least striking; nor can there be much hesitation in assigning to this cause, in a considerable degree, that other change in public opinion, now progressing with a railroad rapidity, concerning the general rights and duties of the sex.

Between the literary women of the present day and their predecessors, there is, with few exceptions, a remarkable difference, which suggests itself on a glance at the personages selected by Mrs. Elwood for illustration. At the commencement of the century, not only was the female writer a more rare and exceptional character, but she appears to have, in some degree, assumed the peculiarities of the opposite sex, as a qualification for her task; the blue-stocking lady of that time resembling an old gentleman in petticoats, much more nearly than a proper woman, both in her deportment, and in her choice of subjects. A man's education, she appears more or less to have deemed a necessary preliminary for writing: translation from the learned languages, criticism, or, still more frequently, theology, was her chosen arena; and Bishops and other dignified divines were her favourite associates. On the other hand, the female wits and play-writers, who flourished at or about the commencement of the century, if they unavoidably suffered to transpire in their writings, somewhat more of their feminine characteristics, still strove to emulate their male contemporaries in freedom of thought and of speech (not to say licentiousness), and sometimes even in a masculine cynicism of personal morals. Mrs. Elwood takes up her subject with the biography of Lady Mary W. Stuart; who, although in her letters sufficiently a woman, was, in her poetry, a man for hardihood and independence; and she assiduously strove to rival the male poets and wits of her day. But she and Mrs. Sheridan are the only writers among the several individuals noticed in the present work, before we come to Mrs. Charlotte Smith; who afford the semblance of an exception to our remark. It should seem, therefore, as if the female author was considered as an interloper, and as in some degree losing caste by her daring; nor was the idea altogether false, as long as authorship involved this stepping out of self, this assumption of something foreign and almost unnatural.

It was not very long before the period of the French revolution, that female literature began to exhibit more of a character of its own;—that the writings of women began, generally, to assume the genuine characteristics of the sex, and to reflect the proper qualities and the impulses of the female intellect. The peculiar *finesse* of observation and intuitive penetration into the innermost recesses of the human heart, so characteristic in females, and first turned to account by them in works of poetic and prose fiction, have gradually been brought to bear upon subjects of graver and more extended interest; and their warm and impulsive eloquence, and their rapid and comprehensive glances at truth, have formed a valuable supplement to the colder and more logical forms of masculine literature, and have contributed much in advancing the march of civilization. If the peculiar attributes of the female intellect be a necessary complement to those of the male, and adapted by nature to forward the woman's mission of helpmate, there is no reason why her influence should not prove as beneficial in perfecting the literature of nations, as it has been acknowledged to be in refining domestic manners and purifying morality. It would not, indeed, be very difficult to show that within the petty space embraced by a portion only of the volumes before us, the beneficial influence of the sex upon literature may be traced, not only in style and external peculiarity, but in a substantive purity of sentiment and elegance of thought. It has been productive of a nicer respect, not merely for the rights, but for the feelings and the infirmities of others; it has developed a wider range and a warmer glow of human sympathies; and if it has not added much to the accuracy of prevailing metaphysical notions, or extended the scope of the higher philosophy, it has clothed them occasionally in more graceful forms, and brought them into closer contact with general readers.

In looking for the causes of the present unceasing literary activity of the sex, the developement of the book trade comes prominently into notice. In glancing even at the very limited view presented of the subject by Mrs. Elwood, we arrive at the painful conclusion, that the availability of literary talent as a pecuniary resource, and not the idle though laudable impulse of vanity, has been the most effective inspiration of the sex, and called forth, not only the most numerous, but the best female contributors to the modern press. Adopted as the means of personal independence, or still more frequently as a means of assisting and providing for others, the literary energies of women have been seen as the consequences of their moral elasticity, of their intense feeling concerning the obligations of duty, and of the warmth of their honest and devoted sympathies. Of those among the females recorded in Mrs. Elwood's pages who have turned a carefully conducted course of study, or (as it is termed) a regular education, and a wealthy leisure to the account of literature, there are few whose productions (however respectable) can compare with those of the women who have written under opposite circumstances; yet, large as have been the claims made by the latter on our admiration, in their qualities of authors, more vivid still has been the sense they have inspired of their excellence as women.

On this latter account, if on no other, we must wish that the subject had fallen into hands more capable, or more willing to do it justice, and to draw large and just views from the particular facts to be recorded. The work before us is a mere compilation, from sources neither rare nor difficult of access. It is evidently one of a rather rapid series of publications, which have lately appeared to meet a growing market. Woman is the heroine of the day; and the lives of queens, literary women, or of women remarkable in any station of life, are greedily bought and perused by the public. Booksellers are shrewd guessers on this point, but they are more bent upon enlarging the quantity, than improving the quality of the supply. One consequence to be expected from this mercantile view, is an overscrupulous attention to the prudery and sham delicacy of the age, an avoidance of persons and of themes, which, however disagreeable to the squeamish, may be necessary to the whole philosophy and the whole morality of the subject. The number of female authors, who, by their writings or their personal misconduct, have brought disgrace on the sex, are as nothing when compared to those who have exercised their calling honourably, amid scenes of difficulty and privation, with an unwearied industry and an unsullied virtue. But though thus exceptional, they still present one aspect of the social position of women too important in its bearings on general humanity to be contemptuously disregarded.

How far a fear of giving offence may in some instances have influenced Mrs. Elwood's selection, we cannot undertake to say; but a merely passing and hurried retrospect calls to recollection a vast number of her omissions, for which even this cause cannot be assigned. Why, for instance is Mrs. Cowley omitted, whose 'Belle's Stratagem' was the precursor of 'The School for Scandal,' and to whom Sheridan was indebted for more than he has acknowledged? Mrs. Macaulay, too, the historian, why is she excluded? The Misses Lee, whose 'Werner' gave Byron the first idea of his tragedy of the same name, were *omni exceptione majores;* and the authoress of 'The Recess,' more especially, was well entitled to a respectful notice. Then we have no account of Mrs. Pilkington, and Mrs. Grierson, the friends and companions of Swift, nor of Mrs. Griffith, the author of the Letters of Henry and Frances; no word of Clara Reeve, who produced that delight of our early infancy, 'The Old English Baron;' none of Lady Wallace, of Mrs. Bennet, whose 'Beggar Girl,' and numerous other novels, were eagerly read by our mothers; none of the Margravine of Anspach, of Mrs. Lenox, who produced 'The Female Quixote;' none of the authoress of 'The Life of Petrarch;' none of Miss Plumtree, Priscilla Wakefield, or Helen Maria Williams, *cum multis aliis.* Mrs. Centlivre was living in the eighteenth century; but "the cook's wife," the witty writer of the 'Bold Stroke for a Wife,' a comedy that yet keeps its place on the stage, was probably tabooed, as without the circle of literary *proprieties.*

While, however, on this subject of omissions, we must mention one for which we are thankful to Mrs. Elwood. In these times of catch-penny literature, the biography of living writers affords a tempting theme; and the compiler has shown as much taste as good feeling in forbearing to enter on it. Independently of the doubtful morality of tampering with the feelings of the parties by dragging their private life before the public, there are good literary reasons for leaving to the living authoress a priority in the narration of her own story. There is no reading so delightful as auto-biography; and when conducted with candour and philosophy, none more suggestive or profitable. For the rest, if there is no originality in these memoirs, it is because the greater number of the subjects have been too amply or too recently handled to admit of novelty; and the authoress has too freely employed inverted commas to designate her borrowings from her predecessors, to admit of the reproach of wearing false colours. The volumes, it is frankly avowed, "are intended only for such of her sex, who, not feeling themselves equal to profound and abstract subjects, can derive amusement and information from what is professedly too light for the learned, or too simple for the studious." Humbler preten-

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sions could not well be put forward; we are grieved to be obliged to add, that the volumes would not have justified higher.

OUR LIBRARY TABLE.

System of Universal Geography, founded on the Work of Malte-Brun and Balbi, &c.—This volume presents us with an abridgment of the celebrated work of Malte-Brun, an inestimable work of its kind, and which loses nothing of its real value by judicious curtailment. The task of reducing within just limits the somewhat prolix eloquence of the learned Dane, has been ably executed by the editor of this volume, which, though we have styled it an abridgment, yet extends to more than a thousand closely printed pages. It has an index also, which contains more names than are to be found in most gazetteers. We perceive that the editor (Mr. James Laurie) affects to slight Malte-Brun, and would lead us to suppose that he has rather taken Balbi as his guide and chief authority. There is certainly a great charm in novelty, and the last-named writer has the undoubted advantage of having been recently in fashion; but we cannot concede all the praise which is claimed for him on the score of perspicuity and systematic arrangement. System and perspicuity, when in their proper places, follow after accurate knowledge; but this is often wanting in geography; and therefore a geographical writer who affects, like Balbi, to go on every occasion into exact details and to exhibit complete arrangements, must often have recourse to conjecture and sacrifice authenticity to a show of completeness. It is with geographical treatises as with maps; the most trustworthy and honest will present the greatest number of blanks and most marks of doubt and uncertainty. But we have no wish to hint disapprobation in this instance, nor to seek for blemishes in a work the careful elaboration of which is equal to its utility. We think that the editor of the 'System of Universal Geography' is fully justified in assuming that "in respect of accuracy and extent of information, the present work will be found, at the least, not inferior to any similar publication."

History of the Church of Christ, by H. Stebbing, D.D. 3 vols.—It is to be regretted that Dr. Stebbing appears here as the continuator of Milner, and not as the author of an independent work: he is superior to his predecessors in discrimination and the due estimate of authorities, and he is free from that spirit of sectarian partisanship which led the Milners to exclude from the Church of Christ those who did not hold every article of their calvinistic creed. Still Dr. Stebbing has obviously felt himself trammelled by opinions and sentiments previously set forth, and has been obliged to insinuate rather than state directly his own views on many points of great ecclesiastical importance. Incidentally we learn that he contemplates writing an Ecclesiastical History entirely original, and we shall reserve for its appearance an examination of the theory of a Church which he has here shadowed forth.

Liebig's Organic Chemistry.—We have already noticed the translations which have appeared of Liebig's invaluable works; but it is only within these few days that we have seen a copy of the Organic Chemistry in the original German. We were so much struck with the dedication to Alexander von Humboldt, and the interesting account therein given of Liebig's first acquaintance with that great and excellent man, and the influence which it exerted on his subsequent career, that we have translated it, for the purpose of making it known in England. And we cannot but express our regret that it was omitted in the excellent translation of the work; because, at the same time that it reflected honour on the author, it would, to a considerable extent, have removed the unfavourable impression entertained by some persons that Liebig assumed more to himself than was altogether just, and forgot or overlooked the labours of his predecessors:—

To A. von Humboldt.

During my residence in Paris, in the winter of 1823, I was successful in having an account of an analytical examination of Howard's "Fulminating Compounds of Silver and Mercury," my first investigation, read before the Royal Academy. At the close of the meeting (on the 24th of March, 1824), whilst I was occupied in collecting together my preparations, a gentleman approached from amongst the members of the Academy, and entered into conversation with me. With the most winning friendliness, he drew from me an account of the object of my studies, my occupations, and my plans; we separated, without my venturing to ask, through shyness and inexperience, the name of him who had so kindly taken an interest in me. This conversation was the foundation of my subsequent career; I had gained for my scientific pursuits a most powerful and amiable friend and patron. You had returned only the day before from a tour in Italy; no one was aware of your presence. Unknown, without introductions, in a city where the assemblage of so many persons, from all parts of the world, is the greatest obstacle to an intimate acquaintance with the distinguished and learned philosophers assembled there, I, like so many others, might have remained unnoticed in the crowd, and perhaps lost altogether; this danger was now completely removed. From that day every door, every institution and laboratory, was open to me; the lively interest which you honoured me with gained me the affection and intimate friendship of my much esteemed teachers Gay-Lussac, Dulong, and Thenard. Your good opinion smoothed the path to a sphere of usefulness which for the last sixteen years I have incessantly laboured worthily to occupy. How many whom I know have, like myself, to thank you for patronage and favour in the prosecution of their scientific inquiries! The chemist, the botanist, the natural philosopher, the traveller to Persia and India, the artist, all rejoiced in the same advantages, the same patronage; with you there was no distinction of nations or countries. The world in general does not know how deeply Science is indebted to you in this respect, but it is for ever engraven in our hearts. May I be permitted thus publicly to express the profound respect, the sincere and pure gratitude which I feel. I hardly know if I can claim as my own any part of this little work which I take the liberty of dedicating to you. When I read the introduction which, forty-two years ago, you wrote to Ingenhousz's book 'On the Nutrition of Plants,' it always appears to me as if, in fact, I had merely endeavoured to extend and verify the views which were there put forth by the most zealous and active philosopher of the age. I received from the British Association, at their meeting at Liverpool in 1837, the flattering request to draw up a report on the present state of our knowledge of organic chemistry. At my proposal, the Association agreed to invite M. Dumas, of Paris, a Member of the Royal Academy, to undertake, in conjunction with me, the drawing up of this report. This was the original cause which led to the publication of the present book; I have endeavoured to describe in it the relation of Organic Chemistry to Vegetable Physiology and Agriculture, as well as the changes which organic substances undergo in the processes of fermentation, decay, and putrefaction. At a time like the present, when that restless striving after novelties, which are so frequently worthless, scarcely permits the rising generation to bestow even a cursory glance on the foundations which support so noble and mighty a structure; and when even those foundations themselves can hardly be distinguished by the ordinary observer, disguised as they are by external ornaments; when at such a time an intruder in branches of Science hitherto foreign to himself, dares to direct the attention and powers of naturalists to subjects which ought long ago to have been made the end and object of their exertions and labours, it is impossible to feel sure of success; for although the desire of man to do good knows no limits, his means and his abilities are confined to narrow bounds. Quite independent of the original observations which I have brought forward in this work, it would afford me the greatest satisfaction if the philosophical principles which I have applied to the growth and nutrition of plants should be found worthy of your approbation.

Giessen, Aug. 1, 1840. T. LIEBIG.

Milford Malvoisin, by F. E. Paget, M.A.—Mr. Paget possesses an extraordinary faculty in deducing right conclusions from wrong premises. In his present tale he takes the field against pews, and particularly those monstrous wooden closets which disfigure so many of our country churches. By some process of reasoning peculiar to himself, he identifies the cause of pews with that of the Puritans in Cromwell's days and of the evangelical party in our own. Surely he ought to have known that the Puritans were strenuously opposed to maintaining any distinction of rank in sacred edifices, and insisted that every assembly for divine worship should realize the holy declaration, "The rich and the poor meet together; God is the maker of them all."

Intimidation; a Political Satire, by Cato the Censor.—There are few of the forms of literary composition in which success is more certain than satire; but then, the reason is one by no means calculated to recommend it to general adoption. A satire *manqué*, it should be remembered, is a satire, still—only not wounding in the direction which the author intended. The sarcasm aimed against another, if it fails to pierce, rebounds upon the party aiming it:—and he who "writes down" his neighbour "an ass," if he do not succeed in pinning the label to that neighbour's back, must keep it for himself. Satire is a two-edged weapon—and has a very sharp handle; and he who meddles with it, not being dexterous, is sure to do himself a mischief. The present satire, as its author calls it, does not deserve to have much said of it, in any way. The satirist is by no means so dangerous a person as he thinks himself; and we do not see that any body is much hurt in this onslaught. He threatens to do a great deal more yet, in the "cut-and-thrust" way:—but, so far, none of his opponents are any the worse; and, we think, if he will examine his own fingers, he will find that he has cut them in two or three places.

The Fair Chinese Maid; a Tale of Macao, by an Officer in China.—This first canto of a poem was written, its author states, to beguile an idle fortnight on shipboard; and under such circumstances, perhaps no more need be said about it. Idleness is the avowed parent of many a folly; and may be admitted to take the blame of this among the rest. The author laments that a return to active life prevented his carrying the matter beyond the first canto; but promises a second, in case the English public shall express any great anxiety for it. Our advice to him, on their behalf, is, that if he can find any other occupation for his time, to think no more about the Chinese Maid.

Verses, Original and Translated, by Rebecca Lee.—*Original Poems and Songs*, by James Lemon.—*The Island Minstrel*, by H. Fitzherbert.—We have strung these volumes together, for no better reason than that we know not what else to do with them,—and that they have the common attributes of poetical exterior, and sounds, obtained, on the principle of the drum, from emptiness. Perhaps it is scarcely fair to class the first of them with the other two; but, to say that the lady's muse is a trifle better instructed than these its accidental companions, is praise not worth her having—and yet the best we can afford. Of the volumes second and third on the list, it is a waste of time even to write the titles.

Stow's Survey of London, edited by W. J. Thoms, Esq.—Although we would not willingly "swear by" Master Stow, we have, notwithstanding, a respect for our ancient antiquary; and are glad to welcome a reprint of his famous "Survey." Stow, indeed, deserves credit for what he did, for his diligence was great; and his care, in seeking for original documents, rebukes the indolence of the later historians of London, who are content to copy what has been already gleaned. In addition to this, the Survey contains much valuable information which we might seek for in vain elsewhere; and many notices of buildings, of which every vestige has been swept away. The present edition is reprinted from that "increased with divers rare notes of antiquity," published in 1603, and is illustrated by some curious and interesting notes by the editor, who has also prefixed a memoir of worthy Master Stow. The work is cheap, and neatly got up, and we can recommend it to the public.

Almanacks.—Our record is not yet perfect. *Punch* now offers a substantial *Pocket Book*, with all the customary attractions in the way of usefulness, and a small volume, in addition, of his own peculiar wares,—Mr. Van Voorst, the *Naturalist's Pocket Almanack*,—and Messrs. Howlett & Son tempt the ladies with the *Victoria Almanack*, printed in gold on a purple ground.

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METEOROLOGICAL JOURNAL for DECEMBER, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

1842.	9 o'clock, A.M.			3 o'clock, P.M.			Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Ther.	External Thermometers.				Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
	Barometer uncorrected.			Barometer uncorrected.					Fahrenheit.		Self-registering				
DEC.	Flint Glass.	Crown Glass.	Att. Ther.	Flint Glass.	Crown Glass.	Att. Ther.			9 A.M.	3 P.M.	Lowest	Highest			
T 1	30.062	30.054	47.8	30.036	30.030	49.5	46	01.3	49.7	51.5	43.3	51.0		SE	A.M. Cloudy—very slight rain—brisk wind. P.M. Overcast—brisk wind. Evening, The same.
○ F 2	30.110	30.102	51.6	30.108	30.100	52.9	49	02.2	52.0	54.3	49.8	55.0		SSE	A.M. Overcast—very slight rain—brisk wind—high wind throughout the night. P.M. Cloudy. Evening, Fine and starlight.
S 3	30.252	30.246	50.0	30.318	30.310	51.0	46	02.0	46.7	52.8	45.5	56.3		S	A.M. Fine—light clouds and wind. P.M. Cloudy—deposition—light wind. Evening, Thick fog.
⊙ 4	30.454	30.446	50.0	30.406	30.398	51.0	47	01.3	47.7	50.7	44.4	54.7		W	A.M. Lt. fog & wind. P.M. Cloudy—lt. wind. Ev. Lt. fog & wind.
M 5	30.344	30.336	49.4	30.286	30.280	50.2	44	01.5	44.7	49.3	44.6	52.6		SSW	A.M. Lightly ovct.—lt. wind. P.M. Cldy.—lt. wind. Ev. Thick fog.
T 6	30.264	30.256	47.8	30.226	30.218	47.4	43	01.3	41.3	41.3	40.8	50.6		SSE	A.M. Overcast—deposition—lt. fog. P.M. Thick fog. Ev. The same.
W 7	30.350	30.342	45.2	30.352	30.344	45.0	38	01.6	39.5	40.3	37.8	42.8		W	Light fog and wind throughout the day. Evening, The same.
T 8	30.442	30.434	43.6	30.422	30.416	43.7	39	01.4	37.3	39.8	36.0	41.6		W	Thick fog—light wind nearly the whole of the day. Evening, Starlight—light fog.
F 9	30.424	30.418	43.8	30.372	30.364	44.6	40	02.1	41.7	43.7	36.6	43.2		W	A.M. Light fog and wind. P.M. Overcast—lt. wind. Ev. Light fog.
S 10	30.256	30.250	43.8	30.212	30.204	43.6	38	02.1	37.8	38.8	37.5	45.0		SE	Cloudy—light wind throughout the day. Evening, Lightly overcast.
⊙ 11	30.026	30.018	42.3	29.956	29.950	43.0	38	01.0	38.7	42.4	37.3	40.8		E	Overcast—lt. wind throughout the day. Ev. Overcast—slight rain.
M 12	29.820	29.814	45.0	29.906	29.900	48.2	43	02.4	50.3	54.4	38.8	51.5	.269	SE	Overcast—slight rain—brisk wind nearly the whole of the day. Evening, Overcast.
T 13	30.076	30.070	51.3	30.066	30.058	52.0	48	02.0	51.6	54.8	38.8	56.5		SE	A.M. Fine—light clouds. P.M. Fine—nearly cloudless—light wind. Evening, Fine and starlight—light clouds.
W 14	30.144	30.136	51.3	30.134	30.126	52.0	48	01.4	49.8	53.7	49.2	57.5		S	A.M. Lightly overcast—light wind. P.M. Fine—light clouds. Evening, Fine and starlight.
T 15	30.164	30.156	50.2	30.160	30.152	51.5	46	02.3	48.3	52.8	46.8	55.0		S	Fine—light clouds and wind throughout the day. Evening, Cloudy.
F 16	30.090	30.082	51.3	30.014	30.006	52.3	48	02.6	50.0	53.8	47.7	54.6		S	Overcast—light wind throughout the day. Ev. Cloudy—slight rain.
● S 17	30.002	29.994	52.3	30.110	30.102	52.6	48	02.5	50.5	48.4	50.2	55.6	.050	SSW	Fine—light clouds and wind throughout the day. Evening, Fine and moonlight—light clouds.
⊙ 18	30.314	30.306	47.8	30.332	30.328	48.0	42	01.2	39.4	46.3	39.3	52.6		S	Fine—light clouds and wind throughout the day. Evening, Fine and moonlight.
M 19	30.518	30.512	45.6	30.514	30.506	46.0	40	00.8	39.3	44.3	39.0	46.0		W	A.M. Overcast—light fog. P.M. Fine—light clouds. Ev. Cloudy.
T 20	30.430	30.422	45.3	30.400	30.392	46.6	43	01.4	45.7	50.2	39.0	46.4		S	Overcast—deposition—lt. wind throughout the day. Ev. The same.
W 21	30.328	30.320	49.3	30.320	30.312	50.5	46	00.8	51.3	53.0	39.0	51.4		W	Overcast—lt. wind throughout the day. Ev. Overcast—deposition.
T 22	30.194	30.186	51.5	30.068	30.060	51.8	46	01.2	50.2	51.7	49.0	56.3		S	A.M. Fine—light clouds and wind. P.M. Fine—nearly cloudless. Evening, Overcast. [and starlight.
F 23	29.636	29.630	51.3	29.586	29.580	51.3	48	01.5	47.4	46.4	47.6	53.8	.075	S	A.M. Overcast—slight rain. P.M. Overcast—deposition. Ev. Fine
S 24	29.696	29.690	45.8	29.722	29.714	45.7	39	01.6	36.7	41.7	36.2	47.4	.097	S	A.M. Fine—nearly cloudless—light wind and frost. P.M. Fine—nearly cloudless. Evening, Fine and starlight.
⊙ 25	29.848	29.842	42.0	29.742	29.738	44.0	37	01.7	36.7	46.3	35.0	42.4		S	A.M. Fine—nearly cloudless—light wind and frost. P.M. Overcast—lt. wind. Ev. Overcast—very fine rain—high wind.
M 26	29.566	29.560	46.7	29.428	29.422	48.0	45	02.0	48.8	48.7	37.3	50.3	.022	S var.	A.M. Overcast—high wind, as also during the night. P.M. The same, with slight rain. Evening, The same. [lt. fog.
T 27	29.364	29.356	47.5	29.482	29.476	48.0	43	01.6	43.7	45.7	44.0	50.6	.161	S	A.M. Ovct.—lt. rain & wind. P.M. Fine—lt. clds. Ev. Starlight—less. Evening, Fine and starlight.
W 28	30.030	30.024	42.8	30.126	30.118	43.0	36	01.4	35.0	41.3	34.7	47.0		W	A.M. Fine—light clouds—fog and wind. P.M. Fine—nearly cloudless. Evening, Fine and starlight.
T 29	30.152	30.146	43.0	30.152	30.144	44.7	42	02.2	47.0	50.7	35.4	48.2		SW	Overcast—light brisk wind nearly the whole of the day; early part, very slight rain. Evening, Overcast.
F 30	30.222	30.216	47.4	30.212	30.206	49.4	45	02.5	52.3	54.3	47.2	53.3		S var.	Cloudy—light wind throughout the day. Evening, Overcast.
○ S 31	30.144	30.140	50.3	30.046	30.040	51.3	47	01.9	51.3	54.3	50.6	55.4		S var.	Cloudy—brisk wind throughout the day. Evening, Early part, slight rain; after, fine and starlight.
													Sum. .674		
MEAN.	30.120	30.113	47.5	30.103	30.097	48.4	44	01.7	45.2	48.3	41.9	50.5		Mean Barometer corrected	9 A.M. 3 P.M. F. 30.073 .. 30.053 C. 30.065 .. 30.047

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

FOREIGN CORRESPONDENCE.

Leipsic, Dec. 13, 1842.

I am tempted to send you a few lines, to correct some erroneous impressions which several notices that have lately appeared in the *Athenæum* are apt to create among your numerous readers. First, as to the splendid Walhalla erected by the King of Bavaria, and which is to be a temple of honour for all Germans of merit. Do you know the fact that the King has rejected the statue of Luther, notwithstanding his undisputed greatness as the reformer, not only of the Church, but of the German language? The publication of Luther's works marks a new era in German literature. But Luther was the enemy of Rome, and therefore he is refused those honours which he and Melancthon so eminently deserve. I do not know whether many of your readers are aware of the very curious and peculiar style of King Ludwig's German poem, but it is very similar to what the Spaniards call "gorgorismo." The prospectus of the Walhalla, '*Die Walhallageniisse geschildert durch Kœnig Ludwig von Bayern*,' has called forth a review in the *Deutsche Jahrbücher*, which so closely imitates and so admirably ridicules the prospectus, that many thousand copies have been sold,—the latter is, of course, prohibited in Bavaria. The King's poetry, as you possibly know, has called forth a witty satire by Ottinger, in which it is stated that a riot, which the police strove in vain to suppress, was dispersed by the reading aloud of King Ludwig's poem; everybody ran away!

Other mistakes are, I see, current in England. Thus, with respect to the report on the greater liberty granted to the press in Prussia, your informant states, that "all writings of more than twenty *leaves*, are to be exempt from censorship." For "leaves" read *sheets*. And in order to show how the law is worked, I shall translate for you a paragraph which appeared in the official journal of the German book-trade (*Boersenblatt für den deutschen Buchhandel*), dated Leipsic, Dec. 2, 1842:—"Berlin, Nov. 26, 1842,—The police-office of this city has to-day prohibited the sale and advertising of 'Bruno Bauer und seine Gegner,' (B. Bauer and his antagonists,) by Edgar Bauer, published by Jonas, and all copies have been seized provisionally. This book, having received the imprimatur of the Berlin censor, we are taught by this case what is understood by 'conditional liberty of the press.'" A previous number of the same official journal complained of the almost daily visits of the Prussian police officers. This is the real state of the liberty of the press in Prussia. That of Saxony is a shade, but only a shade, better.

Of literary news there is not much; a new novel, 'Thomas Tyrnau,' by the authoress of 'Gadwic Castle,' has lately appeared, and the whole of the first edition was sold in a few days, notwithstanding its price of about twenty shillings sterling, which represents at least two guineas. Who would pay two guineas for a novel in England?

The sale of English works of light literature, never of any great importance, is annihilated in Germany by the reprints which are published by D. Tauchnitz, of this city. Thus, Dickens's 'American Notes' and Cooper's 'Jack o'Lantern' were republished here, about a fortnight after they had appeared in London, at eighteenpence each, very neatly and correctly printed! It is understood, however, that Mr. Forbes, who represents the British government at Dresden, is to propose a treaty for international copyright, and there is little doubt but he will succeed. Mr. Forbes ought certainly to do *something* for the many thousand pounds of salary which he has received in the course of the fifteen years during which he has held the sinecure place of British Minister to the Court of Saxony.

Hervegh, the author of 'Lieder eines Lebenden,' poems full of the fire of liberty, and which are prohibited in Prussia, lately visited Berlin, where he is to marry a rich Jewess, and was presented to the King by special command. He was introduced by his countryman, the celebrated Prof. Schoenbein, physician to His Majesty. "You have given me some severe pills," said the King, "but they are neither as bitter nor as brightly gilt as some which I have been obliged to swallow by order of your friend the Doctor there." The speeches of the King of Prussia have been printed, with a running commentary, but they were seized "provisionally" before they could be issued!

Dr. Mendelssohn-Bartholdy has been appointed to the post of Director-General of Sacred and Church Music. You know he is a Jew,—so are Neander and Benary, the two most popular Professors of Theology in the University of Berlin!

All the German *savants* have been much astonished to learn that Count Léon de Laborde has been elected a member of the French Academy; the superficiality of this young man has been pilloried by Salzman and Zanz in a manner which must certainly startle the Academicians.

When at Berlin lately, I visited the Exhibition of Pictures by Living Artists. Among about 500 "works of art," there were not more than a dozen of great merit. 'Huss before the Council of Constance,' by Lessing, of Dlisseldorf; a scene from the humorous poem 'Die Jobsiade,' representing the examination of a candidate for holy orders, by Hasencloever, of the same school; 'The Abdication of Charles V.' by Gallioit; and 'The Signing of the Compromise' (the beginning of the revolt of the Netherlands under Philip II.), by De Biefuc, both Belgian artists, are pictures which will immortalize their authors. By the bye, some of Lord Westmoreland's music has been performed with great success. You know he is your Minister at the court of Prussia.

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THE HOPE OF THE RESURRECTION.

[Suggested by an extract from the Bechuana Mission, which appeared in the *Athenæum*, No. 777.]

THY voice hath filled our forest shades,
Child of the sunless shore,
For never heard the ancient glades
Such wondrous words before:
Though bards beneath our palms have poured
Their tales of joy or dread,
Yet thou alone the land hast cheered
With tidings of the dead.

The men of old who slept in death
Before the forests grew,
Whose glory faded from the earth
While yet the hills were new;
The warriors famed in battles o'er,
Of whom our fathers spake,
The wise, whose wisdom shines no more,
Stranger, will they awake?

The foes who fell in thousand fields
Beneath my conquering brand,
Whose bones have strewn the Caffer's hills,
The Bushman's lonely land,
The young who shared my path of fame,
But found an early urn,
And the roses of my youth's bright dream,
Stranger, will they return?

My mother's face was fair to see,
My father's glance was bright,
But long ago the grave from me
Hath hid that blessed light;
Yet sweeter was the sunshine shed
By my lost children's eyes,
That beam upon me from the dead,—
Stranger, will they arise?

Was it some green grave's early guest,
Who loved thee long and well,
That left the land of dreamless rest,
Such blessed truths to tell?
For ours have been the wise and brave,
Who feared not Death's abyss;
The strong in hope, the true in love,
But none that dreamt of this.

Yet, if the grave restore to life
Her ransomed spoils again,
And ever hide the hate and strife
That died with wayward men;
Thou hast, my spirit, missed the star
That guides our steps above,
Since only earth was given to War,
That better land, to Love.

FRANCES BROWN.

ART-UNIONS.

Mrs. Parkes is a woman after our own heart: not a word will she retract, for love or interest, if she believes that word to be true. Last week we published Mr. Moon's letter—this week we have her rejoinder, a Rowland for his Oliver.

Respecting the hint in Mr. Moon's letter, that Mrs. Parkes had offered her stock to Mr. Lloyd, for the use of the "National," she states, that it is "entirely false," and gives some reasons why it could not be true. We, however, only refer to this circumstance in justice to Mrs. Parkes, as the fact in no way affects the question at issue, or concerns the public. Other circumstances, however, are brought forward by Mrs. Parkes, which do materially interest the public. In her first letter, she observes,—

"Will the public read without suspicion the following announcement? I quote the advertisement of the National Art-Union:—'The pair (the *Lattice* and *Mask*) after Landseer's exquisite pictures, engraved by J. H. Robinson, *are partially known;* but the extreme delicacy and cost of the engraving demanded *a proportionate charge*, which excluded them from the hands of all but a very few. The application of the electrotype has justified their introduction into this plan.' I will not ask you how or *why* 'the extreme delicacy' of a print should 'exclude it from the hands of all but a few'? It seems, however, that you have a number of copies still on hand; but the important question is—How is the electrotype to be so applied as to justify the introduction of these works into the plan of the National Art-Union? If you have thrown off the usual number of prints from any one of the plates, in what state is it now?—in what state will it be when twenty electrotype copies, or twenty casts from the same original matrix, shall have been produced, and from each of these some six hundred impressions shall have been taken!"

On this subject Mrs. Parkes is now a little more communicative:—

"Mr. Moon has advertised the fact under his own name, that the *Lattice* of the National Art-Union for 1843 was published by him in 1838! under the title of the *Mantilla* (being a portrait of Mrs. Lister). I have carefully compared a *print* of the earlier with a *proof* of the later date, and what do I find? In the former, a lovely work, fresh from the hand of the artist, and in every touch I see the master; but in the latter much of the delicate handling has been worn away, leaving the stronger lines comparatively untouched, which gives the worn-out plate a raw effect (I speak as an artist), a harsh appearance that utterly destroys the tone—the great charm in a fine and highly finished engraving, and the express beauty of this particular plate. I have indeed seen an electrotype impression from a *new* plate, which gave to paper an absolute *fac-simile* of the original; but if *this* plate were electrotyped *in its present state*, I assert that, considering the quality of the copper used in that process, the fiftieth impression would show to those who have any knowledge of engraving a marked deterioration, even from this deteriorated plate. It is my firm opinion, founded on internal evidence, that many hundred impressions have been worked off from this plate since its change of title; a plate in use since 1838, from which the impressions sold originally at one, two, three, and four *guineas* each, while in its present state it is of no value as a work of art. This I vouch as one who knows what she is stating, and who states this much, because the general public cannot possess her means of comparison, nor her power (acquired by years of study and intimate acquaintance with the subject) to decide between the excellent and the indifferent. This is my deliberate opinion of the plate before it has been submitted to the electrotype; and when that process has been repeatedly applied, what must be the impression thence to be derived? Now, if I could be certain that the means of comparison between the *print* of 1838 and the *proof* of 1843 could be fairly brought before the eyes of those who could form a true judgment on the subject, I should consider my present task a piece of superfluous labour. I assert positively—1st, that this assumption in 1843 of the name of the *Lattice*, by the print which was published in 1838 as the *Mantilla*, is for the express purpose of deceiving the public, and inducing them to believe that this worn-out plate is a recent and 'partially known' engraving by one of our most eminent engravers, whereas the more delicate touches of that master-hand (whose fame would suffer from the uncontradicted imputation) are actually worn away; 2, that, pretending to be a portrait of Mrs. Lister, the equivocal expression of this altered countenance is an insult to the beautiful and amiable original, whom it belies and libels; 3, that this print of 1843 bearing *open* letters, the usual distinctive mark of a proof, is an imposition, highly discreditable to any party who may have incurred the responsibility of so characterizing it; and 4, that, pretending to be published in 1843, and to be dedicated by its *new* proprietors, under its *new* name, to Sir George Villiers, G.C.B., the patron of the original print, who in 1838 accepted its dedication under another name, at the hands of Mr. Moon, stamps the print with falsehood, which will shut the public ear against all the pretensions of the National Art-Union, as having in view the public advantage, the benefit of artists, and the cultivation of art. It is a great relief to me, that, feeling myself bound to let the public clearly understand these atrocious facts, I am spared from even the remotest suspicion of any *personal* imputation. The workers of this iniquity have not dared to face the public eye. The agents of the National are respectable men, beyond the suspicion of even an unconscious participation in such dishonourable doings; the secretaries are reputable tradesmen, apparently anxious to practise their callings in an honest way; *their* names are not appended to the plate. Its utterly unknown proprietors sign its dedication; but such is the extreme caution, and such the tact of these unknown proprietors, nameless directors, and nondescript managers, that there is not the shadow of a chance of my detecting them, or I would not hesitate to proclaim their names, and call upon their respectable, but evidently deceived agents, to throw them off and denounce them to the public indignation. With regard to the authorship of this fraud, it is remarkable that in the original print of the *Mantilla*, dated Jan. 1, 1838, on the right hand corner of the plate, I read, *Engraved by John H. Robinson, member of, &c.*, whereas in the proof of the *Lattice*, dated Jan. 1, 1843 (the *same* plate, let my reader recollect), I find the words *Engraved* FOR MR. F. G. MOON, *by J. H. Robinson, member of, &c.* Mr. Moon, in his advertisement of the 21st inst., shows that he has *sold* this with other plates to the 'proprietors' of the National Art-Union. Now I have his own word to prove that he is not one of these proprietors—he did not sell it to 'Himself and Co.;' so that these mysterious proprietors are still masking in Twelfth Night characters, or concealed in their *Mantillas* behind their *Lattices*. I dare them to come forth and tell the world their names. *They* are the abusers of the plate, the producers of the pretended proof before me. Mr. Moon proves that he knows the recent prints are valueless; for he advertises, and most wisely, that he has 'reserved the proofs and prints of Edwin Landseer's *Mantilla*' (the original of the *Lattice*), 'which, as early and choice impressions, will, under no circumstances, be reduced in price.' Can any words contain a stronger condemnation of these works of the National Art-Union, which falsely pretend to be 'in all respects as excellent as the originals'?"

So much for the great "National" lottery. A correspondent requests to know whether we have observed, that in the Polytechnic "Little-go" there is the same "extreme caution," *unknown proprietors, nameless directors, and nondescript managers!* To be sure we have. What then? So far as private interests are concerned, so far as these projects were designed "to draw custom to the shop," or put money in the purses of the projectors, we care little about them. It is because they are injurious to art, and, the "Little-go" especially, demoralizing so far as their influence can extend, that we object. Names, if respectable people could be found to lend their names as sanction to such schemes, would only extend the mischievous power of the projectors; but the "extreme caution," the "unknown," the "nameless," the "nondescript" character of the "*proprietors*," as Mr. Moon, in his simplicity, calls them, ought, we admit, to speak trumpet-tongued, by way of warning to the public; and it has done so, we presume, for Mrs. Parkes assures us, that "respectable parties," whose names have been advertised in conjunction with them, have already withdrawn.

THE MUSEUM OF ECONOMIC GEOLOGY.

IT is not generally known that this Museum is open to the public, and extremely well worth a visit. It is not designed for an attractive show, to amuse London sight-seers, but is admirably calculated to be of service to persons interested in mining operations, in various arts and manufactures, and especially to builders and architects. By such persons it cannot be too highly appreciated, as it will often afford them an opportunity, by a short visit, of acquiring much information, and receiving many useful hints. The room into which the visitor first enters, contains various specimens of stone used for building, and also some of the products of the earthy minerals now used in the arts. The several sorts of stone examined for the purpose of deciding on the most suitable for the New Houses of Parliament, are contained in the first case, where the spectator should not fail to notice the beautiful specimen of magnesian limestone, from Bolsover, approved by the Commissioners. The wisdom of their choice appears from the fact, that the material thus selected has stood the test of 800 years in Southwell Church, where, both in the exterior and the interior, it is uninjured by the corroding tooth of time.

The small blocks of stone in the cases in this room are mostly in cubes, and many of them very beautifully polished. Among them will be found granites, porphyries, sandstones, pudding-stones, oolites, alabasters, and a great variety of English marbles, some of them rivalling in beauty the expensive marbles of Italy. The specimens from Babbicombe are especially

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beautiful, as are also the blocks of shelly limestone from Pembrokeshire. At the top of the room the cases contain various specimens of the products derived from earthy minerals, illustrations of the changes through which they pass, and of their application to the arts. Among these we may notice the beautiful porcelain, manufactured from the white clay derived from decomposed granite; the fire-brick and various sorts of tiles and crockery made of the Stourbridge clay; Keene's cement, which is a preparation of chalk and alum, and which, besides being a durable cement, has the whiteness and receives the polish of marble; and the plaster of Paris made of gypsum, of which there are some fine specimens; some of the numerous uses to which it is applied being illustrated by the various works of art lodged in the Museum, among which is one of the models designed for the New Houses of Parliament. The use now made of asphalte is shown by a detail of the processes through which it passes, in being applied, as it is successfully, to the formation of foot pavements.

The two rooms on the next floor are furnished with suites of specimens of the mineral contents of rocks, and of coal, both anthracite and bituminous, in all its varieties. Here the various metals may be seen in lodes, as they are brought fresh from the mines, in the amorphous and crystalline states, and all the stages through which they pass before being converted into manufactures. The different methods of manufacturing iron are illustrated, as is also the conversion of iron into steel; the various results of the hot and cold blast furnaces are shown, not only in the iron, but also in the fuel employed, and the various kinds of slag obtained from them.

By the time the visitor has reached the end of the room, he finds the material, which at first he saw in its primitive state, converted into swords, guns, and various articles of cutlery. One of the tables contains, in a morocco case, eleven small plates of steel, about a square inch in size; these plates are very interesting, being specimens of steel, exhibiting the various colours produced by tempering at different degrees of heat. These small plates show the various colours of the thermal spectrum, of which we have familiar examples in the effect produced by leaving a polished steel poker too long in the fire, and in the prismatic sort of arc often seen in the domestic stove.

The Model Room, which is reached by ascending another flight of stairs, is filled with objects of great interest to all who are engaged in geological studies or mining pursuits. Here, in half an hour, by the assistance of the models, and the instructions of the very obliging and intelligent officer to whom this department belongs, an accurate idea may be obtained of the appearance presented by the great mining county of Cornwall,—the veins in which the copper and tin are contained—the faults by which the workman is arrested in his progress—the way in which the mine is worked—the "whims" by which the ore is brought to the surface, and the machinery used for purifying and smelting it. Here is a model to show the manner in which the veins and faults occur, made under the direction of Sir H. De la Beche; a model of a steam whim, erected at East Whealcrofty Mine, designed by J. Sims, C.E., on a scale of an inch to a foot; a model of an apparatus by which the men may ascend to the surface, thus affording the assistance in many cases greatly needed, as appears from the fact that some of the mines are so deep, that it takes a man more than two hours to reach the top. There is a model of a Newcastle coal field, to show the mode of ventilation adopted, and by which it is seen how a stream of air is made to traverse the passages to the extent of twenty miles. The most beautiful model, if comparison be allowed, is that of Mr. Sopwith, illustrating the beds of coal in the Forest of Dean. It includes twenty-four square miles of country; it opens so as to exhibit several sections; it shows the various beds of coal; and the colouring indicates the extent to which the mines have been already worked. In this room there are specimens of the various tools used by the miner in Saxony and Cornwall, to which it is proposed to add those of other countries. In order, however, that the Museum may receive those numerous additions, which are desirable, the premises must be greatly enlarged, being already well filled; and it is to be hoped that an establishment so truly national will not be crippled for want of the space necessary to make it what it ought to be—a friendly rival to the continental schools of mines.

OUR WEEKLY GOSSIP.

Of home gossip, scarcely a word has reached us; indeed, if we were to record here what alone has occupied our thoughts during the week, we might possibly babble of index, and other matters not particularly enlivening. These, however, belong to the past, and our talk should be of the future: but in the way of literary intelligence, the only word of promise that has reached us is from the Messrs. Longmans—'The Last Year in China, to the Peace of Nanking,' by a Field Officer, actively employed in that country.

Our neighbours, on the other side the Channel, seem equally engrossed with the cordialities and festivities of the season. The dramatic event of the last few days has been the production, under its new title of '*La Main Droite et la Main Gauche*,' of M. Léon Gozlan's drama—the interdict of which, by authority, almost at the very hour of performance, about a year and a half ago, under its then title of '*Il était un Roi et une Reine*,' made so much noise, as our readers will remember. The offence of the piece, to which it owed at once its suppression and its notoriety, was its containing a mean and profligate attack upon the domestic habits and circumstances of our young Queen, and her newly-wedded consort; and the author, who seems to have thought himself very ill-used, by the determined interference of the higher powers, under a more generous inspiration than his own, has struggled hard to get a hearing for his dramatic squib. He has been compelled, however, to remodel it; and, so far as may be gathered from the accounts of the performance furnished by the Paris *feuilletons*, although the piece, read by the light of its author's original and known intentions, still exhibits the mischievous tendencies of its early construction and moral, yet the changes to which he has been driven have sufficiently removed it from all apt application to the royal pair, whom it sought to wound, and generalized the satire for those to whom the previous facts are unknown.

We record with regret the decease, in his seventy-fourth year, of that accomplished and urbane gentleman, Archdeacon Wrangham. The literary labours of his life were carried on, with little intermission, till its close. These were principally poetical: translations of the classics, in which an intimate knowledge of the original Latin or Greek was set forth by graceful powers of versification; or more sportive exercises, in which he rendered English verse into the modern or ancient languages with a felicity and ease scarcely inferior to that of "Father Prout," or the author of 'Il Trifoglio.' He was a man of extensive reading, and an upright and generous critic; and will be regretted by a large circle of literary friends, by whom he was beloved for the gentleness and consideration which he carried into all the relations of social intercourse.

The announcement in our last Table of Meetings, that the lecture at the Royal Academy on Thursday, would be on Sculpture, was an error; the more to be regretted, as, on that evening, was delivered the first of the series on Architecture, by Professor C. R. Cockerell. This subject just now seems to occupy so much of public attention, and our former casual notices of these lectures awakened at the time, so much interest, that we have obtained leave to attend the course, and shall furnish our readers with a report, which cannot fail to gratify them.

The Academy of Moral and Political Sciences has filled up the vacancy left by the death of Count A. de Laborde, by the election of M. Duchatel, the Minister of the Interior. The Academy of Fine Arts has elected M. Donizetti, now at Vienna, corresponding member, in the place of the late M. Mauduit; M. Kaulbach, painter, of Munich, to replace M. de Lasalle; and M. Jessi, engraver, of Florence, to fill the vacancy caused by the death of M. de Bray. The Academy of Inscriptions and Belles Lettres has filled the places become vacant during the past year in the list of corresponding members by the election of Messrs. Eugene Borée, now in Persia; Thomas Wright, of London; Wachsmuth, of Leipsic; Cavedoni, of Modena; and De Witte, of Antwerp: and at the close of the Anniversary Meeting of the Geographical Society, last week, there was a ballot for two members of the central committee to replace Admiral D'Urville and Dr. Edwards; when M. Thomassy obtained the first place by a large majority; and Messrs. Desjardins, Froberville, Cortambert, and Couteau, being equal for the second, the oldest candidate is to be nominated.

According to *Galignani* an account has been laid before the Paris Academy of the second journey of MM. D'Arnaud and Sabatier to the sources of the Nile, in 1841 and 1842, by the western branch, or White Nile. "The voyage on the Nile from Kartoum was to a distance of 500 leagues. The travellers attained the 4th deg. 42 min. of latitude, almost under the meridian of Cairo, showing the error of accounts as to the direction of the White Nile. They saw no mountains, although what are called the Mountains of the Moon are traced on all the maps of the 5th to the 7th degree of latitude. The bifurcations found by these gentlemen are formed by islands only, and there are immense marshes. The inhabitants are reported to be very numerous, of a pacific character, varying in race, language, and physiognomy. Some are of a bronze colour, with soft hair. In one of the tribes the men are armed with lances of more than 12 feet in length, the iron heads forming nearly a fourth of this measure. In another tribe the moon is their deity; if engaged in combat, they leave off the moment that the moon rises. Messrs. D'Arnaud and Sabatier, when in the dominions of the King of the Behrs, found there various articles of the merchandise of India. This chief, they say, has his palace on the water, and it can only be approached by swimming. His guards are two battalions of women, armed with spears and bucklers. His ministers never enter the interior of the palace of their king, except at the moment when they have reason to suppose that he is attacked with mortal illness, and it is then their duty to strangle him, to prevent a natural death."—We presume that the expression "Voyage on the Nile," is ascribable to the haste of the translator, and that we are merely to understand by it the journey up the Nile. The Western Nile or White River ceases to be navigable a little above Al Ais in the same parallel with Sennâr. The general character of this river,—divided into many channels through level marshes or over gravelly plains, was made known to us by the Turkish expedition of 1825, which explored the country to the extent of 15 days' journey above Al Ais: with respect to the water which is said to surround the dwelling of the King of the Behrs, it may be observed that the Galla in Abyssinia have some knowledge of a great sea or lake in the interior, which they say is so wide, that it takes a vulture three hours to fly over it. Of the Mountains of the Moon which seem to have absconded, we have much to say, but we shall reserve our observations on that and the other topics elucidated by MM. D'Arnaud and Sabatier, till a more ample account of the discoveries of those gentlemen shall be before us.

We are happy to hear, on the authority M. de Humboldt, that the preparatory labours for cutting a canal across the isthmus of Panama are advancing rapidly. The commission appointed by the government of New Grenada for the construction of a canal to unite the two oceans, has terminated its examination of the localities, and has arrived at a result as fortunate as it was unexpected. The chain of the Cordilleras does not extend, as was supposed, across the isthmus; on the contrary, a valley very favourable to the operation has been discovered. The natural position of the waters is also favourable. Three rivers, over which an easy control may be established, and which may be made partially navigable, will be connected with the canal. The excavations necessary will not extend to more than 12¼ miles in length. The fall may be regulated by four double locks, 138 feet in length; and the total length of the canal will be 49 miles, with a width of 135 feet at the surface, and 55 feet at the base; the depth will be 20 feet. The canal thus executed will be navigable by vessels of from 1000 to 1400 tons. According to the estimate of M. Morel, a French engineer, the total cost of this canal would be only 14 millions of francs, including the purchase of two steamers.

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CAUBUL.—NOW OPEN at the ROYAL PANORAMA, Leicester-square, a comprehensive and interesting VIEW OF CAUBUL, including the Bala Hissar, the river Caubul, with a distant View of the Himalaya Mountains and the Pass of Khurd Cabul, where the British army was so treacherously destroyed. The whole illustrated by numerous groups of figures descriptive of the manners and costumes of the Afghans. The Views of the Battle of Waterloo, and of Jerusalem, will shortly be closed.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

Nov. 16.—Mr. Murchison, President, in the chair. Three papers were read.

1. 'On the Stucture of the Delta of the Ganges, exhibited by the Boring Operations in Fort William. A.D. 1836—40,' by Lieut. R. Baird Smith, B.E.—Since the year 1804, a number of boring operations have been conducted in the Gangetic Delta, with a view to supply the deficiency of good fresh water in the vicinity of Calcutta, but, from mechanical obstacles, without success. The geological results of the last of these experiments, commenced in April, 1836, and abandoned in 1840, after being carried on to the depth of 480 feet, are detailed by Lieut. Smith in this memoir. After penetrating to the depth of ten feet through the artificial surface soil, a bed of blue clay, close and adhesive in its texture, was entered. As the bore descended, the clay became darker in colour, till, in from 30 to 50 feet, large portions of peat, with decaying fragments of trees, were found. Succeeding these peat-charged beds, a stratum of calcareous clay, 10 feet in thickness, is found, and intermixed with it are portions of the concretionary limestone, commonly known in India as kankur. Underlaying the bed of calcareous clay in which the kankur first occurs, there is a thin bed of green siliceous clay, extending from 60 to 65 feet in depth. The clay then loses its colour, and continues to a depth of 75 feet, the lower portion of it furnishing nodules of kankur. At 75 feet, a bed of variegated sandy, or arenaceous clay commences, and continues to the depth of 120 feet, occasionally traversed by horizontal beds of kankur. Beneath this is a stratum of argillaceous marl, 5 feet in thickness; and succeeding it there is a bed only 3 feet in thickness, of loose friable sandstone, the particles of sand being held loosely together by a clayey cement. Argillaceous marl, 20 feet in thickness, follows the sandstone, terminating at the depth of 150 feet, when it passes into an arenaceous clay, intermixed with water-worn nodules of hydrated oxide of iron. Weathered mica slate is found attached to the clay of this bed, and throughout the entire range of strata penetrated, scales of mica have always been abundantly met with. At 175 feet, a coarse friable quartzose conglomerate occurs, composed of pebbles of different sizes, though none are very large, cemented together by clay. At 177 feet, this conglomerate becomes smaller grained; and at 183 feet 3 inches, it is found to pass into indurated ferruginous clay, which continues, with but little variation, to a depth of 208 feet. Here another layer of sandstone, soft in its upper portion, but becoming more indurated, and assuming the lamellar structure as if it passed through, occurs; the thickness being, however, no more than 3 feet. Ferruginous sand, with thin beds of calcareous and arenaceous clay, prevail from 208 feet to 380. Kankur, with minute water-worn fragments of quartz, felspar, granite, and other indications of *débris* from primary rocks, are met with in the lower parts of this sandy deposit, in which were also found three fragments of bones, of which one was considered by Mr. J. Prinsep to be the lower half of a humerus of some small quadruped, like a dog, and another the fragment of the carapace of a turtle. At 380 feet, there occurred a thin layer, only 2 feet in thickness, of blue calcareous clay, thickly studded with fragments of shells; and at 382 feet, this was succeeded by a layer of dark clay, composed almost entirely of decayed wood. From the lower portion of it several fragments of coal, of excellent quality, were brought up. Underneath this stratum, and in the gravelly bed which immediately succeeds it, there were found several other fragments of fossil bones. One was considered to be a caudal vertebra of a kind of lizard, and the rest were fragments of turtles. These were discovered at the depth of 423 feet, and were associated with large rolled pebbles of quartz, both white and amethystine, felspar, limestone, and indurated clay. The gravel, composed entirely of the *débris* of primary rocks, continued to the depth of 481 feet, where the operations ceased. Lieut. Smith remarks the correspondence of the succession of the strata in the Gangetic Delta, at a depth of from 350 to 480 feet, with that observed by Captain Cautley, at the base of the Himalaya. On geological grounds, he concludes, that had no interruption arrested the experiment, the object in view would not have been gained.

2. 'On Pipes, or Sandgalls, in Chalk,' by Mr. Joshua Trimmer, F.G.S.—The author maintains that the pipes in the chalk of the part of Kent examined, were formed by the action of the sea, on a low shore, and that they mark the boundaries of the ante-eocene sea, and were subsequently submerged and covered by the London clay. Mr. Trimmer considers the form and contents of the pipes to indicate the mechanical action of water; and having had the opportunity of observing the removal of the covering from the chalk near Faversham, remarked that they were but the termination of furrows from 6 to 24 inches deep in the shallowest parts exposed, but widening and deepening as they approached the pipes, till they were lost in them. His opinion was strengthened by observing certain blocks of siliceous sandstone marked with similar furrows and pipes, though of smaller dimensions, which could not have been formed by the action of acidulated water. On the sea shore, near Reculver, he saw similar blocks, presenting pipes in miniature. The waves charged with small pebbles and sand, wearing the surface with furrows, like those of the chalk, the softer parts of the stone then giving way, first hollows are formed, when the rotatory motion of the contents of the hollows, set in action by the influx and reflux of the waves, drills the pipe. Arguing from analogy, he holds that similar causes produced the pipes in chalk.

3. 'On some remarkable Concretions in the Tertiary Beds of the Isle of Man,' by Mr. H. E. Strickland, F.G.S.—The northern extremity of the Isle of Man consists of an arenaceous deposit, forming a district of about 50 square miles, the most extensive example of the marine newer pleiocene in the British Isles. In places, it attains a height of about 200 feet above the level of the sea. Organic remains are rather sparingly diffused in it, and Mr. Strickland enumerates 20 species, of which 5 are not existing inhabitants of the British Seas. Near Ramsay, the beds of this deposit occasionally exhibit a very remarkable concretionary structure. The sand has here been cemented into masses, which are extremely hard, and even sonorous when struck, though the sand in which they are imbedded is perfectly loose. The cementing ingredient, which the application of acid proves to be carbonate of lime, seems to have been influenced in its operations partly by the planes of stratification, and partly by the direction in which the sand has been originally drifted by currents. In the former case, the concretions are in the form of flat tabular masses, parallel to the stratification often mammillated on their surfaces, or perforated obliquely by tubular cavities. In the latter case, they assume a sub-cylindrical, or spear-shaped form, and occur parallel both to the stratification and to each other. A pebble is frequently attached to the larger end of the concretion, which springs from it as from a root, to the length of a foot or more, and gradually terminates in an obtuse flattened point. All these varieties are sometimes combined together into vast clusters of several tons weight, resembling masses of stalactite, the component portions being nearly parallel to each other. Mr. Strickland supposes that currents of water (or possibly of wind, operating during ebb tide), flowing in a certain direction, may have disposed the sand in ridges parallel to that direction, and the carbonate of lime may have afterwards been attracted into these ridges in preference to the intermediate portions. This view is confirmed by the fact, that these concretions have frequently a pebble attached to the larger end, as though it had protected a portion of sand from the current, and caused it to accumulate in a ridge on the lee side, a circumstance which may frequently be observed where sand is drifted by the wind or water.

ASTRONOMICAL SOCIETY.

Nov.—Dec.—The President, Lord Wrottesly, in the chair.

Lieut. H. C. Otter, R.N., W. F. Donkin, Esq., and John Lane, Esq., were elected Fellows.

Papers of great interest were read by Mr. F. Baily and the Astronomer Royal, 'On the total Solar Eclipse of July, as observed at Padua and Turin.' We had the gratification to publish (No. 769) in an extract from a letter, written by Mr. Baily, the first account, by an eye-witness, of this eclipse; and, subsequently, further interesting accounts in a letter from Vienna, and the Report of MM. Pinnaud and Boisgerard (No. 772). But so few authentic particulars exist of these rare phenomena, that we are sure it will gratify our readers, if we publish a full Report of the observations of these distinguished Astronomers:—

'Some Remarks on the Total Eclipse of the Sun, on July 8th, 1842.' By Francis Baily, Esq., Vice-President of this Society.

It is well known to many members of this Society that I proposed to proceed to the Continent, during the last summer, for the express purpose of observing the total eclipse of the Sun which was to take place on the morning of July 8th, civil reckoning. This object has been accomplished; and I flatter myself that an account of that rare phenomenon, by an eye-witness, may be acceptable to this meeting. A statement of the principal observations that I made, was communicated by me, to one of the Vice-Presidents of this Society, in a letter written at Milan within 48 hours after the eclipse, whilst the circumstances were still fresh in my memory; and they do not differ from those that I am now about to relate more in detail, and which I am desirous here to place on record.

A total eclipse of the sun, in any particular portion of the globe, is an event of very rare occurrence, since only four or five of these remarkable phenomena are recorded as having been seen in Europe during the last century: to which we may add another that was fortunately seen *at sea*, by Don Ulloa. But, the accounts of these several eclipses are by no means satisfactory, since they are discordant in many particulars; which probably has arisen not only from the sudden and unexpected appearances that occurred, but also from the loose description that has been given of them, either by the observers themselves, or by those who drew up the accounts, and perhaps did not fully comprehend the intention and meaning of the authors. The difficulty also is very much increased from the want of drawings to represent the exact appearances seen; which are always more readily understood by this method, than by any verbal description. During the present century another eclipse of this kind has taken place in the United States of America, which was observed by Mr. Ferrer; and a minute account of the same, together with a drawing of its appearance, has been published in the sixth volume of the Transactions of the American Philosophical Society. These are the only cases of interest that are on record since the invention of the telescope, within which period we must necessarily limit our attempt to acquire any useful information relative to this remarkable phenomenon. But, I must proceed with my narrative.

My original intention was to have taken up my station, for observing the eclipse, at Digne, in the south of France; and I had proceeded on my way thither till I arrived near Lyons, when I found that I had a few days to spare: and, as I had proposed to visit Venice before my return home, I altered my route, and resolved to proceed in an easterly direction, along the line of the moon's shadow, till the day before the eclipse, when I proposed to halt at the most convenient place that might offer. I therefore turned off towards Chambery, and crossing the Alps at Mount Cenis, passed through Turin, Asti, and Alessandria, and arrived at Pavia about noon on July 7th. As this place was directly on the central line of the moon's shadow, I resolved at once to make it my head quarters. I had intended to apply to the director of the university there, for the use of a convenient place where I might observe the eclipse: but I was agreeably anticipated in this respect, by a visit from one of the Professors, who having heard of my arrival and my object, immediately and obligingly came to offer me the use of any one of the apartments in the university that might be considered most adapted for my purpose. On accompanying him to the university, with this object, I selected one of the upper rooms of the building, which was admirably adapted for making the observations that I had in view. He then very kindly expressed his readiness

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to furnish me with any instruments at the university, that I might require for my use. But, I had taken with me from London the same 3½-feet telescope by Dollond, that I had formerly used in the *annular* eclipse of May 15, 1836, as already described in the tenth volume of the *Memoirs* of this Society: and I therefore informed him that all I wanted was to be left *alone* during the whole time of the eclipse, being fully persuaded that nothing is so injurious to the making of accurate observations, as the intrusion of unnecessary company. Acting upon this hint, he immediately took the key from the outside of the door, and placed it in the inside, and told me that I might lock myself in: but there was no occasion for this precaution, for although I heard numerous footsteps pass the door, in their way to an adjoining apartment, which was also used as an observatory on this occasion, no one attempted to enter the room in which I was located. At four o'clock in the morning of the eventful day I went to the university, in order to prepare for the observation: and at that early hour I found many of the students and official persons walking about. At sunrise a thin stratum of clouds was seen in the east near the horizon, but the sun soon got above this obstruction, and the remainder of the day was beautifully clear and serene: not a cloud was to be seen in any part of the heavens, visible from my window, during the whole time of the eclipse. It was as fine a day as that which I had fortunately witnessed in Scotland, at the annular eclipse of 1836. I had a very good observation of the commencement, and the end of the eclipse; but I did not pay any great attention to these secondary objects, and, as my chronometer was not adjusted to correct mean time, these observations can be of no use, except as indicating the duration of the eclipse, which, according to my reckoning, was $1^h\ 56^m\ 39^s.6$ mean time. As the moon advanced towards her central conjunction with the sun, I watched very carefully, and with much anxiety, the approach of the border of the moon towards the still illuminated portion of the sun, which was now rapidly assuming a fine crescent shape, the precursor of total obscuration. I used a *red* coloured glass, in order to observe the phenomenon, notwithstanding the remarks and advice to the contrary by an American observer: and the power of the eye glass was about 40. When the total obscuration took place, the coloured glass was removed. I at first looked out very narrowly for the *black lines* which were seen in the annular eclipse of 1836; as they would probably precede the *string of beads*. These lines however did not make their appearance; or, at least, they were not seen by me. But, the *beads* were distinctly visible; and on their first appearance I had noted down, on paper, the time of my chronometer, and was in the act of counting the seconds *in order to* ascertain the time of their duration, when I was astounded by a tremendous burst of applause from the streets below, and at the *same moment* was electrified at the sight of one of the most brilliant and splendid phenomena that can well be imagined. For, at that instant, the dark body of the moon was *suddenly* surrounded with a *corona*, or kind of bright *glory*, similar in shape and relative magnitude to that which painters draw round the heads of saints, and which by the French is designated an *auréole*.

Pavia contains many thousand inhabitants, the major part of whom were at this early hour, walking about the streets and squares, or looking out of windows, in order to witness this long talked-of phenomenon: and when the total obscuration took place, which was *instantaneous*, there was an universal shout from every observer, which "made the welkin ring;" and, for the moment, withdrew my attention from the object with which I was immediately occupied. I had indeed anticipated the appearance of a luminous circle round the moon during the time of total obscurity: but I did not expect, from any of the accounts of preceding eclipses that I had read, to witness so magnificent an exhibition as that which took place. I had imagined (erroneously as it is seems) that the *corona*, as to its brilliant or luminous appearance, would not be greater than that faint crepuscular light which sometimes takes place on a summer's evening, and that it would encircle the moon like a *ring*. I was therefore somewhat surprised and astonished at the splendid scene which now so suddenly burst upon my view. It rivetted my attention so effectually that I quite lost sight of the string of *beads*, which however were not completely closed when this phenomenon first appeared. I apprehend that only a few seconds of time (perhaps 3 or 4) were wanting to complete the perfect obscuration of the sun: but I cannot speak on this point with much certainty. I had previously noted down some of the principal objects to which I was desirous of directing my attention during the time of total obscuration, and which seem to have given rise to much discussion on former occasions. These, as far as the *corona* is concerned, had reference principally to its colour, its lustre or paleness, its magnitude and extent, its state of motion or repose, and its encircling the sun or the moon as its centre: then, as to the moon, whether any holes were discernible, or any coruscations of light on the dark side: next, as to the amount of darkness in the atmosphere, the change of colour in surrounding objects, and some other points not requisite here to enumerate further. The time however for making accurate observations of this kind is always so short in total eclipses (in the present case being less than 2¼ minutes) that one individual can scarcely attend to all the objects that are requisite to be noticed; more especially if his attention is called away (as in this instance) by any new phenomenon which had not been previously observed, or even anticipated. It is therefore desirable, in any future occurrences of this nature, that a *division of labour* should be made between 2 or 3 observers at the same place: each attending solely to the part which he has selected for his particular object.

The breadth of the *corona*, measured from the circumference of the moon, appeared to me to be nearly equal to half the moon's diameter. It had the appearance of brilliant rays. The light was most dense (indeed, I may say quite dense) close to the border of the moon, and became gradually and uniformly more attenuate as its distance therefrom increased, assuming the form of diverging rays, in a rectilinear line, and at the extremity were more divided and of unequal length: so that in no part of the *corona* could I discover the regular and well defined shape of a *ring* at its *outer* margin. It appeared to me to have the sun for its centre, but I had no means of taking any accurate measures for determining this point. Its colour was quite white, not pearl colour, nor yellow, nor red; and the rays had a vivid and *flickering* appearance, somewhat like that which a gas-light illumination might be supposed to assume, if formed into a similar shape. I should think it not impossible to give a tolerable representation of this phenomenon by some artificial contrivance. I have seen something like it, in miniature, by the reflection of the sun's light from a piece of broken glass: and on a larger scale by viewing the sun through a grove of trees: but in both these cases it is necessary to obscure the central portion of the rays. The brilliancy of the *corona* was however quite as great as that which is produced by either of the methods here alluded to. I have annexed hereto a drawing of the *corona*, representing as nearly as I can preserve in my recollection, the appearance of its shape and extent, and the ramification of the rays, at the time of the middle of the total obscuration. I had no time or opportunity for ascertaining the deviation of the moon from the central position of the *corona*, at any other point of its progress.

Splendid and astonishing however as this remarkable phenomenon really was, and although it could not fail to call forth the admiration and applause of every beholder, yet I must confess that there was at the same time something in its singular and wonderful appearance that was appalling: and I can readily imagine that uncivilized nations may occasionally have become alarmed and terrified at such an object, more especially in times when the true cause of the occurrence may have been but faintly understood, and the phenomenon itself wholly unexpected. But the most remarkable circumstance attending this phenomenon (at least, that which most engaged my observation during the short interval of total obscuration, and drew my attention from other objects of interest) was the appearance of *three large protuberances* apparently emanating from the circumference of the moon, but evidently forming a portion of the *corona*. They had the appearance of mountains, of a prodigious elevation: their colour was red, tinged with lilac or purple; perhaps the colour of the peach blossom would more nearly represent it. They somewhat resembled the snowy tops of the Alpine mountains, when coloured by the rising or setting sun. They resembled the Alpine mountains also in another respect, inasmuch as their light was perfectly steady, and had none of that flickering or sparkling motion so visible in other parts of the *corona*. All the three projections were of the same roseate cast of colour, and *very distinct* from the brilliant vivid white light that formed the *corona*: but they differed from each other in magnitude. [Mr. Baily exhibited a drawing on which was represented the appearance of the shape, size, and position of these several protuberances.] The whole of these three protuberances were visible even to the last moment of total obscuration, at least, I never lost sight of them, when looking in that direction; and, when the first ray of light was admitted from the sun, they vanished with the *corona*, altogether, and day-light was *instantaneously* restored. My attention was so constantly taken up by these remarkable and unexpected appearances, that I omitted to watch for the re-appearance of the *beads*, and therefore cannot add my testimony to the re-occurrence of that phenomenon.

The darkness, during the time of total obscuration, was not so great as I had anticipated. I had caused a lighted candle to be prepared, in order to be ready in case of need; but I eventually extinguished it: as I found I could read very small print, and note the time by my chronometer, without its assistance. Prior to the commencement of the eclipse I had observed a great number of swallows flying about; but towards the middle of the eclipse they had all vanished, and did not make their appearance again till a few minutes after the first ray of light emanated from the sun, when they were as active, and soon became as numerous, as ever. During the time of total obscuration, I examined carefully with the telescope the body of the moon, but could not discern any bright spot that might be mistaken for a hole; nor could I discover any coruscations issuing from the dark side of the moon. These, however, were only momentary observations. I was told that several stars were seen, but I could not spare the time to look about for them myself: every moment was occupied with more important matter. Having thus given a detail of all the principal circumstances that occurred, and precisely in the manner in which they presented themselves to my view, as far as my recollection (committed to paper, immediately after the event) will assist me, I had intended to have subjoined to this communication an account of the several phenomena that had been noted on former occasions of this kind, and to have compared the various descriptions with each other, in order to see how far any differences that were observed, might be reconciled with present appearances. Or, in other words, to have presented a sort of historical view of the subject, somewhat similar to the plan which I adopted in my memoir relative to the annular eclipse in 1836. But, I fear that I may already have encroached too much on the time of the meeting: and I am moreover of opinion that a review of this kind can be taken with greater advantage at a more advanced period of time, when we may be in possession also of the several observations that have been made on the present eclipse, at different places on the Continent, and which might thus be introduced into the comparison. Should such a measure be thought desirable and useful to future observers, I may probably intrude again upon the time and attention of the Society.

(We shall give the Report of the Astronomer Royal next week.)

Microscopical Society.—*Dec.* 21.—Professor Lindley, President, in the chair.—A paper was read from the Rev. J. B. Reade, entitled 'Microscopic Chemistry, No. 1. On the existence of Ammonia in Gum, Sugar, and other non-azotized Bodies.' The author, after alluding to the great degree of importance which chemistry might derive from the use of the microscope, goes on to state, that a quantity of nitrogen, not exceeding the 1000 part of a grain, if existing as a constituent of ammonia, may be detected with certainty, by means of the microscope. The method of detecting the ammonia in sugar, was as follows—by burning the sugar in the spirit lamp until flame and aqueous vapour have ceased, and

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receiving the gas during subsequent combustion upon a slip of glass, moistened with hydrochloric acid. In conclusion, the author stated, that he had detected ammonia in beer, gum, and suet, which had all been classified by Liebig as non-nitrogenized bodies. He thought that the reason why chemists had failed in detecting nitrogen in sugar, was because the quantity was much too small to be recognized by the usual process of ultimate analysis.—A second paper was by Mr. H. H. White, on a new species of Xanthidium, found in flint.—Mr. Hussul resumed his 'Observations on the production of Decay in Fruit, by means of Fungi.' The author, after stating, that in order to set aside any doubt which might exist of the power of fungi in producing decay in fruit, he had inoculated sound fruit whilst on the tree, and found that the decay was as rapid as in those specimens which had been previously removed from the tree. He contended that the mere bruising of fruit was not sufficient of itself to cause decay, but that the presence either of fungi or of the sporules of fungi, was necessary before the decay could take place.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical Society, ½ p. 8, P.M.
— Institute of British Architects, 8.—'On a new mode of constructing Flues and Chimneys,' by J. Moon.—'A Description of the Sir Harry Burrard Neale Testimonial,' communicated by G. Draper.—'A Description of a Preparation to render Stone, Brick, and other absorbent materials Impervious to Water,' by J. Sylvester.—Mr. R. W. Billings will offer some illustrations of a mode of striking Gothic Tracery.
TUES. Meteorological Society, 8.
— Institution of Civil Engineers, 8.
— Geological Society, ½ p. 8.
WED. Literary Fund, 3.
— Society of Arts, 8.
— Medico-Botanical Society, 8.
THUR. Royal Society, ½ p. 8.
— Royal Society of Literature, 4.
— Royal Academy, 8.—Architecture.
— Society of Antiquaries, 8.
FRI. Astronomical Society, 8.

FINE ARTS

Queen Victoria in Scotland, 1842.—We have here, by way of New Year's gift, a reminiscence of a Royal Progress; and a portly volume it is, liberally "pedigreed out" with lithographs executed by Messrs. Maclure & Macdonald, from drawings by Mr. Maclure, containing a full record of the presentations, pastimes, and processions of each day, with as small a proportion as could reasonably be expected of those effusions of loyalty, which have of late excited no little nausea in publications of a like character. But as, while turning over the pages, we have not been arrested by any passage of special brilliancy, we shall, for the present at least, confine ourselves to a specification of the illustrations. We are constrained to say, that the medallion profiles of Her Majesty and Prince Albert, executed by the analyptograph, which decorate the frontispiece, fail in their effect. There is an exaggeration in the parted lips of our Sovereign, which amounts to caricature. The lithographs are better, and include the Hall at Taymouth during the Ball—Mons Meg at Edinburgh Castle—The High Street of "Scott's own romantic town"—views of Dalkeith Palace, Dalmeny and Drummond Castles; and of Taymouth, with the torch-lit dance of the kilted men, some of whom are gone to edify with their steps and screams the public of the Parisian Carnival: "prospects" of Perth, Stirling, and Dunkeld, as they appeared during the memorable time, are also here, to delight the loyal, and, we should think, to ensure an extensive sale to the work they adorn. This day twelvemonth, such of us as are left to play the part of Master Laneham, and gossip of the royal "whereabouts," may have to examine companion pictures of Her Majesty in Dublin Castle, on the splendid new terrace at Powerscourt, &c. So let it be; these royal journeys can hardly pass, without yielding good to the people, as well as pleasure to their ruler: but, for this week at least, we must forbear any further speculations on so tempting a subject.

Shaw's Dresses and Decorations. Part 22 is one of the richest of the series. Among other interesting subjects, it contains a reduced fac-simile of a three-quarters length portrait of Queen Elizabeth, ascribed to Holbein, with which the visitors at Hampton Court must be familiar. It appears to have escaped Mr. Shaw's attention, that Horace Walpole threw several doubts on this picture, which a MS. in the British Museum furnishes the means of removing. "Over one of the doors" (at Kensington Palace) says Walpole, "is a picture ascribed to Holbein, and supposed to be Queen Elizabeth when princess, with a book in her hand, but *I question both the painter and the person represented.*" (Dallaway's edition of 'Walpole's Anecdotes,' vol. I. p. 148.) But Dallaway does not seem to participate in Walpole's doubts, for in a note, in the *same* vol. (p. 140), he describes the same picture among Holbein's works as "The Princess, afterwards Queen Elizabeth, when young in red, holding a book, formerly at Whitehall, now at Kensington." A manuscript in the Harleian Collection (No. 1419), being an inventory of the effects of Henry VIII. deposited in his various palaces, Whitehall, St. James's, Greenwich, Oatlands, and Hampton Court, &c., which was compiled immediately after his death, removes, we think, Walpole's doubts, at least, as respects the identification of the picture as a portrait of Queen Elizabeth. The following is the contemporary notice of it from the inventory. "A table (i. e. panel) with the picture of the Ladye Elizabeth her grace, with a boke in her hande, her gowne like crymeson clothe of golde with workes." This account perfectly agrees with the painting engraved by Mr. Shaw, and since the fact is established that it is a genuine portrait of the Queen, there would be no impossibility in Holbein's being the painter of it, putting aside internal evidence of the fact, which seems to us to tend altogether in that direction. At all events, when we reckon up the limners of that day, painters at the court of Henry VIII.—Jerome de Trevisi, Luca Penn, Corneliz—we shall not find one whose works entitled him to the credit of the authorship of this picture so strongly as Holbein.

MUSIC AND THE DRAMA

THEATRE ROYAL DRURY LANE.

On Monday will be performed Shakspeare's Tragedy of MACBETH.
Macbeth, Mr. Macready.
Tuesday, OTHELLO.
Wednesday, KING JOHN.
Thursday, the New Tragedy of the PATRICIAN'S DAUGHTER.
Friday, Dryden and Purcell's Opera of KING ARTHUR.
Saturday, an Opera. Every Evening the Pantomime.

NEW PUBLICATIONS.

Mendelssohn's Third Symphony, arranged as a Pianoforte Duett, by the Author, Op. 56.—There are as many modes of musical arrangement as of literary translation. In the days when orchestral science was in its infancy, and the ten fingers of performers on keyed instruments could, without any extraordinary stretch or fatigue, have represented the stringed quartett, as it was then employed alternately with a pair of oboes, flutes, or trumpets, nothing could be more meagre than the compressed score for the harpsichord or pianoforte. Little was attempted beyond a bald and literal version of the leading points of the composition, and a sketchy indication of the chords to be filled up by the thorough-bass player. In proportion as harmonies have become chromatic, and scores diversified, wonders have been expected from the pianist. Any one that examines Czerny's or Kalkbrenner's versions, for four hands, of Beethoven's symphonies, will find every bar of the stave crowded with notes to an excess defying the most practised player; who, indeed, may execute the notes, but cannot possibly give to each finger the power of representing the trombone, or bassoon, or clarionet, for which it is appointed deputy; the consequences being a heaviness of effect, satiating rather than satisfying to the ear.

So far we have been speaking of versions, in which the composition is literally set down, and the instrument left to adapt itself as best it may. Another manner of working, however, has been introduced by Liszt and others. They no longer profess to *arrange*—the word is *transcribe*. With an enlarged knowledge of the uses and the powers of the piano, they attempt to provide for these as well as for the main features of the orchestral compositions, by paraphrasing such passages as are opposed to the genius of their instrument; considering general picturesqueness of effect as of more consequence than that close and formal adherence to their originals deemed necessary by their predecessors. Our distinction will be understood by all who are familiar with M. Liszt's transcripts of the overture to 'Guillaume Tell,' or the 'Sinfonia Pastorale.' But while hearing these played by their transcriber, as much disappointment was felt as wonder. Even Liszt cannot metamorphose the tinkle of the pianoforte into the pompous searching tone of the brass band; even his, the most elastic of wrists, cannot represent the exquisite brilliancy of the four bow-hands of stringed quartett. In proportion as effects are imitated, the ear is tantalized, and we have never listened to one of these gigantic exhibitions of power and memory without being impatient till such good gifts were put to their legitimate employment in some work, equally solid, where the pianoforte should be employed to deliver ideas within the scope of its language, and not compelled to toil after that vast and many-voiced machine, the orchestra.

We have bestowed a few words on this subject, because we do not remember that it has been treated by any contemporaries, while we are constantly arrested by mistakes in publication, arising from the too limited knowledge of the elder, or the too extravagant ambitions of the younger school. Hence it gives us particular pleasure to advert to the Symphony under notice, as a fair and effective specimen of arrangement, the subject being unusually difficult. The pianist must not look in it for the attraction of such charming passages as are to be found in the four-handed sonatas of Hummel, Moscheles, and Onslow. On the other hand, in making acquaintance with one of the most important new works of modern times, he may be secure of not being needlessly tortured.

How much, however, the best modern orchestral composition must lose, when cribbed and cabined within the key-board of a piano, this Symphony is a proof more than usually emphatic to those who heard it at the Philharmonic Concerts last year. The opening *andante*, with its richly worked *crescendo*, as here arranged, will give the stranger but little idea of one of the most satisfactory admixtures of sound in the musician's memory. So, too, the second part of the *allegro*, than which Meyerbeer himself never scored anything in a more romantic fashion—whether we regard the sustained minims (p. 11) or the *pizzicato* (p. 15), or the stormy *tremolando* (pp. 21, 22)—cannot possibly be conceived in its full beauty, by the student who has no recollections to aid him. Yet more is this the case with the *scherzo*, in which the entry of one instrument after another gives such a piquancy to the quaint and entrancing gaiety of the melody. Why, let us ask, should not the imagination be assisted, by a specification in a pianoforte version of the varieties of "pipe and wire," originally employed? Such an aid, it is true, will do nothing for the mere mechanical player—but he, again, will soon throw by the work, as beyond his comprehension.

But if, to analyze this Symphony as a composition, we ought to have the full score before us, a remark or two on some characteristic points of detail cannot but be welcome. The composer's unchanging adherence to minor keys in the first and last movements affords a fair example of what may be done for variety and relief even in monochromatic musical painting. We must, also, again point to a certain northern wildness of colour pervading the whole composition—for if the first *allegro* did suggest this, (as to our fancy it does,) the second movement is so obviously a *strathspey*, as to transport the dullest listener among the kilts and the heather. This *scherzo*, indeed, is an admirable example of the manner in which a composer may avail himself of the characteristics of irregular national music, whose only character some have deemed to lie in its irregularity. In particular the last phrases on the 33rd, and the first on the 35th page, could only have been written by one thoroughly embued with the Scottish spirit; and yet the movement comes to as discreet and orderly a close, as if the above passage were not one of those quaint and vivacious *flings* from which many a musician would have abstained as barbarous, and which no hand short of a master's could have trained into form.

In passing from the *scherzo* to the *adagio*, we must question the discretion of Dr. Mendelssohn's favourite habit of linking the movements of a grand composition together by intermediate phrases—feeling that a moment's entire silence and pause of interest are grateful to the ear, when the work is so long drawn. The *adagio*, itself, though, in its present form, it be, perhaps, the most agreeable movement to play, will

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be generally found intrinsically the least interesting part of the composition.—In the final *allegro*, we can only recommend the magnificent example of *crescendo* it contains (pp. 61, 63), having already strayed beyond bounds in making the above scattered observations. We shall be glad, if they call the attention of any student to the very interesting duett before us, since it must, for the thinker, exceed in interest most of the productions, whether single or double-handed, which the year 1843 will bring before him.

THE new management of COVENT GARDEN is active in ministering to the growing fondness for music on the part of the play-going community: 'Semiramide' has been again performed, Miss Rainforth taking the place of Miss Kemble as the Assyrian Queen, and rising with the occasion to a higher degree of energy and feeling as an actress than she had ever previously attained: to compare her performance with that of Miss Kemble would be unjust towards Miss Rainforth's very meritorious attempt to sustain the grandeur of a character for which she has not the physical requisites. It is a pleasanter duty to record the success of her vocal efforts, and the applause that greeted them and the whole performance. 'Gustavus' was revived, as the phrase runs, last night, the splendour of the ball scene being doubtless relied on as an attraction for the holiday visitors, who may not be aware of the claims that the music has to admiration. The next opera, in which Mrs. Alfred Shaw will appear, is 'La Donna del Lago:' a work by Benedict is also in rehearsal, in which she will bear a principal part.—A farce, called 'The Highwayman,' has been produced, to the delight of the audience, who relished its pantomimic absurdities and metamorphoses, though the humour of the jest escaped our observation.

To-night is fixed for the London *début* of Miss Sabilla Novello, at DRURY LANE, as *Ninetta*, in 'La Gazza Ladra;' another young lady making her first appearance on the stage in the part of *Pippo*.

The HAYMARKET closes on Saturday next, until Easter.

PRINCESS'S THEATRE.—This new theatre is better adapted for comic opera than any house in London; nor can there be two opinions concerning its splendour and comfort. We do not, however, entirely agree with our contemporaries as to its inaugural musical performances. 'La Sonnambula,' it is true, has been carefully prepared and put on the stage: but the version is that vulgar translation, defaced with buffoonery, which we had hoped would be superseded by the edition recently presented at Covent Garden. Then Signor Schira, the conductor, though proved to be a clever man, by the order in which he keeps the band, chorus, and principal singers, stands in need of some quickening spirit at his elbow. Our excellent *maestri*, Signor Costa and M. Benedict, may be both sometimes too mercurial in their anxiety after brilliancy; but the truth lies between their excess of vivacity and this sluggishness, which, like the slow utterance of stupid people, is peculiarly trying in music essentially so feeble and languid as Bellini's. To speak now of the *corps*: we made acquaintance with the *prima donna*, Madame Eugenie Garcia, some three years ago in Paris, when she was performing at the *Opéra Comique*, in a French version of Coppola's miserable 'Nina.' Since then her powers and accomplishments have undergone little change. She comes third on the list of pupils trained on the Garcia method: which is to extend the compass of the voice—securing the upper and lower at the expense of the middle tones—and to force audacities of execution in despite of natural incapacity and reluctance. Being less genially gifted than either Madame Malibran or Madame Vinrdot, there is more effort and far less finish in Madame Garcia's performance, with the same want of repose. How great was the consequent fatigue to the ear may be judged from the fact, that we actually rested with satisfaction upon the few phrases sung in the more *posé* manner of the good old Italian school by Madame Féron. As an actress, too, Madame Garcia is busy, rather than spirited;—harsh and angular where she wishes to be impassioned. Mr. Templeton's *Elvino* ("his original character," as the bills announce, by which the unlearned are led to understand that *he* bespoke the part from Bellini) is just what it ever was; a mixture of the shout of Braham and the *falsetto* of Rubini, with a nasal twang entirely unborrowed: nor is his acting changed. The *Count Rodolpho* of Mr. Weiss affords another proof of the short-sightedness of English ambition. The new baritone is very young; possesses a superb and musical voice, and not a bad stage face; but to his performance were wanting dancing master, fencing master, elocution master, *and* singing master! Why are we to be tantalized by seeing chance after chance of success drivelled away by managers and artists for want of a proper and humble conviction of the necessity of education? It seemed to us too, that the management might have provided a better *Lisa* without searching far. We remember, with pleasure, a Miss Ward, whose performance in a version of 'Cosi fan tutte,' at the St. James's Theatre, was so artistic and lady-like, that a place might be found for her in any operatic company, especially one gathered for a rationally sized stage like the one in Oxford Street. It is with no ill-will to the new establishment that we venture the above strictures; but the aspect and the attentiveness of the audience were a sign to us, that an Opera is to be established on the scale and in the situation here attempted; and for the sake of the pleasure of the public as well as our own, it is better early to point out defects, than to search for remedies too late.

MISCELLANEA

Paris Academy of Sciences.—December 26.—Various questions were discussed. One was the experiments of M. Flourens on the bones of animals. This gentleman, acting on the known fact, that if an animal be fed for a length of time upon certain food, a particular colour will be imparted to the bones, has made various experiments, with a view to ascertain the extent to which this absorption of colour can be carried, and how far it may serve to indicate the process of nature in the developement of the osseous structure. In examining the results obtained, microscopic observation is necessary. This is the point upon which M. Flourens has experienced some opposition; and after a long discussion no other conclusion has been come to than that M. Flourens has, by his researches, rendered an important service to science, although he may not be correct in all his inferences and conjectures.—A report was made by M. Regnault upon some experiments by M. Poiseuille, respecting the laws which influence the flow of water through very small tubes.—A communication from M. Morisset, on the virtues of the decoction of oak bark in various diseases for which it has not hitherto been used, was next read. This gentleman states that this is a valuable remedy in cases of encysted dropsy, in œdematous affections of the limbs, and for the obliteration of the herniary sac in young persons.—The next communication was from M. Vuillemain, of Epinal, on an aërolite, which fell, on the 5th ult., at half-past six in the morning in the environs of Langres, the sky being at the time unobscured by clouds, and the thermometer standing at 6 degrees centigrade below zero. At this moment the sky became suddenly illumined, as by a near flash of lightning. This light having ceased, it was succeeded two minutes afterwards by a noise resembling that of a loud clap of thunder. A rumbling noise, indicating the passage of the aërolite, followed, and continued for thirty seconds, in the direction of north to south, but it was impossible to say at what precise spot the aërolite touched the earth, as its light was, in the opinion of M. Vuillemain, extinguished as soon as it reached our atmosphere.

On the Numeral Figures. [From a Correspondent.]—The types from which numerals are printed were, from the invention of printing till about 1785, formed so as to give heads and tails to the figures, in the manner which is always used in handwriting. At the period just named, Dr. Hutton introduced in his logarithmic tables what was then a new form, in which the figures were all of one size, having no parts above or below the others. This system of Dr. Hutton's gradually became universal, much to the regret of all who had to consult mathematical tables, who were glad to use French tables, in preference to English, on account of the superiority of heads and tails. In the mean time, it was found that, with figures all of a size, a larger type was necessary, to secure sufficient legibility, and this type gave facilities to that formation of thick and thin lines which distingishes the larger numerals of the existing English press from those of all other ages and countries:

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It was generally admitted that both circumstances,—the sameness of size, and the swelling of the lines which compose the figures,—were unfavourable to legibility; but no steps were taken to restore the old type until lately, when some works were published in what is called the *French brevier*, being a type in which the heads and tails exist, and in which the thickness is as nearly as possible the same throughout. The Council of the Royal Astronomical Society, and the Superintendent of the Nautical Almanac, have recently come to the determination to restore the old form of the numerals in their respective publications, an example which is pretty sure to be followed in mathematical publications, and perhaps in others.

The Price of a Sensation.—The French papers mention, that "The Princess Jadimerowski, who died some time back in Russia, has left considerable legacies to two actors, one for having made her laugh, and the other weep. The following words are found in her will, in allusion to this matter:—'Having frequented the theatre for three years, and having felt there the only real emotions of my life, I think myself bound to recompense those persons who caused me so much gratification. I therefore bequeath to Karatiguin, who has so often made me shed such delicious tears, the sum of 50,000 roubles (about 200,000 fr.). I also bequeath to a young actor, whose name has slipped my memory, but whom it will be easy, I imagine, to discover in France, as being the person who used to play the *Gamin de Paris* at the Theatre-Michel, the sum of 30,000 roubles, for having so well amused me.' The French actor is Laferrière, of the Vaudeville. The testamentary executor, in announcing to him this intelligence, has stated that the heirs-at-law intend to contest the legacy; but that it is believed they will fail.

Aërial Travelling.—The following notice has appeared in *The London Gazette*. "Application is intended to be made in Parliament, in the next session, for leave to bring in a bill to authorize the assignment to, and purchase by, a company of certain letters patent, granted to William Samuel Henson, of New City-chambers, in the City of London, engineer, for certain improvements for locomotive apparatus, and machinery in conveying letters, goods, and passengers *through the air*, part of which improvements are applicable to locomotive and other machinery to be used on water or on land."

Daguerréotypes.—A patent has been granted to Mr. Beard for improvements in the means of taking likenesses. It consists in *colouring* the pictures, and the process is thus described in the *Mechanics' Magazine*. After a picture has been obtained, a tracing of it is made upon glass, and from this copy on glass as many other copies are taken in tracing-paper as there are different colours intended to be used. From the tracing appropriated to each colour those parts are cut out which are to be represented of that colour, so that, when superposed on the face of the picture, it covers all but those places where the colour is to be applied, (exactly in the same way as in stencilling.) The colours are applied in the state of an inpalpable powder, mixed with just as much gum arabic or isinglass as suffices, when the colours are breathed upon, or otherwise gently heated, to fix the colours.

Protection from Accident by deleterious Gas.—An invention is described in the French papers which will, it is said, give such timely notice of the presence of deleterious gas in mines, or other places, as will enable persons to take the necessary precautions to guard against explosions. An explosion from the admixture of carburetted hydrogen with atmospheric air can only take place when the former exists in a certain and known proportion. When the quantity has reached or exceeded this point, the contact of a light instantly causes an explosion. The instrument recently invented has a sort of tell-tale to show the existence of danger, is simple, ingenious, and effectual. Connected with a chemical solution is a kind of float, nicely graduated, and attached to a counterpoise. The solution is of such a nature that it undergoes a change when acted upon by the admixture of car-

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buretted hydrogen, and when saturated to a certain point the float changes its position, and acting in its turn upon the counterpoise, a spring is let loose, and strikes upon a bell or drum, giving out a loud sound, and thus indicating the presence of danger. This ingenious test is not liable to derangement, and the whole apparatus is comprised within a small compass, and of little cost. The solution can be varied so as to be adapted to every kind of deleterious gas.

British Museum.—On Monday last, no less than 30,000 persons visited this National Establishment! The conduct of all was orderly, and there was not a single instance of drunkenness or indecorum.

St. Mary's Church, Nottingham.—The *Nottingham Journal* mentions that, owing to certain alarming indications of the insecurity of the noble and massive tower of St. Mary's Church, the churchwardens resolved to consult Mr. Cottingham, the architect. A survey convinced him that the tower was in imminent danger, and that unless prompt and active measures were taken, the whole church in a few days might become a ruin. Workmen were immediately employed to fix horizontal bearers of heavy timber from pier to pier, after the manner of a wall, in order to prevent further bulging; as the work proceeded, symptoms of decay, more alarming than those first noticed, were discovered; new fissures opened; and the greatest fears were entertained for the tower. The church may now be considered as secured from falling; but, as new piers must be erected, and many parts of the sacred edifice must be restored and strengthened, a period of many months must elapse before the congregation can again assemble there for devotional purposes.

Street-Sweeping Machine.—Whitworth's "Patent Cleansing Machine" has been in operation in Manchester for the last ten months, and is about to be introduced into the metropolis. Manchester, instead of being the dirtiest, is now, we believe, the cleanest of our large towns. The power of the machine is extraordinary, being equal to thirty men; and, in its operation, the numerous annoyances which are inseparable from the old mode are altogether avoided.—*Manchester Guardian.*

Highland Mary.—Some time ago a subscription was commenced for the purpose of erecting a monument to Highland Mary, over the spot where repose her ashes in the west churchyard, Greenock. Somewhere about 100*l.* was collected, and a monument, designed and executed by Mr. Mossman, has now been erected over the grave. The inscription on the monument, unless good taste prevent it, is to be the following bald conceit:—"Sacred to genius and love—to Burns and Highland Mary,"—it being considered too common-place and vulgar to inform the stranger that the monument is erected over the ashes of Mary Campbell.—*Scottish Guardian.*

Organic Remains.—A quantity of bones of the bear, hyena, hippopotamus, rhinoceros, ox-deer, and elephant, have been discovered in a quarry on Durdham Down, Bristol; and the peculiarity of the circumstance is, that they were found in a fissure only, which, as far as can be ascertained, extends a very considerable depth lower than the workmen have yet gone.

A Two-Humped Camel, a species much employed by the Chinese, and designated by them as the "camel with feet of the wind," has just been added to the collection in the Zoological Gardens.

TO CORRESPONDENTS.

WE did not Insert 'A Reader's' complaint, because we altogether differ from him. It is not intended that every person should have free admission to the Reading Room of the British Museum;—that Institution was not established, and is not maintained, at great cost, as a sort of cheap library for idlers to spell over Hume's History or Scott's Novels; but for students and scholars, who may find there works to be met with nowhere else, or so costly that it is beyond their means to purchase them. As to the rule regulating admission, it is sufficiently liberal and comprehensive; and we doubt very much whether any one likely to benefit by attending there,—certainly no one, as asserted, of "literary distinction,"—could find difficulty in complying with it. Should such a case occur—should there be some rare exception—we have no doubt that Sir Henry Ellis would suggest other means by which the applicant could satisfy him of his respectability, for this is all that is required; and it is right that it should be required and enforced.

—— —— G.N.E.—J. F. H.—An Old Subscriber—received.—J. G. is, of course, at liberty to act as he pleases. We say no more at present, because we have no wish to give needless pain.

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Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 8	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

One-third of whole-term Premiums may remain unpaid at 5 per cent. comp. int. as a debt upon the Policy for life, or may be paid off at any time without notice.
In Assurances for advances of money, as security for debts, or as a provision for a family, when the least present outlay is desirable, the varied and comprehensive Tables of the Argus Office will be found to be particularly favourable to the assured.
A Board of Directors, with the Medical Officers, attend daily, at a quarter before 2 o'clock.
EDWARD BATES, Resident Director.
A Liberal Commission to Solicitors and Agents.

ASYLUM FOREIGN and DOMESTIC LIFE OFFICE, 70, Cornhill, and 5, Waterloo-place, London. Established in 1824.
Directors.
The Hon. William Fraser, *Chairman.*
Major-Gen. Sir James Law Lushington, G.C.B. *Dep. Chairman.*

J. Clarmont Whiteman, Esq.	C. W. Hallett, Esq.
Foster Reynolds, Esq.	William Edmund Ferrers, Esq.
William Pratt, Esq.	Thomas Fenn, Esq.
Geo. Palmer, jun. Esq.	G. Farren, Esq. *Resident Director.*

Medical Officers in London.
R. Ferguson, M.D. 9, Queen-street, May-fair.
J. Forbes, M.D. F.R.S. 12, Old Burlington-street.
T. Callaway, Esq. Wellington-street, Southwark.
Persons suffering from chronic disease or irregularity of form, in pregnancy, or old age, are insured at proportionate rates, the Asylum being the Company which originally extended the benefits of life insurance to such cases.
RENEWABLE TERM INSURANCES FOR HEALTHY LIVES.
The utmost advantages are secured by the smallest necessary outlay, in the first instance,—the Policies being continued year by year for the whole of life, whatever the future health of the assured, at a stipulated slight increase of premium, little exceeding the price of an ordinary term insurance, up to the age of 70, when the rate remains stationary.
Extracts from RENEWABLE TERM rates for select lives.

Age.	1st yr.	2nd yr.	3rd yr.	4th yr.	5th yr.	6th yr.	7th yr.
30	1 6 4	1 7 1	1 7 11	1 8 9	1 9 7	1 10 5	1 11 4

Extracts from the EVEN RATES for select lives.

Age.	20	30	40	50	60	70	80
Prem.	1 11 9	2 2 0	2 17 1	4 2 0	6 10 9	10 18 6	19 1 8

ALTERNATIVE.
Two-thirds, only, of the even rates, whether for select or diseased lives, or for the risks of foreign climates, may be paid down, and the balance, with interest at 4 per cent. deducted from sum assured.
FOREIGN AND MILITARY AND NAVAL INSURANCE.
Distinct classifications of places, according to salubrity of climate; a specific price for any particular place, or for a voyage or voyages.
Officers whose destinations are not known, covered to all parts of the world at a small but fixed extra rate of premium.
GEO. FARREN, Resident Director.

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THE WESTMINSTER SOCIETY, Established in 1792, for Insurance on Lives and Survivorships, and Granting Annuities, No. 429, Strand, and 21, Cornhill, London; and by their Agents in Edinburgh, Dublin, and other Places in Great Britain and Ireland. Established on a principle which conveys PERFECT SECURITY to the Insured, WITHOUT ANY RESPONSIBILITY arising from Partnership.

Trustees, Directors, Auditors, &c.

The Hon. George Charles Agar.	Henry Holland, M.D.
Col. Sir A. J. Dalrymple, Bart. M.P.	John Malcolm, Esq.
Sir Charles Sullivan, Bart.	George G. Mills, Esq.
Sir Henry Willoughby, Bart.	George Palmer, Esq.
General Sir Loftus W. Otway.	Edward Penrhyn, Esq.
Richard S. Cox, Esq.	Robert Spencer Robinson, Esq. Capt. R.N.
James Henry Deacon, Esq.	William Holme Sumner, Esq.
Charles Francis, Esq.	Richard Williams, Esq.
W. F. Chambers, M.D.	John Helps, Esq., *Secretary.*

All the objects of Life Assurance may be effectually accomplished at this Office, with every facility the parties can desire.

No admission fees are required, nor any charge made for policies, except the stamp duty.

Two offices recently established having united the name of "The Westminster," with other designations, the Public and Friends of the WESTMINSTER SOCIETY ESTABLISHED IN 1792," are requested to take notice, that the business of this Society is carried on at No. 429, STAND, and No. 21, CORNHILL, LONDON.

N.B. The business of the British Fire Office is carried on in the same houses.

BRITISH FIRE OFFICE, 429, Strand, and 21, Cornhill. *Directors, &c.*

The Hon. G. C. Agar.	George G. Mills, Esq.
Richard S. Cox, Esq.	George Palmer, Esq.
James Colquhoun, Esq.	C. H. C. Plowden, Esq.
James Henry Deacon, Esq.	Henry Webb, Esq.
Charles Francis, Esq.	Richard Williams, Esq.
Elijah Barwell Impey, Esq.	John Helps, Esq., *Secretary.*
John Malcolm, Esq.	

Established in 1720, *for Insurance against* Loss or Damage by Fire, on the most equitable terms, and on a principle which conveys PERFECT SECURITY WITHOUT ANY RESPONSIBILITY whatever to the Insured, *at reduced premiums.*

Persons effecting Insurances for seven years, by one payment, are entitled to an IMMEDIATE RETURN, equal to 15*l.* per cent. on both premium and duty, WHICH RETURN IS CERTAIN AND NOT DEPENDENT on any contingency. Policies will not be charged for sums of 500*l.* or upwards, nor to persons *removing Insurances from other Offices.*

This office has always paid for damage by Fire from Lightning. Receipts for the renewal of Insurances may be had at the principal Offices in the Strand and Cornhill, London, and of their Agents in the Country, who will receive proposals for new insurances.

Policies should be renewed *within fifteen days from* the day on which the *premiums* become due.

EAGLE LIFE ASSURANCE COMPANY, 3, Crescent, Bridge-street, Blackfriars, London. Established by Act of Parliament, 1807.

Directors—John Richards, Esq. *Chairman.*
Sir James M'Grigor, Bart. F.R.S., *Deputy Chairman.*

The Rt. Hon. Sir G. Ouseley, Bart. F.R.S.	Charles T. Holcombe, Esq.
Sir A. Denman Croft, Bart.	W. Anderson Peacock, Esq.
Lieut.-Gen. Sir John Wilson, K.C.B.	Peter Skipper, Esq.
Chas. B. Baldwin, Esq. M.P.	John Spurrin, M.D.
	Henry Tufnell, Esq. M.P.
	William Wybrow, Esq.

DISTINCT TABLES FOR MALE AND FEMALE LIFE.

The Directors have caused new Tables to be calculated, in which the relative values of the Lives of the two Sexes are at all ages distinguished; in consequence of this improvement the younger Male Lives are insured at premiums below the ordinary rates; the Female Lives lower than any other office.

Annual Premiums required for the Assurance of 100*l.* to be received on the death of a

Age.	MALE. Seven years.	MALE. Whole life.	FEMALE. Seven years.	FEMALE. Whole life.
	£1 6 3	£2 2 6	£1 5 0	£1 15 1
30	1 12 2	2 9 10	1 8 9	2 3 2
40	1 17 4	3 4 4	1 13 9	2 15 0
50	2 13 3	4 12 4	1 17 3	3 15 0
60	4 7 11	6 16 2	3 7 0	5 14 7

Prospectus exhibiting this remarkable distinction at every age, may be obtained at the Office of the Company.

Four-fifths of the profits are divided among the assured for the whole term of life, whether residing abroad or at home.

By order. HENRY P. SMITH, Actuary.

ATLAS ASSURANCE COMPANY, 92, Cheapside, London. Established 1808.

Directors—Sir Thomas Turton, Bart. *Chairman.*
John Oliver Hanson, Esq. *Deputy Chairman.*

The Hon. Sir Courtenay Boyle	James William Ogle, Esq.
Thomas Chapman, Esq.	Emanuel Pacifico, M.D.
William Laforest, Esq.	William George Prescott, Esq.
Donald M'Leran, Esq.	Joseph Pulley, Esq.
Moses Mocatta, Esq.	John Peter Rasch, Esq.

Auditors—Francis Bligh Hookey, Esq., and Jos. Pulley, jun. Esq.
Actuary, Charles Ansell, Esq. F.R.S.
Solicitor—J. B. De Mole, Esq.
Surveyor—Thomas Hopper, Esq.
Assistant Surveyor—Thomas Lloyd, Esq.

FIRE DEPARTMENT.

RETURNS.—The Directors have the satisfaction of announcing to the Assured in this Office, that a return of premium at the rate of 20 per cent. for the five years up to Christmas last, will be payable at the head Office, or through the Company's Agents in Great Britain, on all Policies for 300*l.* and upwards, which were in force and had been so for one entire year at Christmas.

RENT.—This Office (independent of the Returns and the late reduction in the rates of premium), offers to persons effecting Assurances, the further advantage of an allowance for the loss of rent on buildings rendered untenantable by Fire.

RENEWALS.—Policies due on Christmas-day, should be renewed within fifteen days thereafter.

LIFE DEPARTMENT.

The attention of the Public has, in the advertisements and proposals of this Company of late years, been called to a Table of Additions applicable to and expectant on Policies of particular dates and ages; the Directors now beg to refer to a Statement (which may be obtained on application at the Office in Cheapside, or to any of the Agents in the Country) of Sums *actually paid*, showing the sums respectively assured and the Bonuses thereon.

Persons assured for the whole term of Life in *Great Britain* or *Ireland* respectively, will have an Addition made to their Policies every seventh year, or an equivalent Reduction will be made in the future payments of Premium, at the option of the Assured. The Fourth Septennial Valuation will be made up to Christmas 1846.—Assurances for Short periods may now be effected in this Office at considerably reduced rates of Premium.

The Company's Rates and Proposals may be had at the Office in London, or of any of the Agents in the Country, who are authorized to report on the appearance of Lives proposed for Assurance. HENRY DESBOROUGH, Secretary.

92, Cheapside, Jan. 1843.

BRITANNIA LIFE ASSURANCE COMPANY, 1, Princes-street, Bank, London.

This Institution is empowered by *Special Act of Parliament*, (4 Vict. cap. 9), and is so constituted as to afford the benefits of Life Assurance in their fullest extent to Policy-Holders, and to present greater facilities and accommodation than are usually offered by other Companies. The decided superiority of its plan, and its claim to public preference and support, have been proved incontestibly, by its extraordinary and unprecedented success.

Assurances may either be effected by Parties on their own Lives, or by Parties interested therein on the Lives of others.

The effect of an Assurance on a person's own life is to create at once a property in reversion, which can by no other means be realized. Take, for instance, the case of a person at the age of thirty, who by the payment of 5*l.* 3*s.* 4*d.* to the Britannia Life Assurance Company, can become at once possessed of a bequeathable property, amounting to 1000*l.*, subject only to the condition of his continuing the same payment quarterly during the remainder of his life,—a condition which may be fulfilled by the mere saving of EIGHT SHILLINGS weekly in his expenditure. Thus, by the exertion of a very slight degree of economy —such, indeed, as can scarcely be felt as an inconvenience, he may at once realize a capital of 1000*l.*, which he can bequeath or dispose of in any way he may think proper.

Detailed Prospectuses, and every requisite information as to the mode of effecting Assurances, may be obtained at the Office.

PETER MORRISON, Resident Director.

A Board of Directors attend daily at 2 o'clock, for the dispatch of business.

UNITED KINGDOM LIFE ASSURANCE COMPANY, 8, Waterloo-place, Pall Mall, London. Division of Profits among the Assured.

Honorary Presidents.

Earl of Errol	Earl Somers
Earl of Courtown	Lord Viscount Falkland
Earl Leven and Melville	Lord Elphinstone
Earl of Norbury	Lord Belhaven and Stenton.
Earl of Stair	

Directors.

Jas. Stuart, Esq. *Chairman*; H. De Castro, Esq. *Deputy Chairman.*

Samuel Anderson, Esq.	Charles Graham, Esq.
Hamilton Blair Avarne, Esq.	F. Charles Maitland, Esq.
Edw. Boyd, Esq. *Resident*	William Railton, Esq.
E. Lennox Boyd, Esq. *Assist. Resident*	John Ritchie, Esq.
Charles Downes, Esq.	F. H. Thomson, Esq.

Secretary—Patrick Macintyre, Esq.

This Company, established by Act of Parliament, affords the most perfect security in an ample paid-up Capital, and in the great success which has attended it since its commencement in 1834. In 1841, the Company declared an addition to the Shareholders of one-half of their Stock, and also added 2*l.* per cent. per annum, from the date of the policies to those parties who had insured with profits. The premiums, nevertheless, are on the most moderate scale, and only a moiety need be paid for the first five years, where the Insurance is for life.

The amount of bonus added to policies since the commencement of the Company in March 1834, to the 31st Dec. 1840, is as follows:

Sum Assured.	Time Assured.	Sum added to Policy.
£1000	6 Years 10 Months	£136 13 4
1000	4 Years	80 0 0
1000	3 Years	60 0 0
1000	1 Year	20 0 0

Every information will be afforded on application to the Resident Directors, Edward Boyd, Esq. and E. Lennox Boyd, Esq., of No. 8, Waterloo-place, Pall Mall, London.

Frederick Hale Thomson, Esq. *Surgeon*, 48, Berners-street, attends at the Office daily, about half-past Two o'clock.

BRITISH COLONIAL BANK AND LOAN COMPANY—Office, No. 50, MOORGATE-STREET.

Directors—Sir HERBERT COMPTON, *Chairman.*

Robert John Bunyon, Esq.	William Sloane, Esq.
Colonel Sir William Gosset	James Stewart, Esq.
Sir Joseph de Courcy Laffan, Bt.	John Shewell, Esq.
Sir Francis Shuckburgh, Bart.	Thomas Teed, Esq.

Bankers—The Commercial Bank of London, 3, Moorgate-street, Bank.

Solicitors—Messrs. Adlington, Gregory, Faulkner & Co.

Local Board at Sydney.

Frederick Wright Unwin, Esq.	Edye Manning, Esq.
Major Lockyer	Francis Mitchell, Esq.

Solicitor—George Cooper Turner, Esq.
Surveyor—Mortimer William Lewis, Esq.
General Manager—Oswald Bloxsome, Esq.

Extract from the Report of the Local Directors, dated Sydney, 9th June, 1842.

"The Local Directors of the 'British Colonial Bank and Loan Company,' in making this their First General Report, have much pleasure in congratulating the Board of Directors in London, on the manner in which they find the business of the Company has been hitherto transacted; and they with confidence assert, that the affairs of the Company are in a very satisfactory and profitable position.

"The Local Directors informing themselves generally of the nature of the Securities heretofore taken on behalf of the Company, express themselves satisfied of their sufficiency, and of the respectability of the parties with whom the Loans have been contracted; and having carefully examined the Accounts, find them to have been kept in a very distinct and creditable manner.

"The Local Directors find that investments have been made on behalf of the Company to the amount of 253,110*l.* The operations of the Company have, however, been much controlled in consequence of the difficulty which has attended the disposal of those shares of the Company, which were forwarded to England as remittances. The Local Directors feel much satisfaction in having it now in their power to state, that the excitement created thereby has in a great degree subsided, which is to be attributed to the judicious course which they are led to believe has been pursued by the Board in London,—a course which has restored confidence, to a certain extent, in this Colony, and satisfied parties connected with the Company, that the exercise of the discretionary power vested in the Board, will crown their operations with a result alike beneficial to the Company and the present holders of shares."

The Company issues Debentures to a limited amount on the security of the Capital Stock and effects of the Company, and the lands and hereditaments mortgaged to the Company. Interest will be payable on the Debentures half-yearly, at the rate of six per cent. per annum, and the principal monies lent will be repaid at the expiration of three or five years.

The holders of these Debentures will be liable to no responsibility, and will have security in real Estate of undoubted value.

The Debentures will be granted for any sums not less than 100*l.*, and at the expiration of the three or five years, the holders of them will be entitled to the option of taking Shares in the Company at par.

Further particulars may be obtained at the Office of the Company, 50, Moorgate-street; at the Commercial Bank of London, 3, Moorgate-street; or of the Solicitors to the Company, Messrs. Adlington, Gregory, Faulkner & Co. 1, Bedford-row.

ROBERT STYLES, General Manager.

50, Moorgate-street, 23rd December, 1842.

N.B. The dividends of six per cent. on the Colonial Shares paid in full, are paid at the Office of the Company every Thursday, provided the Certificates of such Shares be left on or before the preceding Tuesday.

EUROPEAN LIFE INSURANCE COMPANY, No. 10, Chatham-place, Blackfriars, London. Established January, 1819.

President—Sir JAMES RIVETT CARNAC, Bart., Rook Cliff, Lymington.

Vice-President—GEORGE FORBES, Esq. 9, Fitzroy-square.

With Twelve Directors.

Facilities are offered by this long-established Society to suit the views and the means of every class of insurers. Premiums are received yearly, half-yearly, or quarterly, or upon an increasing or decreasing scale.

The insured for life participate septennially in the profits realised. A liberal commission is allowed to Solicitors and Agents. DAVID FOGGO, Secretary.

N.B. Agents are wanted in towns where none have been yet appointed.

FRAMES FOR ART-UNION PRINTS.—As every Subscriber to the "London Art-Union" will very shortly obtain possession of the Print issued by THE SOCIETY, and as to frame it in an elegant, and not costly, manner, will be a most desirable object to many of the possessors, Mr. BIELEFELD begs to announce that he has prepared a Frame expressly for the Print of the 'Saints' Day'—the presentation print of the London Art-Union. It is manufactured of Papier Maché, a lighter, more elegant, and more durable material than any hitherto used for this purpose.

Papier Maché Works, 15, Wellington-street North, Strand.

"PICTURE FRAMES."—We direct the especial attention of all persons interested in this subject to the frames for pictures manufactured by Mr. Bielefeld. They are of papier maché, and the advantages they possess over the ordinary composition frames are so strong and so numerous, that they must, inevitably, be brought into general use. They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. The gilding tells with very brilliant effect; and, no matter how elaborate the pattern may be, they have a cleanness and sharpness that we have seldom, or never, seen obtained in composition."—*Art-Union.*

MARSHALL & CO., 12, Curzon-street, continue to supply WRITING PAPERS, &c. at city prices, viz.:—Letter paper, 9*s.*, 10*s.* 6*d.*, 12*s.*, 15*s.*; ream note, 4*s.*, 6*s.*, 8*s.*; palace note paper, five quires, 1*s.* 6*d.*; sealing wax, 3*s.* per lb.; card plate engraved, 100 printed, 4*s.* Newspapers lent to read, 9*d.* per week; neat leather blotting cases, 1*s.* 6*d.*, or with lock, 3*s.*; fancy inkstands, and every kind of article suitable for presents, equally cheap; envelopes, with stamps on, 1*s.* per dozen; neat leather envelope cases, filled, 2*s.* 6*d.* Circulating Library; terms, 2*l.* 2*s.* per annum; 1*l.* 11*s.* 6*d.* half year; 18*s.* per quarter.—12, Curzon-street, corner of Queen-street. Orders by post punctually attended to. Goods sent any distance.

WATCHES by WEBSTER & SON, Chronometer Makers to the Lords of the Admiralty, established 132 years, 3, Birchin-lane. The finest description of Watches at the lowest prices, consistent with maintaining that character for superiority of workmanship which has distinguished their establishment during that period. The compensated duplex Watch, upon the principle of their Chronometers, to which government awarded the prizes three successive years, combines perfect accuracy with the utmost elegance, and is not surpassed by the pocket Chronometer. W. & Son have devoted considerable attention to the patent lever Watch, and considerably reduced the price, together with the small horizontal for ladies. They can offer a large selection of Second-hand Watches, at little above half the original cost. The utmost value allowed for old Watches in exchange. The most experienced workmen in the repairing department are employed on the premises for foreign and English manufacture.

Webster & Son, 3, Birchin-lane, Cornhill, London.

KEENE'S PATENT MARBLE CEMENT.—This cement, which exceeds every other in hardness, is intended for interior uses, where strength and despatch in execution are required. From the smoothness of its surface, it is an advantageous substitute for wood in its application to skirtings, architrave, mouldings, &c., as it resists the action of fire, and keeps back vermin.

The coarse qualities form a paving not distinguishable from stone in colour and hardness, but of one-third the price. The best white quality takes a brilliant polish, and the scagliola made from this cement has a peculiar richness of colouring. The imitations produced in it of Florentine and other Mosaics, encaustic tiles, &c., for ornamental paving, are unequalled in their effect and moderate cost.

Keene's Cement has been applied with success for the altars of Catholic and other churches both in England and Ireland; and to its use in the Royal palaces, and Government buildings, besides numerous public and private works, the patentees can refer with confidence.

Patentees and Sole Manufacturers, J. B. WHITE & SONS, MILLBANK-STREET, WESTMINSTER.

Agents for its sale are appointed in the principal cities of the United Kingdom.

ROWLAND'S ODONTO, or PEARL DENTIFRICE.—This is an efficient White Powder for the Teeth, solely prepared from *Oriental Herbs* of the most *delightful odour*, and of sovereign virtue for *strengthening, preserving, and thoroughly cleansing the Teeth.* It eradicates *Tartar* from the Teeth, removes *spots of incipient decay, pollishes* and *preserves* the enamel—to which it gives a *pearl-like whiteness*; and, above all, from its *disinfecting properties*, gives SWEETNESS TO THE BREATH. As an *anti-scorbutic*, the *gums* also share in its transcendant powers. *Scurvy* is eradicated from them, a healthy action and redness are induced, that offer to the notice of the medical practitioner the most indubitable signs of their *healthful state.* Price 2*s.* 9*d.* per box, duty included.

☞ NOTICE—The Name and Address of the Proprietors, *A. ROWLAND & SON*, 20, *HATTON GARDEN, LONDON*, are engraved on the Government Stamp, which is pasted on each. Be sure to ask for "ROWLAND'S ODONTO." Sold by Chemists and Perfumers.

CASTOR OIL.—H. TAYLOR, Chemist, 10, Pall Mall, London, has prepared Castor Oil in a concentrated form, enclosed in Capsules of Gelatine, by which the disagreeable taste of this medicine is entirely avoided. They will be found the most convenient manner of taking that safe aperient medicine. The Dose is from one to four capsules. In Boxes at 2*s.* 6*d.* each, and can be sent by post for 4*d.*

SIMCO'S CHYMICAL ESSENCE of LINSEED is an invaluable remedy for Coughs, Colds, Influenza, Hoarseness, Asthma, and Incipient Consumption, price 1*s.* 1½*d.* and 2*s.* 9*d.* per bottle. From time immemorial linseed has been proverbial for its virtues in the cure of coughs and colds, but previous to the discovery of the present Chymical Essence it was merely used in the form of tea, and its benefit comparatively limited. This essence contains all the medicinal properties of linseed in a highly concentrated form, combined with other medicinals and herbs, producing the most certain remedy for coughs yet discovered. Children's coughs, as well as recent ones in adults, will be removed by a few doses of Simco's Essence of Linseed, (frequently by the first); old standing chronic coughs may require perseverance, but they ultimately yield to its curative powers. Asthmatic persons, who previously had not been able to lie down in bed, have received the utmost benefit, and others suffering from influenza have been speedily cured by this valuable medicine. Sold by all respectable Medicine Venders.

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MR. MOON, HAVING RECEIVED HER MAJESTY'S COMMAND, HAS THE HONOR TO ANNOUNCE HIS INTENTION TO PUBLISH, EARLY THIS SEASON,

A PRINT

FROM MR. LESLIE'S CELEBRATED PICTURE

OF

THE QUEEN RECEIVING THE HOLY SACRAMENT

AT HER CORONATION.

This beautiful Work belongs to Her Majesty, and Mr. Moon has been honored by Her Majesty's gracious commands to have it engraved by Mr. Samuel Cousins, A.R.A., it being the only Picture of the Coronation painted expressly for the Royal Collection.

The Picture represents one of the most interesting moments in that sacred and splendid ceremony that could be selected. The Painter, who was present, was so much struck by the beautiful appearance of Her Majesty kneeling at the altar, and so impressed with the deep and sacred character of the moment, that he chose it for his subject, as that which would become the fittest record of the event, as it represented the young and innocent Queen, after having vowed by the sacred obligations of her oath, to govern well and wisely the great people over whom she had been placed by Providence to reign, kneeling, in humble reverence and deep devotion, to Him who had placed her at the head of a great nation; and thus ratifying by the most solemn rite of our holy religion, this her great compact with her people.

The Crown—the emblem of her station—and all her ornaments, are removed from her, except the Dalmatic robe, as she bends before that Infinite Power, which makes no future distinction between the prince and his people—but is equally the Father of all. It is a striking feature in this fine work of art, that it tends to excite deeply religious emotions—it represents the most sacred act of duty and devotion of one who kneels to acknowledge her allegiance where all bow in a common faith, and in a common hope of mercy; where she must obtain hers by as faithful a fulfilment of her duty, as that which is claimed from the lowest of her subjects.

Mr. Moon intends to make this one of the largest Prints ever executed; the Engraving will be nearly four feet long and two feet high. The perfect likenesses made by the Painter of the principal personages, and the beauty of character and expression which prevails, render this necessary to do it justice; and upon such a scale, and in Mr. Cousins' hands, such justice will be done. There are no crowds to fill the canvas: not a head seen but of those whose duty it was to attend Her Majesty, or members of her august family. The whole scene lies between the throne and the altar, and no gallery or its occupants are seen, to disturb the concentration of the interest upon that act of deep devotion. There are Thirty-eight Portraits introduced with a fidelity of representation never exceeded. All had their places in the picture sanctioned by the Queen, and all sat to Mr. Leslie at the gracious command of Her Majesty.

The price of the Proofs and Impressions will necessarily bear proportion to the great cost of the production of the Engraving, upon which no expense will be spared; *and by Mr. Moon's arrangement with Mr. Cousins, every impression will be delivered through him—a guarantee that they will not be unworthy to display his great talent, and support his distinguished reputation.* The price of the impressions from the Engraving of this work, which it is just to reiterate contains nearly Forty Portraits, will be, to Subscribers, Prints, with the Dedication, 12*l.* 12*s.*; Proofs, with the Royal Arms and Title, 15*l.* 15*s.*

20, Threadneedle Street, London,
January 6, 1843.

London: James Holmes, 4, Took's Court, Chancery Lane. Published every Saturday, at the ATHENÆUM OFFICE, 14, Wellington-street North, Strand, by John Francis; and sold by all Booksellers and Newsvenders.—Agents: for Scotland, Messrs. Bell & Bradfute, Edinburgh:—for Ireland, J. Cumming, Dublin.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 794. LONDON, SATURDAY, JANUARY 14, 1843. PRICE FOURPENCE. (Stamped Edition, 5d.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28 fr. or 1l. 2s. the year. To other Countries, the postage in addition.

[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

DEPARTMENT of ENGINEERING, ARTS, MANUFACTURES, and ARCHITECTURE.—This Department, under the superintendence of Professors Hall, Moseley, Daniell, Wheatstone, Hosking, Dyce, and Ansted, and Mr. Bradley, Mr. Cowper, Mr. Tennant, Mr. A. Moseley, and Mr. Castle, will be RE-OPENED on TUESDAY, the 17th of January. Rooms are provided in the College for a limited number of students; and some of the Professors and Gentlemen connected with the College receive Students into their houses. Further information may be obtained at the Secretary's Office.
King's College, London, J. LONSDALE, Principal.
December, 1842.

UNIVERSITY COLLEGE, London.
JUNIOR SCHOOL.
Mr. W. HASELWOOD, Private Tutor and Assistant Master, receives a limited number of Pupils, from the School, at Forty-five Guineas per annum. The House adjoins the playground of the University, to which (with permission of the Council) a communication has been opened for the Pupils' recreation. Mr. Haselwood undertakes the tuition of the Pupils under his care in the subjects connected with their College reading, and in those branches of education that have an immediate reference to their future prospects in life. Each Pupil has a separate bed; and, the number being limited, a term's notice is required prior to removal. Further particulars may be obtained on application at Mr. Haselwood's residence, No. 20, Upper Gower-street.

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NOTICE is hereby given that the HALF YEARLY DIVIDENDS on the Capital Stock of this Company, due on the 25th of December last, will be payable here on and after the 25th instant, between the hours of 10 and 4, Mondays and Thursdays excepted. By order of the Board.

FREDERIC LAWRANCE,
Jan. 2, 1843. Resident Secretary.

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LONDON, SATURDAY, JANUARY 14, 1843.

REVIEWS

History of the Manners and Customs of Ancient Greece. By J. A. St. John. 3 vols. Bentley.
Attica and Athens. Translated from the German of Müller, and others, by J. I. Lockhart.

WHAT an inexhaustible theme is this! What a testimony to the transcendent fascinations of Grecian story is the daily accession to our libraries of essays and treatises, by the scholars of all nations, upon the manners, the politics, the arts, the wars, the institutions, the religion, the character of the small population of a mountain tract, in territorial extent little more than one-half of England; and how much is this testimony strengthened by the unflagging interest with which we accompany the steps of every traveller, antiquarian, or topographer, who undertakes to be our guide through that enchanted and enchanting land! Greece is the most extraordinary conundrum that Time has yet propounded to the world. A marble chip from a column of the Parthenon is worth more than the great pyramid of Egypt to him who brings to the study of antiquity but one spark of the imaginative fervor of the Hellenic temperament. Everything about old Greece is exciting, dazzling, kindling, and astonishing, unrivalled as she will probably never cease to be in every art that sheds softness or lustre over human life. The very name of Greek is a comprehensive synonyme for the spirit of eloquence and poetry, the power of music, and all that is beauteous or sublime in the works of the sculptor or the architect. How gladly we turn from the rugged chronicles of the bleak northern nations to revel amongst the glowing traditions and breathing monuments, (whether graven with the chisel or more durably recorded by the pen) of the sunny and classic South. The enthusiasm with which we ransack the remains of Greece is akin to patriotic pride. The scholar, of what Bacon calls "a delicious and airy spirit," feels as if Greece were the land of his nativity; as if he were, or as if he ought to be, the fellow-citizen of Pericles and the school-fellow of Anaxagoras.

The author of the elaborate work before us has felt the deep influence of his immortal subject; and to this more than to his erudition, he owes the success of his labours: for he has certainly produced a masterly picture of the Hellenic family, not in their political relations, but in the still more attractive aspect of their social history and domestic life. Justly does he observe—

"Indeed, the great sources of a nation's happiness and power must always lie about the domestic hearth. There or nowhere are sown, and for many years cherished by culture, all those virtues which bloom afterwards in public, and form the best ornaments of the commonwealth. Men are everywhere exactly what their mothers make them. If these are slaves, narrow-minded, ignorant, unhappy, those in their turn will be so also. The domestic example, small and obscure though it be, will impress its image on the state; since that which individually is base and little, can never by congregating with neighbouring littleness become great, or lead to those heroic efforts, those noble self-sacrifices, which elevate human nature to a sphere, in which it appears to touch upon and partake something of the divine. By minutely studying, as far as practicable, those small obscure sanctuaries of Greek civilization—the private dwellings of Attica—I hoped to discover the secret of that moral alchemy by which were formed

> Those dead but sceptered sovereigns who still rule
> Our spirits from their urns.

In these haunts, little familiar to our imagination, lay concealed the germs of law, good government, philosophy, the arts, and whatever else has tended to soften and render beautiful the human clay."

In the chapter on the Greek character, after enumerating the various circumstances, political and geographical, commonly supposed to explain its intellectual greatness, Mr. St. John lays the proper stress upon the physical organization of the people, and describes its most prominent features:—

"It were in fact as easy to tell why one star differs from another star in glory, as why one nation or one man rises in intellect above his fellows. But we are supplied with a link in the chain which connects the above effects with their cause, by the physical organisation of the Greeks, who possessed the most perfect forms in which humanity ever appeared. Their frame exhibiting all the beauty of which the human body is susceptible, uniting strength with lightness, dignity and elegance with activity, the utmost robustness of health with extreme delicacy of contour, the muscles developed by exercise, and developed over the whole structure alike, suggested the idea of power and indefatigable energy; the stature, generally above the middle size, the free and unembarrassed gait, the features full of beauty, the expression replete with intellect, and the eye flashing with a conciousness of independence:—all these united conferred upon the form of the Greek an elevation, a grandeur, a majesty which we still contemplate with admiration in their sculpture, and denominate the ideal. Above all things, the form of the Grecian head was most exquisite, with its smooth, expansive, almost perpendicular forehead and majestic outline, describing a perfect oval. Generally the complexion was of a clear olive, the hair and eyes black, the temperament inclined to melancholy, though numerous instances occurred of sanguine fair persons with light eyes and chesnut or auburn hair, which the youth wore, as now, in a profusion of ringlets falling to the shoulders."

Such an organization may well be called a "glorious" one; and no doubt was, in some degree, an effect of the air and soil—"the influence of the clime"—which still continues to "shed its Ionian elegance" over the inhabitants of the same magic region. On the atmosphere of Greece, it is remarked—

"Certain at any rate it is, that the atmosphere of Greece is clearer, purer, more buoyant and elastic, than that of any other country in our hemisphere. At night, particularly, there is a transparency in the air, which appears to impart additional lustre and magnitude to the stars and moon. Its mountain tops, the intervening space being, as it were, removed, seem to mingle with the constellations which cluster in brightness on the edge of the horizon."

One cause of this singular atmospheric purity and lustre is stated to be the prevalence of the north-wind; another, the geological character of the country:—

"Another cause, which greatly tends to promote the purity of the air, is the lightness, friability, and dryness of the soil, which, distributed for the most part in thin layers over ledges of rocks, permits no stagnation of moisture, but enables the rain that falls to trickle through, collect in rills and brooks, and find its way rapidly to the sea. The plains and irregular valleys, which form an exception to this rule, are not numerous enough, or of sufficient magnitude to effect the general proposition. There appear, moreover, to be many peculiar properties and virtues in the soil itself, causing all fruits transplanted thither to attain to speedy ripeness and superior flavour, while odoriferous plants and flowers, as the jasmine, the wild thyme, and the rose, exhale sweeter and more delicious fragrance. This is more particularly the case in Attica, which accordingly produced in antiquity, where due care was bestowed on gardening and agriculture, the finest fruits and sweetest honey in the world."

Mr. St. John's remarks upon points of this nature are entitled to particular attention, inasmuch as they are the results of the personal observation of the traveller, an invaluable assistant to the deductions of the student. He writes from his acquaintance with the Greece and the Greeks of the present day, as well as from the memorials of antiquity; and it is gratifying to receive the following favourable account of the modern people from so competent a witness:—

"I have seldom become acquainted with a Greek,—and I have known many,—who has not improved upon acquaintance, won my esteem, and in most cases, my affection, and impressed me with the firm belief that there is no nation in the varied population of Europe, which, if ruled with wisdom and justice, would exhibit loftier or more exalted qualities. In these views I am happy to be borne out by the testimony of Monsieur Frederic Thiersch, whose facilities for studying the modern Greek have been far more ample than mine, and whose opinions are marked by the cautious acuteness of the statesman, with the depth and originality of the philosopher."

No two works on the same subject can differ from each other more than Mr. St. John's from the treatise of Müller, which we have coupled with it, because, to a certain extent, the labours of the two writers are concurrent. Müller's is a close and learned antiquarian disquisition, founded upon the perambulations of Pausanias, and the accounts of various travellers, ancient and modern—not at all upon personal inspection. It is, however, a perfect model of this species of investigation; nor do we find any of its topographical conclusions are impugned by the ocular observer. The accurate scholar will not find the dissertation of the learned German dry, although other readers would probably pass that judgment upon it, and turn with pleasure to the florid, copious, and often discursive pages of Mr. St. John. The enthusiasm of Müller shows itself, not in fervent periods and bursts of sentiment, but in the prodigious toil of his researches. He states, in the simplest language, the facts which he demonstrates, and avoids expatiation with almost geometrical severity.

We confess a preference for the warmer style. It is not easy to excite the imagination by the mere statement of topographical facts, although he that broods upon the descriptions of Pausanias or Müller, and collects into one field of view the multitude of magnificent objects catalogued by such writers, will no doubt arrive at a gorgeous conception of the miracles of ancient architectural scenery. The writer, however, who frames an ideal panorama out of the remains and records of Grecian splendour, anticipates the reader's fancy and aids his power of combination. Take the following passage as an instance. Mr. St. John imagines a superb view in Athens, formed by the grouping of authentic details, and presents them directly to our gaze.

"On entering through the gates of the Propylæa a scene of unparalleled grandeur and beauty burst upon the eye. No trace of human dwellings anywhere appeared, but on all sides temples of more or less elevation, of Pentelic marble, beautiful in design and exquisitely delicate in execution, sparkled like piles of alabaster in the sun. On the left stood the Erectheion or fane of Athena Polias; to the right that matchless edifice known as the Hecatompedon of old, but to later ages as the Parthenon. Other buildings, all holy to the eye of an Athenian, lay grouped around these master structures, and in the open spaces between, in whatever direction the spectators might look, appeared statues, some remarkable for their dimensions, others for their beauty, and all for the legendary sanctity which surrounded them. No city of the ancient or modern world ever rivalled Athens in the riches of art. Our best filled museums, though teeming with her spoils, are poor collections of fragments compared with that assemblage of gods and heroes which peopled the Acropolis, the genuine Olympos of the arts, where all the divinities of the pagan heaven appeared grouped in immortal youth and beauty round the Thunderer and his virgin daughter."

But it will be more useful, and not less entertaining, to select our extracts from the chapters relating to educational and moral subjects. There is a curious chapter on the Greek nursery, from which we take a short passage.

"All the world over the singing of the nurse has been proverbial. Music breathes its sweetest notes around our cradles. The voice of woman soothes our

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infancy and our age, and in Greece, where every class of the community had its song, the nurse naturally vindicated one to herself. This sweetest of all melodies—

Redolent of joy and youth

was technically denominated Katabaukalesis, of which scraps and fragments only, like those of the village song which lingered in the memory of Rousseau, have come down to us. The first verse of a Roman nursery air, which still, Pignorius tells us, was sung in his time by the mothers of Italy, ran thus:—

Lalla, Lalla; dorme aut lacte.
(Lalla, Lalla; sleep or suck.)

The Sicilian poet whose pictures of the ancient world are still so fresh and fragrant, has bequeathed to us a Katabaukalesis of extreme beauty and brevity which I have here paraphrastically translated:—

Sleep ye, that in my breast have lain,
The slumber sweet and light,
And wake, my glorious twins, again
To glad your mother's sight.
O happy, happy be your dreams,
And blest your waking be,
When morning's gold and ruddy beams
Restore your smiles to me.

The philosopher Chrysippos considered it of importance to regulate the songs of nurses, and Quintilian, with a quaint but pardonable enthusiasm, would have the boy who is designed to be an orator placed under the care of a nurse of polished language and superior mind. He observes, too, that children suckled and brought up by dumb nurses, will remain themselves dumb, which would necessarily happen had they no other person with whom to converse. When the infant was extremely wakeful, the soothing influence of the song was heightened by the aid of little timbrels and rattles hung with bells."

Mr. St. John notices several curious remains of antiquity in our modern nurseries. The word "baby" is Syriac. "Tatta," "pappa," "mamma," were the first lispings of the Hellenic infant—the first sounds uttered by Pericles and Demosthenes.

How characteristic of a delicious sunny climate is the following usage:—

"It was the practice among the children of Greece, when the sun happened to be obscured by a cloud to exclaim, Ἔξελθ' ὦ φιλ' ἥλιε!—'Come forth, beloved sun!' Strattis makes allusion to this custom in a fragment of his Phœnissæ:—

Then the god listened to the shouting boys,
When they exclaimed, 'Come forth, beloved sun!

It is fortunate that our English boys have no such passion for sunshine; otherwise, as Phœbos Apollo hides his face for months together in this blessed climate, we should be in a worse plight than Dionysos among the frogs of Acheron, when his passion for Euripides led him to pay a visit to Persephone. In some parts of the country, however, the children have a rude distich which they frequently bawl in chorus, when in summer-time their sports are interrupted by a long-continued shower:—

Rain, rain, go to Spain;
Fair weather, come again."

The chapter on toys and pastimes, recals the learned infancy of young Scribblerus. The following account of the schools for the poorer classes, reminds us of those ancient Irish seminaries described by Campion, the traces of which still linger under the hedges and in the mud-built sheds of that island; how different from the porticos of the Attic temples!

"It has sometimes been imagined that in Greece separate edifices were not erected as with us expressly for school-houses, but that both the didaskalos and the philosopher taught their pupils in fields, gardens, or shady groves. But this was not the common practice, though many schoolmasters appear to have had no other place wherein to assemble their pupils than the portico of a temple, or some sheltered corner in the street, where in spite of the din of business and the throng of passengers the worship of learning was publicly performed. Here, too, the music-masters frequently gave their lessons, whether in singing or on the lyre, which practice explains the anecdote of the musician, who, hearing the crowd applaud one of his scholars, gave him a box on the ear, observing, "Had you played well these blockheads would not have praised you." A custom very similar prevails in the East, where, in recesses open to the street, we often see the turbaned schoolmaster with a crowd of little Moslems about him, tracing letters on their large wooden tablets or engaged in recitations of the Koran."

All Greek children were not geniuses born. Here is a curious case of puerile dulness and the mode of correcting it.

"The earliest task to be performed at school was to gain a knowledge of the Greek characters, large and small, to spell next, next to read. Herodes the Sophist experienced much vexation from the stupidity exhibited in achieving this enterprise by his son Atticus, whose memory was so sluggish that he could not even recollect the Christ-cross-row. To overcome this extraordinary dulness, he educated along with him twenty-four little slaves of his own age, upon whom he bestowed the names of the letters, so that young Atticus might be compelled to learn his alphabet as he played with his companions, now calling out for Omicron now for Psi."

Music may be said to have been the basis of Greek education. The term Μουσίκη occasionally comprehended everything connected with the expansion of the mind; but music, including poetry, held the chief place in the system of juvenile instruction. It would appear that rhyme was not resorted to in Greece merely as a help to the memory of childhood, as it is employed by us moderns to teach the days of the month and the elements of arithmetic. The Greek boy was early introduced to the poets of his country, and first of all to the authors of lyrical and dithyrambic pieces, the most poetical of all. Arithmetic held the next place to music—a strange combination of the coldest and driest with the most passionate and imaginative of human studies; but essential to a correct understanding of the poetical utilitarianism of the Hellenic character. The Athenians, in particular, united the habits of men of business with the faculties and tastes for the apprehension and enjoyment of "the ideal." Alcibiades was a brilliant example of this paradoxical combination.

But the consequence beginning to be attached to music in modern elementary instruction, directs our attention particularly to the passages that illustrate its importance amongst the ancient Greeks. The advocates of "music for the million" will read with peculiar interest the following account of the objects with which the Greeks exalted music above the rank of a mere pleasurable pursuit or elegant accomplishment.

"The importance of music, in the education of the Greeks, is generally understood. It was employed to effect several purposes. First, to soothe and mollify the fierceness of the national character, and prepare the way for the lessons of the poets, which, delivered amid the sounding of melodious strings, when the soul was rapt and elevated by harmony, by the excitement of numbers, by the magic of the sweetest associations, took a firm hold upon the mind, and generally retained it during life. Secondly, it enabled the citizens gracefully to perform their part in the amusements of social life, every person being in his turn called upon at entertainments to sing or play upon the lyre. Thirdly, it was necessary to enable them to join in the sacred choruses, rendered frequent by the piety of the state, and for the due performance in old age of many offices of religion, the sacerdotal character belonging more or less to all the citizens of Athens. Fourthly, as much of the learning of a Greek was martial and designed to fit him for defending his country, he required some knowledge of music, that on the field of battle his voice might harmoniously mingle with those of his countrymen, in chaunting those stirring, impetuous, and terrible melodies, called pæans, which preceded the first shock of fight."

Thus music formed the Grecian character, whether we consider the literature, the refinement, the hilarity, the religious enthusiasm, or the martial energy, that were its chief component elements. We have here the explanation of the beautiful fables of Orpheus and Amphion. Amphion, no doubt, warbled his ballads to the ears of the masons who built the Theban walls; and probably the wild beasts that flocked round the tuneful husband of Eurydice, were the rude aborigines of the land, reduced by music to civilization and concord.

The Passions oft, to hear her shell,
Thronged around her magic cell.

Several interesting anecdotes are related in connexion with the subject of music. The reproof of a great flute-player on observing one of his pupils trying to produce loud sounds, contains a wisdom capable of other and more important applications: "Boy, that is not always good which is great; but that is great which is good." The anecdote is related by Athenæus.

If Greece has beyond any other country of antiquity commanded the admiration of the world, Athens has engrossed the lion's share of the tribute. The "eye of Greece," she is styled by Milton; by others, the "Greece of Greece." Sparta, amongst other states, is almost lost in the blaze of her more intellectual and polished rival. Yet Sparta is an interesting study; the Spartans set their laws to music, and sacrificed to "the Nine" before they went to battle! The accounts of ancient writers vary considerably as to their intellectual capacities and acquirements. It is certain that they produced no great poets, yet they had their native bards, who composed their war-songs; and theirs was—

The Dorian mood
Of flutes and soft recorders, such as raised
To height of noblest temper heroes old,
Arming to battle, and instead of rage,
Deliberate valour breathed.

Sparta "opened an asylum for those antique teachers of mankind, the poets, proscribed by Plato (an Athenian), and were in this respect so superior in taste to that philosopher, that they instituted public recitations of Homer." Mr. St. John remarks the susceptibility of impressions by music as amongst the common attributes of both the Doric and Ionic race.

"Into the character of the Greeks, generally, there entered an element but faintly discernible in the moral composition of modern nations; I mean a most exquisite and exalted sensibility, which rendered them to the last degree susceptible, and liable to be swayed irresistibly for good or for evil by poetry and music. And this characteristic distinguished in some degree the Doric as well as the Ionic race. They could be excited, past belief, by the agency of sound. Music, therefore, with us at least a mere source of enjoyment, among them was invested with a moral character, and employed in education as a powerful means of harmonising, purifying, ennobling the principles and the affections of the heart. For this reason the government, which in Greece was in reality a Committee of Public Safety, watched over the music no less sedulously than over the morals of the people, which it powerfully influenced."

Mr. St. John's work contains interesting materials for a second notice, should we have leisure to return to the subject. For the present, we have confined ourselves to the first volume.

The Life of Sir A. Cooper, Bart. By Bransby Blake Cooper, Esq. 2 vols.

[Concluding Notice.]

The life of Sir A. Cooper, interesting as it might have been to his professional contemporaries, and in every point of view instructive to the rising generation of medical students, could not, as we have said, offer much attraction to the general reader. Like all persons who dedicate their lives to a profession, Sir Astley was thereby closely circumscribed within a sphere which can only touch society in one or two points. "'Twere little boot" to inform our readers that the subject of this memoir came of a respectable Norfolk family; that he possessed the ordinary schoolboy opportunities for a learned education, which temperament and disposition alike prevented him from making the most of; or that family

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connexion turned his attention to surgery, and that in the anatomy school be found an exercise so exactly suited to his taste and curiosity, as to awaken the dormant activity of his mind, and rouse an ambition which could not content itself with a second place. That he succeeded in realizing, to the utmost, this dream of his ambition, and that, both as a teacher and a practitioner, he attained to a fame that was European, the public already know. All this has been told, and extended, by collateral anecdote, over two volumes, without affording more than an occasional glimpse at the true sources of such eminence of the intellectual qualities necessary to make a great physiologist and surgeon, or of the steps by which the inquirer was led forward, in the pursuit of science, to truths of so sweeping and influential an import, as to place their possessor above the heads of ordinary competitors.

To penetrate to the core of such information, it would be necessary to follow the subject, step by step, through the whole course of his art, and to study him in his daily labours in the dissecting-room, the theatre, and the hospital. But such a course would be as unintelligible as it would be distasteful to the non-professional reader. Yet, after all, the general public is not wholly untouched by the result of such an investigation. At the present moment, more especially, when the subject of medical education engages public attention, there might have been much useful information derived from a philosophic analysis of Astley Cooper's character and professional career.

The great question now at issue before the tribunal of public opinion, turns on the respective merits of a union or a separation of the several branches of the healing art in the business of education. That medicine and surgery form together one unbroken whole; that both rest upon common principles; that the surgeon, to fulfil adequately his functions, must have a large acquaintance with medical science; and that the physician will be much assisted in his practice by knowledge derived from the experience of the surgeon, are self-evident truths. There can, therefore, be little room for a doubt as to the expediency of laying a common foundation, at least, for the education of both branches.

On the other hand, there is something in the nature of the investigations—in the objects to be considered, and in the intellectual attributes called into activity—in the practice of surgery, so different from those demanded by the practice of physic, that if it does not find the respective professors different men, it will rarely fail, in the end, to leave them so. This also must have its weight in legislating for institutions. In as far as the two branches are not the same, surgery is a continued appeal to the senses. The objects to be examined are under the eye, the phenomena are laid open to direct observation as they arise; and (independently of a decided turn which is given to the whole faculties, towards the acquirement of great manual dexterity,) there is in surgical pursuits an obvious tendency to the cultivation of the sensitive, at the expense of the cognitive powers. Medicine, on the contrary, is less occupied with facts than with inferences. It has been called a conjectural art; and, without converting the phrase into an epigram, we must admit that it implies a constant exercise of the subtler reasoning powers, and a different mode of considering appearances, than that usually adopted in surgery.

If we are not much mistaken, this influence might have been traced in the case of Sir Astley Cooper. He seems to have possessed, in a high degree, those mental qualities which lead to surgical eminence; and the possession of these may have kept in abeyance the higher powers of abstract speculation, or large intuitive views of the moral world,—of government, philosophy, or, in one word, of the science of society.

Compared with the man who is versant in such generalities, the great surgeon, then, may appear intellectually inferior, or may be rendered so, by the opposite course of his pursuits. How far such may have actually been Sir Astley's case, and how far, being so, it depended on original mind, or acquired habit, would be an inquiry that, for general purposes, would well have repaid the perusal of a larger work than that now under examination.

In as far, however, as the critic is concerned, it is, at present, difficult to determine in what degree the professional eminence of Sir Astley was really purchased by circumscription as to other matters; or whether the apparent deficiency conveyed in the volumes before us should be mainly attributed to the author's want of power to display his subject. The fact, however, is certain, that there are very few traces to be found in Mr. B. Cooper's pages of what is usually called a master-mind.

One criterion indeed is offered, in abstracts taken from the note-books of Sir Astley, in which, besides the professional facts recorded, he seems to have habitually set down his remarks on the characters of his more celebrated patients: these, however, are of less value than might have been expected. Certes, the opportunities afforded by extensive practice for coming at the secrets of humanity are great; but exclusively of the high obligation of respecting secresy as to certain facts obtained through such a channel, Sir Astley seems to have been prevented by want of time from "improving" such occasions, so as to render them available to those who come after him. His notes, indeed, seem to have been intended most frequently rather for pegs for hanging up the facts and inferences in his own mind, to be filled up at some future time that never came, or simply to preserve them alive for his own satisfaction. But whatever be the cause, the effect defective is, that the anecdotes thus preserved have less interest, either as curious records, or as proofs of extensive powers of observation and reflection (on non-professional matters) than could have been expected. Such, however, as they are, we are desirous of affording some specimens of them, as a medium for bringing our readers to a closer acquaintance with the man. Our first extract concerns Lord Liverpool:

"Lord Liverpool was an excellent domestic character,—a fond husband, a good master, and an excellent moral character. George the Fourth did not like him as a man, because he felt a fear of him, from his firmness, for he would never yield any important point to the King, nor suffer him to interfere in his particular province. The King used to say, as soon as he went out of the room, 'What an awkward creature that is!' and then he mimicked all his peculiarities, so as to produce a laugh against Lord Liverpool."

This little trait of George the Fourth was not confined to his treatment of Lord L.; he was acutely susceptible of ridicule, especially as concerns conventional matters; and he was not without malice in making others participate in his own feelings, even where propriety would have suggested an opposite course. But to continue:—

"My next attendance upon Lord Liverpool was on the following account. He sent for me in the morning about two years before his death, and said; 'I have a curious loss of vision. When I am reading, I lose a word,—then see one,—then again lose one, so that in a line, I do not see more than half of it.' I said, 'Sir, what are you going to do to-day?' and he replied, 'I am going to have a council.' 'You must not go to it,' I said. 'I know Lord Bathurst and the Duke of Wellington, and I will tell them your exact state.' I went to the council at once, and spoke to both those gentlemen, and they said, 'He must not come here for the world. We have observed that he has become extremely irritable of late,—we will do without him.' * * By medicine, great care, and by absence from business he got better, and we recommended him to go to Bath. He derived great benefit from the visit, but Lord Liverpool told me Canning plagued him very much with his interference, for he wished to get all the influence in the council, and to govern Lord Liverpool. * * A short time after his return to London, while at breakfast, he received a letter from Canning, and was soon afterwards found upon the floor of his chamber,—apoplectic."

How far Sir Astley's opinions of Lord Liverpool were governed by the relationship of patient and attendant, our readers must judge for themselves. But thus it is that he again speaks of him:—

"Lord Liverpool was an amiable, and truly honest man; a man of business, but not a man of the world. He would not flatter or cringe, even to his Monarch, but confident in honest designs, and anxious for the welfare of his country, he always carried his point. He was a high Tory,—he feared God,—he honoured his king,—and he upheld the laws of his country fearlessly and firmly. He had no sinister designs; he understood the business of Government, from having served an apprenticeship to it; and not being an intriguer himself, he did not suspect it in others. * * Lord Liverpool was taciturn, and little conversation passed between us; but one morning he said to me, 'Pegge, the Professor of Anatomy, is dead, and I have many applications—who ought to succeed him?' and I said, 'Kidd, my Lord.' On that very evening Kidd was appointed at Oxford. Upon my professional visits, when my name was announced, before I could well enter the room, he had bared his leg to show me its inflamed veins: I then looked at them, prescribed, and said, 'Good morning, my Lord,' and left the room. Such meetings happened very often, for I did not attempt to gossip with a man who, like Atlas, had the world upon his shoulders. One morning he said, 'I am going to bring in a bill upon the regulation of prisons,—have you anything to suggest professionally?' 'Why, my Lord, I have received a letter, which you shall read.' It was a letter from a surgeon, who had seen a broken fore-arm badly treated at a government prison; and he said to the *doctor* of the establishment, 'Both bones are distorted.' The reply was, 'Both bones? why there is only one bone in that part of the arm.' Indignant at this ignorance, he wrote to me, and I requested his Lordship to have a clause introduced into the bill, that no one should be allowed to act as a surgeon to a prison, who was not a member of the Royal College of Surgeons. To this he consented, and it was done, and, I believe, has ever since been adhered to."

Concerning Sir Astley's attendance on the King, we have the following record:—

"The King sent to Sir Everard Home, myself, and Brodie, to go to Windsor to see a tumour on the summit of his head, which annoyed him from its appearance, and was growing larger. When we saw it, it was tender, painful, and somewhat inflamed; and we thought it best to delay the operation. The King was much disappointed, but yielded to our advice. In the spring of the succeeding year, 1821, Sir Benjamin Bloomfield came for me to go to Brighton to see the King, and I went down with Bloomfield. The King came into my room at one o'clock in the morning, and said, 'I am now ready to have it done. I wish you now to remove this thing from my head.' I said, 'Sire—not for the world now—your life is too important to have so serious a thing done in a corner. Lady C—— S—— died of erysipelas after such an operation, and what would the world say if this were to be fatal? * * He hastily said, 'This is the second time I have been disappointed.' 'Yes, Sire, I am sorry for it, but I should not choose to do it, unless Sir E. Home, Mr. Cline, and Mr. Brodie, were present. * * He said, 'Well, I respect Cline, and I dare say he respects me, *although we do not set our horses together in politics.*' I replied, 'Perhaps not, your Majesty, but the best policy, I think, will be to have him.' The King came to town soon afterwards, and I went to the levée, and he said, 'How do you do, Cooper?—well, next Tuesday.'"

Then we have an instance of that absurd at-

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tention to supposed etiquettes, which sometimes does very little honour to the profession, and of the King's proper mode of dealing with it, which it were well universally to imitate:—

"I called upon Lord Liverpool, and requested him to persuade the King to let HOME do the operation, as that was the usual etiquette, he being Sergeant Surgeon. Lord Liverpool said that it was very difficult to interfere respecting the choice of a medical man. I was very averse from doing it; I had always been successful, and I saw that the operation, if it were followed by erysipelas, would destroy all my happiness, and blast my reputation. On the next day Home wrote to me that he should do the operation on Wednesday, and I requested that Cline might be present, to which Home consented. On the Wednesday we all met, Halford, Tierney, Home, Cline, Brodie, and myself. Mr. Cline said, 'Who is to do the operation?' I said, 'Sir Everard.' Soon afterwards, Sir Henry Halford was called out of the room, and almost immediately returning, said to me, —'You are to do the operation!'"

A few pages back we are told of a court physician resenting a breach of etiquette in the surgeon, who bled an apoplectic patient before his arrival, though, by so doing, he probably saved the patient's life. Certain usages, it must be admitted, may be necessary to maintain a good understanding among practitioners; but it would be well to remember that the patient's safety should ever be the principal consideration.

"The King bore the operation well, requested that there might be no hurry, and when it was finished, said, 'What do you call the tumour?' I said, 'A *steatome*, Sire.' 'Then,' said he, 'I hope it will *stay at home*, and not annoy me any more.' The King went on well until Saturday: when he came into us, he said, 'I have not slept all night, and I am d—d bad this morning; my head is sore all over.' I immediately thought erysipelas was coming on, and that we should lose him. I called in the middle of the day at Carlton Palace, and again in the evening, and he was much the same. The next morning when I went, the King was on the sofa,—his great toe was red with gout,—and his head had lost its soreness, and all its unpleasant feelings. From this time the wound healed in the most favourable manner. In a fortnight afterwards he said, 'Lord Liverpool has promised to make you a Baronet, but I will not suffer it, I shall do it myself.' I thanked him and said, 'Since your Majesty is so kind, let me say, if it be not entailed upon my nephew Astley, whom I have adopted and educated, it will lose much of its value.' He immediately said, 'It shall be made out as you wish.' He afterwards, in six months, sent me a beautiful epergne, for which he gave the plan himself, and which cost him five hundred guineas, and we continued the best friends."

Among Sir A. C.'s amusements was farming, which, like other gentlemen farmers, he carried on not much to his profit. One attempt, however, was more felicitous,—it relates to a mode of feeding off his herbage when lean stock was too dear to be profitable:—

"When he next went to Gadesbridge, after resolving on his method of proceeding, he desired Michel his old coachman, to drive him down in the curricle, a task which he had latterly permitted an under servant to perform. Sir Astley's object in this arrangement was to acquaint Michel with his new plan, and to consult with him upon the best means of putting it into execution. During the journey, he asked him if there were not many horses sold at Smithfield, and upon being answered in the affirmative, he inquired of him what kind of horses they were. Michel informed him, that they were almost all cripples, some fit for little else than for the knacker, others bought for the chance of their becoming sound, a third class purchased by such people as did not care for permanent lameness if they would but draw. My uncle then let Michel into his scheme, and desired him from that time, until further orders, to go every market morning into Smithfield, and purchase all the young horses exposed for sale which he thought might possibly be convertible into carriage or saddle-horses, should they recover from their defects. He was never to give more than seven pounds for each, but five pounds was to be the average price. Michel did as he was desired, and the horses purchased were taken down in a string of three or four at a time. In this manner, I have known thirty or forty horses collected at Gadesbridge, and thus Sir Astley procured stock to eat off his superfluous herbage. In the winter these horses were put into the straw-yard, and his waste straw thus converted into manure, thereby saving many hundred pounds in the purchase of this necessary commodity for farming. I believe, however, the greatest source of pleasure derived by my uncle from this new plan, was the occupation it afforded him, by treating these horses as patients, and curing them of their various complaints. On a stated morning every week, the blacksmith came up from the village, and the horses were in successive order caught, haltered, and brought to my uncle for inspection. He then examined into the causes of the particular defect of each animal, and generally ascertained that there was disease of the foot. The blacksmith took off the shoe, pared out the hoof, and then Sir Astley made a careful examination of the part. Having discovered the cause of the lameness, he proceeded to perform whatever seemed to him necessary for the cure. I used sometimes to dispute with him in which leg a horse was lame, but I believe we were often both right; for there were few of his horses when they came to him which had not their fore legs equally faulty. Some of them which were past cure, he would submit to experiments connected with the professional investigations which might at the time be occupying his attention, and transfusion, tying arteries, experiments on the nerves, were not uncommon sequels to these morning exploits. Such was not the fate of a very large proportion of these animals; for as they were all young, many being only three, and none more than five years old, the improvement produced in a short time by good feeding, rest, and medical attendance, such as few horses before or since have enjoyed, appeared truly wonderful. Horses which were at first with difficulty driven to pasture because of their halt, were now with as much difficulty restrained from running away. Even one fortnight at Gadesbridge would frequently produce such an alteration in some of them, that it required no unskilful eye in the former owner himself to recognise the animal which he had sold but a few weeks before. I have myself paid fifty guineas for one of these animals, and made a good bargain, too; and I have known my uncle's carriage for years drawn by a pair of horses which together only cost him twelve pounds ten shillings."

Once more to return to Sir A. Cooper's own notes. He thus records the sum of his impressions concerning George the Fourth:—

"The abilities of George the Fourth were of the first order. He would have made the first physician or surgeon of his time, the first lawyer, the first speaker in the House of Commons or Lords, though perhaps not the best divine. As a king he was prosperous, for he had the good sense to be led by good ministers, although, however, he did not like them all.—The King was indolent, and therefore disposed to yield, to avoid trouble; nervous, and therefore anxious to throw every onus from his own shoulders. He was the most perfect gentleman in his manners and address—possessing the finest person, with the most dignified and gracious condescension, yet excessively proud; familiar himself, but shocked at it in others; violent in his temper, yet naturally kind in his disposition. I have seen him spurn —— from him, yet, in ten minutes, say that he liked nobody so much about him, and that no one but he should do anything for him.—George the Fourth had an extraordinary memory,—he recollected all that he had read or seen,—and had the faculty of quickly comprehending everything. If he saw a steam-engine, he would describe not only its principles of action, but enter minutely into its construction.—He could recount anecdotes of everybody, and could quote the beauties of almost all the works, in prose or verse, in English literature. He also prided himself on his knowledge of Latin, being, in fact, an excellent classic, and frequently quoted Horace. He was a good historian, being fully conversant with the history, not only of his own country, but of all Europe. I once said, 'Sire, are you familiar with the fate of Henrietta Maria, after the death of Charles the First? It is to be found, I believe, in Pennant.' 'Oh,' he said, 'read De Grammont; there you will find all about her, together with the history of those times, well described and minutely given.'—Dates, also, in history, he could well recollect, and it was dangerous to differ with him concerning them, as he was sure to be right.—The connexions and families of the nobility he was quite familiar with.—He spoke German and French as well as his own language, and knew a little of others. With respect to Greek, his father, he said, would not let him go on with it, and so accounted for his deficiency in that language.—He spoke remarkably well, but did not write so well, because he would not give himself the trouble, and therefore always sought assistance from others. His life had been, since the age of sixteen, conversational, from which time he had given very little attention to writing or composition.—He told me, that from the time he was sixteen, he knew everything, bad and good, and that he had entered into every amusement that a gentleman could engage in.—George the Fourth thought Lady Melbourne the most delightful person he had ever known, and used to describe her person, her appearance, her manners, her temper, her gracefulness, as divine.—He said his sister Mary was, however, the most of an angel he ever knew, and asked me if I had ever seen her. I said that I had had the honour of attending her, and had seen her at Lord Verulam's. 'Well,' said he, 'is she not delightful?' &c.—George the Fourth's judgment was good as regarded others, and as respected his country. If I had wanted to decide upon what I ought to do, nobody would have given me better advice; but he very likely would have practised just the contrary himself, for with respect to himself he was too often guided by prejudice. * * His hatred of being observed made him dislike to show himself, and instead of regarding the hissing of a mob as the hissing of geese, he always feared it. * * The King would sometimes be coarse in his conversation and anecdotes, but again nobody could be more refined and polished when he chose.—Every story of a character about town, every humorous anecdote he was perfectly acquainted with, and was constantly seeking means of adding to his stock, and then took the greatest pleasure in relating them to others. He was himself witty, but the points of his conversation consisted principally in anecdote, and the relation of jokes.—He often awoke early, and read from five or six o'clock in the morning, until nine or ten, and thus he became acquainted with all the new books, which he read, of every description—novels, pamphlets, voyages, travels, plays—and he liked to talk of them.'"

We shall not pause to examine how far these judgments are tinged by courtiership, or to note the *quantum mutatus* of the writer from the political pupil of Cline; but we cannot but remark on the little coherence between these large statements of acquirements attributed to the King, with the illustrative proofs, and with the anecdotes of his habits. That George the Fourth sometimes indulged in light reading, is, we believe, true; but both he and his brothers were never remarkable for addiction to reading. The King was an endless gossip, and, with a retentive memory, picked up odds and ends of all sorts of knowledge; but that it was either extensive, coherent, or of an obviously useful character, may be more than doubted. What follows is not so complimentary:—

"He usually received me at from ten to eleven o'clock, in his bed.—He chatted with me for half an hour or an hour, and was generally very agreeable, although now and then irritable. He was not strictly attentive to facts, but embellished all his stories, to render them more amusing, so that it would not answer always to repeat his sayings of others.—When ill, the King would never allow that it was caused by his own imprudence. One morning his tongue was white, and he was much heated. 'By G—,' said he 'it is very extraordinary that I should be thus heated, for I lived very abstemiously, and went to bed in good time. I must have some *beaume de vie*, sir.' Then we went out of the room, W—— said, 'You must not professionally act upon what his Majesty said; he was drinking Maraschino at two o'clock this morning.'—He was a *good* judge of the medicine which would best suit him.—[This is a

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strong admission for a medical authority.]—He bore enormous doses of opiates—one hundred drops of laudanuam, for instance. In bleeding, also, I have known from twenty to twenty-five ounces taken from him several times.—[Probably on that very account.]—The king was irregular in his times for eating and drinking. 'Bring me cold chicken,' he would say at eleven, before he rose. 'Yes, Sire.' 'Bring it, and give me a goblet of soda-water.' Soon after, he ate again, and at dinner largely; but he did not, in general, drink much at dinner, unless tempted by the society of men he liked.—He suffered much from rheumatism and gout, but the colchicum relieved him.—One morning, when he had rheumatism in his hip, and there was a doubt about the propriety of giving colchicum, he said, 'Gentlemen, I have borne your half measures long enough to please you—now I will please myself, and take colchicum,' which he did, and was soon relieved," &c.

A few supplementary anecdotes are given on the authority of some noblemen: we will quote one or two to close the picture:—

"I then talked with Lord —— of George the Fourth: he agreed he was a clever creature. I told him that when the Duke of Wellington was ill, George the Fourth shed tears, and said, 'If I were to lose him, I should lose the honestest man I have about me.' I related that the King asked if the Duke could go out that day, and that Knighton said, 'I ordered him not.' The King said, smiling, 'You *ordered* him not! Could not you have thought of a better word?' 'No, Sire,' said Knighton; 'I ordered him not. If a man does not attend to his friend and physician, he had better have neither.' As we went out of the room, I said, 'You are a pretty fellow!' and he said, 'Oh! that was intended for him.'—'Yes,' said Lord ——, 'he was a great friend to George the Fourth, for he brought his pecuniary affairs into an excellent state; the King had ten thousand pounds about him when he died, although he had been in debt.'—'The King was a very clever man,' said Lord ——, 'he saw everything at an instant: and what an excellent mimic he was.'—'True,' I replied.—'Lord —— said that George the Fourth and the Duke of York, although generally lavish, were fond of having money in their bureau, which they did not like to expend, and related the following anecdote in illustration. Mrs. Fitzherbert told the King, that one of his horses was likely to win at Newmarket, but the stakes were not paid. George Lee came and told him the same thing. 'Yes,' said the King, 'I told Lake to pay them.' 'But,' replied Lee, 'he has no money.' 'Do you pay them, then, my dear fellow. Oh! yes, you pay them.' He could not pay them either, and half an hour only remained; when he was told that his horse could not run, as the stakes were not paid. 'Yes; but I have told Lake to pay them, and I told Lee to pay them.' 'But they have no money, your Majesty.' And then very unwillingly he went to his drawer to take out the sum. The Duke of York was just the same: they would, either of them, draw a cheque upon their bankers, but would not part with their money."

What follows the above extract, respecting the King's knowledge of anatomy, must be taken with a pound, at least, of salt. It is mere twaddle. We must take leave of these volumes as we began, by expressing a doubt whether they do justice to their theme; or rather, whether they will not leave an impression of Sir Astley Cooper less favourable than that which previously had prevailed.

Timon; a Play. Now first printed for the Shakesperian Society.

Shakespeare. Edited by J. P. Collier. Vols. IV., V., VI.

Knight's Shakspere. Vols. IV., V., VI.

THE play of 'Timon,' now edited by the Rev. A. Dyce, has long been known to exist. It was noticed by Steevens as a MS. play in the possession of Mr. Strutt, the engraver, and Malone had either seen it or been informed of its contents. We agree with Steevens, that "the piece is a wretched one;" but when he adds, "although it appears to be the work of an academick," we are disposed to consider this circumstance as a mode of accounting for its wretchedness. Mr. Dyce "entertains considerable doubts of Shakspeare's having been acquainted with this drama;" at any rate, it is certain, that he was under no poetical obligations to it, for a more despicable production we have not seen. The only question is, whether it was from this source he took the idea of the banquet-scene, the character of the faithful steward, and the circumstance of Timon's being possessed of large sums of gold which he had dug up in the forest to which he retired. Malone affirms, that he could not have had the last particular from Lucian, because, in Shakspeare's time, there was no translation of that dialogue of the Greek satirist which relates to the subject. This is a mode of reasoning commonly used by the editors of Shakspeare, but in the force of which we cannot agree. Is it *certain* that there was no English version of Lucian at the period? And supposing that such was the fact, had Shakspeare no other means of being acquainted with Lucian's misanthrope? Are we to presume that he was not so much as acquainted with a Greek scholar, and had never been present where the works of Lucian were the subject of conversation? Mr. Collier thinks it not unlikely, that there was some version of Lucian then current, with which we are now unacquainted.

We shall give Mr. Collier's observations upon the connexion between Shakspeare's 'Timon,' and that now first printed from the MS. in Mr. Dyce's possession:—

"Although it will not bear a moment's comparison with Shakespeare's 'Timon of Athens,' similar incidents and persons are contained in both. Thus, Timon is, in the commencement, rich, bountiful, and devoured by flatterers; he becomes poor, and is at once deserted by all but his faithful steward; but before he abandons Athens in disgust, he invites his parasites to a last banquet, where he gives them stones painted to resemble artichokes, which he flings at them as he drives them out of his hall. Shakespeare represents Timon as regaling his guests with warm water; but it is very remarkable, that at the end of his mock banquet scene, after the hero has quitted the stage, leaving certain lords behind him, upon whom he had thrown the warm water, the following dialogue occurs:—

First Lord. Let's make no stay.
Second Lord. Lord Timon's mad.
Third Lord. I feel't upon my bones.
Fourth Lord. One day he gives us diamonds, next day *stones.*

Shakspeare's Timon had cast no "stones" at his guests, and the above extract reads exactly as if it had formed part of some play in which stones (as in the 'Timon' edited by the Rev. A. Dyce) had been employed instead of warm water. Unless stones had been thrown, there could, as Steevens observes, be no propriety in the mention of them by the fourth lord; and although Shakespeare may not have seen the academic play to which we have alluded, a fragment may, by accident, have found its way into his 'Timon of Athens,' which belonged to some other drama, where the banquet scene was differently conducted. It is just possible that our great dramatist, at some subsequent date, altered his original draught, and by oversight left in the rhyming couplet with which the third act concludes."

We would not build much upon the "stones" mentioned by the fourth lord, because the "giving of stones" is a proverbial form of expression for unkind treatment. As the Timon of Lucian, however, pelts his ungrateful followers with the same missiles, the allusion to "stones" may tend to confirm the opinion, that Shakspeare was more indebted to the Greek source than to any other, an opinion held by Mr. Skottowe, and strongly reinforced by Mr. Knight, although the latter does not think that our dramatist went direct to Lucian, but worked upon the basis of some former play on this subject.

Mr. Knight had not seen the old play now first printed; and it certainly does not confirm his theory. But there may easily have been more dramatic 'Timons' than one, in that age so fertile in stage-writers.

One thing, however, is certain, that Shakspeare's conception of the misanthrope is in perfect harmony with all that history has told us of the Athenian character. No other state in Greece could have produced his 'Timon.' The magnificence, the prodigality, the love of pleasure, the gust for the fine arts, the enthusiastic temperament, the fickleness of humour, are all distinctive qualities of the Timon of *Athens.* His is essentially Athenian extravagance, Athenian generosity, Athenian passion, and Athenian inconsistency. The elegance that refines his dissipation—the high bearing that ennobles his bounty—the elevated strain of his address—the abrupt transitions of his mind—are all most characteristically Attic. Shakspeare had certainly mastered the idiosyncracy of the Athenian character, before he sat down to write this play. It is vain to tell us that he was unacquainted with Greek, though it may be true that he knew not the form of a Greek letter. Whether it was from North's Plutarch, from some lost translation of Lucian, or from both fountains, or from converse with Greek scholars, or from conversation and books together, aided by his own poetic intuition, we find, in his portrait of Timon, a more luminous conception of an Athenian of high degree than was probably ever formed by the most learned grammarian that ever spent the night over a disputed accent in the Frogs of Aristophanes.

We have three volumes of Mr. Collier's edition at present before us, but there is little for us to observe, except that the work goes smoothly on, with undiminished accuracy, though we continue to think that the quartos have not, upon the whole, contributed much to the effect of the work.

In the introduction to 'Troilus and Cressida,' Mr. Collier observes, that "it is not easy to point out any direct or indirect obligation on the part of Shakespeare to Chapman's translation of Homer, of which the earliest portion came out in 1598." With this we cannot agree, for two resemblances were lately noticed in this journal, in an article upon the character Thersites; one was, the expression "Greekish girls, not Greeks," which occurs in Chapman's spirited version of that speech of the deformed coward, of which Pope remarks, that "had Nestor spoken it, the army had sailed for Greece." The other is the passage in the third scene of the first act, where Ulysses illustrates the morality of political subordination by that fine astronomical allusion,—

The heavens themselves, the planets, and this centre,
Observe degree, priority, and place,
Office and custom, in all line of order,
And therefore is the glorious planet, Sol,
In noble eminence enthroned and sphered
Amidst the other, &c.

the germ of which is discernible in Chapman, where Ulysses, replying to the speech of Thersites, above alluded to, thus addresses him,—

—— "then do not take into that mouth of thine,
The names of kings, much less revile the dignities that *shine*
In their supreme states."

The point is, however, of very slight importance.

Many readers may never have seen the curious publisher's address, prefixed to some copies of the edition of this play, published in 1609. We therefore quote it. It contains one very pretty idea, which we have printed in italics:—

"*A never writer to an ever reader. News.*

"Eternal reader, you have here a new play, never staled with the stage, never clapper-clawed with the palms of the vulgar, and yet passing full of the palm comical; for it is a birth of your brain, that never undertook anything comical vainly; and were but the vain names of comedies changed for the titles of commodities, or of plays for pleas, you should see all those grand censors, that now style them such vani-

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ties, flock to them for the main grace of their gravities; especially this author's comedies, that are so framed to the life, that they serve for the most common commentaries of all the actions of our lives, showing such a dexterity and power of wit, that the most displeased with plays are pleased with his comedies. And all such dull and heavy-witted worldlings as were never capable of the wit of a comedy, coming, by report of them, to his representations, have found that wit there that they never found in themselves, and have parted better-witted than they came; feeling an edge of wit set upon them more than ever they dreamed they had brain to grind it on. *So much and such savoured salt of wit is in his comedies, that they seem (for their height of pleasure) to be born in that sea that brought forth Venus.* Amongst all there is none more witty than this; and had I time I would comment upon it, though I know it needs not (for so much as will make you think your testern well bestowed), but for so much worth as even poor I know to be stuffed in it. It deserves such a labour, as well as the best comedy in Terence, or Plautus: and believe this, that when he is gone, and his comedies out of sale, you will scramble for them, and set up a new English inquisition. Take this for a warning, and at the peril of your pleasure's loss and judgments, refuse not, nor like this the less for not being sullied with the smoky breath of the multitudes; but thank fortune for the scape it hath made amongst you, since, by the grand possessors' wills, I believe, you should have prayed for them, rather than been prayed. And so I leave all such to be prayed for (for the states of their wits' healths) that will not praise it.—*Vale.*"

The History and Antiquities of Charnwood Forest. By T. R. Potter. Hamilton & Adams.

THIS handsome volume, very appropriately clothed in "forest green," claims our notice, since it introduces to the reader one of the most interesting, and, notwithstanding the inclosures of modern times, one of the most picturesque of our ancient forests. It has, however, until now, been strangely overlooked; for while, as the author remarks, "Sherwood, Needwood, Selwood, Inglewood, have each had their historian or their poet, this forest has been passed over with as little notice as if it were a blemish rather than a beauty on the face of the county." Charnwood, although now presenting different features from what it did many ages since, when, to quote the old Leicestershire tradition, "a squirrel might be hunted six miles without touching the ground, and a traveller might journey from Beaumanor to Bardon on a clear summer's day without once seeing the sun," still abounds in picturesque views; and although trees are scanty, many specimens of the oak to be found there are, according to the testimony of the late Sir George Beaumont, unmatched for beauty.

The forest of Charnwood claims an antiquity higher than authentic history will carry us. It comprises a district ten miles in length, and six in breadth, and Mr. Potter very plausibly considers it to have formed a part of the immense Forest of Arden, which, at the arrival of the Romans, extended from the Avon to the Trent. That it was frequented by the Britons, and that the peaks of its picturesque hills were the resort of the Druids, is proved by many Celtic remains. Cromlechs and barrows are of frequent occurrence, and in one part of the forest a curiously formed seat, excavated in the solid rock, and with a kind of rude canopy, may be seen, from whence, probably, the arch Druid addressed the surrounding multitude. There are traces, also, of Roman power: a road, which, if originally of British construction, was unquestionably used by their conquerors; the remains of a Roman camp, too, and many Roman coins have been dug up at different times in various parts of the forest. A curious remain, perhaps of the Roman period, was within a few years standing on Beacon Hill. This was "an erection of rude and ancient masonry, about six feet in height, of a round form, and having in its centre a cavity about a yard deep and a yard in diameter, the sides of which were very thickly covered with burnt pitch. This had evidently been used for the 'beacon fire,' and on digging round, many fragments of mortar and dark red brick were found, which lead to the inference that it was Roman workmanship."

Of the state of Charnwood Forest during the Saxon period, we have no information. The ancestors of some of the ancient families were doubtless located there, previous to the Norman conquest, as the genuine Saxon names, Pochin, Alsop, Herrick, prove. Harold, too, held the adjoining manor of Barrow upon Soar. At the conquest, the forest became the property of the Crown; we have, however, no record of our Norman sovereigns having hunted there; but tradition declares, that the "king of the forest," bold Robin Hood, often chased the red deer through its green alleys; and some of the splendid oaks that yet remain probably overshadowed bold Robin and his men.

In the reign of Henry III. this forest, together with the other royal inclosures, was "disafforested," that is, exempted from the severer penalties of forest law; but peculiar privileges were still allowed within the forest boundary; and although it was no longer loss of "life or limb" to slay the king's deer, they and their dwelling-place were still guarded by royal enactments. "Thus saith the law," declares Manwood, its great expositor, "it is allowed to our sovereign lord the king, in respect to his continual care and labour for the preservation of the whole realm, among other privileges, this prerogative, to have his places of recreation and pastime wheresoever he will appoint; for as it is the will and pleasure of his Grace to reserve the wild beasts and the game to himself, for his only delight and pleasure, so he may also, at his will and pleasure, make a forest for them to abide in." The royal forest was, indeed, an *imperium in imperio*, governed by its own officers, and by its own peculiar laws.

During the middle ages, the vicinity of Charnwood was the dwelling-place of many a bold baron. The powerful Earls of Leicester had parks here, and the strong castles of Groby and Mountsorrel rose close beside; but the greatest interest connected with Charnwood is princely Bradgate, the residence, probably the birth-place, of Lady Jane Grey. The following short account of it may be interesting to the reader, whether he has visited the ruins or not.

"The present Park is bounded by a wall of nearly seven miles in length, and is also subdivided into several walled lawns, some of which are of very ancient inclosure. The whole surface is of a very varied character, in which wildness greatly predominates. The little glen on the south-western side, called the Rocky Valley, is extremely romantic. The mansion, of which the ruins still form an object of such interest, is deserving of particular notice. Of this Leland makes the following remarks:—'From Leicester to Brodegate, by ground well woodded, 3 miles. At Brodegate is a faire Parke and a logge, lately builded there by the Lorde Thomas Gray, Marquise of Dorsete, father to Henry, that is now Marquise.' Hence it may be concluded that the Marquise.' Hence it may be concluded that the mansion was erected about the year 1530. The former Marquis, however, began some buildings here in 1501. This house, according to the same authority (Leland), was chiefly erected out of the materials of the Manor House of the Earls of Warwick, at Sutton Coldfield; for he says, 'After that the Earldom of Warwicke was attainted and came to the Kinge, the toune of Sutton, standinge in a barren soyle, fell daily to decay, and the market was cleane forsaken. Wingston, by authoritie of his office, sould the tymbre of the Mannour place, and had part of it himselfe. The hall selfe was after sett up at Brodegate, the Marquise of Dorsett's house at Leicester, and there yet stondeth.' It was inhabited by the family and their successors until the early part of the last century, when it was destroyed by fire, and left in the state in which it now stands. Throsby, in his 'History of Leicestershire,' mentions that James the First was entertained here for some days; but there are no certain accounts respecting his visit. Nichols, who published a description of the progresses of this King, in mentioning the various palaces and houses of the nobles where he sojourned, takes no notice of Bradgate; and it is therefore most probable that he never visited it. It is certain, however, that King William was entertained here for some days: the account states that he rode from Leicester through the open fields by Anstey, which was also then uninclosed. The following account of the destruction of the house is taken from Throsby's Leicestershire:—'It is said of the wife of the Earl of Suffolk [Stamford], who last inhabited Bradgate Hall, that she set it on fire, at the instigation of her sister, who then lived in London. The story is thus told:—Some time after the Earl had married, he brought his lady to his seat at Bradgate; her sister wrote to her, desiring to know how she liked her habitation, and the country she was in: the Countess of Suffolk [Stamford] wrote for answer, that the house was tolerable, that the country was a forest, and the inhabitants all brutes.' The sister, in consequence, by letter, desired her to set fire to the house, and run away by the light of it: the former part of the request, it is said, she immediately put in practice, and thus this celebrated and interesting mansion was consigned to the flames.'"

We need hardly tell our readers that the latter part of this account is apocryphal. Nichols mentions that the fire began in the north-west tower, over which there was a reservoir, an unlikely place for an incendiary fire to have been kindled, and the countess and her infant daughter narrowly escaped with their lives. The ruins of Bradgate, however, possess a charm which probably was denied to the ancient building; the scenery in the park, too, partakes of forest wildness; and we know of no spot where the lover of past times and the "merrie greenwood," could so lose himself in dreams of the past as in the shadow of its splendid oaks.

Critical Essays, &c. By Francis Bowen. Boston. London, Wiley & Putnam.

THIS volume contains a series of critical papers, first published in the *North American Review* and other transatlantic periodicals, and forming, when collected, a bird's-eye view of the present state of speculative philosophy in its most disputed points. These papers display learning and no ordinary depth and subtlety of thought; and they set forth with singular clearness the obscure opinions of Kant and his more recent Gallo-German followers, opinions more vaunted than examined, more examined than understood. The first article especially pleased us. It is an able and energetic defence of Locke against his modern impugners; and, coming from America, is welcome, as a gratifying earnest of the progress which intellectual inquiry is making in the United States; and as a part payment made by the republic, of that debt of gratitude, which all of English blood owe to the great master and apostle of common sense.

To those amongst us who have been seduced by their continental guides back to the "high *à priori* road," there are views opened by Mr. Bowen, that may prove useful, if not acceptable, by their novelty, perspicacity, and important consequences. But there are also some opinions hazarded with a hardihood of assertion, which to us seems wholly unsupported by solid argument. It would not be difficult, we believe, to point out how it has happened that a writer who sees so clearly the causes of others' failures, has himself fallen into errors which lie much nearer the surface. But the number of students at home, either able or willing to enter into such

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discussions, is too small to warrant our obtruding the subject upon our readers. We have often regretted this peculiarity of the English mind, forming as it does so marked a characteristic of the passing times. But, though in many particulars a neglect of the moral sciences is productive of the worst consequences, we must honestly confess that there is some gain in an abstinence from transcendental inquiries, which Mr. Bowen has ably proved must lead astray. It is possible also that the coarse common sense of our countrymen may have some share in causing them to shrink from investigations which the brightest intellects have failed to grapple with successfully: but we must refrain.

Military Operations at Cabul. With a Journal of Imprisonment in Affghanistan. By Lieut. Vincent Eyre, Bengal Artillery.

[Concluding Notice.]

We now resume our narrative of disasters and disgrace. On the death of the Envoy the enemy exacted still harder conditions, which were of necessity submitted to, and four officers, with their wives and families, were given as hostages for the fulfilment of the treaty on our part. Affairs being thus arranged, on the 6th of January the army, consisting of about 4,500 fighting men, and 12,000 camp followers, besides women and children! commenced their melancholy retreat, through a country of unparalleled difficulty, covered with snow and alive with people wild with hatred and fanaticism:—

"The order of march, in which the troops started, was, however, soon lost, and the camp followers with the public and private baggage, once out of cantonments, could not be prevented from mixing themselves up with the troops, to the utter confusion of the whole column. The main body, with its long train of laden camels, continued to pour out of the gate until the evening, by which time thousands of Affghans, the majority of whom were fanatical Ghazees, thronged the whole area of cantonments, rending the air with their exulting cries, and committing every kind of atrocity. The rear-guard, being unable to restrain them, was obliged to provide for its own safety by taking up a position outside, on the plain, where a great quantity of the baggage had been brought to a stand-still at the canal (within 150 yards of the gate), whose slippery sides afforded no safe footing for the beasts of burden. The bridge across the river, being by this time impracticable, occasioned additional delay. The Affghans, who had hitherto been too busily engaged in the work of plunder and destruction to take much notice of the troops, now began to line the ramparts, and annoy them with a mischievous fire of juzails, under which many fell; and it became necessary, for the preservation of those who remained, to spike and abandon two of the horse artillery guns. Night had now closed around; but the Ghazees, having fired the residency and almost every other building in the cantonment, the conflagration illuminated the surrounding country for several miles, presenting a spectacle of fearful sublimity. * * Before the rear-guard commenced its march, Lieut. Hardyman, of the 5th light cavalry, with fifty rank and file, were stretched lifeless on the snow. Much baggage was abandoned at starting, and much was plundered on the road. Scores of worn-out sepoys and camp followers lined the way, having sat down in despair to perish in the snow. It was 2 A.M. ere the rear-guard reached camp at Bygram, a distance of only five miles. Here all was confusion. The tents had been pitched without the slightest regard to regularity, those of different regiments being huddled together in one intricate mass, mixed up with baggage, camp-followers, camels, and horses, in a way which beggars description. The flimsy canvas of the soldiers' tents, was but a poor protection from the cold, which towards morning became more and more intense; and thousands of poor wretched creatures were obliged to lie down on the bare snow, without either shelter, fire, or food. Several died during the night. * * *January 7th.*—At 8 A.M. the force moved off in the reverse order of yesterday—if that could be called *order*, which consisted of a mingled mob of soldiers, camp-followers, and baggage-cattle, preserving not even the faintest semblance of that regularity and discipline, on which depended our only chance of escape from the dangers which threatened us. Even at this early stage of the retreat scarcely one-half of the sepoys were fit for duty; hundreds had, from sheer inability to keep their ranks, joined the non-combatants, and thus increased the confusion. At starting, large clods of hardened snow adhered so firmly to the hoofs of our horses, that a chisel and hammer would have been requisite to dislodge them. The very air we breathed froze in its passage out of the mouth and nostrils, forming a coating of small icicles, on our moustaches and beards. The advance proceeded onward without molestation, though numerous small bodies of Affghan horse and foot were observed hanging about our flanks and moving in a parallel direction with ourselves. These were at first supposed to form a part of our escort, but the mistake was soon discovered by their attacking the rear-guard, commanded by Brigadier Anquetil, consisting of H.M.'s 44th, Lieut. Green's mountain train guns, and a squadron of irregular horse. Much baggage fell into the enemy's hands, who, though in some degree kept in check by the guns, exhibited a bold front, and maintained a harassing fire on our troops, whose movements were terribly crippled by the disorderly multitude that thronged the road in front."

In this way, fighting for almost every inch of ground, the army was two whole days reaching the entrance of the Khoord Cabul Pass, only ten miles from Cabul:—

"Here, again, the confusion soon became indescribable. Suffice it to say, that an immense multitude of from 14,000 to 16,000 men, with several hundred cavalry horses and baggage cattle, were closely jammed together in one monstrous, unmanageable jumbling mass. Night again closed over us, with its attendant train of horrors,—starvation, cold, exhaustion, death. *January 8th.*—At an early hour the treacherous Affghans again commenced to molest us with their fire, and several hundreds having assembled in hostile array to the south of the camp, the troops were drawn up in expectation of an attack. * * Capt. Skinner again went to communicate with Mahomed Akber Khan, who demanded that Major Pottinger and Capts. Lawrence and Mackenzie should immediately be made over to him, which was accordingly done, and hostilities again ceased; the Sirdar promising to send forward some influential men to clear the pass from the Giljyes, who occupied it, and were lying in wait for our approach. Once more the living mass of men and animals was in motion. At the entrance of the pass an attempt was made to separate the troops from the non-combatants, which was but partially successful, and created considerable delay. The rapid effects of two nights' exposure to the frost, in disorganizing the force, can hardly be conceived. It had so nipped the hands and feet of even the strongest men, as to completely prostrate their powers and incapacitate them for service; even the cavalry, who suffered less than the rest, were obliged to be lifted on their horses. In fact, only a few hundred serviceable fighting men remained. The idea of threading the stupendous pass before us, in the face of an armed tribe of blood-thirsty barbarians with such a dense irregular multitude, was frightful, and the spectacle then presented by that waving sea of animated beings, the majority of whom a few fleeting hours would transform into a line of lifeless carcasses, to guide the future traveller on his way, can never be forgotten by those who witnessed it. We had so often been deceived by Affghan professions, that little or no confidence was placed in the present truce; and we commenced our passage through the dreaded pass in no very sanguine temper of mind. This truly formidable defile is about five miles from end to end, and is shut in on either hand by a line of lofty hills, between whose precipitous sides the sun at this season could dart but a momentary ray. Down the centre dashed a mountain torrent, whose impetuous course the frost in vain attempted to arrest, though it succeeded in lining the edges with thick layers of ice, over which the snow lay consolidated in slippery masses, affording no very easy footing for our jaded animals. This stream we had to cross and recross about eight-and-twenty times. As we proceeded onwards, the defile gradually narrowed, and the Giljyes were observed hastening to crown the heights in considerable force. A hot fire was opened on the advance, with whom were several ladies, who, seeing their only chance was to keep themselves in rapid motion, galloped forward at the head of all, running the gauntlet of the enemy's bullets, which whizzed in hundreds about their ears, until they were fairly out of the pass. Providentially the whole escaped, with the exception of Lady Sale, who received a slight wound in the arm. It ought, however, to be mentioned, that several of Mahomed Akber's chief adherents, who had preceded the advance, exerted themselves strenuously to keep down the fire; but nothing could restrain the Giljyes, who seemed fully determined that nobody should interfere to disappoint them of their prey. Onward moved the crowd into the thickest of the fire, and fearful was the slaughter that ensued. An universal panic speedily prevailed, and thousands, seeking refuge in flight, hurried forward to the front, abandoning baggage, arms, ammunition, women and children, regardless for the moment of everything but their own lives. The rear-guard, consisting of H.M.'s 44th and 54th N.I., suffered severely; and at last, finding that delay was only destruction, they followed the general example, and made the best of their way to the front. Another horse-artillery gun was abandoned, and the whole of its artillerymen slain. Capt. Anderson's eldest girl, and Capt. Boyd's youngest boy, fell into the hands of the Affghans. It is supposed that 3000 souls perished in the pass."

On entering the Cabul pass they had ascended to a still colder climate, and it snowed all night. Only four tents had been saved. One belonged to the General, two were given up to the ladies, and one to the sick and wounded:—

"*January 9th.*—Another morning dawned, awakening thousands to increased misery; and many a wretched survivor cast looks of envy at his comrades, who lay stretched beside him in the quiet sleep of death. Daylight was a signal for the renewal of that confusion, which attended every movement of the force. The General had intended us to march at 10 A.M., but a large portion of the troops, with nearly all the camp followers, moved off without orders at 8 A.M., and had advanced about a mile from the camp, when they were recalled by the General, in consequence of a communication from Mahomed Akber Khan, who promised to use every endeavour to furnish us with supplies; but strongly recommended us to halt until he could make some proper arrangements for escorting us down safely. There can be no doubt that the general feeling in camp was adverse to a halt, there being scarcely even a native soldier who did not plainly perceive that our only chance of escape consisted in moving on as fast as possible. This additional delay, therefore, and prolongation of their sufferings in the snow, of which one more march would have carried them clear, made a very unfavourable impression on the minds of the native soldiery, who now for the first time began very generally to entertain the idea of deserting. * * Towards noon Capt. Skinner arrived in camp with a proposition from Mahomed Akber Khan, that all the widowed ladies and married families, whose destitute situation in camp rendered them objects of universal pity and sympathy, should at once be made over to his protection, to preserve them from further hardships and dangers; in this case he promised to escort them down safely, keeping them one day's march in rear of the army. The General, though not himself disposed to place much confidence in Mahomed Akber's friendly professions, was strongly recommended by Capt. Skinner to trust him on the present occasion, as he felt assured that such a mark of confidence would be attended with happy results to the whole force. Anxious, at all events, to save the ladies and children from further suffering, the General gave his consent to the arrangement, and told Capt. Skinner to prepare all the married officers and ladies to depart immediately with a party of Affghan horse who were in waiting to receive them. * * Up to this time scarcely one of the ladies had tasted a meal since leaving Cabul. Some had infants a few days old at the breast, and were unable to stand without assistance. Others were so far advanced in pregnancy, that, under ordinary circumstances, a walk across a

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drawing-room would have been an exertion; yet these helpless women, with their young families, had already been obliged to rough it on the backs of camels, and on the tops of the baggage yaboos: those who had a horse to ride, or were capable of sitting on one, were considered fortunate indeed. Most had been without shelter since quitting the cantonment—their servants had nearly all deserted or been killed—and, with the exception of Lady Macnaghten and Mrs. Trevor, they had lost all their baggage, having nothing in the world left but the clothes on their backs; *those*, in the case of some of the invalids, consisted of *night-dresses*, in which they had started from Cabul in their litters. Under such circumstances a few more hours would probably have seen some of them stiffening corses. The offer of Mahomed Akber was consequently their only chance of preservation."

The promises of Mahomed Akber to provide food and fuel were still unfulfilled; another night of suffering consigned its hundreds to the grave; the Shah's cavalry began to desert, the Affghans to collect round the doomed sufferers, and fears were entertained that it was intended to attack the encampment:—

"*January 10th.*—At break of day all was again confusion, the troops and camp-followers crowding promiscuously to the front, so soon as the orders for a march were given, every one dreading, above all things, to be left in the rear. The European soldiers were now almost the only efficient men left, the Hindoostanees having all suffered more or less from the effects of frost in their hands and feet; few were able even to hold a musket, much less to pull a trigger; in fact, the prolonged delay in the snow had paralyzed the mental and bodily powers of the strongest men, rendering them incapable of any useful exertion. Hope seemed to have died in every breast. The wildness of terror was exhibited in every countenance. The advanced guard (consisting of H.M.'s 44th foot, the sole remaining horse-artillery gun, and about fifty troopers of the 5th cavalry) having managed, with much difficulty, to push their way to the front, proceeded a couple of miles without molestation, as far as a narrow gorge between the precipitous spurs of two hills, through which flowed a small stream. Towards this point numbers of Affghan foot had been observed hurrying, with the evident intention of opposing the passage of the troops, and were now found to occupy the height on the right in considerable force. No sooner did the advance approach within shot, than the enemy, securely perched on their post of vantage, commenced the attack, pouring a destructive fire upon the crowded column, as it slowly drew nigh to the fatal spot. Fresh numbers fell at every volley, and the gorge was soon choked with the dead and dying: the unfortunate sepoys, seeing no means of escape, and driven to utter desperation, cast away their arms and accoutrements, which only clogged their movements without contributing to their defence, and along with the camp-followers fled for their lives. The Affghans now rushed down upon their helpless and unresisting victims sword in hand, and a general massacre took place. The last small remnant of the Native Infantry regiments were here scattered and destroyed; and the public treasure, with all the remaining baggage, fell into the hands of the enemy. Meanwhile, the advance, after pushing through the Tungee with great loss, had reached Kubbur-i-Jubbar, about five miles ahead, without more opposition. Here they halted to enable the rear to join, but from the few stragglers who from time to time came up, the astounding truth was brought to light, that, of all who had that morning marched from Khoord-Cabul, they were almost the sole survivors, nearly the whole of the main and rear columns having been cut off and destroyed. About 50 horse artillerymen, with one twelve-pounder howitzer, 70 files H.M.'s 44th, and 150 cavalry troopers, now composed the whole Cabul force; but, notwithstanding the slaughter and dispersion that had taken place, the camp-followers still formed a considerable body. The approach of a party of Affghan horse induced the General to draw up his little force in line, preparatory to an expected attack; but on its being ascertained to be Mohamed Akber Khan and his followers, Capt. Skinner was despatched to remonstrate with him on the attack on our troops, after a treaty had been entered into, and their safety guaranteed. In reply, he expressed his regret at what had occurred, but said that, notwithstanding all his endeavours, he found it impossible to restrain the Giljyes, who were in such a state of excitement as to be beyond the control even of their own chiefs. * * About five more miles led down the steep descents of the Huft Kotul, into a narrow defile, or confined bed of a mountain stream. A ghastly sight here met the eye, the ground being strewn with the bodies of a number of camp-followers, with whom were several wounded officers and soldiers, who having gone on ahead of the column, were attacked on reaching the foot of the hill, and massacred. * * In their passage down the defile, a destructive fire was maintained on the troops from the heights on either side, and fresh numbers of dead and wounded lined the course of the stream. Brigadier Shelton commanded the rear with a few Europeans, and but for his persevering energy and unflinching fortitude in repelling the assailants, it is probable the whole would have been there sacrificed. The diminished remnant reached the encamping ground in the Tezeen valley at about 4 P.M., having lost since starting from Cabul, inclusive of camp-followers, about 12,000 men; no less than 15 officers were killed and wounded in this day's disastrous march."

It was now determined to make a last desperate effort, and try, by a forced march in the night, to reach Jugdulluk, a distance of only twenty-two miles; but at eight in the morning they were still ten miles distant, and from that point the march was one continued conflict. Here a message was received from Akber, who required that the General should attend at a conference, and Brigadier Shelton and others be delivered up as further hostages. The General consented, and made over the temporary command to Brigadier Anquetil. He was, of course not allowed to return. The handful of troops waited for him, in the most anxious state of suspense, until seven the next morning, and then resolved to advance. They soon found that strong barriers had been put up across the defile:—

"Here a terrible fire was poured in from all quarters, and a massacre even worse than that of Tunga Tarcekee commenced, the Affghans rushing in furiously upon the pent-up crowd of troops and followers, and committing wholesale slaughter. A miserably small remnant managed to clear the barriers. Twelve officers, amongst whom was Brigadier Anquetil, were killed. Upwards of forty others succeeded in pushing through, about twelve of whom, being pretty well mounted, rode on ahead of the rest with the few remaining cavalry, intending to make the best of their way to Jellalabad. Small straggling parties of the Europeans marched on under different officers: the country became more open, and they suffered little molestation for several miles, most of the Giljyes being too busily engaged in the plundering of the dead to pursue the living. * * *January 13th.*—The morning dawned as they approached Gundamuk, revealing to the enemy, who had by this time increased considerably in their front and rear, the insignificance of their numerical strength. To avoid the vigorous assaults that were now made by their confident foe, they were compelled to leave the road, and take up a defensive position on a height to the left of it, where they made a resolute stand, determined to sell their lives at the dearest possible price. At this time they could only muster about twenty muskets. Some Affghan horsemen, approaching from the direction of Gundamuk, were now beckoned to, and an attempt was made by Lieut. Hay to enter upon some pacific arrangement. Hostilities were for a few minutes suspended, and, at the invitation of a chief, Major Griffiths, the senior officer, accompanied by Mr. Blewitt to act as interpreter, descended the hill to a conference. Several Affghans now ascended the height, and assumed a friendly tone towards the little party there stationed; but the calm was of short duration, for the soldiers getting provoked at several attempts being made to snatch away their arms, resumed a hostile attitude, and drove the intruders fiercely down. The die was now cast, and their fate sealed; for the enemy taking up their post on an opposite hill, marked off man after man, officer after officer, with unerring aim. Parties of Affghans rushed up at intervals to complete the work of extermination, but were as often driven back by the still dauntless handful of invincibles. At length, nearly all being wounded more or less, a final onset of the enemy, sword in hand, terminated the unequal struggle, and completed the dismal tragedy. Major Griffiths and Mr. Blewitt had been previously led off to a neighbouring fort, and were thus saved. Of those whom they left behind, Captain Souter alone, with three or four privates, was spared, and carried off captive, having received a severe wound in the shoulder; he had tied round his waist before leaving Jugdulluk the colours of his regiment, which were thus miraculously preserved. It only remains to relate the fate of those few officers and men, who rode on ahead of the rest after passing the barriers. Six of the twelve officers, Capts. Bellew, Collier, Hopkins, Lieut. Bird, Drs. Harper and Brydon, reached Futtehabad in safety, the other six having dropped gradually off by the way and been destroyed. Deceived by the friendly professions of some peasants near the above-named town, who brought them bread to eat, they unwisely delayed a few moments to satisfy the cravings of hunger; the inhabitants meanwhile armed themselves, and suddenly sallying forth, cut down Capt. Bellew and Lieut. Bird; Capts. Collyer and Hopkins, and Drs. Harpur and Brydon, rode off, and were pursued; the three former were overtaken and slain within four miles of Jellalabad; Dr. Brydon by a miracle escaped, and was the only officer of the whole Cabul force, who reached that garrison in safety."

There is but little in the 'Rough Notes,' written during imprisonment. Mahomed Akber behaved, throughout, courteously to the prisoners, and their privations and sufferings seem to have been, in a great degree, the unavoidable consequence of their position and the state of the country. They were for some months confined in one of the mountain forts, but on the defeat of Akber by the gallant Sale they were marched off to Cabul. One incident of their imprisonment is, however, strange, and startling enough to be worth extracting. In June, the prisoners were joined by a small party of European soldiers, who had been confined at another place:

"They all agreed in stating that they had been ill-treated and starved ever since our departure, which they mainly attributed to the evil influence of their own countrywoman, Mrs. Wade, [the wife of a sergeant,] who had disgraced her country and religion by turning Mohammedan, and, having forsaken her husband, had become the concubine of an Affghan in Mahomed Shah Khan's service, and had taken every occasion to excite prejudice and hostility against the English captives, who were plundered of the little money and the few clothes they possessed, and exposed to continual insult and savage threats. She actually was so base as to betray her own husband, in whose boot two pieces of gold had been sewn up with her own hands, of which he was deprived at her suggestion. On their arrival at Cabul, she had gone off to Mahomed Shah Khan's fort, taking with her a little orphan child named Staker, of which she had charge."

Here ends the sad eventful history. On the approach of Pollock's forces, the prisoners were again ordered off towards Toorkistan, and directions given, as we are informed, "to butcher all the sick, and those for whom there was no conveyance." Fortunately discontent, the natural consequence of fear and defeat, prevailed among the guard, and by promise of a large reward, the commander was gained over, and the prisoners joined their victorious countrymen on the 20th of September.

OUR LIBRARY TABLE.

Adam Brown, the Merchant, by the Author of 'Brambletye House,' 3 vols.—We have often wondered that Mr. Horace Smith, possessing original veins of fancy, and speculation, and pleasantry, as he has proved in his fugitive essays, should never show a sign of individuality when he undertakes novel-writing. When Scott was delighting the world with his historical fictions, Mr. Smith "toiled after him in

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vain" with buckler and bandalier, and the "I'faith"s and "Go to"s of our ancient stage dialogue. When 'Valerius' and 'Salathiel' made a momentary diversion in favour of ancient Rome and Jerusalem, our author, too, must be classical and scriptural, in his 'Zillah.' Then came Sir E. Lytton Bulwer, with a new compound of terrible crimes, violent passions, and modern manners: and then came that Bermondsey travestie of Macbeth, 'Jane Lomax.' Now that the Wellers, and Nicklebys, and Pecksniffs of the Dutch school of fiction rule the hour, our indefatigable imitator will be jocose, and minute, and pathetic, as well as the best of them;—and, accordingly, we have 'Adam Brown.' The breath of life, however, is absent from the personages of this tale, as it was from the heroes of the cavalier romances, or the lady of the classical "mystery" to which we have adverted. The merchant is made up from many benevolent eccentrics in other novels; but, in spite of the elaborate pains lavished on him by our author, has as little flesh and blood as the mechanical Olympia of Hoffmann's crazy but enchaining legend. This is the case, too, with his housekeeper, a Mrs. Malaprop of the kitchen. There is more of nature in one line of Hood's Martha Penny, than in the whole three volumes of Mrs. Glossop's sayings and doings. What can be more outrageously improbable, again, than such a dialogue as that between Capt. Molloy, the Bobadil, and Crab, the plain speaker of the tale? on the one side gross lies, on the other as gross insult. Nor are the young Latimers nearer reality. Allan's musical talent grows up like the bean-stalk in the faëry tale, and the whole episode of his acquaintance with Isola Guardia, the *prima donna*, is about as like life in Hong Kong, as life in the Quadrant, where the scene is laid. This said Isola has been pronounced, by injudicious friends in the newspapers, to be an attempt to novelize Malibran. But the failure is flagrant. There is no consistency in the character; and this our author must have felt, ere, giving the matter up as a lost case, he makes the lady serve, as in the third volume, for mouthpiece to his own particular opinions regarding Art and Society. In short, we have been rarely more plagued than by the cleverness and utter want of probability of this book.

Memoirs of the Queens of France, by Mrs. Bush, 2 vols.—This work has all the appearance of being written "as per order." It is a compilation from very ordinary sources, jejune in its style, and dry in its details; this, however, may be pardoned, as it must have been a repulsive task for a lady to search through the records of scandal and profligacy, from whence alone a correct view of courtly society under the *ancien régime* of France could be obtained. It would be a mere waste of time to enter into criticism on the historical statements of a work which is obviously designed for the circulating libraries only; indeed, the brief accounts of the French Queens given by good old Mezeray are so much superior to Mrs. Bush's that we cannot avoid wishing that she had limited herself to mere translation.

The Modern History and Condition of Egypt, by W. H. Yates, M.D. 2 vols.—These ponderous volumes contain little that has not been repeatedly laid before the public in a great variety of forms. It is to be regretted that the writer did not apply himself more diligently to condensation, and the arrangement of the vast mass of materials accumulated; for the most persevering reader could never get through the present heavy volumes.

The two Dangerous Diseases of England, Consumption and Apoplexy, by Rowland East.—This is an attempt to popularize a knowledge of the two diseases in question, so as to bring the patient acquainted with his position and its remedies. Our readers are already possessed of our opinion, that the public is not yet prepared for the reception of accurate views of the treatment of disease. We can only add, for the present, that we do not think the work before us at all calculated to remedy the evil.

A Treatise on Irritation of the Spinal Nerves as the Source of Nervousness, Indigestion, &c., by J. Evans Risdore.—We do not exactly know whether this book is levelled at the practitioner or the public, but we shall treat it on the former hypothesis; being satisfied that to our lay readers it will prove of little use. Accordingly, as is our wont in the like cases, we merely announce that the treatise exists.

The Protestant Mission to China, &c., by the Rev. W. Moseley.—Dr. Moseley details in this pamphlet the difficulties attending the establishment of a Protestant mission in China, and claims for himself the merit of having originated the Bible Society.

Guide to the County of Wicklow, by James Fraser.—Mr. Fraser has the merit of being brief, accurate and trustworthy; he indulges in few digressions or reflections, both of which were long the opprobrium of Irish guide-books; indeed he almost carries his severity too far, for he passes through Roundwood without recording any reminiscences of the immortal Judy, whose quaint sayings have been recorded by Scott, and many other writers.

On Copyright of Designs, by G. Brace.—A practical commentary on the late Act for extending copyright in designs, and contains some useful hints.

Geography Generalized, by Robert Sullivan, A.M.—This is a good school-book, and is particularly entitled to commendation, as more bad books have been written on geography than on any other subject; and the very worst are those designed for the use of schools. Mr. Sullivan treats geography as a science, which, like all sciences, must be taught on the principles of classification and comparison. The basis of his classification is what may be termed the mathematics of geography, and he therefore begins with explaining, in clear and simple language, the form, magnitude, and motions of the earth. As these cannot be comprehended without some knowledge of the physical sciences, he explains the nature of attraction, gravitation, &c., taking care to compare their laws with facts within the reach of ordinary observation. The divisions of the earth's surface are described in their physical aspect, and not according to the accidents of political distribution; in this Mr. Sullivan has followed Woodbridge, whose treatise on geography has been wisely adopted as a text-book in the schools and colleges of America. The chapter on rivers might be improved if it were more closely connected with that on mountains and declivities; it would, indeed, be desirable to have maps of the hemispheres, with nothing but the natural aspect delineated, for the heap of names with which a map is too often crowded, destroys a great portion of its utility to junior students. Connected with the physical aspect of the earth's superficies, we should gladly see an account of the geographical distribution of plants and animals. At present these subjects are usually discussed apart; with the exception of Miss Zornlin's little treatise on Physical Geography, we know of no work in which the connexion between climate, elevation, and life, is treated in a manner intelligible to junior students. The chapter on the distribution of the races of men is too brief to be useful. Supposing that it was desirable to discuss this very perplexing subject in a book designed for the young, which we greatly doubt, some physiological test should have been given, by which the student might be able to comprehend what is the amount of structural difference sufficient to establish a variety of species. We think that pupils should not be initiated into controversy; oportet discentem credere, is a wise maxim: the object of a teacher is to make scholars, and not precocious disputants. Mr. Sullivan's exercises and questions for examination are excellent; they are constructed on the right principle of compelling the master to teach; they give trouble to the teacher, but they save a great waste of time and labour to the pupil.

List of New Books.—Divine Inversion, or the Character of God opposed to the Character of Man, by D. Thom, 8vo. 10*s.* cl.—Anti-Popery, or Popery Unreasonable, Unscriptural, and Novel, by J. Rogers, 3rd edit., stereotyped, revised, and improved, p. 8vo. 2*s.* 6*d.* cl.—Examples in Arithmetic, with Key, the Master's Copy, by W. Foster, M.A., 3*s.* 6*d.* red sheep.—The Poor Man's Evening Portion, by R. Hawker, D.D., ninth edit. with Author's final corrections, 12mo. 4*s.* cl.; ditto, 32mo. edit. 2*s.* 6*d.* cl.—The Nautical Magazine and Naval Chronicle for 1842, with maps, &c., 8vo. 13*s.* 6*d.* bds.—The Latin Reader, Part I., by F. Jacobs, with notes, 8th edit. 2*s.* 6*d.* cl. lettered; ditto, Part II., 6th edit, 12mo. 3*s.* cl. lettered.—An Exposition of Tubercular Phthisis, by S. Flood, 12mo, 4*s.* cl.—Bibliopegia, or the Art of Bookbinding, by J. Hannett, new edit. 12mo. 6*s.* bds.—Biography of Felix Neff, translated, by M. A. Wyatt, fc. 8vo. 6*s.* cl.—Life of Bishop Bedell, by J. H. Monck Mason, 8vo. 10*s.* 6*d.* cl.—Lieut. Eyre's Account of the Military Operations at Cabul, with a Journal of Imprisonment in Affghanistan, post 8vo. 9*s.* 6*d.* cl.—A Narrative of the Expedition to China by Commander Bingham, 2nd edit. with additions, 2 vols. post 8vo. with illustrations, 21*s.* cl.—Caswall's (Rev. H.) History of the Mormons, post 8vo. 7*s.* 6*d.* cl.—The Cottager's Monthly Visitor for 1842, 12mo. 4*s.* 6*d.* hf-bd.—Christian Retirement, or Spiritual Exercises of the Heart, by Author of 'Christian Experience,' 33th edit. 12mo. 6*s.* 6*d.* cl.—The Pulpit, Vol. XLII., 8vo. 7*s.* 6*d.* cl.—The Encyclopædia of Religious Knowledge, edited by Rev. J. Newton Brown, imperial 8vo. 31*s.* 6*d.* cl.—Sumner's Exposition of the Romans and First Corinthians, with Remarks on Justification, 1 vol. 8vo. 9*s.* cl.; ditto, 2 vols. 12mo. 9*s.* cl.—Warden's System of Revealed Religion, new edit. by Nicholls, 8vo. 12*s.* cl.—True Stories from the History of the Church, square, 2*s.* 6*d.* cl.—Aikman's Annals of the Persecutions in Scotland, 8vo. 9*s.* 6*d.* cl.—A Short Account of the Fasts and Festivals of the Church of England by Thomas Stephen, 18mo. 3*s.* cl.—Life and Times of Savonarola, illustrating the Progress of the Reformation in Italy during the 15th century, royal 18mo. 6*s.* 6*d.* cl.—Second Causes, by Charlotte Elizabeth, 12mo. 3*s.* 6*d.* cl.—Contributions towards the Exposition of the Book of Genesis, by R. S. Candlish, new edit. 12mo. 6*s.* cl.—A Defence of the Reformation from the Attacks of the Tractarians, by the Rev. C. S. Bird, 8vo. 7*s.* cl.—Sermons in the Ordinary Course of his Ministry, by the late R. S. M'All, L.L.D., with portrait, 8vo. 12*s.* cl.—Readings and Conversations in Church History, by a Grandfather, fc. 8vo. 3*s.* 6*d.* cl.—Scripture Revelations on a Future State, 5th edit. 12mo. 6*s.* cl.—Thoughts in Past Years, by the Author of 'The Cathedral,' 3rd edit. with additions, 32mo. 4*s.* 6*d.* cl.—Archbishop Usher's Works, Vol. VII., 8vo. 12*s.* cl.—Miss Corner's History of England, new edit. 18mo. 3*s.* 6*d.* cl.—Inglis's Solitary Walks, 3rd edit. (Popular Library) 8vo. 2*s.* 6*d.*—Carr's Synopsis of Practical Philosophy, 18mo. 5*s.* cl.—The Life of Robert Pollok, by his Brother, post 8vo. 10*s.* 6*d.* cl.—Lessons on Objects at Cheam, Surrey, 9th edit. 12mo. 3*s.* 6*d.* cl.—Aikin on the British and American Constitutions, 12mo. 3*s.* cl.—The Cambridge University Register, by W. A. Warwick, for 1843, 12mo. 4*s.* cl.—The Holly branch, an Album, for 1843, by Emma Davies, 4to. 12*s.* cl.—Songs from the Parsonage, by a Clergyman, 12mo. 5*s.* cl.—Arnold's (Rev. T. K.) Epitome Historiæ Antiquæ, 12mo. 4*s.* cl.—Naturalists' Library, Vol. XXXVI., "Nectarineadæ, or Sun Birds," 12mo. 6*s.* cl.—The Golden Love Gift for 1843, 32mo. 1*s.* 6*d.* swd.—A Gift for the Season, 32mo. 1*s.* swd.—Publishers' Circular Annual Catalogue for 1842, royal 8vo. 2*s.* swd.—Bibliotheca Clericalis, a Catalogue of the Books in the Clerical Library, Little Queen Street, Lincoln's Inn Fields, 8vo. 8*s.* cl.—Bloxam's Gothic Architecture, with 200 illustrations, 5th edit. fc. 8vo. 6*s.* cl.—The Ladies' Hand-Book of Baby Linen, by Author of 'Fancy Needlework,' imp. 32mo. 1*s.* swd.—Ensamples of Railway Making, royal 8vo. 10*s.* 6*d.* cl.—Knight's Pictorial Edition of Shakspere, "Doubtful Plays," "History of Opinion," and Index, royal 8vo. 20*s.* cl.—The British Farmer's Annual Account Book, by the Author of 'British Husbandry,' 4to. 10*s.* hf-bd.—Surveyor, Engineer, and Architect for 1842, 4to. 12*s.* cl.—M'Culloch's Principles of Political Economy, 3rd edit. 8vo. 15*s.* bds.—Jewsbury's Letters to the Young, 5th edit. 1 vol. fc. 8vo. 5*s.* cl.—Read on the Flexible Tube, or Probang for Relief of Choking, 8vo. 3*s.* 6*d.* bds.—A System of Clerical Medicine by Robert James Graves, M.D., 8vo. 18*s.* cl.—Storia della Colonna Infame di Alessandro Manzoni, 12mo. 4*s.* swd.—The Last Ball, by George Soane, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—The Clockmaker, or Sayings and Doings of Samuel Slick, of Slickville, new edit. 3 vols. post 3vo. 21*s.* bds.—Adam Brown, the Merchant, by Horace Smith, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Forest Days, a Romance of Old Times, by G. P. R. James, Esq., 3 vols. post 8vo. 31*s.* 6*d.* bds.—Arnold's Lectures on Modern History, 2nd edit. 8vo. 8*s.* 6*d.* cl.—The Principles and Practice of Land Engineering, Trigonometrical, &c. Surveying, with an Appendix, by C. H. Bourns, C.E., 8vo. 15*s.* cl.—Owen Jones's Designs for Mosaic Pavements, fine plates printed in colours, imperial 4to. 21*s.* bds.—Lord Byron's Childe Harold, 24mo. 2*s.* 6*d.* cl.—Lord Byron's Tales Complete, 2 vols. 24mo. 5*s.* cl.—Lord Byron's Dramas complete, 2 vols. 24mo. 7*s.* cl.—Complete Index to Companion to the Almanac, from 1828 to 1843, 12mo. 7*s.* 6*d.* cloth.

ROYAL ACADEMY.

Professor Cockerell's Lectures on Architecture.

THE Professor began by quoting the regulation of the Royal Academy as to the Lectures on Architecture—"That the Professor shall read annually six public lectures, calculated to form the taste of the students, to instruct them in the laws and principles of composition, to point out to them the beauties and faults of celebrated productions, to fit them for an unprejudiced study of books on the art, and for a critical examination of structures." It is understood that these lectures were to be given by a Professor in the full practice of his profession, according to the dictum of Vitruvius, "that it is the union of the practice with the theory, that makes the sound architect"; and although he felt that it was precisely this circumstance that gave all the value in the eyes of the students to these lectures, yet it was obvious that in the midst of the distractions and bustle of professional practice, the Professor laboured under great disadvantages. It was much to be desired that the means at the disposal of the Royal Academy could enable it to extend these lectures according to the model of the French Academy, which, on Architecture alone, had established five classes, each having a separate professor,—namely, 1. Theory; 2. History; 3. Mathematics; 4. Stereotomy and Construction (in which important class two *Repetiteurs* were appointed); 5. Perspective. Such liberal instruction secured the honour of the profession, and protected

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the public against empirical practice; and gave the French architects, in particular, that advantage in foreign countries, which the unassisted genius, perseverance, and enterprise of our own countrymen found it difficult to contend with. Aware of this mortifying inferiority in our public education, the students would exert themselves so much the more in their private studies to supply the deficiency, and would learn from this well digested system the course they should pursue. This Academy had, indeed, been founded by an illustrious prince (George III.), and great were the obligations of the arts and the public to his memory; but the means by which it existed were of its own creation, and those means were barely sufficient to fulfil its engagement, to support gratuitously the only school of art which this country possessed.

It is an axiom with the civilized nations of the Continent, that the Fine Arts are eminently calculated to increase human happiness and exalt human character, and greatly contribute to the reputation as well as the real interest of a country, especially of a manufacturing country.

But the austere government of England makes the Fine Arts no part of its glory, its policy, or of its expense. And were it not for the sympathy and patronage of the public, even this limited Institution could not exist; nor would the country escape the reproach of the Celestials of "outer barbarism." The Fine Arts have, indeed, the countenance of the supreme head, and of "the powers that be"—the Ministers of the day, who cannot, as gentlemen, renounce the attribute of taste; but they have uniformly shown by their public conduct that they do not consider its support amongst the people a political duty.

It is now more than a hundred years that Thomson, the best informed upon the Arts of all our poets, indignantly remonstrated on our national inferiority and neglect of this branch of intellectual culture, and complained with grief in his Ode to Liberty—

> That finer arts (save what the Muse has sung,
> In daring flight above all modern wing,)
> Neglected droop their head.

Foreigners have attributed this disregard of the rulers of an ingenious and a great people to various causes—to physical insensibility, to the sordid nature of our commercial habits, or the adverse propensity of the Protestant religion,—to which objections the history of the ancient dynasties of this country (never inferior in the fine arts), the abundant enthusiasm of individual artists of our own times, and the public sympathy, are direct contradictions. Finally, they have fixed the reproach on the government, by pointing at the Schools of Design established by parliament; for they say, truly, that so soon as the inferiority of our design in manufactures drove us from the foreign markets, we took the alarm, and immediately formed schools of design, *à l'instar* of those on the continent; not from a generous love of art, but, confessedly, from the well-grounded fear of loss in trade. The members of this Academy hailed the measure with joy, as the harbinger of a better sense of what is due to our intellectual position in Europe, and they have willingly given their gratuitous attention to its conduct. But the instruction of youth must be accompanied with the higher prospect of employment and honour in national works; and we are happy in the reflection that the decoration of the parliamentary palace at Westminster, and the interest taken by an illustrious personage in that great object, hold out to us the hopes of equality at least in these noble studies with the improving countries of the continent, and the opening of a new career for genius and industry.

But an erroneous and mischievous scepticism as to the utility of Academies of fine art altogether, has long been fashionable, which has not, however, been applied to others, for no one has ever yet despaired because a Newton or a Locke are not annually produced from Cambridge and Oxford; but of these it has been plausibly said, that no Michael Angelos, Raphaels, or Palladios have been produced by them since their foundation in the 17th century; it is forgotten, however, that the patronage and immense employment which elicited the talents of those masters, have also been wanting; and that without the field for their developement, and all the expensive machinery by which they can be brought to bear, Academies can do little more than preserve and transmit the rudiments of art.

Fleets and armies are necessary for war, and without these the greatest captain of his day might have been nothing more than an eminent professor at Sandhurst.

Academies were established as depositories of learning and practice in the fine arts, and the means of their preservation and transmission through the vicissitudes of the times. The enlightened and commercial Colbert had seen how in Greece and ancient Rome, and in modern Rome, under his own countryman, the Constable Bourbon, a public calamity might disperse and ruin them for half a century, without some fixed and corporate body and abode. He never dreamt that, in the absence of the fostering patronage and employment of government, the Academy could do more than fulfil these negative objects. The Royal Academy had done much more than this—it had sustained the credit of the country in fine art, and had reared talents which were now part and parcel of English history. Through good and evil report it had nourished the flame; and it was consolatory to find that they had transmitted it to better times, through long and adverse circumstances; for now they had the happiness to see two Professors in the Universities of London, the British Institute of Architects, large public patronage in Art-Unions, &c., and a growing interest in the Universities of Oxford and Cambridge towards fine art generally.

But Architecture, as a science dignified by an intimate connexion with the exact sciences, and by her acquaintance with those eternal laws of mathematics and of physics which are obeyed throughout the universe, was, in this Academy, regarded only as a fine art, and these lectures were designed to illustrate Architecture in that capacity alone. Dealing with the phenomena of beauty and ideality in the form and aspect of her contrivances, she becomes an essential member of the fine arts, the more essential since her conclusions are more undefined and remote than any other branches of the fine arts, save Poetry and Music, with whom her nearer relationship than with Painting and Sculpture, is sustained by many. But in all that respects the beauty of forms and their combinations, she must never forget her obligations to her sisters Painting and Sculpture, by whose aid alone she becomes the Ars Regina, and keeps in view her prototype Nature, ever equally solicitous of beauty and of use. And the moment she declines their counsels her proportions become anomalous, and she descends to the mere building art.

In Egypt, where Painting and Sculpture were in comparatively small esteem, and again in the middle ages, proportions were wholly capricious, and subject to no order or regularity; nor have any been ever attributed to them even by the greatest admirers of Egyptian or Gothic architecture. On the contrary, the Greeks, aided by the union of the three arts, soon established that analogy with the organized productions of nature, which fixed the proportions of Architecture in so determinate a form as not to be safely departed from, and which, whether in the days of Phidias, or Raphael and Michael Angelo, or any other renowned period of art, has been approved and adopted as just and incontrovertible.

The fulfilment of the duty of the Professor under a limited number of lectures had been a subject of some anxiety and difficulty. The history of the art was the only safe foundation of the study, and had, therefore, formed his first course. "Architecture," says Sir C. Wren, "is founded on the experience of all ages, promoted by the vast treasures of all the great monarchs, and the skill of the greatest artists and geometricians, every one emulating each other. And experiments in this kind being greatly expenceful and errors incorrigible, is the reason that architecture is now rather the study of antiquity than fancy." With respect to the duration and progress of this art, it might be said that a hundred years were but as a day; being made for ages, it could not, therefore, be subjected to the vicissitudes of fashion; and the slowness of its progress and invention ought to inspire us with respect for antiquity and the authority of example, and to repress that presumption which too often assumes to dispense with them.

In fact, at every epoch in which the art had raised itself to its highest conceptions, we find, not only artists, but theoricians, archæologists, and historians, occupied in describing its progress and inventions, illustrating its monuments, and seeking out its antiquities. There are many histories of Architecture more or less complete; Canina's work promises to supply the history of ancient architecture which Winkelmann had left very insufficient. D'Agincourt's 'Histoire de l'Art par ses Monumens' was an admirable work; it treated of the art, from its decline to its revival and restoration. Durand's 'Parallel des Edifices anciens et modernes,' on the same scale, is highly illustrative of the history of Architecture.

The second course (that of last year) had treated, chiefly, the literature of the art; following out the Academic instruction quoted above, namely, "to fit the students for an unprejudiced study of books in the art." It had been well said by a learned prelate, "that we do not live in an ignorant age, but certainly not in a learned one;" and it was painful to see those authors who had been canonized by ages, either attacked and discredited, as Vitruvius, or held to be antiquated and obsolete, as the old Italian and French authors, and, above all, the admirable Alberti, the Bacon of the art, and others of the greatest interest. The obvious consequence was, that new lights, fashionable conceits, and heretical opinions, were conducting us into the large ocean of error. As well might the lawyer or the divine dispense with books as the architect. In the very dawn of literature the architect was required to be learned. In the Memorabilia of Xenophon, Socrates inquires, "But what employment do you intend to excel in, O Euthedemus, that you collect so many books? is it architecture? for this art, too, you will find no little knowledge necessary."

A familiar example of the great utility of these researches had been given in the quotation from Philibert de l'Orme (lib. ii. c. xi.), of the specification for concrete, written in the latter part of the sixteenth century, and corresponding precisely with the recent so-called discovery of this method of securing foundations. During the last century our architects had discontinued the ancient practice, having adopted the most fallacious fashion of wood-sleepers, to the ruin of many fine buildings. It was, then, the ignorance of this invaluable and most instructive and amusing author, Philibert de l'Orme, which had led to so fatal an error.

With reference to Vitruvius, the commentators, in forty-one editions, since his discovery in 1416, were shown to have made but slow progress, and to have done the author but little justice; and ever since the uncandid Schneider had published his edition in 1807, ten important discoveries, illustrating the correctness of his theories, had been made by modern travellers and architects.

In the present course the Professor purposed the consideration of the more difficult, but no less important, injunction of the Academic regulation, "that these lectures should be calculated to form the taste of the students, to instruct them in the laws and principles of composition, and fit them for a critical examination of structures."

Those laws and principles which are technical, were often treated, and were more obvious; but those which constituted Architecture a fine Art, were more subtle, but not less vital, to those who aspired to the higher attainments of the art, namely, the sublime and beautiful. Such inquiries had employed the most learned and ingenious minds in all ages; and although theories are proverbially dangerous things, and must be treated with great caution, yet, recommended as they are by the authority of great names, they ought to be known and discussed; effects attributable to right reason and right feeling are essentially subjects of discussion, and the old proverb should be reversed, and "De gustibus disputandum est" should apply to all those preferences which depend on reason, and not on sexual or fanciful arbitrament; and though the inquiries into the æsthetical of art, which have occupied the last century particularly, fall short of the results we should desire and expect, and that after all genius alone can rightly solve these questions, which elude common sense, yet we may cultivate and improve our critical powers, learn to think more accurately, and correct that colloquial laxity of speech which refers all impressions to some cant phrase of undefined signification, as *fine* and *beautiful*, *tasteless*, &c. &c.

Such investigations afford the only means by which

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the principles of this or any other art can be ascertained, and the artist can be enabled to determine whether the beauty he creates is temporary or permanent, whether adapted to the accidental prejudices of his age or to the uniform constitution of the human mind; and whatever the science of criticism can afford for the improvement or correction of taste must altogether depend upon the previous knowledge of the nature and laws of this faculty.

In the following lectures the Professor proposes to review the examples cited in his former courses with reference to these important principles.

OUR WEEKLY GOSSIP.

Letters from Egypt mention that Dr. Lepsius and his party were still encamped at the Pyramids, all well, on the 15th ult. The English, just now, muster strong in the neighbourhood, and amongst the latest arrivals was Mr. R. Monckton Milnes. In one letter, obligingly shown to us, the writer observes—"It requires time to enter into and enjoy this scene. At first I was absolutely shocked with the size of the Pyramids: their great effect is to make everything round them look small, but they themselves never look large; and till I thought of Lincoln's Inn-fields, and St. Paul's, and St. Peter's, and of their actual measurement, my imagination could not comprehend their vastness. Yet, after being accustomed to the Desert, one sees that nothing but simple form and gigantic size could produce any effect at all upon the mind. Besides the three Great Pyramids, the form is repeated in many smaller ones; and in some views one mountain seems to rise above another, and the effect is very grand indeed; and the mouldering rock on which they rest, the mounds of sand, the vast masses of stone-work, of temples and tombs thrown down by violence—give to the whole scene a grandeur, which, with the silence of the Desert, it is impossible to describe."

A private letter from Rome, announces the recent discovery of several new tombs below Perugia of great interest to the Etruscan antiquarians. "I visited them *en passant*," says the writer; "there are several very well-executed groups in *travertino* which had been gilded—one old cinerary was in *tufo*. They expect very shortly to discover a subterraneous temple: upon what grounds I know not."

We have also received a short letter from our German correspondent, dated

Leipsic, January 4th, 1843.

In my last letter I mentioned that the King of Prussia had expressed his desire that George Hervegh, the poet, should be introduced to him during his late visit to Berlin, but neither myself nor any one else could foresee the consequences of that audience. The poet visited Koenigsberg, the most liberal city in the kingdom of Prussia, where he was received with much enthusiasm, and from whence he addressed a letter to the King on the state of the press in his dominions, in which he observed, "'Let us be honest enemies,' were the words which your Majesty addressed to me, when I had the honour of conversing with you, and as such I consider it my duty to inform you of the little attention paid to your wishes of granting greater liberty to the press. Your ministers have prohibited the sale of my poems—have suspended a much respected teacher in consequence of his editing a newspaper in this city, which told the truth—and have seized even prints which had no letter-press, and which were published under the guarantee of your express order. Yet of my poems I am going to publish a fifth edition; Dr. Witte has obtained by voluntary subscription an annual sum exceeding the government salary; and the prohibited caricatures are in the hands of every one! thus are their objects defeated, and you are made answerable for their misdeeds." This letter appeared in the *Allgemeine Zeitung*, and thirty thousand copies were sold in a few days. Shortly after its appearance, the sale, purchase, and *transit through Prussia* of this newspaper was prohibited, and the poet, who happened to be on a visit to a friend at Stettin, was ordered to leave the country within four and twenty hours. I state these facts, which in relation to the history of the press are well worthy of being noticed in the *Athenæum*, and which will contribute towards a knowledge of the liberal feelings which prevail in a country which has taken the lead, it is said, in the march of intellect in Germany. [A Berlin letter, Dec. 30, in the *Journal de Frankfort*, says: "The Poet Hervegh arrived here yesterday by the railroad from Stettin. He was immediately arrested by the police, and compelled to depart by the first railway train for Dessau."]

The only bright point in the last return of the Revenue, was the account of the Post-Office. To ourselves and other consistent advocates of the penny postage, the indications not only of the last quarter's return, but of those for the last year and a half, have been especially cheering and satisfactory; proving that the anticipations which had been formed of the ultimate financial success of the measure are in progress of fulfilment at no distant day. For the last six quarters the increase has been progressive each quarter. The amount and comparison of this progression is shown in the following columnar arrangement, which exhibits the returns for each quarter since the commencement of the penny postage, and the totals of each year, ending on the day indicated on the same line as that of the sum.

Quarters ending	Quarter's Revenue.	Year's Revenue.
April 5, 1840	120,000	
July 5 —	100,000	
Oct. 10 —	123,000	
Jan. 5, 1841	98,000	441,000
April 5 —	93,000	414,000
July 5 —	119,000	433,000
Oct. 10 —	116,000	426,000
Jan. 5, 1842	127,000	455,000
April 5 —	142,000	504,000
July 5 —	154,000	539,000
Oct. 10 —	168,000	591,000
Jan. 5, 1843	141,000	605,000

Comparing the years ended Jan. 5, 1841 and 1842, the increase is just at the rate of 3 per cent. per annum on the latter. By a comparison of the years ended Jan. 5, 1842 and 1843, the annual rate of increase is 33 per cent.! If we may be allowed, in the absence of any positive data, to speculate on the sources of this increase, we should attribute it, not to any increased revenue from foreign letters—because, considering the recent frequent reductions in the rate of foreign postages, we doubt if the receipt of foreign postage was as much in the past as in the preceding year—but partly to the increased habit of home letter writing, and chiefly to the increased use of the Post as a Parcel Post—a source of revenue and public convenience which is still open to great improvement.

A correspondent informs us, that a Library of reference and circulation is in the course of formation by the clerks in the Bank of England. It is to be hoped the Directors of that establishment will give it their sanction, and lend their aid to promote so excellent a project.

The many persons who are interested in Geology, the most popular science of the day, will be glad to hear that Mr. Lyell is about to deliver a course of eight lectures on the subject, at the Marylebone Institution, in which he will introduce, among the illustrations, the observations made during his late visit to Canada and the United States.

It is expected that the works at the Temple Church will not be completed before March, in consequence of the delay in supplying the encaustic tiles. The position of the Crusaders is at last settled, and their effigies rest in two divisions, of four in the Round, and one in each aisle. Consequently a clear passage is left from the west door to the altar; and we have reason to think that our remonstrance (No. 790) was not without its effect. The notion of a Mosaic pavement has been given up, and strait courses of encaustic tiles laid through "the round." Authority for this mode of placing is furnished in the Chapter House of Westminster Abbey; and we are bound to admit, with all our predilection for a Mosaic, that the present effect of the tiles is very good, and that the space displays them better than any other part of the two churches.

An *opera buffa* is now a novelty: it would, indeed, require some ingenuity to revive that class of dramatic entertainment, in which humour counted for so much, and character for so little; but the 'Don Pasquale' of Donnizetti, just produced at Paris, has been received as a welcome novelty, thanks to the drollery of Lablache, Grisi, and Tamburini; thanks also to the beautiful voice of Mario, all of which are skilfully employed in it. The story seems to be a modified version of that popular ballet, 'Le Tarentule.' But we shall be in better condition to discuss it after Easter, as, of course, it will be one of the novelties of our coming season.—Our neighbours are a strange people. One of the solemnities of the past week has been the farewell of Monrose, the actor, who, if we are to trust M. Janin's *feuilleton*, was brought out from the celebrated Dr. Blanche's *Maison de Santé*, where he has been long, alas! a patient, and *patched up* for one evening, to enable him to play the part of *Figaro*, for his benefit.

The *Globe* mentions that the Imperial Academy of St. Petersburg has nominated Mrs. Robertson, the portrait painter, to the dignity of the membership of their body, and accompanied the intimation of their having conferred this very rare honour with a highly complimentary letter. This lady a short time since returned from St. Petersburg, where she had been invited by the Emperor to paint the portraits of the Imperial family.

The New Year has already been marked by three deaths in the artistic world—Mr. T. C. Hofland, the landscape painter, who died at Leamington, on the 3rd inst., in the sixty-sixth year of age—Mr. Vaughan, the tenor, and Mr. Bellamy, the bass singer. All these gentlemen belonged to a past dynasty of the arts: but Mr. Vaughan may be pointed to as a model, in respect of judgment. He knew the limits of his own powers, and never attempted anything he was unable to execute with the most perfect finish. We have no tenor left who can sing the smoother songs of Handel so satisfactorily.

The kind and praiseworthy solicitude of the Sovereign and the Government, in throwing open, or rendering more easy of public access, the buildings and works of art under their control, was not likely to remain without its good fruits in stimulating a similar disposition in those who had the opportunity of exercising it. We now learn, with satisfaction, that Mr. Vernon, who possesses one of the finest collections of modern English paintings, contemplates an arrangement, somewhat similar to those adopted at the Dulwich and Soane Museums, for opening it to the public at large during the ensuing season. Among the pictures in Mr. Vernon's possession, which we can recall to mind, are Wilkie's 'Newsman' and 'Guerilla Sleeping'; Leslie's 'Uncle Toby and Widow Wadman'; Mulready's 'School,' and his last picture, 'The Ford'; two fine landscapes by Callcott, and two very favourable specimens of Turner; 'The Dog in Office,' if our memory is right, of Landseer; Horsley's 'Pedlar'; Webster's 'Football'; several specimens of Jones and Etty, and, we believe, Maclise's 'Hamlet' has lately been added. It cannot be doubted that others will follow so good an example. We trust it may have the effect of inducing the Marquis of Westminster again to open the Grosvenor Gallery, which he found it necessary to close on account of the misconduct of the visitors, not, we are happy to say, the public at large, but only that portion of it which had sufficient aristocratic influence to obtain tickets of admission.

We have just heard of a curious and interesting practical application of a recent scientific discovery, which will somewhat startle our readers—the Chinese treaty was copied by the Photographic process of Mr. Fox Talbot, and the copy, so made, for the sake of securing *perfect* accuracy, is now deposited amongst the State Papers.

We must be excused if we persevere, until the nuisance is abated, in directing public attention to the gambling madness which is fast spreading its blighting influence over the country. Mrs. Parkes has, perhaps, said enough to open the eyes of all respecting the great 'National Art-Union,' by which twenty-five thousand guineas was to be levied on the public; and the mere Prospectus of the 'Royal Polytechnic,' which we referred to some time since (No. 786), was conclusive enough as to that minor affair. But we now read in the papers of what are called 'Derby Sweeps' (would not 'Horse-Unions' be a more respectable name?), the subscriptions to which vary from 5*s.* up to 20*l.*, and the first prize in one of them is 2,400*l.*! Now, can such open violations of law be tolerated? It is more than thirty years ago, that a Report of a Committee of the House of Commons "frightened the isle from her propriety," by such a disclosure of vice and misery consequent on lotteries, that Government was at length forced, by the moral sense of the country, to give up the revenue which, for nearly two centuries, had been derived

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from this polluted source; and it was declared by statute, that "all lotteries" were "public nuisances," and all persons were prohibited from continuing or reviving them, under any form whatever. Yet here we have the 'Derby Sweeps,' and the National Sweeps, and the Polytechnic Sweeps, and fifty other like "public nuisances," proclaiming themselves by advertisement. But those who have read the Report alluded to, will remember that the worst consequences did not arise from the government lotteries. The price of a ticket, or even of an eighth, or a sixteenth, to a certain extent limited the mischief; it was the 'Little-goes,' as they were called, the shilling, and half-crown, and crown gambles, got up by individuals, that brought ruin into families, and corrupted even the serving-men and women and apprentices. Is this abomination to be revived? We had lately to comment on a lottery at the 'Royal' Polytechnic—a 'Royal' Institution, be it observed—of *one hundred thousand tickets*, at *one shilling each!* and now, following so worthy an example, twelfth-cakes are disposed of by lottery! We have seen a dozen advertisements to this effect, but one will serve as an example:—

Twelfth-cakes Distribution.—All Prizes.—T. Yeates, Confectioner,—— intends distributing 150*l.* worth of rich twelfth-cakes, in 1,500 shares, at 2*s.* each, commencing at nine o'clock in the morning of Friday next, Jan. 6th.—List of prizes (no blanks):—Two at five guineas, five at two guineas, fifteen at one guinea, fifty at half a guinea, eighty at five shillings, and 1,348 at one shilling. To prevent disappointment an early application for shares is requested.

Here then we have the 'Little-goes,' as of old, carrying their demoralizing influences into our nurseries and kitchens; and we cannot send our children to an Exhibition, or to buy a penny bun, but they are to be tempted to join in 'a little gamble.' Is there any such minister as a Home Secretary? any such officers as magistrates? If there be, and they resolve, as in duty bound, to put down these "public nuisances," we trust they will not begin with the pastry-cooks or publicans.

Since the above was written, circumstances require from us a few more words on the subject of Art-Unions:—The *Irish* and the *Edinburgh* are, as we have heretofore acknowledged, among the best of the class. With them, the selection of prizes is intrusted to a Committee, and therefore the money expended tends to raise the standard of art, not to lower it. A Committee, too, is less likely to be imposed on by the traders in art, who often purchase a dozen pictures before they are sent to the Exhibition, and take their chance of getting fifty or a hundred per cent. profit from the public. Yet even a Committee cannot escape, as the following fact will prove:—At a meeting of the Royal Irish Art-Union, held on the 6th inst., the Committee of Selection presented the following statement, with reference to the drawing of 'Minerva and the Muses,' which was purchased from Signor Ratti, at the last Exhibition:—"A strong suspicion having arisen in the minds of the Committee as to the originality of the work, Signor Ratti was communicated with on the subject, and informed that our rules precluded the purchase unless a work was the *bond fide* production and property of the artist in whose name it was entered for exhibition. Although Signor Ratti asserted in the strongest manner that it was his own production, the Committee had so strong a misgiving as to reduce the amount awarded from 50*l.* to 25*l.*, and continued their inquiries on the subject. They had been lately enabled to forward to Signor Ratti the name of the real painter, which was Consoni, the name of the purchaser of the work for which this was a preparatory drawing, the price paid for the same, with the names of three gentlemen who were ready to depose to these facts. Signor Ratti replied by acknowledging that the picture was by Consoni, and tried to palliate the assumption of his name, by saying that Consoni was a friend, that he acted so with a view to his interest, and had sent him the money all but five pounds retained for frame and carriage of the picture. The Committee thought it was due to themselves to show that they had spared no exertions to rectify the error into which they had been led, and hoped that steps would be taken to prevent such an occurrence in future. It was unanimously resolved the name of Auguste Ratti be erased from the list of artists whose works were purchased by this society, and that of Nicolo Consoni be inserted in its place; and that a note, explanatory of the change, be added thereto."

CAUBUL.—NOW OPEN at the ROYAL PANORAMA, Leicester-square, a comprehensive and interesting VIEW OF CAUBUL, including the Bala Hissar, the river Caubul, with a distant View of the Himalaya Mountains and the Pass of Khurd Cabul, where the British army was so treacherously destroyed. The whole illustrated by numerous groups of figures descriptive of the manners and costumes of the Afghans. The Views of the Battle of Waterloo, and of Jerusalem, will shortly be closed.

THE CHINESE COLLECTION, Hyde Park-corner.—Consisting of objects exclusively Chinese, surpassing in extent and grandeur any similar display in the known world, entirely filling the spacious saloon, 225 feet in length, and embracing upwards of fifty figures as large as life, all fac-similes, in their native costumes, from the highest mandarin to the blind mendicant; also many thousand specimens, illustrating the appearance, manners, and customs of more than three hundred million Chinese, is NOW OPEN, from Ten till Ten.—Admittance, 2*s.* 6*d.*; Children under Twelve, 1*s.*

THE THAMES TUNNEL

OPEN to Visitors daily, (Sunday excepted,) from 9 A.M. until 5 P.M., and is brilliantly lighted with Gas. The Entrance for a short time longer is only on the Middlesex side of the River, close to the Tunnel Pier, at Wapping, the Rotherhithe Entrance being closed, in order to finish the new Staircase. Admittance, 1*s.* each.

By order of the Board of Directors,
Company's Office, J. CHARLIER,
2, Walbrook Buildings, City, Clerk of the Company.
January 1845.

N.B. Steam Boats to Wapping, from Hungerford, Adelphi, Temple-Bar, Blackfriars Bridge, Old Shades, Old Swan, Adelaide Piers, London Bridge, at every hour.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

Nov. 30.—Mr. Murchison, President, in the chair.—Three papers were read:—

1. 'On the Bala Limestone,' by Mr. D. Sharpe, F.G.S.—Notwithstanding the agreement of several of our best geologists, who had published their opinions on the age of the Bala limestone, and had placed it in the upper Cambrian system, Mr. Sharpe was induced to doubt the accuracy of this classification, by observing that every one admitted that the Bala fossils agreed, as far as they had been examined, with those of the lower Silurian beds, and that the attempts to draw a clear line of separation between the lower Silurian and upper Cambrian had failed. But his attention was particularly drawn to Mr. Bowman's observations on Denbighshire, laid before the British Association in 1840 and 1841, which Mr. Sharpe regards as the first indication of the true structure of this part of North Wales. Mr. Bowman classes as upper and lower Silurian, many beds before mapped as upper Cambrian; showing that the previous classification of the rocks of North Wales could not be relied on. He points out that, up to the moment of his taking up the subject, none of the writers upon it had expressed a doubt of the existence of a great thickness of fossiliferous beds below the Caradoc sandstone and Llandeilo flags, although it had at last been admitted that these supposed beds could not be distinguished by their fossils from the lower Silurian: and he states that the object of his communication is, to show the error of this view as relates to the Bala rocks, which he proposes to prove to be equivalents of the lower Silurian beds described by Mr. Murchison, and not part of an older series; and he infers, from analogy, that the same will be found to be the case in other parts of North Wales which he has not visited, where he conjectures that all the rocks containing shells of lower Silurian species, will also prove equivalents of the lower Silurian beds of Siluria. Instead of continuing the Silurian system downwards, through a vast thickness of slate rocks, Mr. Sharpe proposes to strike out one of its original members, regarding the *Caradoc sandstone* and *Llandeilo flag* as the same formation, which has received different names, according to its mineral character. He observes, in confirmation of this view, that both formations are never found equally developed in the same district, and that the fossils found throughout are too nearly the same to warrant the separation of the lower beds under a separate name. Still Mr. Sharpe believes that there are in Wales, as well as in Westmoreland and Cumberland, vast accumulations of slaty rocks below the Silurian system, in which no fossils have been found, and which must retain the name of Cambrian rocks. Mr. Sharpe did not map the district in detail, but he traced two sections to show the position of the Bala beds with regard to the Berwyns, as he considered the question to turn upon the accuracy or error of the statement of Mr. Murchison, "that the Bala limestone dips under the chief mass of the Berwyns." The first section begins westward at the igneous chain of Arenig Mawr, crosses the town of Bala, and ends eastward at the Calettwr, where a dark slate, the upper bed of the Bala series, abuts unconformably against the clay-slate of Moel Halog, which is referred to the Cambrian system. This section places the Bala beds in a detached trough, and shows that they do not dip under the Berwyns; but their succession is not well shown, owing to the disturbed state of the surface. The other section is in two parts, from the head of the Lake of Bala up the Twrch to Bwlch y Groes, and across the Dyfi by Dinas Mwddy and Mallwyd. On the west it begins at the northern prolongation of the igneous chain of Arran Mowddy, and continues eastward through a conformable succession of beds up to the upper Silurians. Each section shows the whole of the Bala series, the upper bed of blue slate, which, on the Calettwr, rests unconformably against the Cambrian clay-slate, being the same which is overlaid conformably beyond Mallwyd by an upper Silurian series of soft blue or liver-coloured shales, alternating with hard grey grits without cleavage or fossils, dipping E.S.E., which Mr. Sharpe identifies with the No. 2 of Mr. Bowman's lower division of the upper Silurian, the probable equivalents of the Wenlock shale. Mr. Sharpe then describes the Bala series of rocks, beginning with the uppermost beds:—1. Dark blue slate, worked at Craig Calettwr for good roofing slate and flags. The lower beds pass into a soft argillaceous slate of no value. The whole is not less than 300 or 400 feet in thickness. 2. Upper Bala limestone, a dark blue bed, 10 feet thick, accompanied by calcareous slates and soft brown slates, with many fossils. 3. Rotten argillaceous schist and indurated shale, 400 feet thick, with few fossils. 4. Bala limestone, like No. 2, 30 or 40 feet thick, with calcareous slates and grits, full of organic remains. 5. Grey slaty grits, with a bed 30 or 40 feet thick of impure grey limestone, containing trilobites and other fossils in the lower part, the whole exceeding 500 feet in thickness. 6. Rotten grey clay slate, supposed to be 500 feet thick. 7. Dark blue slate of poor quality, the lowest bed of the series. As the Bala beds are quite unconnected with the Cambrian rocks of the Berwyns, and are only overlaid by upper Silurian deposits; as most of their organic remains are known lower Silurian species, and as the total thickness of the whole series is about the same as has been assigned by Mr. Murchison to the lower Silurian, Mr. Sharpe concludes that they are the exact equivalent of the lower Silurian formation, and do not carry the series down below the beds described by Mr. Murchison. Mr. Sharpe considers it as easy to prove their identity with the Caradoc sandstone as with the Llandeilo flags, and again endeavours to show that they must be regarded as the same formation under different names. This classification replaces the dark blue limestones of Bala and Coniston on the same parallel from which they were separated when Prof. Sedgwick adopted Mr. Marshall's views of the Silurian age of the Coniston limestone, but left the Bala limestone in its erroneous position as part of the Upper Cambrian. The igneous rocks of Arenig and Arran Mowddy are described by Mr. Sharpe as varying compounds of felspar and quartz, and he maintains that they must have been upheaved after the epoch of the lower Ludlow shale.

2. 'Notice of the Discovery of the Remains of Insects in the Lias of Gloucestershire, with some remarks on the Lower Members of this Formation,' by the Rev. P. B. Brodie, F.G.S.—The lower beds of the lias in which these organic remains occur are extensively developed in the neighbourhood of Gloucester and Cheltenham, and occupy the greater part of the vale. In the upper part of the lower beds one example only occurred of a fossil insect, being the elytron of a coleopterous insect of the family Buprestidæ, apparently a species of Ancylocheira of Escholtz. With this exception, the numerous fossil insects obtained by Mr. Brodie were found in the bottom part of the lower beds, near the base of the lias, which are seen at several points in the neighbourhood of Gloucester. At Wainlode's Cliff, in a grey and blue limestone, termed by Mr. Brodie *insect limestone*, 26 feet 2 in. above the bone bed, and 6 feet 2 in. above a hard yellow limestone, containing shells like Cyclas, plants, and Cypris, are found clytra belong to several genera of Coleoptera, a few wings not unlike the genus Tipula, and abdomens of insects apparently of the gnat tribe, associated with shells of the genera Ostrea,

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Unio, and Modiola. To the south-west of Coombe Hill the same limestone contains similar remains in greater abundance, among which are some beetles in a tolerable state of preservation, and in one the eyes are distinctly visible. A few imperfect but large wings of dragon-flies also occur. With these are numerous small plants, some resembling mosses, but very different from those in the yellow Cypris limestone, a few seed-vessels and leaves of ferns, claws of crabs, and remains of crustacea resembling the genus Eryon from the Solenhofen slate. Near Gloucester, and in the cliff at Westbury, the same limestones and insects, but scarcer, are found. If the Cypris found in these beds be of freshwater origin, it forms a new and highly interesting feature in the history of this deposit. At any rate, the occurrence of the remains of such delicate creatures as insects, many of which are in a beautiful state of preservation, and could not, therefore, have been long subject to the action of the waves, or have been carried far out into the water, gives a greater probability to the supposition that this part of the lias may have been formed in an estuary which received the streams of some neighbouring land—perhaps numerous scattered islands—and which brought down the remains of insects, Cypris, and plants above referred to. The shells usually found in the insect limestone are Modiola and Ostrea, both of which frequently inhabit estuaries, and are capable of living in brackish water, as well as in the open sea. Mr. Brodie has discovered the wing of an insect in the upper lias at Dumbleton, near Tewkesbury, proving the existence of insects during the deposition of the upper portion of this formation, and Mr. Strickland has found elytra and wings in the lower division at Evesham, twenty miles from Wainlode.

3. '*On certain* Impressions on the surface of the *Lias Bone Bed, in* Gloucestershire,' by Mr. H. E. Strickland, F.G.S.—These impressions have been noticed at only one locality, Wainlode Cliff, on the Severn, where they occur in the uppermost surface of the band of micaceous sandstone, there representing the "bone bed." The deposit appears to have consisted of a fine-grained muddy sand, capable of receiving the most minute impressions, whilst the pure black clay, which forms the superincumbent stratum, has preserved the ancient surface in the most unaltered condition. The markings are of four kinds—1st. lengthened and nearly straight grooves, about one-tenth of an inch in width, and several inches long, very shallow, and with a rounded bottom, apparently caused by some object striking the surface of the sand with considerable impetus. They may have been caused by fish swimming with velocity in a straight direction, and occasionally touching the bottom with the under part of their bodies.—2nd. Small irregular pits, averaging a quarter of an inch wide, and one-eighth of an inch deep; possibly caused by mud-feeding fishes, probing and turning up the surface in quest of food.—3rd. Narrow deep grooves, about one-twelfth of an inch in width, the side forming an angle at the bottom, irregularly curved, and making abrupt turns: possibly caused by the movements of an acephalous mollusc, the *Pullastra (?) arenicola* of Strickland.—4th. A tortuous track, consisting of a slightly rounded ridge, about one-tenth of an inch wide, with a fine linear groove on each side: in all probability caused by the crawling of some of the smaller annelidæ. A comparison of the above tracks with those made by living crustacea, and mollusca of the genus Littorina, afforded only negative evidence. They were accompanied by impressions of a fucoid body.

ASTRONOMICAL SOCIETY.

'Observations of the Total Solar Eclipse of 1842, July 7 (July 8, civil reckoning).' By G. B. Airy, Esq., Astronomer Royal.

In the past summer I made a journey to Turin, principally for the purpose of observing the solar eclipse at a place where it would be total. My intention was rather to observe the nature and succession of the general phenomena of a physical character, than to make any precise observations of absolute time or absolute measure, or to attempt to deduce corrections of the elements of the moon's motion. I carried with me a small telescope, by Simms, mounted on a short tripod stand, of 1.9 inches clear aperture, and about 14 inches focal length. For the use of this I am indebted to the kindness of Mr. Simms. I had carefully tried it on the sun's disc, and had satisfied myself that it was abundantly competent for the observation of those phenomena of eclipses which have excited so much interest: it is, indeed, a very good telescope of its size. I had also a duplex pocket-watch.

Having crossed the Alps by the pass of the Little St. Bernard, I had the good fortune, at Cormayeur, to meet Professor Forbes. We made arrangements at once for journeying together to Turin, and for observing the eclipse in concert. We reached Turin late in the evening of July 5. The next day was spent in the examination of the instruments and localities of the Observatory of Turin, under the auspices of M. Plana, and in the inspection of the hill and church of the Superga. M. Plana was extremely anxious that we should observe the eclipse at the Observatory, where every facility depending on an ample supply of instruments and an accurate determination of time could be afforded us. I had, however, long before fixed on the Superga as a station from which I should desire to see, if possible, the grand phenomena of a total eclipse, as exhibited on a large tract of country. It may be proper here to mention, that the Superga is the highest point of an insulated cluster of hills, perhaps 800 feet above the Po, and five miles from Turin. It is completely surrounded by the plain of Piedmont, and commands a most remarkable view: on the east, over the plain of Lombardy; on the north-east, of Monte Rosa, and the neighbouring high Alps; on the north, of the mountains of the Val d'Aosta (Mont Blanc itself is hidden by them); on the west of Monte Viso and the Dauphiny Alps; and on the south and south-east, of the Maritime Alps and the Apennines; with the plain extending from the foot of the hill to the bases of these mountains in every direction. As the eclipse was to be total for the Superga itself, and for the western and southern mountains, and partial for the northern mountains, I had thought it possible that I might see in great perfection the different phenomena in the different parts of the view. The sequel will show that in this respect I was disappointed, but that (by chance) a most important advantage was gained by my adherence to this plan. Finally, it was arranged that Professor Forbes should make his observations at the Observatory, and that I should go to the Superga. On the 7th, the observations to be made were fully discussed, and the series of observations intrusted to each person were drawn out in the form of written instructions. The observations bearing upon physical optics were principally consigned to Professor Forbes; those of astronomical character to myself. The unfortunate circumstances of weather, however, rendered the former impossible, and in some degree abridged the latter. The morning of the 8th, at one or two o'clock (civil reckoning), was very dark and louring: scarcely a star was visible. I proceeded, however, with a companion to the Superga, and reached it at a short time before five o'clock. Every facility for viewing the eclipse from any part of the church or convent of the Superga that I might select was offered me by the fathers of that establishment; and, had my object been simply to view the country during the eclipse, I should undoubtedly have stationed myself in the upper gallery of the dome of the Superga. But the platform in front of the portico offered far greater facilities for the placing of my telescope, and more of general convenience; and, by moving a few steps, I could at any time command the whole plain. I therefore adopted the platform as my station. I think it due to the courtesy of the Italians to remark that, though many persons were present, I did not receive the smallest interruption of any kind from any one. The sun was clear, and I saw the beginning of the eclipse very well.

The power which I used throughout the eclipse was about 27 (as I have since found by the well-known method of comparing a distant object seen in the telescope with a near one seen without it). This power was found very convenient.

As the eclipse advanced (the sun continuing unclouded), I observed a circumstance which I have remarked in every solar eclipse that I have seen. It is that the limb of the moon is very much more sharply defined than the limb of the sun. This is clearly owing to the difference of intensity of light on different parts of the sun's disc, the intensity near the centre of the disc being much greater than that near the limb, and the degradation very near the limb, though rapid, being gradual. I speak of this as a fact of which I have not the smallest doubt; having long ago observed it in my daily practice as an observer with the transit instrument and the circle; and having also frequently remarked it as an experimenter, when I have thrown the image of a portion of the sun's disc upon a small screen, in which case I have always been able to determine whether the limb was approaching to the edge of the fully illuminated screen, simply by the change of the intensity of illumination. And I allude especially to this fact at present, first, because in contemplating the probable phenomena of the eclipse it had been a particular subject of conversation between Professor Forbes and myself; secondly, because it may perhaps assist to explain a very strange observation which I shall shortly have to mention. I had carried with me a wax-taper in a lantern, which I lighted about the time of the commencement of the eclipse. Whenever I looked round over the country, I also looked at the flame of the taper. I cannot, however, say that I remarked any peculiarity in the colour either of terrestrial objects or of the candle flame. The flame, as the eclipse advanced, appeared much brighter (and must have been visible to a great distance at the totality), and its colour seemed somewhat redder: but I believe that this change takes place in just the same degree when the general light is diminished from any other cause. The surrounding objects did not receive the greenish hue which I have remarked in other eclipses of nine or ten digits; I know not whether this was due to the cloudiness of the day, or to the continued correction of my eye by reference to the light of the candle.

I saw no spots whatever on the sun's disc.

About six minutes before the totality I specially recorded the remark, that there was a slight undulation on the limbs, but that the cusps were perfectly sharp. I cite this particular observation because I find it noticed in pencil at the time; but I am quite certain that the cusps were seen perfectly sharp at every other time. The general aspect of objects was now very gloomy. As the totality approached, the gloom increased very rapidly. About two minutes (or perhaps more) before the totality, my companion exclaimed that it was darker towards the Val d'Aosta. I immediately looked in that direction, and am satisfied that it was not darker there. The country, however, looked blacker on that side, partly I think, because it is more encumbered with wood, and partly (perhaps) because the mountains are nearer than on the south side, and therefore have less of the whitish atmospheric tinge. At this time, and to the totality, the appearances were very awful. The gloom increased every moment; the candle seemed to blaze with unnatural brilliancy; a large cloud over our heads, whose appearance I had not particularly remarked, but which, I think, was of cumulo-stratus character, became converted into a black nimbus, blacker, if possible, than pitch, and seemed to be descending rapidly; its aspect became horribly menacing, and I could almost imagine that it appeared animated. Of all the appearances of the eclipse, there is none which has dwelt more powerfully upon my imagination than the sight of that terrible cloud. The sun was a very little clouded; his narrow crescent form could be seen with the naked eye when the eyelids were partially closed; there was, however, a dark cloud immediately above him, and fainter clouds about him. Immediately before applying my eye to the telescope to view the completion of the obscuration, I imagined that the light which the sun cast upon the ground was of a reddish colour. But the light was so very faint that I cannot at all vouch for this observation.

I have now to mention a very strange observation. I was viewing the sun most carefully with the dark glass upon the eye-piece, while the small illuminated ring was closing rapidly; my watch was lying on the parapet on which the short telescope stand was placed, and I was counting its beats, with the intention of observing the time which might elapse between the appearance of Mr. Baily's beads and the total obscurity. I saw the moon's limb advance to the sun's, and cover it completely. I withdrew my eye for a moment from the eye-piece, when I heard my companion remark that the sun was nearly gone. I said

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firmly, "It is out." On being assured that it was not, I again applied my eye to the telescope, and to my infinite surprise I again saw the narrow ring of the sun's disc, not quite so bright as before. I again saw the moon's limb advance to the sun's limb, and cover it. In other words, I saw the totality completed twice. With regard to the *fact*, I can only say that I was at the time most fully alive to every thing which occurred, and that I was specially prepared for an observation which I expected to be one of the most important in the whole eclipse; and I have not the smallest doubt that the thing occurred, under the circumstances in which it was viewed with my telescope, precisely as I have stated. The *explanation* I cannot offer with great confidence, but I conceive that it may be the following. I have already remarked, that the light of the sun's disc, very near to its limb, is considerably less than in those parts of the disc which are a little farther from the limb. This being assumed, it is evident that the interference of a cloud, which was sufficiently dense to hide the faintest part of the disc (at the limb), but not sufficiently dense to hide the brighter parts, would sensibly diminish the sun's diameter. Now I was assured by my companion, that there was a cloud upon the sun at the time when I first saw its extinction; and this cloud, though not sufficient to conceal the edge of the sun's disc from the naked eye, might be sufficient to conceal it as viewed in a telescope, in which the specific brightness of any surface is much less than to the naked eye, and which also was armed with a dark glass. But if this explanation is valid, it may apply to many other phenomena. I have frequently seen the sun's limb deeply notched, and I have conceived that this was due to irregularity of refraction: it may have been due to irregularity in the transparency of the atmosphere. Mr. Baily's beads may themselves have depended on this circumstance. I now return to my narrative.

I saw nothing whatever of beads, or other irregularity, in either of the extinctions of the sun's limb. The cusps were perfectly well defined till they met. I quitted the telescope and looked round the horizon. The outlines of the mountains could with great difficulty be seen; but everything, though not black, appeared horribly gloomy. My companion believed that there was a dark green tinge on every object. I did not remark it. I endeavoured to ascertain whether the darkness could be seen sensibly to travel over the great plain, but could not satisfy myself that it was so; the whole seemed to me to become dark at once. Professors Plana and Forbes, however, on the Turin observatory, (from which the mountains to the north and west are visible, but not the plain,) were confident that they saw the darkness travel gradually. It is possible that from my elevated position I saw the country too much in detail to observe this; it is possible, also, that my eye was applied to the telescope at the critical time. The illumination was so small, that I could with difficulty read the divisions on the watch-plate, which was within eight inches of my eye; I did not try a printed book. The clouds were much less distinct than before, but as far as they could be seen they appeared terribly threatening. But the appearance of the moon can never be forgotten. It was like a black patch fixed in the sky, surrounded by a ring of faint light, whose breadth I estimated at $\frac{1}{8}$ of the moon's diameter (or probably four minutes). The colour of this ring was nearly white, inclining (as I thought) to peach-colour, but its illuminating power was very small. It was brightest at the lower part and to the left; this brightness travelled a little to the right. (It will be remarked, that a point to the left of the lowest point was the part last covered by the moon.) The clouds, however, were so near to the moon on all sides, and a dense cloud was so nearly in contact with it at the top, that it seems exceedingly probable that some of these appearances might depend upon them. I gazed earnestly at this remarkable ring, and I could not divest myself of the idea that it was produced by the sun's light shining past the moon's body through a portion of our own atmosphere. I wish it to be understood clearly that I do not offer this as an explanation of the ring (indeed, considering the number of miles by which the moon's limb overpassed the line drawn from the place of observation to the sun's limb, I cannot now consider such an explanation feasible): I wish merely to convey the impression which was given to me at the time of viewing the phenomenon. Indeed, I remarked at the time, that the appearance was almost exactly similar to that produced by a brilliant street-lamp, when its direct rays are just prevented from reaching the eye by a post, or by the corner of a building. I think it possible that there might be a very slight radial appearance in the light of the ring, but I do not recollect it with certainty, and I am perfectly certain that it was not sufficiently marked to interfere sensibly with the general appearance of annular structure. The moon appeared to be extremely near; her distance might have been estimated at a few hundred yards. The whole appearance of things was very unnatural and frightening. No stars were seen from the Superga, the sky being covered with clouds: but I found, from the reports of MM. Plana and Forbes, as well as from the conversation of many persons whom I met in general society, that many stars were seen at Turin, and at other places in the neighbourhood. I may take this opportunity of stating that I heard of distinct instances in which horses exhibited signs of very great terror when the totality came on.

I took off the dark glasses and carefully examined the moon with the telescope. Her disc was distinctly visible as having independent light, and I think that if it had been stronger, I might have seen the large tracts of different brightness on her disc. I could not, however, see the smallest inequality of light, of the nature either of broad dark tract, or dark spot, or bright spot. I looked carefully, for a long time (in proportion to the whole duration of darkness), and am confident that there was nothing of this kind to be seen. While thus looking at the moon I saw, to my great surprise, some small red flames at the apparent bottom of the disc (the top as seen with the naked eye). The number of flames, as I have them impressed on my memory and as I find them drawn on a small pencil sketch made a few minutes after their appearance, was three; their form was nearly that of sawteeth in the position proper for a circular saw turned round in the same direction in which the hands of a watch turn: their height was certainly not greater than one-fourth of the breadth of the ring, or probably a minute: the distance between the first and third was perhaps forty degrees or more on the moon's limb: their colour was a full lake red, and their brilliancy greater than that of any other part of the ring. On my calling attention to these, my companion saw them with the naked eye. It will be remarked that the part of the limb in which the red flames appeared was immediately in contact with the dark cloud of which I have spoken; and we attributed them to some irregularity in the density of the cloud's edge.

While engaged in watching the reappearance of the sun, I lost the opportunity of observing how the ring and the flames disappeared. Every luminous appearance, however, and every trace of the remainder of the moon's limb, vanished as soon as the smallest portion of the sun was uncovered. No beads or irregularity of any kind could be observed. The general illumination of the earth and sky was restored with very great rapidity. The clouds soon began to cover the sun, and in a short time it was invisible. In less than half an hour, a few drops of rain fell. My companion, who had better opportunities than I had of observing the formation of the ring, &c., has given me the following account:

"A bright line seemed to form round the right side of the moon before the disappearance, but not quite round, so that the ring was not complete: but, at the moment of the total disappearance, the ends seemed suddenly to join and form the complete ring, brightest on the left side, and as if beams of light came out. It continued brightest below, and at one time disappeared on the upper side, but a heavy black cloud was touching it there. Shortly before the reappearance, the brightness increased on the upper side; and immediately before the reappearance there were little beams of flame-colour starting out. There was no defined edge to the ring: it changed sensibly, being brightest first on the left side where the sun had gone in, then below, and then on the right side; the light coming out at each place successively like little beams from the moon's edge. There was no remarkable change in the colour of the light till the little flame-coloured beams shot out for a few seconds before the reappearance. The general appearance of the country during the totality was very frightful; but every object, all the distant hills, &c. &c. were distinctly visible; it was like looking at objects through a very dark greenish glass. The sky in every part except that in which the sun was, was covered with thick clouds. The sun also was covered by the clouds very soon after his reappearance."

The numerous persons who watched the eclipse from the Superga appeared to notice with great interest the progress of its phases to the totality; and when the sun was actually hidden there burst forth from them, first a low murmur and then loud sounds of applause. Immediately after the restoration of the sun, the whole crowd dispersed, and nobody seemed to regard with the smallest interest the phases of decrease of the eclipse.

The meteorological circumstances of the atmosphere were evidently much affected by the concealment of the sun. The air after the totality appeared transparent (as it usually does when the ground is cold); and there rested upon or near to the flanks of the mountains a series of stratified or cumulo-stratified cloud, at an elevation of less than 2000 feet; with a lower surface very sharply defined and (as far as I could judge) most truly horizontal through the whole extent to which I could see them; and with a less regular upper surface: the depth of these clouds could not be more than 200 or 300 feet. They had not the smallest resemblance to the ill-defined fog-clouds which hang about the mountains at all elevations in rainy weather; nor to any other clouds that I have seen during the day in these countries: I think that I have seen clouds in the evening which resemble them more nearly than any others. After the termination of the eclipse, the day became very hot, and the aspect of the country became very similar to that which it usually presents at this season of the year.

It was not till some hours after my return to Turin that I found that MM. Plana and Forbes had not seen the moon at all during the totality. The region in which the sun and moon ought to have been seen was covered with an opaque cloud: I have little doubt that it was the same cloud which I from the Superga saw just above the moon (the azimuths of Turin and the moon being almost exactly opposed), and to which I was inclined to attribute some of the peculiar phenomena of the eclipse.

I fear that I have greatly trespassed upon the time of the Royal Astronomical Society; and I can offer only this apology, that in describing a phenomenon of such strange character, of which so few authentic accounts exist, there appears to be no possible way of including all those points which are really of scientific interest, except by narrating every thing which was seen, and leaving to others the power of selecting from the mass those circumstances which may possess some real value.

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 10.—The President in the chair.—The first meeting of the season was commenced by a discussion on a paper by Mr. R. Davison, describing the sinking of the deep well at Messrs. Truman & Co.'s Brewery. In the opinion of some of the members the difficulties which had occurred in the sinking of the cast iron cylinders, arose from the attempts to force down too great a length at a time. It was usually found that lengths of thirty feet each, were liable to be impeded by the lateral pressure of the surrounding earth. The pumping also of the water from the well, whereby a large quantity of sand had been raised, had caused the cavity to take place behind the cylinders, and the face of the steining of the well. It was essential during the progress of a well through sandy stratum, to preserve such a depth of water in it as should, by its pressure, keep back the sand; for if the equilibrium was destroyed, the sand ran in and filled up the bottom, leaving a cavity behind the cylinders; and in some cases this had endangered the surrounding building, by causing the earth to give way for some distance round the well. It is more advantageous to carry the cylinders down to the chalk, and to excavate a full sized well in that stratum, where side drifts may be cut, so as to gain a copious supply of water, and secure, at the same time, a reservoir in the chalk; as was done by Mr. Braithwaite at Messrs. Reid & Co.'s well in Liquorpond Street Brewery. The author explained that in order to guard against destroying the equilibrium between the water and sand, he had given instruc-

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tions that the water should not be drawn below a certain point in the well: unfortunately this had not been attended to, and the influx of sand had ensued. The action and use of the "miser" or "auger" for excavating the earth, in well-sinking, without pumping was described. It appeared that this useful instrument was first introduced by the late Mr. Vulliamy, of Pall Mall, in sinking some deep wells, which were intrusted to his direction.

A paper was read 'On the Co-efficient of Labouring Force in overshot Water Wheels,' by Mr. R. Mallet.—The communication was so voluminous and so interspersed with mathematical formulæ, that it was necessarily read in abstract. It gave a brief historical account of the theory of water-wheels according to the experiments of Borda and Smeaton. The opinion of the latter engineer as to the relative proportion of the diameter of the wheel to the height of the fall, quoted Dr. Robison's doubts whether any advantage was gained by the large diameter of the wheel—with a view of settling which question, the experiments were undertaken. It then detailed the method employed for determining the question, as also that of the advantage or disadvantage of adapting to the water-wheel a circular channel or conduit, extending from the level of the axis to the lowest point, and so constructed that it should retain the water in the buckets longer than if the wheel worked in a free race, while by means of screws it might be withdrawn from the periphery of the wheel during frost, or in case of repairs being needed. From the result of the investigation, it appeared, that the author considered Dr. Robison's views on the subject should receive a limitation, and that a positive advantage arose from the use of the circular channel, varying with the conditions of the wheel and fall from 3 to 11 per cent. of the total power. These, and all the other results of the experiments, were given in an extensive series of tables.

In the discussion upon this paper, the opinion appeared to be that the modern practice of making water-wheels very wide, so that the buckets were only about one-third full, was, with the good form of buckets now generally adopted, preferable to the use of the circular conduits recommended by the author, to the accuracy and usefulness of whose experiments full merit was accorded.

MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.
— Botanic Society, 4.
MON. Statistical Society, 8.
— Medico-Botanical Society.—Anniversary.
TUES. Horticultural Society, 2.
— Institution of Civil Engineers, 8.—Annual.
— Linnean Society, 8.
— Chemical Society, 8.
WED. Geological Society, ½ p. 8.
— Society of Arts, 8.
— Microscopical Society, 8.
THUR. Royal Society, ½ p. 8.
— Royal Academy, 8.—Architecture.
— Society of Antiquaries, 8.
FRI. Botanical Society, 8.
— Royal Institution, ½ p. 8.—'On some Phenomena of Electric Induction.' by Mr. Faraday.

FINE ARTS

A Series of Monumental Brasses, extending from the Reign of Edward I. to that of Elizabeth. Drawn and Engraved by I. G. and L. A. B. Waller. London, Pickering.

Illustrations of Monumental Brasses. Nos. 1 to 5. Printed for the Cambridge Camden Society. Cambridge, Stevenson.

THESE "shining effigies of brass"—these "chronicles of birth, office, alliance, and promotion"—are among the most authentic memorials of costume of all kinds, military, civil, ecclesiastical, and are not without their use in historical investigation, and as specimens of ancient art. The characteristic features of the ancient sepulchral monuments preserve, chronologically, a pretty close analogy with those of Ecclesiastical Architecture, to which, indeed, they may be regarded as handmaidens. The brass effigies of the seventeenth century—and it is to this class of monuments we are more especially applying our remarks—differ as much in purity and simplicity of religious feeling and expression from those of the thirteenth and fourteenth centuries, as the architectural lines of Cardinal Wolsey differ from those of William of Wykeham.

Beginning with the earliest specimen of brass effigies at present supposed to exist in this country—that of Sir John Dabernoun in Stoke Dabernon Church, Surrey, A.D. 1277, (see 'Waller's Monumental Brasses')—and continuing a survey over a period of a century and a half, we find, with scarcely an exception worth noticing, the attitude of all these effigies,—the man of war and of peace, priest and layman, earl and franklein, with hands uplifted in attitude of prayer—to be symbolical of pious aspirations after futurity. The exceptions are usually of the higher clergy, who are represented in the attitudes of speaking. Legends accompanying the brasses are rare before A.D. 1350; after this period they become more frequent, but all breathe the same pious spirit. The most laconic, which state the name of the departed and date of his decease, conclude with an entreaty for mercy:—"Cujus anime propicietur Deus."—"Pries Dieux pur charite qe de lour almes aie mercie." Where the brass effigy is more elaborate, all the ornamental accessories have consistently the same devotional expression. At a somewhat later period, attitudes of prayer were altered to other positions, sentimental though less devotional in character. Thus in the effigies of Peter Halle and his lady in Herne Church (Kent), A.D. 1420 ('Waller's M. B.'), the hands of the couple are joined, as if to say that even death did not sever their affection. Gradually self-glorification became the object of the effigy. Thus the founders of churches perpetuated their acts of benevolence, and were represented, not with their hands praying, but as holding a model of the church which they had built. Not much to condemn in this, though the spirit of recording the act is somewhat boastful. A thousand times more pure in feeling are the effigies of Brian Roucliffe and his Lady, who uphold an outline of the church of Cowthorpe, Yorkshire, A.D. 1494 ('Waller's M. B.'), than that of Handel and his array of musical instruments, and the announcement that "He knows that his Redeemer liveth," which probably was meant to apply to his own composition; or than the figure of Garrick in theatrical attitude; or even than the best of Chantrey's statues. At a later period we find the attitude of prayer abandoned for more worldly considerations than church-building—to exhibit the deceased's heraldry, &c., as in the brass of Sir Peter Legh and Lady in Wenwick Church (Lancashire), A.D. 1527 ('Waller's M. B.'). At the beginning of the sixteenth century, legends on brasses became very frequent, and scarcely any are without them. The poor man, whose worldly means did not enable him to purchase masses, trusted to the prayers inscribed on his brass, and to those which visitors at his grave might in compassion say for him. Here are some specimens:—"O fili Dei, miserere mei"—"O mater Dei, memento mei"—"Of your charite pray for the sowles of"—"On whose sowle and all Christian sowles Jesu have mercy"—"Jesu mercy, Lady helpe."—But we must not dwell longer on the religious aspect of these monumental records, having some other features to notice.

The study of these brasses is rendered most facile by the readiness with which copies of them may be taken. We have previously pointed out how easily impressions may be taken by means of the composition called "heelball" (See *Athen.* No. 777); and here we may observe, that, though we inserted the letter of a correspondent, recommending another process No. 779), we still prefer the heelball. Our correspondent sent a specimen of his rubbing with heelball, and one of his own process; and certainly the examples proved his case. But, having tested his specimen with an average good rubbing by means of heelball, no doubt remains on our mind of the great superiority of the latter in respect of the clearness, sharpness, depth of colour, and cleanliness of the impression, whilst it has besides all the advantages of facility, of use, portability, and even fragrance.

A collection of a few rubbings of good and characteristic brasses might be very useful in education, and in reading English history they would convey to a young person's mind a very accurate idea of the costumes and ranks of society in each era,—of the crusader, "in woven maile all armed warily"—of the priest, in his embroidered garments, "a worke of rich entayle and curious mould woven with antickes and wyld imagery"—of the knight "in his cognisaunte all for the nones"—of the frankelein, "an anelace and gipciere, all of silk, hung at his girdle."

The study of these brasses, and indeed of all art of the Middle Ages, should form part of the course of instruction at the government School of Design. Independently of their value for costume, they are surprisingly rich in suggestions for ornament, applicable to a variety of purposes. A systematic collection of rubbings of all existing brasses would be a national work creditable to the government which undertook it, and one which might be executed at a most insignificant cost compared with its utility. The print room of the British Museum already has a beginning. No one who calls himself an historian, genealogist (how important they proved in the Camoys peerage case!), antiquary, topographer, herald, or artist can, or at least ought to, be unconscious of their valuable and important application. It may not be out of place to show where they are to be found in greatest abundance, and Mr. Hartshorne affords us the information very concisely. "It has been supposed that these monuments were introduced into Great Britain by the Flemings, that they came chiefly from Ghent, and are therefore mostly found in those countries, where they traded for wool. This very reasonable conjecture will explain why we meet with them in greater abundance on the coasts that lie nearest to their continent. In Norfolk, Suffolk, Essex, and Kent, they exist in a greater proportion than in other counties. The influence of this taste extended itself very widely through Leicester and Northamptonshire. In the latter county we have still remaining 136 examples; the number of those originally existing cannot be computed at less than four times this number. As we travel westward, monuments become more rare. There are but few in Warwickshire (some of the finest specimens are at Warwick, in St. Mary's Church), Worcestershire, and Gloucestershire, scarcely one in Shropshire, except at Llanwrst, none in North Wales." As works of art, the earliest brasses are much the finest in character and expression, though rude and stiff in drawing. The art of engraving brasses had begun to degenerate before the Reformation, and before Henry VIII. set the example of plundering them; and here let us observe, that much as the Puritans did in pillage, they were far out-Heroded by their reforming predecessors. Very soon after the suppression of the lesser monasteries, in the thirty-third year of Henry the Eighth, a statute was passed to prevent the exportation of brass, latten, and bell metal. We may trace this degeneracy in the general design as well as in the execution, and a good specimen is afforded in the brass of Andrew Evyngar, in All Hallows, Barking, London, A.D. 1535 ('Waller's M.B.'), where the sculptor has attempted an effect rather of tapestry, by the introduction of several figures. On this point it is well observed in the 'Illustrations of Monumental Brasses,' published by the Cambridge Camden Society, "Brasses, in the few instances in which their use was retained, instead of the costliness and beauty of earlier examples, displayed a diminution in size, and a coarseness of workmanship, by no means consistent with the notion that the improvement and advancement of every art and science followed the dispersion of the so-called darkness of the Middle Ages." In the later examples, too, the engraver travelled quite beyond the province of his art, by the insertion of shadows, attempting the effects of bas-reliefs, and realizing a mongrel, that was neither a raised sculpture nor a flat surface engraving. How great will be the reader's surprise to learn, that the Cambridge Camden Society, so rigid about the preservation of antiquity, have fallen, on this point of shading brasses, into some gross heresy; and, not satisfied with backsliding in theory, are actually carrying it into practice most mischievously!

"We have not scrupled," say the Society, "to give greater prominence to the effigies themselves in our engravings than their originals would *strictly* allow." (This from a Society preaching the propriety of rigid restoration!) "Viewed as works of art alone, monumental brasses demand our admiration, more for the fidelity of their representation, and for the victory achieved in them over a most stubborn and untoward material, than for any intrinsic beauty of design or execution. (!) Doubtless, the comparative worthlessness of modern attempts at imitation of this class of sepulchral memorials, raises our admiration of those skilful artists who could give, even in the harsh brass, many proofs of graceful taste and delicacy of workmanship. Still the greatest admirer of

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their works cannot but confess, that with an unyielding sheet of metal as the material, and a graver's tool as the only instrument, it would be impossible for any one to give more than *an outline* (though, we allow, a most true and faithful outline) of the subject represented."

For the moment, we pass over what the Society "have not scrupled to do," and merely express a dissent from their next paragraph, to ask whether the Society do not see that "it being impossible to give more than an outline in brass," no more should, therefore, be attempted. And no more *was attempted* in the best period of the art. Will it be believed, that what was attempted and failed in the debased period of this class of monuments, this Society have not only done, but, what is much worse, essayed to justify? Professing to re-engrave several monumental brasses because previous engravings of them were "inaccurate," the Society have actually taken upon themselves to *insert shadows* on brasses which are entirely destitute of them in their original state. We must allow them to justify this in their own words:—

"In a work, then, such as ours, which professes *chiefly to illustrate the costumes of past times*, it seems natural, if not necessary, to give, by shading or other means, those embellishments to our portraits which we may be sure their artists would have secured to them if they could. Adhering closely to the transmuted outline, and merely adding the graces of light and shade, (?) we seem, so far from doing injustice to our pattern, to be carrying out with our superior advantages the wishes of the original designers.(!) For it is most observable, that the very earliest brasses shew an attempt at shading, (?) though necessarily of a most coarse character; consisting, indeed, merely of crossed lines. But we have thus the best authority for shading as a principle, and may feel assured that the effigies we present are more vivid representations of their artist's ideal than the nature of his materials ever allowed him to pourtray.(!) So far incompatible, indeed, was shading found to be with brass as a material, that the later specimens, which are generally elaborately shaded (such, for example, as those in Llanwrst Church), are so deficient in energy and life, as to be no less insipid to the ordinary observer than worthless to the man of taste."

It might have been inferred as reasonably certain, that if "elaborate shading" deprived the original brass of "energy and life," the same results would follow from shading a copy. The shaded brasses of this Society prove the fact clearly enough. But whatever the result, the process must be condemned, because its effect, whether good or bad, is to destroy the identity of the thing copied. Not a single brass shaded by the copyist is a faithful and trustworthy representative of the original. Why is the Society's work called "Illustrations of Monumental Brasses," when it is no such thing, but samples of costume *adapted* from ancient brasses, and even then not done over well? The simple truth is, that this publication is quite unworthy of any Society. It seems to have been designed and executed without any consistent plan. Every number is different. In the first, the brasses are lithographed in *outline*; in the second, they are more coarsely drawn and tinted; in the third and fourth, they are shaded; in the fifth, outline is restored. This shifting and changing might be excusable, if the publication of brasses had been undertaken for the first time; but the Society have no such excuse, and, in many places, admit an acquaintance with the works of Stothard and Cotman and others on the subject. Moreover, why, in a work on brasses, are things introduced which are not brasses, and have nothing to do with brasses? Thus, in No. 4, there are four plates of brasses, and four of other things; a window, sedilia, sanctum sanctorum, and a monument. Had this work been the production of an individual, it might have been left alone; but issued, as it is, by an influential body, it becomes a duty to point out its errors, which, as respects the liberties taken with the representation of brasses, seem to us most mischievous in an artistic point of view. To the respective ranks of this body we say, "He! doctores sine doctrinâ; He! magistri artium, sine artibus. He! baccalaurei baculo quam lauro digniores!" We observe that a re-issue of these brasses is announced. Our advice is that the Society should entirely forget what they have done, and begin afresh, by taking as their model the publication of Messrs. Waller. This work is as commendable as that of the Camden Society is censurable. The engravings are accurate transcripts of their originals, reduced generally on a scale of about three inches to a foot, and executed with the best taste and feeling. They are etchings tinted by the hand, and the heraldic enamellings are carefully picked out with the proper colours. The work leaves nothing to be desired, and is very moderate in price.

Before we conclude, we have still a few words to add on one or two points.

Antiquaries are divided in opinion whether it was intended to perpetuate family likenesses by means of these brasses. It seems to us, that when the artist, in representing a priest or a warrior, engraved the first in canonical garments, and the second in a coat of mail, and not in any fanciful abstraction of his own; and when, in representing a member of the family of Septvans, he employed the appropriate heraldic cognizances of the "seven ans"; that going thus far and thus obviously in the way of identification, he would naturally do his best to identify the individual in respect of his own features. When we observe the extreme variety and individuality of countenance which prevail, we can have no doubts whatever that likeness was as much preserved as possible. The Camden Society take the same view, and for the following reasons; and we are glad to be reconciled with them on some points in this subject.

"1. The very strongly marked features which occur in many effigies. An instance may be particularized in the present work, that of Archbishop Harsnett. If such a face were met with in a gallery of portraits, every one would at once pronounce it a likeness.—2. Very frequently effigies are found of two or three generations in the same family, and the family likeness is remarkable. Now this, considering that the artists must have been different, is, in itself, a great presumption that the likenesses are real; but it is rendered still greater by the fact, that if a stranger become connected by marriage with the family, and his effigy exist, the character of the face will invariably be found entirely different from the preceding ones.*—3. We may ask, is it likely that the family of the deceased would have allowed so plain a face to be represented, as is frequently seen, were it not their desire to preserve the likeness? And why should artists, evidently capable of the highest efforts, deviate in the proportion of their figures so far from the *beau idéal* of the human form, except for the same reason?"

When we spoke of the earliest existing brass as dated 1277, we implied that earlier were supposed once to have existed. The effigy of Simon de Beauchamp, who completed the foundation of Newenham Church, and died in A.D. 1208, is said to have had the best claims to rank as the most ancient, but this brass no longer exists. What an unexplained mystery it is, that here in the beginning of the thirteenth century we were engraving on metal, and two centuries and a half elapsed before we learnt to take impressions from engravings for book purposes!

* A remarkable example of this occurs in Hatley Cockyne Church, Bedfordshire.

MUSIC AND THE DRAMA

THEATRE ROYAL DRURY LANE.

On Monday will be performed Shakspeare's Tragedy of MACBETH. *Macbeth*, Mr. Macready; *Banquo*, Mr. Anderson; *Macduff*, Mr. Phelps; *Lady Macbeth*, Mrs. Warner; *Hecate*, Mr. H. Phillips: *Singing Witches*, Mr. Allen, &c.

Tuesday, Sir E. L. Bulwer's Play of THE LADY OF LYONS. *Beausant*, Mr. Elton; *Glavis*, Mr. Keeley; *Damas*, Mr. Phelps; *Claude Melnotte*, Mr. Macready; *Madame Deschappelles*, Mrs. C. Jones; *Pauline*, Miss Helen Faucit.

Wednesday, KING JOHN.

Thursday, for the last time, KING ARTHUR. With the ETON BOY. The Pantomime every Evening.

CLASSICAL CHAMBER CONCERTS.—Mr. W. S. Bennett is wisely turning his talent as a pianist to account, by giving the public an opportunity of hearing some of the masterpieces of classical music. He began, on Monday evening, with Mendelssohn's Sonata for pianoforte and violoncello, which, with the assistance of Mr. Lucas, was performed in the true spirit intended by the author. Mr. Bennett has, indeed, much of his model's solidity of touch and untiring animation of execution. These were again displayed in four numbers, from a 'Suite des Pièces,' composed by the performer,—of which we have a word to say. They are cleverly written, and, though difficult, were admirably executed; yet a monotony of effect pervaded them, arising from their being all more or less constructed on the same pattern of florid accompaniment to a boldly-marked *cantabile*. This system, if adopted, will reduce all pianoforte writing within narrow limits,—invention, under such circumstances, confining itself to mere form of accompaniment; since any melody, no matter how old, will acquire a certain importance from this manner of treatment, till the trick is exhausted. At all events, when performing four short pieces without pause, Mr. Bennett would have done well to have selected one in which the ear might have reposed from the ceaseless whirl and undercurrent of scales and *arpeggi*. The other instrumental performances were a selection of preludes and fugues by Scarlatti, Handel, Bach, and Mendelssohn; one of Beethoven's trios for stringed instruments, which we are glad to find coming into request; and Beethoven's impassioned Pianoforte Sonata in D minor (Op. 31). It did little credit to the earnestness of the patrons of native talent—sometimes so noisy in profession!—that so few had gathered together to enjoy the good playing and good music offered to them on this occasion.

DRURY LANE.—The revival and encouragement of English opera was one of the many worthy aims announced by the present lessee of Drury Lane, on commencing his labours. In pursuance of this design, his first measure was to adapt Handel's 'Acis and Galatea,' (neither an opera nor English) to the scenery of Mr. Stanfield;—his second to dislocate Purcell's music and Dryden's drama of 'King Arthur' by the interpolation of new instrumental effects and unmeaning pageantry;—his third, however, is the *coup de grace*—a version of Rossini's 'La Gazza Ladra:' and *what* a version! But of this presently. We do not censure any management for adopting the course best calculated to fill its treasury in hard times like these; but we must say that performances so strange had better have been preceded by promises less high-sounding. Acquiescent in the false hopes they awakened, if not seduced by them, a large portion of the press and the musical profession were encouraged to vituperate as unpatriotic all who questioned the wisdom of the announcement. Not an opera, for instance, was translated for Miss Kemble which did not provoke an outcry against that lady as a traitress to the cause of her country's Art. Yet on what desperate courses, in bringing forward a new singer, has the theatre been driven, which was professedly conducted on principles superior to mere financial expediency!—the production of an Italian opera, miserably mutilated. We knew from the first that "to this favour it must come at last"—that there exists *no* English musical drama, (not forgetting those of Bishop, Balfe, or Barnett) in which it would be advisable to introduce a singer of the high pretensions now demanded by the increased intelligence of the times; and that, till our operatic dramatists conceive characters and understand musical effects, and our composers attempt nationality in place of a lifeless imitation, we *must*, out of poverty, not will, be driven to the German, or the French, or the Italian repertories. Let our brethren of the press consider this, nor vociferate for what does not exist; lest such a raising of voices, by keeping alive false appreciation and impossible hopes, raise barriers in the way they desire to smooth. There is no progress without self-knowledge.

'La Gazza Ladra,' as presented at Drury Lane on Saturday evening, has been mutilated with a degree of audacity and shortsightedness, the like of which we have only of late met in the transpositions of 'Acis' and the new instrumentation of 'Ye twice ten hundred deities.' The first chorus is cut away, to the extinction of the musical entry of *Pippo;* the *stretto* of *Ninetta's* duett with her father, defrauded of a good half; the *terzetto,* 'O nume benefico,' is *snipped* to pieces with remorseless industry, some four bars of the opening being removed; subsequently *Ninetta's* great *solo,* 'Benche sola,' essential as an answer to Il Podestà's rude approaches, is left out; and, lastly, a portion of the *agitato.* The *largo* is omitted from the first *finale;* the middle movement dispensed with from the duett between *Ninetta* and *Pippo*—this last containing a necessary part of the

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action; the trial scene is done away with altogether; the funeral march is played without chorus or the *coda*, which affords one of the finest opportunities for the heroine contained in the opera; the prayer replaced by *Desdemona's* prayer from 'Otello;'—and, for the lovely, and piquant, and popular *finale*, in which every singer is most felicitously displayed in turn, we have a vulgar *bravura solo* from the 'Roberto Devereux' of Donnizetti, though the principal singer (to whom so much of her necessary duty had been spared) was too worn out to execute it with the brilliancy which alone can make such shallow and hackneyed music pass current. Every one of these omissions and alterations is an outrage against musical discretion and dramatic propriety.

Having fulfilled a disagreeable but necessary duty let us now speak of the two singers who made their first appearance on this occasion. The *soprano*, Miss Sabilla Novello, has a musical voice, though its compass is not extensive: we were reminded by the large style of some of her phrases, and the general cast of her embellishments, that she has studied under that Archimage of masters, Pasta's counsellor, the Chevalier Micheroux. But she has still one half of her art to learn, as regards execution and, yet more, articulation. Her speaking voice was scarcely audible—probably from want of practice—since, when heard, *its* tones were agreeable, and *told*; but the words were not to be distinguished. Though little embarrassed, she gave few indications of dramatic intentions; and, in fact, as almost every passage calling for the actress had been scrupulously removed from the part, it is fair to conclude that she was put forward on vocal rather than histrionic claims. The *contralto*, Miss — (the playbills forbid us to add her name) displayed far better aptitudes for the stage, as far as easy movements and a *naïve* utterance go. Vocally, her part was reduced to a portion of the great prison duett: which was expressively executed. Her voice is deep, rich, and tuneful, with the exception of a note or two, which ought, we think, to have been steadied ere she came before the public; for such studies are made with difficulty when the wear and tear of a career is once begun. Of her execution she gave us no opportunity of forming an opinion. She appeared to take the house by surprise, and was enthusiastically applauded.

We can only add a line or two, to say that Mr. Stretton, as the Justice, and Mr. Phillips, as the Deserter, were in wrong parts, pathos being the *forte* of the former, and brilliancy impossible to the latter; and that Mr. Morris Barnett, out of the trumpery part of the Jew Pedlar, contrived to create a character, which by its vividness, neatness of execution, and humour, is prominent in our recollections.

COVENT GARDEN.—The masquerade of 'Gustavus the Third' has been revived. To call the work, as it is presented, an opera, would be to misuse language, to the insult of MM. Scribe and Auber. The lessee may plead that at *L'Academie Royale*, all that is now performed of 'Gustave Trois,' is the final pageant, by way of a short piece of spectacle to help out a shabby evening. But all such measures and makeshifts are bad, and, we rejoice to add, increasingly dissatisfactory to the play-going public of England.

MISCELLANEA

Paris Academy of Sciences.—Jan. 2.—M. Elie de Beaumont laid before the Academy a specimen of quartz rock containing diamonds. This was wanting in geological collections; for hitherto the diamond had not been found in its natural bed, but detached from it, and in alluvial soils.—A letter, addressed to M. Arago, was received from M. Melloni, announcing the intended and speedy erection of an observatory on the spot called the Hermitage, on Mount Vesuvius, and also informing him that the King of Naples has given orders for the making of an artesian well in the large court-yard of his palace.—M. Martin laid before the Academy a percussion musket, so contrived as to supply the percussion-caps by its own mechanism, and thus be a considerable saving of time to the soldier.—M. Bravais made a communication relative to barometrical and thermometrical changes in high latitudes in the absence of the sun. The results of the experiments made by M. Bravais show that with a very feeble variation of the thermometer that of the barometer is considerable.

London Hospitals.—A writer in the *British Magazine* comments, with just indignation, on the accounts which are from time to time published in the magazines, professing to be records of Hospital Experiences, or Hospital Recollections. Here, for example, is a passage from a paper called, 'Walking the Hospitals,' in a late number of *Blackwood:* and we think the reader will agree with us, that, if true, public hospitals ought to be put down as public nuisances; and instead of being, as we have heretofore thought them, an honour to the nation, they are a disgrace to it, and to civilization itself:—"In the passages, or in the lobbies, as you progress towards the wards, if you keep your ears open, you may hear not a few extraordinary dialogues. A group, consisting of one or two of the dressers, a knot of sisters, a surgery man, and some of the pupils, is collected at the stair-head, and at intervals you catch unconnected portions of their mingled professional conversation. 'So Sally Dawes is dead this morning. Cuss the old cat! God be good to her, Betsy. What a world of trouble that wretch gived me in Mary's ward! Never knowed when to have done calling for drink, night nor day!' 'Simon, have you got my blisters and poultices on your tray?' 'Here's Goody Simpson's darter says as how she knows her mother's dead, an' a hollerin' like mad in the hairy. May she go up, sir?' ''Gainst the rules. Guvn'rs wont hear of it; tell her to call again to-morrow.' 'Hilloa, you, there, come up and carry down the stiff 'uns.' 'How many, sir?' 'Let me see: Irish hodman, in Job's ward—' 'Beg your pardon, sir, but he's not *quite* dead yet.' 'Not dead! you rascal, do you suppose I'd have given you an order to take him down if he wasn't dead.' 'Beg your pardon, sir, but he swears he won't die till God pleases.' 'Won't he? We shall see whether or not. There's Sally Dawes, *she's* dead as a red herring, I'll warrant her.' 'Mr. Mugg, if the house-surgeon hears you neglected to leech the erysipelas leg in No. 9, you'll hear of it.' 'Dear me, sir, what shall I do?' 'Clap on the suckers, and when they bite, take them off again. Say they're yesterday's bites.' 'That will be a *bite*. He! he! he!' 'Staggers! I'll bet you two to five, in grog, Slashem's lithotomy case capsizes the pail.' 'Say on the table, and I'll take you. Do you see anything verdant?' 'Oho!' 'Two to one against the woman in the puerperal ward.—What's her name? Come, I'll back Death against the Doctor for any sum you like to name.' 'Kitty Foley, if you please, sir, has made up her mind not to submit to the operation.' 'What! after I have had the trouble of arranging the instruments; there's gratitude for you! Tell her she must be operated on; the bill has been up this week; tell her she'll die if she doesn't.' 'She says, if you please sir, she only wants to be let die in peace.' 'What! and the whole class to be disappointed! Impossible! Tell her she can't be allowed to die in peace; it's against the rules of the hospital.'" It is impossible to doubt that such a dialogue, which, however, we are told may be overheard commonly in the passages and lobbies of our hospitals, is a pure invention, by some disciple of the Jack Sheppard school, but it is not therefore the less necessary to call attention to it; and we agree with the writer in the *British Magazine*, that "there must be somewhere, something that ought to be amended, or something which ought to be contradicted."

A new Varnish.—The Hampshire paper mentions that, at the suggestion of Mr. Thomas Grant, of the Royal Clarence Victualling Yard, a new varnish, manufactured of naphtha, is in future to be substituted for the paint now applied to the outside of the iron water tanks for her Majesty's ships, the cost of which is only one-fourth that of paint. The varnish has been well tested, and proved to be perfectly efficacious, and is applicable to all sorts of wood and metal.

Donkey Sedans.—Something like the old horse-litter of our ancestors has been revived in Egypt, as an improved means of crossing the Desert. These donkey sedans are described as similar in form to the common sedan chair, but much lighter. They have light ash poles, and are to be carried by two Arabian donkeys, one harnessed in front and the other behind.

TO CORRESPONDENTS.—There is "no principle disclosed" in Mr. Crane's letter; the publication, therefore, would not establish a claim to priority of invention.

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30	—	1,000	24 8 4	14 13 0	9 15 4
40	—	1,000	31 10 0	18 18 0	12 12 0
50	—	1,000	42 15 0	25 13 0	17 2 0
60	—	1,000	66 11 8	39 19 0	26 12 8

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LONDON, SATURDAY, JANUARY 21, 1843.

REVIEWS

The Age of Great Cities. By Robert Vaughan, D.D. Jackson & Walford.

One benefit is certainly derived from advanced civilization, that no sooner is a new fallacy put forward than it calls forth champions ready and willing to do battle in the cause of truth; and the appearance of the thoughtful and suggestive volume before us is a striking instance of the fact.

Among the most absurd (and, but for its absurdity, the most mischievous) impositions which have recently been practised on public credulity, stand out prominently certain attempts to turn aside the march of civilization, to denounce manufacturing industry as dangerous to national prosperity, and as fatal to morals and religion, and to advocate a return to agricultural life and industry as the best means for relieving distress and bringing back Astræa to the earth. The proposition, it is true, is so absurd in theory, and so impossible in practice, that there is little ground for apprehending its direct application. The most sanguine cannot expect to see Belgrave Square converted into a "deserted village," or the streets of Manchester once again surrendered to the plough. It was with no such view indeed that the doctrine was broached: and its advocates can only be accused of placing it in the front of their political battle, as a feint to disguise their main attack, to confuse the popular intellect, to mystify the plain, and to perplex the simple. For this limited purpose the instrument was not inadequate to its end; and there are intellects, in plenty, that stand in much need of the sort of information which Dr. Vaughan has addressed to public consideration.

The volume opens with a brief reference to the still pending conflict between civilization and feudalism, as being at the bottom of the whole dispute, and in reference to the author's own undertaking. On this latter subject we may observe, that the arguments of Dr. Vaughan's opponents, bating a certain amount of misrepresentation of matters of fact, turns on the old sophism of an inference from abuse; and as far as its partizans are themselves of the legislative class, it is an advantage taken by them of their own ignorance or neglect, in not having built up a municipal, moral, and legal code, to meet the necessities of large cities as they arose. Considered, therefore, as a mere political question, the folly is soon disposed of. But if we proceed by ever so small a step beyond the abstractions of the subject, to enter upon the various details involved in the condition of a great city, or in the complex we call *civilization*, we shall discover a host of subordinate questions touching closely on the dearest interests of society, and from their present unsettled state, contributing largely to perplex men's judgments. But we will let Dr. Vaughan speak for himself:—

"Were the error in relation to the social influence of great cities, to which reference has been made, an error confined in its influence to the science of politics, I should readily have left it to be dealt with in such manner as may have appeared meet to the sagacity of politicians. But it extends—and the men who broach it mean that it should extend—far beyond the circle of mere politics. It bears immediately upon everything belonging to our most important interests as a people. If left to its natural course it would be fatal, not only to all secular freedom, but especially to those purer morals, and to that higher order of intelligence, which the abettors of such opinions expect us to regard as matters taken under their peculiar patronage. Its true tendency must be to bring back the rudeness of a feudal age. Its natural effect must be, not only to place all religious liberty under a rigorous proscription, but to supersede religion itself, by substituting the priestly arts of a debasing superstition in its place. In not a few cases, the men who belong thus to the retrocession class, rather than to the progress class in public affairs, are men who mean all this, and in other cases, what the men do not mean, would be certainly realized by their system, if once permitted to manifest itself by its fruits."

Thus considered, even though we might believe, that the scope of the evil may be somewhat overstated, we must yet admit, that the subject is of more than momentary importance; and we cannot but foresee that the discussion will prove such in detail, whatever may be thought of the cogency of the principal argument.

Reduced to its most general terms, the proposition which Dr. Vaughan defends is no more than the self-evident aphorism, that man is a gregarious animal, dependent for the developement of his moral faculties, as for his most ordinary pleasures, on association: or in one word, that civilization is, in fact, as in etymology, a derivative from *civis*. In a less abstract form, the proposition may be thus summed up: "great cities, in all ages and in all lands, have been centres of vast experiments in the history of society," and it is principally through their agency that every important step has been made in the progress of civilization. Without great cities, indeed, no civilization could have existed; they are at once the causes and the evidence of progress; so that the fullest developement of municipal polity, and the greatest diffusion of large aggregates of a citizen population, may be justly considered as constituting the perfection of social existence.

These propositions are in seeming contradiction to the notion so prevalent in antiquity, that tillage was the great proximate cause of civilization,—that Ceres was at once the goddess of harvests and of laws. Certain it is, that the necessities of the cultivator of the soil, long before the existence of extensive cities, must have given rise to some close associations for the protection of property, and called into existence a somewhat complex code for the maintenance of the rights to which property gave birth. Hence it is probable, that the first citizens were universally the foremost among the practical agriculturists, such as we see them in the earlier times of Athens and in Rome. Between the citizen and the countryman, then, there is no necessary relationship of superiority and inferiority. In the earlier stages of society, the tiller of the soil was probably in the van of civilization, as tillage itself was a decided advance on pastoral life. The efforts required of the early cultivator, the forethought to prepare for the various contingencies by which his property might be affected, as well as to find markets for its disposal, must have far transcended all that is demanded of intellect and of labour, in the routine farming of modern times. It is not, then, sufficient to refer all the difference we in these days discover between the enlightened citizen and the uneducated farmer of another's land, to their respective circumstances of calling. No doubt that much of the disadvantages, under which the modern agriculturist labours, is attributable to all that remains of his servile condition, and his subjection to a landlord class.

But though the accumulation of agricultural produce must have preceded the existence of cities, and therefore the first citizens must have probably been farmers, it is not the less true, that the mere fact of civic association, of coming into closer contact, first established many moral, social, and physical relationships, which could not but have given a strong impulse to mind, and have ultimately produced a permanent difference in the respective characters of citizen and farmer. Wants more varied and complicated, labours requiring greater skill, more refined distinctions concerning rights and duties, longer-sighted calculations for obtaining political results, and, above all, a more rapid movement and circulation of ideas, supplied to the citizen both the causes and the means of a political, artistic, and philosophical superiority. On this account, not only must we attribute all the blessings of modern liberty, and of the higher civilization which already subsists amongst us, to the existence of great cities, but we must also assign no small portion of the actual civilization of the rural population to the reflex action of these causes. To the great cities, the country population is indebted for its law, its religion, its education, and its literature; and if these be so inferior in kind and degree, to an assignable and an attainable condition, within every man's conception and desire, it is only by means of a still greater developement of civic life, and an improvement in the public opinion of great cities, that such an amelioration can be expected.

In a review of the principal cities of antiquity, Dr. Vaughan regards them as having been constructed for safety, for commerce, or for both. He views them as having formed the nuclei of the several great empires which have borne their name. But in every instance in which such cities achieved a permanent existence, he infers, that commerce arose and intermingled its influence, even when not the primary principle of action:—

"The cities of antiquity, when sufficient time had passed to allow of their assuming some distinctive character, may be said to have been of three classes—the military, the commercial, and those in which these different elements are almost equally observable. Sparta and Rome have their place at the head of the military cities of antiquity. Tyre and Carthage bear a similar relation to the history of commerce. Even in these cities, the one object is not presented wholly separate from the other, but it acquires sufficient prominence to constitute character. In much the greater number, however, the arts of war and peace were more equally prosecuted. It was thus in the cities of Greece generally, and in all those opulent settlements which owed their existence to the enterprise of Greek colonists. Even Thebes and Memphis, and Babylon and Nineveh, were not more the centres of a vast military dominion, than the far-famed marts of ancient commerce. The great military roads, which, after the fall of the Babylonian empire, stretched in various directions over the whole space between the Persian Gulf and the Egean sea, and between the country of the Nile and the sources of the Oxus and the Jaxartes, were all lines of communication between merchants, as much as between soldiers. Indeed, in those times, the machinery of commerce seemed to carry with it much more of the power to perpetuate itself, than any dominion set up by the sword. Empires rose and fell in those ages with surprising rapidity. But while the wide frame-work of despotism was always liable to be thus broken in upon, and the guidance of it to be suddenly transferred to the hands of new masters, the companies of peaceful merchants continued to pace their way from one caravansera to another, and appear not to experience any great interruption even in the midst of such momentous changes. The last conqueror, whether the barbarian 'shepherd king' from the pastoral steppes of Central Asia, or the civilized Mede from a more favoured territory, was in general sagacious enough to perceive that the wealth and power of empire must be derived mainly from the ingenuity and enterprise allied with commerce; and that no folly could, accordingly, be greater than that, which should leave the productive skill and extended traffic of their dominions without protection and encouragement."

We cannot follow our author through his notices of the part which great cities have individually taken throughout the successive history of antiquity, in developing intelligence, and promoting the arts and the virtues of civilization. We must hasten forward; and the more so, because this part of the volume is more acceptable, as a

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condensed and intelligible review of the whole subject, than for any specific novelty its author has discovered and displayed.

In the third chapter, the growing tendency which modern society exhibits to congregate in larger masses, is referred to the extinction of domestic slavery, the increased influence of females, the reformation in religion, and the discovery of printing. Each of these circumstances, both as cause and as effect, must have powerfully contributed to enlarge the social and moral grasp of intellect; and the commercial activity of the Middle Ages, with its glorious municipal institutions, is justly entitled to credit, as affording both a *primum mobile*, and a fitting element for calling these things into being. In touching on the Reformation, the author, as a divine, is on his own peculiar ground; and there is, we think, great temporary aptness, as well as truth, in what he says on the spirit of the Reformation:—

"But if Christianity has done much to foster the spirit which declares that every man should be a freeman, and that woman should be his companion, and not his slave; it has done much more, since the era of the Reformation, to strengthen all previous impulses of that nature, by calling upon men, without respect of persons, to become, in the main, their own teachers with regard to all matters of religious opinion and religious duty. * * It taught a people, who seemed to have nothing to do in religion, except to be observant of its forms, to feel as though they had everything to do in it, if their observance of forms was to be found of the slightest value. Men who had been taught to lean entirely on the priesthood of others, were admonished, that as they hoped to be saved, it would behove them to become their own priests. In this manner, it set forth a new doctrine in respect to human right and human duty, based on new views in regard to human capability. It raised man from a condition of mere passiveness in the hands of the accredited ministers of religion, and required him to act with the intelligence and seriousness proper to a being conscious of his personal accountableness to God. * * It was no mean thing that men should learn to regard themselves as competent to pursue the course which had been thus marked out for them in respect to religion, inasmuch as it would prepare them to look with a new intelligence on many other matters, which, in common with religion, had been long accounted as subjects greatly above their comprehension. If men, for example, were to conduct themselves after this manner with regard to religion, was it not reasonable that they should learn to conduct themselves in the same manner with regard to the questions of civil government? If the church could err—and err so fatally, might not the state also err, and no less fatally, and could it be improper that the right to judge concerning the more sacred should be extended to the less? Religion and government are the great questions of society, and the principle which conveys a right to take cognizance of these, conveys a right to take cognizance of everything else. It is the fact that the principle of the Reformation carried with it these seeds of general improvement, that has given to it so much importance in the view of all minds interested in the progress of man and society. It was a call to wakefulness on one great subject, and a call made with so much success, that it could not fail to induce a habit of wakefulness in respect to many other subjects."

These, it seems to us, are the characteristic merits of the Reformation, its claims to admiration and respect. The dispute was not properly a dispute about texts, a dispute concerning the rejection of this ceremony, or a repudiation of that tradition; it was a stand made in favour of religion against priestcraft, of the free service of God against the passive-obedience slavery of man, —of the spirit and essence of revelation against he quibbles and quiddities of a degenerated philosophy—or to sum up all, of civilization against barbarity and degradation. Such a view of the Reformation will alone do it justice; and by thus regarding it, can mankind best be secured against the subtle snares which on every side beset a less philosophic and comprehensive aspect of its differences with the old church.

We do not think that Dr. Vaughan has at all overstated this part of his case; he has, on the contrary, somewhat overlooked the influence which great cities exercise on the first spread of Christianity, and in rescuing its followers from persecution. He has not even felt sufficiently the bearings of commerce on the rise and progress of the reforming spirit; having with respect to it, fallen somewhat into the common error of mistaking cause for effect:—

"The effect of this new spirit upon commerce, and upon the kind of civilization which has its centre in great cities, has been very conspicuous. Just before the commencement of the Reformation, the commercial power of Europe was in the hands of the Portuguese. During the progress of that struggle, Spain became the seat of commercial ascendancy. But no sooner do we see Protestantism acquire stability and power in Europe, than we see the civic industry, the manufacturing skill, the commercial enterprise, the colonial greatness, and the naval power of Europe go over, almost entirely, to the side of the professors of the new faith, and with that class of religionists have these things continued, in the main, to our own time. It was the liberating power of Protestantism which enabled the United Provinces to assert their independence in the face of the most deadly hostility on the part of Spain and her allies; and which enabled the same people to place an effectual check on the ambition of Louis XIV., even while the half of Europe was at his bidding. * * Portugal, Spain, and Italy, have continued their adhesion to the old faith, and to this day they are the victims of the old decrepitude. Nations upon the threshold of those countries have been making every sort of progress, with unprecedented rapidity, during the last three centuries, and during that period those kingdoms have not been merely stationary, but in most respects retrograding. * * We do not hesitate, therefore, to allege, that the weakness of the social system in Europe is on the side of Catholicism, and that its strength is on the side of Protestantism."

Now all this is only partially true, either in fact or in theory. The spirit of the Romish Church during the Middle Ages, was simply aggrandizement of the Church and of Churchmen; and it lent itself to liberty or to tyranny, indifferently, as best served its own momentary purpose: to tyranny the most frequently, only as that most commonly amalgamated with its selfish designs. At the time of the Reformation, churchcraft was closely allied to statecraft; and the two combined were hostile to every social movement,—that of commerce among the rest. But where did the Reformation find the lever with which it worked? in the active and inquisitive mind of commercial communities. It was, indeed, State, rather than Church mismanagement, which warred against Portuguese and Spanish commerce; and if that proved itself the strongest, it was because commerce was already in chains. But in Italy, and in the Hans towns, where civil tyranny was cowed, commerce throve unmolested by Popery; and when the moment of religious deliverance arrived, it was in such great *foci* of commercial activity, that Protestantism found its readiest disciples, and its principal barriers against the invasions of civil and of religious persecution.

In our notice of Dr. Taylor's work on the manufacturing districts (*Athen.* No. 773), we referred to some striking instances of the strong and direct influence of great aggregates of men and of manufacturing industry on the developement of agriculture itself. But besides this market encouragement, the utility of the great town in diffusing knowledge is (as we have stated) not less important. Dr. Vaughan, *more suo*, puts these truths in a more didactic form:—

"The great agency in calling forth man's capabilities, whether for good or for evil, is that of his fellows. The picturesque, accordingly, may be with the country, but the intellectual, speaking generally, must be with the town. Agriculture may possess its science, and the farmer, as well as the landowner, may not be devoid of intelligence; but in such connexions, the science and intelligence, in common with the nourishment of the soil, must be derived, in the main, from the studies prosecuted in cities, and from the wealth realized in the traffic of cities. If pasturage is followed by tillage, and if tillage is made to partake of the nature of a study and a science, these signs of improvement are peculiar to lands in which cities make their appearance, and they become progressive only as cities become opulent and powerful. In this sense we might venture to change the language of our poet a little, and say, 'Man makes the country, where art makes the town!'—and in so saying we should make a much nearer approach toward the truth."

In a few short paragraphs on the influence of great cities on physical science, the author touches on one of De Tocqueville's notions respecting the democratic influence:—

"It may be that the United States will be appealed to, as affording striking evidence of the low mechanical routine to which all science is reduced, in proportion as the elements of society become more and more democratic. It should be a sufficient answer to such persons, to remind them that the republican institutions of Athens, so far from being incompatible with a high state of civic refinement, have contributed to render that city the model of all cities in respect to such cultivation. In the history of the United States, the useful has hitherto very naturally taken a marked precedence of the ornamental, partly from the youth of the States themselves, and partly from the fact that England is, in this respect, only as another province to North America, everything new in British discovery being at the service of the Anglo-American people so soon as it becomes known among ourselves. Down to this time, it has been enough that the people of the United States should apply the stores of knowledge placed continually at their disposal. Of America, we may say, her age of invention is to come. But come it will, though her danger, in common with all states in which the commercial spirit becomes predominant, will continue to be on the side of looking to science too much in its relation to mechanism and profit, and too little in relation to its less obvious and wider results. The great check upon this tendency will be found in the general intelligence of her people; in the necessary increase of wealth with certain classes among them; and in the national pride, which will always be much affected by the consciousness of this deficiency so long as it exists."

In allusion to the "tyrant majorities" of the American states, Dr. Vaughan makes some shrewd observations:—

"It is not to be denied that among ourselves much of this evil exists. Every one knows that our great landholders make no secret, for the most part, of coercing their tenants in favour of their particular opinions. Our monied aristocracy, also, has its penalties in this shape, which it inflicts on the classes dependent upon it. By these means, in a great measure, our people are broken up into parties, and the man committed to one side has to lay his account with much social hostility from the other. Our laws do not punish independence in politics or in religion, but society does. We have not a tyrannical majority, but we have in the place of it, tyrannical classes, and tyrannical parties. In a multitude of instances we see that talent fails to be appreciated, character ceases to be safe, social standing is lost, wealth, employment, subsistence—all are hazarded when men dare to commit themselves to a decided course in regard to some of our great public questions. In both countries, it is from these indirect modes of oppression, more than from any positive law, that freedom of opinion is invaded."

The summing up, too, is worth quoting:—

"But it must not be forgotten, that with all the faults of an ill-regulated citizenship, men would possess few opinions worth contending about, and still less freedom of opinion, were there no cities. Political science, taking in the great moral questions belonging to good government, finds its birthplace in cities, and in its birthplace only will it be found to make hopeful advances towards maturity. Its aim should be to discountenance tyranny in every form—

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the tyranny of opinion, no less than the tyranny of law, or of the sword. It aims at the good of all, and it should learn how to respect the opinions of all. It is not perfect, but it is a great good—incalculably great when compared with the ignorance, the barbarism, and the misery that would come into its place if it ceased to exist. We see its faults, but all faults are comparative, and in thus setting forth the defects and vices often attendant on some of the best forms of citizenship, we do not make choice of subjection to the much greater social evils which must belong to the condition of the people who do not build cities. Our aim is not to commend barbarism, but to improve civilization, and to that end we would deal with it faithfully."

The sophism in this, and all similar arguments, lies in contrasting the maximum of evil attributable to one condition, with the *beau ideal* of its opposite, or at least with an assumed state of society, in some stage of that opposite's influence. In assigning the evil, the argument sinks the concomitant good; and in its contrast, it makes a like imperfect statement the other way. In praising despotism, men instance the long peace of Augustus, or the reigns of the Trajans, and carefully keep out of sight the Neros or the Heliogabali; just so in railing against tyrant majorities, they sink all notice of Star Chambers and Inquisitions.

But it is time to pause. If our quotations have not produced a desire to read the book, their extension will equally fail to do so. In Dr. Vaughan's survey of his subject, there are few of the influences of great cities on which he has not shed some light. With respect to education we find him (as might be expected) more favourable to popular, than to governmental, institutions; and we think him so far right, that the best guarantee for diffused education is a strong desire among the people for information: here, as elsewhere, the aid-thyself principle is immediately applicable. His remarks on the Prussian system, though somewhat one-sided, are worth more than a passing attention, in the present state of public opinion, which sets rather violently in favour of the short cuts, and the *sic jubeo* appliances, of arbitrary sovereignty, in search of improvement.

A Voyage round the Coasts of Scotland and the Isles. By James Wilson. 2 vols. Edinburgh, Black.

After the interesting details which Mr. Norman has furnished us of the ruins of Central America and Mr. Borrow's exciting rambles among the bellotas of Gallicia, a home tour like the one before us acquires a charm from contrast, in addition to its value as a pleasant description of picturesque scenes lying close to our own thresholds. It is true that Sir Walter Scott's Light-House Diary, incorporated in Mr. Lockhart's Life, led the reader over much the same ground; but that was written nearly thirty years ago; and even in districts where change moves as slowly as in the Isles of Scotland, so long a period cannot pass, without bringing changes worthy of notice. Old sea-marks totter and fall, and new beacons are raised in dangerous waters—the receding ocean leaves plains of barren sands to try the patience of the agriculturist, and sweeps away, in other places, the labours of many lives. Fish and fowl capriciously desert their old haunts or are captured by new devices; plantations are tried, and struggle into a sickly existence, far more interesting to the possessor, than the robust strength of lowland oak or elm—and, most momentous of all, books find their way into cabins, heretofore only enlightened by tradition or the simple ministry of the peasant-priest. While we look with admiration at the wider sweep of Discovery, at the greater operations of progress—these humble and homely matters should not be forgotten, even though they are to be studied in districts less romantic than those visited by Mr. Wilson.

This gentleman is an observant traveller—with kindly sympathies, but somewhat afflicted with a taste for fine writing. There is as little possibility of escaping superlatives and good stories in his pages as in those of Miss Sinclair. He begins by telling us how, in company with the Secretary of "the Honourable the Commissioners of the Board of Fisheries," he set sail from Greenock on the 17th of June, 1841, in the *Princess Royal*, a government cutter of 103 tons, built for the Fishery Service.

To touch at every point touched by this vessel—to anchor in every bay, is beyond our power; but we shall glean here and there as tempted. The following reminiscence of the manner in which crabs are caught, far north, may impart to that respectable ornament of the supper-table new savour and interest:—

"We soon perceived two men in a small craft, who seemed quite unconscious that

> The flaming chariot of the world's great eye

was now almost upon them. Their little boat hung motionless on the then waveless mirror of the Bay, in about ten feet depth of water; and after for a minute or thereby holding their faces close upon the surface, they seemed suddenly to pull a long pole out of the water, with something adhering to its extremity. We soon found that they were taking advantage of the glassy stillness of the water, to overlook the early walk of crabs. They no sooner saw these crusty crustaceans on the subaqueous sand, than they poked them behind with their long staves—the crabs turned round to revenge the indignity, and, like Russian gens-d'armes, seized upon the unsuspecting poles. These latter were slightly shaken by the fishermen, as if in pain or terror; the angry creatures clung all the closer, and were then rapidly hoisted into the boat. The moral we drew at the time, and have since maintained, was, that neither crab nor Christian should ever lose his temper."

While passing a summer night in the bay of Campbelltown, Mr. Wilson was treated to "a musical *concerto*" (!) of yet greater curiosity than the frog-performances which enchant American travellers,—the tumbling in the bay of porpoises which have of late much addicted themselves to that spot, and "the monotonous *craik-craik* of the landrail" on shore. Culhorn, Castle Kennedy and the Wigtonshire Wells, are agreeably described in our author's ornate style—and the Mill of Cantyre, with an episodical glimpse of the Giant's Causeway. After the "wild barbarity" of the Emerald Isle,—the "far spreading rosaries, and other intermingled garden-grounds"—not forgetting the collections of aquatic fowl, and the pair of very lively otters, at Islay House, appeared, to our voyager more than usually engaging. Seriously, however, the domain is a welcome example of the good effects of planting and landscape gardening in so northern a latitude:—

"Islay may indeed be regarded as the richest and most productive island of the Hebrides; and notwithstanding all that has been done for it in recent years, its capabilities of improvement are still very far from being exhausted. We believe that the moral and industrial habits of the people are also much ameliorated since the erection of legalized distilleries, and the consequent cessation of the illicit trade in whiskey. Whatever may be the general effect of ardent spirits (and they are often sufficiently obvious), there can be no doubt that payment of duties, amounting to a yearly revenue of upwards of 30,000*l.* to Government, must be useful in its way."

Colonsay, too, is not without its Tempe, in Killouran, the seat of the Laird (M'Neill), at which Mr. Wilson was hospitably feasted on Highland mutton, and the evening was wound up with vigorous reels. But in preference to Mr. Wilson's pompous praise of Sir Thomas Dick Lauder's saltatorial prowess, we will land him for a moment on Tiree—that the reader may inspect the preparations making for a northern lighthouse:—

"Tiree is extremely low and flat throughout the greater portion of its extent, although there is some land a few hundred feet in height in its southern division. On gaining an open bay, we took boat, and passing behind a rocky promontory, landed on a pier composed very solidly of huge blocks of gneiss. Close in shore, we came unexpectedly on various important buildings connected with the construction of the Skerry-vore light—large substantial barracks, smiths' shops, extensive working sheds, and a handsome local light-house. We also found numerous East-country masons hard at work—brawny, strong limbed Aberdonians, to whose pick and chisel even the resistant granite yields by slow degrees. A resident surgeon had likewise been established here for behoof of the workmen. The granite blocks are quarried in Mull, and wrought in Tiree. In fact, a kind of rehearsal (and the island affords plenty of green-room) of the building takes place here, each course of stones being finished off and numbered, and then carried by lighters and a steam-tug to the rock, where they are speedily fitted in to their respective dove-tailed places."

Of course the basaltic wonders of Staffa were not visited without an outburst of enthusiasm. So, too, the traces of early Christianity at Iona, call up reflections and recollections by the score. Then we have castles—Dunstaffnage, Duart, Ardtornish, Tyrim, the last only inhabited by "a little vixen" of a Kestril, "with large, deep, delightful eyes," which "we captured." But we will not stop till we reach Canna, a spot concerning which we southrons know little:—

"Canna, though small in itself, may be regarded as a central point among our Hebrides. It is exactly half way between the Mull of O'e, the most southern part of Islay, and the Butt of Lewis, the most northern portion of the western isles; and it is also nearly equidistant from South Uist upon its western, and the coast of Inverness-shire on its eastern side. Our friends could therefore behold a vast tract of Skye and the Outer Hebrides, of Mull and the Mainland, with Coll, Tiree, and countless other islands. * * The proprietor of Canna keeps eighty milk cows, and so must be rather well off both for cream and butter. He has also, of course, other stock in the way of cattle, besides 300 sheep, and never houses his beasts, with the exception of cows about to calve. He was formerly tenant of the island, but being successful in farming and other things (Canna lies a long way from the Custom House), he was enabled to make the purchase for himself. The want of a regular mode of conveyance must be of disadvantage, but we understand that dealers make their way here from all quarters of the country notwithstanding. About fifty years ago a fat cow sold for 2*l.*, and now he obtains 7*l.* for two-year-old stots and heifers. When a calf dies, the people are in use to take off its skin and lay it loosely on another calf, and so the cow allows the latter to suck her, and herself to be milked which she would not otherwise do but for this device—which, however, is probably known to the pastoral experience of other districts. Mr. M'Neill has a couple of large farms on the other side of the island, which are let. The population, by the recent census, we understand to have been 260. The Canna-nites are a peculiar people (for these parts) in their religious persuasion, being all Roman Catholics, except the laird's and one other family. Both parties, however, are upon an equality in this respect, that there is a church—for neither. But once a month the minister from Eig, and the priest from that island, come over in separate boats (we could scarcely expect rivals to row in the same) on Saturday evening, to officiate on the ensuing day—the former in the 'Muckle Hoose,' as the laird's is called, and the other in some smaller, or, at least, less favoured dwelling. * * At a short distance from the landing-place are the remains of an old chapel, and a stone cross carved with the figure of a man on horseback. The people of Canna fish a good deal with the long line, and both catch and cure ling."

The scenery of Straithard's Cave, of Loch Scavaig, and Loch Corruisken, is sublime enough to subdue our author's magniloquence. It was of the Cullen Mountains, overlooking the las named sheet of water, that Sir Walter Scott said

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—"Borrowdale or even Glencoe is a jest to them:"—

"The sides of these mountains, from the almost constant atmospheric moisture, are dark and damp, but there are thousands of small silvery streaks of waterfalls coursing downwards, which occasionally catch the gleaming lights, and throw a partial cheerfulness over the prevailing sadness of the scene. We were now far in advance of our party, and could enjoy the solemn stillness undisturbed by man or beast. * * Only once we heard the resounding voice of some far avalanche of rocks and stones, sent rolling down the great breast of the opposing mountain. We could see no movement on any of the sun-lit portions, and the sound was probably reverberated from some misty ravine, where a huge boulder stone, or crumbling crag (it may be a memorial mark in bygone ages), had been loosened by heavy-antlered deer, or scrambling wild-goat; but the repeated voice resembled low continuous thunder, and was a good accident for a wonder-seeking traveller, who, leaving the perilous deep, was now surrounded by a sea of rocks more perilous still."

After all these sublimities a breakfast on board of broiled salmon, trouts from the Loch, mutton chops, "and the ordinary liquifications of tea and coffee," was a welcome descent from the ideal to the real.

We are now on the Island of Eig—haunted by the ghosts of the wretched inhabitants whom the M'Cleods of Skye, in a fit of vengeance, smothered in the Cave of Frances.

"The cave, as we have said, is in the face of a craggy bank, and can be reached either from above or from below, and it suited our convenience to descend from the higher ground. The mouth, or outer arch, is somewhat spacious, but it narrows rapidly by a descending roof, and after a few steps you are obliged to go down upon all fours and crawl in on hands and knees through a space (very damp and slimy) of some yards, as if you were a fox or a badger, there being room for only one (of these animals or yourself) at a time. But after this it opens into a very long narrow cavern, more than sufficiently lofty for any man, however honest and upright. It is pitch dark, but we explored it to the very end, by means of a few wax candles with which we had provided ourselves for the purpose. The sides are rocky and irregular, the pathway portion covered with large stones, with now and then a small projecting crag, the breadth about 14 feet, the length above 200. The bones of the victims lay scattered about the floor in various places, a considerable number at the far narrow end, to which it may be supposed the wretched creatures had retreated when the horrid choaking smoke began to roll its fatal wreaths upon them. A good many lie also near the entrance. * * Most of the skulls were gone, and what struck us as curious, there were scarcely any teeth lying among the stones."

Not far from this "bandit looking scene" the party came to shores peopled with associations not less romantic, though less painful. It was near Borrowdale House, on Loch-na-Nuagh, that 'Bonnie Prince Charlie' landed some hundred years ago. It was from the same remote quarter, after weeks of wandering and privation, that the Chevalier embarked for France. Loch Hourn, "the rainiest place on the earth"—the Kyles (a narrow strait which separates the Mainland from Skye)—Loch Alsh, with "the dim old Castle of Eilland Donan"—must not detain us, though the last ruin has its thousand legends as "the ancient stronghold of the Mackenzies of Kinteil," built in the time of Alexander II., and attacked in the time of James V. by Donald Gorme, of Sleat, with fifty sail of galleys, and successfully defended by one man and a boy; and finally (our author presumes) demolished in the year 1719, after the affair between General Wightman and the Duke of Ormond. At Loch Ainort, the party came upon the first fishery of importance:—

"Having run into Scalpa Sound, Loch Ainort opened on us. Outside its mouth were several curing vessels, lying, as we thought, too close upon the fishing-ground; so, in order that we might neither show nor imitate a bad example, we came to anchor at some distance within the Sound. Large shoals of herrings had been ascertained to be in this quarter, and numerous fishing-boats were lying along shore on both sides, their nets drying on the beaches, and little tent-like habitations, made of sails, erected here and there, for the accommodation of those who had arrived from a distance. From some of these ascended diagonally streaming wreaths of pale blue smoke, but ere long, as the evening shadows fell around us, the fires seemed extinguished, and the various boats were seen shooting out from every creek and bay towards the fishing-grounds. They are not allowed to place their nets either before sunset or after sunrise, lest the shoals should take alarm. As this was the first fishery of any importance we had yet fallen in with, we felt anxious to witness the proceedings, so retiring to bed soon after twelve, we rose again before two, and taking our small boat, were in the midst of the herring fleet just as they had begun to draw. Several were unsuccessful, some only partially so, while others, which we came along-side of higher up Loch Ainort, were hauling in the treasures of the deep like countless wedges of pure silver. Their drifts were shot across the Loch, some boats having five or six barrels of nets, others as many as eight or nine. A barrel measure extends about a hundred yards, the nets are attached together, the whole forming what is called the *drift*, which, being shot in a straight line, is anchored at either end with heavy stones, and supported intermediately by corks and buoys. The breadth of the net is four or five fathoms, and it hangs in the water perpendicularly, its lower edge being kept down by pieces of lead. It was a curious sight to see the busy brawny-armed boatmen hauling up these great black bundles of meshes, with the brilliant fishes sticking to them by the gills, and forming spots and stripes of silver. The net, as it uprose from the deep, might have been almost likened to a portion of the heavens above, so varied was the grouping of its constellations. Sometimes a black extent of pitchy darkness, then a solitary twinkling star, next 'shining out by twos and threes,' anon a blaze of light, followed by glittering though more scattered gems, a spangle here and there, with dimmer 'plæiads' intermingled. Many of these marine celestials were cunning enough, however, to enact a kind of Highland fling with their tails, the moment they found themselves drawn upwards, and so succeeded in tumbling into the water. These, we fear, were 'lost plæiads.' The *take* was not, upon the whole, a great one, but sufficient to show us the usual style and mode of working, one man managing the ground-line, and another that by which the nets are suspended, and so massing the depth together, and bundling the whole inwards over the gunwale of the boat. In one or two of the nets the herrings were very equally distributed among the higher and lower meshes, but in others, which had been among the least successful, it was only to the latter that any fish were found adhering. We infer from this, either that the shoal in partial spots had taken alarm, and sunk into deeper water, or that particular nets had been suspended too near the surface. Every thing, however, was conducted with great propriety; and although many boats had both to cast and haul in the immediate vicinity of each other, there was no squabbling nor quarrelling among the crews. Possibly the august presence of the Princess Royal may have exercised a benign influence on their sometimes contentious spirits."

We will now extract a passage which shows Mr. Wilson's descriptive powers in a more favourable light. The reader will suppose himself transferred from Loch Ainort to Loch Broom:—

"The district or parish of Loch Broom derives its appellation from a small fresh water lake, more than a dozen miles distant from the sea. Being, like every other place we ever saw or heard of in the Highlands, extremely moist in consequence of its surrounding hills: its Gaelic name is *Loch-a'-Bhraoin*, or the Lake of Showers—Braon or Braom (the precise orthography being of no greater consequence), signifying a shower of drizzle. The title has descended swimmingly to the sea, and has eventually been applied by these 'Children of the Mist' to the entire district, whether wet or dry. * * The parish, it appears, possessed a very powerful preacher in the troublous times of 1745. His proper name was Robertson, although he was usually distinguished by the name of 'Am Ministeir làidir,' or the Strong Minister. While present one day during divine service in the church of Fearn, a Gothic kind of building, covered with immense grey flags in place of slates, the roof came suddenly down upon the congregation. Mr. Robertson remained upright, and making his way to the principal door, perceived that the lintel was giving way at one end; he instantly placed his shoulder beneath it, and stood in that supporting position till those who belonged to the movement party made their escape. He then re-entered among the crumbling ruins, and extricated his clerical friend from beneath the sounding-board of the pulpit, under which he lay ensconced, with the addition of a mass of stones and rubbish. Having afterwards gone to London on business connected with the politics of the period, he was introduced to the Duke of Newcastle, who gave him a fair promise of pardon to one Hector Mackenzie, a condemned retainer of the Earl of Cromarty. The Duke, on his departing, proffered him his hand, which the Ministeir làidir squeezed with such energy, that his Grace reiterated his promise twice over, and the man was saved. He (the Minister, not of State, but of Loch Broom) was once attacked in his own parish by two strong ruffians, to the child of one of whom he had refused baptism, on the score of the parent's unsuitable character and qualifications. Finding him at some distance from the manse, they threateningly renewed their application for the ordinance, which was as resolutely refused, upon which the fellows laid violent hands upon the pastor, swearing they would never let him go till he complied. 'A desperate struggle ensued, and Donald, perceiving that the minister was stronger than himself and his neighbour, drew his dirk, and inflicted a deep wound on Mr. Robertson's right arm; notwithstanding which he beat them both, and sent Donald home again to study his catechism.' It happened curiously enough, at an after period, that while crossing the Thames in a boat, Mr. Robertson was assailed by a stentorian voice from one of the hulks in the river—'O! a Mhaisteir Seumas, am bheil thu' g'am fhàgnils' an so?' Oh! Mr. James, are you going to leave me here? Recognising instantly the speaker's voice, he answered, 'Ah! a Dhònuil, bheil cuimhn agad air l'a na biodaig?'—Ah! Donald, do you remember the day of the dirk? This was rather a home thrust, which the despairing convict tried to parry with, 'Och a Mhaisteir Seumas, is olc an t-àite cuimhnachan *so*,'—Oh! Mr. James, bad place for remembrance is *this*. And here the conversation ceased, but the minister, in the true spirit of his holy calling, lost no time in employing his influence, which was considerable (he had from the first espoused the Hanoverian cause, and been personally serviceable both to Lord Loudon and President Forbes, on their retreat from Inverness to the Western Islands, on the return of the then victorious clansmen from the battle of Falkirk), and succeeded in obtaining a pardon for his enemy. The reader will be glad to learn, that after the culprit's return to his native country, he commenced and continued one of the most attached and grateful of his reverend benefactor's parishioners."

Mr. Wilson's portraiture of this Dominie *Samson* has exhausted all the space which can be afforded to his first volume. The second contains matter more interesting, as we hope to prove on a future day.

Manners and Customs of Ancient Greece. By J. A. St. John.

[Second Notice]

THE Greeks having been eminently a gay and social people, the subject of their "entertainments" naturally occupies a distinguished place in every research into their domestic history. Mr. St. John remarks, that experience appears to have led mankind pretty generally to the conclusion, that health and comfort require men to eat at least thrice a day. In obedience to this gastronomic rule of three, the Greeks had their *ariston*, their *deipnon*, and their *dorpon*, corresponding in chronological order with our

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breakfast, dinner, and supper. There were Greeks, however, as there are Englishmen, of extraordinary appetites and digestion, and for such there was introduced between the *deipnon* and the *dorpon* a fourth meal, called the *hesperisma*, equivalent to our English "tea." But this, as well as the *ariston*, or early breakfast, was a hasty, light, skirmishing affair, and was often dispensed with altogether. Athenæus refuses to believe that the frugal ancients could have thought of eating so often as three times in one day.

It would gratify us more to learn with accuracy the details of a small private family dinner at Thebes, or Athens, than the particulars of the most sumptuous banquet. Banquets are exceptions, in all countries, to the general daily habits of the people; but, as it usually happens, it is those exceptions which remain on record, while the ordinary routine of life has seldom found a chronicler. Mr. St. John observes, that "as *the greater includes the less*, instead of confining ourselves to the ordinary daily dinner of a Greek, we shall, in preference, describe their grand entertainments, introducing remarks on the former by the way." This seems hardly a just application of the maxim quoted. An account of a state dinner at Windsor Castle would give a reader, some thousand years hence, very little information indeed, as to the way in which a linen-draper of Cheapside dines. However, let us make a few extracts from the description of a grand dinner at Athens, such a feast as is called in Greek *eilapinè*. The initial proceeding was not unlike the first step which we take ourselves, when a dinner-party is resolved on.

"When a rich man desired to see his friends around him at his board, he delivered to his *deipnocletor*, a domestic kept for this purpose, a tablet, or as we should say, a card, whereon the names of the persons to be invited, with the day and hour fixed upon for the banquet, were inscribed. With brothers and other very near relations this ceremony was thought unnecessary. They came without invitation. So likewise did another class of men, who living at large upon the public and lighting unbidden upon any sport to which they were attracted by the savour of a good dinner, were denominated Flies, and occasionally Shades or Parasites."

The reason of this epithet is thus stated:—

"Among the Egyptians who shrouded all their poetry in hieroglyphics, *a fly* was the emblem of impudence, which necessarily formed the principal qualification of a Parasite, and in Hume's opinion is no bad possession to any man who would make his way in the world."

The Attic parasite, or fly, corresponded with our London "diner-out." The student will do well to be on his guard in all that relates to this class, as to many other characters and social usages amongst the Greeks, against the common error of understanding literally all the satirical hits and humorous descriptions of the comic writers. Our author is aware of this source of error, but we do not think he is always successful in escaping it. There is here and there a rash generalization from writers (for instance, Aristophanes and Lucian) whose humour is frequently of the broadest kind, and who were as often the caricaturists as the painters of life and manners.

In many cities and colonies of Greece, no banquet was given to which women were not invited. At Athens, however, it was not the fashion for married ladies to be present at the *eilapinè*. The *hetairæ* supplied their place on those festive occasions, a class of women to whose social position there is very little analogous in the situation which an unfortunate portion of the sex occupies in modern states. Mr. St. John considers their position as resembling "rather that of kings' mistresses in modern times, than that of plebeian sinners, whose deficiencies in birth and fortune exclude them from good society." There was no infamy attached to the *hetairæ*. A passage in Lucian intimates that they frequented the same baths with the married women of Athens. There was one religious festival, also, during which they asssociated with ladies of the fairest fame; although, oddly enough, such communication was prohibited at the theatres, a restriction which contrasts remarkably with the usages of Christian nations, in the case of females whose moral degradation is universally recognized. It was only, however, from scenes of revelry that the virtuous Athenian dames were habitually absent. The Greeks had their family-dinners, like ourselves, and it is to be collected from Menander, cited by Athenæus, that such parties were not less formidable in ancient times than they often are at the present day.

"That among the more simple and old-fashioned citizens of Athens, however, men and women, when of the same family or clan, dined together, we have the testimony of Menander to prove. He introduces one of his characters, apparantly a fop, observing that it was a bore to be at a family party, where the father, holding the goblet in his hand, first made a speech, abounding with exhortations: the mother followed, and then the grandmother prated a little. Afterwards stood up her father, hoarse with age, and his wife, calling him her dearest; while he meantime nodded to all present."

But, to proceed with our banquet, we find the ancients dressing for dinner, like ourselves:—

"It will readily be supposed, that gentlemen invited out to dinner were careful to apparel themselves elegantly, to shave clean, and arrange their beards and moustachios after the most approved fashion of the day. Even Socrates, who cared as little as most people for external appearances, bathed, put on a pair of new shoes, brushed his chlamys, and otherwise spruced himself up when going to sup at Agathon's with Phædros, Aristophanes, Eryximachos, and other exquisites. Even in Homeric times the bath was among the preliminaries to dinner, and guests arriving from a distance were attended through all the operations of the toilette by female slaves."

They had their religious forms, corresponding with the grace of Christian countries:—

"The Greeks were above all things a pious people, and regarded every banquet, nay, every meal, in the light of a sacrifice, at which the first and best portion should be offered as an oblation to the gods, with invocations and prayer, after which it was considered lawful to attend to their own appetites. An altar, accordingly, of Zeus stood in the midst of every dining-room, on which these ceremonies were performed, and libations of pure wine poured."

Music was a universal accompaniment of the feast, but even amonst the refined Athenians its strains were but little heeded while the edge of appetite remained sharp. The Greeks delighted in hot dishes, and it was the pride of their cooks to send up the viands glowing from the spit or frying-pan. There is, however, some exaggeration in the following passage, which is one of those where the author fails to make allowance enough for the breadth of colouring used by the comic writers:

"One of the greatest accomplishments a boon companion could possess, was the power to seize with the fingers, and swallow hissing hot, slices of grilled fish or morsels of lamb or veal broiled like kabobs, so as to be slightly burnt and crackling externally, while all the juice and flavour of the meat remained within. And the acquirement being highly important, great pains were taken to become masters of it. For this purpose some accustomed themselves daily to play with hot pokers, others case-hardened their fingers by repeatedly dipping them in water as hot as they could bear, and gargled their throats with the same, while one famous gourmand, more inventive than the rest, hit upon the ingenious device of wearing metallic fingerings with which he could have seized a kubob even from the gridiron. These proficients in the art of eating, an art practised indeed by all, but possessed in perfection by very few, enjoyed great advantages over the ignorant and uninitiated. And accordingly, when invited out, they generally succeeded in bribing the cook to send in all his dishes hot as Phlegethon, that, while the more modest and inexperienced guests sat gazing on, they might secure the best cuts, and come again before the others could venture on a mouthful."

The *deipnon* of the Greeks, included a variety of entertainments, besides the pleasures of the table. It may be compared to one of our London grand dinners, terminating in an evening party, with a concert, a dance, or some other fashionable pastime:—

"The Greeks had, properly speaking, no drawing-rooms, so that instead of retreating to another part of the house, they had the tables themselves removed immediately after dinner. Libations were then poured out to Zeus Teleios, and having sung a hymn to Phœbos Apollo, the amusements of the evening commenced. Professional singers and musicians were always hired on these occasions. They were female slaves, selected in childhood for their beauty and budding talents, and carefully educated by their owners. When not already engaged, they stood in blooming bevies in the agora, waiting, like the Labourers of Scripture, until some one should hire them, upon which they proceeded, dressed and ornamented with great elegance, to the house of feasting. But, besides these, there were other *artistes* who contributed to the entertainment of the demos, persons that, like our Indian jugglers, performed wonderful feats by way of interlude between the regular exhibitions of the damsels from the agora."

But the Greeks were eminently a conversational people. In this respect the Spartans were not behind the more polished Athenians. The intervals of the song and dance were filled with lively table-talk, and frequently there were many more talkers than listeners, as *occasionally* happens amongst ourselves. Xenophon relates an anecdote of Socrates, which shows that he disapproved of this confusion of tongues, instead of general and orderly conversation.

"But nothing could entirely restrain the Greeks from indulging in the pleasure of listening to their own voices. The buzz of conversation would soon be heard in different parts of the room, which, when Socrates was present, sometimes provoked from him a sarcastic reproof. For example, at Callias's dinner, observing the company broken up into knots, each labouring at some particular question in dialectics, and filling the apartment with a babel of confused murmurs; 'As we talk all at once,' said he, 'we may as well sing all at once;' and without further ceremony he pitched his voice and began a song."

The Greeks dreaded nothing so much as the blue devils. A story is told by Athenæus, of a Metapontine, who made a pilgrimage to Delphi, to inquire by what means he might get rid of them. At Athens there was established a regular "Wits Club" (like the "Odd Fellows," or "Monks of the Screw"), whose *bon-mots* reached as far as the thunders of Demosthenes, for they travelled to Macedon, and induced Philip to solicit a collection of them, which Mr. St. John considers "the first step towards those repositories of stray wit called Joe Millers." There were professional jesters, whose services were retained for festive occasions, a custom which differs but slightly from our own practice of inviting men of humorous and anecdotical powers, not for their own entertainment, but to avail ourselves of their pleasant resources to entertain our other guests. In ancient Greece, persons of this class were better off than they are amongst us; for they had their fee, as well as their dinner, in return for their *mots* and repartees. It would seem that the professed wits of Athens were sometimes unequal to the public demand for mirth, and upon such occasions it was customary to introduce *real* monkeys, or (to use our author's sarcastic language) "their more humorous brethren, the wits and jesters of the forest." These, we are told, were the favourite

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buffoons of Anacharsis, the Scythian, who said (and we have often concurred with him), that "he could laugh at the tricks of a monkey, because his tricks were natural, but he found no amusement in a man who made a trade of it." The Athenians, with all their intellectual brilliancy, were fond of what we call "broad grins." We were lately much struck by a Greek epigram upon a man with a huge nasal organ, the humour of which is precisely in the extravagant vein of the Americanisms of the present day. One Proclus is said to have had such a length of nose, that he never heard himself sneeze!* Who would not take this to be a flower culled from a Kentucky newspaper?

On the subject of toasts we find the following passage, which suggests a classic origin for the "three-times-three" of modern topers:—

"Amid the enjoyments of the festive board, they recall to mind the friends of other days; and having first performed libations to the gods, those best and purest of friends, drank to the health and prosperity of former associates, now far removed by circumstances, and this they did not in the mixed beverage which formed their habitual potations, but in pure wine. There was something extremely delicate in this idea, for tacitly it intimated, that their love placed the objects of it almost on a level with their divinities, in whose honour, also, on these occasions, a small portion of the wine was spilt in libations upon the earth. The young in whose hearts a mistress held the first place, drank deeply in honour of their beloved, sometimes equalling the number of cups to that of the letters forming her name, which, if the custom prevailed so early, would account for Ægisthos's being a sot. Sometimes, however, taking the hint from the number of the Graces, they were satisfied with three goblets; but, when an excuse for drinking 'pottle deep' was sought, they chose the Muses for their patrons, and honoured their mistresses' names with three times three. This is the number of cheers with which favourite political toasts are received at our public dinners, though every one who fills his bumper, and cries 'hip, hip, hip, hurrah!' on these occasions, is, probably, not conscious that he is keeping up an old pagan custom in honour of the Muses."

According to Mr. St. John, the cooks of Athens were naturalists, painters, astronomers, and doctors; but the following passage is totally inadmissible as a picture of their cooks in general:—

"They usually stunned such as came to hire them with reciting their own praises, laying claim to as much science and philosophy as would have been sufficient to set up two or three sophists. In fact, to take them at their word, there was nothing which they did not know, nothing which they could not do. Painting they professed to comprehend as profound connoisseurs, and no doubt, the soles they fried tasted all the better for the accomplishment. In astronomy, medicine, and geometry, they appear to have made a still greater proficiency than Hudibras, notwithstanding that—

> 'In mathematics he was greater
> Than Tycho Brahe, or Erra Pater;
> For he by geometric scale
> Could take the size of pots of ale,
> Discern by sines and tangents strait
> If bread and butter wanted weight,
> And wisely tell what hour o' the day
> The clock does strike by algebra.'

"In all this he was a fool to the Athenian cooks; for, by the help of astronomy, they could tell when mackerel was in season, and at what time of the year a haddock is better than a salmon. From geometry they borrowed the art of laying out a kitchen to the best advantage, and how to hang up the gridiron in one place and the porridge-pot in another. To medicine it is easy to see how deeply they must have been indebted, since it not only taught them what meats are wholesome, and what not, but also enabled them by some sleight of art to diminish the appetite of those voracious parasites, who when they dined out appeared to have stomachs equal in capacity to the great tun of Heidelberg."

The cook in Athenæus who exclaims in verse—

> —I have, in fact,
> The power to lavish immortality
> On whom I please, or by my potent art
> To raise the dead, if they but snuff my dishes—

must have been, indeed, an illustrious *savant*, but such miracles of culinary science were probably as rare on the banks of the Ilissus as on those of the Thames.

Let us return, now, for a moment to the parasites, or "diners out." Men were no more invited to dinners at Athens than they are in London, without being expected to give a *quid pro quo*. The parasite was not, and could not have been, such a mere intruding gourmand as he is often painted by the satirists. A more unwelcome visitor is not be imagined than one who brings nothing to the entertainment but a voracious appetite; we may be certain that no host, from the day that mankind first began to give dinners, ever encouraged this unprofitable and expensive class of guests. The parasite was expected to make himself agreeable, and he did so in order to secure further hospitalities. His place at the table to-morrow depended upon his setting it in a roar to-day. He knew as his modern representatives know, that he was not invited to eat, but to talk, not to crack a bottle, but a joke. He was silent or dull at the peril of solitude and a salad. The terror of a diner-out is a mutton chop. Hence the industry with which he amasses jests and anecdotes; hence his opulence in scraps of scandal, his ample stores of chit-chat, his greatness at small-talk, and his marvellous memory for gossip. Sparkle he must, or the champagne sparkles not for him; he must say a good thing for every good thing he eats; it is with him a breach of honesty to swallow but a single morsel without tendering prompt payment in the shape of an epigram or the form of a pun. To do him justice, he is rarely so unprincipled; his conscience may be seared, but his appetite is sensitive; he is engaging that he may be engaged, and always entertaining in order to be often entertained. Amongst the Greeks we find that one of the most agreeable qualities of the diner-out was a memory stored with the productions of the poets. Where the poetic taste was diffused so widely, and no printing-press placed the songs of Anacreon or odes of Pindar in the hands of every member of society, it is easily conceivable how charming a living Anthology might make himself. Sometimes, it would appear, the parasite took the trouble of copying out the verses he traded on. Mr. St. John tells us—

"It was a common custom among parasites to make extracts from the poets and carry them in portfolios to the tables of their patrons, where they recited all such as appeared to be *à propos*. In this way the above Charmos obtained among the people of Messina the reputation of a learned man, and Calliphanes, son of Parabrycon, succeeded no less ingeniously by copying out the first verses of various poems, and reciting them, so that it might be supposed he knew the whole. Cleanthes, of Tarentum, always spoke at table in verse, so likewise did the Sicilian Pamphilos; and these parasites, travelling about with wallets of poetry on their backs, were everywhere welcomed and entertained, which might with great propriety have been adduced by Ilgen among his other proofs of the imaginative character of the Greeks."

Several specimens are given of the pleasantries of the parasites at table. We extract the following:—

"An anecdote so good as to have given rise to many modern imitations, is related of Philoxenos, of Cythera. Dining one day with Dionysios, of Syracuse, he observed a large barbel served up to the prince, while a very diminutive one was placed before him. Upon this, taking up the little fish, he held it to his ear and appeared to be listening attentively. Dionysios, expecting some humorous extravagance, made a point of inquiring the meaning of this movement, and Philoxenos, replied that happening just then to think of his Galatea, he was questioning the barbel respecting her. But as it makes no answer, said he, I imagine they have taken him too young and that he does not understand me. I am persuaded however, that the old fellow they have placed before your majesty must know all about it. The king, amused by his ingenuity, immediately sent him the larger fish, which he soon questioned effectually."

The light-hearted Greeks amused themselves, also, with riddles and charades, the enigma and the *gryphos*, with which it is probable their diners-out were furnished as well as with scraps of poetry. But we can easily believe, without accumulation of authorities, that the success of their banquets depended chiefly upon conversation and music. With the author's observations upon the contributions of the latter to social enjoyment, we must close our notice of his amusing work:—

"Among persons engaged in public affairs the excitement of political discussion was often, of course, intermingled with their more quiet pleasures. But with this we have just now nothing to do, nor with the enigmas which we shall describe anon. There was another, and more elegant practice observed by the Greeks at convivial meetings, which, though not peculiar to them, has nowhere else, perhaps, prevailed to the same extent,—I mean the introduction of music and the singing of songs, light, graceful, and instinct with wit and gaiety, to the barbitos or the lyre. Among the Greeks, generally, the love of music and poetry seemed to be a spontaneous impulse of nature. Almost every act of life was accompanied by a song,—the weaver at his loom, the baker at his kneading-trough, the reaper, the 'spinners and the knitters in the sun,' the drawer of water, even the hard-working wight who toiled at the mill, had his peculiar song, by the chaunting of which he lightened his labour. The mariner, too, like the Venetian gondolier, sang at the oar, and the shepherd and the herdsman, the day-labourer and the swineherd, the vintager and the husbandman, the attendant in the baths, and the nurse beside the cradle. It might, in fact, be said, that from an Hellenic village music arose as from a brake in spring. Their sensibilities were tremblingly alive to pleasure. There was elasticity, there was balm in their atmosphere, and joy and freedom in their souls.—How could they do other than sing? But, if music and poetry thus diffused their delights over the industry of the laborious, it was quite natural that where men met solely for enjoyment, these best handmaids of enjoyment should not be absent. Accordingly, we find that while the goblet circulated, kindling the imagination, and unbending the mind, the lyre was brought in and a song called for. Nor was the custom of recent date. It prevailed equally in the heroic ages, and, like many other features of Greek manners, derived its origin from religion."

The English Wife: a Manual of Home Duties. Clarke & Co.

This is another of those attempts, now almost daily made, to supply the radical deficiencies of English education by books of instruction, offering short cuts and bye paths to a *sera sapientia*. It is now pretty generally understood, that young women are committed to matrimony and its cares, ignorant of every thing connected with the duties of their new station: but the world has not yet discovered that such ignorance is but a part of their manifold deficiencies. It is not merely an unacquaintance with facts which disqualifies, but far worse, an habitual frame and constitution of mind, produced by false notions in their instructors of the requisites of female education. It is not merely that women are taught nothing that is useful, but they are so hedged in by restrictions, that the intellect itself is crippled,—that they are incapable of judging soundly of the facts with which after experience may bring them acquainted. Girls are shut out from all that mutual instruction which boys acquire out of school, as well as from the benefit of that desultory reading which forms the most useful part of the ordinary acquirements of men. If, as Sir J. Mackintosh has said, "an amendment of the general habits of thought is an object as important as even the discovery of new truths," this is especially applicable to education, and to the education more particularly of females. To minds thus imperfectly

* See Brown's 'Vulgar Errors,' the chapter on sneezing, where this epigram is quoted from the Greek anthology.

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developed, books of abridged rules are especially useless. Even in the most abstruse sciences, the rules are simple and clear; it is the application that makes the difficulty; and regular study masters that difficulty, as much by forming and developing intellect, as by the special knowledge it produces. By want of this particular discipline, in its relation to physic, scholars, scientific men, with otherwise well drilled faculties, fail in their attempts to apply the scraps of medical lore doled out to them in books of domestic medicine: how, then, is the school-girl to comprehend them? With the medical man himself, the difficulty lies not so much in the choice of remedies, as in the discovery of the disease: what, then, but prejudice and presumption is to be looked for from the perusal by females of general directions, which must be modified in their application to the management of every special case?

But the scope of 'The English Wife' goes beyond the physical details of the nursery; for it embraces the moral, social, and economical duties of the wife and mother. Here the difficulties alluded to, though less obvious, are still more embarassing. Habits of self-judgment and self-reliance, alone, will enable man or woman to take a comprehensive view of their duties, and to apply principles with accuracy to each individual contingency as it arises. Still, the unceasing demand for such books as 'The English Wife' shows that they are wanting—that there are classes who read them, classes who feel their deficiencies, and take the only means within their reach for supplying them. We cannot, therefore, discountenance such works, nor look with indifference to the way in which they are executed.

'The English Wife' is very little better than 'The English Maiden,' by the same writer (No. 738). It is put together without attention to the points we have touched upon; and consequently, as a systematic whole, is unworthy of praise. There is, too, far more than an average portion of twaddle: and the author has too much mingled the practical rules of life with high religious considerations, of a character too ascetic and sectarian for general tastes; and yet, to his praise be it spoken, his views are occasionally less narrow than his system. Thus, for example, in treating on charity, we find the following passage, which bespeaks liberality and some reasonable acquaintance with good economical principles.

"We must, however, guard our fair country-women against a mistake into which the religious zeal of the present day is likely to lead them. We are not bound to send the bread of life to heathen lands, while the poor of our own shores are destitute both of this and of the bread that perisheth. The really Christian lady will feel the importance of the apostolic rule as to piety at home, and will find no difficulty in discovering that the proper way to remove mental and moral misery, is first to diminish the sum of physical suffering. She will follow the order exhibited in the Lord's Prayer, 'Give us this day our daily bread,' and then 'forgive us our trespasses;' by which we are taught that destitution must be first removed from the body, before the mind can be reasonably expected to be in a fit state for moral training. The children of our common Father must be first made partakers of the external bounties of his providence, before they can be expected to feel any desires to be made subjects of the kingdom of his grace. And then we may expect a blessed and a beneficial reaction. The health and soundness of the body would lead to a healthy and vigorous mind, and that would so operate through the intellectual principle, as to secure the due remuneration of industry, and thus the prevention of a recurrence of a state of destitution."

Here we have glimpses of the truth, if not of the whole truth; and we regret that such passages are not very consistent with the writer's general doctrines.

The Xanthian Marbles; their Acquisition and Transmission to England. Murray.

So many vague rumours have been current respecting the acquisition and removal of these Marbles, that Mr. Fellows has thought it necessary to submit the facts to the public; although the statement before us was originally prepared as a mere register of incidents, to be deposited among the records of the British [redacted]

In the spring of 1838, while travelling in Asia Minor, Mr. Fellows, as is generally known, was so struck with the beauty of the architectural ruins on the coast of Lycia, that he resolved to penetrate into the interior, and the result of his explorations was made known by the subsequent publication of his travels (see *Athen.* Nos. 598 and 606). The accounts therein given attracted the attention of the Trustees of the British Museum, and application was, at their request, made by our government to the Sultan for a firman, with permission to remove some of these newly-discovered works of art to England. Diplomatic matters, however, proceed so slowly, that, in the autumn of 1839, Mr. Fellows resolved to return to Lycia, and, to ensure accurate drawings of the monuments, he took with him Mr. Scarfe, an artist. On this second journey, he was still more successful, as was shown in a subsequent publication (*Athen.* No. 710). It was not until October 1841, that information reached England that the firman had been obtained and was in the hands of the consul at Smyrna. Government now resolved to despatch a vessel for the immediate removal of these treasures, and Mr. Fellows was applied to for instructions. These were sent, accompanied by an offer on the part of Mr. Fellows to accompany the expedition without remuneration. This offer was accepted, and Mr. Fellows started within three days for Malta. Capt. Graves, of the *Beacon*, was selected for the service, and Mr. Fellows joined that vessel at Port Naussa. He was then shown plans of the ruins of the city of Xanthus, and a map of the valley, made by Mr. Hoskyn, master of the *Beacon*, who had been engaged, it appeared, in examining the valley during the past summer.

"On witnessing the opening of the dispatches to Capt. Graves," says Mr. Fellows, "I was surprised to find that no funds were provided for the expedition, nor was the subject at all referred to in any of the papers. The orders to the Captain were simply to this effect:—'To sail to Smyrna for the firman, and thence to the nearest safe anchorage to the mouth of the river Xanthus, and there to put on board and bring away to Malta such objects as should be pointed out by Mr. Fellows.' This omission of placing funds in the hands of the Captain of the expedition was the first impediment I encountered; but knowing that the necessary expenses would be small, being merely for tools, trifling presents to the peasantry, or the occasional hire of their cattle, I offered to provide the funds required, feeling sure that the Trustees of the Museum had inadvertently omitted the supplies, but would gladly repay any sums advanced. We arrived at Smyrna on the 15th of November: a heavier cloud here hung over the expedition. The documents left with the Consul, and represented in an accompanying letter from our Ambassador to him, as well as to the Government at home, as 'the necessary firman,' and on which representation I had left England, were found to be only letters dated long before, and proposing that inquiry should be made as to what was desired by England, and to wait a report from the local authorities as to the practicability of granting the request."

Under these circumstances, Mr. Fellows and Capt. Graves proceeded to Constantinople; and, having procured the firman, Mr. Fellows purchased the necessary spades, pick-axes, crow-bars, and other needful things, and sailed for Kalamaky Bay:—

"My surprise was great," says Mr. Fellows, "on hearing from the Captain, a few hours before we were put on shore, that neither he nor any of his surveying officers were to be of the expedition, and that the whole was to be left to his first Lieutenant, who was a stranger to the country and had recently joined the ship. I urged the necessity for all the engineering skill the Captain could spare, to which he replied, that they could not leave the charts, but perhaps he might come down to see us. I was landed with the first party in order to seek the mouth of the river, which was not laid down in the charts. After a walk of two or three miles we found it, and made signals for the other boats. The party landed consisted of fifteen working-men, a boy, the Lieutenant, the Gunner, the Cavasses [police officers], a youth, the son of Mr. Wilkinson, our Consul at Rhodes, and myself. Our five tents were soon pitched, fires lighted, and our cutter, galley, and dingy boats secured within the river. High sand-hills arose for miles around us, and no signs of life were visible but the footsteps of the wolves, jackals, and hares. Huge trunks of decayed trees, washed down during past ages, afforded plenty of fuel for our fires, which vied with the full moon in illuminating our encampment, and must have served as a beacon to our ship, which had sailed afar to the northward. The river Xanthus is one of the most powerful, wild, and unmanageable streams I ever saw: the volume of water is very great, far exceeding that of the Thames at Richmond; the stream rushes probably at the rate of five miles an hour. For the first three miles from its mouth, where it winds through the high range of sand-hills, I had never before seen it, but above this had traced it to its source in the Yecilassies of the high mountains of the Taurus, probably a course of nearly two hundred miles. Our boats drew two feet and a half of water, and had great difficulty in making head against the heaviest part of the stream, which marked the deepest channel through the bar of sand formed at the entrance to the river. Once within this, to accomplish which cost us much labour and risk, the men having to jump overboard, to keep the boats in their course, the waters were deep and comparatively tranquil."

Who could suppose that they were reading an account of ancient Lycia, famed for its pastoral beauty, fair fields, and shady groves, the morals and the civilization of its people, even in the time of Homer! The people, we are well pleased to hear from Mr. Fellows, are not unworthy of their ancestors:—

"Our encampment soon attracted the attention of the peasants, whose invisible tents and huts were sheltered with their flocks amongst the bushes: their astonishment at everything they saw was evinced by groups collected on every hillock around us; and I soon found that the hospitality and kindness which I had before experienced was with this people a custom: eggs, poultry, fruit and milk were brought to us, and every attention afforded; they acted as pilots, by wading over the shallows and pointing out our best course for the boats."

On the 30th of December, the party pitched their tents on the plain, immediately below the ruins of the ancient city.

"For the officers and myself," says Mr. Fellows, "I induced a family, consisting of a mother, two daughters, and a son, to leave us their hut, which was admirably situated for our works. I found, as on my former visits to these people, that money was not the powerful inducement; all offers were ineffectual to persuade them to remove, until we represented the extreme damp and inconvenience we felt from the low ground and from remaining in our tents. They then agreed to move their family to about half a mile distant, and we whitewashed and entered our picturesque abode on the 2nd of January."

Subsequently, with reference to this family, and the simple habits of the people, Mr. Fellows observes—

"Provisions are here very cheap. Oxen or sheep were killed and weighed to us at one piastre per oke, being 1¼ lb. for a penny: wheaten bread made for us was the same price, but we paid the carriage of it from Fornas, eight miles distant: the finest oranges from Rhodes were one para each, equal to seventeen for a penny: woodcocks, wild-ducks and partridges were very abundant. Mahomet, a youth of eighteen, the son of our landlady, received each week the amount of our rent, which was generally acknowledged by presents of cream, fruit, or game. I asked what his mother would do with the money we had paid to her, and suggested that they should increase their stock of cattle; but he said why should they? they had enough. I then proposed that they should cultivate more land for corn. His reply was to the same effect, 'their stock of corn always lasted until the return of the harvest.' He then said that the money would make a dowry for his sisters."

Other instances are given, which tend to prove that the people of Lycia, as of old, are remarkable for integrity. On one occasion, it was necessary to drag some of the stones on sledges across nearly a quarter of a mile of growing corn, then about two or three inches above the ground:—

"This damage," says Mr. Fellows, "could not be avoided, but as soon as we had finished, I had the fences restored, and sent to the owner to request that he would state the injury done, that I might

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repay him. He said that he would call the head men of the neighbouring villages together, and they should decide. On the following Friday (their Sunday) a party of eight or nine Turks walked thoughtfully over the land, stooping and examining the corn; in the course of an hour they gave their report, that 'trampling the corn down and the cutting off the blade with the sledge had not destroyed the seed, and that if God sent rain it would spring up again, and that no damage was done.' I was sorry for this decision, as I did not wish to have it said that we had not repaid them something; I therefore drew their attention to the furrow ploughed up by dragging a stick of timber over the ground; after re-consideration they assessed this damage at five piastres, about thirteen pence. I paid the owner three times that amount, and all were satisfied."

Mr. Fellows had no means at his disposal for exploration, and but little for the removal even of those works which lay on the surface of the ground. The immediate object of the expedition was to bring away "the bas-reliefs representing the legend of the Daughters of King Pandarus, which were around a *stele*, or high square monument, which we called the 'Harpy Tomb,'—the beautiful gothic-shaped tomb having chariots and horses sculptured upon its top, which we called the 'Horse Tomb,' and some three or four fragments of sculpture built in walls. These were the specified visible objects we sought to remove."

While proceeding with their labours and discoveries, for almost every stone removed disclosed new treasures, "on the evening of Thursday, the 6th of January, Capt. Graves, with eight gentlemen, among whom were Mr. Hoskyn and Lieut. Spratt, two of his surveying officers, arrived in the course of a tour down the valley of the Xanthus, and proceeded on the morning of the 11th to make researches in the Cragus mountains. I regret, (says Mr. Fellows) that in this ramble of thirteen days in and around the Cragus mountains they did not find the ancient city of Cragus; they visited only Pinara, Cydna, and Sidyma. Capt. Graves spent the whole of Monday, the 10th, amidst the ruins, and I am glad that he witnessed the commencement of our discoveries. He saw the seven first stones which were found; upwards of seventy were afterwards discovered, but these he has never seen. I mentioned my plans for taking down the tombs to Mr. Hoskyn, but the Captain left orders that neither of them were to be touched, as we had not the requisite machinery. At Malta I had stated to the Admiral that flat-bottomed boats would be indispensable for removing the stones down the river: he replied, that if timber was to be had, the ship's carpenters would construct them. I mentioned this want to Capt. Graves at Smyrna and at the mouth of the river. I now again urged the necessity for them, when he said that he would not have any of the stones taken down the river, and that proper stores must be obtained from Malta; that he should bring his ship off the mouth of the river on the 1st of March to take all hands away. I urged that he should sail at once, or communicate by the post to the Admiral requesting more assistance; but he replied that he would write to Capt. Beaufort to know if he should proceed with his duty or go on with the survey, and that the answer could not be at Malta until March. I represented the loss of the season, and my necessary return to England before the necessary completion of the expedition; but the order was given, and the Captain, with both of his surveying officers, continued their tour on the morning of the 11th of January."

Mr. Fellows was, naturally enough, annoyed at these strange hindrances:—"Before me," he observes, "lay a mine of treasure just opened, and all, whatever the extent, at our disposal; I had an excellent set of willing working men, the best season in the year, ample authority from our own as well as the government of the Sultan, and no difficulties or wants but to communicate with Malta for the simple boats and machinery required. This was refused: whatever we found must be left behind until other ships were sent; and, by the delay of our returning to Malta, the expedition would probably be too late for this season, on account of the heat of the weather and scarcity of water in the river. A year might pass ever before the treasures would be safe in English custody; ignorance of the peasantry, the curiosity or wantonness of travellers, might do them injury, or political changes might check the expedition."

Under these circumstances, Mr. Fellows resolved to devote all the energies of the party to the construction of cases for securing the works of art, so soon as discovered; but within ten days they found so many that half the men were employed in bringing in timber.

"On the 5th of January we saw from the heights above the city that the Isabella was off the coast, bringing us more men and some stores. Mr. Wilkinson was therefore sent down to see what assistance was required with camels or boats for the river. One of the Turks in the huts of Koonik lent him a horse, and about noon he trotted off down the valley. It was nearly six o'clock, and almost dark, when he returned with the sad news that a fatal accident had happened in landing the men on the beach. * * The report of the distress of the men, wet, cold, and without the means of obtaining fire, as well as Wilkinson's haste to send them succour, caused him to lose his way amidst the high thickets: the horse's feet sank in the mud of the untracked road, and he became faint. Wilkinson seeing the distant lights of our tents, dismounted, leaving his exhausted horse, and walked home with the sad news. He said that he knew where he had left the horse, and the next morning sent a Turk to seek it; but the search was in vain. On the following day Wilkinson went himself, and found only the saddle, a part of the bridle, and one hoof; the whole of the animal having been carried away and devoured by wolves. The marks of the blood and struggling of the horse pointed out the scene of its destruction."

Research seemed to be followed by success, almost as a matter of course. In removing some large stones forming a sort of avalanche in front of the precipice, Mr. Fellows found between thirty and forty pieces of sculptured frieze, making about 220 feet of frieze, and 11 statues. A characteristic incident of the country and people is here mentioned:—

"Our depôt for stones, as soon as cased, was at the foot of the cliff near which so many were found: this, therefore, was the constant haunt of our carpenters and men. The sailors observed that two or three days in each week a party of three or four Turks on horses, preceded by ten or twelve fierce-looking hounds, passed by them into the woods; a Turk generally came before the dogs making signs to the men to keep out of the way, as the dogs were fierce: in an hour or two they returned, the hounds looking much more docile, not requiring the caution of the keeper. This mystery was explained the following Sunday; some of the sailors followed the party, and found that the excursion was merely to feed the dogs: often within a mile of the ruins they shot two or three wild boars, which the dogs devoured, while their masters dismounted to smoke their pipes. This done, they returned home satisfied. The sailors soon made known by signs that they would like to have a boar, and through the interpreter their request was acceded to; but the Turks asked where their dogs were, not conceiving it possible that any but dogs ever ate the unclean meat: no Mahometan will even touch the animal or its skin. On the following day a fine boar was shot for the men three miles from our quarters: the Turks would not allow any of their horses to carry the dead boar; the sailors, therefore, with poles and handbarrows, brought home the huge beast. Sheers were soon formed, and the boar suspended and cut up in a manner worthy of an English butcher. All the Turks slunk off one by one, for the first time disgusted with our manners."

On another occasion, Mr. Fellows mentions—

"Some of the men formed a party, taking with them port-fires, to explore some arched vaults running beneath a huge pile of building attributable to the Greek age: after proceeding about thirty yards, other passages branched off, forming the crypt, or substructure of the halls above; all these were dry and in good preservation. A Turkish short sword, inlaid with silver, a flask made of a small gourd and half filled with gunpowder, a pocket pistol with flint lock, much braiding and silk buttons, fragments of a black silk handkerchief marked with blood, and the lower jaw-bone of a man containing all the teeth sound, were found in one of those passages. The jaw-bone, the only trace of the owner of these treasures, was judged by our surgeon to have been that of a negro. The pistol* was loaded with ball, and the powder retained all its igneous properties. There can be little doubt that wild beasts had dragged the probably dead man into this their den, leaving only those things, which, had it been the work of a robber, would have been taken away. We may infer from the sheathed sword and loaded pistol that the man had not been called upon to defend himself, and that he had not been murdered for the sake of his property. An iron spike with wooden handle, similar to an instrument I have seen used by the Turks in agriculture, was also found near the same place."

The following is a pleasanter anecdote:—

"One of the prettiest sights I witnessed while at Xanthus was caused by the novelty and use of our carpenter's grindstone; the peasantry came down from miles around to sharpen their tools. This became troublesome to our workmen, and the handle was taken off. The use of the stone then became a favour, which I often granted in order to oblige them, and to see the groups assembled around; each had his sword, pruning hook, axe, knife, or ploughshare in his hand, and patiently awaited his turn at the stone. On leaving the country I promised the people that I would send them one, to be placed under the care of young Mahomet, for the use of all the peasantry of the valley; and I hear from Malta that my present was sent and highly appreciated."

The expedition now drew to a close:—

"As it was tantalizing to seek about for objects which we should not be able to dig out or remove, I now confined myself for some time to re-copying, collating and taking impress casts on paper of the whole of the inscriptions in the Lycian language on the stele noticed in my former Journals. From this position I had a view, at a short distance, of the Harpy Tomb, and was amused to see that the men under the Lieutenant were busily employed in constructing a tower within it, precisely as I had suggested, a plan which had been deemed unfeasible: I had not heard a word spoken on the subject since the Captain left orders that neither it nor the Horse Tomb should be touched. I never interfered with the undertaking, and only visited the spot when the men had left their work. The whole of the stones in four days were at our depôt for casing."

On the 3rd of March the party re-embarked.

It is needless to enter into particulars of the results of their labours. We had the satisfaction, some time since, of announcing the safe arrival in England of the seventy-eight packages in which they were contained; and lately (No. 791) of reporting briefly on their character; and we hope they will soon be open to the public. We shall conclude, therefore, with a few words on the localities where they were found:—

"On the Acropolis, which must have formed the city of the earliest inhabitants, were found all the works of a peculiar eastern character,—the works of the Troes and of the Tramelæ. The cemeteries of these peoples are marked as theirs, by their formation, by being generally cut in the rock, by their sculpture, and the characters of the inscriptions; these tombs are principally in the rocky cliffs to the south-east. The city, built in the manner of the Greeks, seems to have been added to that of the early people, but its style of building does not appear to have extended over the old Acropolis. In this Greek-built district the sculpture and inscriptions are Greek; and, from the subjects of the bas-reliefs, the place must have contained buildings with friezes, representing the capture of the early city—so accurately illustrating the description given in Herodotus, that I could almost fancy that the neighbouring historian had written his history from this frieze, commemorating an event which happened about a century before his era. The cemeteries of this people are very extensive, spreading for two miles towards the south-east of the city, and also on the western side of the river. All these are sarcophagi, bearing Greek inscriptions. These cities, we read, were conquered by Brutus, and the description of the capture is fully borne out by the present position of the walls. The Roman conqueror appears to have destroyed most of

* "On removing the rust from the pistol, which was of very common manufacture, the name of Dover was found upon the lock. A salesman of cheap fire-arms of that name lived in London, about sixty years ago, which may give an idea of the date."

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the buildings of the city, which must have been crowded with temples and public edifices. The materials of these, with reversed capitals, cornices, inscriptions, and even statues, now form walls of fortification to all the surrounding heights, and mostly built with cement: these range over an extent of some miles in circuit. I have found no Roman tombs or inscriptions, nor have I seen any sculpture or art of that people, excepting the piling together of walls. The next conquest appears to have been the effort of nature; evident marks of destruction and disjointing by the shocks of earthquakes are visible. This was probably either at the period of the destruction of the Colossus of Rhodes (B.C. 214), or at the time mentioned by Tacitus (A.D. 17), since which period I see no reason to believe that any but a solitary hermit has inhabited this city. A Turkish khan, probably used half a century ago, has been constructed amidst the ruins: it has fallen to decay, and the present inhabitants of the district live in huts and tents scattered around, but not amidst the ruins of the ancient city."

OUR LIBRARY TABLE.

Forest Days: a Romance of Old Times, by G. P. R. James, Esq., 3 vols.—On reading the announcement of this romance, we anticipated that it would turn out a tale of Robin Hood and his merry men; and so it proves to be; but the men and the story in which they figure are as inferior to Scott's, as the shooting of Hubert was to that of Locksley, the redoubtable archer in 'Ivanhoe.' We have no pleasure in such comparisons, and authors, we think, would do well not to force them on our attention: perhaps it is from a vivid recollection of the elder romance, that we cannot admit this English novel to be equal to some from French history, which Mr. James has recently published. Though we have enjoyed his descriptions of scenery—honest, healthy, wood-walks on paper—we have felt but little interest in any of the personages marshalled before us, in all the point-device accoutrement of the period—unless it be for the poor light o' love, Kate Greenly; and we cannot forgive Mr. James for leaving her fate a matter of uncertainty at the close of the story.

The Last Ball, and other Tales, by George Soane, 3 vols.—We should recommend this miscellany to all caterers for the Adelphi, the Olympic, the Queen's, and the Surrey, were we sure that its stores of melodrama had not already been in their hands, and that its mysteries had not been already illustrated with red fire! blue fire! and "A Grand Retributive Tableau as the Curtain Falls!!!!!!" Mr. Soane has grace, fancy, and power; nor is he ill read in those passages of life from which romancers draw their materials: and, for ourselves, we do not like his book the less for belonging to Leadenhall, rather than New Burlington or Great Marlborough Street. Whether any public remains to share our preference, is a matter on which we are incompetent to decide.

The Christian Mother, by Mary Milner.—Mrs. Milner writes in a gentle spirit, though she is sometimes too rigorous in her exactions, and, like the Puritans of old, insists more on prohibitions than on positive duties. Religion must be rendered repulsive to the young if its precepts are represented as always commanding to abstain and never permitting to enjoy.

The Shepherd's Evening Tales. 1. *Ethelwolf.*—Having one excellent quality of an evening tale, that of being an infallible soporific. The song is unintelligible,—and the harp a hurdy-gurdy.

Soldiers and Sailors, or Anecdotes, Details, &c. of Naval and Military Life, &c. by an Old Officer.—"What numberless things," exclaims one of the boys, whom this book is purported to instruct, "are necessary to be known by soldiers and sailors!"—It is evident that one, at least, has never been mastered by the Old Officer himself—we mean the art of writing English. But on other grounds this book fails to please, as it is crammed with the clap-trap morality thought essential to national melodrama some quarter of a century since.

Index to the Tracts for the Times, by the Rev. Dr. Croly.—Although Dr. Croly declares himself in the preface to be a decided opponent of the Tractarian Theology, his analysis of the Tracts is full, fair, and impartial, and his Index is equally valuable to those who support and those who impugn the doctrines therein maintained. The dissertation appended is of course controversial, but it is written with calmness and moderation; the author has taken care that his Rhetoric should not run away with his Logic, a fault too common with writers on both sides of the question. The chapter on Ancient Liturgies is valuable; and were we not determined to abstain from theological disputes, we should have gladly investigated some of the cases of literary forgery brought forward, and perhaps extended the list of suspicious ecclesiastical documents.

Church of the Saviour, by T. Bowring.—A poor and not very accurate compendium of Ecclesiastical History.

The Christian Souvenir.—A religious annual, published at Boston, U.S., and neither above nor below the average of its class.

The Stanley Ghost.—The Old Bridge.—Stupid stories, written, of course, with the best intentions.

Statistical Companion to the Pocket-Book, by C. R. Weld, Esq.—Such a compendium of statistical facts on subjects of constant reference has long been wanted. The position of Mr. Weld, as Assistant Secretary to the Statistical Society, gave him great facilities for the compilation of this little work, of which he has well availed himself, and he has received valuable assistance from others.

The German Word Book, by M. Blanchard.—Abridgment and selection are the things most wanted in works of this class. Here we have both; and as the little volume may be carried in a waistcoat pocket or a reticule, it will be found especially useful by travellers.

Foster's Arithmetic and Examples.—Mr. Foster has done much, but not all that is desirable, to simplify the study of arithmetic: he has not given sufficient prominence to the definition of quantity, as being "that which is composed of parts and is capable of being increased or diminished," from which it might have been deduced that all arithmetical operations are but varieties of addition and subtraction; his explanations of ratio and proportion are not sufficiently clear: but his account of fractions is very good, and his elucidations of the process of evolution or extraction of roots are still better. The examples chosen to illustrate the rules are varied and well selected.

List of New Books.—Polynesia and New Zealand, by the Rt. Rev. W. M. Russell, L.L.D., &c., with map and vignette, fc. 8vo. 5*s.* cl.—The Wine and Spirit Merchant's Companion, with an Essay on Distillation, by J. Hartley, 2nd edit. fc. 8vo. 5*s.* cl.—Memoir of Ebenezer Birrell, late of Stepney College, London, by his Brother, 2nd edit. 18mo. 1*s.* 6*d.* cl.—Outlines of Geography (Edinburgh Academy), Part I., "Modern Geography," 7th edit. revised 12mo. 2*s.* 6*d.* bd.—Newton's Principia, Sections 1, 2, 3, 9, 11, by J. H. Evans, M.A., 3rd edit. 8vo. 6*s.* bds.—Lieut. Eyre's Account of Military Operations at Cabul, with a Journal of Imprisonment in Affghanistan, 2nd edit. post 8vo. 9*s.* 6*d.* cl.—Mediterranean Sketches, by Lord Francis Egerton, post 8vo. 7*s.* 6*d.* cl.—Travels in New Zealand, by Dr. Dieffenbach, 2 vols. 8vo. 24*s.* cl.—Letters on South America, by J. P. and W. P. Robertson, 3 vols. post 8vo. 28*s.* cl.—The Last Year in China, by a Field Officer, fc. 8vo. 7*s.* cl.—Hall's Ireland, Vol. III., royal 8vo. 30*s.* cl.—Queen Victoria in Scotland, imperial 4to. 21*s.* hf-bd.—Bayne's Ramble in the East, post 8vo. 10*s.* 6*d.* cl.—Sacred Lyrics, by R. Hine, 32mo. 3*s.* cl.—The Atonement of Christ, by Rev. W. K. Tweedie, 18mo. 1*s.* 6*d.* cl.—Morehead's Explanation of some Passages of Epistles of St. Paul, 12mo. 3*s.* 6*d.* cl.—Hymns on the Catechism, by Rev. J. Williams, 2*s.* cl., 1*s.* 6*d.* swd.—Witnesses for the Truth in the Church of Scotland, 4to. 5*s.* swd.—Revelation of St. John, Literal and Future, by Rev. R. Govett, A.M., 12mo. 6*s.* 6*d.* cl.—Lectures on Popery, by Rev. J. Owen, 12mo. 3*s.* cl.—Gilbert's Modern Atlas of the Earth, 60 maps coloured in outline, with Physical and Historical Introduction, and index of 45,000 places, elephant 4to. 2*l.* 10*s.* hf-bd. morocco.—Gilbert's Modern Atlas of the Earth, full coloured, with letter-press by Mudie, 3*l.* 3*s.*—Gray's Ancient Geography, with maps by James Guy, jun., 3rd edit. revised and improved, 18mo. 4*s.* bd.—Fraser's Scientific Wanderings, 18mo. with woodcuts, 5*s.* cl.—Histoire de France, by Lady Callcott, 18mo. 2*s.* 6*d.* hf-bd.—Chronological Pictures of English History, Part IV., containing six reigns, with letter-press description, by John Gilbert, folio, 7*s.* 6*d.* swd.—Easy Lessons for translating English into French, by C. Gerrard, 12mo. 4*s.* 6*d.* cl.—Independent Magazine, Vol. I., 1842, 12mo. 3*s.* 6*d.* cl.—Sketches of Young Ladies, Young Gentlemen, and Young Couples, in 1 vol. 12mo. 6*s.* cl. gilt.—Annual Biography for 1842, by C. R. Dodd, Esq. 12mo. 9*s.* cl.—Jesse's Gleanings in Natural History, 5th edit. 12mo. 6*s.* 6*d.* cl.—The Dramatic Works of James Sheridan Knowles, Vol. III., crown 8vo. 10*s.* 6*d.* cl.—Hints on Horsemanship, square, 2*s.* 6*d.* cl.—Love Letters of Mrs. Piozzi, written when she was eighty to William Augustus Conway, 8vo. 2*s.* swd.—Chambers's London Journal, Vol. II., 9*s.* cl.—Handbook of Stenography, by Carpenter, 48mo. 1*s.* cl.—Phantasmagoria of Fun, edited and illustrated by Crowquill, 2 vols. post 8vo. 18*s.* cl.—Domestic Needlework and Baby Wardrobe Guide, 32mo. 1*s.* swd.—Sawton's Builders' Price Book, 17th edit. 12mo. 4*s.* cl.

ROYAL ACADEMY.

Professor Cockerell's Lectures on Architecture.

LECTURE II.

THE Professor said, that the developement of the human faculties was exhibited in the history of Architecture under its most favourable aspect. The art might be termed the epitome of civilization, the first fruits of social order and combination, of every discovery in science, and of every conception of beauty. Political history was of comparatively inferior interest, and betrayed, for the most part, the depravity of our species. The natural labours of man, those of agriculture, or commerce, their unvarying succession, brief endurance, and disappointment, leave melancholy convictions; but in the occupation of Architecture man finds the employment of those higher aspirations and idealities for which he feels himself born, as well as of his physical energies. Here he perceives that he has a soul; all his loftier conceptions—order, calculation, beauty, and immortality—are opened to his contemplation, and he seems to feel the power of extending his works and his memory beyond the bounds of nature and of time.

The exhibition of these innate and physical capacities seems to be his natural desire; and the progress of his operations coincides with his intellectual growth. In his boyhood he contends with the forces of nature; he moulds the vast rocks, and rears on end the monolithic obelisk; or, accumulating the masses with laborious endurance in the pyramid, he emulates the works of Nature herself; and exulting in the force of order and combination and his acquired skill, he exclaims, with the Babylonians, "Go to, let us build a city and a tower, whose top may reach unto the heavens, and let us make us a name." And although in our advanced civilization, we may smile at the superfluity of such labours, we must not forget that by them man first vindicated his capacities, and that metallurgy, mechanics, and all the manual exercise and discipline which fulfilled his apprenticeship to civilization, were brought into practice which soon employed itself in more intrinsic benefits.

The age of Alexander and the Romans abundantly illustrated this truth. Man now contends with the elements. The ocean is curbed by his ports, and quays, and Pharos: he sails across its bosom: marshes are drained; sewers, canals, aqueducts, and roads exhibit the mastery he had acquired, and his conquests over nature. Frontinus, whose work on aqueducts was written about the year 80, has a passage remarkably illustrative of the growth of this spirit in his time. After giving a description of the nine aqueducts under his care, brought to Rome by successive labours, making an aggregate length of about 142 miles, he exclaims, "with so many waters, and so many magnificent works necessary for their transport to this great city, will you compare the idle Pyramids of Egypt, or even the inert works of the Greeks, however celebrated and glorious in his ory?" The ingenuity of the architect now, therefore, issues to use, and through 1800 years it is more or less subordinate to it, either in the great business of religious and moral improvement in the building of churches, or the security of civil life in castles and mansions. Finally, in recent times it is contracted to absolute utilitarianism, and all its powers are bent to the perfection of the individual dwelling between party walls, in which every subject of the state is in the enjoyment of personal luxuries and conveniences of life unknown to the Pharaohs, the Medici, or the magnificent Louis the Fourteenth.

Thus, as Monsieur Guizot finely observes, each age and nation seems to have flourished for some beneficial purpose to mankind, which, being accomplished, it disappears from the stage.

The history of Architecture may be said to divide itself into five classes—Sacred, Civil, Military, Domestic, and Monumental. In the accompanying drawing [a roll about twelve feet square, containing a vast group of buildings inscribed within the outline of the pyramid, on a large scale] are seen indiscriminately some of the principal monuments of all these classes (except the Military), comprising a period of 3,334 years. We may say to the students, in the words of Napoleon to his troops, before the Pyramids of Gizeh, "Quarante siècles vous contemplent!"

This arrangement, done under the Professor's direction, about twenty years ago, appeared (he be-

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lieved) for the first time in the Penny Magazine. A comparative view of the great buildings of the earth, on the same scale, might minister to that false estimate of merit, which is derived from material dimension; but that criterion would vanish before the comparison of renown; and the Parthenon, and other small buildings, as here represented, would abundantly illustrate the preference to be awarded to

The little body, but the mighty soul.

National attachment might excuse his pointing out the spire of the Old St. Paul's, the only one exceeding the height of the Great Pyramid. Those of Mechlin and Cologne, though designed to have exceeded it, remained imperfect. A limit seems to be placed to man's arrogance and vain glory. We were taught, like the Babylonians, that the God of nature delights not in the accumulation of his favours and his light, in isolated and single spots, but in the wide-scattered communication of them throughout all lands.

But the observations already offered, were illustrated still further by the sections [on a roll as large as the former, showing the structure of the most important temples, on the same scale]. The issue of the art in use and economy, was most remarkably shown in the comparison of those sections, in which we observe, that St. Paul's displays the largest bulk with the least material, hitherto contrived.

He should now call the attention of the students to two rolls [about sixteen feet long each], in the first of which the plans of the remarkable temples of the ancient world, from the Tabernacle in the Wilderness (1491 B.C.) to the reception of Christianity (313 A.C.), and in the second those from that epoch down to 1842, were all laid down to the same scale. There was displayed, as it were, the genealogy of temples, during 3,330 years.

It was Sacred Architecture which he purposed to review cursorily that evening; and short enough was the time for a subject so deeply interesting; indeed, such an expression might be deemed presumptuous; and it was obvious that we should be enabled to do no more than pass the plans in review, and remark upon those characteristics which became the more palpable on the synoptic view of centuries and ideas of such extent and variety; and which were less frequently commented upon. It might be objected by the student that subjects of such vast scale and importance and rare occurrence should be illustrated, rather than the more practical; but we should remember the dictum of Vitruvius, that the architect ought to pursue his studies "maxime in ædibus Deorum, in quibus operum laudes et culpæ æternæ solent permanere." In fact, the remains of these precious exemplars of skill and cost and labour, the types of our art, were still discoverable even from the most remote times, as if Nature herself, as well as man, had respected them.

In approaching Sacred Architecture, and in discussing the technical considerations of the forms and structures of temples, we cannot but bow with respect and veneration to those motives and affections, the noblest of the human heart, which have ever urged these sacrifices to the mercy and the majesty of the Creator,—and we recognize in the Grecian or the Druid, the Hindoo or the Christian temple, the universal sentiment so finely expressed in the Psalms, cxxix.:—

"Lord, remember David and all his trouble!

"How he sware unto the Lord, and vowed a vow unto the mighty God of Jacob,

"I will not come within the tabernacle of mine house, nor climb up into my bed,

"I will not suffer mine eyes to sleep, nor mine eyelid to slumber, neither the temples of my head to take any rest,

"Until I find out a place for the temple of the Lord, an habitation for the mighty God of Jacob."

In excavating the foundations of the Temple at Ægina, the remains of burnt woods and bones of sacrifices were discovered, mixed, no doubt, with libations and tears and aspirations as warm as those of David;—at Selinus we find the steps in front of one of the temples worn down almost to an inclined plane, by the feet of the devout. So again of the accomplishment of these vows amongst men of all ages and nations, we shall find the most solemn and full expression in the 8th chapter of the First Book of Kings, the dedication of the Temple by Solomon.

The resemblance of the plan of the Tabernacle in the Wilderness, and with its surrounding court (the first in our series, B.C. 1491), and still more, of the Temple of Solomon; with the arrangement of the Greek and Roman temple, down to the Antonines at the end of the second century of our era, is very remarkable. In the first the parallelogram is preceded by a portico of an irregular number, namely, of five columns. In the second (1012 B.C.) we have the Temple in Antis.

If we enter into particulars, we are still more struck with their correspondence; we find, for instance, the irregular number in the Temple of Jupiter at Agrigentum, one of the largest and most important of antiquity: seven columns compose the front; and we are reminded of Solomon's saying, (Prov. ix.) "Wisdom has builded her house, she has hewn out her seven columns." Again, at Pœstum we have a Temple (miscalled a basilica) with nine columns in the front. Other examples also might be cited. Again, of the Temple of Solomon, that of Themis at Rhamnus, and the frequent temple in Antis, with its pronaos and hieron, is the constant copy. The altar of sacrifice, that of incense, the laver, the table of show-bread, are all traced either in existing remains, in bas-reliefs, or in medals.

The connexion of Sacred and Classic Architecture is thus apparent; and the author of 'The Plagiarisms of the Heathen Detected,' (Mr. Wood, of Bath,) is borne out in this comparison of the *plan and arrangement* of temple architecture. The common error (and one to be carefully avoided) is the attempt to trace this resemblance in *the styles*, or the orthographic figure of the parts and orders—the mere vesture of the scheme; and the failure in straining the texts and examples (Corinthian or Doric) to a perfect correspondence, either in Wood, Villalpandus, or his learned predecessor, Wilkins, has always thrown a doubt upon these interesting investigations; but the comparison of the *plans* makes the Tabernacle the type of the Greek and Roman temple, a work which Paul as well as Moses assures us was inspired by the Deity, "for see, saith he, that thou make all things according to the pattern showed thee in the mount." (Heb. viii.)

It is remarkable that the earlier or cotemporary works of Egypt show no similar arrangement; nor was it likely that Moses should adopt and recommend any form associated with Egyptian recollections. The circular form of plan is indeed traced in Greece, and Rome more especially, and amongst the Druids, but the most frequent by far is the parallelogram, after the Tabernacle: in fact, the earliest inhabitants of the bordering countries were apparently monotheists; their connexion with the Jews through Tyre and Sidon, their respect for a people of superior knowledge and religious instruction, may well have sanctified their form with them: the ritual was the same with them; the idol took the place of the ark; with both, the temple was the Domus Dei; both were religions of sacrifice.

The ritual was thus the originator of the form of the temple, and must always be so. The Temple in Antis became (with a view to ornament, and by the successive inventions for decorum and dignity) the proselyte, peripteral, dipteral, and pseudo-dipteral. The much-boasted beauty of the Greek temple was not, then, an invention of taste, but one of ritual; and in the consideration of Templar architecture, in all times and countries, this important fact must be carefully borne in mind.

Another point of resemblance of classical and Jewish architecture, of great import, since it is the hinge upon which the whole system of ancient architecture turns, is the employment of "costly stones, even great stones, stones of ten cubits, stones of eight cubits." Upon this practice the whole character and taste of sacred and classical architecture depends. The tenth book of Vitruvius treats chiefly on large stones and their transport. The type of the Domus Dei admitted of no extension; the only mode of giving magnificence and dignity to temples, thus circumscribed in form and composition, was by the employment of monolithic masses, and by the exquisite detail of proportion, order, and sculpture bestowed upon them. The ancient world is full of examples of this remarkable principle, and the last and most signal one is that in the Temple at Balbec, by the Antonines, in which three stones measure, in the aggregate, upwards of 199 feet in length.

The Saviour, whose religion was soon to supersede all ancient laws, constantly illustrates his arguments by this practice: "the head stone, the chief of the corner, which the builders rejected," are his constant metaphors; and his prediction that of these great stones "there shall not be left one upon another," is literally verified in the subsequent history of Architecture.

Our remarks upon the uniform arrangement of plans of Greek and Roman temples, would be too long, and must be referred to the publications upon them specifically; but as brought together in this view it may be observed, that the temple at Ephesus, the size of which we learn alone from Pliny, exceeds all others in dimensions, and the constant limitation of length of the great temple to Jupiter especially (at Athens, Agrigentum, Selinus, Balbec, and Rome) to about 358 feet in length, might lead us to suspect the text of Pliny. Vitruvius gives us a few hints of the attachment of the ancients to numbers in his third book, with reference to the dimensions of temples. The investigation of this subject might be attended with curious results. The frequent dimension 358, by the addition of the stylobate, or by the local variation of the foot, may easily be supposed to refer to the number of days in the solar year. In the Temple of the Sun at Palmyra, the portico has 12 columns; these, added to the columns in the temple, make 52; the whole number of columns in the surrounding peribolus is 364. Wren seems to have had reference to this idea in his height of St. Paul's.

The sections of Ægina, the Parthenon, and the temple at Pœstum, exhibit the ancient arrangement of an interior divided into a nave and two aisles, by two rows of columns in double heights; those of Venus and Rome, and Balbec, exhibit the Roman form, namely, a vast vault,—in these instances, upwards of sixty feet diameter in masonry. The occupation of the whole of these interiors by the idol, their employment as a vast niche to receive the god (in ivory and gold, at Olympia and Athens), had something of monstrous, but magnificent; and invested with the art of Phidias, we may understand how even the rough soldier, Paulus Æmilius, might be moved even to tears, as we are told, in the presence of the beauty and majesty of the godhead, as figured by that great master.

Arrived at that period (313 A.D.) in which the Christian religion was adopted by the state, the range of temples now exhibited displays a total reverse of the previous arrangement. The old ritual of external worship and of sacrifice was abrogated. It was now internal and of the heart; the portions were now inclosed; a vast area covered with a roof, of which the basilica was the best model, constituted the Christian temple. Upon this the cruciform was engrafted, "in hoc vince," bearing the universal symbol, in plan as well as in every other situation. The theory of the Church of Constantine is handed down to us by Eusebius, bishop of Cæsarea; he describes the church of Tyre [which the Professor exhibited] and many others of his day, with the most interesting and instructive hints as to the signification and arrangement of sacred edifices, which may be very profitably consulted by the architect. The basilicas of St. Peter's and that of St. Paul's at Rome, in the form of the Latin cross, become the types of the Christian church throughout Western Europe, with very small variation (until the introduction of the dome, which then only modified it), down to the present day.

It was said that 1800 churches and religious structures were built during the reigns of Constantine and Justinian: those of the former were in the basilica form, which is liable to decay; those of the latter, to which the ritual and other important considerations gave a new form, resembled the Greek cross of equal lengths. The transept was covered with a large dome, and the ends of the cross with minor ones, forming a group highly favourable to architectural effect. This form, executed in Santa Sophia, became the wonder of the world, and the dome also, 120 feet in diameter, exceeded any executed since the Pantheon at Rome.

The Professor exhibited several Greek churches at Arta, Thessalonica, and other parts of Greece, measured by himself, as also the valuable researches on the Greek Church Architecture of the sixth and

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seventh centuries, by M. Couchaud, which contained many hints of great beauty and interest to the practical architect. The churches of Russia were all upon this plan. Procopius was the author, who might be consulted with reference to this era of the art.

The dome, which had become the distinguishing feature of the Eastern church, penetrated into Italy, under the exarchate at Ravenna, in the church of Santa Vitali, 510 A.D.; and again at Venice, in St. Mark's, built by a Greek architect (976—1071). Until the eleventh century, the dome formed no part of the western church, except in those instances: it was then that the Pisans, the richest and most commercial people of Italy, began their great church (1063), and adorned the transept with this new feature.

The rivalry of nations is the great fulcrum of many a noble effect, in arts as well as politics; and to this motive chiefly, we may attribute the bold scheme of Arnolpho de Lapo, in the church of Santa Maria, at Florence, founded in 1290; in which, doubtless, after the model of the Pantheon, he proposed to place a dome, of nearly equal magnitude, over the transept, but raised into the air, in a way hitherto unattempted, except at Constantinople, where, however, the space was one-sixth smaller. But the inveterate and disastrous contests of these republics long deferred the execution, and it was not till one hundred and twenty years after, that Brunelleschi accomplished the work, as related in the very amusing and instructive account by Vasari.

It was just one hundred years after this successful work that Michael Angelo executed the dome of St. Peter's, confessedly in imitation of it, as he said himself, in contemplating the model—

Vò far la tua sorella,
Più grande già, ma non più bella.

In another one hundred and fifty years, we have the Domes of the Invalides, Val de Grace, at Paris, and St. Paul's, in London.

The family of Domes concludes with that of St. Genevieve (the Pantheon), and, like the successor of a noble but a worn-out race, exhibits all that meagreness and debility which precedes its extinction.

But the imitations of the types of the basilicas of St. Peter's and St. Paul's of Rome in the north and west of Europe,—*more Romano* to the eleventh century, from the eleventh to the sixteenth centuries *more Germanico*, by the societies of Freemasons,—have justly been the admiration of the world, for their unexampled hardihood and practical science, though the remarks on their principles of structure and of art, which the future lectures will have occasion to offer, will show that neither the geometrician nor the scientific architect need regret the impenetrable veil which conceals them. Any detailed discussion of the merits of the plans exhibited would lead beyond the bounds prescribed; but we must admit that, generally, the continental plans exceed our own in magnificence of design, especially in the double aisles and the western fronts. To what causes may be assigned the more modest design of our own churches, except to that characteristic prudence of our countrymen, which requires the full accomplishment of every enterprise undertaken, it may not be easy to determine; certain it is, that all the churches of this country are complete in their design and features, wherens those of the continent are very rarely so.

The words of our poet, though not always applicable to architects, unhappily, may be so to our pastors and masters.

When we mean to build, we first survey the plot,
Then draw the model; which if we find exceeds ability,
What do we then, but draw anew the model in fewer offices.
——— Consult surveyors, know our own estate,
How able such a work to undergo.
Or else we build like those, who half thro' give o'er,
And leave their part created cost
A naked subject to the watery clouds,
And waste for churlish Winter's tyranny.

With reference to the gradual verticality which the sections of this series of ancient and modern temples assumed, we might say, that the earliest were of the earth earthy, and the latter as sublime as the religion for which they were designed. Thus, the height of the Pantheon, at Rome, was equal to its diameter, or as 10 to 10; that of Venus, and Rome, was as 12⅔ to 10; that of the Baths of Caracalla, as 14 to 10; of St. Peter's, at Rome, as 17 to 10; of St. Paul's, London, 20 to 10, as also of Lincoln; and that of Cologne was as 34 to 10.

The last great temple of Christendom, was the Magdalene Church at Paris; it is 325 feet long by 136 feet wide and 120 feet high, and equalled the smaller temple at Balbec. It was the work of more than half a century. In England, great activity had been used in church-building during the last twenty-five years, but the warmest admirers of those zealous efforts could never pretend that any regulated architectural spirit has directed those works. No church of a monumental character had been attempted. The ascendancy of the high church party is, however, favourable to our art, and it is not unlikely, that under good direction, it may flourish in a few years. But there is much pedantry abroad, and an absence of all originality and intrinsic character in the taste of the day, which leans to the Roman Catholic form, the basilica, suited to a demonstrative form of worship, rather than the auditorium required by our ritual. Veneration for antiquity is to be respected and encouraged, but its transition to superstition is easy. The divines of 1680 have left us models, erected under the direction of Sir C. Wren, which have not been surpassed. Seven of the city churches were exhibited (measured by the Professor), which would be found as remarkable for their adaptation to our form of worship—offering the largest area, with the smallest obstruction to the sight and hearing,—as they were ingenious and admirable in taste and structure.

The favourite design of Sir C. Wren (laid down from the model now in St. Paul's,) was also exhibited. It was a precious legacy to posterity, which had never been surpassed in architectural beauty and arrangement, for the Anglo-Protestant Cathedral church, and would probably at some future time be executed.

But attachment to our national architecture may be indulged with great propriety by the adoption of the forms of the Lady Chapels, modified and suited to our ritual—as those of Wells, Ely, and others; or of the chapter-houses; and the Greek church. The basilica form requires length unsuited to our services, and the fragments or curtailed portions of that form, often practised with small success in our recent churches, seems to point at the greater advantage of the vertical arrangement, which the models, the Professor ventured to suggest, in the churches of Wren, and the examples quoted, would assure to us.

OUR WEEKLY GOSSIP.

We mentioned, last week, that a Library of reference and circulation was in the course of formation by the clerks in the Bank of England. We have since learned that a library of a like, but more humble, character was established, in November 1841, among the servants at the Athenæum Club; and has been attended with all the beneficial effects anticipated. The project was sanctioned by the Committee, who gave 5*l.* towards the formation of it. The subscription is one halfpenny a week or sixpence a quarter—is *voluntary*, and confined to the persons of the establishment: only three do not subscribe. The secretary has a *veto* on the choice of books. Works on party politics or polemical theology are not admitted, and a servant is appointed with a small quarterly stipend to issue, receive, and keep account of books lent out. The Committee contribute from the funds of the Club a sum equal in amount to that subscribed by the servants. It is a curious proof of the intellectual destitution which must have existed prior to the establishment of this library, that the work most in request is The Bible—a copy of which it might fairly have been assumed was, in this age of cheap distribution, home and *foreign*, in the possession of all persons of the class and character of servants; after this Blair's Sermons and Nicholls' Help to Reading the Bible—then Scott's Novels and Poems, Cooper and Marryatt's Novels, and Burns' Poems. Very few donations have been received from members, to whom the existence of the Library is scarcely known—notwithstanding, it already comprises one hundred and twenty-six volumes, after an existence of only fourteen months. The advantages that might be hoped for are obvious, and the result has proved them to be true. The servants in bad weather stay in the house to read, instead of going to public houses. Many men and women, who could previously read very imperfectly, have, from a desire to participate in the enjoyment of their companions, applied themselves closely, and now read with comparative facility; and it is well ascertained that some of the married men, when off duty, as is the practice in clubs, at nine on alternate nights, now regularly take books home and read them to their families, instead of going, as heretofore, to the customary places of resort for gentlemen's servants. In clubs, too, the men servants have some hours every third day for out-door exercise—and during the last summer it was common with them to take books into St. James's Park, and sit under the trees and read.

Mr. Westwood, the Secretary of the Entomological Society, is, we hear, preparing for publication, under the title of 'Palæographia Sacra Pictoria,' a series of specimens of the most important of our manuscripts of the sacred text, and other religious works, with the view to exhibit the various styles of art adopted their illumination and calligraphy.

We have received another letter from Mr. Moon, which, had it contained one word bearing on the question at issue between Mrs. Parkes and the projectors of the great "National twenty-five thousand guineas Lottery," we should undoubtedly have published; as it is, and out of kindness to Mr. Moon, we shall simply give the letter from Mr. Lloyd, which he enclosed:—

26, Soho Square, January 6, 1843.

My dear Sir,—In reply to your note just received, I beg to assure you most positively that Mrs. Parkes did distinctly state to me that she was anxious to place her stock at my disposal, for the use of the "National Art-Union." I replied, that I should be happy to receive from her a proposition with respect to any of her new plates, that she might have in progress; her rejoinder was, "that she could only treat for the whole of her stock." I remain, &c.

To F. G. Moon, Esq. (Signed,) Richard Lloyd.

With reference to the remarks contained in Mrs. Parkes' second edition, as to her having compared a print of the 'Mantilla' with a proof of the 'Lattice,' it is a *pure fabrication*, such a thing as the latter never having been in existence, a proof of the 'Lattice' never having been either sold, advertized, or even *printed*.

We must again point out the orthographical blunders of the Chapter of Westminster Abbey. In the *Athenæum* (No. 789) we noticed that the stone called 'Long Meg,' in the south cloister, had been inscribed to Gervas*us* de Blois. On Wednesday last, strolling by the spot, we found Gervas*us* converted into Gervas*uis*. The third trial will, perhaps, make it Gervas*ius*. Sus, suis, if it can be interpreted at all, must mean the tithe pig, belonging to the pious Capitulum—a latitudinarian image, perhaps, signifying the money-fees taken for showing the tombs.

We have recently been informed of a considerate act on the part of Prince Albert, for which the public have reason to thank him. A proposition was submitted to the Prince to enlarge the Queen's Private Library, at Windsor, which is situate at the West end of the North Terrace. The proposed enlargement could be most conveniently effected by adding to the library the room called the Queen's Drawing-room, one of the suite of state apartments, which holds the Zuccarelli Landscapes. But this alteration would have broken the connexion of the suite, and the public must have been passed through a dark lobby, besides losing one of the usual show-rooms. Although this change would have been very convenient to the Prince, it would certainly have been quite the contrary to the public; and we hear that he at once negatived the proposal, solely on the latter consideration. We cannot help contrasting with this, the communication of a correspondent, who complains of the regulations at Richmond Park, by which persons are forbidden *to walk on the grass*, under a liability of being shot by accident! The object, it is said, is to preserve the game.

The foreign journals announce the death, at Leipsic, in the 72nd year of his age, of Frederick Rochlitz, who, as therein stated, for more than forty years swayed the sceptre of musical criticism in Germany. He was the founder, in 1799, of the Leipsic *Musical Gazette*, his articles in which publication have been collected in three volumes, and recently reprinted for the third time. Herr Rochlitz was, besides, one of the most skilful *dilettanti* pianists in Germany, and the author of several works on vocal music, as well as of a collection of tales, in which the German society of his day is said to be ably reflected.

A letter from Rome of the 2nd inst., published in *Galignani*, speaks enthusiastically of the festivities of the eternal city. "What would Rome be without the Torlonias? We have passed the five weeks most delightfully, their splendid mansion being thrown open twice a week with French vaudevilles,

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and the beautiful Princess did the honours, as usual, with all the grace and dignity of a noble Colonna. We are now emerged into the noise and gaiety of a carnival, five theatres being opened nightly, and the young people talk of nothing but of the series of balls in preparation by the Russian, Austrian, and French ambassadors, and the Princes Doria and Torlonia. There are above 6000 strangers already arrived in Rome, one-third of them English. The Russians are in great force, and the French, in society, consist of some twenty distinguished families of the *ancien regime*." The papers also mention, that the dispute between the Governor of Rome and Prince Borghese has been decided in favour of the latter, and he has again thrown open to the public the beautiful grounds which surround his villa. The Prince, it appears, was offended because, on the occasion of a balloon ascent from the Monte Pincio, the police entered to watch the people, without having first obtained the proprietor's consent. The Governor denied the Prince's right to close the grounds of the villa, which he inherits from the Cenci, and over which he contends that several Papal Bulls have given him certain powers. The matter was referred to the Pope.

To the long list of architectural restorations, commenced, or in progress, to which we have recently called attention, we may now add, that the Grand Duke of Tuscany has determined on the completion of the Duomo of Florence, the erection of which was commenced in 1290, under the direction of Arnolfo di Lapo. The whole of the marbles employed for the purpose are to be drawn from the Tuscan quarries of the Mount Altissimo, at Seravezza, whose produce, finer and more abundant, it is said, than that of the Carrara quarries, first obtained celebrity from the chisel of Michael Angelo.

Our Leipsic Correspondent has a few "more last words" to add respecting the liberty of the press in Germany. Leipsic, January 11.

Since my last, another circumstance has occurred, which may serve as a further illustration of what I have already stated as to the liberty of the press in Germany. The *Deutsche Jahrbücher für Wissenschaft und Kunst*, a monthly periodical published here, the contributors to which included some of our most liberal and distinguished writers, has been suppressed by the Saxon government, at the urgent request, it is understood, of the courts of Berlin and Munich. The 'Jahrbücher' ridiculed the efforts of Prussia to destroy the fruit of the doctrines disseminated by Hegel; it ridiculed Schelling, who, even at half-price, delivers lectures to empty benches at the Berlin University; it ridiculed by the parody noticed in one of my former letters (*Athen. ante*, p. 15) the 'gorgorismo' of His Bavarian Majesty—and these were crimes not to be forgiven. Saxony, a kingdom, with not quite so many inhabitants as the single city of London, is obliged to act by command of her Prussian and Bavarian neighbours, and these neighbours required that the licence should be withdrawn, without which no periodical paper can appear in this constitutional country! and even the wet sheets of a forthcoming number were seized in the printer's office. The obedient government published a manifesto, in justification of this proceeding, which no German paper will be allowed to controvert or answer, it being understood that the reasons assigned, and even the very wording of the order, were "a true copy" of a note delivered on the subject by the Prussian Minister at Dresden.

It is mentioned, in the German papers, that 'The Frogs' of Aristophanes is about to be performed at the theatre of the Palace, at Potsdam; the translation by Professor Franz, and the music by a young composer, M. Commer. It is added, that at a *fête* recently given to the Hellenist Boeckh, on his birth-day, the students sang two of the principal pieces of this music with great applause.—We find it stated, too, elsewhere, that a Greek theatre is about to be erected at *Sans-Souci*, by order of the King of Prussia, for the performance of the master-pieces of the ancient Greek drama.—To these dramatic movements, we may add one or two bits of intelligence gathered here and there.—Rubini's threatened retirement follows the manner of dramatic retirements in general. He is at Berlin just now, where he is to give twelve performances, and is expected in Madrid, where he has engaged for thirty. The Duke of Ossuna, by whose exertions the latter engagement has been effected, guarantees to the manager the sum of 6,000 piastres, towards the expense of the performances.—Alexander Batta, and his brother, have been gathering laurels at Munich.—Thalberg in Belgium, beginning at Brussels and Antwerp.—Ronconi is in Paris. The dramatists of Paris have had several performances, "*par extraordinaire*," before the tribunals. Thus, M. Léon Pellet, the opera director, seized, for his 60,000 francs awarded against Fanny Elssler, (as we announced at the time,) on the rich furniture in her apartments in the Rue Lafitte, of which, however, Fanny has regained possession, by appeal, on proof that the articles seized were the property of her sister Therese. Her advocate, in alluding to the ridicule which had been thrown on the triumphal march of *the* Elssler beyond the Atlantic, mentioned a fact before which ridicule at once retires. It should not be forgotten, said he, that she scattered charity around her with a munificent hand, and danced fifty-one different times for the benefit of the poor. The dispute has, we believe, at last been settled by mutual concessions and the intervention of friends.

The election of Vice-President to the Academy of Sciences, for the present year, has been the subject of a vehement contest between M. Charles Dupin, and M. Lionville. The former was elected on the third scrutiny. At the Academy of Inscriptions and Belles Lettres, Count Beugnot has been elected President, and M. Guigniaut, Vice-President; and at the Academy of Fine Arts, M. Blondel, President, and the Baron Desnoyers, Vice-President.

Letters from Constantinople of the 21st ult., quoted in the French papers, mention circumstances of painful interest relating to Captain Conolly and Colonel Stoddart. Reports have been for some time current that two British officers, travelling in Central Asia, had been seized by the authorities and put to death. The writer of the letter referred to, states that all doubt on the subject has been removed by official communication. According to *Galignani*,—"The two officers in question Colonel Stoddart, formerly attached to the mission in Persia, and Capt. Conolly, well known by his interesting work on Central Asia, were travelling for pleasure and information, when they were seized by the authorities of Bokhara on a charge of being spies. It is said that they could have got away through the friendly offices of the Russian political agent; but confiding in their innocence, and not supposing it possible that their lives could be in danger, they refused to avail themselves of the offer, and, after various trials and sufferings, they were at last taken from the prison in which they were confined, and dragged to the market place, where Colonel Stoddart was first beheaded. This execution having taken place, Capt. Conolly could, it is added, have saved his life if he would have consented to embrace Islamism, but he firmly rejected the offer of life on such a condition, and immediately fell under the knife of the executioner."

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Analyses, Assays, &c. by the Chemist of the Institution.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.

Jan. 14.—Professor Wilson, Director, in the chair.—Among the donations, was one by Captain T. J. Newbold, of two silver coins of Tiberius Cæsar, in good preservation, which had been dug up by a ryot, in an earthen pot, with some hundreds of others, in Coimbatore. The Director observed, that Roman coins had been found not unfrequently in that part of India, though very rarely in such good preservation; and that it afforded evidence of communication with Europe at an early period, though it was singular that such discoveries of ancient hoards were made chiefly in this part of India.

The Director then read a letter from the Political Resident at Aden to the Bombay Government, dated September last, which communicated the discovery and copy of an ancient Himyaritic inscription, dug up there, in making a new road. The inscription was found at 20 feet beneath the surface, engraven upon a circular slab of pure, and very white, compact marble, 19½ inches in diameter, and is remarkable as being the only one that has hitherto been found at or near Aden, though that place was the principal port of the ancient Himyaric Kings. Other inscriptions, in the same character, have been found in the interior, as far north as Sand, but always on oblong marble blocks, which in most cases formed part of a gateway. The slab has been sent to Bombay, where several of those before found are deposited.

A letter was read from Captain Newbold, containing an account of the Bhuga of Mahanandi, a large thermal spring, at the Western base of that portion of the Eastern Ghauts called Nulla Mulla, about 15° north lat. and 79° east long. This spring, in a sequestered spot in the recesses of a jungle infested by tigers, and other beasts of prey, has been enclosed by the Brahmans within the massive walls of a temple sacred to Mahanandi, the Great Bull. Captain Newbold, in October last, accompanied the Chief Commissioner from his camp at Gazoopilly, in Kurnoul, to the spot. A large tank, filled by the spring, occupies the centre of the quadrangle. It is lined with stone, and measures 23 paces by 22. A *mandop* stands in the centre, canopying several lingams. The water enters with some force through seventeen apertures in the masonry, of which the principal one is rudely sculptured to represent a cow's mouth, in imitation of the source of the Ganges. The spring is said to be perennial, never suffering increase or diminution. The temperature was a little above 88° at its entrance, and 85° at its exit beyond the temple wall. The temperature of the air in the shade at the time, a quarter past seven in the morning, was 78°. The height of the place above the sea is about 800 feet. The water is remarkably transparent, and abounds in fish. The spring supplies a rivulet of considerable size, part of which feeds the large tank of Nundial, and the remainder is drawn away for the purposes of irrigation. It is perfectly tasteless, and, on testing, proved much purer than that of the neighbourhood. Two other warm springs were found by Captain Newbold, in the immediate vicinity of the temple, and a large one several miles further to the southward. He is of opinion that many more of a similar quality will be found, not only on this great line of mountains, but also in the Western Ghauts, and in the Himalaya chain.

A paper, by the Rev. Dr. Stevenson, of Bombay, on the Literature of India, was commenced.

GEOGRAPHICAL SOCIETY.

Jan. 9.—W. R. Hamilton, Esq. President, in the chair.

1. A letter was read from Major Rawlinson, accompanying notes on the comparative geography of Afghanistán, fuller details of which Major Rawlinson promises to send when ready.

2. Notes on Australia, by Mr. Sutter. This paper detailed the character of the rivers Macquarrie, Murrumbidgee, Bogan, Namoi, and Darling, which, though quite full in the rainy season, form, in the dry season, mere chains of ponds, which, however, communicate by the running of the water below the beds of the intervening parts. These parts are stony, and filter the water so that it is quite clear in the ponds. The stones in some places, from their form, are called lapstones; the accumulation of them in particular spots causes falls when the river is full, and on these great quantities of fish are stranded. From a description of the rivers, and the surprising and sudden changes effected on their margins, and on the face of the country generally, by seasonal causes, the paper proceeded to give details on the vegetable productions of the country, which are numerous, many beautiful, and some of the highest utility. Of the mineral productions not much is known; but some useful ones have been discovered, as iron, copper, marble, slate, pipe-clay, coal, and even gold in small quantity. The forests abound in Eucalypti, and there are many species of Acacia in the country; the bark of one kind is used for preparing a soft leather from the skins of the kangaroo. Birds are particularly abundant and beautiful; and the paper

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detailed a great variety of them. Of the natives Mr. Sutter says, he has seen some of them as stout as Europeans; they are not numerous; he never saw more than 150 in a tribe; many of them are in the employ of the settlers, towards whom they are generally well disposed and very useful. The colonists have not the means as yet of developing their mineral wealth, having hardly, at times, hands enough for tending their flocks and herds, and for their wheat and hay cultivation. A few of the colonists cultivate the vine with success, and good wine is made. The climate differs much in places under the same latitude, by reason of elevation; and while snow falls frequently in Bathurst, it has only fallen once in fifty years at Sydney. With regard to the British population, Mr. Sutter gives them a much higher character than is generally ascribed to them. He thinks the colony is in a most flourishing state, and that the resources of Australia will eventually be found to be immense. He attributes much of the successful administration of the colony to the government of the late Sir Richard Bourke, and the present governor, Sir George Gipps.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical Society, half-past 8, P.M.
— Institute of British Architects, 8.—'On the Design, Ornaments, and peculiar Architectural Characteristics of the South Porch of Malmsbury Abbey Church, with Notices of other remarkable Porches of the Middle Ages,' by J. Britton, Esq.—'Report of a Committee of the Institute upon the remains of Colour discoverable upon the Xanthian Marbles, recently brought over by C. Fellows, Esq.'
Tues. Entomological Society, 8.
— Zoological Society, ½ p. 8.
Wed. Society of Arts, 8.
— Medico-Botanical Society, 8.
Thur. Royal Society, ½ p. 8.
— Numismatic Society, 7.
— Royal Society of Literature, 4.
— Royal Academy, 8.—Architecture.
— Society of Antiquaries, 8.
Fri. Royal Institution, ½ p. 8.—Professor Brande 'On Starch.'

FINE ARTS

The Vicar of Wakefield. With thirty-two Illustrations. By W. Mulready, R.A. Van Voorst.

A believer in the general criticisms on art, so abundantly supplied of late years, must be convinced that engraving, in all its branches, has reached perfection. If any one still remains sceptical on the subject it is his own fault; the fact has been declared over and over again, loudly and positively, and by those, or their agents, who must have known the merit of the works on which they pronounced judgment, for, as Mrs. Parkes would say, "they ordered them and paid for them." For the last half-dozen years, not a print has been issued, by certain fortunate publishers, but it has been pronounced beautiful, splendid, unsurpassable, matchless; the poets, especially, were mad in love with them; and before a glimpse could be got by the public, some enthusiast had immortalized the work in verse. The result was, as might have been foreseen, that the public admired and wondered till it could admire and wonder no more; it grew positively weary of so much perfection; and now it is no longer "kind, courteous, and unreasoning," no longer content "to suffer general imposition for individual advantage"; it turns a dull, cold ear, alike to poetry and prose; and looks with suspicion on all who, by virtue of their office, call out "in the name of the prophet,"—in the belief that it will end, as a matter of course, in "figs"; or, in other words, in an appeal to the breeches pocket. It is not, perhaps, worth while to pursue this history further, at the present moment: although, be it observed, "'tis but a step" from those days of critical enlightenment and poetical enthusiasm to our own.

Amidst all this hubbub of the money-changers, the *Athenæum* preserved the equal tenor of its opinion, content to bestow praise, when praise was due, and resolved not to withhold censure, when the interests of art and the public required it: and our readers, who are "to the manner" used, will excuse it, if even our praise is cold, critical, and colourless, compared to the raptures which were and are among the things "ordered and paid for." In truth, these trade enthusiasts have such a flow and volume of words, that ordinary admiration and language toil after them in vain. The designs, for example, in the work before us, are, we admit, admirable, and full of genius: and the engravings are in a fine and pure taste, manifesting a right feeling for the art, and great skill in the engraver; but we can say no more, and not even that without explanation; and yet much more has been said, by others, of the humorous sketches in 'Punch,' and the illustrations in the 'Penny Magazine;' and we have just seen a very large engraving given with one of the Saturday newspapers, described "as an evidence of the perfection to which the art has arrived in England"!

Admirable, then, as are the illustrations to this beautiful volume, we do not esteem them perfect: and though the work, as a whole, is superior to any modern work, English or foreign, we do not think it the first of its class. According to the present fashion of wood-cutting, it would be difficult to surpass these illustrations until we find artists superior to Messrs. Mulready and Thompson. The designs are, we think, perhaps the best drawings that were ever engraved on wood; the cuts, among the finest specimens of wood-engraving. Yet to our mind, as works of art, they have been excelled by the older masters. There may be error, but there is no contradiction in these assertions, as our readers will admit when we have explained more fully.

Let us contrast the ancient and modern processes of producing a woodcut. Albert Durer and Holbein made their own designs, and by cutting them on the wood themselves, invested them with the utmost expression and feeling, which they, as artists, were capable of conceiving. The effects which they aimed to produce, were broad and simple. Little attempt was made at chiaroscuro, and the fewest lines, emphatic, and full of meaning, sufficed to convey the writer's idea. The cuts were produced to be worked with type, and as easily as type, and the designer knew full well the object, and the nature of the material he employed. He worked accordingly, and the result was successful. The spirit of the true artist pervaded the whole production. What is our present course? A modern designer would laugh if asked to produce a woodcut himself. If Mr. Harvey still retains the use of the graver, he is a rare exception among draughtsmen. Few modern woodcuts have much to do with the draughtsman's designs. The drawing is made at the cheapest rate, and the engraver is left to render it as he pleases. Both draughtsman and engraver are mere manufacturers, neither possessing the slightest *amour propre* of the genuine artist. The first gives the least possible drawing of forms and the greatest possible quantity of "effect," as it is termed, by means of "washing," or "tinting" with a brush. The latter keeps his establishment of journeymen; *Z rules* in skies, A cuts the face, B the drapery, and C the landscape. Some engravers assert that this partnership work is the best; and so reckless are they of all sense of propriety in art, and so thoroughly manufacturing is the spirit that animates them, that cuts are now sent forth unblushingly as the joint production of a firm; and there are such firms both in Paris and in London, though, as we have no wish to annoy individuals, we shall not name them. The modern woodcut thus sent forth from the factory, is generally an abortive attempt to emulate the effects of a copper-plate engraving.

We hold it impossible to get a genuine work of art, unless it come pure and unadulterated from the mind that conceived it. Our belief is, notwithstanding the opinion has been recently and ably combatted, that nearly all the early wood-engravings, which exhibit fine expression, were cut by their designers. There is an authentic manifestation of feeling in an author's own work, which endears it to all who can sympathize with art, and reconciles all its defects, as in the case of Bewick's works. His thoughts were often as gross as his drawing was faulty and coarse; yet Bewick had a strong feeling for the forms of nature, and no one has reproduced them with greater faithfulness. Still more strongly is the author's meaning marked in the few wood-engravings which that wonderful man Blake cut himself, for an edition of Thornton's Pastorals of Virgil. In token of our faith in the principle here announced, we have obtained the loan of one of Blake's original blocks, from Mr. Linnell, who possesses the whole series, to print, as an illustration of our argument, that, amid all drawbacks there exists a power in the work of the man of genius, which no one but himself can utter fully. Side by side we have printed a copy of an engraver's improved version of the same subject.





When Blake had produced his cuts, which were, however, printed with an *apology*, a shout of derision was raised by the wood-engravers. "This will never do," said they; "we will show what it ought to be" —that *is*, what the public taste would like—and they produced the above amendment! The engravers were quite right in their estimate of public taste; and we dare say many will agree with them even now: yet, to our minds, Blake's rude work, utterly without pretension, too, as an engraving—the merest attempt of a fresh apprentice—*is* a work of genius; whilst the latter is but a piece of smooth tame mechanism. We scarcely need add, that it is only for its genuineness, as a work of art, that it is estimable —in no respect as a model of style for wood-engravers to follow.

We cannot expect to see modern wood-engraving rivalling the ancient (though it may, and, as in the work before us, does, surpass it in respect of design and engraving, *taken separately*) until our artists will engrave their own works, which, in this age of division of labour, we have no hopes of witnessing. But, though our artists will not tread in the footsteps of their predecessors, and engrave their own designs, they may still take example from them, and make such designs that the engraver can follow religiously in every line, and that the printer can print readily with his type. It is for the perception of the true aim of wood-engraving, which most of Mr. Thompson's cuts exhibit, that we esteem them so highly. Of the superior merit of the designs themselves, we shall have something to say hereafter; but, for the present, we confine ourselves to their aspect as wood-engravings. They appear to us to be conceived and executed in the purest taste, in regard to the aim and capacities of the art; and though they follow the principles of the early great masters, they are original in their mode of treatment—almost as pure in character as the designs of Albert Durer: we say almost, because in some there is an attempt at aërial effect which we cannot commend. Years ago the *Athenæum* claimed for wood-engraving a character of its own (see No. 603), and protested against its adulteration by the attempt at copper-plate effects. The publication of this beautiful work affords us the opportunity of again protesting against the perversion of the art. Really, it is time to make a stand against the bastard crosses which result from stepping be-

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yond the real boundaries of one art, and striving to realize the impossible effects of another. There is too much forgetfulness or ignorance on the part of the designers, even when the best are employed, that each art has its own legitimate boundaries, and claims peculiar principles of treatment. In our own country, it is almost impossible to cite any work of pretension, which of late years has recognized the obvious distinction between the arts of engraving on wood and on copper. We might instance some few exceptions in individual cases, as in the small vignettes by Edwin Landseer, Eastlake, and Callcott, in Rogers's 'Italy;' in a frontispiece, by Sir Augustus Callcott, to 'The Little Brackenburners;' and in the frontispiece to Mr. Van Voorst's edition of the Seven Ages of Shakspeare, by Mr. Mulready; the latter, however, seems to venture beyond the legitimate confines of the art. In the most important recent work, 'Thomson's Seasons,' illustrated by the Etching Club, the true principles of the art are almost entirely neglected. We might select instances where every line has been left to the engraver's discretion. But the woodcut of Wilkie's design for the Nurse in the Illustrated Seven Ages, affords even a stronger instance of the draughtsman's neglect of the principles of wood-engraving. There not a single line is Wilkie's, and the work is as distinct from the artist's design as any copper-plate engraving.

If there could be a Statute to regulate Art, one of its first enactments should be, (supposing that it recognized any wood-engraver who was not his own designer,) that every woodcut should be a perfect fac-simile of the design, and that the design should be drawn accordingly—no brush tints and mechanical ruling, but fair honest lines. As nearly as it is possible for one mind to reproduce the ideas of another mind, the wood-engraver can render the author's design, if it be given in genuine distinctness. The fame which the wood-engraver earns is proportioned to his skill in presenting a perfect likeness of the original drawing. His art is altogether different from copper-plate engraving. In the latter, the whole business is left to the engraver; he translates the painter's effects of light, shade, and colour in his own way, and according to his own fancy. With the direction of his lines, the designer has nothing whatever to do. The wood-engraver, on the contrary, is bound to render the design literally; and let him not despise this fac-simile work as beneath his abilities. It is clear that Mr. Thompson, who as a wood-engraver has never been equalled, does not. It is, in fact, the most difficult part of the art, and where perfect success is next to impossible. Hence it is quite a mistake to suppose that all fac-simile work may be equally well executed. The results will always be regulated by the knowledge, taste, and feeling of the engraver. In the engraving of figures—in the naked more especially—there is no artist who approaches Mr. Thompson, as the 'Seasons' abundantly prove. Scarcely another employed on that work shows that he has any acquaintance with the anatomy of the human figure, which is an essential part of the education of every engraver as well as draughtsman. In works of the very simplest appearance there is often the greatest variety of execution. Few things are apparently much more clear and easy than the heavy yet graceful outlines of Stothard, yet there have been but *two* wood-engravers who could do them justice—the poor insane Clennell, and the engraver of these Mulready cuts. Not to mention other instances of failure in this class of work, we refer the curious on this point to the sixth illustration in Mr. Van Voorst's edition of 'Gray's Elegy,' where it may be seen how an excellent artist in many subjects, could so sacrifice all the characteristic features of Stothard's designs, that it can scarcely be recognized as his.

But even in the very best fac-simile engravings, (and none that we have examined have ever surpassed in excellence the engravings in the work before us, and which it seems almost impossible to surpass as engravings for every delicacy of execution,) much of the original spirit of the draughtsman is of necessity lost. Let any person try to trace the handwriting of another, and, though he may reproduce it seemingly to a hair stroke, how much of its peculiarity will be gone! His very efforts to be correct will be destructive of its character. He can no more do the exact thing than he can be the exact person. So with fac-simile engravings, we repeat that no other than the hands of the artist who conceived the idea can possibly give full utterance to it. Unfortunately, Mr. Mulready has not learned, like Durer and Holbein, to handle the graver. Could he have cut these designs on the block, even rudely, like his predecessors, we will venture to say that they would have ranked high among the most perfect works of their kind. As it is, they stand as the best *reproduction* which one artist could make of another's ideas. Those who have not seen the artist's original drawings, have nothing to regret in the engravings of Mr. Thompson; but others who, like ourselves, have had the curiosity to inquire after, and the good fortune to see, the originals, must feel that many indescribable niceties and delicate shades of expression exist in them, which have not been preserved in the engravings. Beautiful as is the expression of the female face in the first cut, it is different in the original drawing. No one, we believe, could have entered more thoroughly and successfully into the spirit of these designs than Mr. Thompson, who, we are informed, has been engaged on them for some years, and has engraved every line of them himself, contrary to the practice of many wood-engravers, whose names often appear on works of which they have not cut a single line. It is curious to trace how, as he progressed and became imbued with the spirit of the drawings, he, the most accomplished master of his art, improved in the rendering of them. We may cite the dispute between young Thornhill and Moses (No. 7, p. 43,) and the attempt to rescue (No. 24, p. 209,) as cases in point. The first cut is executed with a kind of conventional delicacy in the lines, and an attempted gradation of distance; whilst in the latter, the full and emphatic lines of the draughtsman are brought out boldly and decidedly.

It is the practice, in executing wood-engravings, for the designer to draw on the wood. We are by no means sure that this plan ensures the highest and most faithful style of work on the engraver's part. Whatever may be gained by the artist's own drawing is more than lost by the process of engraving. Though the engraver has the actual lines before him, and strives to leave them untouched in their original purity, still, step by step, as he proceeds in the work of cutting, he destroys the effect of his subject, and with it the very evidence which should guide him. When done, he has nothing but his recollection to appeal to for correction if necessary. We are disposed to think, that in cases where the preservation of expression and style is important, both would be more perfectly secured by placing the drawing before the engraver, leaving him to render a fac-simile of it on the wood. If, like Mr. Thompson, he be a skilful draughtsman, he cannot go far wrong, because he has the artist's design to instruct and keep him right throughout the whole process, both of drawing and engraving. We have little doubt, that good as these cuts are, they would have been some degrees better if Mr. Mulready had furnished the design, and Mr. Thompson the fac-simile engravings. Considering Mr. Thompson's success in the postage stamp, drawn and engraved as it was by him on tough *brass*, there could have been no doubt of it with these cuts on wood. No such delicate relief engraving in metal has ever been executed, as that unjustly abused postage stamp, the merits of which the *Athenæum*, amid the party spirit which assailed it, maintained almost single-handed.

We have now to speak of other mischiefs which follow from abandoning the principle of fac-simile engraving on wood, and taking up with a spurious sort of copper-plate engraving. It is not a sacrifice only of the purity and essential simplicity of the art; but we get a bad copper-plate, and have lost all the facility and economy with which pure and simple wood-engraving may be printed. In their stead we have a slow, laborious, and costly process. The bastard offspring is at the mercy of the pressman. We repudiate all the tiresome "overlaying," and "bringing up," and manœuvring, to realize the affected blacks and shadows which ought never to be seen. Woodcuts were made to be printed with type, and as easily as type, or not printed at all. This opinion will shock all wood-engravers and printers too; yet we say it advisedly, and summon Albert Durer, and Burgmair, and Hans Schauflein, and Holbein to our aid. Among the moderns, we would bring forward also the best of them, Bewick and Stothard. We would have this facility of printing a very canon of the art. To make clear the sort of purity of style and simplicity of printing which we desire, we sought for some old wood-engravings, but failing to get them, have been content to obtain some fac-similes from Mr. Pickering, who, from his beautiful reprints of Holbein's Bible cuts and his Dance of Death, has kindly favoured us with the loan of the following blocks, and we rejoice in the opportunity of recalling public attention to them.



THE MISER.



THE COUNTESS.



THE MAGISTRATE.

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ABRAHAM ENTERTAINETH THREE ANGELS.



JEROBOAM SENDETH HIS WIFE IN DISGUISE TO INQUIRE OF AHIJAH THE PROPHET.

We must deny ourselves the pleasure of doing more than just alluding to the spirit, humour, and satire of the three first of these old cuts, and the simplicity, breadth, and grandeur of the three last, especially the genealogy of Adam. We selected No. 5, to show Sir Joshua Reynolds's obligation to it for his Death of Cardinal Beaufort, in the Dulwich Gallery.

Here are these ever fresh and beautiful works, looking just as well, nay better, to our taste, printed at the rate of 800 or 1000 impressions per hour, as if they had been printed by Messrs. A. or B. at the rate of 250 copies per day. We have no reason to doubt that the majority of the Mulready cuts would have printed equally well.

We have said so much on the subject of wood-engraving that we have left ourselves but insufficient space to speak of Mr. Mulready's part in the work, which he has played in a way the very farthest removed from common-place. What is generally called illustration is rather reproduction or portraiture. Mr. Mulready has adopted a different principle, and probably the best and most effective kind of illustration if successful. It is certainly one which demands the highest powers on the part of the artist. His illustrations are not portraits, or fac-similes of the personages, scenes, and incidents described by Goldsmith: they are separate creations, having their own independent interest, but are yet auxiliary in *illustrating* Goldsmith far more completely than if the artist had chosen the more ordinary path of portraiture. Many of the subjects are merely suggested by Goldsmith, who has not embodied them in any description whatever. Take the first for example. "I had scarcely," says the Vicar, "taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a glossy surface, but such qualities as would wear well." What could an ordinary painter make of this?—no scene or incident or feeling to reproduce. Yet out of the words, "chose my wife as she did her wedding gown" Mr. Mulready has created one of the sweetest of designs, which at once *illustrates* the characters of the Vicar and his wife, and embodies them in their earliest and freshest aspect. It is a beautiful picture, independent of all connexion with the Vicar. You may dissociate each one of these designs from the tale, and it tells a story of its own, and has an independent interest. The conviction of young Thornhill (No. 31) is another example. In it no one can fail to read a tale of convicted guilt, and that the humiliation of the culprit brings joy to hearts which he had made sorrowful. This design also is one which rests on the artist's own conception, and not on the poet's. "'And art thou returned to me, my darling,' cried the Vicar, 'to be my comfort in age?' 'That she is,' cried Jenkinson, 'and make much of her, for she is your own honourable child, and as honest a woman as any in the whole room, let the other be who she will. And as for you, squire, as sure as you stand there, this young lady is your lawful wedded wife. And to convince you that I speak nothing but truth, here is the licence by which you were married together.' So saying, he put the licence into the baronet's hand, who read it, and found it perfect in every respect." What does this scene appear to suggest for a painter's art? Literally nothing. Yet we have a most effective picture by Mr. Mulready, who by inventing the incident of exhibiting the licence to young Thornhill, not related by Goldsmith, but perfectly appropriate to the scene, tells the whole intelligibly.



THE GENEALOGY FROM ADAM RECITED.

These designs may be examined, apart from the text, not only one by one, but as several series, each series telling a tale of its own. That which refers to the proceedings of young Thornhill may be thus detached, and is complete in itself. Take his first approach in the arbour (No. 5)—then the scene of his flirtation with Olivia (No. 14), where good Mrs. Primrose is measuring their respective height—next the elopement (No. 15)—then the heartless and insulting abandonment (No. 20)—Olivia's misery (No. 22)—and lastly the libertine's conviction (No. 31). It is completely a new version of a Rake's Progress. The words provoke a contrast with Hogarth's story. If Hogarth's series exhibits stronger character, and has more imagination and satire, Mulready's has greater delicacy and refinement, less exaggeration, and equal general truth to nature, and kinder sympathies with it. We turn from Hogarth's version with horror. That dreadful madhouse scene is a thing we would not willingly have seen, and there is but a solitary character for whom we feel the slightest regard. The Mulready series may provoke a tear of pity, but we recur to it again and again with fresh delight. Then, as regards the subordinate parts of the art, the drawing, composition, grace, beauty, the superiority of the modern artist is unquestionable. We may arrange others in like series. Select, first, 'The Rescue,' before the Vicar arrives at the gaol (24); a design exhibiting an admirable mastery in drawing, and the artist's powers and knowledge of his art—then the first entrance into the prison (25)—the impenitence and scoffing of the prisoners (26)—their reformation (27)—and, lastly, the Vicar preaching before his departure (29). Our fancy might induce us to continue this artificial classification probably much farther than the artist ever intended; but we have said enough to show that Mr. Mulready has had ideas of his own to work out, besides those of illustrating the Vicar of Wakefield: and a much more noble work this must be confessed to be, than that of merely embodying the conceptions of another.

There is still one other feature in these illustrations, on which we have a word to say. The characters which Goldsmith has drawn in the Vicar of Wakefield—perhaps his most perfect work of art—like the conceptions of all great artists—Fielding, Cervantes, Shakspeare—have both an individual and a general truth in them. Individual, as historic portraits, sketched with a picturesque truthfulness of detail, which identifies them with a particular time; general, as true pictures of the actions, passions, and feelings of mankind, common to all ages. Mr. Primrose represents equally the country vicar of the eighteenth century, and the good and simple-hearted man of all time. It is, perhaps, this very combination which ensures to characters thus drawn their ever-green permanency. The individuality of the portrait may even offend us by its literal fidelity, yet the skill with which its general truth to nature is drawn, makes its interest enduring. It is open to the painter, whilst illustrating an author, to look at the latter's conceptions in one or other of these aspects, but not, perhaps, in both. It is seldom that both interest us in the same degree as they do in the Vicar of Wakefield. As a picture of the times, no chapter in history can compare with it. As a picture of human nature, at all times applicable, it is still more interesting. It is therefore impossible to separate one of these aspects from the other without loss. Mr. Mulready has chosen the latter, and perhaps the larger view, and his characters, in respect to individuality of costume, &c., can scarcely be identified with a particular period. If he have thus sacrificed a minor interest, he has freed himself from its restraints, and invested his conceptions with general attributes, which will be valued so long as perfect delineation of the human form and character is understood and appreciated. Having these designs to show, we may smile at the imputation that we have no draughtsmen, or that we must send to Germany for instruction in drawing.

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If Mr. Mulready do not make a cartoon for the Houses of Parliament, he may send a copy of this work as a substitute. Briefly, we have no hesitation in asserting the superiority of these designs as works of art illustrative of familiar life, over everything that has been done in recent times either in France or Germany, or our own country.

MUSIC AND THE DRAMA

THEATRE ROYAL DRURY LANE.

On Monday will be performed Shakspeare's Tragedy of MACBETH. Tuesday, Sir E. L. Bulwer's Play of THE LADY OF LYONS. Wednesday, KING JOHN. With the Opera of LA GAZZA LADRA. The Pantomime every Evening (Wednesday excepted).

MUSIC OF IRELAND.—Mr. HORNCASTLE, of Her Majesty's Chapel Royal, will give his THIRD ENTERTAINMENT on the NATIONAL MUSIC OF IRELAND at the MUSIC HALL, Store Street, on THURSDAY EVENING, NEXT, January 26th, with Vocal and Instrumental Illustrations.—Vocal Performers: Miss A. Williams, Miss M. Williams, and Mr. Horncastle. Harp, Miss Le Roy—Pianoforte, Mr. Williams—Union Pipes, Mr. O'Flannagan. To commence at 8 o'Clock. Tickets, 5s. each. Private Boxes, for Six or Eight, 1l. 10s.; to be had at the Hall, and of the principal Music-sellers.

THE PRINCE'S THEATRE.—The season of French plays set in on Monday evening, with promising brilliancy, both before and behind the curtain. Mr. Mitchell has wisely strengthened his general company. He has imported for lover a M. Rhozévil, from *Le Gymnase*, and for such characters as require youth, innocence, and prettiness, Mdlle. Prosper, from the same establishment, whose career, we augur, will be prosperous. Some, like ourselves, may be enlisted in favour of this young lady, by finding in her tones, and in her smile, a far-off resemblance of Mars; but the public generally has already accepted her as a favourite. The "star" of the company is, at present, Madame Albert. We will not tell how many years it is since she was last here: seeing that, with eyes, voice, and, above all, a true Frenchwoman's determination not to be beaten by Time, the lady is manifestly not a day older than when she took leave of us. Her reappearance was made in 'Madame du Barry'—one of those sentimental pieces from the Ancelot drama-factory, which is, to our thinking, profoundly immoral. Fancy the attempt to reinstate, as a heroine, the pretty, foolish, cowardly, imperious, vulgar Sultana of *Louis Quinze*,—now scolding the monarch because he allowed his chocolate to boil over; now clinging to the scaffold with a frenzy of animal terror which made her retributive fate doubly shocking! Something like this was the real woman; anything rather than this was Madame Albert: *naïve*, elegant, pathetic, and sensitive, and successful in proportion as the drama and her own taste led her astray from History. The dresses were sumptuous; the *mise en scène* more finished than last year: and unspeakable is the comfort of listening to three acts given with the easy conversational tones and gestures of every-day life, instead of the strange noises and forced attitudes which are traditional on our own comic stage.

The attraction of the Pantomimes appears to be all-sufficient during the Christmas holidays, and but little change has yet been made in the current entertainments at the two great houses. At Covent Garden 'Bluebeard' has been resuscitated, for the especial gratification of juvenile playgoers, on which night the audience was as pretty a sight as the show itself to the elder visitors. Novelties and revivals, however, are now being brought forward: 'Cymbeline' is announced at Drury Lane for to-night, and a new comedy, called 'Mothers and Daughters,' by Mr. Robert Bell, author of 'Marriage,' at Covent Garden, for Tuesday. The Haymarket closed on Saturday, with an address from Mr. Webster, who promised a galaxy of stars, and gas to view them by, against Easter; but some improvements in the audience part of the theatre are so obviously desirable, that we need only repeat the hint already given in other quarters of the expediency of considering the convenience of visitors to this popular place of amusement. Though the regular season terminated on Saturday, there have been one or two performances for benefits since; that on Mrs. Glover's night being one by a party of amateurs, who we were sorry to find attracted but a scanty attendance: a daughter of Mrs. Glover, Mrs. J. Bland, played Molly Maggs, in the farce of 'The Scape Goat,' and showed some cleverness and vivacity.

MISCELLANEA

Paris Academy of Sciences, Jan. 9.—A communication was made from the commission appointed to perform experiments with arsenic on sheep, with a view of ascertaining whether it is really innoxious to them, as the account given of its effects when administered for the cure of chronic pleurisy would seem to indicate, and for the purpose of ascertaining whether the flesh of the animal to which arsenic had been administered could with safety, and at what period, be used as food. It appears, from the results of the experiments that although arsenic cannot be said not to be a poison, when administered to sheep, it may be given in very large doses without producing a poisonous effect; but sufficient time has not yet elapsed for a decision to be come to as to the extent and duration of the absorption, and, consequently, the length of time that must be suffered to elapse before a sheep to which arsenic has been given may be safely slaughtered for food.—M. Pelouze read a paper on hypochlorous acid. It completes the researches of M. Gay-Lussac on the combinations of chlorine with its bases, and is specially intended to apply to the study of the use of chlorine as a test for the red oxyde of mercury.—A paper was read on the recent discovery of a mass of native gold, weighing 36 kilogrammes (about 80 English pounds), on the eastern side of the Ural. This enormous mass, which is double the size of any hitherto discovered, was found at a few feet beneath the surface, under singular circumstances. The establishment, formed at this part of the Ural for the purpose of seeking for gold, had tried every part of the ground near it, and the speculation being deemed a hopeless one it was abandoned, and the buildings which had been erected were demolished. It was precisely in the ground on which one of these buildings had stood that this mass of gold was found. M. de Humboldt, who made the communication, added some facts relative to the gold-mining industry in Russia. It appears that such is the prodigious increase of washed gold in Russia, and especially in Siberia, to the east of the southern chain of the Ural, that the total produce in the year 1842 amounted to 16,000 kilogrammes, of which Siberia alone furnishes 7,800 kilogrammes.—A communication on the savings bank of Paris, and its influence upon the population, has been made to the Academy by M. Charles Dupin. We find in it the following facts:—The Paris savings bank, which was founded in 1818, received during the first eight years the sum of 24,930,000fr. In the eight succeeding years, viz. from 1827 to the end of 1834, it received 44,679,000fr.; and from 1835 to the end of 1842 it received two hundred and fifty millions. During the first eight years the total number of depositors did not exceed 20,000, and in the second eight years it had not reached 49,000. It is now nearly 150,000. M. Dupin divides the depositors into three series: 1st, the working classes, or those who live by the labour of their hands; 2nd, the intellectual classes, whose occupations imply intelligence, management, and the means of acquiring capital; and, 3rd, persons having fixed incomes from houses or lands. Out of 100,000 depositors, 77,337 belong to the first class, 18,065 to the second, and 4,098 to the third.

Observations at the Royal Society, showing the great depression of the Barometer during the heavy gale on the 13th Jan. 1843, as also the great rise since that time.

Date.	Hours of Observ.	Barom. Flint Glass.	Barom. Crown Glass.	Attached Thermom.
Jan. 12.	3 P.M.	28.968	28.960	38.4
.. 13.	9 A.M.	28.354	28.346	39.0
.. ..	12½ P.M.	28.238	28.234	40.8
.. ..	¼ 1 P.M.	28.196	28.192	41.3
.. ..	2 P.M.	28.248	28.244	42.0
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The height of the Royal Society's Barometer above the level of the sea is 97 feet.

Archives of Catalonia.—Amongst the buildings set on fire during the bombardment of Barcelona was that containing the archives of Catalonia. There were collected there charters and acts of the early courts of Barcelona from the year 844, and documents relating not only to the province of Catalonia and the counts of Roussillon and Cerdagne, but to the kingdoms of Arragon, Valencia, Majorca, Sardinia, Sicily, and Naples. The building contained the proceedings of all the ministries from the union of the kingdom of Arragon with the principality of Catalonia, as well as copies of all treaties of peace, alliances, &c. There were also deposited there the original papers of the States-General, in 50 volumes, from those held at Perpignan by Peter IV., in 1350, to those held by Philip V., at Barcelona, in 1702. Not less than 856 original bulls of the Pope were there, from which the dates ranged from the Pontificate of Benedict IX., in 1024, to that of Clement XI., in 1709. There were 17,640 documents written on papyrus, parchment, or cotton paper. Those on parchment or paper were rolled up separately, but the parchments were tied up in collections. At the period when paper was first made of rags, about the thirteenth century, registers were formed to copy letters patent and other acts proceeding from the sovereign authority. The registers, begun in 1214, were concluded in 1808, and comprised 28 reigns from James I. to Charles IV. They were 6070 in number, and each register contained between 300 and 400 leaves in folio. The learned Capmany affirms, in the preface to the fourth volume of his *Mémoires Historiques sur Barcelone*, that the archives of the Crown of Arragon were the most memorable in Europe, if their antiquity, good preservation, extent, variety, and importance, were taken into consideration.—*Galignani's Messenger.*

Ancient Gaulish Monuments.—In digging some foundations, near the village of Menoux, on the Haute-Saône, there have recently been discovered some antique tombs similar to those which have been heretofore found in various parts of that department and in Switzerland, which antiquaries have agreed in pronouncing to be Gaulish. In them were swords with the short broad blade, daggers, spears, and the iron head of a small axe, believed to be the ancient *Francisque* used by horsemen in battle; also some plates of giralles, one of which is of bronze, bearing the representation of some symbolical animal, others being of iron inlaid with silver. Besides these are several urns of grey-clay of various shapes, some adorned with sculpture. In them were articles made of glass and small bones. The tombs bear no mark of christianity.

'Old Mortality.'—The only occupation of the old man was wandering about the country, repairing the tombstones of the Covenanters, travelling from one churchyard to another, mounted on his old white pony, till he was found dead one day by the road-side. His family experienced a singular variety of fortune. One of his sons went to America, and settled at Baltimore, where he made a large fortune. *He* had a son who married an American lady, and the latter outliving her husband, became Marchioness of Wellesley! His daughter was married to Jerome Bonaparte, and after her separation from him wedded Monsieur Serruier, the French Consul at Baltimore. What would 'Old Mortality' have said, as he bored among the neglected gravestones in Scotland, had he foreseen that the widow of his grandson was to become an English Marchioness, sister-in-law of the Duke of Wellington, and his granddaughter Queen of Westphalia, and sister-in-law of Napoleon?—*Inverness Courier.*

Trieste, Dec. 22.—Captain Bloomfield, an Englishman, accompanied by two other gentlemen, arrived here to-day. He has been commissioned by his Government to draw up a report respecting the condition of the roads in Bavaria, Tyrol, &c., and to furnish estimates of the probable duration of a journey from Trieste to London, with a view of providing materials for determining on the expediency of forwarding the overland Indian mail through Germany. Captain Bloomfield's report is highly favourable. He made the journey from London to this place, *vid* Ostend, Cologne, Frankfort, Munich, Augsburg, Innspruck, &c., in 135 hours and 25 minutes. This would enable the correspondence to be forwarded from Alexandria to London in 11½ to 12 days; but when the railroads, now in construction, shall have been finished, a considerable additional saving of time will be possible.—*Allgemeine Zeitung.*

TO CORRESPONDENTS.—P. R.—H. L.—J. A. R.—E. E.—Pemb.—Medicus—received.—J. L. K. we are obliged, but a notice of 'New Year's Eve,' at Hanwell, appeared twelve months since in this Journal (No. 742).—Mr. Green, of Newgate Street, and not Messrs. Wiley and Putnam, is the London agent for the sale of Bowen's 'Essays,' reviewed last week.

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The effect of an Assurance on a person's own life *is to create* at once a *property in reversion*, which can by no other means be realized. Take, for instance, the case of a person at the age of thirty, who by the payment of 5*l.* 3*s.* 4*d.* to the Britannia Life Assurance Company, can become *at once* possessed of a *bequeathable* property, amounting to 100*l.*, subject only to the condition of his continuing the same payment quarterly during the remainder of his life, a condition which he may be fulfilled by the mere saving of EIGHT SHILLINGS weekly in his expenditure. Thus, by the exertion of a very slight degree of economy—such, indeed, as can scarcely be felt as an inconvenience, he may at once realize a capital of 100*l.*, which he can bequeath or dispose of in any way he may think proper.
Detailed Prospectuses, and every requisite information as to the mode of effecting Assurances, may be obtained at the *Office*.
PETER MORRISON, Resident Director.
A Board of Directors attend daily at 2 o'clock, for the dispatch of business.

CORPORATION of the AMICABLE SOCIETY for a PERPETUAL ASSURANCE OFFICE. Incorporated by Charter of Queen Anne, A.D. 1706. 13, Serjeants' Inn, Fleet-street, London.

Directors.

The Rt. Hon. the Earl of Devon	Welbore Ellis, Esq.
Benjamin John Armstrong, Esq.	Charles Fiddey, Esq.
John Barker, Esq.	John Hodgson, Esq.
John Bostock, M.D.	Mark Beaufoy Hampl'eacock, Esq.
W. Fuller Boteler, Esq. Q.C.	John Round, Esq. M.P.
Richard Holmes Coote, Esq.	Theophilus Thompson, M.D.

This Society (the oldest in existence for granting Assurances on Lives) is conducted on a plan which affords to ALL the members the full benefit of mutual assurance without personal liability.
Every person on whose life an assurance is effected for one or more Shares, whether for his own benefit, or by a contributor having an interest in his life, is admitted a member of the Corporation.
The respective interests of the members and contributors are represented by Shares in the Joint Stock of the Corporation, each share being guaranteed to produce 20*l.* *at the least*, upon the *death of the member*.
The *whole of the Profits* are divided among the representatives or nominees of the deceased members in proportion to the amount of their respective assurances, and without reference to the length of time during which the Policy may have been in force.
There is no proprietary body,—no commission is allowed to agents,—and the affairs of the Corporation are managed at the smallest possible expense; the profits are, therefore, the utmost the premiums can afford.
Persons whose lives are assured with this *Society* may travel to or from, or reside in, any part of Europe, without paying any additional premium. T. GALLOWAY, Registrar.

NATIONAL PROVIDENT INSTITUTION, 13, Nicholas-lane, King William-street, London, for Mutual Assurances on Lives, Endowments, Deferred Sums, Immediate and Deferred Annuities, enrolled under the Acts of Parliament relating to Friendly Societies.

Directors.

C. P. Bousfield, Esq.	Robert Ingham, Esq.
John Bradbury, Esq.	Joseph Janson, Esq.
William Cash, Esq.	S. Hayhurst Lucas, Esq.
Thomas Castle, Esq.	C. Lushington, Esq.
James Crofts, Esq.	John St. Barbe, Esq.
John Feltham, Esq.	Richard Shortridge, Esq.
Joseph Hargrave, Esq.	Samuel Smith, Esq.
Thomas Hodgkin, M.D.	

Medical Directors.
J. T. Conquest, M.D. F.L.S. | Thomas Bevan, M.D. F.L.S.
Solicitors—Messrs. Hardwick & Davidson.

THIS INSTITUTION *completed the Seventh Year of its establishment on the 15th of December, 1842, and, in accordance with a Rule made at its commencement, a careful valuation of its liabilities and assets has been made by an eminent Actuary, for the purpose of making the first division of profits amongst its members, the gratifying result of which is exemplified in the following instances, showing the profit assigned to policies from one to seven years standing:—*

Policies in Existence.	Age at commencement.	Sum Assured.	Amount of Bonus.	Original Premium.	Reduction in Premium.	Equal to a Reduction per Cent. on the Original Premium of
Years.	Years.	£.	£. s. d.	£. s. d.	£. s. d.	
7	59	1,000	163 11 0	63 0 0	27 17 2	44
7	46	1,000	115 12 0	40 1 8	16 3 5	40
7	32	500	44 7 0	15 2 11	5 1 4	34
6	50	1,000	106 5 0	45 10 10	15 10 7	34
6	31	500	37 2 0	12 17 6	4 2 5	34
5	51	1,000	91 3 0	47 2 6	13 5 4	28
5	30	600	37 2 0	15 8 0	4 1 2	26
4	42	500	28 19 0	17 12 1	3 13 3	20
4	28	1,000	46 14 0	24 3 4	4 16 5	19½
3	46	800	37 8 0	31 18 8	4 18 10	15½
3	25	2,000	69 6 0	44 5 0	6 14 11	15½
2	63	3,000	140 15 0	224 15 0	23 11 7	10½
2	26	500	11 11 0	11 10 0	1 2 6	9½
1	58	1,000	21 7 0	63 0 0	3 6 8	5½
1	31	1,000	11 1 0	25 15 0	1 2 10	5½

The Directors refer with great confidence to the above statement, as exhibiting the most satisfactory proof of the superiority of the principle on which this Institution is founded, namely, that of MUTUAL LIFE ASSURANCE, carried out under the protection and advantages afforded by the acts of Parliament relating to FRIENDLY SOCIETIES, and fully warranting them in thus directing the public attention to the peculiar privileges secured to all assurers.
Members, whose Renewal Premiums became due on the 1st inst., are reminded that the same must be paid within Thirty Days from that time.
The Report of the Directors to the Annual Meeting of the Members, held on the 15th of December last, Prospectuses, and every other information, may be had on application at the Office, or to the Country Agents. JOSEPH MARSH, Sec.
The business of the Institution will be removed to new premises, at No. 48, Gracechurch-street, during the month of March next.
London, Jan. 17, 1843.

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UNITED KINGDOM LIFE ASSURANCE COMPANY, 8, Waterloo-place, Pall Mall, London.

Division of Profits among the Assured.

Honorary Presidents.

Earl of Errol
Earl of Courtown
Earl Leven and Melville
Earl of Norbury
Earl of Stair
Earl Somers
Lord Viscount Falkland
Lord Elphinstone
Lord Belhaven and Stenton.

Directors—Jas. Stuart, Esq. *Chairman.*
Hananel De Castro, Esq. *Deputy Chairman.*

Samuel Anderson, Esq.
Hamilton Blair Avarne, Esq.
Rdw. Boyd, Esq. *Resident*
E. Lennox Boyd, Esq. *Assist. Resident*
Charles Downes, Esq.
Charles Graham, Esq.
F. Charles Maitland, Esq.
William Railton, Esq.
John Ritchie, Esq.
F. H. Thomson, Esq.

Secretary—Patrick Macintyre, Esq.

This Company, established by Act of Parliament, affords the most perfect security in an ample paid-up Capital, and in the great success which has attended it since its commencement in 1834. In 1841, the Company declared an addition to the Shareholders of one-half of their Stock, and also added 2*l.* per cent. per annum, from the date of the policies to those parties who had insured with profits. The premiums, nevertheless, are on the most moderate scale, and only a moiety need be paid for the first five years, where the Insurance is for life.

The amount of bonus added to policies since the commencement of the Company in March 1834, to the 31st Dec. 1840, is as follows:

Sum Assured.	Time Assured.	Sum added to Policy.
£1000	6 Years 10 Months	£136 13 4
1000	4 Years	80 0 0
1000	3 Years	60 0 0
1000	1 Year	20 0 0

Every information will be afforded on application to the Resident Directors, Edward Boyd, Esq. and E. Lennox Boyd, Esqs., of No. 8, Waterloo-place, Pall Mall, London.

Frederick Hale Thomson, Esq. *Surgeon*, 48, Berners-street, attends at the Office daily, about half-past Two o'clock.

ARGUS LIFE ASSURANCE COMPANY, 39, Throgmorton-street, Bank.

Empowered by special Act of Parliament, 5 & 6 Will. IV. c. 76.

Thomas Farncomb, Esq. Alderman, *Chairman.*
William Leaf, Esq. *Deputy-Chairman.*

William Banbury, Esq.
Edward Bates, Esq.
Thomas Camplin, Esq.
James Clift, Esq.
Rt. Hon. J. Humphery, M.P.
Lord Mayor of London
Rupert Ingleby, Esq.
Thomas Kelly, Esq. Ald.
Jeremiah Pilcher, Esq. Sheriff of London and Middlesex
Lewis Pocock, Esq.

Physician—Dr. Jeaffreson, 2, Finsbury-square.
Surgeon—W. Coulson, Esq. 2, Frederick's-place, Old Jewry.
Consulting Actuary—Professor Hall, of King's College.

Advantages of the Argus Life Assurance Company.

Low Rates of Premiums.

In addition to the subscribed Capital of 300,000*l.* the assured have the security of the Company's Income of 50,000*l.* per annum, yearly increasing, and anaccumulating Assurance Fund invested in Government and other available Securities, of considerably larger amount than the estimated liabilities of the Company.

The Rates of Premium are reduced to the lowest scale compatible with the safety of the Assured and the stability of the Company, thereby, in effect, giving to every policy-holder an immediate and certain bonus without risk, in lieu of the deferred and frequently delusive prospect of a periodical division of profits.

Annual Premium to Assure £100.

Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 6	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

One-third of whole-term Premiums may remain unpaid at 5 per cent. comp. int. as a debt upon the Policy for life, or may be paid off at any time without notice.

In Assurances for advances of money, as security for debts, or as a provision for a family, when the least present outlay is desirable, the varied and comprehensive Tables of the Argus Office will be found to be particularly favourable to the assured.

A Board of Directors, with the Medical Officers, attend daily, at a quarter before 2 o'clock.

EDWARD BATES, Resident Director.

A Liberal Commission to Solicitors and Agents.

CROWN LIFE ASSURANCE COMPANY, 28, Bridge-street, Blackfriars, London.

Directors.

George H. Hooper, Esq. *Chairman.*
Lieut.-Colonel Moody, R.E. *Deputy-Chairman.*

John Chapman, Esq.
Charles Chippindale, Esq.
James Colquhoun, Esq.
R. D. Colvin, Esq.
Rear-Admiral J. W. D. Dundas, C.B. M.P.
Thomas Harrison, Esq.
Jameson Hunter, Esq.
Sir John Kirkland.
Richard Norman, Esq.
Alexander Stewart, Esq.
William Whitmore, Esq.
John Wilson, Esq.
William Wilson, Esq.

Auditors—J. H. Forbes, Esq., G. Hankey, Esq., O. Ommanney, Esq.
Physicians—{Dr. James Johnson, 8, Suffolk-place, Pall Mall East. {Dr. C. F. Forbes, F.L.S. K.H., 23, Argyle-street.
Surgeon—Samuel Solly, Esq. F.R.S., 1, St. Helen's-place.
Standing Counsel—Charles Ellis, Esq.
Solicitors—Messrs. Hale, Boys, and Austen.
Bankers—Bank of England.
Actuary—J. M. Rainbow, Esq.

The advantages of this Office, among others, are:—

1. A participation septennially in two-thirds of the Profits, which may be applied either in reduction of the Premium, or to augment the sum assured.

The following Bonuses have been assigned to all Policies, of at least three years' standing, effected for the whole duration of Life:—

FIRST DIVISION, IN 1832.

From 18*s.* to 2*l.* 12*s.* per cent. per annum on the sums assured, varying with the age, being equivalent, on the average, to 26½ per cent. on the premiums paid.

SECOND DIVISION, IN 1839.

From upwards of 1*l.* to upwards of 3*l.* per cent. per annum on the sums assured, or, on the average, 33 per cent. on the premiums paid for the preceding seven years.

2. Premiums may be paid in a limited number of annual sums, instead of by annual payments for the whole of life; the policy continuing to participate in profits after the payment of such premiums has ceased.

3. The Assurance or Premium Fund is not subject to any charge for interest to proprietors.

4. Parties (including Officers of the Army, Navy, East India Company, and Merchant Service,) may be assured to reside in or proceed to all parts of the World, at premiums calculated on real data.

5. Claims to be paid within three months.

6. The assured may dispose of their policies to the Company.

7. No charge but for policy stamps.

The Prospectus, Tables of Rates, &c. to be had at the Office in London, or of the Company's Agents.

T. G. CONYERS, Secretary.

EAGLE LIFE ASSURANCE COMPANY, 3, Crescent, Bridge-street, Blackfriars, London.

Established by Act of Parliament, 1807.

Directors—John Richards, Esq. *Chairman.*
Sir James M'Grigor, Bart. F.R.S., *Deputy Chairman.*

The Rt. Hon. Sir G. Ouseley, Bart. F.R.S.
Sir A. Denman Croft, Bart.
Lieut.-Gen. Sir John Wilson, K.C.B.
Chas. B. Baldwin, Esq. M.P.
Charles T. Holcombe, Esq.
W. Anderson Peacock, Esq.
Peter Skipper, Esq.
John Spurgin, M.D.
Henry Tufnell, Esq. M.P.
William Wybrow, Esq.

DISTINCT TABLES FOR MALE AND FEMALE LIFE.

The Directors have caused new Tables to be calculated, in which the relative values of the Lives of the two Sexes are at all ages distinguished; in consequence of this improvement the younger Male Lives are insured at premiums below the ordinary rates; the Female Lives lower than any other office.

Annual Premiums required for the Assurance of 100*l.* to be received on the death of a

Age.	MALE. Seven years.	MALE. Whole life.	FEMALE. Seven years.	FEMALE. Whole life.
20	£1 6 3	£1 2 6	£1 5 0	£1 15 1
30	1 12 2	2 9 10	1 8 9	2 3 3
40	1 17 4	3 4 4	1 13 9	2 15 0
50	2 12 3	4 13 4	1 17 3	3 15 0
60	4 7 11	6 18 2	3 7 0	5 14 7

Prospectus exhibiting this remarkable distinction at every age, may be obtained at the Office of the Company.

Four-fifths of the profits are divided among the assured for the whole term of life, whether residing abroad or at home.

By order. HENRY P. SMITH, Actuary.

STANDARD LIFE ASSURANCE COMPANY. Established in 1825, and constituted by Act of Parliament.

Governor.

His Grace the Duke of Buccleuch and Queensberry.

Deputy-Governor.

The Right Hon. the Earl of Elgin and Kincardine.

Directors—William Wood, Esq.
William Keith, Esq.
John Robert Tod, Esq.
Alex. Clapperton, Esq.
Geo. Patton, Esq. of Cairness
Chas. Pearson, Esq.
Thomas Innes, Esq.
Eagle Henderson, Esq.
David Smith, Esq.
Adam Paterson, Esq.
William Bruce, Esq.
James Robertson, Esq.
James Hay, Esq.
George Muir, Esq.
James M. Melville, Esq.

Auditor—William Keith, Esq. | *Physician*—Dr. J. H. Davidson.

EDINBURGH, 3, George-street.

LONDON, 39, Lombard-street.

Peter Ewart, Esq. *Resident Secretary.*

Bankers—Messrs. Jones, Lloyd & Co.
Solicitors—Messrs. Pering, Minet & Smith.
Physician—Dr. Tweedie | *Surgeon*—Wm. Fergusson, Esq.

The SEVENTEENTH ANNUAL GENERAL MEETING of the STANDARD LIFE ASSURANCE COMPANY, was held within the Company's Office, No. 3, George-street, Edinburgh, on Thursday, the 15th December, 1842.

ADDRESS BY THE DIRECTORS.

The progress of this Company during the past year, both as regards the new business acquired, and the result of the period generally, exhibits evidence of success and prosperity, so particularly marked, that the Directors consider it their duty to make it known to all those connected with the Institution, and by such notice to call public attention to the prosperous state of the Company's affairs,—satisfied that an extended knowledge of the principles upon which the Institution is founded,—its security, its advantages of division of profits, and its liberal management, is alone requisite to induce greater numbers to avail themselves of its benefits, and to make its future advancement still more pre-eminent.

The following are a few of the most prominent points brought under notice at the Annual General Meeting of the Company, held 15th December, 1842:—

1. New Assurances have been opened with the Company to a very large amount, exceeding greatly the results of *any* former year's business.
2. The number of new Policies has increased in a similar proportion, showing that the increase of business does not arise from large transactions swelling up the results.
3. The increase of sums assured and Policies, compared with the year ending 15th November, 1841, is above 25 per cent. upon each.
4. The Company continue to draw at high rate of interest on all their Investments; and their Funds, which are rapidly accumulating, are most satisfactorily secured, being, for the greater part, upon heritable property in Scotland.
5. The mortality of the year has been very limited. *One-ninth part only* of the Company's Income having been required to meet sums assured, which have become claims by the deaths of the parties, evincing the care which has been bestowed by the Directors in the selection of the lives.
6. The business of the Company is conducted with economy, but at the same time so as to secure efficient management, and the expenses form a very small per centage upon the Annual Revenue.
7. The Company's Books and Accounts are kept in the most efficient manner, and in corroboration of that statement the Directors have much pleasure in submitting the following extract from the Report by the Company's Auditor, Mr. Keith, after a careful investigation of the Books and Accounts of the Company for the past year:—

"I have much pleasure in reporting that the whole Books, Accounts, and Vouchers relative to the Affairs of the Company, continue to be kept in a most regular, distinct, and satisfactory manner, and reflect great credit on the Manager, and other Officers of the Company, for the clear and accurate way in which a Record is kept of transactions of so great and increasing magnitude and detail, as those of the Company."

The Directors have thus shown satisfactory progress in the business of the past year,—satisfactory results in the Institution generally, and they hope they may say a successful and efficient management,—it therefore only now remains for them to impress upon the Policy-holders, and all connected with the Company, how much they have it in their power to add to the increasing prosperity which has been reported, by disseminating a knowledge of the principles upon which the Company is established and conducted, and by bringing forward others to avail themselves of its benefits.

Life Assurance has as yet, comparatively, been confined to a very small portion of the community, but it is an institution which will make certain progress, although it may be by slow degrees. It is advancing steadily among the middle classes of society. It is now resorted to in many instances by the nobility to enable them to make a provision for younger children, and it is making progress among the humbler ranks of society,—being equally available as a protection to the industrious tradesman or mechanic, as to the highest in the land.

All those connected with such an institution as this should consider it to be a duty which they are bound to perform, to take every opportunity of disseminating a general knowledge of these benefits, and the Directors trust that they do not impress this in vain on those whom they are now addressing.

By order of the Board of Directors,
WILL. THOS. THOMSON, Manager.

Edinburgh, 3, George-street, 15th Dec. 1842.

DISEASED LIVES ASSURED.

MEDICAL, INVALID, and GENERAL LIFE ASSURANCE SOCIETY, 25, Pall Mall.

Presidents.

Sir Henry Halford, Bart. M.D. G.C.H. F.R.S. F.S.A.
Sir William Burnett, M.D. K.C.H. F.R.S.
Sir Matthew Tierney, Bart. M.D. K.C.H.

With a Board of twelve Directors.

Diseased as well as healthy lives assured at equitable rates.

F. G. P. NEISON, Actuary.

NORTH BRITISH LIFE INSURANCE COMPANY, 4, New Bank-buildings, Lothbury, and 10, Pall Mall East. Established 1809. Protecting Capital 1,000,000*l.*, fully subscribed.

His Grace the Duke of Sutherland, *President.*
Sir Peter Laurie, Alderman, *Chairman of the London Boards.*
Francis Warden, Esq. *Vice Chairman.*

The next Division of the Profits of this Company will take place in December, 1844. Prospectuses and every information may be obtained as above. JOHN KING, Actuary.

MARSHALL & CO., 12, Curzon-street, continue to supply WRITING PAPERS, &c. at city prices, viz.:—Letter paper, 9*s.*, 10*s.* 6*d.*, 12*s.*, 15*s.*; ream note, 4*s.*, 6*s.*, 8*s.*; palace note paper, five quires, 1*s.* 6*d.*; sealing wax, 3*s.* per lb.; card plate engraved, 100 printed, 4*s.* Newspapers lent to read, 9*d.* per week; neat leather blotting cases, 1*s.* 6*d.*, or with lock, 3*s.*; fancy inkstands, and every kind of article suitable for presents, equally cheap; envelopes, with stamps on, 1*s.* per dozen; neat leather envelope cases, filled, 2*s.* 6*d.* Circulating Library; terms, 2*l.* 2*s.* per annum; 1*l.* 11*s.* 6*d.* half year; 16*s.* per quarter.—12, Curzon-street, corner of Queen-street. Orders by post punctually attended to. Goods sent any distance.

CRESTS ENGRAVED on VISITING CARDS in the first-rate style, 6*s.*; without the crest, 2*s.* 6*d.*; and 100 cards, 2*s.* 6*d.*; and also every description of elegant engraving. Specimens of the above may be selected from a large and fashionable assortment, at the Warehouses of Messrs. BARRY & SON, EGYPTIAN HALL, PICCADILLY, and 122, BISHOPSGATE-STREET WITHIN, or sent on application any distance free of expense. Superfine letter papers, 2*s.*, 2*s.* 3*d.*, 2*s.* 6*d.*, 3*s.*, 14*s.* 6*d.*, 12*s.*, and 8*s.* per ream; note ditto, 18*s.*, 16*s.*, 12*s.*, 8*s.*, 6*s.*, and 4*s.* per ream.

Either of the above papers may be stamped with crest, coronet, or initials, for the additional charge of 10*s.* per ream, Messrs. Barry & Son finding the dies and wafers from it at 7*s.* per 1,000. Their miscellaneous stock embraces dressing cases, writing desks, inkstands, fancy note paper and envelopes, suitable for invitations, complimentary notes, weddings, &c.; wafers from the antique, diurnal note and envelopes, envelope cases, Bibles and Prayers richly gilt, Mordan's gold and silver gauntlet pencil cases, elegant penholders and toilet and smelling bottles, souvenirs, card-cases, pocket-books, and every description of useful stationery, with postage stamps and envelopes at Government prices.

KEENE'S PATENT MARBLE CEMENT.

—This cement, which exceeds every other in hardness, is intended for interior uses, where strength and despatch in execution are required. From the smoothness of its surface, it is an advantageous substitute for wood in its application to skirtings, architrave, mouldings, &c., as it resists the action of fire, and keeps back vermin.

The coarse qualities form a paving not distinguishable from stone in colour and hardness, but of one-third the price. The best white quality takes a brilliant polish, and the scagliola made from this cement has a peculiar richness of colouring. The imitations produced in it of Florentine and other Mosaics, encaustic tiles, &c., for ornamental paving, are unequalled in their effect and moderate cost.

Keene's Cement has been applied with success for the altars of Catholic and other churches both in England and Ireland; and to its use in the Royal palaces, and Government buildings, besides numerous public and private works, the patentees can refer with confidence.

Patentees and Sole Manufacturers, J. B. WHITE & SONS, MILLBANK-STREET, WESTMINSTER.

Agents for its sale are appointed in the principal cities of the United Kingdom.

WATCHES by WEBSTER & SON, Chronometer Makers to the Lords of the Admiralty, established 132 years, 3, Birchin-lane. The finest description of Watches at the lowest prices, consistent with maintaining that character for superiority of workmanship which has distinguished their establishment during that period. The compensated duplex Watch, upon the principle of their Chronometers, to which government awarded the prizes three successive years, combines perfect accuracy with the utmost elegance, and is not surpassed by the pocket Chronometer. W. & Son have devoted considerable attention to the patent lever Watch, and considerably reduced the price, together with the small horizontal for ladies. They can offer a large selection of Second-hand Watches, at little above half the original cost. The utmost value allowed for old Watches in exchange. The most experienced workmen in the repairing department are employed on the premises for foreign and English manufacture.

Webster & Son, 3, Birchin-lane, Cornhill, London.

CASTOR OIL.—H. TAYLOR, Chemist, 10, Pall Mall, London, has prepared Castor Oil in a concentrated form, enclosed in Capsules of Gelatine, by which the disagreeable taste of this medicine is entirely avoided. They will be found the most pleasant method of taking that safe aperient medicine. The Dose is from one to four capsules. In Boxes at 2*s.* 6*d.* each, and can be sent by post for 4*d.*

NORTON'S CAMOMILE PILLS are confidently recommended as a simple, but certain remedy, to all who suffer from Indigestion, Sick Headache, Bilious and Liver Complaints; they act as a powerful tonic and gentle aperient, imparting strength to the stomach, and composure to the nervous system. Sold in bottles at 1*s.* 1½*d.* or 2*s.* 9*d.* each, by A. Willoughby & Co., late B. G. Windus, 61, Bishopsgate Without, and nearly all Medicine Venders.

TO LADIES.

ROWLAND'S KALYDOR, under the *special patronage of Her Most Gracious Majesty* and the *Royal Family*.—A creamy, odoriferous preparation from *Oriental Exotics*, is now universally known as the *only* safe and efficient *protector* and *beautifier* of the Skin and Complexion. Its virtues are commonly displayed in thoroughly eradicating all *pimples, spots, redness, tan, freckles*, and other unsightly *cutaneous defects*, in healing chilblains, chaps, and in rendering the most rough and uneven skin pleasantly soft and smooth. To the *complexion*, it imparts a juvenile roseate hue, and to the *neck, hand*, and *arm*, a delicacy and fairness unrivalled. To Gentlemen, it allays the irritation of the skin after shaving. Price 4*s.* 6*d.* and 8*s.* 6*d.* per bottle, duty included.

CAUTION.—Ask for "ROWLAND'S KALYDOR," and see that these words are on the envelope, as much *pernicious* trash is now offered to the Public as "KALYDOR" by Perfumers of *apparent* respectability.

*** To protect the Public from fraud, the *Hon. Commissioners of Stamps* have authorized the Proprietors' signature to be engraven on the Government Stamp thus—A. ROWLAND & SON, 20, Hatton-garden; sold by them, and by Chemists and Perfumers.

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13, *Great Marlborough-street, Jan.* 21, 1843.

MR. COLBURN'S NEW PUBLICATIONS.

THE FOLLOWING ARE NOW READY:

THE HISTORY OF WOMAN IN ENGLAND,

AND HER INFLUENCE ON SOCIETY AND LITERATURE.

By MISS LAWRANCE,

Author of 'Historical Memoirs of the Queens of England from the Twelfth to the Sixteenth Century.' 1 vol. small 8vo. with Illustrations, 10*s.* 6*d.* bound.

"Although the study of English history has of late become so popular, the progress of female society in England has never received the attention which its importance demands. Little has been told us of women in Saxon times; and yet, even then, there were illustrious queens, and female scholars, whose exertions for the diffusion of knowledge demand the gratitude of their descendants—and scarcely more is known of female society during the Norman period, and yet it was at the bidding of the lady that the poet-fathers of England first sang. Even during the age of chivalry, many a lady, illustrious for her talents, and interesting from her romantic history, has no record, save in the seldom-opened pages of the monkish chronicler. Descending to more recent times we find the history of woman in England linked with the Reformation and each great event. To trace the progress of woman in England through these various phases of her history is the object of the present work. Beginning at the earliest period, it has been the chief aim of the writer to collect *contemporary* information from every available source, and thus the obsolete code of laws, the ancient popular tales, the will, the inventory, the legal record, the legend, and the satire, the testimony of the grave chronicler, and that of the manners-painting *trouvere*, the letter and the diary, have all been laid under contribution to throw light upon a subject as curious and interesting as it is important."

II.

ADAM BROWN, THE MERCHANT: A NOVEL.

By HORACE SMITH, Esq.

Author of 'Brambletye House,' 'The Moneyed Man,' &c. 3 vols.

III.

FREDERICK THE GREAT: HIS COURT AND TIMES.

Edited by THOMAS CAMPBELL, Esq.

The THIRD and FOURTH VOLUMES, COMPLETING the WORK.

IV.

JESSIE PHILLIPS: A TALE OF THE NEW POOR-LAW.

By MRS. TROLLOPE,

Authoress of 'Michael Armstrong, the Factory Boy,' &c.

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LONDON, SATURDAY, JANUARY 28, 1843.

REVIEWS

Pierce Penniless's Supplication to the Devil. By Thomas Nash. *With Introduction and Notes.* By J. Payne Collier, Esq. Reprinted for the Shakespeare Society.

As a specimen of early smoothness of style and command of the English language, this work is interesting, and well worthy of perusal; nor is it less remarkable as an instance of literary perversity and unreasonableness. The tribe of lettered grumblers, who rail

> On Lady Fortune in good terms—
> In good set terms,

and who think themselves the butts of the world's malicious shafts, whenever they cannot get more than the market price for the products of their brains, stand, indeed, in little need of Nash's lamentations to uphold them in their mistaken calculations; but it is curious to see the prejudice concerning neglected merit and contempt of literature, reproduced in ages the most different: even in this century of political economy, it is still part and parcel of established order; so that to question any scribbler's right to consider himself an exceedingly ill-treated gentleman, because he has not yet by his labours become a "lord indeed, and not a tinker, nor Christopher Sly," is to run a serious risk of passing for disaffected to Church and State, to say nothing of banishment to a literary Coventry.

To those unacquainted with Nash's quaint piece of satire, it may be necessary to premise, that Pierce Penniless represents genius at odds with fortune—an author without a patron or a penny (miserable alliteration!), and his supplication, addressed to the Devil, is to the effect, that he will be graciously pleased to send the demon Avarice to replenish his pocket, and to purge the town of the deadly sins, which, it would seem, had left no ground within it for the sin of bookmaking to stand upon. Whether in writing his diatribe, Nash intended mainly to attack the patrons of literature, or to expatiate on the general morality of his times, is not very clear: perhaps he meant a little of both, perhaps only to make a saleable book, that "the poore tenement of his purse" might no longer continue to be "the Devil's dauncing schoole." But whatever his design, the tune he harps upon is the old complaint of neglected scholarship; and a more decisive proof of the unfoundedness of the notion is not to be had or desired, than this its reappearance in all states of society. The error involved in the complaint of literary ill-usage is twofold: first, that there is any necessary connexion between merit and money, beyond that, like Macedon and Monmouth, they both begin with an M; and this mistake is the more unpardonable, because literary men are ever gibing and mouthing against the money makers as ignorant, dull, and unworthy. If money be at once so desirable and so accessible a good, why not turn aside and adopt its pursuit? or if, on the other hand, literature and philosophy be in their nature so exalted above the care for the creature comforts, why not embrace them cheerfully and heartily, with all their consequences? But the second mistake is more unreasonable still; and that is, the laying to the charge of literature that poverty, which has been, in so many instances, the consequence of the complainant's own misconduct. "Having tyred my youth with follie," says Pierce, "and surfeited my minde with vanitee, I began, at length, to look back to repentance, and addresse my endeavours to prosperitie:" and this is too often the history of "unrequited merit." The union between true genius and conduct is sufficiently rare, on account of the passionate character of the energetic and imaginative temperaments; but a long prevalent neglect of moral developement in the schools and universities of Europe, carried the same tendency to fitful irregularities among the commoner *literati*, who traded only on acquirements. Literary men, therefore, pretended too generally to be men of wit and pleasure on town; and when they had forfeited independence by debt, and disgraced learning by vice, they turned round on fortune, and abused the public for the well-merited contempt which they failed not to encounter. Thus our friend Pierce:—

"This is the lamentable condition of our times, that men of arte must seek almes of cormorants, and those that deserue best, to be kept vnder by dunces, who count it a policie to keep them bare, because they shuld follow their books the better; thinking, belike, that as preferment hath made themselves idle, that were earst painfull in meaner places, so it would likewise slacken the endeauours of those students, that as yet strive to excell in hope of aduancement. A good pollicie to suppresse superfluous liberalitie; but, had it been practised when they were promoted, the yeomandry of the realme had been better to passe than it is, and one droane should not haue driuen so manie bees from theyr honie-combes."

The whole complaint, indeed, exhibits the abject state of the mind in which it originated, and the cause is, perhaps, to be found in the eleemosynary education by which, on the revival of learning, scholars were wont to be raised. The time is not far back, when even the Church was indebted very principally to that source; of which Swift is a salient instance. Even Fielding displays the chaplain in the great man's house, as no better than a domestic servant, and a proper match for my lady's maid. From this cause probably arose the wretched abuse of dedications, and that cringing to the great, which certainly went far to justify the aristocratic conceit of the superiority of rank to learning.

Pierce not only charges the patrons of his day with avarice, but with ignorance also.

"What is the cause? how am I crost? or whence is this curse? Euen from hence, that men that should employ such as I am, are enamoured of their owne wits, and thinke whateuer they doo is excellent, though it be neuer so scurvie; that learning (of the ignorant) is rated after the value of the inke and paper; and a scriuener better paid for an obligation, than a scholler for the best poeme he can make; that euerie grosse brainde idiot is suffered to come into print, who, if hee set foorth a pamphlet of the praise of pudding pricks, or write a treatie of Tom Thumme, or the exployts of Vntrusse, it is bought vp thicke and three-folde, when better things lye dead. * * Beleeue me, gentlemen, (for some crosse mishappes haue taught me experience) there is not that strict obseruation of honour, which hath been heretofore. Men of great calling take it of merit to haue their names eternisht by poets; and whatsoeuer pamphlet or dedication encounters them, they put it vp their sleeues, and scarce giue him thankes that presents it. Much better is it for those golden pennes to raise such vngratefull peasants from the dung-hill of obscuritie, and make them equal in fame to the worthies of olde, when their doating selfe-loue shall challenge it of dutie, and not onely giue them nothing themselues, but impouerish liberalitie in others."

But if such were, indeed, the patrons of literature in general, what were the slaves who stooped to eulogize them? The life of Dryden is one long answer to the question. Observe how grossly Pierce himself mistakes this matter:

"But cap and thanks is all our courtiers payment; wherefore, I would counsell my frends to be more considerate in their dedications, and not cast away so many months labour vppon a clowne that knowes not how to vse a scholler; for what reason haue I to bestow any of my wit vpon him, that will bestow none of his wealth vpon me? Alas! it is an easie matter for a goodlie tall fellow, that shines in his silkes, to come and out face a poore simple pedant in a thred-bare cloake, and tell him his booke is prety, but at this time he is not prouided for him. Marrie, about two or three daies hence, if he come that way, his page shal say he is not within, or els he he is so busie with my L. How-call-ye-him, and my L. What-call-ye-him, that he may not be spoken withall. These are the common courses of the world, which euery man priuately murmures at, but none dares openly vpbraid, because the most artists are base minded: like the Indians, that haue store of gold & precious stones at commaund, yet are ignorant of their value, and therefore let the Spaniards, the Englishmen, & euery one load their ships with them without molestation: so they, enioying and possessing the puritie of knowledge, (a treasure farre richer than the Indian mynes) let euerie proud Thraso be pertaker of their perfections, repaying them no profit, and gyld himself with the titles they giue him, when he wil scarce return them a good word for their labor. Giue an ape but a nut, and he wil looke your head for it; or a dog a bone, and hele wag his tayle; but giue me one of my young masters a booke, and he will put off his hat and blush, and so goe his way."

Here is a plain profession of the learned man's own estimate of himself and his wares—glory for gold—honour for a mess of pottage! It is not for the love of truth, nor for an admiration of virtue, that he praises, but through a regard for sordid gain; yet is such base and mean conduct to be esteemed; and the chapman to be abused for knowing the true value of the goods he bids for, and striving to get his pennyworth for his penny.

Connected with the same charitable education, were the coarseness of manners prevalent among scholars, and that addiction to low vices, which the discipline of the universities was little careful to control, and which tended still further to lower the popular estimate of the literary character. Even to the days of "slashing Bentley," and the dogmatic Warburton, controversialists were the laughing-stock of better bred men, for the intemperance and invective in which they delighted to indulge.

But had it been otherwise—had education been given on wiser plans—the mistake would not have been less, that regards literature, in its relation to money, as more than a qualification to enter upon the learned professions. There is nothing in literature which should remove it beyond the ordinary laws regulating the remuneration of labour. The commercial value of learning, as of art, and all other things, is, as we said of the Art-Union prizes, just so much money as 'twill bring, and no more; and to confound this with its value in use, with its intrinsic excellence, is the miscalculation of ignorance and vanity. One or two extraordinary instances may be cited, in which learned men received not merely large pecuniary rewards, but great personal consideration, from patronizing princes; but the commodity was then scarce, and the wealthy purchased this object of desire as they purchased their gems, at a price proportioned to its rarity. Besides, the general ignorance of society made learning pass for wisdom; and by this opinion it really became a power possessing valuable consideration. All this, however, was but an accident; the diffusion of knowledge, which printing introduced, while it raised the public, lowered in a corresponding degree, its teachers, by rendering acquirements easier of access, and by making the depositaries of them more numerous. By widening the circle of readers, too, the quality of reading in demand became less recondite: wit was substituted for knowledge, amusement was adopted in place of improvement as an end; and by the time that authorship became a trade, the literary character had sunk into considerable disrepute. Grub Street, though taken for a reproach of poverty, was, in reality, as much the symbol of bankrupt wits, as of bankrupt fortunes.

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In this state of society, authorship required less genius and less learning; and on that account alone, would justly be esteemed as a less ennobling profession. It thus frequently became the desperate resource of those who had none other; insomuch that the book trade had scarcely received its first developements, when authorship became miserably overstocked, and the commodity a drug in the market.

The intervention of the bookseller, with the application of capital to the trade, was, notwithstanding, an element of literary prosperity. If Milton obtained only five pounds for his poem, while Scott and Byron obtained a guinea per line, it was the extension of the trade in books that made the difference. These latter halcyon times have already passed away. A demand for inferior articles has divided the current of authorship into new and more humble channels. The mere power of writing, unaccompanied by other gifts, has ceased to be distinctive; and any one possessed of a quire of paper can compete for its honours and emoluments. More money can be raised from the public by a limited but quick return upon worthless literature, than by the more extensive but tardy income of standard productions; and there has ensued a consequent rush to supply this demand, that for the moment has contributed to lower both the consideration for literary talent and its money value.

It is thus pretty clear, that the whining about neglected merit, is not only in a great degree unfounded, but that the Pierce Pennilesses were, in all ages, far from being the most respectable aspirants to literary distinction. With respect to a more fashionable complaint in the present day, governmental neglect, and the withholding of state honours from men of learning, that is a truth of more general import. All classes, that have not parliamentary interest, or cannot give a *quid pro quo*, are defrauded of their fair share of these rewards: it is a common evil. With respect, however, even to that, public opinion is in a state of progressive amendment: at no time had good literature more solid consideration than at present: at no time were its representatives, according to their respective personal claims, more freely accepted on a footing of equality with the highest. But, to the honour of humanity be it said, conduct goes far in regulating the author's position in society; and there is little risk of a scampish Aretine meeting with toleration or fellowship. If, indeed, there still remains any cause for complaint respecting the position of literary men among the classes of society, it must be attributed as much to the absence of self-respect in the writer, as to assumption on the part of rank and wealth. The *sine superbiâ quæsitam meritis* seems very often to be forgotten; and the desire for high associations is mixed with such parasitic toadyism as is incompatible with self-respect. If literature be a distinction, if genius be nature's own aristocracy, and if philosophy be a benefactress to mankind, why should their representatives voluntarily take their place below the salt, and look up where they should look down? *Qui invidet, minor est:* they have judged themselves. For the rest, if wealth be an object, the counting-house and the exchange are open to all the world; or if these won't do, *Aude aliquid brevibus Gyaris et carcere dignum.*

Life in Mexico, during a Residence of Two Years in that Country. By Madame C—— de la B——. Part I. Chapman & Hall.

THERE was little need for the brief recommendation which Mr. Prescott, the historian of Ferdinand and Isabella, has prefixed to this book, so well is it calculated to make its own way. "The sex" is literally fast becoming a thousand strong! Mrs. Jameson in her birch-bark canoe, Mrs. Dalkeith Holmes on her horse, the Lady of the Baltic in her sledge—to say nothing of Idlers in Italy, Mediterranean yachters, and such foreign members of the sisterhood as Madame Dudevant and the Countess Hahn Hahn—make up a phalanx of tourists, before whose bright eyes and pleasant tongues we men must needs quail;—even though we number Borrows and Heads and Puckler Muskaus and Köhls, in our squadron! Here, the wife of a Spanish Ambassador permits the publication of journals written in a land hitherto unvisited by any one gifted with so keen an eye and so pleasant a pen; and we call on all to do admiring homage to the lively talents of Madame Calderon de la Barca. She begins her sketches on board the *Norma*, which conveyed her from New York to Havana, and bore an amusing freightage of Mexican varieties. But a voyage and its *dramatis personæ* have been often described; not so the Havana, the first glimpse of which produced a favourable impression:—

"Last evening, as we entered the beautiful bay, every thing struck us as strange and picturesque. The soldiers of the garrison, the prison built by General Tacon, the irregular houses with their fronts painted red or pale blue, and with the cool but uninhabited look produced by the absence of glass windows; the merchant ships and large men-of-war; vessels from every port in the commercial world, the little boats gliding amongst them with their snow-white sails, the negroes on the wharf—nothing European. The heat was great, that of a July day, without any freshness in the air."

Other hurried sketches are not to be passed over:—

"We adjourned to the balcony, where the air was delightful, a cool evening breeze having suddenly sprung up. A large ship, full sail, and various barks, passed the Marro. There were negroes with bare legs walking on the wall, carrying parcels, &c.; volantes passing by with their black-eyed occupants, in full dress, short sleeves, and flowers in their hair; well-dressed, martial-looking Spanish soldiers marching by, and making tolerably free remarks upon the ladies in the volantes. * *

"17th.—Yesterday we went to see the procession of the patron saint, San Cristobal, from the balconies of the Intendencia. It is a fine, spacious building, and, together with the Captain-General's palace, stands in the Plaza de Armas, which was crowded with negroes and negresses, all dressed in white, with white muslin and blonde mantillas, framing and showing off their dusky physiognomies. Two regiments, with excellent bands of music, conducted the procession, composed of monks and priests. San Cristobal, a large figure with thick gold legs, surrounded by gold angels with gold wings, was carried by to the music of '*Suoni la tromba*,' to which were adapted the words of a hymn in praise of Liberty. We attended mass in the morning in the Church of San Felipe, and entered, preceded, according to custom, by a little negro footman carrying a piece of carpet. There were few people in the church, but the grouping was picturesque. The black faces of the negresses, with their white mantillas and white satin shoes; the black silk dresses and black lace mantillas of the Havana ladies, with their white faces and black eyes, and little liveried negroes standing behind them; the officers, music, and long-bearded priests—all were very effective."

"Of course, I could not leave Havana without devoting one morning to shopping. The shops have most seducing names—Hope, Wonder, Desire, &c. * * A great ball given us by the Countess F——a, last evening, was really superb. The whole house was thrown open—there was a splendid supper, quantities of refreshments, and the whole select aristocracy of Havana. Diamonds on all the women, jewels and orders on all the men, magnificent lustres and mirrors, and a capital band of music in the gallery. * * Walking through the rooms after supper, we were amused to see the negroes and negresses helping themselves plentifully to the sweetmeats, uncorking and drinking fresh bottles of Champagne, and devouring everything on the supper tables, without the slightest concern for the presence either of their master or mistress; in fact, behaving like a multitude of spoilt children, who are sure of meeting with indulgence, and presume upon it."

We must skip the voyage from Havana to Vera Cruz, though it included a *Norte*—one of those sea-wonders more exciting than agreeable. Vera Cruz wore an aspect as repellant as that of the Havana had been inviting:—

"Anything more melancholy, *délabré* and forlorn, than the whole appearance of things as we drew near, cannot well be imagined. On one side, the fort, with its black and red walls: on the other, the miserable, black-looking city, with hordes of large black birds, called *sopilotes*, hovering over some dead carcass or flying heavily along in search of carrion. Still, as the goal of our voyage, even its dreary aspect was welcome, and the very hills of red sand by which it is surrounded, and which look like the deserts of Arabia, appeared inviting. * * A singular spectacle the wharf presented. A crowd, as far as the eye could reach, of all ages and sexes of Vera Cruzians (and a very curious set they seemed to be), were assembled to witness his Excellency's arrival. Some had no pantaloons; and others, to make up for their neighbours' deficiencies, had two pair—the upper slit up the side of the leg, Mexican fashion. All had large hats, with silver or bead rolls, and every tinge of dark complexion, from the pure Indian, upwards. Some dresses were entirely composed of rags, clinging together by the attraction of cohesion; others had only a few holes to let in the air. All were crowding, jostling, and nearly throwing each other into the water, and gazing with faces of intense curiosity."

The moment of departure from this doleful city was eagerly welcomed. The breakfast halt affords us a glimpse of a Mexican celebrity. This is Santa Anna, the *ci-devant* President:—

"A gentlemanly, good-looking, quietly-dressed, rather melancholy-looking person, with one leg, apparently somewhat of an invalid, and to us the most interesting person in the group. He has a sallow complexion, fine dark eyes, soft and penetrating, and an interesting expression of face. * * C——n gave him a letter from the Queen, written under the supposition of his being still President, with which he seemed much pleased, but merely made the innocent observation, 'How very well the Queen writes!' It was only now and then, that the expression of his eye was startling, especially when he spoke of his leg, which is cut off below the knee. He speaks of it frequently, like Sir John Ramorny of his bloody hand, and when he gives an account of his wound, and alludes to the French on that day, his countenance assumes that air of bitterness which Ramorny's may have exhibited when speaking of 'Harry the Smith.' Otherwise, he made himself very agreeable, spoke a great deal of the United States, and of the persons he had known there, and in his manners was quiet and gentlemanlike, and altogether a more polished hero than I had expected to see. To judge from the past, he will not long remain in his present state of inaction, besides having within him, according to Zavala, 'a principle of action for ever impelling him forward.'"

As the day, and the journey, went on, the scenery became lovely:—

"It was difficult to believe, as we journeyed on, that we were now in the midst of December. The air was soft and balmy. The heat, without being oppressive, that of a July day in England. The road through a succession of woody country; trees covered with every variety of blossom, and loaded with the most delicious tropical fruits; flowers of every colour filling the air with fragrance, and the most fantastical profusion of parasitical plants intertwining the branches of the trees, and flinging their bright blossoms over every bough. Palms, cocoas, oranges, lemons, succeeded one another, and at one turn of the road, down in a lovely green valley, we caught a glimpse of an Indian woman, with her long hair, resting under the shade of a lofty tree, beside a running stream—an Oriental picture. Had it not been for the dust and the jolting, nothing could have been more delightful. As for Don Miguel, with his head out of the window, now desiring the coachman to go more quietly, now warning us to prepare for a jolt, now pointing out everything worth looking at, and making light of all difficulties, he was the very best

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conductor of a journey I ever met with. His hat of itself was a curiosity to us; a white beaver with immense brim, lined with thick silver tissue, with two large silver rolls and tassels round it. One circumstance must be observed by all who travel in Mexican territory. There is not one human being or passing object to be seen that is not in itself a picture, or which would not form a good subject for the pencil. The Indian women with their plaited hair, and little children slung to their backs, their large straw hats, and petticoats of two colours—the long strings of arrièros with their loaded mules, and swarthy, wild-looking faces—the chance horseman who passes with his *sarape* of many colours, his high ornamented saddle, Mexican hat, silver stirrups and leathern boots—all is picturesque. Salvator Rosa and Hogarth might have travelled here to advantage, hand-in-hand; Salvator for the sublime, and Hogarth taking him up where the sublime became the ridiculous. At La Calera, we had a distant view of the sea. Occasionally we stopped to buy oranges fresh from the trees, pine-apples, and granaditas, which are like Brobdignagian gooseberries, the pulp enclosed in a very thick, yellow, or green rind, and very refreshing."

It is customary for travellers from Vera Cruz to stop for a few hours' rest at the Plan del Rio; but Madame Calderon had resolved to sleep at Jalapa—and so went on—the air becoming cold as the party mounted the hills:—

"The cold increased, and at last by the moonlight, we had a distinct view of the Peak of Orizava, with his white nightcap on (excuse the simile, suggested by extreme sleepiness), the very sight enough to make one shiver. As we approached Jalapa, the scene was picturesque. The escort had put on their *sarapes*, and with their high helmets and feathers, went galloping along and dashing amongst the trees and shrubs. Orizava and the Cofre de Perote shone white in the distance, while a delicious swell of flowers, particularly of roses, gave token of the land through which we were passing. It was nearly two in the morning when we reached Jalapa, tired to death, and shivering with cold. Greatly we rejoiced as we rattled through its mountainous streets, and still more when we found ourselves in a nice clean inn, with brick floors and decent small beds, and everything prepared for us. The sight of a fire would have been too much luxury; however, they gave us some hot tea, and very shortly after, I at least can answer for myself, that I was in bed, and enjoying the most delightful sleep that I have had since I left New York."

A daylight inspection increased the liking of our authoress for Jalapa:—

"After breakfast we walked out, accompanied by various gentlemen of the place. The town consists of little more than a few steep streets, very old, with some large and excellent houses, the best as usual belonging to English merchants, and many to those of Vera Cruz, who come to live in or near Jalapa, during the reign of the '*Vomito*.' There are some old churches, a very old convent of Franciscan monks and a well-supplied market-place. Everywhere there are flowers—roses creeping over the old walls, Indian girls making green garlands for the virgin and saints, flowers in the shops, flowers at the windows, but, above all, everywhere one of the most splendid mountain views in the world. The Cofre de Perote, with its dark pine forests and gigantic *chest* (a rock of porphyry which takes that form), and the still loftier snow-white peak of Orizava, tower above all the others, seeming like the colossal guardians of the land. The intervening mountains, the dark cliffs and fertile plains, the thick woods of lofty trees clothing the hills and the valleys; a glimpse of the distant ocean; the surrounding lanes shaded by fruit trees: aloes, bananas, chirimoyas, mingled with the green liquidamber, the flowering myrtle, and hundreds of plants and shrubs and flowers of every colour and of delicious fragrance, all combine to form one of the most varied and beautiful scenes that the eye can behold. Then Jalapa itself, so old and gray, and rose-becovered, with a sound of music issuing from every open door and window, and its soft and agreeable temperature, presents even in a few hours, a series of agreeable impressions not easily effaced."

"Once again, making "a good step"—though Puebla, the second city of the Republic, is thereby passed over—we shall give Madame Calderon's first impressions of Mexico.

"But my thoughts, which had wandered three centuries into the past, were soon recalled to the present, by the arrival of an officer in full uniform at the head of his troop, who came out by order of the government to welcome the bearer of the olive branch from ancient Spain, and had been on horseback since the day before, expecting our arrival. As it had begun to rain, the officer, Colonel Miguel Andrade, accepted our offer of taking shelter in the diligence. We had now a great troop galloping along with us, and had not gone far before we perceived, that, in spite of the rain, and that it had already begun to grow dusk, there were innumerable carriages and horsemen, forming an immense crowd, all coming out to welcome us. Shortly after the diligence was stopped, and we were requested to get into a very splendid carriage, all crimson and gold, with the arms of the republic, the eagle and nopal, embroidered in gold on the roof inside, and drawn by four handsome white horses. In the midst of this immense procession of troops, carriages, and horsemen, we made our entry into the city of Montezuma. The scenery on this side of Mexico is arid and flat, and where the waters of the Lagunas, covered with their gay canoes, once surrounded the city, forming canals through its streets, we now see melancholy marshy lands, little enlivened by great flights of wild duck and water-fowl. But the bleakness of the natural scenery was concealed by the gay appearance of the procession—the scarlet and gold uniforms, the bright-coloured sarapes, the dresses of the gentlemen (most, I believe, Spaniards), with their handsome horses, high Mexican saddles, gold-embroidered *anqueras*, generally of black fur, their Mexican hats, ornamented with gold, richly furred jackets, pantaloons with hanging silver buttons, stamped-leather boots, silver stirrups, and graceful mangas, with black or coloured velvet capes. At the gates of Mexico the troops halted, and three enthusiastic cheers were given as the carriage entered. It was now nearly dusk, and the rain was falling in torrents, yet we met more carriages full of ladies and gentlemen, which joined the others. We found that a house in the suburbs at Buenavista, had been taken for us *provisoirement* by the kindness of the Spaniards, especially of a rich merchant who accompanied us in the carriage, Don M——l M——z del C——o; consequently we passed all through Mexico before reaching our destination, always in the midst of the crowd, on account of which, and of the ill-paved streets, we went very slowly. Through the rain and the darkness we got an occasional faint lamp-light glimpse of high buildings, churches, and convents. Arrived, at length, in the midst of torrents of rain, C——n got out of the carriage, and returned thanks for his reception, giving some ounces to the sergeant for the soldiers. We then entered the house, accompanied by the Mexican officer, and by a large party of Spaniards. * * By daylight we find our house very pretty, with a large garden adjoining, full of flowers, and rose-bushes in the courtyard, but being all on the ground-floor, it is somewhat damp, and the weather, though beautiful, is so cool in the morning, that carpets, and I sometimes think even a *soupçon* of fire, would not be amiss. The former we shall soon procure, but there are neither chimneys nor grates, and I have no doubt a fire would be disagreeable for more than an hour or so in the morning. The house stands alone, with a large court before it, and opposite to it passes the great stone aqueduct, a magnificent work of the Spaniards, though not more so, probably, than those which supplied the ancient Tenochtitlan with water. Behind it we see nothing but several old houses, with trees, so that we seem almost in the country. To the right is one large building with garden and olive ground, where the English legation formerly lived, a palace in size, since occupied by Santa Anna, and which now belongs to Señor Perez Galvez; a house which we shall be glad to have, if the proprietor will consent to let it. But what most attracts our attention, are the curious and picturesque groups of figures which we see from the windows—men bronze colour with nothing but a piece of blanket thrown round them, carrying lightly on their heads earthen basins, precisely the colour of their own skin, so that they look altogether like figures of terra cotta; these basins filled with sweetmeats or white pyramids of grease (*mantequilla*); women with robosos, short petticoats of two colours, generally all in rags, yet with a lace border appearing on their under garment; no stockings, and dirty white satin shoes, rather shorter than their small brown feet; gentlemen on horseback, with their Mexican saddles and sarapes; lounging *leperos*, moving bundles of rags, coming to the windows and begging with a most piteous but false sounding whine, or lying under the arches and lazily inhaling the air and the sunshine, or sitting at the door for hours, basking in the sun, or under the shadow of the wall; Indian women, with their tight petticoat of dark stuff and tangled hair, plaited with red ribbon, laying down their baskets to rest, and meanwhile deliberately *examining* the hair of their copper-coloured offspring. We have enough to engage our attention for the present."

That the Mexicans are what Galt's Mrs. Pringle called "substantial hands at a civility," Madame Calderon had early occasion to observe.

"Some Mexican visits appear to me to surpass in duration all that one can imagine of a visit, rarely lasting less than one hour, and sometimes extending over a great part of the day. And gentlemen, at least, arrive at no particular time. If you are going to breakfast, they go also—if to dinner, the same—if you are asleep, they wait till you awaken—if out, they call again. An indifferent sort of man, whose name I did not even hear, arrived yesterday a little after breakfast, sat still, and walked in to a late dinner with us! These should not be called visits, but visitations, though I trust they do not often occur to that extent. An open house and an open table for your friends, which includes every passing acquaintance; these are merely Spanish habits of hospitality transplanted."

A subsequent glimpse of manners may be here inserted.

"It grows late—a carriage enters the courtyard—a visit. There is no romance here. Men and women are the same everywhere, whether enveloped in the graceful mantilla, or wearing Herbault's last—whether wrapt in Spanish cloak, or Mexican sarape, or Scottish plaid. The manners of the ladies here are extremely kind, but Spanish etiquette and compliments are beyond measure tiresome. After having embraced each lady who enters, according to the fashion, which after all seems cordial, to say the least of it, and seated the lady of most consequence on the right side of the sofa, a point of great importance, the following dialogue is *de rigueur*:—'How are you? are you well?' 'At your service; and you?' 'Without novelty (sin novedad) at your service.' 'I am rejoiced; and how are you, Señora?' 'At your disposal; and you?' 'A thousand thanks; and the Señor?' 'At your service, without novelty,' &c. &c. &c. Besides, before sitting down, there is 'Pray be seated.' 'Pass first, Señorita.' 'No, madam, pray pass first.' '*Vaya*, well, to oblige you, without further ceremony; I dislike compliments and etiquette.' And it is a fact that there is no real etiquette, but the most perfect *laissez aller* in the world. All these are mere words, tokens of good will. If it is in the morning, there is the additional question of 'How have you passed the night?' And the answer, 'In your service.' Even in Mexico, the weather affords a legitimate opening for a conversational battery, but this chiefly when it rains or looks dull, which, occasioning surprise, gives rise to observation. Besides, a slight change in the degree of heat or cold, which we would not observe, they comment upon. The visit over, the ladies re-embrace, the lady of the house following her guest to the top of the staircase, and again compliments are given and received. 'Madam, you know that my house is at your disposal.' 'A thousand thanks, madam. Mine is at yours, and though useless, know me for your servant, and command me in every thing that you may desire.' 'Adieu, I hope you may pass a good night,' &c. &c. &c. At the bottom of the first landing-place the visitors again turn round to catch the eye of the lady of the house, and the adieus are repeated. All this, which struck me at first, already appears quite natural, and would scarce be worth mentioning, but as affording a contrast to our slight and indifferent manner of receiving and taking leave of our guests. All the ladies address each other, and are addressed by gentlemen, by their

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Christian names, and those who have paid me more than one or two visits, use the same familiar mode of address to me. Amongst women I rather like this, but it somewhat startles my ideas of the fitness of things to hear a young man address a married woman as Maria, Antonia, Anita, &c. However, things must be taken as they are meant, and as no familiarity is intended, none should be supposed."

On the other hand, the outer world of citizens is offensively intrusive.

"Whilst I am writing a horrible lépero, with great leering eyes, is looking at me through the windows, and performing the most extraordinary series of groans, displaying at the same time a hand with two long fingers, probably the other three tied in. 'Senorita! Senorita! For the love of the most Holy Virgin! For the sake of the most pure blood of Christ! By the miraculous Conception!'—The wretch! I dare not look up, but I feel that his eyes are fixed upon a gold watch and seals lying on the table. That is the worst of a house on the ground floor.... There come more of them! A paralytic woman mounted on the back of a man with a long beard. A sturdy-looking individual, who looks as if, were it not for the iron bars, he would resort to more effective measures, is holding up a *deformed foot*, which I verily believe is merely fastened back in some extraordinary way. What groans! what rags! what a chorus of whining! This concourse is probably owing to our having sent them some money yesterday. I try to take no notice, and write on as if I were deaf. I must walk out of the room, without looking behind me, and send the porter to disperse them. There are no bell-ropes in these parts.... I come back again to write, hardly recovered from the start that I have just got. I had hardly written the last words, when I heard a footstep near me, and, looking up, lo! there was my friend with *the foot*, standing within a yard of me, his hand stretched out for alms! I was so frightened, that for a moment I thought of giving him my watch, to get rid of him. However, I glided past him with a few unintelligible words, and rushed to call the servants; sending him some money by the first person who came. The porter, who had not seen him pass, is now dispersing the crowd. What vociferous exclamations! A—— has come in, and drawn the curtains, and I think they are going off."

The street cries are various, and some of them almost as tempting, though less poetically worded than those recorded by Mr. Lane, in his book on Egypt:—

"There are an extraordinary number of street-cries in Mexico, which begin at dawn and continue till night, performed by hundreds of discordant voices, impossible to understand at first; but Señor —— has been giving me an explanation of them, until I begin to have some distinct idea of their meaning. At dawn you are awakened by the shrill and desponding cry of the Carbonero, the coalmen, Carbon! Señor,' which, as he pronounces it, sounds like 'Carbosiu!' Then the grease-man takes up the song, 'Mantiquilla! lard! lard! at one real and a half.' 'Salt beef! good salt beef! ('Cecina buena!') interrupts the butcher in a hoarse voice. 'Hay cebo-o-o-o-o-o?' This is the prolonged and melancholy note of the woman who buys kitchen-stuff, and stops before the door. Then passes by the *cambista*, a sort of Indian she-trader or exchanger, who sings out, 'Tejocotes por venas de chile?' a small fruit which she proposes exchanging for hot peppers. No harm in that. A kind of ambulating pedlar drowns the shrill treble of the Indian cry. He calls aloud upon the public to buy needles, pins, thimbles, shirt-buttons, tape, cotton-balls, small mirrors, &c. He enters the house, and is quickly surrounded by the women, young and old, offering him the tenth part of what he asks, and which, after much haggling he accepts. Behind him stands the Indian with his tempting baskets of fruit, of which he calls out all the names, till the cook or housekeeper can resist no longer, and putting her head over the balustrade, calls him up with his bananas, and oranges, and granaditas, &c. A sharp note of interrogation is heard, indicating that something is hot, and must be snapped up quickly before it cools. 'Gorditas de horna caliente?' 'Little fat cakes from the oven, hot?' This is in a female key, sharp and shrill. Follows the mat-seller. 'Who wants mats from Puebla? mats of five yards?' These are the most matinal cries. At mid-day the beggars begin to be particularly importunate, and their cries, and prayers, and long recitations, form a running accompaniment to the other noises. Then above all rises the cry of 'Honey-cakes!' 'Cheese and honey?' 'Requeson and good honey?' (*Requeson* being a sort of hard curd, sold in cheeses.) Then come the dulce-men, the sellers of sweetments, of meringues, which are very good, and of all sorts of candy. 'Caramelos de esperma! bocadillo de coco!' Then the lottery-men, the messengers of fortune, with their shouts of 'The last ticket, yet unsold, for half a real!' a tempting announcement to the lazy beggar, who finds it easier to gamble than to work, and who may have that sum hid about his rags. Towards evening rises the cry of 'Tortillas de cuajada?' 'Curd-cakes?' or, 'Do you take nuts?' succeeded by the night-cry of 'Chesnuts hot and roasted!' and by the affectionate venders of ducks, 'Ducks, oh my soul, hot ducks!' 'Maize-cakes,' &c. &c. As the night wears away, the voices die off, to resume next morning in fresh vigour."

The new year was ushered in with great festivity, a splendid fancy ball being given for the benefit of the poor. At this, Madame Calderon well nigh scandalized past forgiveness the world of Mexico, having chosen the dress of the Poblana peasants, for its prettiness, without an idea that the wearing of such a costume would subject her to evil construction, the class in question bearing but a bad reputation. Fortunately, however, she discovered her mistake in time. The theatre was early visited, and condemned. But Mexico has lions of greater interest in its antiquities. One is the castle of Chapultepec, a short league from the city, with Montezuma's cypress frowning in its court-yard, and a terrace round it commanding a superb view:—

"The whole valley of Mexico lies stretched out as in a map; the city itself, with its innumerable churches and convents; the two great aqueducts which cross the plain; the avenues of elms and poplars which lead to the city; the villages, lakes, and plains which surround it. To the north the magnificent cathedral of Our Lady of Guadalupe—to the south the villages of San Augustin, San Angel, and Tacubaya, which seem imbosomed in trees, and look like an immense garden. And if in the plains below there are many uncultivated fields and many buildings falling to ruin, yet, with its glorious inclosure of mountains, above which tower the two mighty volcanoes, Popocatepetl and Iztaccihuatl, the Gog and Magog of the valley, off whose giant sides great volumes of misty clouds were rolling, and with its turquoise sky for ever smiling on the scene, the whole landscape, as viewed from this height, is one of nearly unparalleled beauty."

Another excursion was to the church of Our Lady of Guadalupe, at the foot of the hill of Tepayac, where once stood the temple of Tonantzin, the Mexican Ceres.

Within the city, diversions less familiar than fancy balls, awaited the Ambassadress. She was compelled, we presume, in virtue of her office, to sit through a bull-fight! and honestly confesses, that, the first repugnance over, the scene acquired a certain fascination, which rivetted the eye and the interest. The fancy-ball, to which allusion has been made, was to be paid for by a slight attack of fever. Some will wonder how the ladies of Mexico ever recover, if their doctors be all as elaborate in their behaviour as the Sangrado now to be described:—

"I was attended by a doctor of the country, who seems the most harmless creature imaginable. Every day he felt my pulse, and gave me some little innocent mixture. But what he especially gave me was a lesson in polite conversation. Every day we had the following dialogue, as he rose to take leave:—'Madam! (this by the bedside) I am at your service.' 'Many thanks, sir.' 'Madam! (this at the foot of the bed) know me for your most humble servant.' 'Good morning, sir.' 'Madam! (here he stopped beside a table) I kiss your feet.' 'Sir, I kiss your hand.' 'Madam! (this near the door) my poor house, and all in it, myself, though useless, all I have, is yours.' 'Many thanks, sir.' He turns round and opens the door, again turning round as he does so, 'Adieu, madam! your servant.' 'Adieu, sir.' He goes out, partly reopens the door, and puts in his head, 'Good morning, madam!'"

Some of the fair ones, however, live to a great age, as the reader shall see, and he shall learn, too, what may befall old or young, when the Destroyer at last claims his prey:—

"Before I conclude this letter, I must tell you that I received a visit this morning from a very remarkable character, well known here by the name of *La Güera* (the fair) *Rodriguez*, said to have been many years ago celebrated by Humboldt as the most beautiful woman he had seen in the whole course of his travels. Considering the lapse of time which has passed since that distinguished traveller visited these parts, I was almost astonished when her card was sent up with a request for admission, and still more so to find that in spite of years and of the furrows which it pleases Time to plough in the loveliest faces, La Güera retains a profusion of fair curls without one gray hair, a set of beautiful white teeth, very fine eyes, and great vivacity. • • I found La Güera very agreeable, and a perfect living chronicle. She is married to her third husband, and had three daughters, all celebrated beauties; the Countess de Regla, who died in New York, and was buried in the cathedral there; the Marquesa de Guadalupe, also dead, and the Marquesa de A——a, now a handsome widow. We spoke of Humboldt, and talking of herself as of a third person, she related to me all the particulars of his first visit, and his admiration of her; that she was then very young, though married, and the mother of two children, and that when he came to visit her mother, she was sitting sewing in a corner where the Baron did not perceive her; until talking very earnestly on the subject of cochineal, he inquired if he could visit a certain district where there was a plantation of nopals. 'To be sure,' said La Güera from her corner; 'we can take M. de Humboldt there;' whereupon he first perceiving her, stood amazed, and at length exclaimed, '*Valgame Dios!* who is that girl?' Afterwards he was constantly with her, and more captivated, it is said, by her wit than by her beauty; considering her a sort of western Madame de Staël; all which leads me to suspect that the grave traveller was considerably under the influence of her fascinations, and that neither mines nor mountains, geography nor geology, petrified shells nor *alpenkalkstein*, had occupied him to the exclusion of a slight *stratum* of flirtation. It is a comfort to think that 'sometimes even the great Humboldt nods.' One of La Güera's stories is too original to be lost. A lady of high rank having died in Mexico, her relatives undertook to commit her to her last resting-place, habited according to the then prevailing fashion, in her most magnificent dress, that which she had worn at her wedding. This dress was a wonder of luxury, even in Mexico. It was entirely composed of the finest lace, and the flounces were made of a species of point which cost fifty dollars a *vara* (the Mexican yard). Its equal was unknown. It was also ornamented and looped up at certain intervals with bows of ribbon very richly embroidered in gold. In this dress the Condesa de —— was laid in her coffin, thousands of dear friends crowding to view her beautiful *costume de mort*, and at length she was placed in her tomb, the key of which was intrusted to the sacristan. From the tomb to the opera is a very abrupt transition; nevertheless, both have a share in this story. A company of French dancers appeared in Mexico, a twentieth-rate ballet, and the chief danseuse was a little French damsel, remarkable for the shortness of her robes, her coquetry, and her astonishing pirouettes. On the night of a favourite ballet, Mademoiselle Pauline made her *entrée* in a succession of pirouettes, and poising on her toe, looked round for approbation, when a sudden thrill of horror, accompanied by a murmur of indignation, pervaded the assembly. Mademoiselle Pauline was equipped in the very dress in which the defunct countess had been buried! Lace, point flounces, gold ribbons; impossible to mistake it. Hardly had the curtain dropped, when the little danseuse found herself surrounded by competent authorities, questioning her as to where and how she had obtained her dress. She replied that she had bought it at an

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extravagant price from a French *modiste* in the city. She had rifled no tomb, but honestly paid down golden ounces, in exchange for her lawful property. To the modiste's went the officers of justice. She also pleaded innocent. She had bought it of a man who had brought it to her for sale, and had paid him much more than *à poids d'or*, as indeed it was worth. By dint of further investigation, the man was identified, and proved to be the sacristan of San ——. Short-sighted sacristan! He was arrested and thrown into prison, and one benefit resulted from his cupidity, since in order to prevent throwing temptation in the way of future sacristans, it became the custom, after the body had lain in state for some time in magnificent robes, to substitute a plain dress previous to placing the coffin in the vault."

In the tenth letter we come upon details of domestic economy, *apropos* of the settlement of the Embassy. The Mexican houses are complained of by Madame Calderon as too large and unfinished; the tradesmen, as given to the southern vice of overcharging; and servants seem to be even greater plagues in Mexico, than can be "met with elsewhere." Their dress favours personal untidiness: the *reboso* covers a multitude of sins; and this, with the graver additions of idleness, a tendency to change, to cheat, to quarrel, and to assassinate, must be looked for by ladies whose lot is cast in Mexico. The following extract embraces some of the contrasts of life and occupation, which may also fall under the observation of a resident.

"Yesterday, on returning from an evening drive there, having left C—n and several gentlemen who had dined with us, taking coffee and smoking upon the balcony, I found that by good fortune I had escaped being witness of a murder which took place before our door. These gentlemen had observed, for some time, a group of persons, male and female, of the lower class, talking and apparently amusing themselves; sometimes laughing, and at other times disputing and giving each other blows. Suddenly, one of the number, a man, darted out from amongst the others, and tried to escape by clambering over the low wall which supports the arches of the aqueduct. Instantly, and quite coolly, another man followed him, drew his knife, and stabbed him in the back. The man fell backwards with a groan, upon which a woman of the party, probably the murderer's wife, drew out her knife, and stabbed the man several times to the heart, the others, meanwhile, neither speaking nor interfering, but looking on with folded arms, and their usual placid smile of indifference. At the same time, some soldiers appeared in the distance, riding down the street, seeing which, the man and woman who had committed the murder, endeavoured to take shelter in our house. The porter had, fortunately, barred the doors, and the soldiers riding up, took them both into custody. No sensation was excited by this, which is an every-day occurrence. Yesterday I saw a dead man lying near the *Longa* (the Exchange) and nobody took any notice of him. 'You have been engaged in a disagreeable business,' said I to Colonel ——, who had come to pay us a visit, and was still *en grande tenue*, having just returned from the execution of one of his own soldiers, who had stabbed a comrade. 'Yes,' said he, with an air of peculiar gaiety; 'we have just been shooting a little *tambour*.' . . . . We were invited, lately to a 'dia de campo' (a day in the country), a very common amusement here, in which, without any peculiar arrangement or etiquette, a number of people go out to some country place in the environs, and spend the day in dancing, breakfasting, walking about, &c. The music consisted of a band of guitars, from which the performers, common men, and probably self-taught, contrived to draw wonderfully good music, and, in the intervals of dancing, played airs from the Straniera and Puritani. The taste for music is certainly universal, the facilities wonderful, the science nearly at zero. The ladies in general wore neither diamonds nor pearls, but a sort of demi-toilet, which would have been pretty if their dresses had been longer and their shoes not so tight. Some wore bonnets, which are considered full dress. Mexican women, when they sit, have an air of great dignity, and the most perfect repose of feature. They are always to be seen to most advantage on their sofas, in their carriages, or in their boxes at the theatre. There were immensely long tables, covered with Mexican cookery, which I begin to get accustomed to; and a great many toasts were given, and a great quantity of champagne drank. We danced a great deal, quadrilles, waltzes, and Spanish country-dances, walked about in the garden and orchard in the evening, and returned to dance again to the music of the indefatigable guitars, so that it was dusk when all the carriages set off, much about the same time, to bear each other company. . . . . The following day, the Countess C——a having been kind enough to procure an order for permission to visit the *Colegio Vizcaino*, which I was anxious to see, we went there with a large party. This college, founded by the gratuitous charities of Spaniards, chiefly from the province of Biscay, is a truly splendid institution. It is an immense building of stone, in the form of a square, on the model, they say, of the palace of Madrid, and possesses in the highest degree that air of solidity and magnificence which distinguishes the Mexican edifices, and which, together with the width and regularity of the streets, the vastness of the public squares, the total absence of all paltry ornament, the balconies with their balustrades and window-gratings of solid iron and bronze, render Mexico, in spite of its inefficient police, one of the noblest-looking cities in the world. The object of this college is to provide for the education of the children of Spaniards, especially for the descendants of Biscayans, in Mexico; a certain number being admitted upon application to the directors. There are female teachers in all the necessary branches, such as reading, writing, sewing, arithmetic, &c.; but besides this, there is a part of the building with a separate entrance, where the children of the poor, of whatever country, are educated gratis. These spend the day there, and go home in the evening. The others are kept upon the plan of a convent, and never leave the institution while they belong to it; but the building is so spacious and airy, with its great galleries, and vast court and fine fountains, garden and spacious azotea, that the children are perfectly well off. There are *portières* and sisters, pretty much as in a convent; together with an old respectable *Rectora*; and the most perfect order and cleanliness prevails through the whole establishment."

The Romish Church claims a large part in the interest of the Mexicans, and our authoress is happy in describing some of its festivals, with all their pomps and ceremonies. One peculiar feature is the presence of the Indians—a gentle mild-eyed race of worshippers, who gratify their own graceful tastes, and fulfil the demands of their spiritual teachers, by decorating, on such occasions, the sacred edifices with flowers and branches, in extravagant profusion. It is to Mexico again, that the lover of the picturesque must repair, if he desire to see that romantic act of faith,—the profession of a nun,—in all its olden splendour. But these matters, with glimpses of life in the *haciendas*, and a few words, perhaps, touching a revolution—one of those events, to which, like earthquakes, Mexico seems peculiarly liable—must be reserved for a future notice.

Frederick the Great, his Court and Times. Edited by T. Campbell, Esq. Vols. III. and IV. Colburn.

We have little, in the way of general remark on these concluding volumes, to add to what we have already observed concerning the former portion of the work (*Athen.* Nos. 740, 741). They who were not displeased by the first issue, will have little reason to be dissatisfied with the last. It is a like unambitious and unpretending compilation; there is the same abstinence from philosophical investigation, the same effort to present a level and amusing narrative, with a marked leaning to anecdote, in preference to disquisition. If the anonymous writer lays little claim to a place in the higher ranks of historians, he is at least entitled to praise for tact, in hitting off the style of work which is in present demand in the book market.

The third volume takes up its subject at the commencement of the Seven Years' War, by far the most interesting and trying period of Frederick's political and military existence. This war is important in the history of nations, as having definitively fixed the place of Prussia as an independent member of the European community, and as having given stability to a power rendered necessary in that great mosaic, which is known in modern politics by the term balance of power. Two great changes in the political combinations of the times assisted in creating a demand for some such establishment as that of the Prussian monarchy:—first, the rise and progress of the Reformation, which called for some *point d'appui* for the Protestant interest to act upon, in its defence against Catholic Austria; and secondly, the rising influence of Russia in western politics, against which no sufficient barrier could be raised by the small and independent states of the Germanic Confederation. How far these necessities were felt at the time, or entered into the speculations of cabinets, in favour of that instinct of aggrandisement which impelled Prussia to extend its dominions, it is not easy to decide. Probably individual jealousies and interests of a more temporary and selfish character impelled the cabinets, which took part, for or against Prussia, in this great contest; but it is certain, that the force of circumstances pointed in favour of Prussia, and that Frederick availed himself to the utmost of his character of a Protestant monarch; while there can be little doubt that the notion of pitting Prussia against Austria must have grown up, as experience demonstrated its capability for moderating the superiority of Vienna, so heavily felt by all the small potentates.

Giving, however, as much or as little as we please to this speculation, the Seven Years' War must still maintain its interest with the reader of our own days, who recollects the position Prussia held as an opponent of Napoleon, and now holds as an instrument of civilization and progress; while he must feel that the obstinate and heroic resistance of Frederick to foreign confederacies during that protracted struggle, effectually exchanged the titular monarchy into a real and substantive kingdom, consolidated within, and respected abroad. How powerful was the feeling of nationality fostered and developed in those disastrous wars, has since been proved by the facility with which Prussia recovered after the deplorable misfortunes of that war, and again after the still greater calamities of the French revolutionary contest.

As concerns Frederick himself, the Seven Years' War is interesting by the greatness alike of its successes and of its reverses, and by the wonderful energies and resources it called forth. There is, indeed, a striking coincidence of circumstances between Frederick's position at the moment of his greatest depression, with that of Napoleon during his ever memorable campaign for the defence of the French territory against conlesced Europe. Like Napoleon, too, Frederick had succeeded in fixing the attention of Europe on his personal sayings and doings,—in having gained the literary and philosophic power on his side,—and in thus effecting occasionally as much by a *bon mot*, or a characteristic trait of originality, as others attain only by a long series of successful combinations. Out of France there is nothing so essentially anecdotic as the career of Frederick.

The Seven Years' War, as it is seen by the author of the work before us, and in general by the ordinary run of thinkers, is remarkable for the greatness of the contrast between its military actions, with the sudden turns in its fortunes, and the smallness of its results, which were, in brief, but the *status quo ante bellum*. The destruction of human life — the devastation of

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thriving and populous countries—were indeed enormous, and they are briefly set forth (though probably with some exaggeration) at the close of the third volume. Thus, on the score of men, it is stated that—

"The king calculates that the war cost him 180,000 soldiers and upwards of 1,500 officers; thirty-one generals and 161 staff-officers had either fallen in battle or died of their wounds. In the whole, the Prussian army lost during the war about 4,000 officers: for accidents and disease carried off about the same number as the sword. The Russians, who had fought four great battles, reckoned their total loss at 120,000 men. That power had not gained any extension of territory, but it had acquired a military reputation in the West, and, what was still more, it had established its authority in Poland. * * The Austrians, who had been engaged in ten battles, had sustained a total loss of 140,000 men, including the garrisons of Breslau and Schweidnitz. The French, by their own calculation, had lost 200,000; the allied English and Germans, 160,000; the Swedes, 25,000; the princes of the empire, 28,000. Thus, Frederick computed the loss of the belligerent powers at 853,000 dead."

The economic losses of this war speak even of a still more deplorable destruction of human happiness.

"The specie of the country was quite exhausted; the silver plate in the palace of Potsdam, together with the diamond buttons and other decorations of Frederick I., were gone; and the whole kingdom, especially the margravate of Brandenburg, was dreadfully devastated. All the king's enemies had drained his dominions, and levied moreover contributions to the amount of 125 millions of dollars. The fields lay uncultivated for want of cattle and seed-corn, and partly also for want of hands to till them. * * Archenholtz, the historian of the war, and an eye-witness of the miseries which it inflicted, draws a picture so deplorable of the state in which it left Germany in general as almost to exceed belief. 'The sufferings of great part of Germany,' he says, 'had been immense. Whole provinces had been laid waste; and even in those that were not, internal commerce and industry were annihilated; and this too in spite of the large sums which France, England, Russia, and Sweden, had scattered over them, either through their armies or by means of subsidies. The amount of these sums is calculated at 500 million dollars. Great part of Pomerania and Brandenburg was converted into a desert. There were provinces in which scarcely any men were to be found, and where the women were therefore obliged to guide the plough. In others, women were as scarce as men. At every step appeared extensive tracts of uncultivated land, and the most fertile plains in Germany, on the banks of the Oder and the Wesel, looked like the wilds of the Ohio and Oronoko. An officer affirmed that he passed through seven villages in the Hessian dominions, and met with only a single individual—the pastor of one of them.'"

"Such," observes the author, "were the only results of a contest that left all the parties precisely at the point from which they set out;" and far be it from us to underrate the wickedness or the folly thus commemorated. At the present moment more especially it would be well that similar sums total of every war were tabulated, for the information of those who lend themselves to swell the insane war-cry of journalists, and who by their indifference, if not their direct encouragement, abet a very small but active fraction of the European public, in their endeavours to disturb the general peace, on idle punctilios and the falsest pretences.

Still it must not be forgotten that the gains of Prussia as a nation were not of the purely negative character here supposed. The *status quo*, adopted as a basis of peace, was a formal acknowledgment that Prussia had the right of the strongest in favour of its territorial usurpations. The war had effectually decided the main point at issue—to what power Silesia should definitively belong: it had moreover established the character of the Prussian armies, and the claim of the monarchy to the highest consideration of other powers; while by the energies it had called forth at home, and the sacrifices it had occasioned, it hastened forward the civilization of the people, and laid the foundation for that superiority which the Prussian population is now universally allowed to possess over the subjects of the other German states. It is curious now to look back upon the immense results which hinged on the determination and firmness of one individual. Had Frederick, at the moment of his greatest depression, when Russia, Austria, Saxony, Sweden, and France, were combined for his destruction,—when, after a signal discomfiture, he slept on a truss of straw, in the ruins of a farm-house, on the field of a lost battle, and when he calmly contemplated the possibility of being driven from his throne—had he at that trying moment yielded to despair, and abandoned the field to his enemies, Prussia, broken up and partitioned among the conquerors, would have disappeared from the map, and the great bulwark of northern barbarism would be wanting to Europe. What difference was thus given to the fortunes of Napoleon it is hardly necessary to mention. Had the genius of Frederick not communicated its spark to the Prussian population, and while it developed their civilization, inspired them with a sentiment of national pride and national independence, that rallying point for Germany had been wanting, which enabled the sons of the Rhine and Danube to pour back the tide of war upon France, and to quench for ever the genius and the ambition of its restless ruler.

But we must leave these greater considerations, and return to the work itself, which has given rise to them. Among the other more important agencies called forth to curb the ambition of Frederick, was that of the antiquated and obsolete Diet of the empire; and there is something piquant in the contrast between the character of the philosophic king and that of the worn out Amphictyonic body thus opposed to him. It is pleasant to conceive the formal self-importance of the officials engaged in conducting the process, and to imagine the Sardonic grin of the devotee of strong battalions. The termination of the adventure is characteristic and amusing:—

"On the 14th of October, the advocate of the council repaired, in the character of an imperial notary, with two witnesses, to the residence of Baron Plotho, the Prussian ambassador at Ratisbon, to serve him with fiscal citation or summons, requiring the attendance of the elector and margrave of Brandenburg, to hear and see himself put to the ban of the empire, and deprived of all his territories, fiefs, grants, rights, immunities, and expectancies. Plotho received the notary in his dressing-gown; and the latter described the interview in an official document to this purport;—'And his excellency Baron Plotho flew into such a violent passion that he could no longer controul himself, but, with trembling hands and flushed face, and extending both arms towards me, at the same time holding the citation in his right hand, he exclaimed—'What! you think to serve it, do you, scoundrel!' I replied that it was my duty as notary, and I must execute it. Nevertheless, he fell upon me with the greatest fury, seized me by the fore-part of my cloak, and cried, 'Will you take it back?' As I declined to do so, he forcibly thrust the citation under the breast of my coat, and still holding me by the cloak, pushed me out of the room, and ordered two of his servants who stood by to fling me down stairs."

To the absurd appeals to public opinion like these, Frederick replied by deeds of valour, military skill, and fortitude in adversity, which gained for him the sympathies of all Europe; and it is worthy of more than a passing remark, that the Prussians already manifested that susceptibility to poetry, that excitable enthusiasm which in the War of the Independence, rendered the song so powerful an instrument of military success. The songs of Gleim, written for the occasion, and popular with the common soldiers, were, in effect, scarcely inferior to those of Theodore Körner.

Another source of Frederick's success was that which he possessed in common with Napoleon, namely, the power of playing on the passions of the soldiers, and of urging them, by a word, to the most desperate actions. It is curious to reflect how closely the exercise of this sort of personal influence is allied to charlatanism, and yet how essentially it differs in its results. There is no power exerted by a general more mighty in the hands of a genius, none more contemptible and ridiculous when attempted by imitative mediocrity. The whole narrative of the war abounds in the most striking traits of this influence exercised by the King over his soldiers—men, by the bye, often recruited from foreign countries, and almost always of the rudest and most demoralized classes. The following anecdote occurred after the repulse at Hochkirch:—

"Though deeply moved after the battle by the sight of his thinned regiments, he manifested the utmost serenity and composure. 'My dear Golz,' said he to the general of that name, 'we were wakened rather roughly; but I will repay those gentry in broad day for their incivility.' As the remnant of a regiment which had suffered most severely was passing, with the gunners at its head, he called out to them: 'Gunners, what have you done with your cannon?'—'The devil fetched them in the night,' replied one of them. 'Then we will take them from him by day, won't we grenadiers?' rejoined the monarch with a smile. 'Ay, that we will,' answered a grenadier, and with interest too.'—'I'll be sure to be along with you,' said the king. The only order issued on giving the parole was this: 'The regiments will be supplied with fresh powder. The men must pass the night in their clothes.'"

Another Napoleonic scene is related to have occurred after the battle of Liegnitz: the regiment of Anhalt Bernburg, which had been disgraced by the King on a former occasion, here received the King's good graces:—

"The army was ordered to form a line on the field of battle; and the king, riding along it from left to right, stopped before the regiment of Bernburg, which was at the head of the right wing. 'My lads,' said he, in the kindest tone, 'I thank you. You have behaved bravely, very bravely. You shall have every thing again—every thing.' The flugelman of the life company, a hoary veteran, named Fauser, stepping of his own accord out of the ranks, went up to the king: 'I thank your majesty,' said he, 'in the name of my comrades, for having done us justice. Is not your majesty again our gracious king?' Frederick, pleased with the manliness and warmth of this address, patted the brave spokesman on the shoulder, and replied; 'All is forgotten and forgiven, but your services this day I shall never forget.' He then dismounted, and said to the commander of the regiment: 'Let this old man be made sergeant.' By this time several of the privates, having collected round the king began to exculpate themselves for their behaviour at Dresden: the king replied, and the men argued and demonstrated with such familiarity and strength of lungs that the commander, fearful lest the king might be angry, would have driven them back. 'No, no, let them alone,' said he with a good-natured smile, and put an end to the dispute by repeating that they were brave fellows, and had that day nobly upheld the glory of Prussia. Fauser was living in 1789 as messenger to the deputation of the Chamber of Halle, where the regiment of Old Anhalt was in garrison."

Again, after the battle of Torgau:—

"Frederick rode from the left wing along the right. On coming to the regiment of the guard, he dismounted, and stopped before a blazing watch-fire, around which several grenadiers were sitting. He spoke affably to them, and they approached nearer and nearer to the king, and began to talk about the battle. At last, one of them, named Rebiak, to whom he had

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often given money, had the boldness to ask him where he had been during the fight, adding that he used always to be at their head and to lead them into the fire, but this time they had seen nothing of him. With the utmost condescension, Frederick told the grenadier that he had been with the left wing, and therefore could not head his regiment. Amidst this conversation, he unbuttoned his coat, as if too warm, and the grenadiers observed a ball drop to the ground, while the holes in his cloak and uniform attested the danger to which he had been exposed. Rebiak eagerly picked up the ball, which passed from hand to hand, exciting the warmest admiration and enthusiasm. 'Indeed, thou art still our old Fritz!' cried the grenadiers, as with one accord. 'Thou sharest every danger with us. Cheerfully will we die for thee! Long live the king!' In speaking of this ball in later years, the king would jocosely observe: 'It durst not come any nearer.' It is still preserved in the Museum in Berlin."

Another amusing trait of this war is the intervention of the Pope to pray down the heretic King. After "the bootless victory" of Hochkirch, Daun, the Austrian commander, was covered with rewards; the Empress of Russia sent him a gold sword, and Clement XIII. presented him with a consecrated cap and a gold-hilted sword. "The cap was of crimson velvet, lined with ermine and laced with gold. In front was the figure of a dove embroidered in pearls." In the letter which accompanied this gift, we find the following improvement of St. Ernulphus, which we recommend to the study of the Oxford disciples of the *compellor intrare* doctrine. They can hardly improve on it:—

"As, then, thou far surpassest in virtues that hero and champion of the church, and fightest against heretics, who adhere to the most abominable errors with more persevering wickedness than the infidels themselves, we impart to thee the blessing of Heaven, that by means of the accompanying sword, thou mayst exterminate heresy, the pestilential stench of which is engendered by hell. The destroying angel shall fight by thy side; he shall annihilate the infamous race of the adherents of Luther and Calvin, and the supreme Avenger of all crimes will employ thine arm to sweep the ungodly tribes of the Amalekites and the Moabites from the face of the earth. May thine arm ever reek with the blood of these impious wretches! Put the axe to the root of this tree, which has borne such accursed fruit, and let the northern regions of Germany, after the charming example of the holy Charles the Great, be brought back to the true faith by sword, fire, and blood."

Backed by such soldiers as Frederick commanded, he could well afford to laugh at such displays of imbecility, and he bespattered the wielder of the Vatican thunder with reiterated pasquinades and satires:—

"'The more they persecute me,' he writes, 'the more I will scourge them; and if I fall it shall be under a load of their libels, and under broken arms on the field of battle.' Pezzl, in his 'Life of Loudon,' relates that, as soon as the king's satire on Daun's consecrated sword was published, the Court of Vienna formally declared that he had received no such present from the pope."

The author slily adds, that after Daun received the present he never gained another victory.

But though Frederick bore up, with the philosophy of a Stoic, against ill-fortune, and diversified the labours of war with elaborate correspondences with European literati, and with the composition of French poetry, nothing is more striking than the intensity of his suffering under these trials. The narrative gives many valuable extracts from the King's letters, which might cure an Alexander or a Napoleon of ambition. Thus, in writing to D'Argens, he says:

"Never in my life have I been in so critical a position as in this campaign. Be assured that a sort of miracle is requisite to surmount all the difficulties I foresee. I will not fail to do my duty; but bear in mind, my dear marquis, that I cannot controul Fortune, and that I am obliged in my plans to reckon a good deal upon chance, as my means are too scanty for me to trust entirely to myself. They are herculean labours which I have to finish, and that too at an age when my powers are forsaking me, when the infirmity of my body is increasing, and when, to confess the truth, even hope, the only consolation of the unfortunate, begins to fail. You are not sufficiently acquainted with matters to have a clear conception of all the dangers that threaten the State.—I know and keep them to myself. If the stroke that I am meditating succeeds, then, my dear marquis, it will be time to give ourselves up to joy. I lead here the life of a military Carthusian. My affairs occupy my mind not a little. The rest of my time I devote to the liberal sciences, which are a comfort to me, as they were to that great consul, the father of his country and of eloquence. I know not whether I shall survive this war: if I should, I am firmly resolved to pass the rest of my days aloof from troubles, in the bosom of philosophy and friendship. I know not yet where we shall have our winter-quarters. My house in Breslau was burnt to ashes in the last bombardment. Our enemies grudge us the very daylight and the air we breathe; still they must leave us some spot or other, and, so it is but a safe one, I shall be glad to see you there."

And again, in another letter to the same person:—

"Judge as you please of my way of thinking, my dear marquis. I perceive that we shall never agree in our ideas, that we set out with different principles. You are fond of life as a Sybarite; I consider death as a Stoic. Never will I see the moment that shall compel me to conclude a dishonourable peace; no eloquence shall seduce me to subscribe my disgrace. I will either bury myself beneath the ruins of my country, or, if this consolation shall appear too sweet for that Fate which persecutes me, I will put an end to my misery when I can endure it no longer. I have ever acted according to an inward feeling and the principles of honour; and my *last* steps shall be consistent with those principles. After sacrificing my youth to my father, and the years of manhood to my country, I think that I have a right to dispose of my old age as I please. Once more—never shall my hand sign a humiliating peace. I mean to close this campaign with a bold stroke, and either to conquer or to find a glorious death. * * Brandenburg existed before me, and will exist after me. States subsist by the propagation of the human species, and, so long as this is the case, the multitude will be led by ministers or by sovereigns. This comes to the same thing, and a little more folly or wisdom forms so slight a gradation as not to be perceived by the great mass. Do not imagine then that prejudices of self-love or vanity can change my sentiments. * * I have lost my friends and my dearest relatives; I am unfortunate, let me consider myself on what side I will; I have nothing to hope for. My enemies treat me with scorn, and their pride would like to trample me under foot."

We must here close our extracts from this part of the work, referring such of our readers as require a detailed account of the war to the work itself, or rather to the King's own history of that epoch. The peace in which it terminated was the product rather of the lassitude of all parties than of any marked amelioration of Frederick's position. But in making the military reputation of himself and his armies, he had done enough for the public security; and we shall now only have to follow him in his labours in improving the domestic resources, reforming the laws, and fostering the civilization of the people, he had so dearly won to his crown and government.

Rutland Papers. Edited by W. Jerdan, Esq. Printed for the Camden Society.

THE documents collected in this volume possess more antiquarian than historical interest, being illustrative of manners rather than of facts: extracts would consequently afford imperfect indications of the nature of its contents, and we shall therefore give a brief account of the several articles. The volume opens with "A Device for the Coronation of King Henry VII." Few monarchs felt more uneasy than the first of the Tudors respecting the ritual to be observed at this ceremonial: he knew that his title to the throne was derived from his wife, and that the great body of the English nobility accepted him not as the heir of the house of Lancaster, but as the husband of the heiress of the house of York. The author of the "Device" has made large concessions to the King's jealousy of his wife's claims: he has studiously separated the processions for the King and the Queen, and introduced into the latter many curious particulars of heraldic inferiority. The King's canopy, for instance, is enjoined to be made of cloth of gold from Egypt, supported by gilt staves, while the Queen's was to be of silver damask, supported by silver staves. The Editor remarks that the coronation oath administered on this occasion was similar to that taken by the Saxon kings; and other curious particulars seem to prove that Henry wished to appear as the restorer of a native English monarchy; for in the first question to be put by the officiating cardinal, he is asked, "Will you maintain, &c., the laws, customs, and liberties granted to your clergy and people by your noble predecessor and glorious king, St. Edward?" We need scarcely add, that the Plantagenets were always impatient of allusion to the laws and usages of Edward the Confessor. The second paper is an account of the "livery," or allowance for the support of himself and his household, granted to Garter king-at-arms when he went to France, for the purpose of celebrating the marriage between the Princess Mary and Louis XII. The provision made for the English visitors was ample; but we doubt whether its quality would be acceptable to our modern aristocracy, even though the preparation of the spiced hypocras and sweetmeats was intrusted to the apothecary.

Next follows a list of the persons who attended King Henry VIII. and Queen Katharine to the Field of the Cloth of Gold. Wolsey far surpassed all the rest in magnificence: his attendants were more than four hundred in number, of whom twelve were chaplains, and fifty in the rank of gentlemen: his train was four times as great as that of the Archbishop of Canterbury or the Duke of Buckingham. We find the great Earl of Kildare attending as an English baron, but no other Irish nobleman is mentioned in the list. The particulars respecting the pleasure palace erected at Guisnes are brief and uninteresting, and the record of precautions taken for the second day's meeting shows that the chivalrous monarchs placed little confidence in each other's honour.

Next follows a paper relating to the interview between Henry VIII. and Charles V. at Gravelines, which requires no particular remark, and then some documents connected with that emperor's visit to England. Some of the directions given to the Lord Mayor of London, to guide him in making preparations for the reception of the imperial suite, are sufficiently curious.

"Item, to assign the Kynges wax chaundeler to serue them of torches, quaryers, prelettes and sisus.

"Item, to assign a tallowe chaundeler for white lightes.

"Item, to assign iiij bochers for scruyng of oxen, shepe, calves, hogges of gresse, fleches of bacon, marybones, and such oder as shalbe called for.

"Item, to assigne ij fysshemoungers for prouision of lynges to be redy waterd, pykes, tenches, bremes, caluer salmon, and such oder deyntes of the fresshe water.

"Item, to appouynt ij fyshemoungers for prouision of see fysshe.

"Item, to appouynt iiij pulters to serue for the said persons of all maner pultry.

"Item, to prouide into euery lodegyng woode, coole, russhes, strawe, and such oder necessaries.

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"Item, yt ys requyset that there may be alwayes ij carpenters in aredyne to furnysshe euery place with such thynges as shalbe thought good, as cupbords, formes, bordes, trestles, bedesteades, with oder necessaries wher lak shalbe.

"Item, to see euery lodegyng furnesshed with pewter dysshes [and] saucers as shalbe thought sufficient."

From some other documents we learn that marrowbones and caller (i.e. fresh) salmon were reckoned among the dainties of this period. The rushes and straw were substitutes for carpets: a subsequent paper shows that an accurate account had been taken of such houses in London as could furnish the luxury of feather beds.

Enough has been said to indicate generally the nature of the documents collected in this volume.

A Voyage round the Coasts of Scotland and the Isles. By James Wilson. 2 vols.

[Second Notice.]

Mr. Wilson's second volume opens with a picture of St. Kilda—life so simple and scenery so wild, cannot fail to interest by their strangeness and individuality. We shall link together extract and abstract, so as to bring before the reader, as best we may, its principal features.

Before the publication of Martin's Voyage, in 1698, little was known of St. Kilda. The people then, as now, were fowlers—not farmers, or fishermen—and living by the produce of their cliffs.

"Martin mentions the abundance of various kinds of sea-fish, and their unproductive mode of capture (which still prevails), being fished from the rocks, 'for they have neither nets nor long lines.' The crew of a boat who had landed from a vessel for water, discerning a prodigious number of eggs upon the rocks, were sufficiently adventurous to scale them, and at length obtained a competent supply, 'which one of the seamen was industrious enough to put into his breeches, which he took off for that purpose.' But some of the inhabitants took offence, either at the capture itself, or the mode of carriage, and rolled a few loose stones upon the seamen, which so alarmed them that they took to flight, 'abandoning both breeches and eggs for their own safety; and the tarpaulin breeches were no small ornament in a place where all wore grided plaids.'"

The island and the people had undergone but little change in 1758, when visited by the Rev. K. Macaulay. The population, however, had dwindled from one hundred and eighty, the number of persons counted by Mr. Martin, to eighty-eight. There are now one hundred and five.

"We have mentioned that there is only a single boat in St. Kilda, and the same seems to have been the case in Mr. Macaulay's time. One cannot help feeling surprised at this, considering the risk of accident to their single craft, and the frequency with which the cragsmen are intentionally left for several days on the detached islands, while collecting birds and eggs. An accident of the kind alluded to, occurred some time after Mr. Macaulay's visit; that is, in the year 1759. In the beginning of October of that year, nineteen men put to sea from the main-island, bound for Borrera; ten of these landed there, while the remaining nine returned towards St. Kilda; but for three successive days the wind blew with such fury, that there was no possibility of landing. The crew sheltered themselves under the lee side of a lofty rock, being nearly starved through cold and hunger. On the fourth day they made for the Bay, though with little hope of safety, and steering for the sandy portion of the beach, they attempted a landing, during which three men were washed away, the six others being thrown upon the beach. The boat was broken to pieces. The unhappy men left at Borrera soon became aware of their own disconsolate situation. They immedintely began to collect a store of sea-fowl, probably by that time just upon the wing for southern regions. There was also a small stock of sheep upon the island, and Stallir's subterranean dwelling before mentioned. There they slept securely during night, and loitered away the winter as they best could. On the return of the sea-fowl, in March, they resumed their accustomed occupation, and laid in a large store of birds, sufficient, besides supplying their own necessities, to load the Steward's eight-oared boat. Left on that lonely rock in October, they were not relieved till June. By that time, most of them were clad in sheep-skins, or the feathered garments of the larger sea-fowl tacked together."

Between the visits of Martin and Macaulay, St. Kilda enjoyed the spiritual consolations of the Rev. Alexander Buchan, who first officiated there as catechist, was afterwards licensed, and was the first resident minister; the first, too, "who introduced the alphabet into the island," and who published a few notes and experiences of his own, from the extreme simplicity of which may be gathered some idea of the state of knowledge among the flock over which he presided. He once paid a visit to Glasgow, and expresses his astonishment "at the length of the voyage, and the many great kingdoms," that is, islands, "which he sailed along."

"He never imagined that such big houses of stone were made with hands; and for the pavements of the streets, he thought it must needs be altogether natural, for he could not believe that men would be at pains to beat stones into the ground to walk upon. He stood dumb at the door of his lodging with the greatest admiration, and when he saw a coach and two horses, he thought it to be a little house that they were drawing at their tail, with men in it; but he condemned the coachman for a fool, to sit so uneasy, for he thought it safer on the back of one of the horses.' 'When he went through the streets, he desired to have one to lead him by the hand. Thomas Ross, a merchant, and others, that took the diversion to carry him through the town, asked his opinion of the High Church. He answered that it was a large rock, that there were some in St. Kilda much higher, but that these were the best coves he ever saw; for that was the idea he conceived of the pillars and arches upon which the church stands. When they carried him into the church, he was yet more surprised, and held up his hands with admiration, wondering how it was possible for men to build such a prodigious fabric, which he supposed to be the largest in the universe.' 'He did not think there had been so many people in the world, as in the city of Glasgow; and it was a great mystery to him to think what they could all design by living so many in one place. He wondered how they could all be furnished with provisions; and when he saw big loaves, he could not tell whether they were bread, stone, or wood. He was amazed to think how they could be provided with ale, for he never saw any there that drank water (they have no ale, beer, nor other liquors in St. Kilda).' 'When he observed horses with shoes on their feet, and fastened with iron nails, he could not forbear laughing, and thought it the most ridiculous thing that fell under his observation. He longed to see his native country again, and passionately wished it were blessed with ale, brandy, and tobacco (of which last they are great lovers), and iron, as Glasgow was.'"

By these fragmentary sketches we trust that the curiosity of the reader has been awakened, and that he desires to know something of the present state of a world so entirely apart from his own. It was on the 2nd of August that our author's party neared St. Kilda.

"On a near approach to the principal island, the first and most conspicuous object which presents itself is a long rugged promontory, called the Dun. This is, in fact, an island, being separated from St. Kilda by a narrow strait, nearly dry at low water, though its general aspect and actual character are those of a sheltering horn of the adjoining bay. It forms the left hand barrier of this bay, as you sail inwards toward the village, and from either side exhibits an extraordinary and striking appearance, from the irregular and almost fantastic form of its upper outline, which seems to present congregated groups of gigantic faces and fantastic forms. This peculiar effect is no doubt owing to portions of the rocky mass having decayed, or been worn away by the moist and wintry winds, while other harder and more enduring portions have withstood their power."

The scenery loses somewhat of its peculiar character as the bay is entered.

"A fine expansive semicircular shore presents itself, not hemmed in by dark and desolate rocks, but sloping gently upwards to the village, which stretches rather along its right hand portion, and consists of about thirty round roofed houses, with various enclosures, the whole encompassed by a stone fence, containing about forty acres of arable land. This comparatively sloping ground continues to extend to the leftwards of the village, and beyond the cultivated range, almost till it meets the annectant base of the Dun; but immediately beyond and above it the mountain range rises more steeply, but still by no means precipitously, and though certainly not so green as the pastures of Peeblesshire, yet the prevailing verdure, the gradual uprising of the land, the absence of trees, and even a certain smoothness and uniformity of aspect and of outline in the hills which formed the immediate back ground, reminded both the Secretary and myself very strongly of that southern county. * * There was, however, one peculiar character in the scene before us. The ridges of the hills and many of the steeper and more exposed portions of their sides, were covered by numerous small cairn-like conical structures of dry stone, from eight to ten feet high. These, we afterwards found, were for the purpose of drying and preserving their hay and fuel, which latter commodity consists merely of some poor fibrous superficial turf, with little or no peaty substance in it."

The party was welcomed ashore by innocent Mr. Buchan's successor, the Rev. Niel Mackenzie. This good man is schoolmaster, writing-master, civil counsellor, as well as spiritual director of his flock.

"We then proceeded onwards to the so-called village, by a narrow road or footpath. The houses, or at least the front ones, form a pretty regular line, though some are placed farther back or behind the others, so, as in these parts, to make the line double. They run rather inwards and upwards than along the Bay, and have the appearance of being detached from each other, though sometimes two small dwellings join together. As stones are plenty in the island, the walls are of great thickness, or, rather, each wall is double, there being built, first of all, a couple of very strong dykes, within a foot or two of each other, and then the intermediate space is crammed with earth, which fills up all the interstices, and produces a comfortable dwelling. The doorway is very low, and the great thickness of these double walls produces a space as you enter, which may be called a passage. There are generally two rooms together, each apartment being covered by a separate roof, although there are smaller single tenements for widow women and old maids."

The dwelling-houses altogether may amount to thirty.

"All along the fronts, or rather gable ends of the principal row of houses, there is a kind of rough causewayed road or footpath, sufficient for at least two people to walk abreast, and almost all around every house there is a double or triple row of large stones, which must form dry stepping places nearly at all seasons of the year. As every kind of manure, especially the ashes of their scanty supply of fuel, is of great importance, and the latter article is injured by exposure to moisture, there are covered outhouses for such collections, while animal garbage, such as *viscera*, and heads and feet of birds, are thrown into a circular open pit, of which one is attached to (we should rather say dug in the vicinity of) each little group of houses."

At the time of Mr. Wilson's visit a *shower* of puffins brought plenty to the town, for it was then the time of bird harvest, (if the expression may be permitted,) by which the St. Kildeans mark their seasons of rejoicing.

"Instead of talking of flowers and plants, and the 'leafy umbrage' of the forest, as signs of summer, and of dry and desolate trees as winter's emblems, Mr. Mackenzie spoke of the *cheering influence* of the first arrival of solan geese in spring, and of the dull and gloomy aspect of the rocks in winter, when they are left 'with scarcely a single bird.'"

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The corn harvest of the island seems to confine itself to certain riggs of barley, which are subdivided into twenty portions, belonging to a corresponding number of families.

"There are, besides, about eight smaller families who are not so portioned. In ordinary years, they are said to raise sufficient grain for their own consumption. The hill pastures are common, seven shillings being paid for each cow's grazing, and one shilling for each sheep, above ten, annually. The caschrom, or plough-spade, was in common use on Mr. Mackenzie's first arrival, but he has since contrived to render the use of the English spade almost universal, and the introduction of drains has nearly doubled the produce of the arable land. We saw one large open drain, leading through the cultivated portion, which he induced them to cut through soil and rocky fragments, by a bribe of a pound and a half of tobacco divided among them. * * Two or three small horses still exist upon the island (originally imported to carry turf), but they are found to be of no use, and therefore no charge is made for their pasture, and we believe the people would willingly part with them to any person who would carry them away. So whoever desires a cheap horse, we recommend him to proceed forthwith to St. Kilda. There are, in all, about fifty cows upon the island, of small size, but yielding a delicious milk, which, in the making of cheese, is mingled with that of ewes. There are about 2000 sheep, including those of Borrera and Soa. The Soa sheep are chiefly of the Danish breed, with brown and black wool, and one or two more horns than the usual complement. But the great product of St. Kilda is feathers, collected, as we have said, by the general population, every working man doing what he can to fill the boat during each excursion to the rocks or neighbouring islands, until the requisite supply has been obtained and stored away. In this way old age and sickness are of no disadvantage to the individual, beyond the physical sufferings which they may entail, for his house, grazing, and fuel privileges belong to him as a member of the community, and the feathers are collected by the able-bodied, who also distribute a due proportion of the general stock of solan goose-flesh, fulmars, and other delicacies, to the feeble or inefficient. Of course, your widow woman and others, who have no husbands to work for the general benefit, are expected, when in health, to do what they can to contribute, in some measure, to their own support, by snaring puffins and other poultry at their convenience; but no one who is really unable to work need fear want, as he is sure of his share from the general stock."

The gardens—of which there are but few—grow "some cabbages and a few potatoes," and the minister reaches the luxury of carrots and onions. Turnips do not succeed; peas and beans never reach the stage of pods. Mustard, seapinks, and the corn marigold (*Calendula arvensis*) were the only flowers noticed by Mr. Wilson.

Good Mr. Mackenzie spoke favourably of his *subjects*. Though narrow-minded, and slow to adopt improvements, he described them as a moral and kindly people, somewhat addicted to psalm-singing, but literally obeying the scriptural injunction of taking care of "the fatherless and the widow," such, "or others unable to maintain themselves, being supported by the community in equal proportions."

"The St. Kilda community may, in many respects, be regarded as a small republic, in which the individual members share most of their worldly goods in common, and, with the exception of the minister, no one seems to differ from his neighbours in rank, fortune, or condition. Indeed, a peculiar jealousy is alleged to exist on this head, no man being encouraged to go in advance of those about him in any thing, which, of course, must be a drawback on improvement. However, many kind and Christian features are engrafted on the system, such as widows and orphans, or others unable to maintain themselves, being supported by the community in equal proportions. They thus strictly obey what has been called the eleventh commandment:—'A new commandment I give unto you, that ye love one another.' They are frequently very ill off during stormy weather, or those periods of the year in which the rocks are deserted by their winged inhabitants. * * The people pay their rent (about 60*l.*, as we were told) chiefly by means of feathers, which they collect from both the young and old birds, and each family is also bound to furnish about twenty-three pecks of barley every year. This, however, I believe, is made up by an additional supply of feathers. Of these, the quantity which the *nation* must furnish is 240 stones, each family contributing what it can to the general stock, which is laid up for the proprietor, or, rather, his tenant, in the slated store-house near the shore."

The men, though generally undersized, looked stout and active.

"The prevailing dress greatly resembled that of the fishermen of Long Island—small flat blue bonnets, coarse yellowish white woollen jerkins, and trowsers also of coarse woollen stuff, of a mixed colour, similar to that of heather stalks."

To bring before us a clear view of the primitive state of the inhabitants, we must, as in the case of Mr. Buchan, fix our eyes on the doings of its minister. He was taken on board the cutter, and made much of—

"He ate heartily of several unaccustomed articles, and with an undisguised and almost youthful relish, which it was delightful to look upon. The curry-soup and pancakes were thought *surprising*—the malt was swallowed, though deliberately—the wine and liqueurs were almost entirely avoided. He said he had long led so abstemious a life from necessity (for the pride of the ascetic was far from him, and he knew the lawfulness of the moderate use of all the 'creatures of God'), that he had now almost lost the remembrance of these more exciting beverages; and that, as in such forgetfulness they were least missed, he had no desire for any partial renewal of enjoyments which might make him covet what he could never hope to obtain. When pressed after dinner to take another glass of wine, he said, 'If you please, I would rather just speak a little more,' meaning thereby to express his pleasure in conversing about many things which were, of course, as dead letters to those among whom he had sojourned for nearly twelve long years."

The voyage, however agreeable to Mr. Mackenzie, occasioned some anxiety on shore. While touching at some point of land, the party were interrogated as to the purposes of Mr. Wilson and the Secretary—what they meant by keeping the minister from home all night—and whether it was their intention to carry him off to America or some other foreign country. In the latter case the St. Kildeans prayed for due notice; as they were ready to accompany their pastor wherever he chose to go! At the minister's bidding, too, some of the young fellows exhibited their daring and agility.

"We then stood still upon our oars, and the minister rose and waved his hat. Suddenly we could hear in the air above us a faint huzzaing sound, and at the same instant three or four men, from different parts of the cliff, threw themselves into the air, and darted some distance downwards, just as spiders drop from the top of a wall. They then swung and capered along the face of the precipice, bounding off at intervals by striking their feet against it, and springing from side to side with as much fearless ease and agility, as if they were so many school-boys exercising in a swing a few feet over a soft and balmy clover field. Now, they were probably not less than seven hundred feet above the sea, and the cliff was not only perfectly perpendicular in its upper portion, but as it descended it curved backwards, as it were, forming a huge rugged hollow portion, eaten into by the angry lashing of the almost ceaseless waves. In this manner, shouting and dancing, they descended a long way towards us, though still suspended at a vast height in the air, for it would probably have taken all their cordage joined together to have reached the sea. A great mass of the central portion of the precipice was smoother than the wall of a well-built house, and it was this portion especially, which was not only perpendicular, but had its basement arched inwards into an enormous wave-worn grotto, so that any one falling from the summit, would drop at once sheer into the sea. It was on this, the smoother portion of the perpendicular mountain, that one or two of the cragsmen chiefly displayed their extraordinary powers, because, as there was nothing to interrupt either the rapid descent of the rope, or its lateral movement, or their own outward bounds, we could see them sometimes swinging to and fro, after the manner of a pendulum, or dancing in the air with a convulsive motion of the legs and arms (presenting a painful resemblance to men hanging in the agonies of death), or tripping a more light fantastic toe, by means of a rapid and vigorous action of the feet against the perpendicular surface of the rock. These men merely capered for our amusement, but caught no birds, for such was, in fact, the adamantine smoothness of the surface, that not even a winged inhabitant of the air could have found rest for the sole of its foot. But on either side, the precipice, though equally steep, was more rugged, and there we could perceive that the cragsmen, having each a rope securely looped beneath his arms, rested occasionally upon his toes, or even crawled, with a spider-like motion, along projecting ledges, and ever and anon we could see them waving a small white fluttering object, which we might have taken for a pocket handkerchief, had we not been told it was a feathery fulmar. They twisted their necks, and then looped their heads into a little nooze or bight of the rope above them, and by the time the men were drawn again to the top of the rock, each carried up a good bundle of birds along with him."

It seems strange that, vowed as are the men of St. Kilda to a desperate occupation like this, not a native of the island can swim! And little less remarkable appear to us the inadequate precautions taken for carrying on the pursuit with greater safety.

"We ascertained that there is never more than a single man above, supporting the weight of the one below. Each of these couples has, as it were, two ropes between them. The rope which the upper man holds in his *hands*, is fastened round the body and beneath the arms of him who descends, while another rope is pressed by the *foot* of the upper man, and is held in the hand of the lower. One would think that this kind of cross-working would be apt to pull the upper partner from the top of the cliff, and that both would be speedily dashed to pieces, or drowned among the rocks below; but it is said that scarcely more than one or two accidents have happened within the memory of the present generation. We were told it once occurred that two men had descended close together, suspended by the same rope, when suddenly the higher of the two perceived that several strands above his head had given way, and that the rope was rapidly rending from the unaccustomed weight. Believing the death of both to be inevitable if he delayed an instant, and with but small hope even of his own life, under existing circumstances, he cut the cord close *beneath* his own body, and consigning his companion to immediate death, was himself drawn to the crest of the precipice just in time to be seized by the neck as the rope gave way."

We wish that we could have further enlarged this picture by pointing out at length one or two of the gradual signs of progress discernible even in this marginal corner of the world. Something has been done in the improvement of house-building—a little towards the gathering of flocks and herds; but the excessive poverty of the people, and the disheartening length of the winter, are serious obstacles to any very important amelioration. The origin of the improved method of house-building is worth recording.

"Some years ago an accomplished and liberal English gentleman of fortune, Sir Thomas Dyke Ackland, visited St. Kilda, in his yacht, and being much interested by the natives, and distressed by an inspection of their incommodious, and, as he thought, unhealthy dwellings, he left a premium of twenty guineas with the minister, to be given to the first person or persons who should demolish their old house and erect a new one on a more proper and convenient plan. This was certainly a handsome donation on the part of the English baronet, though as small a sum as ever before sufficed to lay the foundations of a modern city. We formerly mentioned, that a characteristic feature in the mental constitution or social

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polity of the St. Kildeans consisted in their tenacious adherence to uniformity, no man being allowed or at least encouraged, to outstrip his neighbours in any thing leading rather to his own advantage than the public weal. From this cause it was some time before any one was bold enough to advance beyond the habits of his ancestors and contemporaries, although, at last, a spirit bolder than the rest made up his mind to proceed in accordance with the plan prescribed. Every obstacle, however, was thrown in his way by his more indolent or less aspiring neighbours; and it is probably one disadvantageous result of an otherwise amiable and interesting system almost of community of goods, that it tends to check the exertions of individuals to raise themselves above their neighbours, as the active and intelligent are scarcely in any way better off than the lazy or less enlightened. However, at length the individual alluded to proceeded to the work of demolition and reconstruction, and was followed almost simultaneously by about half a dozen others. A general masonic movement then took place, after which the worthy clergyman, who may be regarded, under the Divine Master whom he serves so faithfully, as the presiding genius of the island, contrived to prevent undue haste, and that incompleteness of work which might result from hurried labour; and as it was now obvious, that whoever might have had the merit of commencing, all were likely to come to a quick conclusion at one and the same time, it was arranged that the great prize should be shared in equal portions by the heads of houses in the whole community. Thus the ancient city of St. Kilda was rased to its foundations, and one of modern structure erected in its place. * * In speaking of the modern city of St. Kilda, it need not be supposed that the improvements produced were of a very striking or impressive character, or that any signal amelioration of the domestic condition of the people was instantaneously effected. But Mr. Mackenzie endeavoured, while he could not essentially deviate from the old plan, to free it from its greatest vices. He expended the twenty guineas chiefly in small square four-paned windows, so that each dwelling is now pervaded by at least a portion of the light of day."

Perhaps no more forcible picture of dreariness has been often presented than the following paragraph, taken from a simple year-book kept by the minister, extracts from which are published by Mr. Wilson.

"*November.*—This is the deadest month of the year. The bulk of the fowls having deserted our coast, leaves the rocks so black and dead. There is pleasure in seeing any thing move in this more than solitary place. Our minds seem to be revived by seeing a few wild fowls, such as swans, geese, woodcocks, and snipes, though the most of them pay us but a short visit on their way, no doubt, to more hospitable climes."

Here we must stop for the present. We have been detained within the compass of a hundred pages, so that a large portion of Mr. Wilson's second volume still remains untouched. Should opportunity permit, we shall yet bring under notice some interesting particulars of the herring fishery at Wick and the kelp manufacture of Orkney.

OUR LIBRARY TABLE.

Life and Times of St. Bernard, by Dr. A. Neander, translated by M. Wrench.—Few persons have ever exercised a greater personal influence in their generation than the Abbot of Clairvaux. His biographer endeavours, by an analysis of the intellectual condition of Christendom, to explain the reasons of the extraordinary power with which Bernard was invested, and particularly his triumphs over much abler men, Abelard and Arnold of Brescia. We deem that the explanation lies on the surface; Bernard was an eloquent expositor and defender of the prejudices of his age, while his opponents were directly opposed to popular opinion. The metaphysics of both parties are now forgotten, and even Dr. Neander's great abilities must fail to rescue them from oblivion.

The Principles of Gothic Ecclesiastical Architecture, by M. H. Bloxam. Fifth Edition, illustrated with two hundred woodcuts.—The numerous editions of this little work attest the revolution in public feeling towards Gothic architecture, out of which we hope good may ensue: though we have our doubts on the subject, for at present we have mere feeble repetitions and imitations, and miserable brick and plaster abortions affecting on a trumpery baby-house scale forms and characteristics which can only be sufficiently developed on a great scale. But we have only to point out the increased and increasing popularity of Mr. Bloxam's manual, the cheapest and most helpful little book on the subject. The illustrative examples are selected with judgment, and abound in greater numbers than could be reasonably expected in a work at the price. We could have wished that the question-and-answer form had been abandoned: unless a writer has some dramatic powers, which Mr. Bloxam has not, and does not affect to have, this mode of treating a subject is puerile and repulsive.

The Teacher's Companion, by R. N. Collins.—This is a manual for Sunday-school teachers, constructed on the principle that it is both practicable and desirable to place very old heads upon very young shoulders. There is an introductory essay by the Rev. D. Moore, in which the sin of "Sabbatic errantry" in children is denounced with a fervour and zeal unequalled since the days of the Long Parliament. It would be well if the writer would endeavour to comprehend the difference between the Christian "Lord's Day" and the Jewish sabbath.

Universal History, Literature, and Painting, in 25 illuminated Chronological Tables, by Major J. Bell, 5th edit.—The difficulty in compiling works of this class is to keep the exact line of usefulness, neither running into perplexing detail, nor resting content with vague generalities. From the days of Franklin, who, we believe, first suggested the colouring of these tabulated histories, to our own, we have never seen one that kept the right proportion throughout; it was always possible to trace in it the course of study most congenial to the compiler, and therefore the misleading error, by the exaggerated importance given to particular periods or persons. We could in this way raise objections to the work before us; especially in what relates to modern literature and art, where the ground was comparatively new and the compiler left to his own judgment; but it is needless to criticize a work which has already received the sanction and approbation of the public, as is proved by a fifth edition having been called for.

List of New Books.—Sabbaths at Home, or a Help to their Right Improvement, by Henry March, 3rd edit. 12mo. 5*s.* cl.—A Comprehensive Salary, Wages, Income, and Interest Table, by T. Martin, 12mo. 1*s.* 6*d.* cl.—Freeman's Farmer's Account Book, new edit. folio, 8*s.* 6*d.* bds.; ditto, 4to. 5*s.* bds.—Outlines of Pathology and Practice of Medicine, by W. P. Alison, Parts I. and II., 8vo. 12*s.* cl.—De Wette, or Human Life; or Practical Ethics, translated by Samuel Osgood, 2 vols. p. 8vo. 16*s.* cl.—Jahr's Homœopathic Pharmacopœia, translated by James Kitchen, M.D., 8vo. 12*s.* cl.—A Shillingsworth of Nonsense, 2nd edit. 1*s.* swd.—Church Poetry, or Christian Thoughts in Old and Modern Verse, 18mo. 4*s.* cl.—Englishman's Library, Vol. XXIV., "Church Clavering, or the Schoolmaster," by the Rev. W. Gresley, 12mo. 4*s.* cl.—Ranke's History of the Popes, translated by Kelly, Part III., medium 8vo. 4*s.* swd.; ditto, complete in 1 vol. 12*s.* swd.—The Voice of the Anglican Church, by Rev. H. Hughes, fc. 8vo. 4*s.* 6*d.* cl.—Life of William Wilberforce, by his Sons, new edit. abridged, 12mo. 6*s.* cl.—Memoirs of the Life of the Rev. J. Williams, Missionary, by Rev. E. Prout, 8vo. 12*s.* cl.—The Advancement of Religion, the Claim of the Times, by the Rev. A. Reed, D.D., 8vo. 10*s.* cl.—The Christian Preacher, or Discourses on Preaching, by several Eminent Divines, 5th edit. with two appendices, by E. Williams, D.D., fc. 8vo. 4*s.* 6*d.* cl.—The Truth divested of Mystery, or the Scriptures Scripturally Unfolded, 12mo. 5*s.* 6*d.* cl.—Ermeler's Lesebuch, new edit. enlarged and improved, by A. Heinmann, 12mo. 5*s.* cl.—English Country Life, by Martingale, post 8vo. 9*s.* cl.—History of Woman in England, by Miss Hannah Lawrance, Vol. I., post 8vo. 10*s.* 6*d.* cl.—The Work Table and Embroidery Frame Companion, 32mo. 3*s.* cl.—The Ladies' Work Table-Book, 61 Engravings, fc. 8vo. 4*s.* 6*d.* cl.—The Charges on Vessels, British and Foreign, at all the Ports, Sub-Ports and Creeks, by James Daniell, 8vo. 5*s.* cl.—Mason on the National and State Government of the United States, 12mo. 5*s.* 6*d.* cl.—The Dublin Almanac and General Register for Ireland for 1843, 8vo. 12*s.* 6*d* bd.—Sir Robert Peel and his Era, post 8vo. 7*s.* 6*d.* cl.—Collier's Shakspere's Plays, Poems, &c., Vol. VII., 8vo. 12*s.* cl.—Dodd's Parliamentary Pocket Companion, 1843, 32mo. 4*s.* 6*d.* cl.—The Opinions of Sir R. Peel, by W. T. Healy, Esq., post 8vo. 12*s.* 6*d.* cl.—Milton's Poetical Works, edited by James Montgomery, with 120 illustrations, by W. Harvey, 2 vols. 8vo. 24*s.* cl.—The Double Duel, by Theodore S. Fay, Esq., 3 vols. post 8vo. 18*s.* bds.—Sir Michael Paulet, a Novel, by Miss E. Pickering, 2nd edit. 3 vols. post 8vo. 1*l.* 11*s.* 6*d*, bds.—The Tuft Hunter, by Lord W. Lennox, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Cabool, a Personal Narrative of a Journey to, and Residence in that City, by A. Burnes, C.B., 2nd edit. 8vo. 18*s.* cl.—The Russian Campaign of 1812, translated by von Clausewitz, with a map, 8vo. 10*s.* 6*d.* cl.—Kennedy's Profession is not Principle, 7th edit. 12mo. 3*s.* 6*d.* cl.

ROYAL ACADEMY.

Professor Cockerell's Lectures on Architecture.

LECTURE III.

THE chronological table* offered to the students was designed to assist their study of the history of Architecture, so strongly recommended; it was a sketch capable of great developement—the intelligent observation of antiquity was an all-important object with the architect. No consideration could confer more importance and dignity on the art than that it was identified with Time—that the architect himself was a part of history, and that the marked works he performs were, by the consent of language, termed Monuments. Such a table presented at one view the religious and moral, the political and technical influences which have guided and developed the art. Through the early centuries we trace it as one of the most active engines of civilization; but it is long before we find the table rich with the names of patrons, architects, or works, and then with many voids of tedious centuries between. The dearth of wisdom or wealth in governments, or genius or liberality in the individuals, account for the barren ages; as naturally as do the contrary for the fruits of all the muses. They follow each other as natural consequences, as effects from causes. And it is glorious to recognize the coincidence of epochs favourable to art with the most wise-hearted and generous spirits of history.

Under whom were those more remarkable buildings of Egypt raised? It was when Sesostris built his library, and pointed to its destination by the significant and enlightened superscription—Ψυχης ιατρειον—"The health of the soul." When were those bright edifices erected which have ever attracted the traveller to Athens from every part of Europe, and still do so? It was when Pericles could discuss the buildings he designed with a Socrates, a Plato, a Phidias, and an Ictinus—and so, with minor splendour, an Augustus, a Justinian, a Medici, a Louis XIV., a Frederick the Great, a George III., or a King of Bavaria, have known how to illustrate their era; and, however a half-sighted economy has calculated and complained of the cost, history may be defied to prove that states have suffered from these expenses; those wise princes knew how fructifying they were in real commercial benefits; and never wanted the address to silence the item-counting economists. "Do you complain of these expenses?" said Pericles; "I will find the remedy. I myself will defray them, provided you will allow my name to be inscribed upon the walls." He might have added,—"You are prompt enough to vote money to carry on an Affghan war, on a pretence, into Sicily, and fill Syracuse with carcases, to your own disgrace and ruin; but these expenses, trifling in the comparison, these becoming ornaments, these productive fructifying decencies of a great state, you grudge."

When Louis's accounts of Versailles were made up, and his Minister of Finance asked what was to be done with them—"Burn them," said the monarch. He knew as well as Necker the secret "that the arts and sciences repay with usury the expenses of the state in providing for their exercise and culture." He knew, too, that they formed not a tithe of those arrogant and unsuccessful wars which he waged with all his neighbours.

But why are the two centuries before our era less fertile in names? because the Roman sword began to supersede the olive branch of Olympia: and why again do they cease after the second century of our era? because the Emperor himself (Hadrian) professed the art, and murdered his rival Apollodorus, the last great architect of Greece. And now, for twelve centuries, they are obscure under the antagonist rules of feudal and ecclesiastical aristocracy, and reappear only with Liberty and the Muses.

Again, for himself, the architect lays to heart the care and circumspection due to *lasting monuments*, and the penalty which the absence of these is to inflict on him in the curse

Of Ripley and his rule:

and for his patrons, his duty to awaken them to the seriousness of these responsibilities, the compromise of national honour and credit in works which are nothing less than state matters; and were so esteemed in Athens by the appointment of a minister,

* Inserted in the next page.

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BEFORE I H S AFTER

Dates, Authors, Patrons, Events.	Architectural Writers.	Eminent Architects.	Buildings.
2400	Noah		
2300			Tower of Babel
2200			Walls of Babylon
2100			Pyramids
Abraham			Obelisks
2000–1900			
1900			
Amenemhe Chiopso Joseph & Pharaoh			Pyramid
			Pyramid
1600			
1500			Arch
Sesostris	MOSES	Beseleel	Tabernacle
			Pyramid
			Temple of Jupiter at Thebes
1400			Labyrinth in Egypt
1300		Dædalus	Labyrinth of Crete
1200			Nineveh
Troy taken			Treasuries at Mycenæ, Orchomenos, &c.
1100	SOLOMON	Hiram	Temple at Jerusalem
1000			
Shishak spoils Jerusalem			
900			
Homer—Hesiod			
800			Cyclopian Walls
Ezekiel			Labyrinth of Lemnos
700	Theodoric	Rhœcus	Temple of Juno at Samos
	Chersiphron Metagenes	Zelles Rhœlus	1st Temple of Diana at Ephesus
			T. of Jupiter Panellenius of Ægina
		Agamedes Trophonius	Temple of Cybele at Sardes
			1st Temple of Apollo Didymeus
600			1st Temple of Pallas at Priene
		Antistates Calleschros	
Ezra	Agatarchus Democritus	Antimachides Porinos	1st T. of Jupiter Olympius, Athens
Æschylus	Anaxagoras Silenus		Temple of Jupiter Olympius, Elis
			Theatre of Bacchus at Athens
500	Ictinus Carpion	Callicrates Mnesicles	Temple of Ceres Eleusina
	Theodorus	Agaptus Libon	
Pericles	phocæus		Parthenon, Propylæa
	Agathus	Pheax	T. Æsculapius, Tralles. T. Selinus
Herodotus	Salyrus Phyteus		T. Jupiter Olympius, Agrigentum
Thucydides			Mausoleum. Temple at Cyrene
400	Xenocrates Mezaris	Mæsthes Callias	T. Diana, Magnesia. T. Bacchus,
	Pythius Theocydes	Tarcheniis Archias	Teos
	Democrates Pollis	Daphnis Demetrius	2nd T. Priene. 2nd T. Ephesus
	Lostrides Philo	Deuocrates Lycicrates	2nd Temple of Apollo
		Peonius	Pharos at Alexandria
	Silanion Melampus	Sostratus Callimachus	Corinthian Capital
300	Sarnacus Euphranor		
		Polycletus	Theatre at Epidaurus
		Andronicus	Tower of the Winds
200		Cosutius	T. Jup. Olym. Athens, completed. Gymnasia
100	Pussitius	Hermodorus	Temple of Jupiter Stator
	Terrentius Varro Mutius		Temple of Honour and Virtue
Diodorus	Publius Sattimius	Valerius	2nd Temple of Jupiter Capitolinus
Strabo		Saurus Batrachus	
	VITRUVIUS	Cyrus	Basilica at Fano in Italy

Dates, Authors, Patrons, Events.	Architectural Writers.	Eminent Architects.	Buildings.
	COLUMELLA	Vitruvius Cerdo	Baths
Pliny		Scier	Tomb of Augustus
Plutarch		Severus Rabirius	
	FRONTINUS		Amphitheatre at Rome
100			
		Apollodorus	Forum of Trajan
Pausanias		Hadrian	Temple of Venus and Rome
Lucian		Detrianus	Moles Hadriani
Dionysius			Temple of the Sun at Palmyra
			Temple at Balbec
200			
300			
Eusebius		Metrodorus	
Constantine		Aliplus	Temple at Jerusalem
400			
500			
Justinian		Anthemius	St. Sophia
		Isidorus	
600			
700			
800		Romualdus	Cathedral of Rheims
			St. Mark's at Venice
900		Elphege	Crypts of Winchester Cathedral
1000		Buschetto	Duomo of Pisa
		Mauritius	Old St. Paul's
		Lanfranc	Choir of Canterbury Cathedral
		De Carilelpho	Durham Cathedral
		Losinga	Norwich Cathedral
1100		Diotisalvi	Baptistery of Pisa
		Roger	York Cathedral
		Normannus	Lincoln Cathedral
		W. Senensis	Canterbury Cathedral
1200		Troteman	Wells Cathedral
		Poore	Salisbury Cathedral
		Erwin von Steinbach	Minster of Strasburg
		Louton	Lichfield Cathedral
		Arnolfo	S. Maria del Fiore
1300		Agostino da Siena	Cathedral of Sienna
		Walsingham	Ely Cathedral
		Walter	St. Stephen's Chapel
		William of Wykeham	Windsor
1400			
		Brunelleschi	Cupola of S. Maria
Medici	ALBERTI		St. Francis at Rimini
	CATANEO		
		Cesare Cesariano	Milan Cathedral
		Reginald Bray	Henry VIIth's Chapel
1500			
	PHILIBERT de LORME	Bramante Rafaelle	St. Peter
Leo X.	SANSOVINO	Peruzzi San Micheli	
Julius II.	SERLIO	San Gallo Michelangiolo	Cupola of St. Peter
	VIGNOLA	De Lescott	Louvre
	PALLADIO		
1600	SCAMOZZI		
	WOTTON		
	INIGO JONES		Whitehall
	PERRAULT	Bernini Borromini	Façade of the Louvre
	CHRISTOPHER WREN		St. Paul's
1700		Mansart	
	BLONDEL	Vanbrugh	Arches of Triumph at Paris
		Hawksmoor	Blenheim House
	CHAMBERS	Gibbs	Somerset House
		Perronet Soufflot	
1800			

Note.—The Works of those in Capital Letters are still extant.

the δεμιυργος, answerable for their success. He is humiliated in finding that his own design, with the originality of which he had flattered himself, is but a repetition of former essays. Again, in the contemplation of the slowness of invention and the imitative nature of our species through centuries. The arch and the dome essayed during 1,000 years before they assumed the form of the Pantheon or the Bridge of Narni; and 1,400 more are required to accomplish a humble imitation in the dome at Florence. That the Egyptian, Greek, and Roman, as if spell-bound, did as their fathers did—that the monuments themselves are but the copies, more or less altered, the successors of a remote ancestry receding into the night of Time. Pliny tells us that the Temple of Ephesus had been seven times rebuilt. The oldest monuments of Egypt and of Greece, and of our own countries, are composed of *fragments* of still older ones:—

> Vixere fortes ante Agamemnona
> Multi: sed omnes illacrymabiles
> Urgentur ignotique longa
> Nocte, carent quia vate sacro.

"They had no *artist*, and they died."

But the technical reflections on this table are not less instructive. The struggle of 2,600 years with the monolithe;—the influence of fashions in the design, and of slavery in the execution, of works, reducing the cost by at least one quarter;—the lever, the lewis, the trochlea, and every engine employed by modern masons, are recognized in all the oldest buildings of the East; Stonehenge being one of the few buildings which displays the infancy of art;—the inferiority of ancient cities in the distant view as a conglomerate of low buildings, to those of the modern world with towers and campaniles;—the changes which customs induce;—the church-bell, which in the seventh century hardly exceeded 1 cwt., and terrified Clothaire and his troops under the walls of Orleans; then the delight and boast of communities, and gradually becoming 80 tons in the nineteenth century at Moscow, enlarging during those centuries the towers and structures for its reception, and altering by degrees the whole face of Architecture;—the use of glass, in narrow windows in the first century, a vast improvement on Phengytes, used till then; the manufacture of the civilized only, till the twelfth century; then infusing colours with unseen lustre,—glazing in part only the domestic windows, which had shutters below until the seventeenth, and now in one sheet filling the entire sash. Meanwhile, Architecture bends to this manufacture, and changes its features and proportions with the phases of its improvement. And, lastly, cast-iron, which within forty years has discovered capacities which will alter the whole structure of buildings. We may say with the poet—

> Loin d'ici ce discours vulgaire
> Que l'art pour jamais dégénère,
> Que tout s'éclipse, tout finit;
> La nature est inépassable,
> Et le génie infatigable,
> Et le Dieu que la rajeunit.

The principle to be inculcated seems then to be the acceptance and employment of every useful element of our art, and so to engraft new features, and bend it to the march of human improvement, as to be consistent with taste, while it is also to the great end of use. Thus we shall obtain new creations in the art—which a servile imitation refuses.

These are amongst the advantageous reflections which the contemplation of the chronological table will give rise to.

This evening the Professor purposed offering some remarks on the principal monuments of Civil Architecture amongst the ancients. As ritual prescribed the forms of Sacred Architecture, so political and civil institutions prescribed those of Civil Architecture: where monarchs sway we have their palaces, suited to the temporal governor of the earth: regarded as God's vicegerent while living, and as demi-gods when dead, their mausolea endure through all ages, in the Pyramids, or in the Moles Hadriana; and where these are supported by castes, we have the Labyrinth, the Temple Palace, and the Treasury—in Republics none of these are found, but the Temple, the Gymnasium, the Theatre, the Stoa, the Basilica, and public works abound; when states are absolutely commercial, as Tyre or Carthage, nothing remains but their name in history: their architecture seems to have been confined to the perishable Trireme.

The uncertainty of future existence made duration in the present the earliest object of solicitude; monuments in the pyramid or the obelisk are the most remote architectural works which have reached us. In 1732 B.C. Jacob raised a memorial to Rachel, "that is the pillar upon Rachel's grave unto this day." "The kings of Egypt," says Diodorus Siculus, did not think that the fragility of the body deserved a solid habitation; indeed, they regarded their palaces

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as simple lodgings, in which each successively inhabited; but they considered their tombs as their peculiar habitations, as their fixed and perpetual domicile."

The subject of pyramids would never be mentioned without acknowledgment to the labours of Colonel Vyse, which for princely liberality and English endurance and disinterestedness are unparalleled, as indeed also for their great interest, since on this subject, debated for so many centuries, he has left nothing to desire.

But, to the architect, no monument of antiquity could be more precious than the tomb of Absalom, in the valley of Jehosaphat, which is monolothic (for the most part), or rather cut in the living rock, and exhibits an Ionic temple *in antis* (like Solomon's Temple), with a Doric entablature, an Egyptian cornice, and a Tholus or circular attic, surmounted with a conical top and a pomegranate; all features in perfect correspondence with the reasonable expectations regarding Jewish architecture, which, however original in *plan* and disposition, would never be so in ornamental style, because the comparative smallness of the nation, the fortunes of individuals limited by law, the agricultural habits of the people, their discouragement of taste, and their position between great and flourishing countries so remarkable for its cultivation as to lend their artists to the Jews, whenever occasion demanded, were all opposed to the invention of any peculiar and original style of architecture.

A beautiful representation of this remarkable tomb had appeared in Roberts's 'Holy Land;' there could be no doubt as to its identity, since tradition amongst the Jews on such a point might always be accepted as full and sufficient evidence—its perfect correspondence with holy writ (II Samuel, ch. xviii.) is striking:—"Now Absalom in his lifetime had taken and reared up for himself a pillar, which is in the king's dale: for he said, I have no son to keep my name in remembrance, and he called the pillar after his own name, and it is called unto this day Absalom's place." Wren calls it "the most observable monument of the Tyrian style." "It were to be wished," says he, "some skilful artist would give us the exact dimensions to inches, by which we might have a true idea of the ancient Tyrian manner."

Labyrinths are amongst the earliest and most astonishing of architectural works; they were found in Egypt, Crete, Lemnos, and Tuscany. Herodotus describes them as surpassing in extent and magnificence: the one he describes (Eut. cxlviii.) was composed of twelve courts, having apartments of two kinds, fifteen hundred above the surface of the ground and as many beneath, in which were the tombs of their kings. "No one could enter them," says Diodorus Siculus, "without a guide." Yet Pliny tells us they were not contrived like the ornament commonly called by that name; in that of Lemnos, says he, were 150 columns turned in a lathe, which a child could move; and this is remarkable as evidence of the use of such a machine in the capitals of the Parthenon, which has been always supposed.

The living use of the Labyrinth is left to conjecture; but we may easily conceive their adaptation to a people of castes, with whom they might be colleges for those aristocratic classes surrounding the throne. We are told that all the youth of Egypt, born on the same day with Sesostris, were set apart and educated with the young prince, and thus it was that he found himself surrounded in manhood by attached companions, who carried his conquests and his fame to the greatest height. Where could so vast a generation be educated but in the Labyrinth?

The Professor doubted the interpretation commonly applied to the so called temples of Egypt; he believed them to be rather temple palaces, in which the temporal administration of a great country was carried on, together with the spiritual. The ruins of Karnac covered ten acres. Within the walls was inclosed a space equal to the whole length of St. James's Street, and four times its width. The comparison of this plan with that of the Louvre and its courts, with the use of which we are familiar (and exhibited with plans of Luxor and Dendera, and Diocletian's palace, and others drawn to the same scale), would show the high improbability of the employment of such vast spaces for the priesthood alone; and it could be shown, especially at Dendera, that all the public business of the realm might be conducted there, and that the Pharaoh himself very probably resided, as in the Arab villages at this day, upon the broad terraces which these vast buildings afforded, raised into the air, and removed from the vermin, inundations, mirage, and confinement, to which the habitations on the soil of Egypt were subject.

The Pharaoh united the offices of monarch and high priest, and all the dignity and imposing awe which the arts could afford, were associated with his presence. The palace was approached through an avenue of sphynxes of a mile in length. The Pylæ were seen afar off raising a vast front of uniform surface, on which were engraved on one side the Pharaoh in his warlike attributes reviewing his troops, charging the enemy, whom he annihilates at a stroke, besieging cities; on the other, in his peaceful, administering justice, and the more sacred duties of his priestly office. In front of this were obeliska (the smallest of which is now in Paris), and colossal figures of the Pharaohs.

The first court equals in size Waterloo Place, from the column to Pall Mall. Here, under a colonnade, "the King sat in the gate," with "his princes and counsellors;" this was "his porch of judgment," the sculpture and painting of the ceiling symbolized appropriately the passage of the soul through human vicissitudes to a final judgment.

The columnar grove beyond, 325 feet by 266, afforded a waiting hall (the only cool one in Egypt) for all the court, so pompously described in Daniel: "the princes, the governors, the captains, the judges, the treasurers, the counsellors, the sheriffs, and the rulers of the provinces." Through these was the approach to the Sekos for the god; and on the face of each column of the avenue were represented on one side Osiris, on the other the Pharaoh.

The paving above all this showed a surface prepared for other buildings, apparently of timber: holes occur for the reception of the posts, very large ornamental spouts for the discharge of sewage and water, IN A COUNTRY OF NO RAIN, and therefore only wanted for the uses of a great family. The parapet walls forming the external face of the Temple Palace, surmounted with the usual cornice, defend and partially conceal these buildings; and at Dendera especially are chapels for the daily services of the Pharaoh and his family on this higher level, and the staircases by which they arrived at them. These were the "*ivory palaces*," the habitations of cedar, and sandal, and almug woods, alluded to in the 45th Psalm, and in which each Pharaoh might indulge his taste, and be "*glad*," and enjoy exemption from the inconveniences of the nether world.

Some very beautiful drawings, by Mr. Jones, representing the actual remains and restorations of the Pilæ, were obligingly exhibited, by permission of that gentleman. An interesting part of the ruins of Karnac was not to be forgotten, namely, a triumphal gate built by Shyshack on his return from Jerusalem, whence he had taken the golden shields put up by Solomon, as described in I Kings, xiv.

The Treasuries of Atreus, forty-eight feet in diameter, and the gates of Mycenæ, and the Treasury of Orchomenos, of still larger diameter, are the only monuments of Homeric pretension, unless the Lycian remains, discovered by Mr. Fellows, can be proved to be of that remote period, and that the taste of Sarpedon can be identified by them.

Amongst the objects of Civil Architecture, few have had more influence on the art than Theatres, both in their external elevation, in the application of the orders in relief on the pier and spandrel of the arch, and in the internal elevation, the scene, which has been the occasion of so much caprice and corruption of taste. The theatre, being constantly employed for parliamentary assemblies, required a permanent scene; as well as moveable, and adapted to the performance. It was a subject of vast architectural study and expense. Pliny (lib. xxxvi.) tells us that Caius Antonius silvered the scene; Petronius gilt it; Quintus Catullus clothed it in ivory. Scaurus surpassed them all; he raised 360 columns, in three ranges: the first was of marble, 38 feet high, the next was in glass, the third of wood gilt. 3,000 bronze statues ornamented the intercolumniations. Curion, unable to surpass Scaurus, built two theatres of wood, which, being back to back, could be turned so as to form an amphitheatre for gladiators, displaying the skill of the Roman carpenters to great advantage.

Vitruvius (lib. vii. c. 5), lamenting the depravation of taste, tells us that Apaturius of Alabanda offered a design for a scene of two stories, the upper called Episcenius, filled with every caprice, Centaurs did the office of columns, Pediments were twisted in a variety of shapes; all which pleased the people of Tralles, for whom it was designed; but Licinius, a mathematician, exposed its absurdity, and it was accordingly reformed on better principles.

The scene of Laodicea (amongst many which the Professor exhibited) was the most extensive, being no less than 254 feet in length. The Theatre of Orange, lately published by M. Caristie, was a valuable addition to our information on the Roman scene.

Palladio's scene of the Theatre at Vicenza gives the best idea of this feature of ancient architectural magnificence.

Originally of wood, and continuing so for many centuries, it was not until the third century before our era (232 B.C, the Theatre at Epidaurus,) that they were built in stone and marble. The Greek theatre approached the amphitheatre, and was a horse-shoe comprising 200° or more, because the orchestra was reserved also for the performance; but the Roman Theatre did not exceed 180°, because the orchestra was occupied by the senators.

The Odeum was a covered theatre, chiefly for music; that of Herodes Atticus, at Athens, was the most magnificent in Greece, and had a roof of cedar. The space covered was 240 feet by 159. The construction of such a roof, without obstructing sight or hearing, or injuring external architecture, offers a problem to the architect of no easy solution, and is one of great interest in the present times, as we are frequently called upon to cover large areas for occasional assemblies.

But as modern theatres were more to the point with students, the Professor called their attention to a magnificent work, lately published, on 'The Great Modern Theatres of Europe,' by M. Contant, which he exhibited.

The Amphitheatre was then considered: although of early Tuscan origin, and originally formed in earth or scaffolding, it was not executed in permanent materials till the end of the first century. One in earth had been discovered by Sir C. Wren at Dorchester. That of Vespasian (as shown in a diagram) was too large for the site of Trafalgar Square, Charing Cross, &c. The Velarium, 550 feet by 450, with which the Colosseum was covered during exhibitions, was a surprising contrivance, and had been made the subject of a work by the architect Fontana. M. Hittorf had suspended the roof of a panorama in the Champs Elysées, somewhat in the manner of the Velarium, with great skill. This work, published, was here exhibited.

The Gymnasium, in which the youth of Greece were instructed for the defence and honour of their country, in every department of prowess, was an interesting object of civil architecture. The plan of that of Ephesus, published by the Dilettante Society, was exhibited, and it was gratifying to observe the use which the late Professor Mr. Wilkins had made of this example, in illustration of the text of Vitruvius, which had hitherto been misunderstood.

The Gymnasium was the more interesting as the type of those Thermæ, the Roman baths, which have furnished the great school of architectural instruction, and from which the best inventions of the architects of the Middle Age, and of the revival, had been derived.

The name, Thermæ, as well as the express declaration of Vitruvius, declare that these institutions were exotic: a refinement adopted from Greece in the time of Augustus. During the first three centuries of our era, seven of these were erected; they were well calculated to indulge that love of luxury which rapidly corrupted the Roman manners under the Emperors, as well as to gratify that constant excitement of novelty and splendour, which gave popularity to the government. Some idea of their extent may be conceived from the plan (exhibited) of the Baths of Caracalla laid down upon that plot which is comprised between Regent Street, Pall Mall, St. James's Street, and Piccadilly, covering about twenty-eight acres. Cameron assures us, that those of Diocletian, somewhat larger, afforded hot

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baths for 18,000 persons at the same time: a bell rung at two o'clock to announce that the water was warm. The mask of a paternal urbanity was often affected by the despotic emperors, who frequently bathed with the people. One day Hadrian recognized an old companion in arms in poverty, scraping himself with a tile instead of the strigil; accosting him kindly, he furnished him with a slave, and all that could be wanted to his future comfort. Such an example could not but be infectious: accordingly when he came again, he was surrounded with poor acquaintances scraping themselves with tiles; but, calling them together, he observed, that being many they could scrape each other, without any superfluous expense of slaves or furniture. The Thermæ were in fact vast clubs, castles of indolence, in which every easy exercise of body or mind, and every delight of the senses might be indulged. The gardens, raised about thirty feet above the general level, were adorned with every fragrant shrub and flower; the choicest works of sculpture, obelisks and fountains, exedræ for the enjoyment of the shade or the sun (of a structure well worthy the student's attention) terminated the walks. In the central building was the great hall, the type of Gothic structure in ecclesiastical architecture, namely, the groined ceiling reposing on a column, and abutting on an extended pier, with the nascent flying buttress. The space of the naves (varying from 76 to 90 feet) being twice that of York, the widest of our cathedrals. The area covered, offers the largest space with the smallest obstruction in the support, of any scheme yet devised, and cannot be too much admired. It has been well observed of those structures, that we discern in them the type of all that has been since done *in architecture*, just as throughout the animal creation we trace the more or less resemblance to the type man. The interest excited amongst the French students recently (as exhibited in their late competition for the grand prize), promises that this admirable feature of ancient architecture will be reproduced in Europe before many years pass. It was proposed for the new Public Library at Cambridge; it was employed by Sir C. Wren in Bow Church, on a small scale; and is executed on a still smaller scale, with considerable differences, but with happy application, in the Bank of England, by Sir J. Soane. But the cloisters, the surrounding rooms and baths, their various forms and structures, and the happy union of the arch and the trabeated systems, would lead to more observation than can be here admitted. To the students he should say of them,

Nocturnâ versate manu, versate diurnâ.

Palladio designed to have published a book upon them, the drawings for which were afterwards edited by Lord Burlington. Mons. Blouet has published a magnificent work, giving all the restorations and details, which large excavations and very careful study of them enabled him to obtain.

The Basilica is also of Greek origin, as the name imports. The kingly hall was such as Solomon built in the palace of the forest of Lebanon. It was the Westminster Hall of ancient governments for administration of justice, commercial exchange, great public meetings, &c. The building at Pœstum, so called, was more probably a temple, because the Greeks were not accustomed to apply sacred architecture to civil purposes.

The Basilica of Trajan was the most magnificent exemplar of this species of building which the Professor could point out: with its forum, temples, and approaches, it covered twelve acres. The central hall or basilica, 540 by 168 feet, would contain St. Paul's in length and in width, exceeded only in the extreme ends of the cross. The central nave, 278 by 78, would contain the whole of Westminster Hall, in plan *as well as* in section. In Rome were eighteen basilicas, and one at least in every city of the empire. Their subsequent adaptation to the Christian temple makes them highly interesting to the student. Vitruvius, lib. v. c. 1, describes the basilica, and his own work at Fanum, which differs from the usual form in some particulars.

OUR WEEKLY GOSSIP.

We have before us the first number of *The Foreign and Colonial Quarterly Review*. We were somewhat startled a short time since on reading, in a contemporary, a paper on 'Reviewing and Reviewers,' wherein the principles on which the *Foreign Quarterly* is *now* conducted, were severely condemned. We were the more surprised, because the improvement under the new management is obvious and great; but we allowed the article to pass without comment, flattered perhaps into silence, by the many gracious things which the writer was pleased to say of the *Athenæum*.* The prospectus, however, prefixed to this *Colonial Quarterly*, throws a little light on the subject, for it is twin-brother to the article above mentioned. Now, on the question as to how a critical journal of foreign literature should be conducted, we have a few words to say; and as we have no interest in the question, they may be received as impartial. In our view of the matter, the functions to be discharged are of the most exalted kind; and to perform them adequately would demand a rare combination of genius, acquirement, foreign correspondence, with an almost unlimited command of money. The spirit which should preside over such an undertaking should be large and liberal, of the most comprehensive and transcendental order, embracing not merely the whole of the different literatures which exist in Europe, each in itself, but also the probable action of each on all. It should penetrate the causes of the phenomena, and estimate their tendencies. A work of this character is not, we fear, to be expected from this country. Not only does the state of the book trade oppose itself to any great and combined effort to cover so large a space, but the state of the public mind is ill-adapted to entertain and relish the result. The English of the present generation (it cannot be concealed) rank low among the philosophers of Europe; and have little time or taste for any speculations but those of profit. The projector, therefore, of a foreign review, such as we understand it, would have to train his own public, and to combine much light and simply amusing reading, with a carefully selected series of topics tending to bring about a better acquaintance with all that is thought and done on the continent. Without entertaining any immediate expectation of the fulfilment of our notions of excellence, we long thought and said that much more might be made of the resources within editorial reach, than had ever been effected by the *Foreign Quarterly*; and it was with much pleasure that we discovered in the second number published under the new editor, more decided evidences of a tendency in the right direction than had before characterised that journal: in brief, the *Foreign Quarterly* under the *old* management, and the *Foreign and Colonial* under the *new*, are excellent examples of what a foreign review should *not* be. We by no means deny the ability with which this new journal is conducted—we readily admit that particular papers are ably written,—for example, one of fifty pages on 'The Tariff,' and another on 'The Peace and Treaty with China'—but its most intimate relation to foreign literature is in the titles which are prefixed to the articles; and it represents the movement and progression of the European mind, by standing still or running backwards. We do not on this account impute any particular blame to the conductors—they may have a special purpose, and may consider what we have said (only they would use a different phraseology) as praise—if so, let them take it—but we repeat, that the *Foreign and Colonial Review* is an example of what a foreign review ought not to be.

The Wellesley Library was sold last week. It was but small, and the only remarkable circumstance connected with it was that an eighteenpenny pamphlet, published last year, and still on sale, brought 195*l.* 1*s.*! This increased value is *attributed* to some few manuscript notes by the late Marquis; but we believe may more justly be set down to the accident of an unlimited order having been given; for the Duke of Wellington, the purchaser, and whose instructions were simply to "buy it," expressed, as well he might, his surprise, when informed of the price. The notes were as follows. At page 6 the writer observes. "He [the Marquis] sent indeed a strong army of observation under Sir J. Craig," &c. The note thereon is, —"The army 'in the field,' as it was called, and as in my time it 'always' was, with all equipments prepared for immediate service, was the only preparation made against the 'certainly meditated' attack of Zamaun Pchah.—W." At page 15 the writer quotes from Alison's History, where that author speaks of the overthrow of Colonel Monson's division, and the disastrous confidence thereby generated among the restless and rebellious native chiefs, &c.; and observes: "When again, in the war with Holkar, the Marquis deviated from his usual policy," &c., and "these impending evils were arrested by a recurrence to those better and wiser councils, which, with the one exception, characterized the whole of the Marquis Wellesley's government," &c. The Marquis, in his note, observes—"I never deviated at any time from my fixed policy; Monson (a poor, weak, though brave man), with the best intentions, deviated from it, and I spared him on a fixed principle, 'never to cast blame on those whose intentions were fair and honest, although my own fame might suffer.' All the phrases 'departed,' 'recurring to,' &c., are quite misapplied—they should be corrected. Monson's advance and retreat were no acts of mine. I wish the author of this letter, who seems to be a well-informed and judicious person, would inform Mr. Alison of these facts. Mr. Alison's work is excellent, and most fair to me, but he has made some mistakes which I could correct if I knew him or any of his friends.—W."

The following communication from a correspondent relates to the price of exhibition catalogues:—

Permit me to express my gratitude for the suggestion thrown out some short time since in the *Athenæum*, that a ticket should be appended to every picture in the National Gallery, with the name of the painter, &c. It is so excellent that I feel assured it must be complied with. In the same spirit I would suggest that the price of the catalogue at the Royal Academy Exhibition should be reduced to sixpence: considering the numbers required, the cost ought not to exceed threepence. It is painful to be constantly applied to, by respectable persons without catalogues, for information; and numbers would purchase at sixpence who cannot afford a shilling.—I am, &c.

An Amateur, but no Artist.

The question is altogether one of profit. The Academy has no other source of revenue but its Exhibitions—and if it makes more money by selling the catalogue at a shilling than it would by selling it at sixpence, we do not see that the public have a right to interfere. We however doubt the result, and should like to have the experiment tried.

A private letter from Berlin lately mentioned, that a sale of pictures was likely to take place there, early in the spring, which would be worthy the attention of those who cater for the National Gallery, and of amateurs generally. We have now received from Mr. Nutt, of Fleet Street, a catalogue, from which it appears that the collection was formed by Mr. Reimer, an extensive publisher, and is to be sold without reserve. There are no less than 680 pictures.

M. Ferdinand Denis, one of the conservators of the Bibliothèque Saint-Geneviève, has presented to the Geographical Society of Paris, a bust of Don Henry of Portugal, surnamed "the Navigator." The bust is the work of M. Jules Droz, by whom it has been copied from an authentic portrait in the manuscript, which contains the 'History of the Conquest of Guinea,' by Gomez Eanez de Azurara, which manuscript, written in 1453, by order of Alphonso V., was known to exist in Spain till the year 1702; from that period supposed to have been lost, till discovered by M. Denis, in 1838, in the Royal Library at Paris.

The musical reports and rumours of the last fortnight comprise less of interest than is customary at this season. We may mention, however, as having taken place, Mr. Bennett's second pianoforte Soirée: and the performance at the Oxford Street Opera House of an English version of 'Lucia di Lammermoor'—of which more in a future number; when, also, we shall have to speak of 'La Donna del Lago' as given at Covent Garden. Not the least interesting entertainments of the hour are those exhibiting Scotch and Irish music given by Mr. Wilson, Mr. Horncastle and Messrs. White and Crouch. These are worthy of the notice of all liberal musicians; but our countrymen, especially, might find in them materials towards the establishment of a school of English dramatic music of greater value than such as the German or Italian theatres supply. We are glad to call attention to the grand concert in contemplation for the benefit of those bereaved by the recent shipwrecks. The artists will come forward, we doubt not, with their usual liberality—it is to be hoped that the public will follow their example. Of our own Italian

* He was however in error, when he stated that the "*Athenæum*, the *Morning Post*, &c. took their cue" with reference to Montgomery's 'Luther' from "the leading journal," as is proved by the conclusive fact, that the review in the *Athenæum* appeared *before* that in *The Times*.

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Opera the tidings are few. It is said that the manager has secured Signora Tadolini, and has *not* secured Tamburini. It is said that Costa is at work on a new opera, and that Madame Albertazzi is about to travel hitherward, possibly in search of an engagement; since Madame Viardot has been bespoken for Vienna, when her Parisian campaign is over.

In Paris, matters are more animated. Signor Ricci has arrived to superintend the production of his 'Corrado d' Altamura;' and Herr Dreyschock, the last of the wonderful pianists, whose performance of octave passages has surprised a good half of Germany, has also made his *début*. The Concerts of the *Conservatoire* have begun; the *programme* of the first included one of Mendelssohn's symphonies, which was favourably received. Lastly, at the *Opéra Comique*, MM. Scribe and Auber's last work has just been given. The *libretto* is based upon the well-worn anecdotes of Farinelli's chivalrous benevolence, and the ascendancy he exercised over the moon-struck King of Spain. The singers are Mdlle. Rossi-Caccia, Mdlle. Thillon, MM. Roger and Grard. The opera has been successful, but not after the measure of 'Le Domino Noir' and 'Fra Diavolo.'

As for music in Italy, for the present it may be given up as all but desperate. No report of new singers, save now and then a rumour in praise of Miss Clara Novello; no composers, in spite of the promise of four new operas for *La Scala* at Milan. A paragraph declares that Rossini has been dedicating a new *Requiem* to the Pope; thus announcing a second step in the career of sacred music; but the fact wants confirmation.

ROYAL POLYTECHNIC INSTITUTION.

Cary's NEW MICROSCOPE, estimated by Microscopists to magnify to SEVENTY-FOUR MILLION TIMES the Natural Size. New DISSOLVING VIEWS in Afghanistan, including the BOLAN PASS and View of GHUZNEE, the Hall of Waters in CONSTANTINOPLE, and Scenes in the HOLY LAND from the beautiful Sketches by D. Roberts, R.A., published by Mr. Moon. The COLOSSAL ELECTRICAL MACHINE, with brilliant experiments, is exhibited at a quarter to Three in the Day, and at Eight in the Evening. NAPIER'S PRINTING PRESS (double cylinder), Steam Engine, and other interesting Machinery, are in practical operation in the Hall of Manufactures. DAILY LECTURES on Chemistry and Natural Philosophy, by Dr. Ryan, M.D. L.L.D., and Prof. Bachhoffner.—Admission 1s., Schools, half-price.

N.B. An Elementary Class on Chemistry and Natural Philosophy is arranged, suited to young persons, the pupils of which have free access to the Institution. Terms, One Guinea per Quarter. Prospectus to be had of the Secretary.

Analyses, Assays, &c. by the Chemist of the Institution.

THE CHINESE COLLECTION, Hyde Park-corner.—Consisting of objects exclusively Chinese, surpassing in extent and grandeur any similar display in the known world, entirely filling the spacious saloon, 225 feet in length, and embracing upwards of fifty figures as large as life, all fac-similes, in their native costumes, from the highest mandarin to the blind mendicant; also many thousand specimens, illustrating the appearance, manners, and customs of more than three hundred million Chinese, is NOW OPEN, from Ten till Ten.—Admittance, 2s. 6d.; Children under Twelve, 1s.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

Dec. 14, 1842.—Mr. Murchison, President, in the chair.

1. 'On the Ridges, elevated Beaches, inland Cliffs, and Boulder Formations of the Canadian Lakes and Valley of St. Lawrence,' by Mr. Lyell, F.G.S.

Jan. 4, 1843.—Mr. Murchison in the chair.

1. Mr. Lyell's paper concluded.—After adverting to his former Paper on the recession of the Falls of Niagara (*Athen.* No. 750), and the observations which he made jointly with Mr. Hall in the autumn of 1841, Mr. Lyell gave an account of additional investigations made by him in June, 1842, in the course of which he found a fluviatile deposit, similar to that of Goat Island, on the right bank of the Niagara, nearly four miles lower down than the Great Falls. The fresh-water strata of sand and gravel here alluded to, occur at the whirlpool. They are horizontal, about 40 feet thick, plentifully charged with shells of recent species, and are placed on the verge of the precipice overhanging the river. They are bounded on their inland side by a steep bank of boulder clay, which runs parallel to the course of the Niagara, marking the limit of the original channel of the river, before the excavation of the great ravine. Another patch of sand, with fresh-water shells, was found on the opposite, or western side of the river, where the Muddy Run flows in, about half a mile above the whirlpool. From the position of these strata, it is inferred, that the ancient bed of the river, somewhere below the whirlpool, must have been 300 feet higher than the present bed, so as to form a barrier to that body of fresh water in which the various beds of fluviatile sand and gravel above mentioned were accumulated. This barrier was removed when the cataract cut its way back to a point farther south. The author also remarks, that the manner in which the fresh-water beds of the whirlpool and Goat Island come into immediate contact with the subjacent Silurian limestone, shows that the original Valley of the Niagara was shaped out of limestone as well as drift. Thence he concludes, that the rocks in the rapids above the falls, had suffered great denudation while yet the falls were at or below the whirlpool. Mr. Lyell thinks that the form of the ledge of rock at the Devil's Hole, and of the precipice which there projects and faces down the river, proves the falls to have been once at that point. An ancient gorge, filled with stratified drift, which breaks the continuity of the limestone on the left bank of the Niagara, at the whirlpool was found to be connected with the valley of St. David's, about three miles to the north-west. This ancient valley appears to have been about two miles broad, at one extremity, where it reaches the great escarpment of St. David's, and between 200 and 300 yards wide at the other end, or at the whirlpool. Its steep sides did not consist of single precipices, as in the ravine of Niagara, but of successive cliffs and ledges. After its denudation, the valley appears to have been submerged and filled up with sand, gravel, and boulder clay, 300 feet thick.

The author passes to the general consideration of the boulder formation on the borders of Lakes Erie and Ontario, and in the Valley of St. Lawrence, as far down as Quebec. Marine shells were observed in this drift, in several localities, at Montreal attaining a height probably exceeding 500 feet above the level of the sea. Similar shells were found as far south as the western and eastern shores of Lake Champlain. They are all northern species, and imply a former colder climate. Rocks in contact with the drift, are smoothed and furrowed, as beneath the drift in Northern Europe.

The author next describes the ridges of sand and gravel surrounding the great lakes, and regarded by many as raised beaches. Those examined, preserve a general parallelism to each other, and to the neighbouring coast, and some of them have been traced for more than 100 miles continuously. They vary in height, and are often very narrow at their summit, and from 50 to 200 yards broad at their base. Cross stratification is very commonly visible in the sand. They usually rest on clay of the boulder formation, and blocks of granite, and other rocks from the north, are occasionally lodged upon them. They are steeper on the side towards the lakes, and they usually have swamps and ponds on their inland side. They are higher, for the most part, and of larger dimensions, than modern beaches. Mr. Lyell compares them all to the osars in Sweden, and conceives that, like them, they are not simply beaches which have been thrown up by the waves above water, but that many of them have had their foundation in banks or bars of sand. They are supposed to have been formed and upraised in succession, and to have become beaches as they emerged, and sometimes cliffs undermined by the waves. The transverse and oblique ramifications of some ridges are referred to the meeting of different currents, and do not resemble simple beaches. The author concludes that most of the ridges were formed beneath the sea, or on the margin of marine sounds; some of the less elevated ridges, however, may be of lacustrine origin, and due to the oscillations in the level of the land since the great lakes existed. For unequal movements analogous to those observed in Scandinavia, may have uplifted fresh-water strata above the barriers, which divide Lake Michigan from the basin of the Mississippi, or Lake Erie from Ontario, or the waters of Ontario from the ocean: Considerable differences of level may have been produced in the ancient beds of these vast bodies of fresh water, while the modern deposit, and the subjacent Silurian strata, may to the eyes appear perfectly horizontal. The author then endeavours to trace the series of changes which have taken place in the region of Lakes Erie and Ontario, referring first to a period of emergence when lines of escarpment, like that of Queenstown, and valleys, like that of St. David's, were excavated; secondly, to a period of submergence, when those valleys, and when the cavities of the present lake basins, were wholly or partially filled up with the marine boulder formations; and lastly, to the re-emergence of the land, during which rise the ridges before alluded to were produced, and the boulder formation partially denuded. He also endeavours to show how, during this last upheaval, the different lakes may have been formed in succession, and that a channel of the sea must first have occupied the original Valley of the Niagara, which was gradually converted into an estuary and then a river. The Great Falls, when they first displayed themselves near Queenstown, must have been of moderate height, and receded rapidly, because the limestone overlying the Niagara shale was of slight thickness at its northern termination. On the further retreat of the sea a second fall would be established over lower beds of hard limestone, and a third fall would be caused over the ledge of hard quartzose sandstone, which rests on the soft red marl seen at the base of the river cliff at Lewistown. These several falls would each recede further back than the other, in proportion to the greater lapse of time during which the higher rocks were exposed before the successive emergence of the lower ones. Three falls of this kind are now seen descending a continuation of the same rocks on the Genessee river at Rochester. Their union in the case of the Niagara, into a single fall, may have been brought about in the manner suggested by Mr. Hall, by the increasing retardation of the highest cataract in proportion as the uppermost limestone thickened in its prolongation southward, the lower falls, meanwhile, continuing to recede at an undiminished pace, having the same resistance to overcome as at first. Mr. Lyell considers the time occupied by the recession of the falls from the whirlpool to be quite conjectural, but assigns a foot, rather than a yard a year, as the more probable estimate. Thus he shows the mastodon, found on the right bank, near Goat Island, though associated with shells of recent species, to have claims to a very high antiquity, since it was buried in fluviatile sediment, before the falls had receded above the whirlpool.

2. 'Notice on a Suite of Specimens of Ornithroidicnites, or Footprints of Birds on the new Red Sandstone, Connecticut, United States,' by Dr. Mantell, F.G.S. —These specimens were accompanied by a letter from Dr. Deane, of Greenfield, Massachusetts, the original discoverer of these curious footmarks, of which more than thirty varieties have been found, mostly bearing a striking resemblance to the tracks of living birds. They are invariably those of a biped, and in some instances the progress of the animal may be followed over as many as 10 successive steps. One example is fourteen inches in length.

3. A letter was read from Mr. W. C. Redfield, to Mr. Lyell, 'On newly discovered Ichthyolites in the new Red Sandstone of New Jersey,' narrating his discovery of two distinct fish beds, both containing remains of the genus Palæoniscus in that formation, and also of Ornithroidicnites, in the sandstone between the beds.

4. A letter was read from Mr. Charles Nicholson, accompanying some fossil bones found imbedded in the banks of the Brisbane river, New South Wales.

5. An extract of a letter was read from his Excellency, George Grey, Governor of Adelaide, accompanying a section of the country between the eastern shore of the St. Vincent's Gulf and Lake Alexandrina, New South Wales, and noticing some fossils obtained in that district.

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 17.—This was the Annual Meeting. The Report of the Council gave a satisfactory account of the proceedings of the Institution, which have been regularly recorded in the *Athenæum*. The increase of members and the financial affairs of the Institution were also satisfactory. The Telford and Walker Medals and Premiums were presented—(for account of the award see *Athen.* No. 787). The President addressed the meeting at some length on points which could not with propriety be adverted to in the official report of the Council. He gave reasons for the election of Honorary Members, showing that scientific acquirements, or the patronage which, from the elevated position of the parties, they were enabled to extend to engineering in its various branches, had been the only motives for joining the Institution. He pronounced an eulogium on Mr. Ewart, the late Inspector of Steam Machinery for the Navy, and alluded to the Memoir of Capt. Huddart, for which a medal had been presented to Mr. Cotton. Among the engineering works, the Thames Tunnel, which has just

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been completed, was especially mentioned, and praise awarded to Sir Isambard Brunel for the skill and energy displayed in the undertaking. Prof. Wheatstone's applications of Electro-magnetism, and some interesting facts, were also mentioned.

The ballot for the Council took place, when the following gentlemen were elected:—Messrs. J. Walker, *President;* W. Cubitt, B. Donkin, J. Field, and H. R. Palmer, *Vice Presidents;* W. T. Clark, G. Lowe, J. Macneill, J. M. Rendel, G. Rennie, R. Sibley, J. Simpson, J. Taylor, T. Wicksteed, J. Miller, F. Braithwaite, and W. Cubitt, other Members and Associates of Council.

SOCIETY OF ARTS.—*Jan.* 18.—R. Twining, Esq. in the chair. Mr. Higgs described an instrument called the Monochord, calculated to facilitate the study of vocal music. The monochord is an oblong rectangular box, made of mahogany, 26 inches long, 2½ inches wide, and 2¼ inches high. On the upper surface are marked the diatonic and chromatic scales: a single wire is extended lengthwise over a bridge at either end of the instrument, and the different notes are produced by moving a third bridge along the top of the instrument with the right hand, while the wire is touched with one finger of the left hand. Unlike the tuning fork, which is capable of producing only one tone or note, the monochord produces any of the notes, either of the diatonic or any other scale. It also gives a correct idea of vibration and the theory of sound.

Mr. Whishaw read an account of Messrs. Carmichael & Co.'s machine for excavating earth-work, which has received in America the appellation of the Yankee Geologist. The machine is composed of the following parts, namely, a strong wooden platform, mounted on wheels, which run on a temporary railway: second, a powerful crane, firmly fixed at one end of the platform; third, on the other end of the platform, a steam engine, which actuates the machinery: fourth, a shovel, scraper, excavator or digging tool, which is suspended by a strong chain from the jib of the crane, which chain passes over pulley wheels, and thence round a drum connected with the machinery, and lastly the arrangement of wheel-work necessary to produce the various evolutions and motions of this novel machine. As to the quantity of earth excavated in a given time, it may be stated that 30.719 car (waggon) loads, each containing 1½ cubic yard of hard excavation consisting of clay, sand, coarse gravel, and boulders of various sizes, some of them closely bedded together, and many of them requiring blasts to cause their displacement, were excavated in forty-six days. A machine of this description is at present at the St. Katherine's Docks, but not put together: within, however, a very short time it is expected that it will be set to work, and thus afford an opportunity of judging of its capabilities.

HORTICULTURAL SOCIETY.—*Jan.* 17.—R. H. Solly, Esq., in the chair. Miss Horrocks, J. French, Esq., and Mr. Robert Cooper, were elected Fellows. A paper, 'On Heating Hothouses by Steam,' was read, from Mr. Walker, gardener to R. W. Grenfil, Esq. Instead of heating water in large pipes by smaller ones conveying steam and traversing them longitudinally, it was proposed to introduce the end only of a steam-pipe into that of a larger water-pipe, which is continued round the house. The steam is generated in a boiler, and can thus, by pressure, be made to heat the water in the pipes to any required temperature: it may also be thrown into the atmosphere by means of a perforated pipe. To prevent abstraction of heat, the steam-pipe is to be isolated on wooden sleepers, and to be inclosed in a tunnel of the same material.—Mrs. Lawrence exhibited a magnificent specimen of *Dendrobium nobile*, covered with flowers; *Lælia albida; Cyrtochilum maculatum; Peristeria guttata;* a fine plant of the recently-introduced *Manettia bicolor*, whose red and yellow tubular flowers, although rather scantily produced, had a pretty effect; *Clerodendrum splendens*, a species lately brought from Sierra Leone, and bearing panicles of rich scarlet; with cut blooms of *Spermodyctium azureum* and *Astrapæa Wallichii*, the latter a large stove plant, with immense leaves, and producing freely at this season its drooping clusters of light carmine flowers: a Knightian medal was awarded for the Dendrobium. From Sir E. Antrobus were an exceedingly well cultivated specimen of *Euphorbia jacquiniflora*, fine plants of *Epiphyllum truncatum*, and *Epacris impressa:* a Banksian medal was awarded for the Euphorbia. Messrs. Lucombe & Pince exhibited a pretty little Melastomaceous plant, of recent introduction from Mexico; it is somewhat similar in habit to *Saponaria ocymoides*, and thrives in a moderately warm greenhouse, where it produces its rosy lilac flowers in profusion: a Banksian medal was awarded for it. From G. Loddiges, Esq., a cut specimen of *Epidendrum densiflorum*, a species nearly allied to *E. nutans*, and, when in the hot-house, diffusing an agreeable fragrance: for this a Banksian medal was awarded. A large collection of cut Orchidaceous flowers was sent by T. Brocklehurst, Esq.; amongst them were a fine dark variety of the singular *Stanhopea Wardii; Myanthus cristatus*, having the labellum covered with long white excrescences, resembling hairs; *Dendrobium tetragonum*, a curious species, with the segments of the perianth of a light primrose colour, margined with reddish brown, and not unlike the extended limbs of a large spider: a certificate was awarded to the Stanhopea. From E. Johnstone, Esq., was a collection of cut Camellias, with specimens of *Garrya elliptica*, a hardy evergreen shrub, bearing catkins of great length, similar to those of the Hazel, *Acacia pubescens*. From W. Block, Esq., a very large flower of *Camellia Donckelaeri;* its size appeared to have arisen from its having been grafted on some strong-growing variety. G. Crawshay, Esq., exhibited twenty-five bunches of Black Hamburgh Grapes, cut from the same vines as those brought forward at two previous meetings: they were equally good on this as on former occasions; to bring them to this perfection, not quite two sacks of house-cinders had been consumed, the fire not having been lighted more than twenty-five times during the season, and then only to exclude frost or excessive damp. From Mr. Hammond, were some good Seedling Apples, which are stated "to unite the properties of the Golden Pippin and Nonpareil; like the former, they may be eaten as soon as gathered, and they will keep nearly as long as the latter, some of the fruit of 1841 having continued sound until May." The flesh is yellowish, crisp, juicy, and rich. From J. Moorman, Esq., handsome specimens of the Easter Beurré, Beurré d'Aremberg, Jean de Witte, Nelis d'Hiver, Passe Colmar, and Glout Morceau Pears, six good varieties for late keeping: a certificate was awarded for them. From the garden of the Society were two specimens of *Amaryllis aulica; Acacia vernicifua*, a handsome, compact-growing species, with orange-coloured flowers, well adapted for growing in small greenhouses; *Hoitzia Mexicana*, with pale flesh-coloured flowers, of great beauty; cut flowers of the deliciously scented *Chimonanthus fragrans* and *grandiflora*, hardy shrubs, requiring only to be protected while in bloom from wet, and worthy of a place in every garden. A model was exhibited of Jucke's Patent Furnace. In this the fire-bars form an endless chain passing over two drums, one at each end of the furnace, and are kept in motion, at the rate of about eight feet per hour, either by hand or by a strap connected with a steam-engine. The consumption of fuel is regulated by a door in front, which can be raised to any desired level. The air is constantly passing through the fire-bars, and the clinkers are carried along by the revolving bars, and fall over into an iron box at the extremity of the grate. The apparatus can be removed from beneath the boiler, when necessary. The smoke is said to be consumed.

LINNEAN SOCIETY.—*Jan.* 17.—E. Forster, Esq., in the chair. Mr. Taylor exhibited specimens of Camelina sativa, a cruciferous plant, with siliquose fruit. The seeds are used in New Zealand for the purpose of obtaining oil, which they yield in abundance. The produce is large, being 40 or 50 bushels of seed per acre. Seeds, as well as the oil, and the cake after the expression of the oil, were exhibited. A paper was read from W. Griffiths, Esq., on the developement of the embryonal sac in the ovules of Santalum, Loranthus, and Viscum. The author corrected some previous statements which he had made, and entered fully into the changes he had observed in the growth, structure, and position of the embryonal sac, nucleus, and pollen tubes in two species belonging to the natural order Santalaceæ. Mr. R. H. Solly exhibited specimens of the curious wood of Phytocrene. Messrs. W. Osborne, Neesom and D. Rush, were elected Fellows.

MEDICO-BOTANICAL SOCIETY.—*Jan.* 11. Dr. Farre in the chair.—Mr. Rodgers delivered a lecture on the proximate principles of opium. After alluding to the interest of the drug in a physiological and medicinal point of view, and the important results that have taken place in vegetable chemistry from the discovery of its ultimate principle, morphia, he gave the comparative analysis of Smyrna opium by Mulder, and referred to the other principles described by Courbe and Palletier, and then explained the several processes by which they could be detected. Much has been said about the tests for opium. Mr. Rodgers observed that it is one of the few organic poisons, which admit of decisive detection: for if we can obtain proof of the presence of morphia by the tests already enumerated, and the red colour by the action of the per-salts of iron on the meconic acid from a suspected solution, by the means recommended in various toxicological works, there cannot be a doubt of the existence of opium.

Jan. 16.—*Anniversary Meeting.* The following gentlemen were elected officers for the ensuing year.—*President*, Earl Stanhope; *Treasurer*, T. C. Cope, Esq., jun.; *Secretaries*, John Foote, Esq., Joseph T. Coullen, M.D.; *Conservator*, Dr. Farre; *Librarian*, E. Saunders, Esq.; *Professor of Botany*, office vacant; of *Chemistry*, J. E. D. Rodgers, Esq.; of *Materia Medica*, Dr. Sigmond; of *Toxicology*, Dr. Cooke.

MICROSCOPICAL SOCIETY.—*Jan.* 18.—J. S. Bowerbank, Esq., in the chair. A paper was read from that gentleman, 'On the Structure of the Shells of Molluscous and Conchiferous Animals.' The researches of the author into the structure of the organic tissue of the Corallidæ, published in 1842, suggested to him the idea of pursuing a similar course of investigation into the nature and origin of the testaceous coverings of the Mollusca and Conchifera. The first subject examined was the young cartilaginous lips of the common garden snail, *Helix aspersa;* subsequently he directed his attention to the testaceous coverings of numerous species of adult univalve and bivalve shells, and the paper contained the results of the examination. In conclusion, the author alluded to the fact, that there must be, of necessity, some vascular connexion between the animal and its shell, although he had at present failed in detecting it. Drawings of the principal parts described accompanied the communication.

ENTOMOLOGICAL SOCIETY.—*Nov.* 7, 1842.—Various new and beautiful insects were exhibited. The following memoirs were read:—1, 'Notice of the Occurrence of Dipterous Larvæ in the Human Stomach,' by H. Johnston, Esq. 2, 'Notice of Entomological Captures near Stockton-upon-Tees,' by John Hogg, Esq. 3, 'Descriptions of New Indian Coleoptera,' by the Rev. F. W. Hope. 4, Continuation of a Memoir on the Trogidæ and Geotrupidæ,' by Mr. Westwood.

Dec. 5.—A fine collection of insects from the island of Hayti was presented by A. Tweedy, Esq., consul of that island. The president announced that, upon the suggestion of Mr. Hope, the formation of a series of committees had been undertaken, for the purposes of investigating by reporting annually upon the entomological peculiarities of the species of insects inhabiting various geographical districts. The memoirs read were, 1, 'Descriptions of new British Chalcididæ,' by A. H. Haliday, Esq.; and 2, 'Description of a new Species of the hymenopterous genus Ænictus, from Southern Africa,' by J. O. Westwood.

Jan. 2, 1843.—A large collection of British and foreign crustaceæ was presented, and many curious insects exhibited. Mr. Westwood read a notice of a new British genus and species of homopterous insects, and also communicated a notice from M. Guérin Méneville relative to the completion of the text of the *Iconographie du Règne animal*, and a new arrangement of the species of the genus Rhipicera to appear in the *Spécies et Iconographie générique.*

ELECTRICAL SOCIETY.—*Jan.* 17.—The papers were—'Assaying by Galvanism,' as practised by Mr. Roberts many years ago, and which is said to be superior to either the dry or wet mode of ordinary use.—'The Dissection of a second *Gymnotus electricus*,' by Mr. Letheby, accompanied by a series of drawings, illustrative of the electrical and nervous functions of this extraordinary creature.—Schœnbein's new battery, consisting of cylinders of zinc and

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iron, or, by a more recent improvement, of active and passive iron, excited in either case by the same means as Grove's battery.—'Report of Mr. Armstrong's Steam Electrical Apparatus,' by Mr. Ibbetson. Under unpromising circumstances, a spark of 15 inches was taken; and a moderately sized jar was discharged 120 times in a minute.—'On the Disturbance of Electrical Equilibrium,' by Mr. Roberts.

MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.
— Botanic Society, 4.
WED. Geological Society, half-past 8.
— Society of Arts.—General Meeting.
THUR. Royal Society, half-past 8.
— Royal Academy, 8.—Architecture.
— Society of Antiquaries, 8.
— Zoological Society, 3.
FRI. Royal Institution, ½ p. 8.—Mr. E. Solly, jun., 'On the Causes and Effects of Smoke, and the Method of Preventing it.'
— Botanical Society, 8.

MUSIC AND THE DRAMA

THEATRE ROYAL DRURY LANE.

On Monday will be performed Shakspeare's Tragedy of MACBETH.
Tuesday, Sir E. L. Bulwer's Play of THE LADY OF LYONS.
Wednesday, AS YOU LIKE IT, from the Text of Shakspeare.
Thursday, last time of its performance, Handel's Opera of ACIS AND GALATEA; and other Entertainments.
Friday, A PLAY.
The Pantomime, of HARLEQUIN AND WILLIAM TELL: or THE GENIUS OF THE RIBSTONE PIPPIN, every Evening, being the last Week of its Performance.

Mr. HENRY RUSSELL will give his LAST VOCAL ENTERTAINMENT, at the HANOVER SQUARE ROOMS, on WEDNESDAY EVENING, February 1, previous to his departure for America, when he will introduce the Dream of the Reveller, the General's Last Battle, the Newfoundland Dog, the original Mississippi Song, the Prairie Song of the Far West, the Maniac, the Ship on Fire, &c. Tickets, 2s. 6d. each; reserved seats, 4s. each; reserved family seats to admit four, 10s. 6d. each. To be had of Messrs. Cramer, Addison, and Beale, 201, Regent Street, and of all the principal Music-sellers.

MUSIC OF IRELAND.—Mr. HORNCASTLE, of Her Majesty's Chapel Royal, will give his FOURTH and LAST ENTERTAINMENT before his departure for Dublin, at the MUSIC HALL, Store Street, on THURSDAY EVENING, NEXT, February 2nd.—Vocal Performers: Miss A. Williams, Miss M. Williams, and Mr. Horncastle—Harp, Miss Le Roy—Pianoforte, Mr. Williams—Union Pipes, Mr. O'Hannigan.—To commence at 8 o'Clock. Tickets, 2s. each; reserved seats, 2s. 6d.; private boxes, for six, 18s.; for eight, 1l. 1s.; to be had at the Hall, and of the principal Music-sellers.—On the fulfilment of his Engagement in Dublin, Mr. Horncastle will recommence his Entertainments at the Music Hall.

COVENT GARDEN.—'Mothers and Daughters' is another instance of the mistaken notion entertained by some modern dramatists, that five acts of dialogue constitute a comedy: for nearly four hours on Tuesday did the audience sit, patiently listening to the tediousness of a few venerable characters, grown grey in the service of the stage, who 'talked an infinite deal of nothing;' alternately aiming at epigrammatic smartness, and indulging in flights of fustian. The most inveterate proser was *Lord Merlin*, the sage of the piece, played by Mr. Vandenhoff, who uttered homilies in pulpit style, and shook his head with significance. This ponderous impersonation of the virtues of the whole peerage is the golden fish, for which the intriguing *Lady Manifold* angles with her artful daughter; but not a nibble does she get. At length a hungry pike, in the shape of a half-pay officer, gorges the bait, and finds himself hooked—the girl having no money: and the rich old lord remains a bachelor, and the widow Manifold has the mortification to see his nephew and sole heir marry her humble companion. Mrs. Orger's performance of *Lady Manifold* was the only redeeming feature of the representation; and, if different from what the author intended, it bore the stamp of nature: there is a homely frankness and geniality in the style of this actress, that wins upon an audience; and the hysterical burst of emotion with which she forgave her disobedient daughter, whom she had just before been scolding with great gusto, was a sudden outbreak of motherly feeling that took the audience by surprise. Mrs. Walter Lacy, as the artful little puss, played the coquette cleverly; and Miss Vandenhoff as the victim of dependence reminded one of Patience on a Monument. Harley as the adventurer struggled between the assumption of gentility and his farcical tendencies, but the latter ultimately prevailed; and there being no dramatic consistency to violate, his facetiousness had its full fling. The stage was well furnished, and the "comedy" well received by the author's friends, who called for him at the end, and to whom Mr. Bell bowed his thanks from a private box: but for all this flattering augury of success we doubt if 'Mothers and Daughters' will prove attractive.

DRURY LANE.—'Cymbeline,' one of those beautiful creations of Shakspeare that bear the rough handling of the stage though they suffer from it, has been revived with a less degree of finish in the article of scenery and costume than distinguished others of Mr. Macready's Shakspearian revivals, and some needless omissions of dialogue; but withal, in a manner to deserve encouragement and afford gratification. The incident on which this play is founded is revolting to our notions, but the delicate structure raised on this gross foundation lifts us above licentious circumstances into a region of pure and exalted sentiment far beyond its contaminating influences. Without *Posthumous* and *Iachimo* we could not have had *Imogen*; and no price is too great for so exquisite a creature, in whom the finest qualities of the sex are embodied: yet still she is a woman. Miss H. Faucit does not realize our idea of the character, but her acting is powerful, and in the scene where she implores *Pisanio* to kill her, she is touching: she becomes the page's disguise well, too: but her tenderness seems affected, and her indignation is too furious and vehement for the gentle *Imogen*. Mr. Macready represents *Iachimo* as a jovial, reckless voluptuary, who makes a rash boast in a moment of excess, and is urged on to his villany more for the sake of winning his wager than out of an inherent love of mischief. This is an ingenious gloss of the character, but not, we think, the true reading. Shakspeare intends *Iachimo* as a representative of the subtle, malignant, and profligate Italian, who panders to his sensual appetites and plumes himself on his craft and treachery; and the 'yellow' Italian is contrasted with the honest, confiding Briton. Mr. Macready's look, manner, and speech are consistent with his own version of the character; therefore he does not appear a dissembler in his interview with *Imogen*, and his actions are consequently at variance with his assumed nature. Mr. Anderson as *Posthumous* is hard, loud, and somewhat mechanical: *Pisanio* is discreetly played by Mr. Elton; and Mr. Phelps as *Belarius* is rugged and robust, with a touch of kindliness in his nature. Mr. Compton's *Cloten* is an amusing exhibition of imbecility, but he swaggers too much. Messrs Hudson and Allen sang the dirge over Fidele, as written by Shakspeare, with feeling and simplicity that made it duly impressive.

MISCELLANEA

Explosion at Dover.—The great experiment of exploding 18,500 lb. or 8¼ tons of gunpowder, under Rounddown Cliff, took place on Thursday at 2 o'clock, and was successful. The account says, that on the signal being given, the miners communicated the electric spark to the gunpowder by their connecting wires; the earth trembled to half a mile distant, a stifled report, not loud, but deep, was heard, and the base of the cliff extending on either hand to upwards of 500 feet, was shot as from a cannon from under the superincumbent mass of chalk seaward, and in a few seconds, not less, it is said than 1,000,000 tons being dislodged by the fearful shock, settled itself gently down into the sea below, frothing and boiling as it displaced the liquid element, till it occupied the expanse of many acres, and extended outward on its ocean bed to a distance of perhaps 2,000 or 3,000 feet. Tremendous cheers followed the blast, and a royal salute was fired. The sight was, indeed, truly magnificent. Such was the precision of the engineers and the calculations of Mr. Cubitt, that it would appear just so much of the cliff has been removed as was wanted to make way for the sea-wall; and it is reckoned the blast will save the company 1,000*l.* worth of hand labour. Not the slightest accident occurred. On the cliffs were Major-General Pasley, Sir J. Herschell, the Astronomer Royal, Professor Sedgwick, and many engineers.

British Museum.—"I have lately noticed with pleasure your remarks on the delay in giving access to new books in the British Museum. As to printed books we are told that they are for some months inaccessible except as a matter of favour, thus defeating the privileges to the public of the Copyright Act in its requisition, that copies of new books should be delivered to the Museum within two months; and it must be remembered that few book *buyers* frequent the Museum to read, but the majority are those working men of letters to whom speedy access is important. The same occurs as to manuscript additions to the library—where no protection of publishers can be pleaded.—Yours, &c. A CANTAB." [We have not said one word about "the delay in giving access to new books at the British Museum." A correspondent, indeed, some time since complained that needless time was occupied by the binder, but it does not necessarily follow that all books sent to the binder are *new*. Be this as it may, our opinion is that the public should not have access at all to "new books"—no, nor for twenty or more years after publication. If 'Cantab' reads the Copyright Act correctly, then authors and publishers who live by the *sale* of their works are bound to furnish *gratuitously*, early copies *to the most frequented libraries in the most populous and most literary cities* of the three kingdoms—London, Oxford, Cambridge, Edinburgh, and Dublin. Rare encouragement this for his friends the men of letters!]

The 'National,' the 'Sweeps,' and the 'Little-gocs.'—As we foresaw, the toleration of these nuisances has led to their extension in every direction. From the Polytechnic, and its hundred thousand tickets at a shilling, it crept up to any number of tickets at 20*s*—The 'National' forthwith speculated on the chance of 25,000 gulls, at 21*s*—The 'Sweeps' tried tickling for 20*l*—Then the pastry-cooks baited with twelfth-cakes. Heretofore it has been all for 'love of art;' now 'love of literature' puts forth its claims, and

The Proprietors of the ——— Newspaper announce that it is their intention to present gratuitously
A Silver Service of Plate

To their Subscribers who have pre-paid their Subscriptions for Six Months of the year 1843, and which Subscriptions will entitle them to a chance in the distribution of the Service of Plate, which will consist of

A Silver Tea Pot	weighing	25 ozs.
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One Pair of Silver Table Spoons	..	..
One Pair of Silver Table Spoons	..	..
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Half-dozen Silver Tea Spoons	..	10 ozs. per dozen.
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Half-dozen Silver Tea Spoons	..	..
Half-dozen Silver Tea Spoons	..	..

Which will be publicly drawn for on ——— at 12 o'Clock at Noon.

Remarkable Phenomena.—We published last week the *observations* made at the Royal Society, showing the extraordinary depression of the barometer during the gale of Friday the 13th. A correspondent has obligingly forwarded us a copy of the *Belfast Whig*, from which it appears that like, and other remarkable phenomena, were observed in that town. "On Thursday last, the evening tide, according to our almanacks, took place at thirty-eight minutes past seven o'clock, which was very correct; but the tide, which was at its height at that hour, remained so without change, till half-past nine o'clock. The tide of yesterday (Friday) morning was at its height at twenty-six minutes past eight o'clock, and rose to eleven feet three inches, being two feet and three inches above the previous tide—a most remarkable difference, and worthy of notice, when the very low state of the barometer is taken into consideration. In addition to these phenomena, it is singular, that the storm glasses were, the whole of yesterday, in a remarkably unsettled state—the index of the wheel barometers, in all parts of the town, went right round the circle, passing over the lowest marks, and rising, the reverse way, to beyond 'fair;' afterwards, the index came back the way it traversed, and then remained at the lowest point, 'very stormy.' The marine barometers were affected in exactly a similar way. Indications of this kind took place about the 6th of January, 1839—the period of that dreadful storm which levelled lighthouses, and laid prostrate the pride of the forests." A like depression took place at Manchester: at 11 o'clock on Friday A.M. it was at 27.90.

Durability of Photographic Impressions.—M. Ulex, of Hamburgh, lately subjected some daguerréotypes to a series of experiments for the purpose of determining their durability. He states, in a communication published in *The Annals of Chemistry*, "For the purpose of ascertaining the manner in which they would be affected by light, I covered one-half of one of these impressions with paper, and hung it up, so as to afford a direct southern aspect, thus exposing it for weeks to the continued action of the sun's rays. When, after this time, the protecting cover was removed, not the slightest difference could be perceived in the two several halves of the impression. The same impression was then exposed, in the water-bath, to a temperature of + 60° R. = 167° F., without,

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however, its undergoing, in this instance, the slightest alteration. Other impressions were then exposed to steam, to the action of carbonic acid, ammonia, and even for some time to the action of sulphuretted hydrogen gas, and to the gas of hydrosulphate of ammonia, without, however, the impressions losing in the slightest degree the distinctness of their outlines, or being destroyed. A pure silver plate in contact with the air, if only for a short time exposed, is, as is well known, rapidly blackened by the action of sulphuretted hydrogen. In the manner, however, in which these impressions are generally kept, that is to say, between paste-board and glass, both pasted together, not even the slightest tinge of brown will be produced by the presence of sulphuretted hydrogen. If a photographic impression is completely rubbed away by means of a piece of leather and rotten-stone, so that the bright surface of the silver alone is apparent, and the silver plate is then heated, the impression will reappear distinctly with all its outlines. This experiment serves likewise as an additional confirmation of the statements given by Moser. At the present time the photographic impressions are, almost without exception, gilt, according to the method introduced by Fisot. In the case of an impression treated in this manner the gold coating defies all noxious influences. We arrive, then, at this result—that the preference, as regards durability, must justly be given to photographic impressions over paintings in oil."

Roman Antiquities.—There have lately been discovered near the town of Hyères, in the Var, the remains of an ancient Roman city. Excavations having been made to the extent of between 80 and 100 yards in a line from the sea-shore, there have been opened out a hypocaust of large dimensions, reservoirs, &c., and several walls faced with curious paintings, one of which is semi-circular. These paintings were at first very fresh, but faded on exposure to the light and air. They are composed of arabesques, figures of men and animals, flowers, and other ornaments, fantastically arranged, similar to the most beautiful of those found at Herculaneum and Pompeii. Pottery, vases, medals, coins, &c. have also been dug up.

Source of Fat in Animals.—The observation by Liebig, that the fibrin of plants and animals is identical in its composition, led to the inevitable conclusion, that the animal organization merely modifies the state of the substances presented to it by the vegetable kingdom, and does not form any solids, as plants do, from their gaseous constituents; or, in other words, the fibrin or curd of milk exists ready formed in the vegetables which serve as the food of the cow, while the main constituents of the blood, in like manner, are derived directly from the vegetable matters which constitute the food primarily of all animals. No exception could be urged to this affirmation in reference to the formation of blood and muscle. The anomaly which presented itself was in the instance of fat, which, as far as experiment had carried us, did not appear to exist in sufficient abundance in vegetable food, to authorize us to ascribe its origin to such a source. Liebig quotes the instance of a lean goose, weighing 4 lb., which, in 36 days, gains 5 lb. weight by consuming 24 lbs. of maize, and yields 3½ lb. of pure fat. The latter could not be derived from the maize, said Liebig, because maize, according to such experiments as had been made upon it before Liebig wrote, did not contain the thousandth part of its weight of fat. The ingenious views of Liebig have led Dumas and Payen to make a series of experiments, for the purpose of determining the quantity of fatty or oily matter in maize. They have found 9 per cent. of yellow oil to exist in this vegetable; hence they conclude, when a lean goose eats 24 lb. of maize, it takes up 2½ lb. of fatty matter, which, with the fat previously existing in the animal, is sufficient to account for the source of the 3½ lb. of fat. Dumas adds the remarkable intelligence, that hay, such as it is met with in the trusses eaten by animals, contains 2 per cent. of fatty or oily matter.—*Proceedings of the Phil. Society of Glasgow.*

To Correspondents.—The Museum of Economic Geology is in Craig's Court, Charing Cross.—Amicus—No. 447 of the *Athenæum*, with the steel engraving of the elevation of the new Houses of Parliament and Ground Plan, may still be had of our Publisher.

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7	46	1,000	115 12 0	40 1 8	16 3 5	40
7	33	2,000	177 10 0	54 1 8	20 11 6	39
7	32	500	44 7 0	13 2 11	5 1 4	39
6	52	2,000	227 19 0	97 11 8	34 5 10	35
6	50	1,000	106 5 0	45 10 10	15 10 7	34
6	31	500	37 3 0	12 17 6	4 2 5	32
5	51	1,000	91 3 0	47 3 6	13 6 4	28
5	41	2,000	146 13 0	69 10 0	18 11 0	26½
5	38	500	37 2 0	15 8 0	4 1 2	26
4	42	500	28 19 0	17 12 1	3 13 3	20
4	28	1,000	46 14 0	24 3 4	4 16 5	19½
3	48	800	37 8 0	31 18 8	4 18 10	15½
3	26	2,000	69 6 0	44 5 0	6 14 11	15½
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Endowments for Children or Widows, and immediate or deferred Annuities, granted upon fair and equitable terms.

Loans may be obtained on personal or other security by individuals assuring their lives with this Association.

Risks taken on the Lives of Master Mariners and Passengers by sea, either for the term of life, or for the voyage.

Applications for appointments as Agents and Medical Referees in the country, to be addressed to

EDWARD GILBERTSON, Secretary.

Prospectuses, and every other information, may be obtained by applying at the Offices, No. 24, Lombard-street, City.

METCALFE'S NEW PATTERN TOOTH-BRUSH,

made on the most scientific principle, and patronized by the most eminent of the faculty. This celebrated brush will search thoroughly into the divisions of the Teeth, and clean in the most effectual and extraordinary manner. Metcalfe's Tooth-brushes are famous for being made on a plan that the hairs never come loose in the mouth, 1*s.* each. An improved Clothes-brush, that cleans in a third part of the usual time, and incapable of injuring the finest nap. A newly-invented Brush for cleaning Velvet with quick and satisfactory effect. The much-approved Flesh-brushes as recommended by the faculty, and Horsehair Gloves and Bands. Penetrating Hair-brushes, with the durable unbleached Russian bristles, which do not soften in washing or use like common hair. A new and large importation of Fine Turkey Sponge, and Combs of all descriptions.—Caution. To be had, wholesale and retail, ONLY at Metcalfe's Sole Establishment, 130 B, Oxford-street, nearly opposite Hanover-square.

Beware of the words "From Metcalfe's," adopted by other houses.

LOOKING GLASSES, &c.—TO ALL PARTIES FURNISHING.

—W. E. GOULD respectfully acquaints his friends and the public, that he has on sale a large assortment of CHIMNEY GLASSES of superior quality, in gilt frames, which for elegance of design and superiority of workmanship, are not to be equalled at moderate prices. Window Cornices from 4*s.* 6*d.* per foot. A variety of Picture Frames; Cheval and Toilet Glasses; Regilding in all its branches. Every article manufactured upon the premises, 19, MOORGATE-STREET, CITY.—A few Second-hand Chimney Glasses for sale.

PLATE ENGRAVED on REASONABLE TERMS.

—J. PAYNE begs to inform the Nobility and Gentry that he has removed from 22, Fleet-street, to 16, Great Castle-street, Regent-street, where he will continue to engrave Silver and Plated Spoons and Forks, Table Knives, &c. with Crest or Cypher, in a superior manner, at 3*s.* per dozen. Waiters, Tea Sets, and other articles of plate engraved with Arms or Crest at equally reduced prices. Joshua Payne has engraved plate for several members of the Royal Family and many of the Nobility, specimens of which may be seen at his house, 16, Great Castle-street (one door from Regent-street), near the Polytechnic Institution.

CARD-PLATE ENGRAVED TO ANY PATTERN 2*s.*,

and 100 Visiting Cards, from plate, 2*s.*; Plate engraved with CREST and NAME, 5*s.* Note paper 4*s.*, 6*d.*, 8*s.*, and 10*s.* per ream; letter, 8*s.*, 10*s.*, 12*s.* 6*d.*, and 15*s.* per ream. Any of these papers stamped with Crests, Coronets, or Initials, at 5*s.* per ream, or richly finished in gold, silver, or colours, at 1*s.* 4*d.* per quire: no charge for the die. Wafers from the die, 1*s.* per 100, or 6*s.* 6*d.* per 1,000; high satin palace note paper, five quires, 1*s.* 6*d.*; envelopes, 5*s.*, 7*s.* 6*d.*, and 9*s.* per 1,000, or 1*s.* per dozen stamped; sealing wax from 4*s.* per lb.; best drawing pencils 4*s.* per dozen. An elegant assortment of envelope, blotting, and travelling cases, dispatch and music boxes, scrap and drawing books, albums, Bibles and Prayers, fancy inkstands, pencil cases, pen holders, toilet and scent bottles, wafers, and every article, suitable for presents, lower than any house in the trade. Playing cards 1*s.* 6*d.* per pack, or four packs 5*s.* Newspapers lent to read at 9*d.* per week. CIRCULATING LIBRARY—Terms: 1*l.* 3*s.* per annum, including all the New Publications and Periodicals, at MARSHALL & CO.'S, Stationers and Engravers, 12, Curzon-street, May-fair, corner of Queen-street. Orders by post punctually attended to.

H. WALKER'S NEEDLES (by authority the Queen's Own),

with the new large eyes, are easily threaded, even by blind persons, and work with great ease, having improved points, temper, and finish. The labels are correct like those of Her Majesty and His Royal Highness Prince Albert, in relief, on coloured grounds. H. Walker's improved fish hooks, steel pens, hooks and eyes are recommended. For the home trade neat packages of needles or pens, from 1*s.* to 10*s.* value, can be sent free, by post, by any respectable dealer, on receipt of 13 penny stamps for every shilling value. Every quality, &c. for shipping. H. WALKER, Manufacturer to the Queen, 20, MAIDEN-LANE, WOOD-STREET, London.

SILVER SUPERSEDED,

and those corrosive and injurious metals, called Nickel and German Silver, supplanted by the introduction of a new, and perfectly matchless ALBATA PLATE. C. WATSON, (late ALDERMAN,) 41 and 42, BARBICAN, aided by a person of Science in the amalgamation of Metals, has succeeded in bringing to Public Notice the most beautiful Article ever yet offered; possessing all the richness of Silver in appearance—with all its durability and hardness—with its perfect sweetness in use—undergoing as it does a Chemical Process, by which all that is nauseous in mixed metals is entirely extracted—resisting all acids—may be cleaned as silver, and is manufactured into every article for the table and sideboard.

	s.	d.		s.	d.
Table Spoons and Forks, per doz.	16	6	Mustard Spoon	0	6
Dessert ditto, ditto	12	6	Tea Spoons, per dozen	5	6
Fish Knives	5	6	Gravy Spoons	3	6
Soup Ladles	6	6	Salt ditto	0	6
Sauce Ladles	1	6	Sugar Tongs	1	0

In order that the Public may not be deceived, C. W. has quoted the price of his *best* Plate; three prices lower may be had of lighter weights.

C. Watson begs the Public will understand that this metal is peculiarly his own, and that silver is not more different from gold, than *his* metal is from all others; the Public will therefore have no difficulty in discovering the animus which directs the virulent attacks made against him, by a party who is daily suffering from the unparalleled success which has marked the progress of *his* New Plate since its introduction. C. W., unlike this *party*, courts comparison, feeling confident that the result will establish its pre-eminence. Entire services of plate purchased.

TEA TRAYS, and TEA URNS, SOLAR and CANDLE LAMPS, KNIVES, and FORKS, &c.—This house has, for fifty years, possessed an unrivalled celebrity in furnishing hardware. A set of three full-sized Gothic paper trays, 20*s.*; a best Gothic border ditto, Japan tray, 12*s.*; a dozen ivory table knives, 11*s.*; dessert ditto, 9*s.*; a pair of carvers, 4*s.* 6*d.* A. Palmer's Candle Lamp, bronze or lacquered, 9*s.*; a solar ditto, to burn common oil without smoke or smell, 25*s.*; hot water dishes, for venison, steaks, and stews, of all sizes; fenders and fire-irons in great variety; fine steel penknives, 1*s.* each; best ivory-handle razors, 3*s.* 6*d.* per pair.

41 and 42, Barbican, and at 16, Norton Folgate.

MARSHALL & CO., 12, Curzon-street,

continue to supply WRITING PAPERS, &c. at city prices, viz.:—Letter paper, 9*s.*, 10*s.* 6*d.*, 12*s.*, 15*s.*; ream note, 4*s.*, 6*d.*, 6*s.*; palace note paper, five quires, 1*s.* 6*d.*; sealing wax, 3*s.* per lb.; card plate engraved, 100 printed, 4*s.* Newspapers lent to read, 9*d.* per week; neat leather blotting cases, 1*s.* 6*d.*, or with lock, 3*s.*; fancy inkstands, and every kind of article suitable for presents, equally cheap; envelopes, with stamps on, 1*s.* per dozen; neat leather envelope cases, filled, 2*s.* 6*d.* Circulating Library; terms, 3*l.* 3*s.* per annum; 1*l.* 11*s.* 6*d.* half year; 16*s.* per quarter.—12, Curzon-street, corner of Queen-street. Orders by post punctually attended to. Goods sent any distance.

CRESTS ENGRAVED on VISITING CARDS

in the first-rate style, 6*s.*; without the crest, 2*s.* 6*d.*; and 100 cards, 2*s.* 6*d.*; and also every description of elegant engraving. Specimens of the above may be selected from a large and fashionable assortment, at the Warehouses of Messrs. BARRY & SON, EGYPTIAN HALL, PICCADILLY, and 122, BISHOPSGATE-STREET WITHIN, or sent on application any distance free of expense. Superfine letter papers, 27*s.*, 23*s.*, 20*s.*, 18*s.*, 17*s.*, 14*s.* 6*d.*, 12*s.*, and 8*s.* per ream; note ditto, 16*s.*, 14*s.*, 12*s.*, 8*s.*, 6*s.*, and 4*s.* per ream.

Either of the above papers may be stamped with crest, coronet, or initials, for the additional charge of 10*s.* per ream, Messrs. Barry & Son finding the dies and wafers from it at 7*s.* per 1,000. Their miscellaneous stock embraces dressing cases, writing desks, inkstands, fancy note paper and envelopes, suitable for invitations, complimentary notes, weddings, &c.; wafers from the antique, diurnal note and envelopes, envelope cases, Bibles and Prayers richly gilt, Mordan's gold and silver gauntlet pencil cases, elegant penholders and toilet and smelling bottles, souvenirs, card-cases, pocket-books, and every description of useful stationery, with postage stamps and envelopes at Government prices.

CASTOR OIL.—H. TAYLOR, Chemist, 10, Pall Mall, London,

has prepared Castor Oil in a concentrated form, enclosed in Capsules of Gelatine, by which the disagreeable taste of this medicine is entirely avoided. They will be found the most pleasant method of taking that safe aperient medicine. The Dose is from one to four capsules. In Boxes at 2*s.* 6*d.* each, and can be sent by post for 4*d.*

INFLUENZA, COUGHS, AND COLDS.

SIMCO'S ESSENCE of LINSEED is the most

efficacious remedy ever discovered for the relief of persons suffering from Influenza; the two first doses generally arrest the progress of this distressing complaint, and a little perseverance completely removes it. Children's Coughs, as well as recent ones in adults, will be removed by a few doses (frequently by the first), and asthmatic persons, who previously had not been able to lie down in bed, have received the utmost benefit from the use of it. Sold by A. Willoughby & Co., late B. G. Windus, 61, Bishopsgate-street Without, London, and all Medicine Vendors, in bottles at 1*s.* 1½*d.*, or 2*s.* 9*d.* each.

ROWLAND'S ODONTO, or PEARL DENTIFRICE.

—This is an efficient White Powder for the Teeth, solely prepared from *Oriental Herbs* of the most *delightful odour*, and of sovereign virtue for *strengthening, preserving, and thoroughly cleansing the Teeth.* It eradicates *Tartar* from the Teeth, removes *spots of incipient decay, polishes* and *preserves* the enamel—to which it gives a *pearl-like whiteness*; and, above all, from its *disinfecting* properties, gives SWEETNESS TO THE BREATH. As an *anti-scorbutic*, the *gums* also share in its transcendant powers. *Scurvy* is eradicated from them, a healthy action and redness are induced, that offer to the notice of the medical practitioner the most indubitable signs of their *healthful state.* Price 2*s.* 9*d.* per box, duty included.

☞ NOTICE.—The Name and Address of the Proprietors, *A. ROWLAND & SON, 20, HATTON GARDEN, LONDON,* are engraved on the Government Stamp, which is pasted on each. Be sure to ask for "ROWLAND'S ODONTO." Sold by Chemists and Perfumers.

BUTLER'S COMPOUND CONCENTRATED DECOCTION, or FLUID EXTRACT of SARSAPARILLA,

is the original of the now numerous concentrated preparations of the kind. A dessert spoonful of it, diluted with water, makes half a pint of the Compound Decoction, of the same strength and composition as that ordered by the British Pharmacopœias. It is prescribed as an alterative in scrofula, scurvy, eruptions of the skin, and all cutaneous diseases; also has been found extremely useful in chronic rheumatism, in secondary symptoms and after an improper use of mercury.

Prepared and sold in pint bottles, 20*s.*; half-pints, 10*s.*; and quarter-pints, 5*s.* 6*d.*, by Thomas Butler, Chemist, 4, Cheapside, corner of St. Paul's Churchyard, London; and may be obtained of J. Sanger, 150, Oxford-st.; Davenport & Co. 30, Waterloo-place, Edinburgh; or, by order, through any respectable Druggist.

☞ The above Medicine has been prepared and sold by the Advertiser and his Predecessor, in the same premises, very nearly 20 years. An individual in the same street has, within a short period, succeeded to the business of the late Mr. George Butler (who first commenced business as a Chemist and Druggist about 7 years since), and, preparing a similar medicine, modestly announces in print that the said George Butler's preparation is the *original*, asserting also its superiority to an *imitation* sold under a similar name. It is consequently necessary to caution the public against being imposed on by such a statement, and to repeat that the old establishment of 'BUTLER' in this City has no connexion with any other of the same name.

No. 4, Cheapside, *corner of St. Paul's Churchyard.*

THE LATE GEORGE BUTLER.

WILLIAM JACKSON, formerly with the late

Mr. A. John Mariner, and now successor to the late Mr. George Butler, 93, Cheapside, corner of King-street, London, established 1616.—GEORGE BUTLER'S FLUID EXTRACT of SARSAPARILLA, now prepared solely by his successor, William Jackson, is the Compound Decoction of Sarsaparilla of the London Pharmacopœia, concentrated to such a degree that a dessert spoonful diluted with a quarter of a pint of water is precisely the same as the compound decoction ordered by the Royal College of Physicians. Purchasers are earnestly requested to test by dilution the relative strength of this preparation with others sold under a similar name, and he feels assured that the superiority of the preparation made by him and his predecessor, its purity, and the great care bestowed in the process of evaporation, will always ensure the decided approbation and preference which it has received of the medical profession. W. Jackson is unwilling to refer to the invidious observations annexed to an advertisement (for obvious reasons) of a similar preparation by "an individual in the same street," but he is anxious to maintain the credit of the above preparation, and to state that his concern has always been known as a Medical and Dispensing Establishment, and that "Turlington's Balsam," "Stoughton's Elixir," and other nostrums of a like character, have never been sold at his establishment with his name attached thereto as the proprietor of them. He declines taking any further notice of the malignant remarks alluded to. W. Jackson begs to repeat the caution that there exists no connexion between his establishment and any other of the name of "Butler." Please, therefore, to observe that the labels have upon them, in full, the address, 93, Cheapside, corner of King-street, London. Established 1616.

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TO EXTEND THE INFLUENCE OF BRITISH ART, BY CIRCULATING FINE EXAMPLES OF THE BRITISH SCHOOL OF PAINTING AND ENGRAVING.

THE NATIONAL ART-UNION.

PATRON,

HIS ROYAL HIGHNESS PRINCE ALBERT.

VARIOUS circumstances have combined to suggest the establishment of an ART-UNION upon a more extended and comprehensive scale than that of the "SOCIETIES" at present in existence; with a view to associate, for one common purpose, persons of similar habits and tastes, however removed by distance; to increase the means of justly appreciating the Fine Arts, and participating in their beneficial influences; and, by circulating Works of unquestionable excellence, to give a right bias and a wise direction to that taste for the beautiful and instructive in Art, which is becoming, not gradually, but rapidly, universal in Great Britain.

The Societies which, within the last few years, have been called into existence, in this country, originated, as our readers are aware, with the patrons of Art in Germany. The idea was borrowed first in Scotland; it was introduced thence into London; the spirit spread its influence to Ireland and the English provinces; and several such Institutions are now in operation—all stimulated by one great and honourable motive, but each having some peculiar characteristics, and all acting upon grounds independent one of another.

The vast advantages that arise to a community from a proper cultivation of the Arts, and the salutary enjoyments produced by them, are too obvious, and too generally admitted, to require comment. The astonishing increase of Institutions for their promotion, and of Societies for their encouragement, in this country, has only kept pace with the public sentiment. The spirit of the age, rejecting the less refined pleasures of former times, requires those that are derived from the cultivation of Science, Literature, and THE ARTS,—because it has been taught to appreciate their value. The aristocracy, of rank or commerce, are deriving their "home enjoyments" from the mind and hand of the Painter; while the taste, and it may be said the judgment, formerly confined to the higher, have spread to the middle, classes of society, by whom the inferior productions of the graver are now almost invariably rejected. Fortunately, Science has been summoned to the aid of the Arts,—the invention of the ELECTROTYPE will, by multiplying to any extent the productions of the burin, enable the producer of a fine Print to supply it at the cost, formerly, of the commonest engravings—such electrotyped copies being, in all respects, as excellent as the originals, of which they are fac-similes,—a result that rests upon indubitable authority, and is "established by the proof that it has been found impossible, by most competent judges, to distinguish the one from the other."

The MANAGERS of the "NATIONAL ART-UNION" avail themselves of this power to answer the increased demand for ART of unquestionable excellence; and submit their PLAN with confidence to the Public.

In its leading provisions, it resembles THE SOCIETIES now in operation, and with which the Public are already familiar; *first*, in supplying an impression of a most costly Engraving for each Guinea subscribed; and *secondly*, in distributing Works of Art, the productions of British Artists, which will be appropriated in the usual manner of drawing.

In the "NATIONAL ART-UNION," however, there are some peculiar features, upon the importance of which, as serious and valuable improvements, its projectors calculate for success.

These they have now to explain:—

With reference to the PRINTS distributed,—One for each Guinea subscribed:

1st. The Print is DELIVERED to the Subscriber, *at the time his Subscription is paid*; thus removing one of the principal objections to existing Art-Unions, which have delayed the issue of one Print until long after another Print has become due; causing considerable disappointment and vexation by continual postponements.

2nd. As, at least, THREE OR FOUR Engravings are submitted to the Subscribers, from which a choice may be made, for each Guinea subscribed,—and as these Engravings are varied as to subject and size, the Subscriber is enabled to select a Print suitable to his taste; and not compelled, as in previously existing Societies, to accept a Print, the character of which may not be agreeable to him, or which does not possess sufficient merit as a work of art. *In short, he can ascertain the true worth of the Engraving before he becomes a Subscriber.*

3rd. The Prints issued by the NATIONAL ART-UNION are greatly superior to any that have been hitherto published by a Society. They are all *Line Engravings*; engraved in every instance by the most eminent of British Engravers, from the choicest works of the most famous of our British Painters; and the expenditure in their production has been at least *thrice* the amount paid by any existing similar Institution.

With reference to the PRIZES for distribution among the Subscribers:

1st. The sum to be expended in the purchase of PRIZES,—Paintings, Drawings, Sculpture, and Proof Impressions of fine Prints,—shall amount to the FULL HALF of the total sum subscribed, exclusive of the Engravings distributed at the time of subscribing.

[No Painting, Drawing, or work in Sculpture, can be selected as a Prize of less value than Twenty-five Guineas; but the smaller Prizes will consist of the finest Proofs of rare and costly Prints, which cannot but be considered more desirable acquisitions than inferior Pictures of small price.]

2nd. The plan of drawing the Prizes will be precisely that adopted by the London Art-Union, and will take place within the current year.

3rd. The Pictures which are to be purchased with the amount of the Prizes distributed by the Institution, may be purchased, at the option of the Prize-holder, from any accredited Artists' Exhibition in the United Kingdom within Twelve Months after the Prizes have been declared. Thus the Prize-holder will avoid the necessity of a Journey to London, or the only alternative of selecting his Picture by deputy.

4th. Any Prize-holder of Two Hundred Pounds and upwards, who cannot select a Picture to his taste from the Exhibitions, will have the privilege of giving a commission to any Artist of his own selection, subject to the approval of a majority of the Committee. This arrangement will avoid the difficulty of which there has been a universal complaint, inasmuch as in nearly every instance, Pictures of the highest merit are purchased previous to Exhibition.

5th. The number and value of the Prizes will depend upon the amount of Subscriptions, and will be determined by the Committee immediately on the Subscription Lists being closed.

6th. Should it come to the knowledge of the Committee that any private arrangement has taken place between a Prize-holder and an Artist, with a view to an improper appropriation of the whole or any part of the amount of a Prize, it will be forfeited, and awarded to some one of the Institutions for the benefit of decayed Artists; and should any Prize-holder select a Picture of less value than the amount of his Prize, the sum so unexpended shall be applied to the same purpose.

7th. No Picture, Drawing, or work in Sculpture, shall be selected by a Prize-holder, the price of which has not been left, previous to the opening of the Exhibition wherein it is exhibited, with the Clerk or Secretary, or proper person appointed to make such price public, and any reservation for Copyright which may make the price doubtful, shall render it ineligible for selection.

The period for drawing the Prizes will be duly announced. It will take place in London, and Subscribers will be invited to attend. The proceedings will be conducted under the superintendence of the Committee, and at least TWELVE of the Town and Country Agents, who will represent the interests of the Subscribers.

PRINTS FOR DELIVERY TO SUBSCRIBERS OF THE YEAR 1843.

I. ANCIENT ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY J. T. WILLMORE.

II. MODERN ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY WILLIAM MILLER.

III. & IV. (*The Pair to each Subscriber of One Guinea.*)

THE LATTICE. | **THE MASK.**

PAINTED BY E. LANDSEER, R.A.; ENGRAVED BY J. H. ROBINSON.

The two first-named are NOW COMPLETED, by the two eminent Line Engravers, Messrs. WILLMORE and MILLER: the size of each is 2 ft. 4 in. by 1 ft. 9 in. The interest and beauty of the subjects have been universally acknowledged; and as Engravings they will be classed among the most successful efforts of modern times. The Pair, after LANDSEER'S exquisite Pictures, engraved by J. H. ROBINSON, are partially known; but the extreme delicacy and cost of the Engraving demanded a proportionate charge, which excluded them from the hands of all but a very few. The application of the Electrotype has justified their introduction into this Plan.

That this plan originates in private enterprise cannot be treated as an objection, inasmuch as *in this country such is the origin of nearly every great and prosperous national undertaking*—which can benefit its projectors only by really benefiting the Public.

Specimens of the above-named Plates may be seen, and Prospectuses, with every further information, obtained at the Offices, 26, Soho-square.

London, January, 1843.

RICHARD LLOYD, J. L. GRUNDY, } *Secretaries.*

*** The Names of the Gentlemen forming the Committee will be shortly announced.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 797. LONDON, SATURDAY, FEBRUARY 4, 1843. PRICE FOURPENCE. (Stamped Edition, 5d.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28 fr. or 1l. 2s. the year. To other Countries, the postage in addition.

[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

UNIVERSITY COLLEGE DINNER.—The above Dinner will take place at the FREEMASONS' TAVERN, Great Queen-street, on WEDNESDAY, February 15, 1843. W. D. CHRISTIE, Esq. M.P. in the chair.

Stewards.

William Aldam, Esq. M.P.	D. W. Nash, Esq.
Richard Baxter, Esq.	Richard Potter, Esq.
E. Baker, Esq.	David Power, Esq.
J. Blake, Esq.	J. R. Quain, Esq.
William Camps, Esq. M.D.	E. Quekett, Esq.
J. T. Darvill, Esq.	G. Redford, Esq.
C. J. Foster, Esq.	William Smith, Esq. Ph.D.
W. Farr, Esq.	Professor Sharpey, F.R.S.
Professor Graves, F.R.S.	R. H. Semple, Esq.
F. D. Goldsmid, Esq.	John Storrar, Esq. M.D.
W. J. Johnson, Esq.	Professor Thomson.
Professor Key.	Professor Taylor.
Edwin Lankester, Esq. M.D.	Augustus Tulk, Esq.
Professor De Morgan.	Thomas Walcot, Esq.
P. W. Mackenzie, Esq. M.D.	R. N. Wornum, Esq.
Thomas Morton, Esq.	

Dinner on Table at Six o'clock precisely.

Tickets (One Guinea each) may be procured of any of the Stewards or Secretaries; at the Office of the College; or at the Bar of the Tavern.

JACOB WALEY, JOHN ERICHSEN, DURANCE GEORGE, } Hon. Secs.

SCHOOLMASTER WANTED.—A Married Man, to undertake a large Parochial School in the country, and act as Clerk. A Master understanding the Mixed or Norwood System of Education would be preferred, and he must be able to teach Singing on Hullah's system. Salary 80l. a year, with a cottage. If found efficient, and otherways qualified, an introduction to Deacon's orders in the Church may be expected. Direct N. B., care of Mr. J. W. Parker, Publisher, West Strand.

A GENTLEMAN, sedulously devoted to literary pursuits, residing at RYDE, in the ISLE OF WIGHT, proposes to RECEIVE into his family FIVE PUPILS, the Sons of Noblemen or Gentlemen, to be instructed in the Classics, the French and Italian Languages, English Composition, and the Mathematics. A judicious system of private tuition, thoroughly matured, and pursued with perseverance and energy, combined with the comforts of a superior home, an introduction to select society, and the enjoyment of a climate of unrivalled salubrity, will, it is hoped, present advantages not to be surpassed in any similar establishment. References of the first order. Terms, 100l. per annum. Pupils under 12 years of age, 70l. Address S. W., Royal Marine Library, Union-street, Ryde, Isle of Wight.

EDUCATION AT LUBEC, IN GERMANY.

THE very superior nature of the Education imparted to Youth at the higher Schools and Colleges of Germany, and more particularly, the great proficiency in Modern Languages, History, Geography, Mathematics, and other practical branches of instruction, to be attained by Pupils destined for the Army or Navy, or for Commercial pursuits, has long convinced reflecting parents and guardians of the advantages to be conferred on the Youth under their charge, by sending them over to Germany, to complete their Education at one of those Institutions.

The College or High School at Lubec, denominated "The Catharineum," has for centuries enjoyed high repute as one of the first of these Collegiate Schools; a Commercial Institution in the same city, for the communication of practical commercial and counting-house knowledge to Pupils of a more advanced age, has attained to almost equal celebrity, and an English Gentleman resident there, who has been a Master at the Catharineum nearly Twenty Years, has an Establishment for the reception of a limited number of Pupils, destined to attend either of those Institutions, under whose care parents and guardians may rest assured, that the Youth they may intrust to his charge will meet with not only all the superintendence requisite to their obtaining a knowledge of the German and French Languages, and to insure due progress in their other studies, but also all those comforts of home and social intercourse, and that attention to the religious and moral opinions of English parents, the want of which so often deters persons from sending youth abroad.

For a Prospectus and further Particulars, Terms, &c., apply to W. L. NEWMAN, Esq., Insurance Office, York.

EXTENSION OF THE PRINCIPLE OF ART-UNIONS.

HER MAJESTY the QUEEN and PRINCE ALBERT have been graciously pleased to accept and express their approval of the work, 'The Songs of Shakspeare, illustrated by the Etching Club,' designed for presentation to the Subscribers to the Royal POLYTECHNIC UNION of LONDON, for the year 1843. The PRESIDENT and other Members of the Royal Academy are subscribers.

This beautiful work may now be taken in rotation as quickly as copies can be supplied by the printers. It may be viewed. The prospectuses may be obtained, and subscriptions paid to the Honorary Secretary, at No. 5, Cavendish-square; 309, Regent-street; the Union Bank of London, and its branches; Messrs. Smith, Elder & Co. Booksellers, Cornhill: Mr. Limbird, Bookseller, 143, Strand; also to honorary country agents.

BOOKBINDING and BOOK and PRINT-SELLING, established 1781.—Mr. HERING, late of 9, Newman-street, Oxford-street, begs to acquaint the Nobility and Gentry, by whom he has been so many years supported, that he has REMOVED his establishment to 153, REGENT-STREET, between New Burlington and Vigo-streets.

Now ready, Part Second, for February, 1843,

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History of Béarn and the Basque Country— [*Histoire du Béarn*]. By M. A. Mazure. Pau, Vignancour.

So many curious details are attached to the history of Béarn, and the country of the Gascons and Basques, that a good account of this part of France cannot fail to excite interest. The Princes of Béarn were powerful sovereigns, who maintained their independence against France, Spain, and England. Some of them come forth as heroes of romance, and to most of them some remarkable legend is attached. The gorgeous and magnificent Gaston Phœbus, the object of Froissart's enthusiastic admiration, shines out a principal figure in the picture of his times. Love, war, the chace, poetry, and festivities, gifts, and courtesy, all belong to him; and many are the romantic tales which the most poetical and amusing of the chroniclers tells of his favourite; not omitting certain acts of cruelty and tyranny which it were in vain even for his friend to slur over, such as the murder of his son and brother, and the harshness to his terrified wife. The *oubliettes* of the old town of Orthez could tell sad tales of the mercies of a great lord in those times when no check was offered to a sovereign's *will*; but the fair and bold Gaston was a noble knight, and he alone might render his country illustrious, even if the Fleur des Marguerites had not lived amongst those mountains, nor the *great Reformer*, Jeanne d'Albret, the mother of the hero of all time, and he, the most beloved of murdered Princes, Henri Quatre himself.

The Basque country is full of mystery and interest, from the manners of its people and their strange language—unlike all, even the dialects, patois, or others of the neighbouring nations; and even etymologists are content if they find a resemblance in stray words from countries seven leagues beyond man's life.

Here extended the English sway for several centuries, without however interfering with the Basque or Béarnais independence, and the country, consequently, has peculiar claims on the attention of England. Here the Black Prince and his court and armies resided, and visited, and travelled, and here many of the last struggles took place before our domination in France ended altogether.

M. Mazure has given to the world a volume which must be considered as valuable, and which is so amusing that it may fairly be recommended to the lover of light literature, who would hesitate to pore over the learned tomes of Palassou and Du Mèze, Marca, and other useful but heavy writers; and the reader may well congratulate himself that M. Mazure, who, it appears, is not a native of Béarn, should have been induced by chance, as he informs us, to undertake the history of a spot so remarkable in the annals of his country. He has given specimens of the poetry of the Béarnais from its rich mines, and rendered the pastorals of its shepherd minstrels with much taste. But that his volume would have swelled beyond the limits he had probably allotted to it, he would, no doubt, have given many more of these treasures, which we have always looked upon with favour, and which offer curious pictures of the people amongst whom they were composed,—showing the delicacy and refinement of mind which may exist under the roughest outside.

The Moors for some time maintained their abode in Béarn, and tradition preserves the memory of their sojourn. On the walls of the façade of the church of Arcizac was long to be seen an effigy of the holy warrior Missolun, who is said to have commanded the Béarnais when they drove back the miscreants of Mahomet. Every year, on the 24th of May, a popular fête took place near the spot where stood the statue of the ancient saviour of the country. The figure was crowned with garlands, and songs were sung commemorating the great victory: these customs lasted till the end of the last century. There is also a spot in Béarn called the *Lande* of the Moors—*Lanne-Maurme*, where the famous battle is supposed to have taken place.

The Pyrenean peasant still points out to the traveller places where the tradition of "Charlemagne and all his peerage" is still rife. The mighty cleft in the mountain, whose wall screens France from Spain, is called the Cleft of Roland, which he made with one stroke of his famous sword. On one of the snow-crowned rocks is still seen the print of the foot of the hippogriff, which monster, as Ariosto relates, alighted there with the hero, after having made a leap of fourteen leagues. At Roncesvalles, "that fatal field of glory," repose the twelve peers; and from the depth of a profound ravine, even now, we are told, may *at times* be heard the blast of

> —— that wild horn,
> O'er Fontarabia's vallies borne,

when it sounded for the last time from the lips of the unfortunate Paladin, who hoped, even to the latest moment, that his Emperor would hear the summons and be in time to save.

The castle of the giant Ferragus, who fought in single combat with Rolando, is still to be seen overlooking the storm-beaten rocks of Biaritz, and the name of the hill of *Atalaya* seems still to tell of its Moorish masters.

There is no want of legends in Béarn, for when the fairy mythology, which is abundant, ceases, Monkish wonders take their place. There is scarcely a ruined wall of what was once a monastery which has not a story attached to it; such as that of Marcignac, where the pious wife of Centule the Fourth, Prince of Béarn, retired, after her marriage with too near a relative was dissolved. The holy Gisla became abbess of the convent she had chosen, and the fame of her piety spread far abroad: a miracle at length confirmed the estimation in which she was held. The abbey was on fire, and the whole building was threatened with inevitable destruction; the nuns, however, had a chance of escape, but Gisla exhorted them to die martyrs to their vow of never quitting their sanctuary. Heaven saw the pious maidens kneeling at the altar, awaiting their fate, and the danger was turned away. The flames, which a moment before raged with fury, suddenly stopped and sunk, and the nuns and their abbess were saved. The son of Gisla became Lord of Béarn, and was a mighty warrior, besides founding cities and churches. He was brother in arms of that famous Sancho Ramirez who added to his escutcheon *five heads*, in memory of five Moorish kings whom he had killed.

Some time after this redoubted knight was no more, a curious scene occurred, very characteristic of the people and customs of Béarn. Their young Countess Marie had married a lord of Moncade, Baron of Catalonia, and was induced to agree to offer homage to the King of Aragon. This so much shocked the Béarnais, that they threw off their allegiance to her, and banished her from the kingdom. They now sought for a new chief, and twice were unfortunate in their choice; so that these independent patriots found it necessary to put both those persons to death. They then became puzzled what to do, and having a natural leaning to their old princess, resolved to despatch two wise lords of their country, to choose one of her infant sons, then in their cradle. When they arrived at the place they went to visit the children, whom they found asleep, one having his hands closed, the other open. After a little deliberation, they determined to accept for their chief the infant with the *open hands*, as they took it for a certain sign that he would be a liberal prince, as, indeed, it afterwards proved.

A descendant of this chief was a Gaston, who opposed Edward I., of England, and was thrown into prison by that terrible warrior, who revenged his defeat in Santonge, by fearful reprisals, and gave up the town of Orthez to his soldiers to pillage and destroy as they pleased. Gaston was obliged to agree to a composition with the English prince, and he was released from his dungeon in a castle in Gascony. An appeal to the King of France was agreed on, and when both were in presence of the suzerain, Gaston threw down his glove of defiance against the King of England, calling him a traitor and felon knight. Edward, starting forward, and commanding his people, who heard the charge with rage, to stand back, picked up the glove himself, and entreated that a single combat might be allowed between them. The King of France, however, opposed this, and the question of their dispute was decided by law—rather an unusual thing in those days.

M. Mazure relates all the anecdotes of the famous Gaston de Foix, which Froissart has furnished; amongst others, that which exhibits the strength of body of a celebrated man-at-arms of the period:—

It happened on Christmas Day that the Count de Foix held his court at Orthez: he dined in the hall with all his knights; after dinner they left the hall and came into a gallery, to reach which you mount a tower staircase of twenty-four steps, and in this gallery is a chimney, where it is the custom, when the count is there, to light a fire, but not otherwise; there was but a small fire made, for ordinarily he does not like to see much. Nevertheless, he is in a place to have good logs, for Béarn is all wood, and there is plenty to warm oneself with, if it is so desired, only with him a little fire is more usual. When he came into the gallery he looked at the fire, and said to the knights, "Look here, what a wretched fire for so cold a time!" Ernanton d'Espagne had seen in the court asses laden with wood; he instantly descended, took one of the asses on his shoulders, carried it up stairs, and placed it load and all on the hearth: at which the count, and all who were with him were greatly amused.

The scene is quite Homeric, and told with the earnest simplicity of the chronicler, who places the whole party *living* before the reader.

The magnificent Gaston Phœbus left no legitimate son, and dying suddenly of apoplexy, could not make such arrangements as secured to his natural sons a proper provision. Gratian, however, became a grandee of Spain, and was the origin of the family of Medina Celi. Ivain, his favourite, was one of those who perished at Paris in that fearful fête, when Charles VI. nearly lost his life, having made one of the dance of savages, whose hairy dresses took fire. Ivain de Foix's costume being too close to be got off, he was horribly burnt, and died in agonies.

There are some curious particulars in this volume respecting the ancient *Fors*, or laws of Béarn, which from early time protected, in the strictest manner, the rights of the people, and which no change of government has been able to alter. Every town and valley of Béarn had certain privileges, which these *Fors* confirmed; the Prince, powerful as he was, had no right to infringe the laws laid down by this charter, nor did he venture to attempt it but at peril of his life, as in the case of the two princes, who were put to death by their indignant subjects. In the charters of Gaston IV., the great legislator of Béarn, these words occur respecting the people: "they are free, they used their goods." Duels were not encouraged, but *allowed*, at this period; and it was enacted, that "if a man, knight (*caver*), or otherwise, accused another of

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murder, or treason, they might combat, and the aggressor was forced to appear on the day fixed, to answer the accuser. If the aggressor was a man of common birth, he was only allowed to fight on foot, armed with a stick or club, and bearing a shield, the knight being on horseback, armed cap-à-pee. If the knight was the culprit he had only the right of the club, for it was an established rule, that the aggressor descended from his rank to that of the injured party. The lord had a right of fine on the unsuccessful combatant, or on him who failed to answer the challenge.

On occasion of an amendment in the laws, this phrase occurs, which is remarkable, and applicable to all periods: Gaston Phœbus speaks. "In the name of God it ought not to be thought strange that, as times alter, changes should be made in the statutes, when utility and necessity require it. For God, who is all wisdom, altered in the New Testament for the salvation of his faithful people, many things which he had ordained in the ancient law." Modern lawgivers could not express themselves more to the purpose.

Favyn's account of the birth of Henri IV. is given in full by M. Mazure, and is so characteristic, that we cannot resist reproducing it:—

The Princess of Navarre being near her term, took leave of her husband, and set out from Compeign the 15th of November. She crossed all France to the Pyrenees, and directed her steps to Pau, where her father, the King of Navarre, then was; she arrived in the town after eighteen days' journey. King Henry had made his will, which the Princess was very anxious to see, because it had been represented to her that it was to her disadvantage, and in favour of *a lady who governed* her father. For this cause, though she had tried every means to get a sight of it, it was a thing impossible, the more so, as, on her arrival, she had found the king ill, and dared not speak to him on the subject. But the coming of his *good girl*, as he called her, so delighted him, that it set him on his legs again. The Princess was endowed with a fine natural judgment, fostered by the reading of good books, to which she was much addicted; her humour was so lively that it was impossible to be dull where she was. One of the most learned and eloquent princesses of her time, she followed the steps of Marguerite, her mother, and was mistress of all the elegant accomplishments of the age. The King, who was aware of her wish respecting the will, told her she should have it when she had shown him her child; and, taking from his cabinet a great box, shut with a lock, the key of which he wore round his neck by a chain of gold, which encompassed it five and twenty or thirty times, he opened the box, and showed her the will. But he only showed it at a little distance, and then locked it up again, saying, "This box and its contents shall be yours: but in order that you may not produce me a crying girl or a puny creature, I promise to give you all, on condition, that while the infant is being born you sing a Gascon or Béarnais song, and I will be by." He had lodged his daughter in a room in the second story of his castle of Pau, and his chamber was immediately beneath; he had given her, to guard her, one of his old *valets de chambre*, Cotin, whom he commanded never to stir from the Princess, night nor day, to serve her in her chamber, and to come and tell him the instant she was taken ill, and to wake him if he was ever in so deep a sleep. Ten days after the Princess's arrival at Pau, between twelve and one o'clock at night, the day of St. Lucie, 13th of December, 1553, the king was called by Cotin, and hurried to her chamber; she heard him coming, and began immediately singing the canticle, which the Béarnais women repeat when lying in,—

Noustre Dame deou cap deou poun,
Adjoudat me à d'aqueste hore,

for at the end of every bridge in Gascony is an oratory, dedicated to the Virgin, called, *Our Lady at the end of the bridge*, and that over the Gave, which passes into Béarn from Jurançon, was famous for its miracles in favour of lying-in women. The King of Navarre went on with the canticle, and had no sooner finished it than the prince was born who now reigns over France. Then the good king, filled with great joy, put the chain of gold round the neck of the Princess and gave her the box containing the will, saying, "This is your property, and this is mine," at the same time taking the infant, which he wrapped in a piece of his robe and carried away to his chamber. The little prince came into the world without crying, and the first nourishment he took was from the hand of his grandfather, for having taken a clove of garlic he rubbed his little lips with it, then, in his golden cup he presented him wine, *at the smell of which the child, having lifted up his head*, he put a drop in his mouth, which he swallowed very well.* At which the good King, full of joy, exclaimed, before all the ladies and gentlemen in the room, "You will be a true Béarnais!" kissing him as he spoke.

When the father of Henry, Anthony of Bourbon, was informed by the Duchess de Montpensier of the plot formed to murder him, as the head of the Protestant party, a plot, whose victims, most of them, were sacrificed at a later period, he called his captain of the guards, and thinking his death certain, as he understood the King intended to stab him with his own hand, he spoke to him thus:—

"Renti," said he, "I am going to a place where my life is to be sacrificed: but never was skin sold so dear as I will sell them mine; if it please God, he will save me. Nevertheless, I charge you, by the fidelity which I have always proved in you, to render me this last service. If I die, take you my shirt, and carry it all bloody to my wife and my son, and conjure my wife, by the great love which she has always had for me, and by her duty, since my son is not yet of an age to revenge me, that she send my shirt, pierced and bloody as it is, to all foreign and Christian princes, that they may avenge my death."

This a singular picture of savage honour at so late a period, and a strange comment on the Christian and Protestant feeling of a

soul made of fire,
With whom revenge is virtue.

Anthony, however, was not murdered; that fate was reserved for his son!

The remarks of M. Mazure on the terrible slaughter of the civil wars, are judicious, and his details will be read with interest; and those on the races of the Pyrenees, namely, the mysterious *Cagots*, Bohemians, &c., are interesting, although no light is thrown on those puzzling subjects, which must always attract the attention of the curious. With respect to the race of Cagots, it is to be regretted that hitherto one author had merely followed another, content with combatting a former opinion, without examining for himself, and thus placing the subject in a new point of view. This void is, however, we are happy to find, about to be filled up through the perseverance and industrious zeal of M. Francisque Michel, Professor at Bordeaux, who has now in the press a work on the 'Accursed Races of France and Spain,' (i. e. the Cagots of the Pyrenees, Capots of Languedoc, Gahets of Guienne, Colleberts of Bas-Poitou, Caqueux of Brittany, Cacous of Le Mans, Marrons of Auvergne, Chuetas of Majorca, and Vaqueros of Asturia). M. Michel has devoted several years of diligent search and inquiry to this subject. Not content with examining all the printed works which bear on the subject, he has gone through all the archives to be found in the south-west of France, from the Pyrenees to Brittany inclusive; and all the north of Spain has been subjected to his investigations. The long-disputed question of these Parias of Europe will therefore, perhaps, at last be settled; at least no person is better qualified, from his extensive antiquarian knowledge, to determine it, than this indefatigable *savant*, to whom the literature of the Middle Ages owes so much.

To return, however, to M. Mazure. We shall close our notice with a popular song of Béarn, still sung in chorus in the mountains, and composed at the time when their prince, Henry II. D'Albret was taken prisoner, with Francis I., at the Battle of Pavia. It has all the tone of an old Moorish ballad:—

The Captivity of Francis I.

When the King, from France departing,
Other lands to conquer sought,
'Twas at Pavia he was taken,
By the wily Spaniard caught.

"Yield thee, yield thee straight, King Francis,
Death or prison is thy lot."
"Wherefore call you me King Francis?
Such a monarch know I not."

Then the Spaniard raised his mantle,
And beheld the Fleur de lys;
Then they chain him, and, full joyous,
Bear him to captivity.

In a tower where moon nor sunlight
Came but by a window small,
There he lay, and, as he gazes,
Sees a courier pass the wall.

"Courier, who art letters bringing,
Tell me what in France is said."
"Ah! my news is sad and heavy,
For the King is ta'en or dead!"

"Back with speed, oh courier, hasten,—
Haste to Paris back with speed:
To my wife and little children,
Bid them help me at my need;

Bid them coin new gold and silver,
All that Paris has to bring;
And send here a heap of treasure,
To redeem the captive King.

A Plea for National Holy-days. By Lord John Manners, M.P. Painter.

In this age of doubt and disquietude the nostrums for the cure of the body politic are as plentiful as those for the cure of the body physical—and the specifics are as widely different. In the one, indeed, may be found a type of the other, and we take Sir Andrew Agnew and Lord John Manners to be the moral representatives of the "Brandy and Salt" and the "Cold Water" omnipotencies. Sir Andrew, year after year, wearied and exhausted the patience of parliament to induce it to make men happy by making them uncomfortable. Lord John preaches a very different doctrine: and, without entering into particulars, or pointing out how exactly these moral doctors represent the old Puritan and Cavalier parties, we may say generally, that the Baronet's mission was a crusade against cheerfulness, whilst the Lord is for the diffusion and encouragement of it. They both indeed desire "a better observance" of Sunday, but they interpret "better" very differently. We, as is well known, take rank under the banners of Lord John; "a merry heart," said the wisest of men, "doeth good like a medicine."

Lord John Manners advocates the restoration of national holidays and recreations. Though he endeavours to keep clear of the question whether Sunday shall be treated as a holiday, it is obvious that his leaning is in that direction; and he revives, appropriately enough, our recollection of Charles the First's re-issue of his father's Declaration on the subject. Not less for its own merits, than as the sentiments of the only "martyr" which the English reformed Church has inrolled in its calendar, we shall quote here some portion of that document. The Declaration sets out by stating, "that the King had rebuked some Puritans and precise people" for meddling with "our good people for using their lawful recreations and honest exercises upon Sundayes and other holydayes, after the afternoon sermon or service,"—and that the rebuke had been misunderstood. It then recites—

—"the general complaint of our people, that they were barred from all lawful recreations and exercise upon the Sundayes, in the afternoon, after the ending of all divine service; which cannot but produce two evils—the one, the hindring of the conversion of many whom their priests will take occasion hereby to vex, perswading them that no honest mirth or recreation is lawful or tolerable in our religion, which cannot but breed a great discontentment in our

* The wine, tradition says, was the famous strong wine of Jurançon, considered excellent, and much sought after at the present day.

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people's hearts, especially of such as are peradventure upon the point of turning; the other inconvenience is, that this prohibition barreth the common and meaner sort of people from using such exercises as may make their bodies more able for war, when we or our successors shall have occasion to use them; and in place thereof sets up filthy tipplings and drunkenness, and breeds a number of idle and discontented speeches in their alehouses. *For when shall the common people have leave to exercise, if not upon Sundayes and holy-dayes, seeing they must apply their labour and win their living in all working dayes?* * * And as for our good people's lawful recreation, our pleasure likewise is, that, after the end of divine service, our good people be not disturbed, letted, or discouraged from any lawful recreations, such as dancing, either men or women, archery for men, leaping, vaulting, or any other such harmless recreations; nor from having of May-games, Whitsonales, and Morris-dances, and the setting up of May-poles, and other sports therewith used, so as the same be had in due and convenient time, without impediment or neglect of divine service; and that women shall have leave to carry rushes to the church, for the decorating of it, according to their old custom. But, withal, we do here account still as prohibited, all unlawful games to be used upon Sundayes only, as bear and bull-baitings, interludes, and at all times, in the meaner sort of people, by law prohibited, bowling."

It would carry us far beyond our present purpose to attempt to trace the influences which, springing out of the Reformation, have been operating since that event, or to consider the new causes which have arisen to discourage those necessary recreations which the church of our ancestors found it good and wholesome policy to promote:—

"It has of late years been made frequently a source of complaint that the English people, who of yore were famous over all Europe for their love of manly sports and their sturdy good humour, have year after year been losing that cheerful character, and, contrariwise, been acquiring habits and thoughts of discontent and moroseness. It is true that, in towns, debating clubs, and reading rooms, and halls of science, and gin-shops have sprung up with a mushroom speed of growth; and many humane and good people imagine that a course of astronomy, or a lecture on geology, is all the recreation of mind or body that a man who works sixty hours a week requires."

The healthy disposition of all mankind is towards cheerful recreation, and this disposition would manifest itself as vigorously as ever, though perhaps in a different direction, as a national expression of feeling, if opportunities were afforded for its indulgence. We see strong evidence of this in our own day, in the increasing habit of frequenting our national monuments, the British Museum, the National Gallery, Hampton Court, &c. It is quite delightful to observe the growing interest which all classes take in Hampton Court,—a visit to which place, with its fresh air, its parks, its gardens, fountains, terraces, and out-of-door beauties, partakes particularly of the character of *recreation*. The official returns of visitors to Hampton Court, kept by order of the Commissioners of Woods and Forests, show that the numbers during the four years since the public have been admitted freely to that palace have increased above fifty per cent. The visitors are most numerous on Sundays, though the palace is only open during three hours in the afternoon. The average numbers on Sundays are one-third more than on Monday, nearly three times as many as on Tuesday, about four times the numbers of Wednesday and Thursday, and nine times those on Saturday. In the month of July last year, above 50,000 persons passed through the state apartments, and on Sunday, 17th July, 4,660 persons, being the greatest number on any one day except Whit-Monday. The total numbers for the last year nearly reached 180,000. By far the greater proportion of these visitors belong to the working classes, as they are emphatically called. They go in vans holding twenty and thirty persons, men, women, and children. Sometimes eighty of these vans may be counted on one day at Hampton Court. It is a custom for operatives working together to club weekly their pence and twopences for the purpose of raising a fund for these excursions. One or two musicians generally accompany each van, to enliven the journey, and to make music for the dances which go forward under the chesnuts in Bushy Park after the visit to the palace. The importance of throwing open this palace cannot, we believe, be overrated. Half a dozen such acts on the part of the clergy, with their cathedrals, and the aristocracy with their mansions, would do more to extinguish Chartism than anything else. In the opening of Hampton Court on a Sunday, we see the germ of regeneration for more satisfactory employment of that blessed day than that which Southey so truly describes in his 'Letters of Don Manuel Alvarez Espriella,' to which Lord John Manners alludes, but only quotes in part. As the book may possibly be unknown to many of our readers, we here reprint the passage:—

"What is the scene in England at this time? All public amusements are prohibited by the dæmon of Calvinism. The Savoyard, who goes about with his barrel-organ, dares not grind even a psalm-tune upon the sabbath. The old woman who sells apples at the corner of the street has been sent to prison for profanation of the Lord's-day, by the Society for the Suppression of Vice; the pastrycook, indeed, is permitted to keep his shop-window half open, because some of the society themselves are fond of iced-creams. Yonder goes a crowd to the Tabernacle, as dismally as if they were going to a funeral; the greater number are women;—inquire for their husbands at the alehouse, and you will find them besotting themselves there, because all amusements are prohibited as well as all labour, and they cannot lie down, like dogs, and sleep. Ascend a step higher in society,—the children are yawning, and the parents agree that the clock must be too slow, that they may accelerate supper and bed-time. In the highest ranks, indeed, there is little or no distinction of days, except that there is neither theatre nor opera for them, and some among them scruple at cards. Attempts have even been made to shut up the public ovens on this day, and convert the sabbath into a fast for the poor. And these are the people who ridicule Spanish gravity, and think they have reformed religion because they have divested it of all that is cheerful, all that is beautiful, and all that is inviting. Our peasantry have a never-failing source of amusement in the dance and the viola. Here the poor never dance; indeed, illegal dancing is a punishable crime, and if they do not dance illegally they cannot dance at all. This requires some explanation. Partly from custom, still more from the nature of the climate, there is no dancing here in the open air; the houses of the poor are too small for this diversion, they must therefore meet at some public house where there is a room large enough. The rich do this also; but dancing at a peso-duro a-head, and dancing at two reals, are very different things—the one is called a ball, the other a sixpenny hop. The rich may take care of their own morals, the police must look after the poor."

We join with Lord John Manners in recommending these passages to the attention of the Council on Education. His Lordship would have national holidays restored through the influence and under the direction of the Church. Be it so: all we desire is to get the holidays. But we fear that in these angry times, any recognition of national holidays must keep clear of Sectarianism, High Church, Low Church, or No Church. If holidays are to be restored as a Church measure, the Dissenter, we suppose, will take alarm and oppose them. We had rather that the question should stand on its own merits—the good that holidays will do to the health and morals of the people;—and if Church and Dissenting Chapel see fit to throw open their doors on those days, by all means let them do so. We can easily imagine a revival of the practice of frequenting places of public worship on holidays, if the places themselves, and the services belonging to them, were made as attractive as they might easily be. Even on days not holidays, see how people will flock to a performance of Purcell's or Tallis' service at Westminster Abbey. We recently had an opportunity of observing the great numbers that attended the daily services at St. George's Chapel, Windsor, where certainly the choir is under admirable discipline, and we shall watch, with some curiosity, the effect produced by the daily services which it is proposed to have at the Temple Church. But we are wandering from Lord John Manners's pamphlet, and must return to it by quoting some of the author's evidence on this point:—

"In several rural parishes where saints'-days services have been established, or revived, at hours most suited for the labouring population, a readiness has been shown to attend them; and we have abundant reason to hope that, were the observance of them encouraged, rather than discouraged, by modern laws and habits, not only would our churches be filled with humble worshippers, but the poor and needy would feel, in many little and unsuspected ways, far more than they can feel now, that the Church is indeed to them a mother—an endless well of comfort and consolation, running over with blessings, temporal and eternal, alike in the heats of Lammas or the snows of Christmas."

We might take some exceptions to the following, yet there is truth in it:—

"The country is flooded with money; capitalists have not known how to employ their capital; Spanish loans, American projections, railroads here, emigration there, mines in Mexico, opium in China; no matter what or where—this among private men: then in parliament, hundreds of thousands of pounds for printing blue-covered books, which one man in every hundred thousand looks at; a million for depriving the Basques of their liberty; untold millions for slaughtering the Affghans and the Chinese, because the former would not submit to our insolent dictation, and the latter to our invasion of their fiscal code: besides vast sums for sending out two ships with bottled air to the Niger, warming and lighting the House of Commons, &c. Surely any one, previously ignorant of the history of our times, reading this short list, would exclaim, 'How magnificent a nation! What sums must it not have spent in raising cathedrals and churches, colleges and hospitals! How stately must be its halls for the public amusement! How plentiful and umbrageous its public walks! How frequent and how joyous the holy-days of its people!"

His Lordship appears to us to answer successfully the objection that the people ought not to have holidays because they are not employed in the best way:—

"People seem to reason thus:—'The English labourer is the most industrious, hardworking, sober of his class in the world; he would not know what to do with a holy-day if you gave him one; and, industrious and sober as he is while working six days a week, only look at him when something extraordinary occurs to give him a holy-day time—an election, a new king, or a coming of age: he makes a beast of himself, and that clearly shows that he is better without a holy-day than with one.' Putting aside the shockingly low view of English nature, which people who think thus must entertain, I should argue from their own premises to a very different conclusion. If it is true that, at these occasional cessations from work, the English labourer breaks loose from propriety, is it not because he has been so long bound to one unvarying course of toil that he knows not rightly how to appreciate or use the unwonted holy-day! It would be as logical to argue against holy-days for school-boys, from their pea-shooting, and making faces at all the good folks they meet in their wild glee on their road home, as to conclude that because, as things now are, an election or a coronation produces a debauch, the fewer holy-days the people have, the better it is for their morals. Indeed, it is a strange contradiction to aver that the

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English labourer is so steady and plodding that he does not want a holy-day; and then, that when he has one, he loses all his steadiness, and runs riot in dissipation. The truth is, as in many other matters, the abuse springs from the non-use. Once again accustom Englishmen to the manly games and ecclesiastical festivals of their forefathers, and the Frenchman or the Italian will no longer need to be held up to them as models of holy-day enjoyers."

The author adduces evidence from the Sanitary Report, proving the physical deterioration of the natives of Manchester, Birmingham, and Spitalfields, and he ascribes the evil in great part to the monstrous system of "all work and no play,"—and builds upon it a fair argument in favour of his plea. Another result from the observance of holidays would be—

—"the increased facilities offered thereby to the best of all education—the precepts, the converse, the love of parents. I am not blind to the merits of infant schools; but I may be allowed to lament the sad necessity that compels so many thousand parents to delegate to strangers a duty till of late years held to be peculiarly their own, and to think none the worse of any plan which should promote, rather than diminish (which too many of our modern philanthropical schemes do), parental authority and family intercourse."

Here, as elsewhere throughout the pamphlet, the author raises points for discussion, on which we cannot enter. Best, no doubt, of all education, is parental education, but this begs the question that the parent is sufficiently intelligent, or that his circumstances enable him, to give it. Our experience of the working classes inclines us to believe, with sorrow, that the infant school, on the whole, is a better place for the child than the unwarmed and unwatched cellar or garret of its parent, or the street, into which the children are not unusually sent during the parent's unavoidable absence.

Mediterranean Sketches. By Lord Francis Egerton. Murray.

Among our lettered aristocracy, the author of this volume has always held a high place, for refined taste and liberal accomplishment. He has, however, strength enough, to ruffle it in a republic of tourists and poets. As a traveller, he was content to take the good and the ill of the lands through which his wanderings led him, in a hearty, courageous, and genial spirit; and now he trusts his little volume to the finish of its verse and the unpretending vigour of its prose, rather than to beauty of illustration or extrinsic adornment, for its chance of a place on the library shelf.

A new record of wanderings in the East, entitled 'The Pilgrimage'—and written in the resonant nine-line stanza, can hardly fail to recall 'Childe Harold' to the reader's memory. Yet, save in their choice of scene and of metre, no two men can be less alike than the two noble wearers of the palmer's staff and scallop shell. Lord Byron grasped all the romance of the isles of Greece, with a force, which was felt throughout Europe: rarely has society been stirred by an enthusiasm so fervid. He knew and felt the passion of the East. By the side of the unfamiliar but life-like creatures his genius evoked, the Hafeds and Zelicas of other writers—yes, even when finished by the elaborately brilliant pencil of Moore—look but phantoms. Since the Childe's day, however, Poetry has gone forth on her wanderings in another disguise. She now wears the rosary of the Caloyer; not the dagger of the Corsair. For one traveller, who dreams of Lara and Gulnare—who sees Abydos and thinks of its Bride—and who murmurs to himself the all but Homeric muster of the spearmen and Chiefs at Tepaleen—there are now a hundred who lose themselves in dreams of the older world, as the poet (not Lord Francis) has expressed it:

Then onward, through the Holy land
My pilgrim path unwearying hold;
Where ancient prophets stood, to stand
—Mid ruin they foretold.
How pleasant, yet how strange to see
The fisher cast his net
Within the lake of Galilee;—
Or on Mount Olivet
To watch the setting sun-light gem
The old towers of Jerusalem.

To the class of contemplative, not passionate pilgrims, Lord Francis Egerton belongs. Yet he is anything but ascetic in his devout recollections, as the following stanzas will sufficiently indicate:—

Round yonder watch-fire's blaze the muleteers
In circle close.—The leader of the throng,
Fluent and fast, to never sated ears
The tale recites, or chants the Arab song,—
Wild stanzas, strange adventures. Loud and long
The applause resounds, as each invented sleight
Of magic art, or fate of Afrite strong
By Genii quelled in preternatural fight,
Fills as the story rolls each breast with fresh delight.

He little thinks, the tale he loves to tell,
Which cheats his willing comrades of their rest,
Through many a midnight hour defrauds as well,
In foreign garb and other language dressed,
Of slumber's boon the children of the West;
How many a sad or vacant mind the page,
With the same legendary lore impressed,
Has cheered, assuaged life's ills through every stage,
Given youth one smile the more, one wrinkle snatched from age.

For not alone beneath her palm-tree's shade,
Amid the nargile's ascending cloud,
Does Eastern fiction dwell, or Scherezade
Dispense her favours to the listening crowd.
All ranks, all nations at her shrine have bowed;
The pictured forms her lively pencil drew
Please in all climes alike; and statesmen proud
In grave debate have owned her lessons true,
Finding that ancient lamps sometimes excel the new.

Far other task meanwhile for me delays
The needful gift of well-earned sleep's repose;
The beam that from my tremulous cresset plays
Its light upon the sacred volume throws.
Oh! who in distant climes the rapture knows,
E'en on the spot of which the tale is told,
To mark where Tabor frowns or Jordan flows,
To feel at morn our steps shall print the mould
Where Gideon pitched his camp or Sisera's chariot rolled!

Such rapture ours, when, on Esdraelon's plain,
Tabor in front and Jezreel left behind,
By Kishon's source we pitched. Oh! ne'er again
Shall joys of power like these to fill the mind
Rise in the civilized haunts of human kind.
How went I forth to watch the shivering ray
On Carmel's crest; to hear upon the wind
The jackal's howl; or rippling sounds betray
Where Kishon's ancient stream rolled on to Acre's bay.

How, to our tents when morning's moisture clung,
Our memory turned to that oracular dew
From the full fleece which pious Gideon wrung!
'Twas here perchance that Israel's champion knew
The sign which spoke his high commission true;
Down yonder vale perhaps, by Kishon's ford,
Towards the slumbering heathen's camp he drew
His chosen hundreds, silent—till the sword
Flashed to the frightened skies, of Gideon and the Lord."

The prose notes to 'The Pilgrimage' are more available for extract, and we shall draw upon them for a couple of scenes—the first showing life among the Druses:—

"*Town of Hasbya.*—On our way to this destination, we descended into one of the most agreeable valleys I had seen, watered by a fine stream, and rich with mulberry groves and olives, which might vie in size with those of Ramla or Jerusalem. Leaving this, we ascended by a rocky and difficult road the narrow defile Hasbya. The town of that name occupies one of the most picturesque sites in Syria, suspended on high cliffs, and with the snows of Hermon above it at no great distance. Its population must amount to some thousands; and I had seen no buildings so respectable since Nablous. Our ascent lay on the other side, however, of the ravine, which became more narrow and precipitous as we mounted. It was a holiday; and as the Queen of England's reputation had preceded her, the inhabitants poured out in great numbers, and in their best dresses, to see her pass. It was the gayest scene I had witnessed in Syria. Some aged females went so far as to burn incense before her horse's nose, and others presented her with flowers. Our reception was very different from that of a poor Jew whom I had met a short time before, near the entrance to the defile. I was riding somewhat apart, and beyond the reach of an interpreter, when I met with what I considered a religious procession. It consisted of an old man mounted, a closed palanquin on a horse's back, and a troop of boys who were chanting a sort of chorus. The old man saluted me lowly as I passed, and I rode on returning his salute, somewhat puzzled. Don Quixote would unquestionably have charged, or at least have stopped the procession, and instituted a rigid inquiry into its objects. If so, his proceeding would have been for once justified by common sense and humanity, as well as chivalry; and if I had known myself what I afterwards learned, I should, perhaps, considering the age and strength of the offending parties, have acted Don Quixote on the occasion. The old man was a poor Jew transporting a sick wife from the interior to the coast; and the boys were a rabble of juvenile bigots,—whether Druse, Mahometan, or Christian, I cannot say,—who were persecuting him with some ribald song, which was afterwards, before he could reach Hasbya, improved into pelting and beating. This was one of the consequences of the Damascus story, which was now the universal theme of conversation."

"*Encampment above Hasbya.*—An hour's most precipitous ascent from Hasbya brought us to our promised Paradise. Its appearance was inviting. A magnificent tree afforded a shade for our largest tent, and more than one fine spring bubbled up at a few yards' distance. Our muleteers had kept their word so far, and were certainly not answerable for the persecution of the desert wind, which followed us even to this elevation. Its propinquity to the snow was demonstrated by the arrival the next day of a mule-load of that article, which, covered with a horse-cloth, afforded us a supply for our water and wine during our stay. All accounts concurred in describing the heat we here endured as without example for the season, and rare at this height in July or August. We were visited here by a Christian chief or prince, of very interesting appearance and handsome mild physiognomy, and, as I was told, of a family whose genealogy is counted back for many centuries. He was superbly mounted, and followed by one attendant and a beautiful greyhound of the long and silky eared breed, which we call Persian. Stripped of feudal authority by Mehemet Ali, he consoled himself with the sports of the field, which, as the Pacha's disarming measures had not been extended to this neighbourhood, he was still allowed to enjoy. He was just returned from a hunting expedition to the valley of the lake Houlé. He said that his horse had been positively forced back by the hot wind, and that in the night the party had been compelled by it to break up a bivouac, and regain the upper grounds with all speed. The conflux of natives to the Frank strangers' camp, though highly amusing, from the great richness and variety of the costume of the three sects which seem much mingled here, was at times oppressive. Besides the population of the neighbouring village, the parties from Hasbya, who came up and established themselves for the day to stare at us, were numerous, and comprised probably the whole beauty and fashion of that place. The race is a fine one, and there was no lack of the former commodity. One young woman, evidently, by the value of the jewellery she wore, a person of rank, was as lovely a young creature as eye could behold. She had walked up from Hasbya; but had met with some repulse in approaching Lady F.'s tent, and, not having the persevering impudence of many others, was mourning her hard fate apart when I heard of her case, and procured her the introduction she desired and deserved. The Druse young ladies behaved unfairly, pressing noisily and eagerly upon our privacy, but playing every trick of coquettes with their veils whenever we returned their fire. I found the best receipt at last was to sketch them, when they usually giggled and fell back. One, however, stood the shot, holding her horn on high, and seated like a queen on a throne of loose stones, one bare leg protruding from her drapery below, her silver bracelets shining in the sun, and her dark eyes still brighter flashing over the veil she held up—foolish woman!—to her pretty nose. Another Druse lady, who visited Lady F., consented, without difficulty, to disclose the mysteries of the horn, and, removing its veil, showed us the manner in which it was fastened and worn. This visitor, a handsome and stately woman, besides the silver bracelets and other ornaments of that metal commonly worn, wore jewellery and precious stones of some value."

The second picture is rather more after the manner of Salvator Rosa:—

"*A Whirlwind.*—Nothing could be more conve-

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nient or refreshing than this place; but in the night a change came over the spirit of our dream. Various appearances in the heavens had betokened a sudden alteration in the unusually hot weather. As we were retiring to rest, a whirlwind suddenly came down the ravine with such violence, as soon to make it evident that our large tent could not long stand up against it. The affair, indeed, was so sudden that Lady F. had barely time to escape, and her maid was for some time buried in the ruin. One of our small tents was also blown down; and Dr. G., who was sleeping in it, suffered severely afterwards from the chill of the sudden exposure to a temperature of some 60 degrees less than that of Tiberias. Luckily but a few drops of rain accompanied this convulsion. Lady F. took refuge in a house in the village; and the loss of baggage was found in the morning limited to that of an old, but only bonnet, long reserved for state occasions, which had been blown over three fields, and was found unfit for further service. After a hard day's journey, however, this interruption of repose was any thing but refreshing. This rush of the mountain air into the rarefied medium below lasted for about three quarters of an hour, after which it subsided into a chilly but moderate breeze. The villagers were kind and active in their hospitality. We were now to cross one of the highest ridges of Libanus, which rose directly above us. The positive news here first reached us of an extensive insurrection, and that the country we had just left, Rashya, and Hasbya itself, were in open revolt. I was alarmed less from implicit belief in this or in any other report than on account of our muleteers, who I foresaw might leave us to return to their families at Rashya; as yet, however, they showed no symptom of such an intention. We climbed the ridge by a picturesque zigzag, amid some rain and mist, in less time than from the appearance I had expected. We had but one patch of snow of a few yards to cross; and however dangerous the sudden transition to such a climate, I enjoyed even the wet blast, which came like a breath from Scotland, and compelled me to coil my lowland plaid about me as though I were sporting in that country. I paid dearly afterwards for the luxury. We met one or two armed and mounted messengers as we advanced, and all the information we could collect confirmed the accounts of the insurrection. In the numerous large villages we passed, however, there was no unusual stir. The views we obtained from commanding points were very magnificent,—the ravines deep, and clothed with fine wood; but I have seen no scenery in Libanus which could bear comparison with that of European mountains. We passed the ruin of a very magnificent palace, formerly the residence of a Druse prince, who long divided the sovereignty of this country with the Emir Beschir, and at length fell in battle with his successful rival. Their neighbourhood was indeed too close for long endurance of simulated amity; for some two leagues further we found ourselves at the gate of Taak el Deen, the mountain palace of the Emir Beschir."

"*Taak el Deen.*—Descriptions of this nest of the old eagle of Libanus are numerous; and M. de Lamartine could hardly in his poetic prose exaggerate the singularity of its fantastic features of position and construction. Its picturesque beauty is somewhat diminished by the rounded forms of the hills, which rise behind and above it. In ordinary times I apprehend that a train of Frank travellers would hardly have been delayed at the Emir's gate; but on this occasion it was necessary to transmit our credentials to the Emir before it was opened to us, and some ten minutes elapsed. We were then admitted, and shown into a wing of the palace which is usually appropriated to travellers,—a small elevated court, with a circular fountain in the centre, into which open some half dozen rooms with unglazed and grated windows: these we soon furnished. We were informed that our dinner would be provided from the Emir's kitchen. It took some time to prepare, but when it arrived, both in quality and variety, gave us a very agreeable impression of Eastern cookery and hospitality. We found the temperature rather chilly, and one regular shower of rain fell before evening. I suspect that it was here, after enduring heat and fatigue without sensible inconvenience, I laid the foundation of an internal state of disease, which never left me till I escaped from a southern climate at Lyons. Our terrace commanded a view of the long outer court of the palace,—a busy scene of saddled and tethered horses, of messengers riding in and out, and occasionally small armed parties entered to swell the garrison. I suspect that the visit of an English party rather perplexed our entertainer at such a moment. He declined an interview for this evening; and I at one time had reason to think he intended to allow us to depart without one, which I should have regretted, but felt no claim to press for the honour. In the morning, however, he sent an attendant to show us over the palace. Our cicerone was very proud of some rooms which had been for a long time in progress under the superinspection of some Damascus artists. They were prettily decorated, reminding one a little of the Alhambra; but not, I think, improved by some fresco paintings representing subjects of the chase, which were here considered the triumph of art: a double-barrelled gun was pointed out to me in particular as a chef-d'œuvre; and they were really not ill executed by some Landseer of Damascus. One of the oddest ornaments was the face of a large clock painted in the ceiling, with the name of a London maker on it. We were conducted afterwards to the bath, kitchen, and bakery. The bath was gorgeous; the kitchen, with sixteen cooks at work, much resembled the large vaulted monastic kitchens to be seen in our colleges; and in the bakery we found many men and boys, baking flat barley loaves for the consumption of some 2000 individuals."

These passages, we think, will stimulate the reader to search the volume for companion pictures.

Ten Thousand Things relating to China. By W. B. Langdon, Esq. Chinese Collection, Hyde Park Corner.

This volume is designed for visitors to the magnificent collection of Chinese objects recently opened: it discusses the religion, government, literature, arts, and customs of the people of the Celestial Empire, in conjunction with those objects in the exhibition most closely connected with these several topics; and it would not be easy to find more information respecting China condensed into a smaller space, or presented in a more pleasing form. Though designed chiefly for visitors to the collection, the work contains much that will interest the general reader, and we shall select from it a few passages, the most characteristic of the peculiarities of the Chinese people. Our extracts must necessarily be miscellaneous, as the divisions of the work are determined by the arrangements of the exhibition.

The account of the Buddhistic creed, given as a comment on the representations of the three Buddhas, past, present, and future, is incomplete and partially inaccurate; but most writers on Buddhism might profitably imitate Cicero's honest confession, "Though I have translated the Timæus of Plato, I do not understand it;" and after having read countless treatises on Buddhism, we find it difficult to comprehend a religion whose chief lesson to its followers is "to do *nothing*, to think on *nothing*, and to live as much as possible on *nothing*," and whose four chief sects are divided according to the extent in which they understand this *nothing*. Those who are interested in observing how far the human mind, in ages the most distant, and in countries the most remote, has a tendency "to assume the same forms," and be distinguished by the same manners," will be amused to find that the Buddhist account of the Infernal Regions is similar to the celebrated treatise on the Geography of Hell, by Ægidius de Calumna, in the thirteenth century, and that the Chinese notions of Paradise are nearly the same as those of the Mohammedans, though the latter were unquestionably taken from the writings of the Syrian bishop Ephraim, commonly called "the Euphrates of the Church," who, on his part, borrowed largely from the Rabbinical traditions. It is also curious to find that the Chinese Buddhists are not indisposed to enlarge their Celestial hierarchy.

"No Sabbath is observed by the Chinese, nor is it intimated in their divisions of time. It will, however, be interesting to the Christian world to learn that by some of the Chinese our Saviour, *Ya-soo*, is ranked among the number of the gods; while all the better informed classes, consider Him as a just and perfect man. The Virgin (*Ma-le-ya*, or Maria) being placed by them in the same class."

The account of our Saviour, translated from the Chinese mythology, by the late Dr. Milne, is too long to be extracted, but we mention it because it will no doubt possess interest for a large class of readers. For the same reason we must pass over a strange tale, translated by Professor Kidd, illustrating the Chinese superstitions respecting a future state, and at the same time affording a fair specimen of the class of literature which is most popular in China; but the following verses, quoted in the tale, to illustrate the description of a storm, may be noticed for their picturesque merit.

"The winds increase the snow's coldness,
The snow's rapidity, the wind's fierceness,
The flowers of the willows scattered in the whirlwind,
The goose's feathers dancing in confusion;
The eternal order of the firmament disturbed,
The points of the horizon undistinguished,
The earth overspread—the heavens covered with blackness,
Nature's beauty utterly destroyed.
Scenes which a poet might delight to study,
But which cause the traveller to sigh for death."

It is interesting to find that the lotus lily is as great a favourite with the Chinese ladies as it was with the princesses of ancient Egypt (see *Athen.* No. 508): no higher compliment indeed can be paid to a belle of the Celestial Empire than to compare the impression of her little feet to the flowers of her favourite water-lily. Many anecdotes are related of the enduring love of the Chinese females.

"'There is only one heaven,' said a forlorn maiden, when her parents upbraided her for spending her days in sorrowful libations of salt tears at the tomb of her lover;—'and he was that heaven to me!' The deep well and flowing stream have often borne a melancholy witness to the indissoluble nature of female affection."

Some of the feats of the Chinese jugglers rival those which the Emperor Jehanghir has recorded in his Memoirs, and which European writers, with little respect for imperial veracity, have stigmatized as "falsehoods." Without at all denying that Jehanghir is a little inclined to enact the part of Baron Munchausen, we must confess that the following trick is nearly as difficult of explanation as any which he mentions.

"The following scene occurred in the drawing room of a foreign resident in Canton. Two jugglers were introduced before the company assembled; after going through a number of surprising feats of skill and agility, one of these men handed to the other a large china basin. This basin, after a few flourishes above his head, and being turned upside down to convince the spectators that it was empty, the exhibitor suddenly allowed it to fall, but caught it before it reached the floor. This movement brought him into a position resting upon his heels, the basin being now hidden from view by the folds of his garments. In that attitude he remained for a few seconds, with hands extended, but in no way touching the basin. With a sudden spring he stood upright, and displayed to the astonished spectators the basin filled to the brim with pure clear water, and two gold fishes swimming in their native element."

Gambling, according to the account of every traveller, seems to be universal in China. The lower orders are as fond of the game of *loto* as the people of the ancient Pharaohs (see *Athen.* No. 509), and quite as noisy in the game as the lazzaroni of Naples. Classical authority may be found for the following barbarous sports.

"Quails are trained for fighting, and also a species of cricket. Two of these insects are placed in a bowl together, and irritated by a straw, when they attack each other with great violence, though the combat does not usually end in the death of either, but in the retreat of one. Hundreds of dollars are staked on the result of these miniature conflicts, and large sums are often paid for victorious warriors. The gamesters fight them for *cakes*, but in their slang

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dialect, each cake is understood to mean a certain sum of money."

Quail-fighting was as common in ancient Greece as ever cock-fighting was in England, and the scholiast on Aristophanes mentions that wagers were laid on battles between beetles and spiders. A more childish amusement may give some hints to our young friends:—

"Of out-door amusements, the most popular is kite-flying. In this the Chinese excel. They show their superiority as well in the curious construction of their kites, as in the height to which they make them mount. By means of round holes, supplied with vibrating cords, their kites are made to produce a loud humming noise, like that of a top. The ninth day of the ninth moon is a holiday especially devoted to this national pastime, on which day numbers may be seen repairing to the hills for the purpose of kite-flying, and after amusing themselves, they let them fly wherever the wind may carry them, and give their kites and cares at once to the wind."

The inhospitality of the Chinese to foreigners accidentally cast upon their shores has so often been made the theme of unmerited reproach, that we gladly lend our aid to give publicity to the following edict respecting shipwrecked foreigners, issued by the Emperor Keen Lung, in 1737.

"Along the whole extent of our coast, it continually happens that foreign ships and people are driven on shore by gales of wind. It is hereby ordered, that the Governors and Lieutenant-governors of provinces take the lead, and cause officers to be particularly attentive in affording compassion; that they employ the public money to bestow food and raiment on the sufferers, and to refit their ships: after which, that they cause their goods to be returned, and see that they are sent home to their own country. This is done to manifest the extremely tender feelings of my imperial mind towards men from remote regions. Take this order and command it to be an *everlasting law.* —Respect this."

As one of the principal circumstances which led to the late war was the anxiety of the imperial court to prevent the drain of bullion occasioned by the export of Sycee silver in exchange for opium, we shall extract the description given of this precious metal, and of its importance in the public transactions of the empire.

"The native sycee silver * is used by officers and soldiers, and in the payment of taxes, &c.; but in the markets, foreign coin (Spanish) is exchanged for copper money. Sycee silver is manufactured at the shops of native bankers. Suppose, for example, that the officers of the several departments and districts are wishing to pay over to the heads of the government the revenue arising from the land-tax, and the various duties on merchandise, to go to the bankers' shops, and obtain the amount in pure silver, making up to the bankers any deficiency there may be between it and the money they may bring. The bankers having paid over into the provincial treasury the money for the officers, bring back a receipt for proof of the same. Besides, those who have to pay the duties of salt, take the money to the bankers' who pay its equivalent in pure silver, at a rate of one or two per cent. below that arising from the land-tax. These banks have furnaces, in which the workmen place the silver to fuse it, and then pour it into clay moulds, and in this way it is formed into ingots, some of which are large and some small. After the metal is cold and hard, it is thrown out of the mould,—the ingot having upon it the date of a given year, of a given district, and perhaps also the kind of tax for which it was cast to pay, with the names of the workmen and the shop where it was cast. Then after it has been lodged in the provincial treasury, if found to be debased, inquiries can be made respecting it at the shop from which it came."

The account given of the marriage ceremonies among the Chinese does not add much to the information already published by Davis, Murray, and others: but the painting in the collection which the description illustrates (No. 1239 of the Catalogue) is full of interest, and gives a far more vivid notion of the gaiety and splendour with which bridal festivities are celebrated than mere words could convey.

Repeated visits and long examination are necessary to gain a knowledge of the details of this interesting and varied exhibition, and every repetition will be found more pleasant than the preceding visit. A curious illustration of a passage in Deuteronomy escaped our notice in our earlier visits, though it well deserves to be remarked. The Hebrews were enjoined to write the words of the Law, and particularly the profession of faith called *Shema*, "on the posts of their houses and on their gates." (Deut. vi. 9.) The Talmud directs that a *Mezuza*, containing the *Shema*, (that is, a slip of parchment containing Deut. vi. 4—9, called *Shema*, or "Hear," from the first word of the passage,) should be fastened to every door-post in the house, and this custom is rigidly observed by the devout Jews of the present day. In the same manner we find that the Chinese suspend choice maxims from their sacred books, written on silk or paper, or carved on wood, from the walls and pillars of their houses and temples. The saloon containing the collection is thus decorated, and several of the maxims are very creditable specimens of Chinese proverbial philosophy. A few will serve as examples.

"'As the scream of the eagle is heard when she has passed over, so a man's name remains after his death.'—'Following virtue is like ascending an eminence, pursuing vice is like rushing down a precipice.'—'Man perishes in the pursuit of wealth, as a bird meets with destruction in search of its food.'—'Petty distinctions are injurious to rectitude; quibbling words violate right reason.'—'Those who respect themselves will be honourable; but he who thinks lightly of himself, will be held cheap by the world.'—'Time flies like an arrow; days and months like a weaver's shuttle.'—'In making a candle we seek for light, in reading a book we seek for reason; light to illuminate a dark chamber; reason to enlighten man's heart.'—'Let every man sweep the snow from before his own door, and not trouble himself about the frost on his neighbour's tiles.'—'In security do not forget danger; in times of public tranquillity do not forget anarchy.'"

Those who wish to become acquainted with the usages of the Celestial Empire should visit this interesting collection repeatedly, for they will find useful instruction even in its minutest details.

Life in Mexico, during a Residence of Two Years in that Country. By Madame C—— de la B——. Part I.

[Second Notice.]

WE cannot better resume our extracts from this amusing book, than by another illustration of Mexican contrasts. The time of the sketch is Lent.

"Enter the Viga about five o'clock, when freshly watered, and the soldiers have taken their stand to prevent disturbance, and two long lines of carriages are to be seen going and returning, as far as the eye can reach, and hundreds of gay plebeians are assembled on the side-walks with flowers and fruit and *dulces* for sale, and innumerable equestrians in picturesque dresses, and with spirited horses, fill up the interval between the carriages, and the canoes are covering the canal, the Indians singing and dancing lazily as the boats steal along, and the whole under the blue and cloudless sky, and in that pure clear atmosphere; and could you only shut your eyes to the one disagreeable feature in the picture, the number of léperos busy in the exercise of their vocation, you would believe that Mexico must be the most flourishing, most enjoyable, and most peaceful place in the world, and, moreover, the wealthiest; not a republic, certainly, for there is no well-dressed *people*; hardly a connecting link between the blankets and the satins, the poppies and the diamonds. As for the carriages, many would not disgrace Hyde Park, though there are some that would send a shiver all along Bond Street; but the very contrast is amusing, and upon the whole, both as to horses and equipages, there is much more to admire than to criticise.....There, for example, is the handsome carriage of the rich ——, who has one of the finest houses in Mexico; his wife wears a velvet turban, twisted with large pearls, and has at this moment a cigar in her mouth. She is not pretty, but her jewels are superb. How he made his fortune, partly by gambling, and partly by even less honourable means, let some abler chronicler relate. Or look at this elegant *carratela*, with its glass sides all opened, giving to view a constellation of fair ones, and drawn by handsome gray *frisones*. These ladies are remarkable as having a more European air than most others, brighter colours, longer and simpler dresses, and Paris bonnets. Perhaps they have been in Europe. It is remarkable that the horses of the gentlemen all appear peculiarly unmanageable every time they pass this carriage. Another handsome, plain carriage, containing the family of one of the ministers; mother and daughters all beautiful, with Spanish eyes, and dark glowing complexions, followed close by a hackney coach, containing women with rebosos, and little children with their faces and fingers all bedaubed with candy.....Some of the coachmen and footmen wear Mexican dresses, and others have liveries.....But here come three carriages *en suite*, all with the same crimson and gold livery, all luxurious, and all drawn by handsome white horses. Is it the President? Certainly not; it is too ostentatious. Even royalty goes in simpler guise, when it condescends to mingle in the amusements of its subjects. In the first carriage appear the great man himself and his consort, rather withdrawing from the plebeian gaze. There is here much crimson and gold, much glass and well-stuffed cushions, much comfort and magnificence combined. Two handsome northern steeds, white and prancing, draw this commodious equipage. The next is a splendid coach, containing the children and servants, while in the third, equally magnificent, are the babies and nurses. By the side of the first carriage rides an elderly gentleman, who, were his seat firmer, might be mistaken for a *picador*. He wears a rich Mexican dress, all covered with gold embroidery; his hat with gold rolls is stuck jauntily on one side, contrasting oddly enough with his uneasy expression of countenance, probably caused by the inward trepidation of which he cannot wholly repress the outward sign while managing his high-bred steed, and with his feet pressing his silver stirrups, cautiously touching him with a whip which has a large diamond in the handle. But the chief wonder of his equipment, and that which has procured him such a retinue of little ragged and shouting boys, is his saddle. This extraordinary piece of furniture, which cost the owner five thousand dollars, is entirely covered with velvet, richly embossed in massive gold: he sometimes appears with another, inlaid with pure silver. His whole appearance is the most singular imaginable, and the perturbation of spirit in which he must return when it begins to grow dusk, and he reflects at once upon his own value, and his countrymen's taste for appropriation, must balance the enjoyment which his vanity receives from the admiration of the little boys in the Paséo. Just as these millionaires pass by, an old hackney-coach, in their wake, attracts our attention, exactly the sort of quaint old vehicle in which it sometimes pleases Lady Morgan to introduce her heroines. In it are six figures, closely masked, their faces covered with shawls. After many conjectures, it is impossible to guess whether they are men or women. It *was* impossible, but as the carriages return, the wind suddenly blows aside the shawls of two of the party, and discloses the gowns and hoods of the—friars!"

Morning callers in Mexico are sometimes treated to strange sights, especially at the aforesaid penitential season.

"I paid a visit the other day which merits to be recorded. It was to the rich Señora ——, whose first visit I had not yet returned. She was at home, and I was shown into a very large drawing-room, where, to my surprise, I found the lamps, mirrors, &c., covered with black crape, as in cases of mourning here. I concluded that some one of the family was dead, and that I had made a very ill-timed first visit. However I sat down, when my eyes were instantly attracted by something awful, placed directly

* The term se-sze or "*floss silk*," is applied to the standard silver, as denoting its fineness and purity, from whence comes the word *sycee*.

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in front of the sofa where I sat. There were six chairs ranged together, and on these lay stretched out a figure, apparently a dead body, about six feet long, enveloped in black cloth, the feet alone visible from their pushing up the cloth. Oh, horror! Here I sat, my eyes fixed upon this mysterious apparition, and lost in conjecture as to whose body it might be. The master of the house? He was very tall, and being in bad health might have died suddenly. My being received argued nothing against this, since the first nine days after a death, the house is invariably crowded with friends and acquaintances, and the widow, or orphan, or childless mother, must receive the condolences of all and sundry, in the midst of her first bitter sorrow. There seems to be no idea of grief wishing for solitude. Pending these reflections, I sat uneasily, feeling or fancying a heavy air in the apartment, and wishing most sincerely that some living person would enter. I thought even of slipping away, but feared to give offence, and in fact began to grow so nervous, that when the Señora de —— entered, at length, I started up as if I had heard a pistol. She wore a coloured muslin gown and a blue shawl; no signs of mourning. After the usual complimentary preface, I asked particularly after her husband, keeping a side glance on the mysterious figure. He was pretty well. Her family? Just recovered from the small-pox, after being severely ill. 'Not dangerouly?' said I, hesitatingly, thinking she might have a tall son, and that she alluded to the recovery of the others. 'No;' buther sister's children had been alarmingly ill. 'Not lost any, I hope?' 'None.' Well, so taken up was I, that conversation flagged, and I answered and asked questions at random, until, at last, I happened to ask the lady if she were going to the country soon. 'Not to remain. But to-morrow we are going to convey a *Santo Cristo* (a figure of the Crucifixion) there, which has just been made for the chapel;' glancing towards the figure; 'for which reason this room is, as you see, hung with black.' I never felt so relieved in my life, and thought of the Mysteries of Udolpho."

Among the "lions" of the capital, we last week omitted to mention the Chinampas, or floating gardens, which have now ceased to float, being "fixed to the mainland in the marshy grounds lying between the two great lakes of Chalco and Tezcuco." Fruit and vegetables and flowers are, however, still grown upon them, as in the days of the nomadic Aztecs, by whom their wicker-work foundations were woven together; and plenteous is the tribute they yield to the churches during the ceremonies of the Holy Week, so brilliantly described by Madame Calderon, that it grieves us to pass them over. But we promised a glimpse of life in the *haciendas*, and our friends, therefore, will be pleased to fancy May come, with the freshening rains which mark that month in Mexico, and Madame Calderon issuing from her palace at five A.M. in a travelling carriage, which had been once the property of Charles Dix.

"In this carriage, drawn by six strong horses, with two first-rate coachmen, and several outriders well armed, we went along at great speed. The drivers, dressed Mexican fashion, with all their accoutrements smart and new, looked very picturesque. Jackets and trowsers of deerskin, the jackets embroidered in green, with hanging silver buttons, the trowsers were also embroidered, and slit up the side of the leg, trimmed with silver buttons, and showing an under pair of unbleached linen; these, with the postilions' boots, and great hats with gold rolls, form a dress which would *faire fureur*, if some adventurous Mexican would venture to display it on the streets of London."

The aspect of the country is dreary; there are few houses, and trees are still more scarce. The roads are not worthy of the name; and the company to be met with is such as to make armed outriders needful to a travelling Ambassadress.

"The first village we saw was Santa Clara, to our left, lying at the foot of some dark hills, with its white church and flat-roofed or no-roofed houses. There being no shade, frequently not a tree for leagues, the sun and dust were disagreeable, and became more so as the day advanced. Here it came to pass, that, travelling rapidly over these hot and dusty plains, the wheels of the carriage began to smoke. No house was in sight—no water within ken. It was a case of difficulty; when sudddenly —— recollected that not far from thence was an old rancho, a deserted farmhouse, at present occupied by robbers; and having ordered the coachman to drive to within a few hundred yards of this house, he sent a servant on horseback with a *medio* (fourpence) to bring some water, which was treating the robbers like honourable men. The man galloped off, and shortly returned with a can full of water, which he carried back when the fire was extinguished. Meanwhile we examined, as well as we could, the external appearance of the robbers' domicile, which was an old half-ruined house, standing alone on the plain, with no tree near it. Several men with guns were walking up and down before the house—sporting-looking characters, but rather dirty—apparently either waiting for some expected *game*, or going in search of it. Women, with rebosos, were carrying water, and walking amongst them. There were also a number of dogs. The well-armed men who accompanied us, and the name of ——, so well known in these parts, that once when his carriage was surrounded by robbers, he merely mentioned who he was, and they retreated with many apologies for their mistake, precluded all danger of an attack; but woe to the solitary horseman or unescorted carriage that may pass thereby! Nor, indeed, are they always in the same mood; for Señor ——'s houses have been frequently attacked in his absence, and his hacienda at Santiago once stood a regular siege, the robbers being at length repulsed by the bravery of his servants. We set off again *au grand galop*, drivers and outriders giving, from time to time, the most extraordinary shrieks to encourage the horses and to amuse themselves, wild and shrill enough to frighten any civilized quadruped. The road grew more picturesque as we advanced, and at length our attention was arrested by the sight of the two great pyramids, which rise to the east of the town of San Juan Teotihuacan, which are mentioned by Humboldt, and have excited the curiosity and attention of every succeeding traveller."

At the posada of St. Juan, a pretty village where the party halted, they were treated with rancid sheep's milk, cheese, and flinty biscuits. A figure encountered shortly after this wretched repast stands out in droll relief from a picture of such discomfort.

"Soon after leaving San Juan we were met by the Señora de ——, in an open carriage, coming with her children to meet us: and though she had travelled since sunrise from her hacienda, she appeared as if freshly dressed for an evening party; her dress, amber-coloured crape, trimmed with white blonde, short sleeves and *décoltée*; a set of beautiful Neapolitan strawberry-coral, set in gold, straw-coloured satin shoes, and a little China crape shawl, embroidered in bright flowers; her hair dressed and uncovered. We stopped at their hacienda of Sopayuca, an old house standing solitarily in the midst of great fields of maguey. It has a small deserted garden adjoining, amongst whose tangled bushes a pretty little tame deer was playing, with its half-startled look and full wild eye. We found an excellent breakfast prepared, and here, for the first time, I conceived the possibility of not disliking *pulque*. We visited the large buildings where it is kept, and found it rather refreshing, with a sweet taste, and a creamy froth upon it, and with a much less decided odour than that which is sold in Mexico. This hacienda is under the charge of an administrador, to whom —— pays a large annual sum, and whose place is by no means a sinecure, as he lives in perpetual danger from robbers. He is captain of a troop of soldiers, and as his life has been spent in 'persecuting robbers,' he is an object of intense hatred to that free and independent body, and has some thoughts of removing to another part of the country, where he may be more tranquil. He gave us a terrible account of these night attacks, of the ineffectual protection afforded him by the government, and of the nearly insuperable difficulties thrown in the way of any attempt to bring these men to justice. He lately told the president that he had some thoughts of joining the robbers himself, as they were the only persons in the Republic protected by government. The president, however, is not to blame in this matter. He has used every endeavour to check these abuses; and difficulties have been thrown in his way from very unexpected sources."

The want of keeping in the Señora's strawberry coral ornaments, worn by way of travelling appendages in such a country, is not one of the least inconsistencies noted by Madame Calderon. Arrived at the *hacienda*, the Señora gave her guests a ball, at which all the people of the establishment assisted. A bull fight, too, was got up for the ambassador's diversion.

"In the afternoon, we all rode to the Plaza de Toros. The evening was cool, and our horses good, the road pretty and shady, and the plaza itself a most picturesque enclosure, surrounded by lofty trees. Chairs were placed for us on a raised platform; and the bright green of the trees, the flashing dresses of the *toreadors*, the roaring of the fierce bulls, the spirited horses, the music and the cries; the Indians shouting from the trees up which they had climbed; all formed a scene of savage grandeur, which, for a short time, at least, is interesting."

We must now have a paragraph touching the provincial toilette of the Mexican ladies.

"We met to-day the prettiest little ranchera, a farmer's wife or daughter, riding in front of a *mozo* on the same horse, their usual mode, dressed in a short embroidered muslin petticoat, white satin shoes, a pearl necklace, and earrings, a reboso, and a large round straw hat. The ladies sit their horse on a contrary side to our fashion. They have generally adopted English saddles, but the farmers' wives frequently sit in a sort of chair, which they find much more commodious. Some country ladies, who attended mass in the chapel this morning, were dressed in very short clear white muslin gowns, very much starched, and so disposed as to show the underpetticoats, also stiffly starched, and trimmed with lace; their shoes coloured satin. Considered as a costume of their own, I begin to think it rather pretty. The oldest women here or in Mexico never wear caps; nothing but their own gray hair, sometimes cut short, sometimes turned up with a comb, and not unusually tied behind in a pigtail. There is no attempt to conceal the ravages of time."

It struck Madame Calderon that the anxiety of "the sex" to get married, and the opprobrium attached to spinsterhood, is less in Mexico than in any other country. Yet sad are the expedients resorted to for the disposal of superfluous daughters, as we shall presently see. In the mean time an excursion to one of the far-famed mines claims our attention.

"Rose in Guasco at four o'clock; dressed by candle-light, took chocolate, and set off for Real del Monte. After we had travelled a few leagues, tolerably cold, we rejoiced when the sun rose, and dispelling the mist, threw his cheerful light over mountain and wood. The trees looked green and refreshed after their last night's bath; the very rocks were sparkling with silver. The morning was perfectly brilliant, and every leaf and flower was glittering with the rain-drops not yet dried. The carriage ascended slowly the road cut through the mountains by the English company; a fine and useful enterprise; the first broad and smooth road I have seen as yet in the republic. Until it was made, hundreds of mules daily conveyed the ore from the mines over a dangerous mountain-path, to the hacienda of Regla, a distance of six or seven leagues. We overtook waggons conveying timber to the mines of Real, nine thousand feet above the level of the sea. The scenery was magnificent. On one side mountains covered with oak and pine, and carpeted by the brightest-coloured flowers; goats climbing up the perpendicular rocks, and looking down upon us from their vantage ground; fresh clear rivulets, flinging themselves from rock to rock, and here and there little Indian huts perched amongst the cliffs; on the other, the deep valley with its bending forests and gushing river; while far above, we caught a glimpse of Real itself, with its sloping roofs and large church, standing in the very midst of forests and mountains. We began to see people with fair hair and blue eyes; and one individual with a shock of fiery red hair and an undeniable Scotch twang, I felt the greatest inclination to claim as a countryman. The Indians here looked cleaner than those in or near Mexico, and

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were not more than half naked. The whole country here, as well as the mines, formerly belonged to the Count de Regla, who was so wealthy, that when his son, the present Count, was christened, the whole party walked from his house to the church, upon ingots of silver. The Countess having quarrelled with the Vice-Queen, sent her, in token of reconciliation, a white satin slipper, entirely covered with large diamonds. The Count invited the King of Spain to visit his Mexican territories, assuring him that the hoofs of his Majesty's horse should touch nothing but solid silver from Vera Cruz to the capital. This might be a bravado; but a more certain proof of his wealth exists in the fact, that he caused two ships of the line, of the largest size, to be constructed in Havana at his expense, made of mahogany and cedar, and presented them to the King. The present Count was, as I already told you, married to the beautiful daughter of the *Güera Rodriguez*. * * After breakfast, we went out to visit the mines, and it was curious to see English children, clean and pretty, with their white hair and rosy cheeks, and neat straw bonnets, mingled with the little copper-coloured Indians. We visited all the different works; the apparatus for sawing, the turning-lathe, foundery, &c.; but I regretted to find that we could not descend into the mines. We went to the mouth of the shaft called the Dolores, which has a narrow opening, and is entered by perpendicular ladders. The men go down with conical caps on their heads, in which is stuck a lighted tallow-candle. In the great shaft, called Terreros, they descend, by means of these ladders, to the depth of a thousand feet, there being platforms at certain distances, on which they can rest. We were obliged to content ourselves with seeing them go down, and with viewing and admiring all the great works which English energy has established here; the various steam-engines, the buildings for the separation and washing of the ore; the great stores, workshops, offices, &c. Nearly all the workmen are British, and of these the Scotch are preferred. Most of the miners are Indians, who work in companies, and receive in payment the eighth part of the proceeds. The director gave us some specimens of silver from the great heaps where they lie, sparkling like genii's treasure. * * We were obliged to leave Real about two o'clock, having a long journey to perform before night, as we had the intention of returning to sleep at Tepenacasco. We took leave of our hospitable entertainers, and again resumed our journey over these fine roads, many parts of which are blasted from the great rocks of porphyry; and as we looked back at the picturesque colony glistening in the sun, could hardly believe the prophecies of our more experienced drivers, that a storm was brewing in the sky, which would burst forth before evening. We were determined not to believe it, as it was impossible to pass by the famous hacienda and ravine of Regla without paying them at least a short visit. This stupendous work of the Mexican miners in former days, is some leagues to the south of Real del Monte, and is said to have cost many millions of dollars. One should view it as we did, in a thunderstorm, for it has an air of vastness and desolation, and at the same time of grandeur, that shows well amidst a war of the elements. Down in a steep barranca, encircled by basaltic cliffs, it lies; a mighty pile of building, which seems as if it might have been constructed by some philosophical giant or necromancer;—so that one is not prepared to find there an English director and his wife, and the unpoetic comforts of roast mutton and potatoes! All is on a gigantic scale: the immense vaulted storehouses for the silver ore; the great smelting-furnaces and covered buildings where we saw the process of amalgamation going on; the water-wheels; in short, all the necessary machinery for the smelting and amalgamation of the metal. We walked to see the great cascade, with its rows of basaltic columns, and found a seat on a piece of broken pillar beside the rushing river, where we had a fine view of the lofty cliffs, covered with the wildest and most luxuriant vegetation: vines trailing themselves over every broken shaft; moss creeping over the huge disjointed masses of rock; and trees overhanging the precipitous ravine. The columns look as if they might have been the work of those who, on the plains of Shinar, began to build the city, and the 'tower whose top was to reach to heaven."

We had marked several passages illustrative of morals in Mexico—the insecurity of property—the respective position of the sexes—the distribution of intellectual cultivation—and other such topics; but, on consideration, we prefer the descriptive passages, more especially as another section of the book is still to come, on the arrival of which we may be statistical, economical, or philosophical, if need be. Let us, then, make room for one other picture. We have already hinted at the ways and means by which unmarried daughters may be provided for, but shall now raise the curtain higher.

"Some days ago, having received a message from *my nun* that a girl was about to take the veil in her convent, I went there about six o'clock, and knowing that the church on these occasions is apt to be crowded to suffocation, I proceeded to the *reja*, and speaking to an invisible within, requested to know in what part of the church I could have a place. Upon which a voice replied—'Hermanita (my sister), I am rejoiced to see you. You shall have a place beside the godmother.' 'Many thanks, Hermanita. Which way shall I go?' *Voice.*—'You shall go through the sacristy. José Maria!' José Maria, a thin, pale, lank individual, with hollow cheeks, who was standing near like a page in waiting, sprang forward—*Madrecita*, I am here!' *Voice.*—'José Maria—That lady is the Señora de C——n. You will conduct her excellency to the front of the grating, and give her a chair.' After I had thanked the *voice* for her kindness in attending to me on a day when she was so much occupied with other affairs, the obsequious José Maria led the way, and I followed him through the sacristy into the church, where there were already a few kneeling figures; and thence into the railed-off enclosure destined for the relatives of the future nun, where I was permitted to sit down in a comfortable velvet chair. I had been there but a little while when the aforesaid José Maria reappeared, picking his steps as if he were walking upon eggs in a sick room. He brought me a message from the Madre —— that the nun had arrived, and that the Madrecita wished to know if I should like to give her an embrace before the ceremony began. I therefore followed my guide back into the sacristy, where the future nun was seated beside her godmother, and in the midst of her friends and relations, about thirty in all. She was arrayed in pale blue satin, with diamonds, pearls and a crown of flowers. She was literally smothered in blonde and jewels; and her face was flushed, as well it might be, for she had passed the day in taking leave of her friends at a fête they had given her, and had then, according to custom, been paraded through the town in all her finery. And now her last hour was at hand. When I came in, she rose and embraced me with as much cordiality as if we had known each other for years. Beside her sat the Madrina, also in white satin and jewels; all the relations being likewise decked out in their finest array. The nun kept laughing every now and then in the most unnatural and hysterical manner, as I thought, apparently to impress us with the conviction of her perfect happiness: for it is a great point of honour amongst girls similarly situated to look as cheerful and gay as possible. * * This girl was very young, but by no means pretty; on the contrary, rather *disgraciée par la nature*; and perhaps a knowledge of her own want of attractions may have caused the world to have few charms for her. But José Maria cut short my train of reflections, by requesting me to return to my seat before the crowd arrived, which I did forthwith. Shortly after, the church-doors were thrown open, and a crowd burst in, every one struggling to obtain the best seat. Musicians entered, carrying desks and music-books, and placed themselves in two rows, on either side of the enclosure where I was. Then the organ struck up its solemn psalmody, and was followed by the gay music of the band. Rockets were let off outside the church, and, at the same time, the Madrina and all the relations entered and knelt down in front of the grating which looks into the convent, but before which hung a dismal black curtain. I left my chair and knelt down beside the godmother. Suddenly the curtain was withdrawn, and the picturesque beauty of the scene within baffles all description. Beside the altar which was in a blaze of light, was a perfect mass of crimson and gold drapery; the walls, the antique chairs, the table before which the priests sat, all hung with the same splendid material. The Bishop wore his superb mitre and robes of crimson and gold; the attendant priests also glittering in crimson and gold embroidery. In contrast to these five-and-twenty figures, entirely robed in black from head to foot, were ranged on each side of the room prostrate, their faces touching the ground, and in their hands immense lighted tapers. On the foreground was spread a purple carpet bordered round with a garland of freshly gathered flowers, roses and carnations and heliotrope, the only things that looked real and living, in the whole scene; and in the middle of this knelt the novice, still arrayed in her blue satin, white lace veil and jewels, and also with a great lighted taper in her hand. The black nuns then rose and sang a hymn, every now and then falling on their faces and touching the floor with their foreheads. The whole looked like an incantation, or a scene in Robert le Diable. The novice was then raised from the ground and led to the feet of the Bishop, who examined her as to her vocation, and gave her his blessing, and once more the black curtain fell between us and them. In the *second act*, she was lying prostrate on the floor, disrobed of her profane dress, and covered over with a black cloth, while the black figures kneeling round her chanted a hymn. She was now dead to the world. The sunbeams had faded away, as if they would not look upon the scene, and all the light was concentrated in one great mass upon the convent group. Again she was raised. All the blood had rushed into her face, and her attempt at a smile was truly painful. She then knelt before the Bishop and received the benediction, with the sign of the cross, from a white hand with the pastoral ring. She then went round alone to embrace all the dark phantoms as they stood motionless, and as each dark shadow clasped her in its arms, it seemed like the dead welcoming a new arrival to the shades. * * When the sermon was concluded, the music again struck up—the heroine of the day came forward, and stood before the grating to take her last look of this wicked world. Down fell the black curtain. Up rose the relations, and I accompanied them into the sacristy. Here they coolly lighted their cigars, and very philosophically discoursed upon the exceeding good fortune of the new-made nun, and on her evident delight and satisfaction with her own situation. As we did not follow her behind the scenes, I could not give my opinion on this point. Shortly after, one of the gentlemen civilly led me to my carriage, and *so it was*."

Other pageants of a like character were witnessed by Madame Calderon. Her rank, too, enabled her to gain access into some of the stricter convents, where are exercised those practices of self-torture and maceration which we had hoped were obsolete. She even, we believe, bore to be present at a *flagellation*, for an account of this, however, the curious must wait till the remainder of her journals is given to the public. Such scenes and incidents are very dark shadows to the life of balls, frolics, and tertulias, which our authoress describes so gaily, but they add a reality to her picture of Mexico. For this it is, that we have been so much pleased with her book, and shall so cordially welcome the second part.

Life Assurance and Annuity Tables. By Edward Sang. Edinburgh, Ballantyne & Hughes.

It is not often that we have to attract the notice of our readers to a work which costs ten guineas, under the name of a *cheap book*: but we must do so in the present instance, as will sufficiently appear.

Mr. Sang was an engineer and actuary at Edinburgh, and is now located at Manchester. The tables before us were computed and printed in the former city, and have been published about a year. Like most works printed for the author, they have not been sufficiently advertised; we only heard of their existence a few days ago. They are constructed upon the Carlisle table, which is daily becoming more and more the standard for the life of the middle and higher classes in England, and their rate of interest is 3 per cent., which all prudent offices adopt, when their tables of mortality are taken in absolute accordance with observed facts.

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This enormous mass of tables contains the value of every annuity of 1*l.* which can be proposed, long or short, immediate or deferred—the present value of every assurance of 1*l.* which can be proposed, in like manner—the value of every policy of 1*l.*, whatever may be the age at its commencement, and during whatever period it may have lasted—the risk during each year of every policy—the value of increasing annuities—a collection of rates of premium, increasing and decreasing, for assurances—with premiums for deferred annuities, endowments, annuities enjoyed with assurances,—and various other matters. The number of what would be called separate tables, that is, which would require different headings to describe them, is stated at nearly 1500: the price, therefore, is not twopence a table, one with another.

This is the first work of the kind in which *every result has its logarithm by its side*, so that even the little which is left to the computer is materially facilitated. Mr. Sang has also given a table of logarithms *and of antilogarithms*, all to five figures. These we do not much care about: we would rather use a duodecimo table than Mr. Sang's folio, on this one point. Neither do we see the use of always employing a comma turned the wrong way for the decimal point: but these are small matters. When we see so enormous an undertaking carried into effect by the labour and at the cost of an individual, we are naturally led to fear that he will be a considerable loser. Mr. Sang has given an account of the means used by him to insure accuracy, both in computing and printing, which would meet with the approbation even of the Nautical Almanac office. He ought, we think, to obtain the support of the Assurance Offices, most of whom would find his work very useful. We do not say that they should, for some time to come, trust these tables implicitly: but they know the value of a check on calculations; and with so reasonable a prospect of ultimately finding a work of authority, on which they may rely without verification, accompanied by a check on the office calculations in the mean time, there is every ground to suppose that these tables are well worth the money. The preliminary explanations point out various modes of extending their use: the knowledge of a practised actuary will suggest a great many more. But, independently of the offices, there are many individuals who interest themselves in these matters, whom we heartily recommend to give these tables a trial, feeling satisfied that they will thereby add a hundred fold to their power of producing results. We take our leave of this very energetic effort of private labour and private risk with our best wishes for its success.

OUR LIBRARY TABLE.

Blaydes's Birds of Aristophanes.—A critical edition of the comedy of the 'Birds,' correct in the text, learned in the notes, and judicious in its elucidation of difficulties. We should have been better pleased if the editor had shown himself more alive to the fun of his author: grave disquisitions on jokes should be abandoned to the German commentators, for the laugh is worth little, to which we are led by logic.

Willich's Tithe Commutation Tables for 1843.—The useful character of these Tables has been heretofore described to our readers. The present supplement contains in addition the decennial fluctuations in the price of wheat, from 1646 to 1842, with decennial averages.

Cabinet Shakspere.—The first number, just published, contains *The Two Gentlemen of Verona*, from Mr. Knight's text, printed on good paper, with good type, got up with taste and even elegance, a brief introduction and a few glossarial notes, for *Sixpence!*

The Economy of Nations, by T. S. Smith, Esq.—We have found the perusal of this pamphlet very inconsistent with the economy of time: the writer has contrived to perplex some of the most simple subjects in the whole range of social science.

The Chronicles of Iernè, by Thos. Day, Esq.—The publisher of these Tales seems to have shared our opinion, that they were not worth paper and print; for he has given the worst specimens of both which we have seen for many a long day.

Wesleyan Missions, by R. Alder, D.D.—Dr. Alder earnestly appeals for an increase of the Wesleyan Missionary Fund; and states that it is at present inadequate to meet the calls made upon it from every quarter of the globe.

List of New Books.—New Holland, its Colonization, Production, and Resources, by Thomas Bartlett, post 8vo. 7*s.* 6*d.* cl.—The Juryman's Legal Hand-Book and Manual of Common Law, by T. H. Cornish, fc. 8vo. 7*s.* 6*d.* cl.—The Laws of Excise, with Practical Notes and Forms, by J. Bateman, L.L.D., royal 8vo. 1*l.* 11*s.* 6*d.* cl.—Doings in China during the Years 1841-2, by Lieut. Alexander Murray, crown 8vo. 10*s.* 6*d.* cl.—Borrow's Bible in Spain, 2nd edit. 3 vols. post 8vo. 27*s.* cl.—Borrow's Gypsies in Spain, 2nd edit. 2 vols. post 8vo. 18*s.* cl.—Sigourney's Pleasant Memories of Pleasant Lands, 6 steel plates, fc. 8vo. 6*s.* cl.—Knight's Library Edition of the Works of Shakspere, Vol. VII., 8vo. 10*s.* cl.—The Young Naturalist's Book of Birds, with 16 illustrations, square, 3*s.* 6*d.* cl.—Footsteps to the Natural History of Birds and Beasts, with 16 illustrations, new edit. square, 3*s.* 6*d.* cl.—The Year Book of Facts for 1843, fc. 8vo. 5*s.* cl.—Communion in Prayer, or the Duty of the Congregation in Public Worship, by Charles Wordsworth, 12mo. 3*s.* cl.—A Present for Young Churchmen, square, 3*s.* 6*d.* cl.—Melvill's (Rev. H.) Sermons on the Facts of Scripture, Vol. I., 8vo. 10*s.* 6*d.* bds.—Rose's (Rev. H. J.) Sermons on Commission and Duties of the Clergy, 3rd edit. 8vo. 9*s.* bds.—Prayers selected from the Writings of Jeremy Taylor, by S. Clapham, 4th edit. 12mo. 4*s.* 6*d.* cl.—D'Aubigné's History of the Great Reformation, abridged by Edward Dalton, Vol. I., 18mo. 4*s.* cl.—The Biographical Dictionary of the Society for the Diffusion of Useful Knowledge, Vol. II., Part I., 8vo. 12*s.* cl.—Every Lady her own Flower Gardener, by Louisa Johnson, 5th edit. 18mo. 5*s.* cl. gilt.—Arnold's Eclogæ Horatianæ, 12mo. 5*s.* cl.—Ovidii Fasti, Westminster edition, roy. 12mo. 5*s.* sheep.—Winsor and Newton's Hand-Book of Water-Colours, crown 8vo. 1*s.* cl.—Taylor's Original and Improved Builder's Price Book, 1843, corrected by E. Cresy, Esq., according to the New Tariff, 8vo. 4*s.* swd.—Hydropathy, or the Cold Water Cure, 5th edit. enlarged by R. Claridge, 8vo. 5*s.* swd.—Life and Remains of Lucretia Davidson, by Miss Sedgwick, fc. 8vo. 5*s.* cl.

METEOROLOGICAL JOURNAL for JANUARY, kept by the Assistant Secretary, at the Apartments of the Royal Society,

BY ORDER OF THE PRESIDENT AND COUNCIL.

1843.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M. deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
☉ 1	30.298	30.292	46.7	30.262	30.256	45.5	38	02.1	38.2	38.7	38.5	55.7	.013	NW	Fine—nearly cloudless—light wind throughout the day. Evening, Fine and starlight—sharp frost.
M 2	30.060	30.052	41.3	30.040	30.036	41.6	35	01.9	36.0	37.0	33.6	39.8		W	Fine—light clouds and wind—sharp frost throughout the day. Evening, Fine and starlight—frost.
T 3	30.226	30.220	37.3	30.238	30.230	37.6	30	01.8	30.7	35.8	29.8	38.3		NW	Light fog and wind throughout the day. Evening, Overcast.
W 4	29.888	29.880	39.0	29.960	29.952	40.6	37	01.5	41.3	42.6	30.5	42.2		S	A.M. Overcast—high wind—slight rain. P.M. Fine—light clouds. Evening, Fine and starlight.
T 5	29.836	29.828	38.8	29.866	29.858	40.0	34	02.1	38.8	39.5	35.6	44.3	.152	W	A.M. Fine—light clouds, wind, and rain. P.M. Fine—nearly cloudless. Evening, Fine and starlight.
F 6	30.134	30.126	37.7	30.088	30.080	38.4	32	02.4	36.7	39.8	34.7	42.5		W	A.M. Fine—light clouds and frost. P.M. Cloudy—light wind. Evening, Overcast—slight rain. [rain.
S 7	29.946	29.940	40.3	29.802	29.794	41.7	37	01.8	41.8	45.3	37.0	44.9	.030	SSW	Cloudy—lt. wind and fog throughout the day. Ev. Overcast—slight
☉ 8	29.388	29.382	42.6	29.332	29.328	42.8	38	02.0	40.2	39.9	40.3	46.3	.163	SW	A.M. Cloudy—very high wind—slight rain. P.M. Fine—lt. clouds —brisk wind. Evening, Overcast.
M 9	29.684	29.676	38.6	29.602	29.594	39.3	32	02.3	34.5	39.3	32.8	41.4		W	Fine—lt. clouds & wind throughout the day. Ev. Overcast—lt. rain.
T 10	28.892	28.886	41.3	29.052	29.048	41.8	37	01.5	36.8	41.8	34.8	47.0	.133	W	A.M. Cloudy—light wind—high wind, rain, and snow early. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
W 11	29.114	29.106	38.8	29.016	29.010	39.7	33	02.0	34.3	38.8	34.2	43.0		W	A.M. Fine—nearly cloudless—light wind. P.M. Cloudy—light wind. Evening, Overcast—rain and snow.
T 12	28.738	28.734	37.8	28.968	28.960	38.4	31	00.6	32.5	36.0	33.0	39.6	.088	N var.	Overcast—brisk wind throughout the day. Ev. Fine & starlight.
F 13	28.354	28.346	39.0	28.316	28.310	42.0	37	02.0	41.0	42.0	31.2	42.8	.223	S	A.M. Cldy.—very h. wind with rain—very high during night. P.M. Cloudy—high wind—light rain. Evening, Cloudy—high wind.
S 14	29.046	29.040	39.7	28.736	28.730	40.2	31	04.2	36.8	39.5	36.7	45.4		W var.	A.M. Fine—light clouds—brisk wind. P.M. Overcast—lt. rain—high wind. Evening, Overcast—snow—high wind.
☉ 15	28.922	28.916	37.9	28.888	28.882	38.7	32	01.6	34.5	36.0	32.2	41.0	.130	S	A.M. Overcast—light wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight—sharp frost.
M 16	29.354	29.346	36.4	29.664	29.656	39.3	32	02.5	38.3	40.3	31.0	39.0		W	Fine—light clouds—brisk wind throughout the day. Ev. Cloudy.
T 17	30.214	30.206	38.0	30.216	30.208	39.2	32	02.2	36.8	41.5	35.6	41.7		NW	A.M. Lt. fog & wind. P.M. Fine—lt. clouds. Ev. Overcast—lt. rain.
W 18	30.366	30.358	40.7	30.414	30.406	42.2	38	01.2	43.4	48.0	37.0	44.4	.052	W	Cloudy—light fog and wind throughout the day. Ev. The same.
T 19	30.538	30.530	41.7	30.510	30.502	42.2	36	01.2	36.8	42.7	36.8	49.4		W	Light fog and wind throughout the day. Evening, Overcast.
F 20	30.332	30.326	43.0	30.214	30.208	42.8	37	01.3	38.3	39.3	36.6	44.7		E	Overcast—light wind throughout the day. Evening, The same.
S 21	30.032	30.024	40.9	30.024	30.016	41.6	34	01.0	33.8	38.7	34.2	40.4		E	Ditto ditto. Ditto.
☉ 22	30.060	30.052	41.2	30.020	30.016	42.0	36	01.4	40.8	42.0	34.2	41.8		S	Ditto ditto. Ditto.
M 23	30.062	30.054	42.4	29.976	29.968	44.2	39	01.3	42.7	44.3	41.2	44.0		S	Ditto ditto—slight rain early. Ev. The same.
T 24	29.896	29.890	44.3	29.864	29.856	45.4	41	01.5	45.3	47.0	42.4	47.0	.027	S	A.M. Overcast—high wind—light rain in the night. P.M. Overcast —light rain and wind. Evening, The same.
W 25	30.046	30.040	45.9	30.080	30.072	46.8	41	01.5	42.6	48.7	42.8	48.0		E	Cloudy—light wind throughout the day. Ev. The same.
T 26	30.040	30.032	46.7	30.056	30.048	48.2	44	02.1	47.7	50.8	42.7	49.6		S	Overcast ditto. Ditto.
F 27	29.992	29.984	50.0	29.970	29.962	51.3	48	02.0	50.7	53.3	48.0	52.0		S	Ditto ditto. Ditto.
S 28	29.804	29.796	51.9	29.776	29.768	53.3	50	02.1	54.8	54.8	51.0	56.2		S	A.M. Cloudy—brisk wind. P.M. Fine—nearly cloudless. Evening, Fine and starlight. [wind.
☉ 29	29.954	29.946	51.0	29.908	29.902	52.0	48	01.6	49.4	53.5	47.3	57.7		SW	Ovct.—lt. wind—deposition throughout the day. Ev. The same—brisk
M 30	29.768	29.760	51.5	29.794	29.786	52.3	49	02.0	51.3	53.4	49.7	55.3		W	A.M. Overcast—high wind—slight rain early—high wind during the night. P.M. Fine—nearly cloudless. Ev. Fine & starlight.
T 31	29.964	29.956	48.7	29.900	29.896	50.0	44	02.4	45.3	50.8	42.3	49.8		S	A.M. Overcast—light wind. P.M. Cloudy—slight rain. Evening, Overcast—brisk wind.
JAN.	29.772	29.765	42.3	29.760	29.753	43.3	38	01.8	40.4	43.3	37.7	45.7	Sum. 1.011		

Mean Barometer corrected ..... 9 A.M. 3 P.M.
F. 29.740 .. 29.725
C. 29.732 .. 29.717

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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SHAKESPEARE'S FEMALE CHARACTERS, AND THEIR PRESENT REPRESENTATIVES ON THE STAGE.

THE present essay is one result of certain reflections into which we have been led on the state of our current theatrical criticism,—especially of that upon the acting of Shakespeare's plays,—so unsatisfactory does it seem to us upon the whole, so inadequate either to guide the taste and judgment of the public, or to instruct and encourage the performer.

This, no doubt, is partly attributable to the very limited space and time which alone any kind of periodical can devote to such notices, in the form which is almost exclusively assigned to them, as articles of *news*. However, we cannot but regard the deficiency in question as arising in some degree from deeper sources, distinct from each other, yet closely akin;—first, the still crude and imperfect state of such criticism as we possess of Shakespeare's plays themselves, viewed, not under a merely literary aspect, as poetry in the limited sense, but in their proper and primary character, as productions of dramatic art; and secondly, the prevalent want, in the theatrical reporter himself, of diligently and conscientiously applying such critical light as has been thrown upon the general spirit of a play, or the conception of its individual characters, in forming his judgment as to the truth and efficacy of any given histrionic expression of them. It is in the hope of contributing, however slightly, towards remedying each of these critical deficiencies, that we have resolved to notice, from time to time, in a form distinct from and independent of our articles of ordinary theatrical intelligence, and without binding ourselves to any strictly systematic review, such points of interest regarding the spirit, structure, or characters of the piece, the general management of its representation, or the acting of the particular parts, as shall most conveniently present themselves to us in such of the Shakespearian dramas, as derive a more immediately vivid interest in the public mind, from the fact of their being for the time before the public *eye*, upon the actual stage.

We are strongly persuaded that no revolution of national manners, still less any mere variation of fashionable habits, will ever, with Englishmen, confine the study of Shakespeare to the closet, and destroy their appetite for having his creations placed before them visibly and audibly. Of no other dramatist whatever, of any country, are we prepared to affirm so much; but of him, the *one*, unrivalled and alone in his human omniscience and his dramatic omnipotence, we believe it. Nay, we believe the very contrary of that which some people seem to anticipate—that the present great extension of the reading of Shakespeare, by the publication of such multiplied editions, so accessible by their cheapness or so attractive by their embellishments, will more or less relax the public desire to see and hear his imaginings "bodied forth" in vivid reality of sight and sound. We believe that the more intently his "Delphic lines" are perused—the more that "deep impression," which Milton attributes to them, is imbibed in the closet—the more irresistible will be the reader's inclination to repair thither where he can be assured of having them rendered to him with all the glowing and thrilling expressiveness of eye, and voice, and action. Why this is so transcendently the case with the drama of Shakespeare, will, hereafter, receive some particular illustration; but the greatest, most comprehensive reason of all exists, we conceive, in the happy fatality which ordained that the man who, of all men known to us, possessed the truest and most pervading insight into every condition of the human mind and heart, was trained in dramatic composition upon the very boards,—that the great poet and the great manager grew as one,—that the great artist, whom they combined to form, composed immediately for

> The very faculties of eyes and ears.

How much this constant writing, or rather, we should say, creating, to a living and present audience, must have contributed to that wonderfully concentrated force, and that exquisite fitness for dramatic effect, which are found in every part of his action, character, and dialogue, it needs little reflection to discover. No wonder that the real world so habitually presented itself to him as

> This wide and universal theatre.

No wonder that he could, with such consummate art, introduce the theatre itself upon the scene, and so give double force to the illusion of his principal action.

It is in the play of 'Hamlet,' as every one knows, that he has done this most systematically and elaborately. Here he has not only made use of this means to deliver, in a form at once brief and luminous, all the essential principles both of dramatic and of histrionic art, but has triumphantly vindicated the true dignity of both; that dignity to which, in his own age and country, he must have been conscious that he had chiefly contributed to raise them. In *Polonius's* estimate of the players, and the style of his criticism, are admirably exhibited the manner in which they were actually treated in Shakespeare's time, and the spirit in which they were commonly regarded by the court and by the great—by those who looked upon the theatre as they did upon the domestic fool, merely as a source of idle and profitless pastime; while in all *Hamlet's* discourses to, or concerning them, we trace the great dramatist's own ideal of the high moral as well as æsthetic purpose of their art, and the corresponding appreciation which it merited from the highest order of cultivated intellect and taste. It was, in fact, an unanswerable assertion of the highest prerogatives of the drama, as the noblest field of art and the most effective school of morals, not only in his own time, but for all time to come.

So long as the great poet and manager could preside over the rehearsal of his own plays, it is clear that no other guide was necessary or admissible to direct the actors to the true conception and expression of every character they contain. Neither could the termination of his personal connexion with the stage, nor even his decease, prevent the tradition of his own *readings*—his own view of the histrionic rendering of each part—from being handed down pretty faithfully during the comparatively short period which elapsed until the conclusion of the first great era of our dramatic history, by the entire closing of the theatres under the *régime* of the Puritans.

"It was one of the vital and lasting injuries inflicted on the theatrical system by the puritanical suppression, that the old line of actors, which had risen and flourished along with the great and vigorous dramatic school of the age of Elizabeth and James, and had intimately imbibed its healthy natural tone—had 'grown with its growth and strengthened with its strength'—was violently and fatally interrupted. A new race of actors had to arise, who, not having, like their predecessors of the former period, the example and the awe of the great histrionic models of the old school before them, found it a much easier task to strut and rant in the delivery of unnatural bombast, than to sound the depths and reach the delicacies of Nature's favourite poet. And thus an additional facility was opened for the introduction and perpetuation upon the stage of the factitious taste of Dryden and his followers.

"Garrick's restoration of Shakespeare to his rightful supremacy over the English theatre, has entailed upon his countrymen a permanent debt of gratitude, which is yet more glorious to the memory of that great performer than the idolatrous admiration of his contemporaries for his unrivalled histrionic powers. It was nothing less than the removal of one great mark, worn for eighty years before, of national degradation, morally and intellectually. Here, too, we have a signal instance of the great degree in which the dignity and prosperity of a national theatre, at any given period, may depend on the taste and genius of a single actor, especially when that actor becomes a leading manager also. In the instance in question, this was more peculiarly and necessarily the case. When the condition of the English stage for three generations before is considered, it is quite evident, that no person but an actor of very high genius could achieve the theatrical resuscitation of the greatest of all dramatic poets. Had any such actor existed at the Restoration of Charles the Second, he might probably have done much to prevent the wretched denationalization of the theatre, which was so much favoured by that king's exotic and vitiated taste. It was left for one qualified to be the great actor of nature, to lead forth the sublime poet of nature from his long theatrical obscurity. The clear, deep, quick, and varied truth which appeared in Garrick's interpretation of Shakespeare's leading characters, after all the cold, leaden, formal declamation under which even the best-esteemed performers had so long been accustomed to smother their spirit, was nothing less than a revelation to the play-going public of that day."*

Yet the injury done by the loss above mentioned, of all theatrical tradition on the subject, to the true conception, both on the part of the actors and the public, not only of each individual character of Shakespeare, but of its relation to every other in the same play, and to the general spirit of the piece, was not capable of being repaired by a theatrical manager, how high soever his qualifications might otherwise be, who had become such, not like Shakespeare, by virtue of being a great dramatist, but through his being a great actor merely. The engrossing attention which his histrionic vocation occasioned him to give to a certain number of the most prominent parts, and that full share of professional vanity which constantly inclined him to attach to those parts a too exclusive and absorbing importance, were quite enough to prevent even Garrick from ascending to that highest artistic view of any one of the dramas of Shakespeare, which had occupied their first great manager's own mind. Yet the full possession of this highest view can alone enable the individual who presides over the distribution and rehearsal of the parts in any one of those plays to discharge his high office with such perfect comprehension and discrimination as to realize, in the whole performance, and in all its details, the true and original idea conceived of the work by its great creator. Garrick, then, we repeat, did all, and more than all, that an actor could have been expected to do in this matter—he gave the first grand and decisive impulse towards the revivification of Shakespeare on the stage. But before this great resuscitation could be thoroughly accomplished, it was an indispensable prelude, that not only the genius of Shakespeare in general, but the spirit, structure, and execution of each particular drama, should be expounded by a criticism of the very highest order.

Why, down to the early part of the present century, no such exalted criticism in any department of art, and most of all, in dramatic art, arose in England, is beside our immediate purpose to inquire. We must, however, observe, that our Shakespearian criticism of the last century was too much in the spirit of Polonius's own; dwelling exclusively on parts and details—showing an analytic mind of a vulgar order. "This is too long"—"That is good; *mobled queen* is good"—"That's an ill phrase, a vile phrase; *beautified* is a vile phrase."—Such is the critical style of Shakespeare's loquacious and pedantic lord chamberlain, and much about the same is that of his commentators of the old school. In Hamlet himself, on the contrary, we find, among so many other ideal qualities, a type of the superior critic, who not only examines and judges, but who understands and feels. Again, Polonius criticizes like a true matter-of-fact man, abounding in worldly wisdom, as we see in his admirable parting advice to his son; Hamlet, like a poet—and a dramatic poet especially—for we find him playing both the manager and the dramatist yet more than the critic. Indeed, none but a poetic mind is a competent judge of poetry, literary or artistic.

Such minds, within the present century, have seriously and systematically applied themselves to appreciate and illustrate the dramatic genius of Shakespeare. But even the Schlegels and the Coleridges have scarcely done more than trace out and indicate the central idea, the individual spirit, which informs each one of his greater dramas, and moulds every one of its features in harmony with that peculiar inspiring soul. To descend to those features themselves—to trace the vital ramification through all the details of character, incident, and dialogue—a process indispensable to the reader's thorough conception and feeling of the piece, and to the manager's perfectly intelligent preparation of its performance, is the important and attractive labour which remains to be performed by English criticism. We say remains to be performed, for it is remarkable that even Hazlitt, in his 'Characters of Shakespear's Plays,' while assigning the publication of Schlegel's 'Dramatic Lectures' in English as his immediate motive to the composition of that volume of essays, and citing Schlegel's estimate of Shakespeare so largely in his

* Article on Dramatic Art and Literature, in the Penny Cyclopædia.

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preface, does not apply to any one play as a whole, nor to any individual character in it, that method of examination which an attentive perusal of Schlegel's book should, we think, have naturally suggested. The English critic, with all his sagacity, keen sense of poetic beauty, and logical acuteness, seems but imperfectly to have apprehended the inmost spirit of Shakespeare as the great *dramatic artist*. This fundamental deficiency, leaving him without that sure guide which he would otherwise have found to the surveying of each play, and each character in it, from the *one* right point of view, not only prevented him from clearly expounding to us the distinguishing individual spirit of each drama as a whole, but has caused him, even among so many striking and instructive observations which those essays contain, to fall into some serious misconceptions respecting divers of the prominent characters, which we shall venture to point out, should occasion require it from us.

Still less does the authoress of the 'Characteristics of Women' seem to us to display that highest artistic as well as philosophically poetic appreciation of Shakespeare's dramatic personages, which can only be acquired by surveying each entire drama, in the first instance, from the most elevated point of view. Nevertheless, Mrs. Jameson's work contains much agreeable and some original remark; and gives a more systematic and complete account of Shakespeare's female characters, than Hazlitt's volume affords of his characters in general.

Now, the more that a deep and intimate knowledge of the noble and subtle essence of Shakespeare's leading characters is acquired and diffused, the stronger and more general, assuredly, will be the feeling of reverence for the qualities of a great Shakespearian performer, and the nearer will the spirit of current criticism on Shakespearian acting approach to that double character which the sublimely humane influence of Shakespeare's own genius should infuse into it,—of gratitude for all of that divine essence which the actor has succeeded in embodying,—and of the most urbane admonition and kindest instruction respecting his apparent deficiencies. Since, then, it so happens, that in that literary examination and appreciation of the characters, which we deem indispensable for preparing the public mind to render discriminating justice to the histrionic performance of them, it is the female ones, in all their rich and delicate variety, that have been most fully and elaborately treated, and that by a feminine hand,—for this reason chiefly it is—this greater preparation which the wide circulation of Mrs. Jameson's 'Characteristics' has given to the public mind for the study of Shakespeare's women, beyond what has hitherto reached it respecting the characters of his men, that we may be led, as their theatrical performance shall furnish the occasion, to consider his principal female characters before entering, except incidentally, on the examination of his male ones.

We confess, too, that another feeling—surely a natural and a manly one—inclines us to this course—the peculiar interest which we cannot but feel for the position, personal and artistical, of the representatives of his matchless heroines. Ministering as they do in the noblest of all temples of art and poetry, they seem to us, in their professional vocation, to bear a character peculiarly sacred, adding to the Shakespearian scene that crowning charm, that "bright consummate flower" of genuine female grace, which the mighty magician who so transcendently conceived it was destined never to behold upon his boards. In this view, the shade of Shakespeare himself might be grateful to them, for their sweet enrichment of the modern stage. What though it be given to few of them to approach the excellence of a Barry or a Siddons—let us consider how much we have to thank them for attaining—and it will strike us that we shall sin far less in being "to their faults a little blind," than we should in withholding from them our cordial acknowledgments for rendering to us so much of what is most delightful in the most delicate beings of the poet's creation. And the greater the variety of powers in the actress, the more should this feeling be deepened in our hearts. Some few weeks ago, for instance, we beheld the same young performer who, the very evening before, had shaken us with the passionate indignation, melted and thrilled us with the awfully beautiful despair, of Constance of Bretagne, in that stately historic play, infuse into the part of Rosalind all the tender though lively grace which the poet has made its principal attribute and most exquisite attraction—breathing the soul of elegance, wit, and feeling, through that noble forest pastoral. Reflecting upon this, we said to ourselves, Truly there is something in female genius and female energy—something worthy of Shakespeare—worthy to be cherished with the holiest of all sacred feelings, that of affectionate veneration.

As the historical play of 'King John,' produced by Mr. Macready with so much care and magnificence, has occupied so large a place among the performances of the present season, we shall, in pursuance of the course we have indicated, devote one or two following papers to the characters of the three royal ladies in that richly various drama, Constance of Bretagne, Elinor of Guienne, and Blanch of Castile—not quite forgetting the Lady Faulconbridge "whose fault was not her folly." In the course of this, as of all our subsequent examinations, while freely acknowledging such indications as we may derive, either from Hazlitt's 'Characters of Shakespear,' or from Mrs. Jameson's work, we shall point out with equal freedom those instances in which it shall appear to us that either the deceased or the living critic has formed an erroneous or imperfect conception of their common subject.

THE GREAT EXPLOSION AT DOVER.

To the Editor of the Athenæum.

Having witnessed the great explosion at Dover, on Thursday the 26th, from the summit of the cliff next adjoining it to the southward, and from the nearest point to which any access was permitted, I would gladly place on record, in your valuable Journal, some features of this magnificent operation, which struck me at the time as extremely remarkable, and which have not, I think, been adequately placed before the public in any account that I have seen. These features are, the singular and almost total absence of all those tumultuous and noisy manifestations of power which might naturally be expected to accompany the explosion of so enormous a quantity (19,000 lb.) of gunpowder, and which formed, I have no doubt, the chief attraction of many who came from great distances to witness it,—viz. noise, smoke, earthquake, and fragments hurled to vast distances through the air.

Of the noise accompanying the immediate explosion, I can only describe it as a low murmur, lasting hardly more than half a second, and so faint, that had a companion at my elbow been speaking in an ordinary tone of voice, I doubt not it would have passed unheeded. Nor was the fall of the cliff (nearly 400 feet in height, and of which no less than 400,000 cubic yards were, within an interval of time hardly exceeding ten seconds, distributed over the beach on an area of eighteen acres, covered to an *average* depth of 14 feet, and in many parts from 30 to 50,) accompanied with any considerable noise; certainly with none which attracted my own attention, or that of several others similarly stationed, with whom I afterwards compared notes. A pretty fresh breeze from the south-west might be regarded as influential in wafting it away, were it not that the fall took place under the lee of the cliff on whose edge we were stationed.

The entire absence of *smoke* was another and not less remarkable feature of the phenomenon. Much *dust*, indeed, curled out *at the borders* of the vast rolling and undulating mass, which spread itself like a semi-fluid body, thinning out in its progress; but this subsided instantly; and of *true smoke* there was absolutely not a vestige. Every part of the surface was immediately and clearly seen—the *prostrate* flagstaff (speedily re-erected in the place of its fall)*—the broken turf which a few seconds before had been quietly growing at the summit of the cliff—and every other detail of that extensive field of ruin, were seen immediately in all their distinctness. Full in the midst of what appeared the highest part of the expanding mass, while yet in rapid motion, my attention was attracted by a tumultuous and somewhat upward-swelling motion of the earth, whence I fully expected to see burst forth a volume of pitchy smoke, and from which my present impression is, that gas, *purified from carbonaceous matter in passing through innumerable fissures of cold and damp material*, was still in progress of escape; but whether so or not, the remark made at the moment is sufficient to prove the absence of any impediment to distinct vision.

As regards the amount of tremor perceived, I must confess having speculated with some little anxiety on the probable stability of the abrupt and precipitous ridge on which I stood; and might therefore have somewhat underrated the exceedingly trifling movement which actually reached that point, and which I think I have felt surpassed by a heavy waggon passing along a paved street. The impression, slight as it was, was single and brief, and must have originated with the first shock of the powder, and not from the subsequent and prolonged rush of the ruins, which I can positively say communicated no perceptible tremor whatever.

I have not heard of a single scattered fragment flying out *as a projectile*, in any direction—and altogether the whole phenomenon was totally unlike anything which, according to ordinary ideas could have been supposed to arise from the action of gunpowder. Strange as it may seem, this contrast between the actual and the expected effects, gave to the whole scene a character rather of sublime composure than of headlong violence, of graceful ease than of struggling effort. How quietly, in short, the gigantic power employed performed its work may be gathered from the fact that the operators themselves who discharged the batteries were not aware that they had taken effect, but thought the whole affair a failure, until reassured by the shout which hailed its success.

The remarkable absence of noise and tremor which characterized this operation is explained by the structure of chalk as a material, and by the rifty state of the cliff as a body. Of all substances, perhaps chalk is the worst adapted for conveying sound, and the best for deadening the vibration propagated through it by a heavy blow. The initial hammer-like impulse of the newly-created gas on the walls of the chambers of the mines (of which it must be recollected there were *three*, simultaneously exploded), was doubtless thus deadened by traversing at least 75 feet of chalk, even in the shortest direction, or line of least resistance—and *this* must have taken place before the mass could have been sensibly moved from its seat by the expansive force generated, which, however vast, proved incapable (as indeed it was expressly provided it should be) to communicate to its enormous load any greater velocity than barely sufficient to rift and bulge it outwards, leaving gravity to do the rest. Nothing can place in a more signal light the exactness of calculation which (basing itself on a remarkably simple rule, the result of long practical experience,) could enable the eminent engineer (Mr. Cubitt), by whom the whole arrangements are understood to have been made, so completely to task to its utmost every pound of powder employed, as to exhaust its whole effort in useful work—leaving no superfluous power to be wasted in the production of useless uproar or mischievous dispersion, and thus saving at a blow not less than 7,000*l.* to the railway company. I have the honour, to be, &c.

J. F. W. Herschel.

Collingwood, Jan. 31, 1843.

* It has been stated that the flagstaff continued erect, but this (if I can credit the distinct evidence of my own senses) is incorrect.

MODERN RUSSIAN ARCHITECTURE: THE NEW WINTER PALACE.

Brilliant as are, for the most part, the pen-and-ink descriptions with which travellers have, from time to time, favoured us of St. Petersburgh, its street-scenery, and out-stretched lines of palaces, they have as yet induced but few of our English artists and draftsmen to visit the Northern Capital, for the purpose of bringing away in their portfolios more complete and satisfactory evidence of its architectural grandeur. We do not mean to say, that we have no views or engravings to afford us an idea of any of its public edifices; but there are comparatively few, and those calculated to convey anything but a favourable impression of what they profess to represent. Some of these *graphic* descriptions seem flatly to contradict nearly all the *verbal* ones, and almost take away all desire to behold more, lest we should be disenchanted altogether. Our chief satisfaction, on looking at such

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productions, has arisen from their obvious want of verisimilitude—from their tastelessness as views, their bad drawing, and wretched perspective; because so represented, the finest structures would lose all their charms. Even were the views hitherto produced really good in themselves, there are none, as far as we are aware, of any buildings erected within the last ten years, though an architectural decennium at St. Petersburgh is equal to a century in many other places. There, architecture may be said to work by steam, so truly astonishing is the rapidity with which the most gigantic piles are reared. The New Winter Palace is a striking proof of this: the former edifice was destroyed by fire, about a fortnight before a similar calamity befel our Royal Exchange, and huge as it was, the building itself was the least part of the loss, for it contained treasures of almost incalculable value, all of which fell a prey to the flames in a few hours.* Scarcely, however, were its ashes cold—at least poetically speaking—than it began to rise again, in equal splendour, and in more refined taste. And as Köhl gives no account of the new structure, we presume that such a notice as we have been able to collect respecting it, will not prove unacceptable, although we have no account of the entire edifice, but merely of some of the state, or, rather, private apartments. These were designed and executed by Alexander Bruilov, one of the most eminent among the native architects of Russia—one gifted with fancy and invention, which he may be said to have produced on this occasion *all' improviso*, little time being allowed between their first conception and the designs being put into the workmen's hands for execution: a dangerous sort of precipitancy.

Among the rooms most worthy of notice in the suite upon which Bruilov was employed, the first named is the *Bolshaya Stolovaya*, or Great Dining Room. This was one of those which partly escaped destruction at the time of the fire, and which have been incorporated in the new structure; but though its plan and dimensions are the same as before, it has been completely metamorphosed in other respects, being now ornamented with twenty columns, supporting a vaulted roof, whereas the ceiling of the former room was a flat one. Bruilov has also given arched and vaulted ceilings to many of the other rooms; in which features he has displayed great variety of design and diversity of character. Adjoining this room, is the *Malaya Stolovaya*, or Small Dining Room, decorated in the Pompeian style, and in very elaborate and splendid mode of execution, the patterns and designs being not merely painted on the walls, but inlaid in scagliola, on a surface of the same material; and whether it be the first instance of the kind or not, it is certainly most charming in effect; and the embellishments themselves display equal taste and fancy. Next comes the *Malachite* or Golden Drawing Room, which, in length, is equal to both the preceding put together: well does it deserve its name, for gold, malachite, and marble, are almost the only visible materials employed; yet, notwithstanding its extraordinary sumptuousness in that respect, the whole has been so skilfully managed, that there seems to be no excess—no wearisome glare: on the contrary, the beauty of the general design, and the high finishing of all the details, furniture included, give as much value to the materials themselves, as they derive from them. To this *gostinaya*, or drawing room, succeed some smaller rooms, and a cabinet, all fitted up in the Renaissance style, and attractive, if not for the purer graces, for the playful coquetry of art. These communicate with the *Potchevalnaya*, or Bed Chamber, where the architect has resumed the Grecian style, and has aimed at sobriety, there being scarcely any other colour than white, and the ceiling being quite plain. Yet the room itself is of considerable dimensions, and is divided into three compartments, one of which forms a spacious and tastefully fitted-up alcove for the bed. The *Rozovaya Ubornaya*, or Rose Dressing Room—so called from its draperies, for, like those of the Bed Chamber, the walls themselves are entirely white—communicates immediately with the *Vanna*, or Bath. Notwithstanding the privacy of its destination, this last is far from being the least striking or least captivating of the rooms in this suite. The effect, on first entering it, is described as being quite magical: it seems like a scene from the 'Thousand-and-one Nights,' or a fragment of the Alhambra revived in more than its original splendour. Yet, though we are assured of this, and of a great deal more—among other things, that it may be considered the *chef-d'œuvre* of the "great" Bruilov, who has here shown himself *plus Arabe que l'Arabie même*, and has surpassed the most Oriental of Oriental fancies—description, we are sorry to say, we obtain none—nothing for our own fancy to work upon and shape; for on this, as well as on many other occasions of the same kind, we are only put off with the old ready-made excuse, that it is impossible for words to do justice to it, or for description to convey any idea of this most exquisite room. An adjoining boudoir, whose decorations consist chiefly of carved foliage work, leads into the *Tzvætnik*, or Garden; that is, a small *indoor* garden, formed upon two levels, the upper one of which serves as a terrace, looking down on the other. Here, to the natural beauty of the luxuriant and fragrant plants, art has added some of its most *recherché* attractions; tesselated pavements, marble and Mosaic, a fountain in one part, a grotto in another, combine to produce a *bijou* garden, limited in space, but enchanting in effect. From this fairy spot, a door opens into the 'Great Corridor' attached to this suite, and which leads again to the Great Dining Room, and also to the *Rotunda*, a charming specimen of Grecian, or, rather, Greco-Roman architecture, with a peristyle of Corinthian columns supporting a dome, and with walls of pale-coloured marble, in which are niches for statues. Beyond this Rotunda is another corridor, called the Great Central Corridor, which, altogether unlike those in the old building—they being no better than gloomy and inconvenient passages—is a handsome, well-lighted gallery, 42 *sazhins*, or 294 English feet, in length, and communicating with numerous other suites appropriated to the grand-dukes, &c.; above which are corresponding ones for the grand-duchesses, and other female members of the Imperial Family.

Attached to the Corridor just mentioned is the Central Staircase, from which other corridors diverge, and form a communication with the remotest parts of what may be called "a mighty maze, yet not without a plan." This staircase and its roof are entirely of cast and wrought iron; and in the nobleness of its conception, the boldness and mastery of its construction, and the skill displayed in its execution, Bruilov has here shown as much scientific ability as he has elsewhere displayed refined taste and artistical invention; thereby giving proof that his numerous studies with his pencil, in the æsthetic department of his art, and in all that relates to pictorial composition and decoration, have not interfered with other and more severe ones. Neither have these lust at all blunted his imagination or checked his fancy; if the 'Bath' aforementioned is a piece of architectural poetry,—what may be termed an *Anacreontic* effusion,—the 'Hall of Alexander the First' is one in a more epic strain. Imposing, almost colossal, in its dimensions, it is no less striking for the invention shown in its design: its numerous columns are of Corinthian *character*, but their capitals are original compositions, in which the Russian eagle is introduced, with, we are told, equal felicity and propriety. Niches filled with trophies, and a series of bas-reliefs (after the designs of Count Tolstoi) on the upper part of the walls, impart an historic dignity to this hall, and render it a monument of the memorable reign of the sovereign whose name it bears.

Another architect employed in the interior of the Palace, is Stasov, and that, too, upon some of the principal and most striking parts, viz. the public and state rooms. Of the ability with which he has acquitted himself, the *Bolshaya Paradnaya Læstnitza*, or Grand State Staircase, affords convincing proof. Stupendous in size—in which respect it is perhaps unrivalled by anything of its kind, it is no less remarkable for the richness of its materials—chiefly polished granite and Carrara marble, and for the novelty as well as splendour of its decoration, for instead of confining himself to any one style, the artist has endeavoured here to combine the excellencies of many, selecting from them whatever suited his purpose, without regard to chronology, or to other authority for what he did, than the applicability of the respective parts, which he has woven together into a species of architectural *arabesque*, constituting a style apart, and in itself, yet less licentious perhaps—certainly more attractive—than many things coming under the denomination of "regular architecture." In the first ante-room of the suite to which this staircase leads, the *rococo* style prevails, but is afterwards dropped. What is termed the *Bolshaya Zala*, or saloon, is a noble room, but rather simple and quiet in character, deriving its chief decoration from its marble columns, of a pale bluish tint. Near this is the Concert-room, which is in the Italian style; and further on are two Chapels, the larger of which, or *Bolshaya Tzerkov*, is lighted by a handsome dome, and is adorned with paintings by Bruni and Bassin, two distinguished artists. The *Pompeian Gallery* which now comes in, in that part of the plan, occupied in the former building by inconveniently intricate and dark passages, forms a pleasing architectural feature, particularly of an evening, when a glowing light is diffused through its whole extent, the light itself being transmitted through coloured glass; but in what way is not explained. This very long Gallery affords access to the 'Hall of Fieldmarshals,' to that of 'Peter the Great,' to the 'White Hall,' to that of 'Grenadiers,' and to the 'Military Portrait Gallery,' all of which are apartments of such dimensions in themselves, that any one of them would be a prominent feature, in almost any other royal palace. In this part of the building, is also situated the 'Hall of Alexander' which has been referred to above, as being the work of Bruilov. In regard to the others scarcely anything is said, either in the way of description, or of comment; of which, to say the truth, there is altogether far less than at all satisfies our curiosity. What is said is in fact so favourable as to cause in us some misgivings: therefore we do not offer it to our readers as one that may be entirely relied upon because it is furnished by an eye-witness, for he may have viewed the architectural achievements of his countrymen by the "glamour light" of patriotic feeling. However, all due allowance being made for high colouring, there can be little doubt that this palace is one of the most splendid as well as most extensive piles of building in Europe.

* This could not have happened, had there been thick party walls within the building—not between every room, but at certain intervals, so that the fire could not extend beyond the rooms where it first broke out; such walls (or double walls with a space between them) being carried from the foundations to and through the roof; whereby all communication would be cut off at known intervals, except through doors, which should be made of iron. Some such precaution ought, we think, to be adopted in all national edifices of great extent, such as palaces, museums, &c. We hope the architect of the New Houses of Parliament has fortified them against another general conflagration something after the manner here suggested.

WESTMINSTER ABBEY.

YOUR late remarks on Westminster Abbey suggest some few queries, which, perhaps, you will allow me to propound in connexion with so interesting a subject. First I would ask, whether the irreverent and indecorous system, whereby this sacred edifice has been turned into a kind of colossal show-box, or nest of show-boxes, be excusable any longer, now that the "show-men" are superfluous attendants? What further need of these *ciceroni*, parrotting their nasal common-places from chapel to chapel, when visitors can now consult *three* Guide-books—Mr. Cole's, Mr. Cunningham's, and the anonymous Description? Why should those menial functionaries have a right to thrust their importunate assistance or their ignorant explanations upon us, instead of keeping silent watch and ward, like their brethren at the British Museum, and other public collections? Mere sight-seers could learn as much as they require from the pasteboard plans scattered amongst the monuments—as much too as the said ciceroni could impart; whilst investigators would have quiet and leisure for profitable research. Besides the unseemliness of the present system, it appears calculated by design to do the least good possible; gratifying with fruitless gapeseed the idle and frivolous visitors, but only tantalizing the earnest inquirer, who is compelled to make one of the verger's tail—to attend this profound archeologist's lectures!—and is then hurried forward before he can examine a single object better than the vacant mob of wonderers about him. I repeat my question—wherefore should not the Abbey attendants *now* leave visitors to their own resources and researches, limiting themselves to close observance, which would be more efficient were it undistracted by other duties? Have Protestants a greater zest for sacrilege than

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Papists,—for plundering and mutilating memorials of the dead and shrines of the divinity? Roman Catholic churches on the continent are left open all day, without a guardian, yet *their* treasures of art lie as untouched as the golden Cherubim did in the Holy of Holies.

Question II.—If modern sculptors have sinned against architectonic and pictorial principles, by their statues of glaring Carrara marble unharmoniously contrasted with the walls, pillars, and antique monuments, of so opposite a tone and taste,—has not an experienced modern Gothic architect fallen into the same error? His *Organ-screen* makes sad ocular discord at Westminster Abbey; that it is both out of colour and architectural character must, I think, strike every connoisseur. How indeed could it harmonize, being a bright sandstone piece of *Decorated* filagree work amidst a dark gray church of the simplest *Early English* model? Perhaps Mr. Blore took his pattern from Crouchback's and Pembroke's canopied tombs in the choir; but first, these are of a duskish material, and are umbered all over besides; again, they are very minor details compared to a screen flung across the nave from column to column; finally, the admission of distinct orders into one edifice seems a classic licence which no precedent can make other than a plain outrage upon all Gothic principles. Yet our architect has introduced a similar false concord at Peterborough, or rather a worse, for there the broad and massive style of the Norman structure clashes still more with his rich and elaborate screen-work of Pointed tracery. Principles would appear to govern practice as little in the Fine Arts as in Morals.

Question III.—Westminster Abbey itself belongs to the simplest earliest order of Pointed architecture; Henry VIIth's Chapel to the floridest and latest: why then should a modern parapet or battlement of *the same* continuous character run round *both* buildings characteristically distinct from each other? Must it not either be too light for the Abbey or too ponderous for the Chapel? Where is the exquisite unison which ought to subsist between masses and details? If a Doric church had a Corinthian chancel of gracile proportions and very ornate design, should one and the same balustrade run round both entablatures?

Question the last.—Would it ill become the British public to have their beautiful metropolitan Minster restored thoroughly at the national expense? A spire, or handsome embattled crown (were this safer) on the Central Tower, would make it a suitable pendant to the Victoria Tower in prospect; and the Chapter-House being repaired, Wren's mongrel additions, and all other specimens of "Vandal" architecture being removed, along with the modern monuments as you propose, would make Westminster Abbey a pendant to Cologne Cathedral.—I am, &c.,

AN AMATEUR.

OUR WEEKLY GOSSIP.

WE hope to be excused if we are this week a little prosy in our gossip—profitable rather than pleasant. The truth is, that, following the example of the great 'National' schemers, who thought it becoming in them to libel those who at a public meeting protested against their selfish project, as alike injurious to art and artists, the projectors of the 'Little-go,' finding public opinion running desperately against them, have been pleased to throw suspicion on our motives: as if our motives had, or could have, anything to do with the question at issue. But the parties know well, that private and personal feelings would have led us to remain silent, had we not felt that it was public duty to denounce the moral pestilence which is fast spreading over the country; and they were forewarned that it was our intention to do so.

They are shocked, it appears, at our presuming to call the 'Polytechnic Union' a 'Little-go.' Why the word is not ours—the offence is so described in the 42 Geo. 3, cap. 119; and for the further information of the parties, extracts from the Act are given among the Miscellaneous paragraphs at the end of this day's paper. However, we are not wedded to a name—we will call it, if they please, the 'Poly-pic-nic'; and this will serve to distinguish it from the parent Institution. Poly-pic-nic, indeed, will well characterize it, seeing that it is a sort of chance-medley affair, to which Art and Science contribute prizes of prints, drawings, paintings, sculptures, bronzes, mathematical, astronomical, and "all kinds" of philosophical apparatus, working models, &c.—the last comprehensive phrase leaving open to the imagination of provincial subscribers all that is associated with dips into lucky-bags, and ventures with Mr. Merryman. The writer in question, too, is not a little indignant that in the face of such a lottery scheme, we should have associated the Polypicnic with Derby sweeps, Twelfth-Cake raffles, and other sporting speculations, which do not even profess to encourage art, or science, geology, conchology, or indeed anything in particular, except the love of gambling. The Polypicnic, it is admitted, resembles a lottery, inasmuch as it proposes to give prizes: but then it does not resemble one, in as far as it does not encourage rash and improvident ventures when the chance of success is remote and uncertain. But where is the essential difference? The chance of winning one of the great government prizes may have been remote and uncertain; but they were described and supposed to be quite otherwise, or Messrs. Bish, Goodluck, Swift, and Co., might have shut up their offices. In fact, the bribe of a bird in the hand, with the prospect of the bird in the bush—say an improved fiddle or a patent mangle—all prizes and no blanks—is strictly in the style of the old contractors, and admirably adapted to excite the spirit of speculation. But we are told, that Art-Unions are a "*fait accompli*," otherwise the writer "would put forth opinions" not very "palatable to those concerned in the project"—that is to say, would denounce them as we have done. Now, that the cause of public morals may not lose the support of any man, let us remind the writer that lotteries were at one time quite as well established as Art-Unions—had "assumed the form, and were endowed with all the prerogatives, of that combination of circumstances which diplomatists call a *fait accompli*"—nevertheless they were put down by law, and were denounced as "public nuisances," because it was universally admitted that they did encourage gambling—"rash and improvident ventures."

Our association of the great-Go with the little one was, therefore, perfectly natural. We can no more disconnect them, than some of the Polypicnic prizes from the working models, philosophical apparatus, &c. &c. in the Polytechnic Exhibition. But are we, therefore, averse to mere trading speculations? Certainly not; except where they may tend to demoralize the public, or are carried on under false colours. We will suggest a case. The *Polly*, freighted by a private company of merchant adventurers, arrives on a savage coast, inhabited by a rude and barbarous race, as ignorant as unlearned pigs of Painting, Sculpture, Astronomy, Mechanics, Music, and as innocent as Adam of the Parisian fashions. However, a profitable traffic is established on the terms, that for each ounce of gold dust the naked savage subscriber shall receive, instanter, a string of cut-steel buttons, with a ticket, giving him a chance of obtaining, by raffle, a pair of shoe-buckles, a pocket looking-glass, or a gold-laced cocked hat. Now, the introduction of the ardent spirit of gambling, with, or without, that of fire-water, is objectionable enough; but what can or ought to be said if, looking up at the mast-head of the *Polly*, we behold a large flag, or bunting Prospectus, inscribed, "For the Promotion of Morals and Civilization!" Why, what *can* be said, but that the trading voyage has as much to do with the diffusion of moral or intellectual enlightenment as the Polypicnic with the encouragement of art and science? Of what avail to a civilized savage, as ignorant of the fine arts as a fine-drawing tailor—who knows no more of painting in oil than a whale, of water-colours than a water-kelpy, of sculpture than a stone-blind, of bronzes than the green man in Hyde Park, of conchology, than a shell-fishmonger, or of statuary, than a parish stone-breaker—of what avail to such an ignorant, benighted Hottentot, that he is entitled, as a prizeholder, to enter and select, to the value of 10*l.*, from the stock of six picture galleries and the Polytechnic? It is not difficult to guess into which exhibition he will eventually walk, where he will encourage Art and Science by choosing a miniature steam-engine, which will serve at any rate for a toy for the boys, or a model of a frigate, which he thinks will look well on the garden-pond. The Polypicnic encourage art and science? yes, as much as the twelfth-cake lotteries will induce a taste for polite literature—the tea-board raffles promote tee-totalism, and the Derby sweeps improve the breed of horses: aye, as certainly as throwing dice will revive carving in ivory—as drawing lots will give rise to lots of drawing, and the union of thimble-rig with capital acting (by the decoys) will foster and encourage the regular drama! Nay, we think that the Polypicnic may effect quite as much for Art and Science as the following "*Distribution*," the scheme of which was advertised in *The Times* of Tuesday last:—

York Ham and Tongue Distribution.—All Prizes.—T. YEATES, Ham-dealer and Confectioner, 23, Strand, and corner of Dean Street, Westminster (established 50 years), intends DISTRIBUTING 1,000*l.* worth of real YORK HAMS, Tongues, &c., in 8,000 shares, at 2*s.* 6*d.* per share, to take place on Wednesday, May 3, 1843. List of Prizes—2 at 20*l.*, 5 at 10*l.*, 10 at 5*l.*, 40 at 2*l.*, 100 at 1*l.*, 200 at 10*s.*, 1,000 at 5*s.*, and 6,643 at 1*s.* The holders of shares to select from the stock themselves. To prevent the disappointment so many experienced in his late Twelfth-cake Distribution, an early application is necessary. Persons residing in the country sending 31 post-office stamps, or post-office orders, will have the requisite number of shares forwarded by return of post. T. Y. assures his friends every article shall be of the best quality procurable.

To the foolish questions asked of us, for the purpose of insinuating motives, we shall not condescend to reply; and as to the assertion, that by mixing up the 'Polypicnic' with the 'National,' we made the statement of Mrs. Parkes—that "respectable persons, whose names had been *advertised* in conjunction with it, had withdrawn"—apply to the former, we will merely remark, that *no names*, except those of the secretary and clerk, who receive subscriptions, *have ever been advertised in conjunction with the Polypicnic*—the very fact adverted to by our Correspondent being, that the scheme was marked by "unknown proprietors, nameless directors, and nondescript managers." We are now admonished, with a very solemn face, that our correspondent was in error; that the 'Prospectus states, that the directors of the Polypicnic are the directors of the Polytechnic, "whose names are to be found in every Catalogue sold at its doors." What! call on the public to subscribe their thousands of pounds, and then tell them, if they will put more money in the purse of the projectors—will buy a Catalogue of their Exhibition, they may learn to whom they have intrusted their money? But, as speaking by the card is the fashion, we will observe, that the Prospectus referred to does not say, "the directors of the Polytechnic," but the directors "*in conjunction with others*," so that the subscriber will not be informed on this point, even after *paying* for the information.

We have now done, so far as the Polypicnic is concerned, but have a few words to say with reference to 'the National.' Some time since (*ante*, p. 63), at the request of Mr. Moon, we published a letter from Mr. Lloyd wherein he was pleased specifically to contradict an assertion, as to a fact, made by Mrs. Parkes. Here is her reply:—

I much regret having overlooked in the *Athenæum* of the 21st inst., a note from Mr. Richard Lloyd, addressed to Mr. Francis Graham Moon, and by that gentleman forwarded to you. My attention has since been called to that epistle, and I beg to thank you for having given it a place in your columns, as I have great hopes that you will suffer me to say a very few words in reply.

To address Mr. Moon or Mr. Lloyd, would no longer become me. Neither assertion on their side, nor denial on mine, can gain strength by repetition, and I will not be provoked into a war of words with either. It is in your power, Sir, to afford the most conclusive evidence of the general truth or falsehood of Mr. Richard Lloyd's statement, for he has obligingly declared in your columns, that "such a thing as a proof of *The Lattice* never was either sold or advertised, or even printed;" and he politely refers to my letter to Mr. Moon. Now, Sir, I send you a print of *The Mantilla*, and a proof of *The Lattice*, evidently printed, probably advertised, but certainly sold; the former has the letters filled in, the latter open letters; and Mr. Moon himself will tell you, that for an impression with open letters, he charges double the price of an impression with letters filled in, as the former mark the proofs, and the latter indicate the print. I should apologize for making this trite remark to you, who are doubtless as familiar with the technicalities of art as with its principles, but such of the public as are not purchasers of prints, might mistake this for a mere quibble or trick of trade, unless sanctioned by critical authority. The public interests, however, are deeply staked upon the honesty of the acting managers of the National Art-Union, and for their sake, I entreat you to compare the accompanying proof and print with each other, and to state the result of your examination. If you will do this, Mr. Richard Lloyd's assertions, past, present, and to come, are disposed of for ever.

How it is, that Mr. Moon, who is "nothing among the magnates of the National Art Union," should call its Secretary to such severe and strict account; and how that functionary should so implicitly and repeatedly submit to the imperious authority of "one of the humblest of his own

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agents," is a question which I leave to those mysterious gentlemen to settle between themselves; and, apologising for this intrusion,—I remain, &c.

22, Golden Square, Jan. 30, 1843. M. PARKES.

The copies which Mrs. Parkes has submitted to us for examination fully justify her assertion. Not only have impressions been taken, but impressions with *open* letters, and such therefore as are always described as *proofs*. Unwilling, however, to trust our judgment on a technical point, we submitted all the copies to Mr. Molteno, the well known print-seller of Pall Mall, and we have permission to state, that, in his opinion, the copy was correctly described by Mrs. Parkes.

Other schemes and schemers are in the market. We have received Prospectuses from the North and the West of England, and Mr. Boys proposes a 'Fine Art *Distribution*' (the very word of the Ham and Tongue man), and submits his whole stock of pictures, prints, picture-frames, &c., to the fortune of the die. But this is a bold, open, undisguised trade project, to which, and to the others alluded to, we may advert hereafter.

Another word on a subject not wholly connected with these proceedings. Since Mr. Moon flashed in the face of "the trade" and "the court" (notable conjunction!) the brilliant pin and gold pencil-case which he received from the King of the French, in return for some numbers of Roberts's 'Views of the Holy Land,' several publishers have, we are informed, been seized with a fit of generosity, and copies of prints are being prepared for presentation to Louis Philippe, with the most disinterested motives; indeed, the number of cases from England which will unexpectedly arrive at the Tuileries, may, we fear, startle the French court, and the stock of jewellery appropriated for the exercise of the King's liberality, large as it is, may be insufficient to keep pace with the influx of gifts from England. In justice to the "trade," it should be observed, that it is not so much the intrinsic value as the honour that is thus coveted; a speculative publisher being reported to have offered an artist a certain sum "down" for the chance of obtaining a royal return for a copy of the work which the artist was urged to present to Louis Philippe. As a set-off against this, we have heard of a diamond ring, intended for an artist, finding its way to his publisher; though the disappointed artist has been subsequently compensated by a gold watch, given him, not by his publisher, but by the King of the French. Such proceedings, though only contemplated, ought to be exposed, not only as a warning to munificent monarchs, whose bounty it is thus intended to abuse, but that we may separate artists and others really worthy of such marks of distinction from the jobbers, and even vindicate the national character, which might suffer undeserved imputation from the indecent meanness of these mercenary speculators, were their practices to be connived at. This is the more necessary, inasmuch as the custom of rewarding with medals or presents, artists, whether native or foreign, is not the custom at the English court.

The Marquis of Northampton, President of the Royal Society, has issued cards of invitation for his *soirées*, which will take place on the 25th inst., March 11th and 25th, and April 8th.

We learn from the daily papers that the Archbishop of Canterbury has conferred the degree of doctor of music on Mr. H. J. Gauntlett.

Till Mr. Lumley's "speech" be put forth at the opening of his Opera session, we can but record rumours as they come and go. These announce the engagement of Signor Conti, a tenor, of Signori Fornasari and Buccini, and the return of Signora Molteni. By way of *contralto* it is said we are once more to have Signora Brambilla. The foreign musical stars of the Concert season will be many, if only one-half of those talked about arrive. Madame Cinti Damoreau and M. Artot, the violinist, make one party—then the handsome Mdlle. Cathinka Heinefetter, the heroine of the recent Brussels tragedy, is said to be meditating a visit. We are also to have Signor Camillo Sivori, *the double* of Paganini, and, if we recollect right, Paganini's favourite pupil; and perhaps M. Servais, the violoncellist, who, since his former appearances here, is said to have made himself the first performer on his instrument.

At the English theatres, music seems to be the order of the night. A new version of 'Der Freischütz' is said to be in preparation at Drury Lane, to be followed by the production of Auber's two last operas, 'Le Duc d'Olonne,' and 'La Part du Diable.' At Covent Garden, Herr Staudigl and an English version of 'Jessonda' are promised for Easter Monday. We hear, too, that Mr. Charles Braham will possibly appear there. The *corps* at the Princess's Theatre will be strengthened shortly by the accession of Mrs. Alban Croft and Miss Flower, the young lady whose *début* as *Pippo* made so strong a sensation at Drury Lane. A new opera, too, to be called 'Little Red Riding Hood,' the music by a Lady, will be shortly produced in the Oxford Street Theatre; and we hear of another by Signor Schira, the conductor of the orchestra, as in preparation.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS will be OPENED on MONDAY NEXT, the 6th Instant, and continue open DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.

WILLIAM BARNARD, Keeper.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

Jan. 23.—W. R. Hamilton, Esq., in the chair.

1. A Letter was read from Mr. Jamieson, in which that gentleman mentions that he is preparing for publication an account of Mr. Becroft's late ascent of the Cros River.

2. The President read portions of a Letter from M. Dureau de la Malle, Member of the Institute of France, from which it appeared that M. Texier has transmitted to that country a large portion of the sculptured frieze of the Temple of Diana Leucophryne from the ruins of Magnesia ad Meandrum, in Asia Minor, and that M. Eugène Boré, in following a new route from Constantinople to Tabriz, has explored the sources of the Halys, Lycus, and Iris rivers.

3. The next paper was Extracts from a tour through the southern provinces of Persia, with a description of the sculptures of Tenghi Soulek, by the Baron Clement de Bode. The Baron having heard, while at Bebehan, of the existence of ancient sculptures and inscriptions in the Bachméï Mountains, resolved to visit them, the more particularly as it was new ground. He accordingly started on the 28th January of last year, and leaving to his left the route which had been followed by M'Donald Kinneir, took a N.W. direction along the foot of the mountains towards Tenghi Soulek. Here, on the rock, he found some interesting sculptures, of which he took drawings, as well as of the inscriptions, which latter have been given in the French *Journal Asiatique*. The Baron's paper describes the sculptures minutely, and he says they appeared to him different from all that he had seen at Persepolis, Nakshi Rústam, Nakshi Redjib, Bissitún, Takhtí-Bostán, Shapúr, and Nakshi-Bagram, in the country of the Mamaceni. The character of the inscriptions, likewise, differs from the Babylonian arrow-headed and the Pehlvi letters, and may only be traced, perhaps, to the Old Zend, or even the Phenician alphabet. From Tenghi Soulek, crossing the head waters of the Kurdistan, and its northern tributaries, the traveller proceeded to Mannijak, and thence by Kale Tul to Mal Amir, a plane with several mounds, and having caves and sculptures on its confines. From this place the Baron intended going over the mountains to Ispahan, but the pass was blocked up with snow, though the Governor of Ispahan had passed that route shortly before with troops and artillery. The traveller, therefore, turned eastward, and passing over a hilly country and crossing the southern tributaries of the Kuren, arrived, by the villages of Kori-Shutur-Zer and Beï-tavend, at Shuster. The paper was accompanied by a map of the route and country, drawn by the Baron, and valuable as adding to our maps the geographical features of a part not before traversed by any European.

STATISTICAL SOCIETY.

Jan. 16.—Lieut.-Col. Sykes, V.P. in the chair.

A paper was read by the Rev. E. W. Edgell, giving a summary of the labours of the Committee of Education appointed by the Council of the Society, from which it appears that they have examined the schools in the city of London, the city of Westminster, the boroughs of Marylebone and Finsbury south of the New Road,—in short, the whole of London north of the Thames, with the exception of the Tower Hamlets. In this space, containing 700,000 inhabitants as nearly as can be ascertained, there were found the following number of schools, and children attending them:—

No. of Schools.		Boys.	Girls.	Total.
465	Dame Schools	3,016	4,184	7,200
444	Common Day Schools	5,071	5,604	10,675
177	Charity Schools	13,091	8,307	21,398
54	Infant Schools	—	—	7,612
135	Sunday Schools	—	—	22,262
1275		21,178	18,095	69,147

The more immediate purport of the paper was the state of education in the borough of Finsbury, as examined in 1839 by agents appointed by the Society. The field of the Committee's labours included all that part of the borough which is covered with streets and houses, and the population of which may be considered as, strictly speaking, a town population. The borough thus restricted comprises the following parishes and parts of parishes:—St. James, and St. John, Clerkenwell, St. Luke, St. Andrew, part of St. Sepulchre, part of St. Botolph, and a very small part of Islington extending across the City Road. These parishes put together form an area of 1000 acres as nearly as possible, which may be described as nearly a square. Clerkenwell is known as being the principal place in England for the manufactory of watches and jewellery. In looking over the census lists of this district, it would appear that every other male returns himself as jeweller or watchmaker, or as belonging to some of the numerous subdivisions of the latter trade. It has, however, none of the usual characteristics of a manufacturing town. There are many miles of open well-ventilated streets containing exclusively small private houses which look neat and comfortable; and a stranger is not struck by the appearance of extreme misery and wealth alternating with each other in close juxtaposition. The cause of this peculiarity of Clerkenwell, which so distinguishes it from other parts of the metropolis, is to be found in the nature of the manufacture, which requires no machinery or large buildings, but is carried on by the workmen at their own residences. Small private schools abound throughout the district. The charity schools are few, and by no means good. South of Clerkenwell is situated the *Saffron Hill district*, proverbially the dirtiest in London; very possibly the dirtiest in the world. At least it would be difficult to imagine a more thorough combination of the worst characteristics of an English and a continental town, the closeness, darkness, and confinement of the former with all the disgusting objects of the latter, that is exhibited in the small streets and alleys between Saffron-hill and Fleet-ditch. The trades carried on are those of horse-killers, horse-hair dressers, feather curers, &c. Some alleys consist of lodging-houses occupied exclusively by Italian boys. The Committee counted eight of these, each containing from 30 to 40 boys, and each under the superintendence of a man and his wife (also Italians) who bring them over to this country as a speculation. The alleys so inhabited had a somewhat picturesque or foreign appearance: the rest looked like what they were, abodes of utter wretchedness and filth. In one important particular, it is still more remarkable, viz. in the number of persons living in the same dwelling: 25 to a house was the average throughout many schedules of the census! But the most striking circumstance connected with the two above-mentioned districts, is the total want of any private schools for the reception of children of the lowest orders. Indeed, the absence of private schools throughout all the very poor districts is one of the most remarkable facts elicited by the present inquiry. The Saffron Hill district was searched by three agents on three several occasions at considerable intervals of time, but no dame school or common day school was found by either: that part of St. Giles's parish which extends northward from St. Giles's church, and which is inhabited exclusively by Irish, contained no dame school: and again, in the whole of Whitecross registry, a much larger district than either of the former, (although perhaps not so exclusively poor,) there were only three. Moreover the testimony of the agents on this head is confirmed by the census lists of 1841, which have

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been minutely examined with a view to this very question. The number of dame schools found in the above district (by which term is to be understood schools kept by females of the lower class, and in which the amount of weekly payment for a child averages 5*d.*,) was 180, containing 2,693 children, of which number half were under and half above five years of age (the number of girls to that of boys being as 16 to 11). The number of common day schools was 137, with 169 teachers, the whole number of scholars was 3,416, being, on an average, 25 to each school; the payments were about 11*d.* per week for each child. The number of middling schools was 75, of which 15 were kept by masters, and were for boys only; 44 were kept by mistresses, and were for girls only; while 16 were kept by mistresses, or masters and mistresses, and received both sexes. The whole number of children educated in these schools was 2,107, (or 28 on the average to each school), 884 being boys, and 1,223 girls. The number of charity schools was 75, which were found to contain 4,835 boys, and 3,622 girls. In the charity schools there is a marked difference between those which are endowed, and those which are supported by subscriptions, the former being much the most orderly and efficient; and it was found that those schools where instruction was given gratuitously were very superior in this respect to those which exact payment from the children. In the last-mentioned case, and especially where the existence of the school depends on children's payments, it may be doubted whether any moral good is conferred at all. In the dame schools the Committee found no poverty or dirt at all similar to that described in the Manchester and Liverpool reports. The houses they were held in were as good as others in the same locality. Except in a few instances, where they were held over old boot and shoe shops, or old clothes shops, there was nothing particularly disgusting in them. There was only one instance of a school held in a cellar. This general appearance of the dame schools, combined with the fact before alluded to, of none ever being found in the lowest situations, leads to the conclusion that they are not attended by children of parents in the very lowest grade of life, such either not being able, or not caring to pay any sum for their children's schooling. Hence may be inferred the great benefit which must arise from the location of charity schools in bad neighbourhoods. In a decent neighbourhood, where the effect of a charity school is only to draw away the children from the surrounding dames and common day schools, the advantage of it is very questionable: at least it resolves itself into a question between the relative merits of the respective teachers. But in such localities as St. Giles and Saffron Hill, it can hardly do otherwise than produce unmixed good, and every child received into it may be considered as so much saved from the general mass of ignorance and vice. The most striking fact with respect to the proprietors of the private schools for the lower orders is the immense preponderance of female teachers, the schoolmistresses being to the schoolmasters in the ratio of 9 to 1, although the children placed under their care are, in respect to sex, nearly equal. The greatest portion of them seemed to be persons of good moral, and many of them of decidedly religious, characters. The mistresses of common day schools were sometimes young persons unable to go out to service from ill health, or desirous of staying at home with a sick or aged parent, and glad to add something to their means of maintenance, in which cases they were not of course the most active of teachers; but in other cases again they were very efficient persons, generally the daughters of journeymen, and living in the houses of their parents: few were of the lowest class (that is to say, they were generally more respectable than the average of the population in the same street or alley.) The following details refer to the above class of persons. Of 299 teachers, 200 belonged to the Established Church; 87 were orthodox dissenters, including Wesleyans; 6 were Roman Catholics; 2 Quakers; 1 Swedenborgian. Two did not know to what they belonged; and one said that she did "not belong to any sect in particular."—Of 304, 38 said that they adopted the profession of teacher from preference; 264 said they adopted it for a maintenance; and 2 that they did so on account of ill health.—Of 290 who were asked the question whether they devoted their whole time to the school, 29 answered that they also kept a shop, or had other laborious occupation; 21 females that they maintained themselves by needlework; and the rest that they had no other employment than the school (but it must of course be understood that the dames do their own household work).—Of 294, 176 were Londoners; 111 came out of the country; 7 were Irish; and 1 Swiss. Of those who came from the country, there was rather a predominance of persons from Norfolk and Suffolk.—Of 290, 60 only professed to have been educated for the employment.—Of 296, 73 represented themselves as having been engaged in teaching above 20 years; 70 between 10 and 20 years, and the remainder had been less than 5 years. The examination of the middling schools elicited some interesting information, as it appears that the children attending them form the great mass of the London population; here the children paid about 23*s.* per quarter, or 4*l.* 12*s.* per annum, and as the number of children in each school averaged 28, the annual receipt of the proprietor would be about 130*l.* per annum. There are however extra payments for books and stationery, which make the average payment of children at middling schools to amount to about 6*l.* per annum. The education given in these schools differs from that given in national schools, rather in point of quantity and of certainty, than in point of quality. At the national school an industrious child may learn to read and write, and do accounts, but at the middling schools he is more certain of learning these accomplishments, and learns them quicker. More pains are taken with children of slow capacities, and less opportunity is allowed for idleness; but it may be doubted, whether any higher kind of learning is imparted in the middling schools than in charity schools. The tables which were appended to the paper gave a detailed account of the books found in the various schools, but these were of so miscellaneous a nature, that it is impossible to give any abstract of them. In the boys' schools the greatest stress was laid on writing; the first object of the schoolmaster was always to show his copy books, as proof of his scholars' proficiency.

MEDICO-BOTANICAL SOCIETY.—*Jan.* 25.—The Secretary read a paper by M. Guibourt, 'On the Ceylon Moss,' a large quantity of which had been sent to him by M. Saillant, a pharmacien, at Nantes. The moss has been described and figured by Turner under the name of the *Fucus lichenoides*, by Agardh as the *Sphærococcus lichenoides*, and by Lamaroux, as the *Gigantina lichenoides*. This moss, or alga, is in whitish ramifying filaments about three or four inches long, and about the thickness of strong sewing thread. It appears to be cylindrical to the naked eye, but under the microscope it offers an unequal, and as it were nervous or reticulated surface. Its branches are either dichotomous, pedulated, or simply alternate. It has a slightly saltish savour, and is scarcely, if at all, soluble in cold water. Iodine colours it of a blackish-blue, mixed with a red tint; it therefore contains amylaceous matter. The Ceylon moss affords by boiling an abundant nutricious jelly, well suited for invalids. The residue of the decoction may be employed as food; it may be prepared in the same manner as the leguminous vegetables. Such, in fact, is its principal use in the countries where it is indigenous.

Some fine specimens of native medicinal plants were placed on the table by Dr. Houlton, among which was the *Prunus lauro cerasus*. With respect to this, Dr. Houlton mentioned that a patient of his, who had been engaged for several hours collecting it, was after a time seized with all the symptoms of poisoning by prussic acid, from which he recovered by the use of medicinal and dietetic stimulants.

SOCIETY OF ARTS.—*Jan.* 25.—B. Rotch, Esq., V.P. in the chair. Mr. Hughes exhibited and explained his metallic lath sun-shade, the novelty of which consists in the moveable laths being constructed of wire gauze in two thicknesses, with a space between them of $\frac{1}{10}$ of an inch; this arrangement produces an appearance very similar to that of watered silk; the ends of each moveable lath are bound with brass.

Mr. Young, one of the inventors of the type-setting machine, explained the construction and uses of the several parts of this contrivance. One of the machines being in the room, the inventor was enabled to show it in full work. The upper part consists of the type reservoirs, which are long rectangular channels, fixed in an inclined position to prevent the letters falling out, and of a size corresponding with that of the type to be used. Immediately below these reservoirs, are as many knives or cutters, the use of which is to cut off or displace the bottom letter of each column of type. The motion is given to these cutters, by the manipulation of the performer sitting in front of the instrument, who in playing on the keys (altogether 96 in number) draws down the vertical rods, connecting the keys and the cutters, and thus displaces the cutters, which, pressing against the lowest letter of each column of type, causes it to pass through an opening in the bed plate of the cutters, and thus enter on to the top of an inclined plane at the back of the machine. The inclined plane is constructed of brass, and contains several curvilineal channels, down which the types glide gradually at intervals, regulated by the manipulations of the performer. At the bottom of the inclined plane is an eccentric movement (worked by a treadle) to regulate the admission of the stream of type into a long open trough or channel leading to the composing case, where the type is adjusted ready to form into pages for the press. When in full work, as many as 8000 letters, &c., may be set up by this machine, worked by two young women, in one hour—whereas, by the ordinary mode, a good compositor cannot set up more, on an average, than 1700 letters.

MEETINGS FOR THE ENSUING WEEK.

MON. Institute of British Architects, 8.—'An Explanation of the Method adopted in 1829 to confine the Lateral Walls (then inclining outwards) of Clapham Church,' by J. E. Papworth.—'Observations on Ripon Cathedral,' by T. Morris, Esq.
— Entomological Society, 8.
TUES. Horticultural Society, 2.
— Institution of Civil Engineers, 8.—'On the Comparative Friction of Beam and Direct Action Engines,' by W. Pole.—'Description of a Drawbridge at Bowcombe Creek, Devon,' by G. C. Dobson.—'Description of the Roofs over Buckingham Palace, covered with Lord Stanhope's Composition,' by P. Hogg.
— Linnean Society, 8.
— Chemical Society, 8.
WED. Literary Fund, 3.
— Society of Arts, 8.—Mr. Wishaw 'On the Application of Electricity to the Arts,' &c.
— Medico-Botanical Society, 8.
THUR. Royal Society, half-past 8.
— Royal Society of Literature, 4.
— Royal Academy, 8.—Architecture.
— Society of Antiquaries, 8.
FRI. Astronomical Society, 3.—Anniversary.
— Royal Institution, half-past 8.—Mr. Grove 'On the Gaseous Voltaic Oil.'

FINE ARTS

1. *A Guide to the Architectural Antiquities in the Neighbourhood of Oxford.* Part I.—Deanery of Bicester.
2. *Views and Details of Saint Giles's Church, Oxford.* By J. P. Harrison, B.A., Christ Church. Both published for the Oxford Architectural Society.
3. *A few Hints on the Practical Study of Ecclesiastical Antiquities, for the use of the Cambridge Camden Society.* Third edition.
4. *Church Schemes, or Forms for the Classified Description of a Church.* Eleventh edition. Published by the Camden Society.

"IT never rains but it pours," says the old proverb, and certainly there never has been such a flood of talk and prying about the width of chancels, the length of naves, the groining of apses, &c. as at the present time. The Skeleton Forms (No. 4 on our list of works,) will be found a useful monitor in visiting a church; and any one whose taste leads him to investigate Church Architecture, in practical examples, by far the most efficient means of investigation, should be prepared with numbers of these outlines. Taking them as guides, it is scarcely possible to omit noticing any feature of interest. Every one who is accustomed to observation of any kind,—of natural objects, of Pictures, Sculptures, Architecture,—must have felt how impossible it is, without actual memoranda made on the spot, to bring away a recollection of precise details. The 'Scheme' is divided into six grand divisions, more or less applicable to every church. 1. Ground plan. 2. Interior. 3. Tower. 4. Exterior. 5. Crypt, 6. Miscellaneous. Each of these, again, is subdivided, and from first to last, there are not less than two hundred and fifty points of detail, to which the attention is called. We will give a specimen of them, relating to the Tower.

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The points of observation stand in the following order: 1. Form. 2. Stages. 3. Spire-lights. 4. Lantern. 5. Parapet. 6. Pinnacles. 7. String Course. 8. Belfry Windows. 9. Windows of Tower, S. W. N. E. 10. Buttresses. 11. Construction and ages of Wood-work, and floors of the Tower and Spire. 12. Bells: α, Number; β, Tone; γ, Inscription and Legendal History; δ, Chime (Treble clef); ϵ, Remarkable Peals rung; ζ, Saint's Bell; η, Arrangement, &c., of Frames. 13. Beacon or Belfry Turret: α, Situation; β, Form; γ, State of Defence and Line of Beacons. 14. Staircase: α, Construction; β, Doorways; γ, Spiral Bead. 15. Defensive Arrangements of Tower. 16. Thickness of Walls. 17. General character of Tower, as peculiar to the district, or adapted to scenery and situation. A space is left against each one of these items, which the visitor is to fill up. He is requested to send a copy of one of the 'Schemes,' so filled up, to the Cambridge Society. If every one who visits a church will take this trouble, a most valuable and unrivalled national collection will be formed of the details of ecclesiastical architecture.

The Architectural tourist will obviously be saved trouble by all this specification, and he will do well to provide himself, also, with a copy of the 'Few Hints,' which contain a concise and clear summary of the peculiarities of the styles of Architecture, beginning with the Romanesque, and ending with the debased—with references to larger works, for more copious details. Among them is recommended the Society's 'Monumental Brasses,' whilst no reference is made to Stothard, or Cotman, or Waller, which is not over modest, seeing the immense inferiority of the first to all of them. Since our notice of the 'Monumental Brasses,' it has occurred to us, that instead of taking Waller's brasses as a model for a new edition, the best *amende* which the Society could make to their subscribers and offended art, would be to enter into some arrangement with the Messrs. Waller for a supply of their work. The Cambridge Camden Society cannot hope to surpass it; and it appears to us, that it is a sort of duty in them to encourage such a work, for which there cannot be a very extensive demand, rather than oppose it by any work of their own, even if they could make it superior.

We would venture to caution these Architectural Societies against falling into the error of sectarianism—the Cambridge Society, especially. We are ready to go all lengths with them in admiration of our Middle-Age Architecture, but we cannot assent to a dogma they seem disposed to enforce, that there should be nothing else. The most essential feature of the Architecture of their admiration, was progressive change; so much so, that no better type of progression can be found, than in most Gothic cathedrals. We should never have had Salisbury Cathedral, had the ecclesiastics of the time seen perfection in Rochester. And we might have stood still at Salisbury, if every one had been pronounced a heretic who saw beauties in the choir of York Minster. The principle of improvement has never been *retrogressive*; and the Cambridge Camden Society will have difficulty in reversing the order of nature. Restore our ancient buildings, we say, with scrupulous care: they are beautiful in themselves, and they are genuine marks of past ages. But it is absurd to call on the architects of the nineteenth century to reproduce such works, and none other—to attempt to supersede the invention and judgment which have been the aim and end of all their professional studies. It is a revival of the old error which misled Jones and Wren, in whose alterations and mutilations, much as we dislike their anachronisms, we still read the same truth as in the works they mutilated and despised: they represent the spirit of the seventeenth and eighteenth centuries—a very disagreeable spirit, we are ready to admit—as accurately as the most perfect of William of Wykeham's structures typify their age.

There is either a narrowness of view about the 'Guide to Architectural Antiquities,' or the title is more comprehensive than was meant. It might properly be called a 'Guide to Ecclesiastical Antiquities,' and, as such, is done in a business-like style; rather dry, but precise; aiming to be correct, and steering clear of all imagination or sentiment. The wood-cuts, which are numerous, are executed in a corresponding spirit—accurate, but not picturesque. We see no impossibility in an union, and it does not seem altogether a hopeless task to fill a book with details and yet make it readable. This work is practically a guide only to the churches in the neighbourhood. But it is not intended, we are told, to confine its object to churches, whenever any other Gothic buildings are to be met with. The district to which the present part relates, is stated to be "not rich in them." It would appear to be absolutely destitute. There is much modesty, however, about the execution of the work, coupled, at least, with judicious aspirations. The historical accounts are avowedly derived from Bishop Kennett's 'Parochial Antiquities,' and Mr. Dunkin's 'History of the Hundred of Ploughley.'

The 'Views and Details of St. Giles's Church, Oxford,' are chiefly intended for the use of the architect: the elevations, &c., lithographed in outline, are on a scale of sufficient size, to serve as practical working drawings. They afford some good specimens of the Early English style, of about the year 1210.

MUSIC AND THE DRAMA

New Translated Operas.—Popular taste has manifested itself too resolutely in the matter of dramatic music to be denied. The English public will have operas; and, till native composers prove themselves up to the mark, translated operas are the inevitable resource of managers. It is more than probable that this frank acknowledgment will subject us to the accusation of injustice—and the *Athenæum* be again accused of an undue preference for foreign art. Yet our English madrigalists, our English choralists, our great English singers, our English instrumental composers have not been grudgingly praised in this journal—complimented indeed, if only by the very manner of our treatment—in that we have commented upon them with the same scrupulous closeness that we have applied to the great names and the great performances of Europe. It is our fixed conviction, that nothing in Art falls, save by its own weakness, or can stand on undeserved praise. In proof, more pains have been lavished on attempts to revive the music of Purcell and Arne, than have been brought to bear by the most intrepid speculators on the naturalization of foreign opera and foreign pageantry. Abler pens have been devoted to the glorification of our imperfectly-trained musicians—who *could not*, under circumstances, have learned their art as concerns the stage—than have done justice to Beethoven's grandeur or Rossini's brilliancy. Educated prejudice has ranged itself on the side of popular ignorance, to applaud and to encourage the slightest manifestation of native talent, as if it were some complete work of perfect genius. Yet, what is the result? Another emphatic answer, in the success of 'Lucia di Lammermoor' at the Princess's Theatre, and of the 'Donna del Lago' at Covent Garden.

That the favourable reception of the first of these operas, however, is largely a matter of tradition cannot be denied. The success of Persiani's flourishes and Rubini's pathos is enough for a while to buoy up any work: the music of the 'Lucia' is good to sing, the parts graceful to act, and impassioned for those who have passion. It is remarkable, too, how long agreeableness of form and adaptability to the average powers of artists will sustain that which is in itself merely mediocre; and this is a truth not unworthy the consideration of such among our younger composers as intend to write for the stage. To say that the English performance of the 'Lucia' comes in any respect near the Italian, would be ridiculous. No magic can make Madame Eugenie Garcia agreeable as a vocalist, or divest Mr. Templeton of a dash of the absurd when he ventures on the pathetic, or—but we are touching on English ground, and are bound over to civility. Well then, all that we shall gather for the present from this representation of 'Lucia' is the extreme readiness of our public to welcome operatic entertainments, and to encourage their own countrymen. For if story even were deemed requisite for a musical drama, there is hardly a child, in pit, boxes, or gallery, who could not ask, why Sir Walter Scott's legend has been divested of all its dramatic contrasts?—what has become of its witch-work of prophecy and omen? of the three hags crouched like Mischief, Malice, and Revenge on the "through stane"?—and why have the last scenes been so needlessly emasculated; when a simple adherence to the original catastrophe—the interrupted ball—the cry from the bridal chamber—and *then* the apparition of the frenzied bride—would have given such admirable scope to composer, singer, and stage-manager?

But, instead of wandering wide in speculation and question, we ought, perhaps, to confine ourselves to a report on the other *Scottish* opera, 'The Lady of the Lake,' presented on Tuesday last at Covent Garden. Perhaps the musical beauty of this work never stood a fairer chance of being appreciated than on the present occasion by comparison with the meagre graces of Donnizetti's version of so much finer a story. The dramatic situations in the 'Donna del Lago' are few; those even falling into the province of the scene-painter and the group-master, rather than calculated to develope the genius of the principal artists. And yet what a variety of beauty pervades the work! from *Elena's* simple 'Aurora,' onwards to the brilliant *rondo* 'Tanti affetti,' which closes the opera—not forgetting *Malcolm's* two songs, the superb *entrata* of *Roderick Dhu*, the duet between tenor and soprano in the first act, and the whole first *finale!* Lovelier music was never written by Rossini, though he had oftentimes more forcible situations to illustrate. The execution at Covent Garden was good as far as Miss Rainforth is concerned—excellent on the part of Mrs. Shaw who enacted *Malcolm*. She looked to greater advantage, sung with more fire, and acted with a more original spirit than in any preceding character: and her success was brilliant. Messrs. Harrison and Manvers had studied their parts carefully; and the former sang an introduced *cavatina* from 'Zelmira' so much to the taste of the audience as to gain an *encore*; but the music written for David and Nozzari demands artists consummately perfect in their vocal acquirements. A word must be added in recognition of Mr. Giubilei's effective performance of the part of *Douglas*—and a last word to the credit of the chorus and the scene-painters.

ST. JAMES'S THEATRE.—'L'Omelette Fantastique,' one of the most popular of the *folies* produced last year at the *Théâtre Palais Royal*, and already travestied at the Princess's Theatre, has been given in King Street, but the texture is so slight that without the original actors it stands a poor chance of pleasing. Madame Albert's 'Nuit d'Attente' and 'Georgette' have been more attractive; but her best performance is in 'Arthur,' one of those sentimental dramas which, to our thinking, is disagreeable in proportion as it is successful. A betrayed maiden; a mother called upon, like another Griselda, to sacrifice her mother's love to the overweening pride of the father of her child—and the agonies and outrages of long years at last wound up and forgotten in the tardy justice extorted from the heartless author of so much misery:—of ingredients such as these, no drama can be made that we care to look upon. The emotions excited wring the heart without mitigation; the moral reached at last (if moral there be) is bad. It is not fit or becoming that Woman should be thus gratuitously tortured before our eyes: it is not possible that, after years of such protracted wretchedness, there could be any future for her worth enjoying, save in the quiet of the grave! And Madame Albert, by the feminine power and truth of her acting, makes us doubly alive to the faults of the fable. Her great scene with her son was deeply pathetic, in spite of the management having allotted to her as the object of her tenderness a youth who resembled nothing so much as one of those costume-dolls, arrayed in a sailor's jacket and trousers of an impossible neatness, who stand sentinel at so many shop-doors in Oxford Street. The acting of M. Gamard, who performs the part of a faithful but absurd follower of *Marie's* fortunes, is an extremely clever balance between farce and feeling, not to be overlooked in these degenerate days.

MISCELLANEA

Paris Academy of Sciences, Jan. 24.—A paper was read on the respiratory functions of the human species at the different periods of life, and according to sex, by M. Bourgery. M. Bourgery deduces from his experiments that the respiration of a healthy man of thirty years of age is equal in strength to that of two weak men, or two strong or four weak women, or two boys of fifteen, or four boys of seven, or four old men

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of eighty-five.—Papers were red on the Olfactory organs, and on the character and functions of the Spleen.—M. Arago made two communications connected with astronomy. The first referred to M. Encke. This gentleman, in watching the progress of the short-period comet to which he has given his name, has attempted, from the sensible perturbations which it experiences from the action of the planet Mercury, to judge of the mass of that planet. He makes it only five-eighths of the size supposed by Laplace. M. Encke is also of opinion that he will be able to appreciate the resistance of the ethereal medium through which it has to pass when near the sun. The second communication related to M. Laugier. This astronomer has carefully observed the course of the comet of 1842, which he had the honour of discovering. It quitted our hemisphere towards the end of November, and will make its re-appearance in the first week of February. Circumstances, however, will then be much less favourable for observation than at the period of the discovery. The comet will, day by day, become more and more distant from the sun, and will only rise a few degrees above our horizon.—A communication was received from M. Fremy, stating that he has discovered a test for the precipitation of soda in alkaline solutions and its separation from potass.—Mr. Milne Edwards read a report of a Paper on Crustaceous Animals, by M. Joly.

Shakspeare.—[*To the Editor of the Athenæum.*]—That Shakspeare was a perfect ignoramus in classic lore seems a tenet to which those excellent believers, the good English people, stick as fast as if it were a fortieth article of their faith. Perhaps some dread of appearing heterodox occasioned your reviewer of 'Timon' (see *ante*, p. 33,) to countenance the popular creed on this point, nay even to admit that our great dramatist "knew not the form of a Greek letter." Why or how such a prejudice should be fostered among his idolizing countrymen, might puzzle Shakspeare's own imagination to conceive: one would think they hated Greek, like Milton's puritan critics, "worse than toad or asp," and considered it a kind of *Black Art*, any dealings with which threw discredit on his powers of Natural Magic. There is proof enough, I grant, that Shakspeare was not the Porson of his age, but the self-same line so triumphantly quoted ever and anon against his learning, attests as irrefragably his knowledge, albeit limited, in *both* the classic languages:

And though thou hadst small Latin and less Greek—

this declares, not that he had *no* Greek, but that he had *some*,—otherwise plainspoken Ben would have written down the whole abrupt truth; would have used instead of the diminutive, the negative pregnant. Besides: what manner of man was he who thus appreciated Shakspeare's proficiency in Greek? Jonson, one of the most erudite scholars then alive, one of the most fastidious and unmerciful Aristarchi too? A pedant, amidst all his poetry, a classical martinette! To such a man, even a very respectable smattering in that tongue would have appeared contemptible. How many schoolmasters of the present "enlightened" period would Ben favour with a more complimentary opinion? How many of us authors, who yet can spell out our Homer and Horace, would so learned a Theban allow to have any Greek or Latin at all? Surely an intuitive mind like Shakspeare's, however neglected during youth, could have mastered Greek enough at a later period to attain its own poetic purposes, if not Ben Jonson's panegyric. I beg leave then to tell my countrymen on the strength of the above cited poetical diploma, that Shakspeare knew somewhat more about his *alpha-beta* than many of themselves who disparage him; and to submit that he needed neither "translation of Lucian" nor "conversations with learned friends" to give him a competent notion of Timon's character as drawn by the satirist of Samosata. Any smart schoolboy could acquire this; much more could Shakspeare, notwithstanding his less-than-little Greek.—I am, &c. G. D.

Lotteries and Little-Goes.—The following are extracts from statutes in force respecting lotteries and little-goes:—"All lotteries shall be deemed public nuisances." 10 & 11 Will. 3. c. 17. s. 1.—"No person shall, either publicly or privately, exercise, keep open, show or expose, to be played at, drawn or thrown at, or shall draw, play at, &c., any lottery, either by dice, lots, cards, balls, or other numbers or figures, or any other way; and every person who shall exercise, &c. any lottery, shall forfeit 500*l.*" Id. s. 2.—"Every person who shall play, throw, or draw at any such lottery, &c., shall forfeit 20*l.*" Id. s. 3.—"All persons who shall be adventurers in, or pay any money or other consideration, or any way contribute to any such sales, lotteries, proposals or schemes, shall forfeit double the sum so paid or contributed." 8 Geo. 1. cap. 2. s. 37.—"All sales of houses, lands, advowsons, presentations to livings, plate, jewels, ships, goods, or other things, by any game, lottery, or other device to be determined by chance or lot, are hereby declared to be void: and all such houses, &c. so exposed to sale, shall be forfeited to such person who shall sue for the same by action or information in any court of record, or at the assizes for the county, where the offence is committed, in which action, no essoin, &c., and only one imparlance, shall be allowed." 12 Geo. 2. c. 28. s. 4.—"If any person be convicted of setting up or keeping any of the said lotteries or games, or therein shall adventure, and have not sufficient goods whereon to levy the penalties, or do not immediately pay or give security for the same, the justice before whom such person is convicted, may commit such person to the common gnol of the county or place where such offence is committed, for any time not exceeding six months." Id. s. 8.—"All games or lotteries called *Little Goes* shall be deemed and are hereby declared common and public nuisances, and against law." 42 Geo. 3. c. 119. s. 1.—"No person shall publicly or privately keep any office or place to exercise, keep open, show, or expose to be played, drawn, or thrown at, or in, either by dice, lots, cards, balls, or by numbers or figures, or by any other way or device, any game or lottery called a *Little-Go*, or any other lottery not authorized by parliament, or shall knowingly suffer to be exercised, kept open, &c. shown or exposed to be played, drawn, or thrown at or in, either by dice, lots, &c. or any other device, any such game or lottery, in his house, room, or place, upon pain to forfeit 500*l.*" Id. s. 2.—"No person shall, under any pretence, device, form, denomination, or description whatsoever, promise or agree to pay any sums, or to deliver any goods, or to do or forbear doing anything for the benefit of any person, whether with or without consideration, on any event or contingency relative or applicable to the drawing of any tickets, lots, numbers, or figures, in any such game or lottery, or publish any proposal for any such purposes, on pain that the persons offending herein shall forfeit 100*l.*" Id. s. 5.

Epigram on Mrs. Parkes' Pamphlet.

Such strictures as these
Could a learned Chinese
Only read on some fine afternoon,
He would cry with pale lips,
"We shall have an eclipse,
For a Dragon has seized on the Moon!"

New Monthly Magazine.

Engravings.—The catalogue of the engravings in the Royal Library, Paris, made out to the 1st January, 1841, contains 1,895 by Rembrandt, and 2,498 by Callot. The portraits, from the earliest period down to that of the Count de Paris, amount to 90,565. Of Henri IV. there are 300 portraits; of Napoleon 433; and of Louis XIV. 531. The division allotted to the costumes of all nations contains 36,973 plates, 11,991 being costumes of France in different ages. This collection presents great interest, from the singularity and strangeness of an innumerable portion of the dresses. The historical prints are in number 24,118. Of these, 14,387 relate to France. To these are added 7,831 caricatures, 36,859 architectural pieces, 39,901 from natural history, and 41,840 scriptural subjects.

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Years.	Years.	£.	£. s. d.	£. s. d.	£. s. d.	
7	59	1,000	163 11 0	63 0 0	27 17 2	44
7	46	1,000	115 12 0	40 1 8	16 3 5	40
7	33	2,000	177 10 0	54 1 8	20 11 6	39
7	32	500	44 7 6	13 2 11	5 1 4	39
6	52	2,000	227 19 0	97 11 8	34 5 10	35
6	50	1,000	106 5 0	45 10 10	15 10 7	34
6	31	500	37 2 0	12 17 6	4 2 5	32
5	51	1,000	91 3 0	47 2 6	13 6 4	28
5	41	2,000	146 13 0	69 10 0	18 11 0	26½
5	30	600	37 2 0	15 8 0	4 1 2	20
4	42	500	28 19 0	17 12 1	3 13 3	20
4	28	1,000	46 14 0	24 3 4	4 16 5	19½
3	46	800	37 8 0	31 16 8	4 18 10	15½
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LONDON, SATURDAY, FEBRUARY 11, 1843.

REVIEWS

Travels in New Zealand; with Contributions to the Geography, Geology, Botany, and Natural History of that Country. By Ernest Dieffenbach, M.D. 2 vols. Murray.

HERE we have an excellent work on an interesting subject; for no one can deny that the colonization of New Zealand, however unsound may be the specious plans of its promoters, is an event of the most interesting kind, so far at least as regards the fate of the indigenous population. In a new country there is no explorer equal to a zealous naturalist. No ordinary dangers can deter him from penetrating the distant forest; the hope of finding new plants hurries him to the mountain top; there is nothing so minute as to be valueless in his eyes; monsters delight him; flies and reptiles charm him onward, and lead him breathless through brake and flood; he holds his nose over all the solfataras; he drinks from all the bitter springs; he fills his pockets with stones till ready to sink under the load, and, happy in his martyrdom, the more he suffers the more pleased he is with the consciousness of having done something. With the zeal and knowledge of a naturalist, Dr. Dieffenbach enjoyed also the opportunities arising from his connexion with the New Zealand Company. He evidently took great pains to make himself acquainted with the language of the natives, with whom, in the course of his travels, he had a great deal of intercourse; and he acknowledges their uniform civility, hospitality, good sense, and kindly feelings, in terms which redound as much to his credit as to theirs.

We confess that we find in Dr. Dieffenbach's volumes a merit which will probably escape the eyes of others, namely, that his opinions respecting the process of colonization now going forward in New Zealand, appear to agree completely with our own—(see *Athen.* No. 787). He says nothing, it is true, respecting the progress and present condition of the Company's settlements; but this silence on so important a topic indicates at least the absence of sanguine hope or of hearty concurrence. Perhaps, also, it may be more or less attributable to the influence of the Company, and the official revision of our author's sheets; if so, we must praise the candour of the censor, who spared the commendations bestowed by our author on the site chosen for the government settlement, Auckland, which has been hitherto so unsparingly reviled by the Company's partisans. The general tenor, however, of our author's sentiments is plainly discernible, as will be seen hereafter: but we shall give our attention, in the first place, to the narrative of his explorations.

On the 16th of August, 1839, after a voyage of three months, during which land had been seen but once, our author's eyes were gladdened with the sight of New Zealand. The snowy heights of the middle island just rose above the horizon. On the following day the ship entered Queen Charlotte's Sound, on the southern side of Cook's Straits, and was moored to a tree, in a snug cove surrounded by hills, and overhung with primeval forest. Here was no sign of winter; a luxuriant vegetation, dripping moisture, covered the steep sides of the hills, for there was little level ground. This is a frequently-recurring feature in the scenery of New Zealand. We shall say nothing of the newly explored inlet connecting the southern part of Queen Charlotte's Sound with the sea, and which has been named, from the vessel that bore our author, Tory Channel. Such a discovery, on a coast where there are so many superb harbours, demands from us no especial notice. But the singular social condition of the country must not be passed over so lightly. At first Queen Charlotte's Sound seemed to our author to be uninhabited; the songs and cries of the birds alone gave signs of animal existence. But the natives soon made their appearance; and, on a better acquaintance with the inlet, it was found to contain several whaling establishments, in which a few Europeans reside, surrounded by natives, intermarrying with them, and governing them by moral influence, or that acquired by their practical talents. The offspring of these marriages of Europeans with native women are remarkably vigorous and handsome, according to Dr. Dieffenbach, and a great improvement on the parent races. Their number in the islands is altogether about 400; in Cook's Straits alone about 140. As a preparatory sketch of the native character, the following will suffice:

"On landing all the natives left their huts to receive us, and offered a shake of the hand as a welcome. Amongst the houses was a large one, which they had built for an Englishman, who at the end of the whaling season lived with them. His house formed also the meeting-house for the tribe, as they had lately become converted to Christianity by a native, who had been with the missionaries in the Bay of Islands, and had learned to read and write. Some of the tribe in Ananho had already acquired from him these arts, and all were anxious to learn them. These people were well provided with the necessaries of life; provisions were plentiful, and we were enabled to lay in a large stock of potatoes and pigs at a very moderate price. From the neighbouring whaling establishments they had obtained articles of European clothing in exchange for their commodities, and their condition seemed to be a happy one. I was astonished to find it so easy to deal with them; and instead of sinister savages, brooding nothing but treachery and mischief, as many travellers have depicted them, they were open, confident, and hospitable, and proved of the greatest service to me during my frequent rambles in the woods."

The European whalers living in Queen Charlotte's Sound are about 40 in number. Some of them are runaway convicts, and desperate characters. They command the whaling boats, and direct all the operations, while the natives pull the oar. The latter profit, we are told, by the energy and information of those men, without being infected with their vices. The female whales, or cows, as they are termed, betake themselves to the sheltered inlets and coves about Cook's Straits towards the close of their period of gestation. The young calves are easily taken, and then the cows, which never desert their young, are sure to be the victims. The shores of Queen Charlotte's Sound and Cloudy Bay are strewed with the bones of these gigantic animals. The produce of this fishery has been nearly 24,000*l.* a-year, but the trade will soon be annihilated. As the calves are killed for the sake of killing the mother also, the whales are rapidly diminishing in number, and the whale fishery of New Zealand will be destroyed, as has been the case with the seal fishery, by the reckless and cruel mode of carrying it on.

But it is time for us to proceed to the northern island and to Port Nicholson, at the purchase of which territory our author assisted. He observes respecting it;—

"Nearly three years have elapsed since our first visit; and a spot scarcely known before that time, and rarely if ever visited by Europeans, has become the seat of a large settlement, with nearly 5000 inhabitants. Where a few hundred natives then lived in rude villages, fearful of their neighbours, but desirous of intercourse with Europeans, and just beginning to be initiated into the forms of Christian worship by a native missionary, there is now a town, with warehouses, wharfs, club-houses, horticultural and scientific societies, racecourses—in short, with all the mechanism of a civilized and commercial community; at this very place, where I then enjoyed in all its fulness the wild aspect of nature, and where the inhabitants, wild and untamed, accorded well with their native scenery, there is now the restless European, spreading around all the advantages and disadvantages of civilization and trade."

The populousness of Wellington, in Port Nicholson, proves the success of the New Zealand Company, but not the prosperity of the settlement. It is true that a large number of settlers, possessing capital, is an important element of success in a new colony, but it is not all-sufficient; and the numerousness of the emigrants is no proof that their hopes have been realized. On the important question here suggested we find no satisfactory information. Our author tells us that, among the hills around Port Nicholson there is a sufficiency of good land for the support of a town, "although (he adds) connexion with a larger agricultural district would be indispensable." For this larger agricultural district he points to Taranaki, 100 miles distant, and lying along a coast which has no harbours! The sale of Port Nicholson to the Company was temperately opposed by a chief named Puakawa, who warned his people of the cupidity and usurping temper of Europeans: he was outvoted, however; and, though joining reluctantly in the engagement, he observed it faithfully. For this fidelity he was sacrificed not long after. His mangled body was found in the woods, his head cut off, and heart taken out. The murderer was supposed to have been one of a tribe which, having been recently driven from Port Nicholson, thus avenged the alienation of territories to which, though dispossessed, it still maintained a right. Several districts in New Zealand have been sold, again and again, to different individuals, by its successive native possessors, and it is hard to say how the right of property can be settled among the different claimants.

In the neighbourhood of Port Nicholson, our author discovered a tree, which yielded a well-flavoured milk, though he was unable to decide whether it belonged to the same family as the famous cow-tree of Guyana. He informs us, also, that shocks of earthquake are frequent, though not very violent, in Port Nicholson and Cook's Straits; proceeding, as he supposes, from Tongariro, in the centre of the island. The volcanic peak of Taranaki, or Mount Egmont, is quite extinct, nor have the natives any tradition of its activity. Our author was the first traveller who ascended this mountain, which rises from a perfectly level plain to an elevation of 8,839 feet, or about 1,600 feet above the limits of perpetual snow. He approached it through a thick forest, which at night assumed a beautiful appearance, the fallen trees, and the whole ground glittering with phosphorescent matter. His native attendants, on reaching the limits of perpetual snow, squatted down, took out their books, and began to pray. No native had ever ascended so high before, and in addition to the awe with which the scene inspired them, their bare feet suffered severely from the cold. Our author, however, cutting steps in the snow, which was very steep, continued the ascent, and found on the summit a snowy plain, of a mile in extent. This, we presume, is a crater filled with snow. Here he found, also, what might have very naturally recalled to his mind the Horatian jeer, "parturiunt montes;" having toiled, in fact, to the summit of Mount Egmont, he there discovered nothing but—the skeleton of a rat!

At a subsequent period, Dr. Dieffenbach visited the northern portion of the island, and found it not so uniformly barren as it has been recently represented. Of the country and people at Wangaunu he gives a favourable description:

"The natives form the tribe of the Rarewa, and their whole number is about 8000, including all those who inhabit the valley of the Awaroa. Of all the

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natives, who are under the influence of the missionaries, this tribe is the most advanced in the arts of civilization. This must be ascribed partly to the endeavours of the missionaries, and partly to the comparative isolation of the natives, resulting from their having been powerful enough to resist the aggressions of E'Ongi from the Bay of Islands, and of the neighbouring tribes. The traveller does not meet here with that begging and grasping behaviour which renders the natives on the coast so importunate ; on the contrary, they are a quiet hard-working people, and they have, for a very small payment, cut a road thirty-two miles long through the primitive forest, between Kaitaia and Waimate, in the neighbourhood of the Bay of Islands ; they have also cut roads in the neighbourhood of their own village. During my stay I saw them reap wheat, and plough several acres of land, and the missionaries encourage them to exchange their former unwholesome food of decayed maize and potatoes for bread. Several of the natives have one or two head of cattle and horses ; and I have every reason to believe that here at least the missionaries will encourage their acquiring them, in order to dispose of the increase of their own stock.

"The village has quite an English appearance ; a large church, with a steeple of kauri boards, has been constructed almost entirely by the natives ; gardens with roses are before the houses, and at the foot of the hill wheat alternates with vines, with hops, which thrive extremely well, and with various fruit-trees and vegetables : there are also several patches planted with tobacco."

The chief, E'Ongi, here alluded to, was the same distinguished New Zealander who visited this country some thirty years ago, and received so much attention from the Prince Regent. He received, at the same time, presents of guns and sabres, and complete suits of armour, which decided the wavering tendency of his spirit. While appearing to imbibe the politeness and humanity of Europe, he was meditating a career which should outdo the much vaunted victories of Napoleon or of Wellington. On returning to his native country, E'Ongi (whose name is, we believe, an attempt at George) commenced a series of exterminating wars, which have ended in the almost total extinction of the native power. He had the satisfaction, however, of being able to say to his family, on his death bed, "who will desire to eat you all? none!"

Our author's approbation of the site of Auckland is an important admission in favour of that settlement; we shall therefore extract his opinion at length :—

"The government town of Auckland, considering the short time it has existed, has made considerable progress. Its population, which amounts to more than 2000, has been drawn together from all parts of the island. A bank has been formed, fine barracks have been built of scoriæ ; and were it not for a general spirit of over speculation in land, without any attempt to explore the home resources of the island, there would be every ground for hoping that the place would gradually and steadily rise into importance. The thing that chiefly recommends the situation of this place for the central town of the northern island, is its easy communication with the coast, both to the north and to the southward. An inland communication through Kaipara with the Bay of Islands can be effected in five days, even with the present insufficient means of communication. With the western coast, and with the interior, over Manukao and the river Waikato, nothing interrupts the water-communication but two small portages ; and even with Cook's Straits relations can be easily established, either by the river Thames, or the Waikato and Waipa, and the river Wanganui. The coast trade particularly is of the greatest importance, as the nature of the country will cause its colonization at many different points at once : and already a great number of small coasting vessels communicate with Auckland. We must not forget that the Thames and the Piako form an extensive agricultural valley, and that, as their natural harbour, Waitemata is preferable to Coromandel Harbour. In short, it appears to me that there can be no question but that the place has been very judiciously chosen for the site of a town, as commanding a great extent of cultivable land in its neighbourhood, great facility of communication with the coast and the interior of the northern island, and as being a central point for the most powerful native tribes, the Nga-pui to the northward, the Waikato to the southward, and the Nga-te-hauwa to the eastward, separating them in a military point of view, but uniting them for the purposes of civilization and commerce."

To the south of Auckland there is much fine country, through which our author passed on his way to Waikato. From this place he set off on a long journey into the interior, to Lake Taupo and the mountain of Tongariro. After passing numerous fearful boiling ponds, he reached the shores of Lake Taupo, which is the largest of several lakes scattered over a country in which volcanic action is still going on. The account of the boiling springs, on its southern shore, is thus summed up :—

"The whole of this assemblage of springs covers an extent of about two square miles. Many of them are difficult and dangerous to approach, as the whole arena seems to be only a thin crust over subterranean and volcanic caverns. The surface is hard, white, and thin ; below this is a whitish, pumiceous, and friable earth ; then a yellowish earth, containing sulphate of iron or sulphur ; then a chalcedony, perfect in some places, in others in process of formation. The whole is about a foot in thickness ; and below this is a grey, soft, and generally hot mud. It often happens that this crust breaks in, and dreadful scaldings not unfrequently occur. Near one of the springs beautiful saucer-shaped aggregations of silex shoot up, not unlike fungi on a moist surface."

The mountain of Tongariro, an active volcano, about twelve miles south of the lake, was "tapu," or sacred, and consequently the ascent of it was forbidden to our indefatigable traveller. The tapu was placed on the mountain in consequence of the audacity of an English traveller, who ventured to climb it, and who narrowly escaped being caught by a flood of melted lava—(see *Athen.* No. 731). We have described Mr. Bidwell's ascent of this remarkable mountain, and imagined that he had satisfied the scruples of the territorial chieftain, by a present of tobacco ; but we were deceived, as it appears ; it is strictly forbidden to disturb the genius of the mountain, and our author found, that in the absence of the chief himself, no presents of tobacco could prevail over the sense of duty or the superstition of his followers. He therefore recrossed Lake Taupo, and proceeding north-eastward, in the line of the volcanic action, he arrived, after some days, at a scene which he thus describes :—

"Towards evening we reached the hills which surround on all sides the Rotu-Mahana (warm lake). When we arrived on the crest of these hills, the view which opened was one of the grandest I had ever beheld. Let the reader imagine a deep lake of a blue colour, surrounded by verdant hills ; in the lake several islets, some showing the bare rock, others covered with shrubs, while on all of them steam issued from a hundred openings between the green foliage without impairing its freshness. on the opposite side a flight of broad steps of the colour of white marble with a rosy tint, and a cascade of boiling water falling over them into the lake! A part of the lake was separated from the rest by a ledge of rocks, forming a lagoon in a state of ebullition, which discharged its waters into the Rotu-Mahana. We descended to the lake, but a heavy rain came on and night surprised us. After having crossed a streamlet of a blood-heat, we found ourselves up to our knees in a muddy swamp, without knowing how to proceed, as our native attendants were still far behind. At last they arrived, and led us to a higher piece of ground, where we pitched our tent, as we did not venture, though all our provisions were exhausted, to go any farther, for our two guides, who were well acquainted with the place, said there was a very bad swamp to be passed before we could reach the native settlement, and that it was doubtful whether there were any natives there. They themselves, however, started, and promised to be back early in the morning with a canoe and food. On rising the next morning we found the lake covered with waterfowl, among which were the beautiful porphyrio, ducks, and snipes, and also gulls, which feed upon a small fish that abounds in the lake. Before our guides returned, I had shot a great many of the unwary pukeko, or porphyrio, which proved excellent game. Some natives came in a canoe to fetch us over the lake to their settlement. * * The boiling pond on the top, which was clear and blue, could not be approached, as the concretions at its margin were very thin and fragile. The pond was about ten yards round, and perhaps one hundred feet above the level of the Rotu-Mahana. The water which is discharged into the lake from this pond and from other places, warms its waters to 35° Fahr. above the temperature of the air, that is, to 95°. There are also springs in the lake itself, as in many places bubbles are seen rising up. On the banks of the lake are a great many openings from which steam issues. We afterwards landed on a small rock in the lake, composed of a felspathic lava ; the natives had some houses on it, and cooked our food over a steaming crevice, while I bathed in the warm lake."

Further on, in the same direction, is the romantic lake of Roturua, where there is a missionary establishment. Here the people have learned to turn the volcanic heat to some account :—

"The circumstance that renders the lake of Roturua particularly interesting, is the number of hot springs, which at several places rise close to its banks : those on the south side of the lake are the most powerful ; they consist of numerous smaller or larger basins, and from several of the openings every five minutes a column of steam and water, of two feet in diameter, is thrown up with great violence to the height of three or four feet. All around the springs a jasper-like deposit is found, which is either soft, like chalk, or forms what is called porcelain jasper and magnesite. In some places it is of a white or grevish colour, and when soft, adheres to the tongue, in which state the natives use it for making pipes, which, however, are now scarce, as the European pipes have superseded them. The largest village is built close to the springs, and the natives have from time immemorial used them as a natural kitchen for boiling their food. The water of several of these springs is clear and nearly tasteless, and its temperature is above the boiling-point. The pa, which is the finest I have seen in New Zealand, occupies a large surface, which is actually intersected by crevices from which steam issues, by boiling springs, and by mud volcanoes. It requires great care even for the native to wind his way through this intricate and dangerous labyrinth. Accidents are very common, as the thickness and solidity of the insecure crust upon which the pa is built are continually changing, and the ground sometimes suddenly gives way at a place where shortly before it appeared to be perfectly firm. At one time a part of the village close to the edge of the lake subsided several feet, and the water took its place. The palisades are still visible, and standing upright under water. In some places only a narrow path leads through a field of boiling mud ; and in the neighbourhood of the pa are a great many of those curious mud-cones, which I have already described. Some of them were ten feet in height."

We cannot forbear extracting the account of the native village at Roturua :—

The structures in this pa—the houses, doors, and palisades—displayed the most ingenious pieces of native workmanship. I have nowhere else seen carvings in such profusion, and some of them were apparently very old. Many of the figures are representations of the progenitors of the tribe, and the collection of figures in and around each house may be considered as serving as the genealogical tree of its owner. Each of the representations of the human figure bears the name of some tupuna, or ancestor, and the whole is actually a carved history. Nowhere in New Zealand have I seen anything that could be regarded as an idol, although some persons have said that such exist. This absence of all carved gods among the New Zealanders appeared to me a very attractive trait in their national character. They are too much the children of nature, and perhaps too intellectual, to adore wooden images."

From Roturua our author travelled north-

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wards to Port Tauranga, from which place he again crossed the hills into the interior, to visit Mata-mata, the valley of the Thames. On the whole, we believe there is no single traveller who has seen more of New Zealand than he has done; and not one, certainly, who has written a more instructive or dispassionate account of what he saw. We regret much that he has not devoted a chapter of his work to the Chatham Islands, which have been recently peopled by a large body of New Zealanders, but which a company of English speculators nevertheless talk of colonizing. By buying for a trifle the title of landlords, and introducing the English law, the latter would oust the natives from their independence, and gradually sink them to poverty and servitude. It need hardly be stated here, that Dr. Dieffenbach's volumes abound with facts and observations pertaining to natural history. We have no space for details of this kind, but feel pleasure in apprising our readers that appended to his work is a complete Fauna of New Zealand, drawn up chiefly by Mr. J. E. Grey, of the British Museum, a gentleman to whose obliging disposition, no less than to his learning and ability, all lovers of natural history are much indebted.

We may here mention the general fact, that the introduction and increase of the European dog and cat have already reduced the comparatively few animal species inhabiting the woods and wilds of New Zealand; the cat, in particular, makes terrible havoc among the birds which nestle near the ground. The moa, a struthious bird, is now extinct. The apteryx, or wingless bird, the kiwi of the natives, is become extremely rare. This singular creature is said to be found in Barrier Island, nine miles from the mainland, fronting the Gulf of Houraki; and as it cannot fly, our author thence infers that Barrier Island must have been formerly united to the main. He makes a similar deduction respecting an island in the Bay of Islands, where there is now found a species of guana, which has become extinct on the mainland. But this geological mode of explaining the distribution of species, does not appear to us to rest on any logical foundation. Why should we suppose the little island to be peopled from the mainland? Does the size of the land explain in any degree the mystery of the first production? We must admit of some other modes of disseminating animal existence, which shall be capable of superseding that assigned, or how shall we explain the curious fact, that the rocks called Houtman's Abrolhos, a coral formation, fifty miles at least from the shores of Australia, are yet covered with kangaroos?

We now turn to consider the social and economical prospects of our new dependency. Though our author seems to approach this topic with extreme caution, and barely touches on it, yet he uses expressions and arguments which leave us in no doubt as to his opinions. He tells us that New Zealand has no trade; the seal-fishery is at an end; the whale-fishery nearly so; exportable timber is found in very small quantity; the phormium tenax, or native flax, is no longer brought to market; foreign shipping no longer resort to the ports: and in short, all those views which first suggested the colonization of New Zealand have proved delusive. He concludes, therefore, that its prosperity must be founded in agriculture, and that in this way it will rise *slowly*—(the italics are his own). He adds, with much truth, "every farthing drawn from the colonists in shape of payment for land, is so much lost to the colony; and if any other way could be devised to provide an emigration fund besides that of selling lands, no one can doubt that it would be better to give it to the emigrant for nothing, on condition of his cultivating it." Now an emigration fund, taken from the pockets of emigrants for their own use, is obviously delusive; it is a necessary part of a bad system which acknowledges only two classes of emigrants, namely, proprietors and labourers. Dr. Dieffenbach tells us plainly enough, that surprise and disappointment have been the general feelings of the emigrants; and he drops a hint of "deception and ruin, notwithstanding the halo of the wealth to be produced by the new system, which still attracts thousands to New Zealand."

Dr. Dieffenbach sympathizes heartily with the native population; he sees clearly, that having sold their lands, they have little chance of escaping degradation and servitude. The system of land-reserves for their use, cannot, he thinks, be carried into effect: it is, in fact, a kind of poor law, which proposes to remove them to such spots as the surveyors shall point out. On one point alone, we are compelled to dissent from our author. He chides rather sharply the insolence and superciliousness of English shopkeepers, who venture to think themselves superior to the New Zealanders. The Englishman grows up under laws which are intimately connected with his habits and manners. The training under those laws and manners, which makes him bigotted to them, also renders him a valuable citizen. This energetic citizen, it is true, is apt to be restless and pragmatical, as well as intolerant of those, who, from want of similar training, are incapable of marching with him. Yet we cannot expect all men to be philosophers, or independent of habits. Placing the English savage and the New Zealander side by side, we cannot help thinking that the former has the superiority, though not perhaps to the extent which is commonly imagined. It were well, indeed, if he treated his weaker neighbour with less arrogance; but the fact is, that the happy union of both under the same institutions is utterly impracticable, and we must take care not to impute to individuals the vices which are inherent in the social organization. Such a proceeding suits very well with the spirit of party in our disputes at home; but let us try, at least, to be reasonable and candid in discussing the affairs of the Antipodes.

We have already said enough to show the value of Dr. Dieffenbach's work, and only add a word to state that his Appendix contains a grammar and very copious vocabulary of the New Zealand language.

Eighteen Treatises from the Mishna. Translated by the Rev. D. A. de Sola, and the Rev. M. J. Raphall. Sherwood & Co.

A century has elapsed since Eisenmengez declared that the nature of modern Judaism could only be understood by diligent study of the Talmud, and since that period various portions of it have been translated into French and German. The Abbé Chiarini commenced the Herculean task of giving a complete version of the Talmud, two volumes of which were published at Leipsic, in 1831, but further progress was prevented by his death, and we had begun to despair of ever seeing an effort made to complete his design. Few Christian scholars could overcome the multitudinous difficulties which beset such an undertaking, and the Mishna forbids the Jews to give the Gentiles any interpretation of their sacred writings. As this prohibition has been sometimes denied, we quote the words, אין מוסרין דברי תורה לגוי "Let there be no explanation of the words of the law to the Gentiles" (see Chagiga, fol. 13, col. 1). Indeed, the publication of the present translation, which has been made by two eminent Jewish teachers, has given rise to some skirmishing in the newspapers, and to some sharp controversy in the synagogues. These disputes can have little interest for general readers: we shall therefore pass them without further notice; but as the attention of the religious world has been long directed to the state of modern Judaism, and the nature of the tenets actually believed by the Jews, we shall endeavour to give our readers a brief account of the origin of the Mishna, or that portion of the Talmud which has most influence on the creed and observances of the existing Jews, and also some indication of the nature of its contents.

The word Mishna has the same signification as Deuteronomy, that is "a second law;" for the Jews believe, that when God gave Moses the 613 precepts contained in the Pentateuch, he gave him oral commentaries on each precept, which were preserved by tradition only, until the second century of the Christian era, when they were collected and arranged by Rabbi Judah the Holy. To this was subsequently added the Gemara, "a supplement" designed, as its name indicates, to fill up the deficiencies discovered in the Mishna, and these together constitute the Talmud, or "collection of those things which ought to be learned." According to the Talmudic dictionary, called Aruch, a work of high authority and repute among the Rabbins, "The law, which all the people of Israel heard on Mount Sinai, was the written law (מקרא *Mikra*), but Moses heard the second law (משנא *Mishna*) from the mouth of God on a second occasion, and it was the oral law. It is named the second, because it came after the first, not because it is inferior to it." This distinction between the *Mikra* and the *Mishna* is of some importance to students of ecclesiastical history, on account of the frequent references made by the Fathers, and particularly by St. Epiphanius and St. Augustine.

There can be no reasonable doubt that traditional commentaries on the Levitical Law must have commenced at a very early period of Jewish history; that law was not merely a religious code, but it was also the basis of the entire criminal and civil law; difficulties must consequently have arisen in applying it to cases not directly specified by the legislator, and the decisions of distinguished judges; and prophets must have become precedents of authority nearly equal to the original laws, as they have amongst the Mohammedan nations. The analogy, in fact, almost approaches to identity, for the Arabic *Koran*, or "written law," and *Sonna*, or "oral law," are derived from the same roots as the Hebrew *Mikra* and *Mishna*. The consistency of these decisions with the written law was most probably discussed in "the schools of the prophets," so often mentioned in the Old Testament, for it is a mistake to suppose that the theocracy ended when the monarchy was established; on the contrary, a royal edict was null and void, if it were in opposition to the Mosaic institutions; and the schools of the prophets were chiefly instituted for the purpose of maintaining the superior authority of the Divine Law over the administration of public affairs, both in Israel and Judah. After the return of the Jews from the Babylonish captivity, schools for legal instruction were multiplied, and the decisions of influential Rabbis acquired more and more of the authority of law; so that, in the time of Jesus, the Pharisees were open to the imputation of having superseded the commandments of God by their traditions. There are many allusions to the discussions of intricate points of law by the Jewish doctors, in the New Testament; and the multitude of glosses, commentaries, and forced analogies thus produced, must have been incalculable. Rabbi Johannan Ben Zakai thus quaintly describes the voluminous rhapsodies of the doctors of law in his day, "If all the heavens were skins of parchment, and all the children of men scribes, and

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all the trees of the forest writing pens, it would be impossible to write down all that I have learned from my teachers."†

We have already mentioned, that Rabbi Judah the Holy was the first who collected these traditions. There is internal evidence that they were principally derived from the Pharisees, for they are deeply imbued with all the characteristics of that sect, as pourtrayed in the New Testament. Take, for instance, the following specimen of the rigid rules laid down for the observance of the Sabbath:—

"It once happened that the inhabitants of Tiberias carried a pipe of cold water through an arm [streamlet] of their hot well; but the sages explained to them that on the Sabbath, [this water] like any [other that had been] heated on the Sabbath-day, is prohibited either for washing or drinking; and that on festivals [this water] like any [other that had been] heated on the festival, is prohibited for washing, but permitted for drinking. A common warming-pan that has been cleansed of coals [it is lawful to] drink out of [on the Sabbath]; a double warming-pan even though it has been cleansed of coals [it is] not lawful [to drink out of]."

St. Jerome, in fact, calls the Mishna a collection of Pharisaic traditions, and insinuates what Maimonides asserts, that the collection was made for the purpose of checking the progress of Christianity.

It would be impossible to decide on the relative antiquity of the various traditions collected, but most of them certainly belong to the schools of Hillel, Shammaï, and Gamaliel, who flourished about the time of the first establishment of the Roman government in Judea. The style of the Mishna is dry and concise, even to obscurity. It treats much less of doctrines than of ceremonies, prescribing the ritual to be observed in the six great divisions which the Rabbis had made of the law, viz. Agriculture, Festivals, Women, Damages, Consecrations, and Purifications. On all these subjects it lays down minute regulations, entering into gross and offensive particulars, the worst of which are, however, omitted in the present translation. The language is tolerably pure, and unlike the barbarous jargon of the Gemara; for the Rabbis of the second century had not learned to pride themselves on being ignorant of the laws of analogy and the rules of grammar; they did not, like the Talmudists of a later age, regard barbarism as a proof of inspiration.

It is generally known, that many influential persons among the modern Jews have doubted the divine origin of the Oral Law, while the great bulk of their brethren ascribe it to an authority little inferior to that of the Pentateuch. The present translation has originated in this controversy, but we regret to find, that it is not likely to throw much light on the subject. The Gemara, which, according to the Talmudists, is of equal authority with the Mishna, is omitted; sections have been left untranslated, some from motives of delicacy, but others from a very well-founded jealousy of criticism. There is no table of contents, or index, both of which are indispensable to the use of a volume in which the titles of sections very rarely correspond with the subjects discussed; the notes are meagre beyond measure, and in fine the translators appear to have done everything in their power to keep the Mishna a sealed book even in its English form. Biblical scholars must still have recourse to the old Latin version of Surenhusius, or to the unfinished work of Chiarini, for M. de Sola's work is constructed on the principle of giving as little information as possible. The subject of the Mishna, as we have already mentioned, is chiefly ritual: it is so very exact, that we doubt whether any action of life escapes from its regulation; from his earliest infancy the Jew has the ceremonial law present to him at every instant, and must exercise the utmost vigilance to escape an involuntary violation of its ordinances. This is the great secret of the permanence of the Jewish religion; in the words of Dryden—

> The priest continues what the nurse began,
> And thus the child imposes on the man;

he is shielded from conversion by an armour of forms, impenetrable to reason or argument, because they are, for the most part, indifferent in themselves, but are, at the same time, highly valued, as sustaining his confident belief that he belongs to the chosen people of God. A translation of the Talmud would tear away the veil of sanctity with which this ritual is invested; the absurd fables with which the Gemara supports the precepts of the Mishna, would do more to refute the latter than all the learning and eloquence of our modern controversialists. Of this the Rabbis are well aware; they will take good care that none of their number shall ever give us the Talmud in an English dress, and we suspect that the present translation of the Mishna is not approved in the synagogue, because it enables Gentiles to discover the nakedness of the land.

† The Rabbi's hyperbole was probably the model of Barrett's whimsical specimen of amatory strains in The Heroine:

> If White sea, Black sea, Red sea ran
> One sea of ink to Ispahan;
> If Holland old or Holland New,
> One wondrous sheet of paper grew;
> If all the geese in Lincoln fens
> Were cloth'd with Brunnah's patent pens;
> And were I to describe the grace
> Of half a dimple in thy face;
> Each hair-stroke then would be a Rhine,
> Each verse an Equinoctial line.

Frederick the Great, his Court and Times. Edited by T. Campbell, Esq. Vols. III. & IV.

[Second Notice.]

FROM the conclusion of the Seven Years' War, Frederick passed the rest of his life (with a brief exception scarcely worth noticing,) at peace with his fellow kings; and this, it should appear, was effected by a political adroitness scarcely less admirable than his strategic skill. The interval was filled by a continuous effort to revive the prosperity of his exhausted country, to consolidate and improve its institutions, and to put the army and the finances in a condition, which would enable his successors to maintain the station he had acquired for them in the hierarchy of sovereigns. It is by exertions like these, that nations best are served, and that the capacities of kings are the most severely tried: they form the truly valuable materials of history, if, indeed, they do not contain all that is worth remembering of those whom nations have flattered with the epithet of "great." Unfortunately, it is with this portion of the 'Life and Times of Frederick' that we have the least reason to be satisfied. The admirers of the man in general have been more eager to celebrate his *bons mots* and his eccentricities, than to record his administrative characteristics; and it is not from an English compiler that we can look for details, which are probably still buried in the archives of the Prussian government: we shall, therefore, abstain from any attempt to enter methodically into the consideration. In estimating the character of Frederick as an administrator, we are not to judge by the sentiments expressed by him as a poet or a philosopher. Whether he was content to act on the maxim that theory is one thing and practice another, or that he was conscious of restraints from the prejudices of the people, or whether, lastly, he felt that, let philosophy dictate what it may, "his business was that of a king," it seems certain that his conduct did not always coincide with his expressed sentiments as an author and a correspondent. Those, indeed, in the exercise of arbitrary power become almost of necessity capricious; and Frederick was pre-eminently apt to act upon sudden impulses, when not on his guard. One instance of inconsistency sufficiently striking is, that he was a stickler for taking his military officers from the ranks—not of the army as Napoleon did, but as far as possible from those of feudal superiority. As a poet, he could afford to say that "talent and virtue have no need of ancestors;" and that "notwithstanding the pride of rank, all are born equals and of the same blood." So, also, in an essay on education, he observes, "in the departments of justice, finance, diplomacy, and the army, high birth is indeed honoured; but it would be ruin to the state, if birth were preferred to merit." Yet when, after the peace of Hubertsberg, the king remodelled his military forces, he

—"admitted none but officers of noble birth into the line. He says himself,—'Nothing but the deficiency of nobles, and the number of vacancies in the regiments, rendered it necessary to have recourse during the war to *la roture*—to commoners; but, in order to obtain that degree of perfection in the army which is so important for the welfare of the state, after the peace, all who belonged to the commonalty were removed from the corps of officers to garrison regiments; and, as the country itself could not furnish so many nobles as were required for the army, foreigners from Saxony, Mecklenburg, and the empire, among whom were some good officers, were admitted into the service. The supplement to the infantry regulations, issued in 1779, inculcates the same principle—'Should there be nobles from foreign countries who manifest intelligence, ambition, and a real zeal for the profession, they may be proposed to his majesty for officers, and the commanders must endeavour to engage such for their regiments.'"

We find, indeed, the prejudice of caste so strong in him, as to influence even his very thoughts:—

"'I know not how it is,' said the king one day at table, 'that commoners are not good for much as officers, even though I ennoble them.'—'Begging your majesty's pardon,' replied one of the company, 'we have in the army the brave colonel R., who could prove the very reverse.' The king appeared to bethink himself, repeated the colonel's name several times, and at length said: 'But I'll tell you what; I know better than you; colonel R. is of an old noble family.' This was not the case; but here we see with what pertinacity the king would defend a position which he had once taken up."

To this line of conduct, Frederick might be disposed by the unconscious influence of the atmosphere in which he had been bred; but there can be but little doubt that, to a certain extent, he must have been governed by the necessities of the case: for, in his times, not only were armies composed of the very scum and refuse of the population, and recruited from the offscourings of other nations, but the middle classes, tradesmen, farmers and artificers, had been trained by long use to consider themselves rather as the sheep destined to enrich their superiors, than as the dogs who should guard their properties. He who had been born and bred a serf, had little chance of possessing the elements of self-esteem, necessary to make a valiant and an ambitious officer.

This is a consideration that should predominate in our estimate of Frederick in every department of his administration. When we witness the difficulties with which, under the most favourable circumstances, the smallest portions of common sense can be insinuated into the practical government of affairs, we have little right to accuse the philosophical king, for not always ruling his country upon encyclopædic principles. It is by the results, and not by details, that we must decide on his merits as a domestic legislator. Thus with respect to the barbarous punishments employed in the discipline of the army, Frederick received the system as an heritage from his predecessors; while the composition of his forces, and the circumstances of the first part of his reign, were little adapted to

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sudden and comprehensive reforms. The composition of his army, as far as the mere soldier was concerned, was unfavourable to a liberal system of discipline. But in the king's conduct to his officers he mingled necessary severity, with extraordinary lenity, where punishment might safely be dispensed with; and this even when natural justice might have pointed another way:

"In August, 1761, when the king had taken post with his army in the vicinity of Schweidnitz, orders were given to throw up a redoubt in the churchyard of the village of Jauernick; and a great number of men belonging to different regiments were sent to work at it, under the superintendence of one officer. In turning up the earth the men found an old pot. Pulling it out very carelessly, they broke it at the top, and perceived that it contained money. They were ready to seize it, when the officer drove them away, and took charge of the pot himself, saying that the money which was in it should be fairly divided among them, when they were relieved. The men were content. The pot was deposited in the church porch. The officer retired, pulled off his stockings, put on his boots over his bare feet, poured the money out of the pot unobserved, put his stockings at the bottom of it, and covered them with a small quantity of the pieces of coin. As soon as the men were relieved, they demanded the pot of the officer, who immediately produced it, poured out the money, and showed them that so far from containing nothing else, it was partly filled with old rags. The soldiers loudly declared that they were cheated, which provoked the officer to threaten them with his cane. Just at that moment the king arrived to inspect the redoubt. He inquired what was the matter, the soldiers related the whole affair, and the king desired to see the money and the rags in question. An old grenadier had the latter in his hand. 'Your majesty,' said he, 'these are not old rags, but a pair of worsted stockings, with a name upon them.' At the same time he showed them to the king, who distinctly perceived the name with which they were marked. The king ordered the officer to be called, and asked what was his name. The officer mentioned the same that was on the stockings. 'Well, then,' said his majesty, 'it is clear that the money belongs to you. Your ancestors must have buried it here. There is the name upon the stocking, as fresh as if it was only just put into the pot. I'll tell you what, my lads,' said he, turning to the soldiers, 'let the officer keep his money; I will have the pot filled with two-groschen pieces, and these shall be equally divided among all that are here. Are you satisfied?'—'O yes, your majesty,' was the unanimous reply: and well they might be, for the coins in the pot were old, small, and partly copper. By this expedient the king extricated the officer from the dilemma in which he had involved himself, and left him mute and covered with shame."

As an instance of the king's debonnaire manner, we may add another anecdote. On one occasion when the king had erroneously been displeased with an officer in the field, and he was about to strike him with his cane, the officer escaped at full gallop, the king pursuing him for some time in vain. The officer requested his dismission from his commander, "the gallant General W.", who entreated a short delay. In the mean time, —"the king had that day a large company to dinner. The conversation turned on the manœuvre. Frederick ascribed the success of the second experiment to the admirable direction which the general's regiment had given to the whole, and bestowed the highest praise both upon it and its commander. The general was of course highly gratified, but observed, with his usual fearlessness, 'That capital manœuvre deprives my regiment of its best officer.'—'How so?' asked the king eagerly. 'Lieutenant M., whom your majesty promoted from private hussar to officer on the field of battle, after the affair of Burkersdorf, solicits his dismission.' The general paused. Frederick was silent for some moments. He then asked—'Is the lieutenant really such an excellent officer?'—'I know not one who surpasses him.'—'Why does he desire his dismission?' The general explained the cause in the most unreserved manner. The king said no more, and a new subject of conversation was presently started. The troops were to manœuvre again on the following morning. The regiments were drawn up, and M. was in front of his division, when the king approached. 'Is not your name M.?' inquired Frederick. The lieutenant replied in the affirmative. 'Hark you, my son,' resumed the king, with his peculiar benignity, 'you are captain. I would have told you so yesterday, but could not overtake you. You ride like the very devil.' With these words he passed on, and M. relinquished all thoughts of applying for his dismission."

Notwithstanding, then, the severities practised on the troops, the canings, the running the gauntlet, and the remorseless tyranny of the officers, the king contrived to render himself, like the *petit caporal* of the French soldiers, the favourite of his armies, with whom he was known by the similar *sobriquet* of "old Fritz"; and that he really did not of choice sanction a brutal code is clear, from the amendments introduced towards the end of his reign. We quote with pleasure, from a circular of General Möllendorfs, sentiments on the subject well worthy the consideration of our own legislators:—

"'For two years past,' he says, 'that is, ever since I have been governor of this capital, it has been one of my first cares, for the honour of humanity, to put an end to the tyrannical and barbarous conduct of the officers to the privates; and I confess with pleasure that in six regiments of this garrison I have perceived evident fruits from my efforts. In one regiment only, which I will not now name, the old practice, founded on erroneous notions, of keeping the common soldier to his duty by barbarous flogging, caning, and abusive language, is still the fashion. But I warn the commander who has hitherto pursued this practice to desist from it, and to lead the private soldier more by ambition than by tyranny to that discipline and military dexterity which his majesty requires. The king has no scoundrels, blackguards, dogs, and clodpoles in his service, but honest soldiers, as we are too, only that chance has given us higher characters. For among the common soldiers many are as good, and some might perhaps be a great deal more clever than we. Every officer ought to rejoice in being the leader of soldiers eager after honour; but he is not so if he degrades those whom he commands into so low a race of men.'"

Of the king's financial measures we, of the present day, have still less right to speak with harshness. In Frederick's times, the truths, which have now become commonplaces, were scarcely known even as theories; and if they had, the necessities of a war, on which every thing was at stake, left little opportunity for respecting principles. To meet the current expenses every expedient was deemed good, even to that coarsest of frauds, the debasement of the currency. Of this state of things, we have the following picture:—

"To such a degree was the value of the current coin at last reduced, that a ducat was worth nine dollars. Instead of their salaries, all the civil servants of the state received tickets payable after the peace. The hardships inflicted upon a very numerous class of the public servants by this measure may be conceived, when it is known that these tickets were not taken in the ordinary course of trade, and that at last, when discounted by the brokers, they were liable to a loss of four-fifths. Such as were able, through the assistance of friends or their own resources, to hold these tickets till the peace, were paid the amount in the base current coin; so that even in this case they must have sustained a loss of about two-thirds. In the struggle for life and death, Frederick's attention was absorbed by one grand object—how to raise the twenty-five million dollars requisite for the ensuing campaign. To this sum his own dominions, or at least those provinces which were not in the hands of his enemies, contributed upon an average but four million; seven were squeezed out of Saxony; the English subsidy was converted into eight million; and the exclusive privilege of coining, granted to the Jewish firm of Gumpertz, Isaak, and Itzig, produced seven million more."

That Frederick was not insensible to the evil, is clear from his conduct on the conclusion of the peace, when he hastened to restore the metallic currency, calling the war standard "a violent and melancholy expedient." Of this, his opinion, the author records an illustration sufficiently characteristic:—

"'During the circulation of the base money, a great quantity of which consisted of pieces of six pfennings, the soldiers, the workmen, part of the salaries of the civil and military officers, were paid in this money, but it was not received at the royal treasury. One day, as Frederick was passing the door of a baker, he saw him disputing with a countryman. He inquired the reason, and was told that the baker insisted on paying the man for his corn in six-pfenning pieces, which the countryman refused to take. Frederick stepped up to the man. 'Why will you not take the money?' he asked. The peasant, looking hard at the king, peevishly replied: 'Wouldst thou take it thyself?' The king said no more, but passed on."

With respect to the king's efforts to restore the exhausted country, the statements must be received with great reserve. Our uninquiring author, repeating what he has read, observes—

"The munificent donations in money, corn, and cattle, which he bestowed on the unfortunate, saved many of his subjects from the brink of despair. The fields were again cultivated; towns and villages sprang up out of their ashes; a fresh impulse was given to manufactures; regularity and confidence returned to trade; and the arts of peace brought back by degrees integrity, order, and morality. The old revenue was found inadequate to the many heavy demands made upon it. These were increased by unforeseen calamities: many towns were ravaged by destructive fires, and all of them in their distress looked up to the king for pecuniary aid. Frederick felt the necessity for increasing the revenue of the state by two million dollars, that he might be enabled to assist his country to recover itself, to maintain a respectable military force, and to collect funds to meet any emergency. His ministers were of opinion that the imposts ought to be diminished, not augmented."

In these days, we need hardly say, that the ministers, and not the king, were right, or remind our readers, that whatever was thus "munificently" bestowed upon certain sufferers, must have been extorted from the rest of his subjects, who all stood in need of relief, rather than additional exactions. The merit of the king was great, in devoting what sums he could spare, not to his own private gratification, or to a useless extravagance of representation and show; but we find him also eulogized for building the new palace of Sans Souci, at an expense of three million of dollars, under the fallacious plea of finding employment and circulating capital. Another most extraordinary error into which the king was betrayed, was the sudden cashiering of his whole body of financial officials, and inviting an army of hungry Frenchmen to undertake that branch of the government. This, we are told, was done by the advice of Helvetius; and it is somewhat strange, that the florid fortunes of the Farmer General himself did not open the King's eyes as to the economy of French finance. It would have been hard indeed for the individual corruption of his German servants to have equalled the wholesale extravagance of the system he was induced to imitate; and he accordingly found cause to lament a step, which he subsequently retraced, by dismissing the foreigners, and again remodelling the system.

But whatever may have been the mistakes incidental to a time of ignorance, the energy of Frederick, and his perseverance, did act as a stimulus on his people; and if we view the result as we ought, that is, as a proof of the recuperative energies of an industrious population, few events in history are more instructive than the rapidity with which Prussia, under his government, recovered from the stunning blows it had received. It seems likely, that among other consequences of his zeal and prudence, the influx of capital from other countries should be reckoned. We

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do not otherwise see how, in a time of such general poverty, much good could have arisen from the following measure, which was known to have succeeded to a great extent:—

"In Silesia, as in the other provinces of Prussia, the nobility, at this time the only landed proprietors, had been so drained by the ravages of the war, that they were reduced to extreme distress for want of money. Unable to pay the interest of the sums borrowed, they had lost their credit, and their property was seized. The more estates there were for sale, the lower was the price offered for them. The whole class of nobles was brought to the brink of ruin, and agriculture and the public revenue suffered along with them. This state of things suggested the idea of an institution, the salutary effects of which surpassed the most sanguine expectations. Under the designation of Provincial Credit System, all the proprietors of estates in Silesia associated for the maintenance of their joint credit; and a bank was established at Breslau, which took up money for the purpose of advancing it upon the security of immovable property to the amount of half its value. The lenders receive in exchange mortgage notes or bills, printed on parchment and stamped, of the amount of from 100 to 1000 dollars, which pass, like our bank-notes, as ready money. On these bills is expressed the name of the estate for which they are given; the holders have the preference before all other creditors, and receive 5 per cent. interest half-yearly, not from the owner of the mortgaged property, but from the provincial association, which is their debtor."

The King's attention to the administration of justice was more thoroughly praiseworthy than his administration of the finances. Like Catherine of Russia, he was desirous of mitigating the severities of the criminal code; and he anticipated some of those reforms, for which Romilly and his coadjutors, years afterwards, so long struggled in vain in England. It is worthy of remark, however, that Frederick, on coming to the throne, found himself supreme over the whole administration of justice, and that he maintained, unimpaired, a prerogative, that annihilated the independence of his judicial functionaries. He not only revised their sentences, increasing, as well as mitigating, their severity, but even punished the judge himself for what he considered either his corruption or ignorance, when he thought the interests of justice required such an act of rigour. This was memorably instanced in the case of Arnold the miller:

—"a case which excited the strongest sensation, not only in Prussia, but throughout the whole civilized world, in which the king, taking a common-sense view of the matter, unbiassed by the quirks and quibbles of lawyers, and exercising the authority of chief-justiciary of his kingdom, not only reversed the sentence of the judges, but punished them severely for what he considered as a most iniquitous decision. Frederick's interference in behalf of the poor miller, though it extorted the admiration of his contemporaries in foreign countries, has since been very generally censured by the lawyers of Prussia as an arbitrary stretch of power; but, a few years since, M. Sietze undertook to vindicate the honour of the great king in reference to this matter, and has proved that no [unlawful] encroachment on the administration of justice was committed, neither could it have been intended."

It is perfectly true that, in this instance, the King had a legal right to act as he did; nor is it less so, that he was substantially correct in his decision, giving relief from a gross, if not a corrupt, blunder of the judges. But it is not the less true, that there was a good deal of Cadi justice in the King's high-handed intervention, and that such powers cannot be intrusted with safety to a monarch. Independence is the first element of judicial purity. The following is less questionable:—

"If Frederick wished capital punishment to be inflicted without unnecessary torture, he was equally solicitous that its effects should not be weakened. He could not overlook the mischief likely to result from the officious zeal of certain clergymen for the conversion of criminals under sentence of death; from the self-complacent commendations of the process by which men who all their lives had been steeped, body and soul, in crime, were suddenly transformed, as it was blazoned abroad, under the operation of divine grace, into patterns of piety and heirs of assured salvation; and from the practice of accompanying malefactors, as it were in triumphal procession, to the place of execution. The baneful effects of such exhibitions on the imagination of unenlightened persons must be self-evident. The king, therefore, ordered that criminals should be conducted to execution unattended by clergymen and without the singing of hymns. The wisdom of this innovation, which at first incurred severe censure, and was ascribed to the irreligious spirit of the king, was in the sequel universally acknowledged and imitated by reflecting legislators."

After perusing this passage, who will venture to say that the march of intellect is not sometimes very slow, if not retrograde, in England!

The following, too, merits quotation:—

"Philippi [president of the Police] made a report to the king, in which he showed that, in order to attain the same results as M. de Sartine [obtained in France], it would be necessary to organize a secret police and a system of espionage, and he proposed the means of accomplishing these objects, in case the king should be pleased to resort to them. Frederick answered him in these memorable words:—'Anxious as I am for the maintenance of the public security, the discovery of every crime committed, and the prevention of every one contemplated, still I consider the means by which alone these objects can be attained as far more mischievous than all the evils which they would be intended to remedy. I will not disturb the quiet and the confidence of my good subjects, nor suffer the morals of my people to be corrupted.'"

We cannot follow the author through a chapter intended to whitewash Frederick's character for irreligion. As respects the man, we arrogate not to ourselves the right to sit in judgment on the opinions of others; but as a king, we may remark that Frederick is shown by our author to have had a due sense of the importance of religion; though he certainly kept the intolerance of the clergy and their pretensions in a strong check. His protection of the Jesuits, when under the ban of all Europe,—whether whim or reason of state dictated the measure,—was a singular event. On the whole, he seems to have kept the man and the sovereign perfectly distinct in this department of his government. We must indulge ourselves, however, in quoting an instance of the Frederesque mode of dealing with clerical abuses:—

"Nothing excited in the king greater indignation than religious frauds. On one of his journeys in Silesia, he was informed, before he reached Breslau, that the Capuchins were selling agnus deis at six kreutzers each to the credulous country-people, as a specific against a disease then prevailing among the cattle in that province. They were directed to mix them up with the fodder of the beasts, which would be sure to recover. Indignant at this imposition, the king sent, on the very same evening that he arrived at Breslau, for the three superiors of the Capuchin convent there, and received them with one of his most withering looks, and the following apostrophe: 'Ah, you Shakers, how dare you presume to sell to the country-people for a trifle that which in your religion is accounted the most venerable and the most sacred? Nay, more—you sell it to be eaten by cattle! Along with this impiety you have the effrontery to assure the bigotted peasants that this representation of your God is an infallible remedy for the distemper among the cattle. Shakers you, are ye not afraid that all the world will set you down for the miserable hypocrites ye really are? But what do you do with the money, you who want for nothing, but are abundantly supplied with alms for your support by your credulous people?—buy ribbons, perhaps, for your concubines?' Here one of the Capuchins would have spoken, probably to rebut the charge, but Frederick, with flashing eyes, cried, 'Silence! If it is not you, it is your religious, or rather the irreligious and impious monks under your authority. They do it, I know. If you know it, you are guilty; if you know it not, you are equally so. I ought to put a stop to the public scandal by punishing you, but this time I will spare you. But, beware! Depend upon it you shall be narrowly watched; and woe betide you if anything of the kind should happen again! I would have all your beards shaved off. Now march!' Trembling beneath the lightnings of the king's eye and the thunder of this harangue, the Capuchins retired, and they were prudent enough not to repeat the offence."

One of the tests of the King's real greatness was his indifference to the writings and gossippings of little politicians, which weigh so heavily on the susceptibilities of ordinary governments:

"The king's toleration, his efforts in behalf of liberty of conscience and of opinion, his solicitude for the diffusion of knowledge among his subjects, were not consequences of any personal indifference to matters of religion; but these objects were pursued by him as means for enlightening and humanizing his people. This is proved by the almost unlimited liberty of the press enjoyed in his dominions, to the essential benefit of science, as well as of the book-trade. So great was the freedom not only of the press but also of conversation in Prussia, that it astonished foreigners, impressed with the arbitrary nature of the form of government. 'Nothing more surprised me,' observes the well-known English traveller, Dr. Moore, 'when I first came to Berlin, than the freedom with which people spoke of the measures of the government and of the conduct of the king. I have heard political topics, and others which I should have thought still more ticklish, discussed here with as little ceremony as in a London coffee-house. The same freedom appears in the booksellers' shops, where literary productions of all kinds are sold openly. The pamphlet lately published on the division of Poland, wherein the king is very roughly treated, is to be had without difficulty, as well as other performances, which attack some of the most conspicuous characters with all the bitterness of satire."

The efforts at present made to promote national education by the Prussian government, which excite such universal admiration, are not a novelty in that state. The subject engaged much of Frederick's attention. In a letter to D'Alembert, he thus speaks:—

"'The more one advances in age, the more one is convinced of the harm done to society by the neglected education of youth. I strive in every way to prevent this mischief, and am reforming the universities, the gymnasiums, and even the provincial schools. But it takes thirty years before one sees the fruit; I shall not reap it: but I shall rejoice in having procured my country this benefit, which it is still without.'—'The education of youth,' says Frederick, in another place, must be considered as one of the principal objects of a government: it has an influence upon everything:' and to this object he dedicated his admirable Essay on Education."

Frederick's propensity to joking is too notorious to dwell upon. Sometimes it provoked retorts, which he bore with more or less of philosophy, according to the humour of the moment:—

"When his sister, the duchess of Brunswick, was at Berlin, Frederick one day made a present to Count Schwerin, his grand equerry, of a snuff-box, on the lid of which was painted an ass. No sooner had the count quitted the king than he sent his valet to Berlin with the box, and directions to get the ass taken off, and the king's portrait put in its place. Next day, at dinner, the count affected to leave his box carelessly on the table, and the king, who wished to amuse the duchess at the expense of the grand equerry, spoke of the box which he had given to him. The duchess asked to see it. The box was handed to her; she opened it, and exclaimed:—'Bless me, what a likeness!' the resemblance is perfect! Upon my word, brother, this is one of the best portraits of you I have ever seen.' The king was quite disconcerted, and thought that the joke was carried too far. The duchess handed the box to her next neighbour, and it was passed from one to another round the table, every one joining in admiration of the resemblance. The king knew not what to think of the matter, till the box, coming at length under his inspection, he discovered the trick, and joined in the laugh."

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Still better is the following:—

"The king never [ever?] was known to have a particular dislike to double or compound names. An old nobleman once solicited permission, in compliance with the will of a lady who had left him a large fortune, to add her name to his own. 'The man has a name already,' replied Frederick; 'what does he want with two?' General Zaremba had a long Polish name. The king had heard of it, and one day said to him:—'What is your proper name, Zaremba?' The general repeated it at full length.—'Why,' exclaimed Frederick, 'the devil himself has not got such a name!'—'No, your majesty,' replied Zaremba drily, 'but then he does not belong to my family.'"

In another instance he received the "retort valiant" by deputy:—

"In the early part of his acquaintance with Frederick, when Quintus Icilius still went by the title of aulic councillor (*Hofrath*), he was taking a ride one day with the king, when they chanced to meet a clergyman mounted on a fine spirited horse, which he sat uncommonly well. 'Only see, Quintus,' said Frederick, how consequential yon parson looks on his bit of blood. Go to him and humble his pride a little.' Quintus did not need bidding twice. He rode up to the clergyman. 'How is it, sir,' said he, 'that you are riding such a fine horse, while your lord and master was content with an humble ass?'—'So should I be too,' rejoined the witty son of the church, 'only his majesty has since made all the asses aulic councillors, so that now there is not one to be got.'"

But it is time for us to stop. Two circumstances in Frederick's life we must thus pass by untouched—his share in the plunder of Poland, and his quarrels with Voltaire. Our author attempts to justify the former, as an act of political necessity, and it probably was so; but all subsequent history protests against the precedent thus set, as pregnant with insecurity to states, and with misery to people. The treaty of Vienna, at the restoration, which parcelled Europe like a plum cake, may be traced, through an undoubted pedigree, to this abominable outrage of the strong against the weak.

In reference to the second subject we shall merely state, that the author has taken a very one-sided view of Frederick's "lovers' quarrels" with Voltaire. To us it has ever seemed, that each of these personages acted after his kind; and that the one fault committed by them in common, was the overlooking "the *genus irritabile*," as incidental to kings as it is to poets, and the consequent supposition that either could long maintain uninterrupted a close intimacy with the other.

Life in Mexico, during a Residence of Two Years in that Country. By Madame C—— de la B——. Part II. Chapman and Hall.

THE continuation of Madame Calderon's amusing journals (English edition) has arrived opportunely, and thus enabled us to continue our extracts. It opens with a characteristic scene. After taking her part in the Roman Catholic solemnities which distinguish the second of November ("The Day of the Dead")—she started for Santiago, "to be present at the *Herraderos*—the marking of the bulls with a hot iron, with the initials of the proprietor's name"—a festival eagerly anticipated. Arrived there—

"We set off early to the plaza de toros. The day was fresh and exhilarating. All the country people from several leagues round were assembled, and the trees up to their very topmost branches presented a collection of bronze faces and black eyes, belonging to the Indians, who had taken their places there as comfortably as spectators in a one shilling gallery. A platform opposite ours was filled with the wives and daughters of agents and small farmers, little rancheras, with short white gowns and rebosos. There was a very tolerable band of music, perched upon a natural orchestra. Bernardo and his men were walking and riding about and preparing for action. Nothing could be more picturesque than the whole scene. Seven hundred bulls were driven in from the plains, bellowing loudly, so that the air was filled with their fierce music. The universal love which the Mexicans have for these sports, amounts to a passion. All their money is reserved to buy new dresses for this occasion, silver rolls or gold linings for their hats, or new deerskin pantaloons and embroidered jackets with silver buttons. The accidents that happen are innumerable, but nothing damps their ardour. It beats fox hunting. The most striking part of the scene is the extraordinary facility which these men show in throwing the laso. The bulls being driven all into an enclosure—one after another, and sometimes two or three at a time, were chosen from amongst them, and driven into the plaza, where they were received with shouts of applause if they appeared fierce, and likely to afford good sport; or of irony if they turned to fly, which happened more than once. Three or four bulls are driven in. They stand for a moment proudly reconnoitering their opponents. The horsemen gallop up, armed only with the laso, and with loud insulting cries of 'Ah, toro!' challenge them to the contest. The bulls paw the ground, then plunge furiously at the horses, frequently wounding them at the first onset. Round they go in fierce gallop, bulls and horsemen, amidst the cries and shouts of the spectators. The horseman throws the laso. The bull shakes his head free of the cord, tosses his horns proudly, and gallops on. But his fate is inevitable. Down comes the whirling rope, and encircles his thick neck. He is thrown down, struggling furiously, and repeatedly dashes his head against the ground in rage and despair. Then, his legs being also tied, the man with the hissing red-hot iron in the form of a letter, brands him on the side with the token of his dependence on the lord of the soil. Some of the bulls stand this martyrdom with Spartan heroism, and do not utter a cry; but others, when the iron enters their flesh, burst out into long bellowing roars, that seem to echo through the whole country. They are then loosened, get upon their legs again, and like so many branded Cains, are driven out into the country, to make way for others. Such roaring, such shouting, such an odour of singed hair and *biftek au naturel*, such playing of music, and such wanton risks as were ran by the men! I saw a toreador, who was always foremost in every thing, attempting to drag a bull by the horns, when the animal tossed his head, and with one jerk of one horn, tore all the flesh off his finger to the very bone. The man coolly tore a piece off a handkerchief, shook the blood off his finger with a slight grimace, bound it up in a moment, and dashed away upon a new venture. One Mexican, extraordinarily handsome, with eyes like an eagle, but very thin and pale, is, they say, so covered from head to foot with wounds received in different bull-fights, that he cannot live long; yet this man was the most enthusiastic of them all. His master tried to dissuade him from joining in the sport this year; but he broke forth into such pathetic entreaties, conjuring him 'by the life of the Señorita,' &c., that he could not withhold his consent.

"After an enormous number of bulls had been caught and labelled, we went to breakfast. We found a tent prepared for us, formed of boughs of trees interwined with garlands of white moss, like that which covers the cypresses at Chapultepec, and beautifully ornamented with red blossoms and scarlet berries. We sat down upon heaps of white moss, softer than any cushion. The Indians had cooked meat under the stones for us, which I found horrible, smelling and tasting of smoke. But we had also boiled fowls, and quantities of burning chile, hot tortillas, atole, or atolli, as the Indians call it, a species of cakes made of very fine maize, and water, and sweetened with sugar or honey; embarrado, a favourable composition of meat and chile, very like mud, as the name imports, which I have not yet made up my mind to endure; quantities of fresh tunas, granaditas, bananas, aguacates, and other fruits, besides pulque *à discrétion*. The other people were assembled in circles under the trees, cooking fowls and boiling eggs in a gipsy fashion, in cauldrons, at little fires made with dry branches; and the band in its intervals of tortillas and pulque, favoured us with occasional airs. After breakfast we walked out amongst the Indians, who had formed a sort of temporary market, and were selling pulque, chia, roasted chesnuts, yards of baked meat, and every kind of fruit. We then returned to see a great bull-fight, which was followed by more herraderos—in short, spent the whole day amongst the toros, and returned to dinner at six o'clock, some in coaches, some on horseback. In the evening all the people danced in a large hall; but at eleven o'clock I could look on no longer, for one of these days in the hot sun is very fatiguing. Nevertheless, at two in the morning, these men, who had gone through such violent exercise, were still dancing jarabes."

On returning to Mexico, Madame Calderon had an opportunity of describing an earthquake; which, however, appears to have terrified a poor little clerk, who came in with dispatches at the critical moment, and her scarlet *hucamaya*, far more than the lady. This brings her chronicle up to Christmas, which festival is celebrated in Mexico with an infinite number of quaint usages:—

"Christmas eve is the last night of what are called the *Posadas*, a curious mixture of religion and amusement, but extremely pretty. The meaning is this: At the time that the decree went forth from Cæsar Augustus, that 'all the world should be taxed,' the Virgin and Joseph having come out of Galilee to Judea to be inscribed for the taxation, found Bethlehem so full of people, who had arrived from all parts of the world, that they wandered about for nine days, without finding admittance in any house or tavern, and on the ninth day took shelter in a manger, where the Saviour was born. For eight days this wandering of the Holy Family to the different *Posadas* is represented, and seems more intended for amusement to the children than anything serious. We went to the Marquesa's at eight o'clock, and about nine the ceremony commenced. A lighted taper was put into the hand of each lady, and a procession was formed, two by two, which marched all through the house, the corridors and walls of which were all decorated with evergreens and lamps, the whole party singing the Litanies. K—— walked with the Dowager Marquesa; and a group of little children, dressed as angels, joined the procession. They wore little robes of silver or gold lama, plumes of white feathers, and profusion of fine diamonds and pearls, in *bandeaux*, brooches, and necklaces, white gauze wings, and white satin shoes, embroidered in gold. At last the procession drew up before a door, and a shower of fireworks was sent flying over our heads, I suppose to represent the descent of the angels; for a group of ladies appeared, dressed to represent the shepherds who watched their flocks by night upon the plains of Bethlehem. Then voices, supposed to be those of Mary and Joseph, struck up a hymn, in which they begged for admittance, saying that the night was cold and dark, that the wind blew hard, and that they prayed for a night's shelter: a chorus of voices from within refused admittance; again those without entreated shelter, and at length declared that she at the door, who thus wandered in the night, and had not where to lay her head, was the Queen of Heaven! At this name the doors were thrown wide open, and the Holy Family entered singing. The scene within was very pretty: a *nacimiento*. Platforms, going all round the room, were covered with moss, on which were disposed groups of wax figures, generally representing passages from different parts of the New Testament, though sometimes they begin with Adam and Eve in paradise. There was the Annunciation—the Salutation of Mary to Elizabeth—the Wise Men of the East—the Shepherds—the Flight into Egypt. There were green trees and fruit trees, and little fountains that cast up fairy columns of water, and flocks of sheep, and a little cradle in which to lay the Infant Christ. One of the angels held a waxen baby in her arms. The whole was lighted very brilliantly, and ornamented with flowers and garlands. A padre took the baby from the angel, and placed it in the cradle, and the posada was completed. We then returned to the drawing-room—angels, shepherds, and all, and danced till supper time. The supper was a show for sweetmeats and cakes."

We will now bear Madame Calderon company in an excursion to *Tierra Caliente*, which she made in the month of February. To enter fully into the spirit of this, the reader must forget the driving sleet and roaring winds, which just now confine him to the fire side: and fancy the authoress

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availing herself "of a quiet day in a hospitable country house, too sunny to go out," to journalize her ramble for his edification. We cannot give the journey complete, but shall begin at Cuernavaca, at the entrance of *Tierra Caliente*, to which city Madame Calderon's party was escorted by soldiers. For robbers make a prominent figure in all Mexican adventures—the diligence from Puebla, at the time here referred to, was robbed as regularly as it started—and the road to Cuernavaca was yet more dangerous:—

"Cuernavaca (*cow's horn*), the ancient Quauhnahuac, was one of the thirty cities which Charles the Fifth gave to Cortes, and afterwards formed part of the estates of the Duke of Monteleone, representative of the family of Cortes, as Marquis of the valley of Oajaca. It was celebrated by the ancient writers for its beauty, its delightful climate, and the strength of its situation; defended on one side by steep mountains, and on the other by a precipitous ravine, through which ran a stream, which the Spaniards crossed by means of two great trees that had thrown their branches across the barranca, and formed a natural bridge. It was the capital of the Tlahuica nation, and, after the conquest, Cortes built here a splendid palace, a church, and a convent of Franciscans, believing that he had laid the foundation of a great city. And, in fact, its delicious climate, the abundance of the water, the minerals said to exist in the neighbourhood, its fine trees, delicious fruits, and vicinity to the capital, all combined to render it a flourishing city. It is, however, a place of little importance, though so favoured by nature: and the conqueror's palace is a half-ruined barrack, though a most picturesque object, standing on a hill, behind which starts up the great white volcano. There are some good houses, and the remains of the church which Cortes built, celebrated for its bold arch; but we were too tired to walk about much, and waited most anxiously for the arrival of horses and men from the sugar estate of Don Anselmo Zurutuza, at Atlacamulco, where we were to pass the night. The house where the diligence stopped was formerly remarkable for the fine garden attached to it, and belonged to a wealthy proprietor. We sat down amongst the fruit trees, by the side of a clear tank, and waited there till the arrival of our horses and guides. It was nearly dusk when they came—the sun had gone down, the evening was cool and agreeable, and after much kicking, and spurring, and loading of mules, and barking of dogs, we set off over hill and dale, through pretty wild scenery, as far as we could distinguish by the faint light, climbing hills and crossing streams for two leagues; till at length the fierce fires pouring from the sugar oven chimneys of Atlacamulco, gave us notice that we were near our haven for the night. We galloped into the court-yard, amongst dogs and negroes and Indians, and were hospitably received by the Administrador (the agent). Greatly were we divided between sleep and hunger; but hunger gained the victory, and an immense smoking supper received our most distinguished attention. This morning, after a refreshing sleep, we rose and dressed at eight o'clock—late hours for *tierra caliente*—and then went out into the coffee plantation and orange walk. Anything so lovely! The orange trees were covered with their golden fruit and fragrant blossom; the lemon trees, bending over, formed a natural arch, which the sun could not pierce. We laid ourselves down on the soft grass, contrasting this day with the preceding. The air was soft and balmy, and actually heavy with the fragrance of the orange blossom and starry jasmine. All round the orchard ran streams of the most delicious clear water trickling with sweet music, and now and then a little cardinal, like a bright red ruby, would perch on the trees. We pulled bouquets of orange blossom, jasmine, lilies, double red roses, and lemon leaves, and wished we could have transported them to those lands where winter is now wrapping the world in his white winding-sheet. The gardener, or coffee-planter—such a gardener!—Don Juan by name, with an immense black beard, Mexican hat, and military sash of crimson silk, came to offer us some orangeade; and having sent to the house for sugar and tumblers, pulled the oranges from the trees, and drew the water from a clear tank overshadowed by blossoming branches, and cold as though it had been iced. There certainly is no tree more beautiful than the orange, with its golden fruit, shining green leaves, and lovely white blossom with so delicious a fragrance. We felt this morning as if Atlacamulco was an earthly paradise."

Now for a few of the minor plagues of *Tierra Caliente:* a more engaging list we have not seen since the reverend Sydney specified the pleasant creatures catalogued in Mr. Waterton's "Wanderings" for the *Edinburgh Review*. Scorpions and their varieties having been dismissed,—

"There are other venomous reptiles," says Madame Calderon, "for whose sting there is no remedy, and if you would like to have a list of these interesting creatures, according to the names by which they are known in these parts, I can furnish you with one from the best authority. These, however, are generally to be found about outhouses, and only occasionally visit your apartments. There is the *chicaclina*, a striped viper, of beautiful colours—the *coralillo*, a viper of a coral colour, with a black head—the *vinagrillo*, an animal like a large cricket. You can discover it, when in the room, by its strong smell of vinegar. It is orange-coloured, and taps upon the person whom it crawls over, without giving any pain, but leaving a long train of deadly poison—I have fancied that I smelt vinegar in every room since hearing this—the *salamanquesa*, whose bite is fatal: it is shaped like a lizard—the *eslaboncillo*, which throws itself upon you, and if prevented from biting you, dies of spite—the *cencoatl*, which has five feet, and shines in the dark; so that fortunately a warning is given of the vicinity of these animals in different ways; in some by the odour they exhale, in some by the light they emit, and in others, like the rattlesnake, by the sound they give out. Then there is a beautiful black and red spider, called the *chinclaquili*, whose sting sends a pain through all your bones; the only cure for which is to be shut up for several days in a room thick with smoke. There are also the *tarantula* and *casampulga* spiders. Of the first, which is a shocking looking soft fat creature, covered with dark hair, it is said, that the horse which treads on it, instantly loses its hoof—but this wants confirmation."

The principal "lion" of *Tierra Caliente* is the cave of Cacahuamilpa. This is almost inaccessible to ladies, so steep are the roads, and so numerous the perils of the way. But Madame Calderon was not to be dismayed—she made the journey, and was rewarded for it by splendid prospects, a poetical moonrise, with airs of orange-blossom and jessamine, which (figuratively) give to her pages the hue and the odour of a faëry tale. The wonder was at last reached in safety:—

"We arrived at the centre of the cave, a superb portal, upwards of seventy feet high, and one hundred and fifty wide, according to the computation of a learned traveller—the rocks which support the great arch so symmetrically disposed as to resemble a work of art. The sun was already high in the heavens, shining with intense brightness on the wild scenery that surrounded us, the rocks and trees and rushing waters; a sensation of awe came over us as we stood at the mouth of the cave, and, turning from day to night, strained our eyes to look down a deep descent into a gigantic vaulted hall, faintly lighted by the red embers of a fire which the Indians had kindled near the entrance. We made our way down a declivity of, it may be, one hundred and fifty feet, surrounded by blocks of stone and rock, and remained lost in astonishment at finding ourselves in this gloomy subterranean palace, surrounded by the most extraordinary, gigantic, and mysterious forms, which it is scarcely possible to believe are the fantastic productions of the water which constantly trickles from the roof. I am shocked to confess it—I would prefer passing it over—but we had tasted nothing that morning, and we had rode for eight hours, and were dying of hunger! Moreover we travelled with a cook, a very tolerable native artist, but without sentiment—his heart in his stew-pan; and he, without the least compunction, had begun his frying and broiling operations in what seemed the very vestibule of Pharaoh's palace. Our own *mozos* and our Indian guides were assisting his operations with the utmost zeal; and in a few minutes, some sitting round the fire, and others upon broken pyramids, we refreshed ourselves with fried chicken, bread, and hard eggs, before proceeding farther on our exploring expedition. Unromantic as this proceeding was, we looked, Indians and all, rather awful, with no other light than the ruddy glare of the fire, flickering upon the strange, gigantic forms in that vast labyrinth; and as to what we felt, our valour and strength of mind were increased sevenfold. Twenty-four huge pine torches were then lighted, each man carrying one. To K—— and me were given lighted wax candles, in case by accident any one should go astray from his companions, and lose his way, as would too certainly happen, in the different windings and galleries and compartments of the cave, and be alone in the darkness! We walked on in awe and wonder, the guides lighting up the sides of the cavern with their torches. Unfortunately, it is indescribable; as in the fantastic forms of the clouds, every one sees some different creation of his fancy in these stupendous masses. It is said that the first *sala*, for travellers have pretended to divide it into halls, and a very little imagination may do so, is about two hundred feet long, one hundred and seventy wide, and one hundred and fifty in height—a noble apartment. The walls are shaded with different colours of green and orange; great sheets of stalactites hang from the roof; and white phantoms, palm trees, lofty pillars, pyramids, porches, and a thousand other illusions, surround us on all sides. One figure, concerning which all agree, is a long-haired goat, the Evil One in that form. Some say that there are no living animals here, but there is no doubt that there are bats; and an exploring party, who passed the night here, not only heard the hissing of the rattlesnake, but were startled by the apparition of a fierce leopard, whose loud roarings were echoed amongst the vaults, and who, after gazing at them by the light of the torches, stalked majestically back into the darkness. We passed on into the second *sala*, collecting as we went fragments of the shining stones, our awe and astonishment increasing at every step. Sometimes we seemed to be in a subterranean Egyptian temple. The architecture was decidedly Egyptian, and the strange forms of the animals resembled those of the uncouth Egyptian idols; which, together with the pyramids and obelisks, made me think, that perhaps that ancient people took the idea of their architecture and of many of their strange shapes from some natural cave of this description, just as nature herself suggested the idea of the beautiful Corinthian pillar. Again, we seemed to enter a tract of country which had been petrified. Fountains of congealed water, trees hung with frozen moss, pillars covered with gigantic acanthus leaves, pyramids of ninety feet high losing their lofty heads in the darkness of the vault, and looking like works of the pre-Adamites; yet no being but He who inhabits eternity could have created them. This second hall, as lofty as the other, may be nearly four hundred feet in length. We then passed into a sort of double gallery, separated by enormous pyramidal formations—*stalagmites*, those which are formed by water dropping on the earth. The ground was damp, and occasionally great drops trickled on our heads from the vaults above. Here Gothic shrines, odd figures; some that looked like mummies, others like old men with long beards, appal us like figures that we see in some wild dream. These are intermingled with pyramids, obelisks, baths that seem made of the purest alabaster, &c. * * Here the cave is very wide—about two hundred feet, it is said. When we left this double gallery, we came to another vast corridor, supported by lofty pillars, covered with creeping plants, but especially with a row of the most gigantic cauliflowers, each leaf delicately chiselled, and looking like a fitting food for the colossal dwellers of the cavern. But to attempt any thing like a regular description is out of the question. We gave ourselves up to admiration, as our torches flashed upon the masses of rock, the hills crowned with pyramids, the congealed torrents that seem to belong to winter at the north pole, and the lofty Doric columns that bring us back to the pure skies of Greece. But amongst all these curious *accidents* produced by water, none is more curiously exquisite than an amphitheatre, with regular benches, surmounted by a great organ, whose pipes, when struck, give forth a deep sound. It is really difficult not to believe that some gigantic race once amused themselves in these petrified solitudes, or that we have not invaded the sanctuary of some mysterious and superhuman beings. It is said that

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this cavern has been explored for four leagues, and yet that no exit has been discovered. As for us, I do not know how far we went: our guides said a league. It seemed impossible to think of time when we looked at these great masses, formed drop by drop, slowly and rarely and at distant intervals falling, and looked back upon the ages that must have elapsed since these gigantic formations began. At length, on account of the loose stones, the water, and the masses of crystal rock that we had to climb over, our guides strongly recommended us to return. It was difficult to turn away our eyes from the great unformed masses that now seemed to fill the cave as far as the eye could reach. It looked like the world in chaos—nature's vast workshop, from which she drew the materials which her hand was to reduce to form and order. We retraced our steps slowly and lingeringly through these subterranean palaces, feeling that one day was not nearly sufficient to explore them, yet thankful that we had not left the country without seeing them. The skeleton of a man was discovered here by some travellers, lying on his side, the head nearly covered with crystallization. He had probably entered these labyrinths alone, either from rash curiosity or to escape from pursuit; lost his way and perished from hunger. Indeed to find the way back to the entrance of the cave is nearly impossible, without some clue to guide the steps amongst these winding galleries, halls, and issues, and entries, and divided corridors. Though there are some objects so striking that they may immediately be recognized, such as the amphitheatre for instance, there is a monotony even in the variety! and I can imagine the unfortunate man wandering amongst obelisks and pyramids and alabaster baths and Grecian columns—amongst frozen torrents that could not assuage his thirst, and trees with marble fruit and foliage, and crystal vegetables that mocked his hunger; and pale phantoms with long hair and figures in shrouds, that could not relieve his distress—and then his cries for help, where the voice gives out an echo, as if all the pale dwellers in the cave answered in mockery—and then, his torch becoming extinguished, and he lying down exhausted and in despair near some inhospitable marble porch, to die. As we went along, our guides had climbed up and placed wax candles on the top of all the highest points, so that their pale glimmering light pointed out the way to us on our return. The Indians begged they might be left there 'on account of the blessed souls in purgatory,' which was done. * * I never saw or could have imagined so beautiful an effect as that of the daylight in the distance, entering by the mouth of the cave; such a faint misty blue, contrasted with the fierce red light of the torches, and broken by the pillars through which its pale rays struggled. It looked so pure and holy, that it seemed like the light from an angel's wings at the portals of the '*cittá dolente*.' What would that poor traveller have given to have seen its friendly rays! After climbing out and leaving the damp, cool subterraneous air, the atmosphere felt dry and warm, as we sat down to rest at the mouth of the cavern, surrounded by our Indian torch-bearers."

We must pass a visit to Puebla, and a letter or two principally concerning Mexican balls, Mexican toilettes, and Mexican operas—merely noting, *apropos* of the last, that Madame Calderon makes mention of Signora Cesari, a *contralto* singer of some promise, who was in England in 1834, and of whom we have since lost sight. Here, indeed, we had better pause—though we hope to return to the work once again.

Punch's Letters to his Son. By Douglas Jerrold. Orr & Co.

THESE epistles of the Chesterfield of the show-box made their first appearance in the columns of the *London Charivari*; and as the other performances of Mr. Jerrold are still better known, formal criticism is not required from us, which, for many reasons, we are not sorry for. If breaking butterflies on wheels be a sorry occupation, breaking wasps, without being more dignified, is a less pleasant occupation. That our friend *Punch* is, on the present occasion, more waspish, than wooden heads (to use a phrase of Mr. Dickens's) "usually are," is the great fault, which, if critically disposed, we should find with the volume. Mr. Jerrold has taken for his motto, "A laugh there is of contempt or indignation, as well as of mirth and jocosity;" and he has kept the word of promise very strenuously throughout the volume. Now, as far as Mr. Jerrold is concerned, it must be admitted, that the vices he lashes are worthy of contempt or indignation; and we say, "ditto, to Mr. Burke." The great blemish, indeed, of the literature of the day, is being mirthful and jocular (when not maudlin and sentimental) about thoughts and actions which disgrace humanity. So far, therefore, Mr. Jerrold's satire is appropriate; but in its relation to the imputed correspondent, there is a little want of dramatic keeping. *Punch* is a fellow of infinite merriment, and if he does dally with interdicted subjects, like Hamlet's player, he only murders "in jest," or, like the Irishman at Donnybrook fair, "meets his friend, and for love knocks him down." *Punch*, according to our notion of his humours, regards only the funny side of human affairs: and, lacking the gall necessary for turning mankind the seamy side outwards, is more disposed to laugh in their face, than to sneer—a manifestation purely bilious. This oversight may be thought a pardonable slip, and so it is; but in a dramatist, we own it surprises us:—the more so, because Mr. Jerrold doubtless is aware, that consistency in puppets is a serious business. Puppets have no brains to warrant their ratting *à l'indiscretion*, on their own account; they must be contented to follow their leaders. They are also too wooden-headed, to possess the requisite flexibility. With statesmen, indeed, it is different; and consistency, as regards them, is but "a scoundrelly virtue." But *Punch*, more especially, exists only in his idiosyncracy; and he might as well part with his hooked nose and his broken back, as with his moral peculiarities. How is it, that at the first squeak of his voice, on turning a corner, a host of pleasant associations rise in the mind of the hearers, that the whole drama of his life passes in mental vision before us, and that gentle and simple, quicken their pace to greet their old friend? It is precisely because he is not an old friend with a new face; that he is no weathercock, turning with every gale of doctrine, running round the entire diapason of opinion at the puffing of expediency; but ever the same, true (as the dial to the sun) to his own nature, constant to the same principles, faithful to the same predilections, and, in short, a person altogether to be depended on: but something too much of this. It is enough to state, that pretermitting usage, *Punch*, in these letters, does not confine his hard hits to his *bâton*, but lays about him with his pen most manfully, scattering the gall of his ink on every side, after the most approved style of magazine writing. At starting, he dedicates his book to the Lord Chamberlain, to show his independence:—

"I resolved to dedicate these Letters to you. The reason is obvious:—THE LORD CHAMBERLAIN NEVER DID ANYTHING FOR PUNCH! You have graciously let me alone; and I have flourished under the benignity of your neglect. I pitch my stage wheresoever I will, in Westminster or not, without your warrant: I act my plays without your licence. I discourse upon the world as it is, on the life that is moving about us, and on the invisible emotions of the heart of man, and pay no penny to your deputy. I increase in social importance; for I am not withered by your patronage. Had fate made me, for these last two hundred years, the master of a play-house, how different might have been my condition!—Had I, since the act which made you protector and censor of the dramatic sisters, Melpomene and Thalia—poor girls! there are people who swear you have treated 'em worse than Mrs. Brownrigg used her apprentices—had I felt your patronage, how often had I been *banco rotto*,—how often had I played—understand me, not paid—a 'doleful dump' in Portugal Street!"

This is the key-note of the entire work, and with it sounding in the ear, the dullest reader may know what he has to expect. We shall, therefore, only give a slight sample or two of his quality, and commit him to the benevolence of his readers. We begin with the history of Mrs. Muggeridge's two pokers:—

"The widow Muggeridge, in her best room, had two pokers. The one was black, and somewhat bent; the other shone like a ray of summer light—it was effulgent, speckless steel. Both pokers stood at the same fire-place. 'What!' you ask, 'and did the widow Muggeridge stir her fire with both?' Certainly not. Was a coal to be cracked—the black poker cracked it; was the lower bar to be cleared—the black poker cleared it; did she want a rousing fire—the black poker was plunged relentlessly into the burning mass, to stir up the sleeping heart of Vulcan; was a tea-kettle to be accommodated to the coals—the black poker supported it. 'And what,' methinks you ask, 'did the bright poker?' I answer nothing—nothing save to stand and glisten at the fire-side,—its black, begrimed companion, stoking, roking, burning, banging, doing all the sweating work. As for the bright poker, that was a consecrated thing. Never did Mrs. Muggeridge go to Hackney for a week to visit her relations, that the bright poker was not removed from the grate; and, carefully swathed in oiled flannel, awaited in grensy repose the return of its mistress. Then, once more in glistening idleness, would it lounge among shovel and tongs; the jetty slave, the black poker, working until it was worked to the stump, at last to be flung aside for vile old iron! One dozen black pokers did the bright poker see out; and to this day—doing nothing—it stands lustrous and inactive! My son, such is life. When you enter the world, make up all your energies to become—A Bright Poker."

There is a whole encyclopædia of wisdom in the chapter on the choice of a profession, with its bright poker conclusion in favour of being "nothing,"—the short road to eating of the fat of the land, and being clothed in purple and fine linen. But, alas! every one cannot go to Corinth by wishing; and therefore the Corinthian capital of the social column needs must be within the reach only of the few. In illustration of a very trite piece of morality, we have an apposite story:—

"How, or by what accident they escaped from the Mint, was never known, but certain it is that one hundred guineas of pure gold, without the least alloy, were once upon a time issued to the world. Old Gregory Muckly, by chance, obtained half-a-dozen pieces of this coin, which, together with a few other pieces, were carefully hoarded in a worsted stocking; and when Gregory was safely deposited in churchyard clay, they became the rightful property of his son Hodge. Hodge was a simple, honest creature; caring nothing for the pomps of the world;

> The sum of all his vanity, to deck
> With one bright bell some fav'rite heifer's neck.

Business however brought him to London. Well, before he returned to Gammon Farm, he would purchase a London present—a bran new scarlet shawl for sister Suke. Two guineas did Hodge, with fraternal self-complacency, set apart for this gift. Caught by the truthful assurance exhibited in a mercer's window that the stock was 'selling off under prime cost,' Hodge thought he was sure of at least a three guinea shawl for two. Hereupon, he entered the shop; rolled his eyes from side to side, seeking the radiant present for sister Suke. * * 'There, sir,' said the mercer, throwing the shawl upon the counter; 'there's a scarlet.' 'Ha! ha! so it be—like a poppy,' chuckled Hodge. 'A poppy, sir,—a poppy's brick-dust to it,' said the tradesman. 'Nay, nay, not so,' cried Hodge; 'and I think I have seen more poppies than thee.' 'Ha! ha! no doubt, sir—very true. Well, I assure you, to anybody else this article would be three guineas and a half; but to you, we'll say two.' 'There they be,' said Hodge; and he laid down the two unalloyed guineas on the counter. As the tradesman took up the coin, a shadow fell upon his face; and turning to his shopman, he whispered, 'Run for a constable.' Then addressing himself to Hodge, he said, 'Walk this way, if you please.' In two minutes Hodge was in the mercer's back parlour; in five, in the custody of a constable; and in ten more arraigned before a magistrate, being charged with an attempt to pass off bad money, 'Look at the things, your worship; look at their colour—feel 'em—they'll bend like pewter; and to attempt to pass such pocket-pieces upon an honest tradesman,—really!' and the mercer was bursting with indignation. Hodge's defence was not listened to, and he was sent to gaol for two days, until a proper officer from the Mint could be in attendance to pronounce judgment on the suspected guineas. 'Indeed, this is curious,' said Mr. Testem, the Mint functionary: 'but I don't wonder at your suspicions: the fact is, these

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guineas are *too good*.' Mr. Testem then narrated that a hundred pieces of coin, of pure, unalloyed gold, had been accidentally issued, and that Hodge's two guineas were of them. My son—he who in this world resolves to speak only the truth, will speak only what is *too good* for the mass of mankind to understand; and, like Hodge, will be persecuted accordingly."

On the subject of umbrellas *Punch* thus enlargeth,

"I have now to speak of Umbrellas. Would you, my son, from what you have read of Arab hospitality—would you think of counting out so many penny-pieces, and laying them in the hand of your Arab host, in return for the dates and camel's milk that, when fainting, dying, with thirst, hunger, and fatigue, he hastened to bestow upon you? Would you, I say, chink the copper coin in the man's ear, in return for this kindly office, which the son of the desert thinks an 'instrumental part of his religion'? if with an ignorance of the proper usages of society, you would insult that high-souled Arab by any tender of money, then my son—but no! I think you incapable of the sordidness of such an act,—then would you return a Borrowed Umbrella! Consider it. What is an umbrella but a tent that a man carries about with him—in China, to guard him from the sun, in England to shelter him from the rain? Well, to return such a portable tent to the hospitable soul who lent it,—what is it but to offer the Arab payment for shelter? What is it but to chaffer with magnanimity, to reduce its greatness to a mercenary lodging-house-keeper? Umbrellas may be 'hedged about' by cobweb statutes; I will not swear it is not so; there may exist laws that make such things property; but sure I am that the hissing contempt, the loud-mouthed indignation of all civilized society, would sibilate and roar at the bloodless poltroon, who should engage law on his side, to obtain for him the restitution of a—lent umbrella!"

On the borrowing of books, *Punch* is still more eloquent, but the theme is too sore a subject to us: and we will only add a maxim of our own,—that is, never lend a book to man, woman, or child, who would borrow only because he sees the volume on your table, and takes a fancy to it; the writ, in this case, depend on it, is never returnable.

List of New Books.—Schrevelius' Greek and Roman Lexicon, new edit. 8vo. 15*s.* cl.—Daniell's Introduction to Chemical Philosophy, 2nd edit. enlarged, 8vo. 21*s.* cl.—Lee on the Medical Institutions of the Continent, 2nd edit. enlarged, post 8vo. 7*s.* 6*d.* cl.—Sampson's Criminal Jurisprudence, 2nd edit. enl., 8vo. 5*s.* cl.—Clendon on Extraction of Teeth, fc. 8vo. 3*s.* 6*d.* cl.—Views of the Statics of the Human Chest, Animal Heat, &c., by Julius Jeffreys, F.R.S., 8vo. 6*s.* cl.—Present State of Ecclesiastical Architecture in England, by A. Welby Pugin, 36 illustrations, 8vo. 9*s.* cl.—Rev C. Spears's Names and Titles of the Lord Jesus Christ, 12mo. 6*s.* cl.—Letters to a Friend on the Trinity and the Atonement, by G. Walker, 8vo. 5*s.* cl.—Taylor's (Bishop) Golden Grove, new edit. 18mo. 2*s.* 6*d.* cl.—Hatherell's Sermons at Malta, with Two Essays delivered on Public Occasions, 1 vol. 12mo. 3*s.* 6*d.* cl.—History of the Soul, a Course of Lent Lectures, by the Rev. John Hambleton, M.A., 6th edit. 12mo. 3*s.* 6*d.* cl.—Origin of Fasts and Festivals of the Church, fc. 8vo. 2*s.* 6*d.* cl.—The Bible Cyclopædia, Vol. II., imperial 8vo. 25*s.* cl.—Philosophical Works of John Locke, with Notes, &c., by J. A. St. John, royal 8vo. 16*s.* cl.—Foreign Library, Vol. II., "Life in Mexico," by Madame Calderon de la Barca, 8vo. 11*s.* cl.—Foreign Library, Part IV., "Life in Mexico," by Madame Calderon de la Barca, Part II., 8vo. 5*s.* swd.—Spenser's Faerie Queen, new edit. with Portrait, 8vo. 5*s.* cl.—Arnold's (Rev. T. K.) Henry's First Latin Book, 4th edit. 12mo. 3*s.* cl.—Horatii Opera, with a literal Translation in English Prose (page for page), by C. Smart, 18mo. 5*s.* cl.—Hughes on the Principles of Mathematical Geography and Construction of Maps, post 8vo., with plates, 6*s.* cl.—Designs for Monuments and Chimney-Pieces, by W. Thomas, 40 plates, imperial 8vo. 16*s.* cl.—The 'Cracks' of the Day, by Wildrake, new edit. royal 8vo. 21*s.* cl.—The Chace, the Turf, and the Road, by Nimrod, 2nd edit. post 8vo. 9*s.* 6*d.* cl.—The Art of Sail-Making, as practised in the Royal Navy, 4th edit. corrected and improved, 8vo. 9*s.* cl.—Ingoldsby Legends, First Series, 2nd edit. crown 8vo. 10*s.* 6*d.* cl.—Description of the Skeleton of an Extinct Gigantic Sloth, by Professor Owen, royal 4to. 1*l.* 12*s.* 6*d.* cl.—The Money Lender, a Novel, by Mrs. Gore, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Strickland's Edward Evelyn, and Taylor's Peasant's Tale, in 1 vol. fc. 8vo. 4*s.* 6*d.* cl.—The Dog Fancier's Guide and Companion, 12mo. 1*s.* cl.—Sketches of Little Girls and Boys, square, 2*s.* 6*d.* cl.—Very Little Tales for very Little Children, 2 vols. square, 3*s.* cl.—Sunday School Magazine for 1842, 12mo. 2*s.* 6*d.* hf-bd. roan.—Archdeacon Browne's Charge, 1842, 8vo. 3*s.* bds.—Burton's Introduction to the Study of Bentham's Works, royal 8vo. 2*s.* 6*d.* swd.—Protestant and Church Advocate, 12mo. 3*s.* 6*d.* bds.

ROYAL ACADEMY.

Professor Cockerell's Lectures on Architecture.

LECTURE IV.

Of the divisions of the art proposed, that of Domestic and Villa Architecture alone remained to be considered. On this subject, two important preliminary remarks were to be made. Firstly, that the republican form of government, which prevailed in the ancient world after the 7th century B.C., greatly influenced the style of domestic buildings, which were expressly unostentatious externally, towards narrow streets, lined with shops, reserving all their elegance for the interior, in the atrium impluviatum —porticatum—the exedra, &c. Secondly, that populations and fashions having been derived from the East, an oriental character was impressed on the ancient habits and arrangements of countries in which (as in Italy especially) the northern and occidental now prevail; as derived from an opposite source. Whoever walks through the streets of Pompeia, after having resided amongst the Turks, will be struck with this fact. The profuse employment of water, in the bath, the impluvium, and in the corner of every street—the narrow streets—the secluded mansions, within high walls—the internal air and space—the subdivision of the house into the men's apartments and the women's—the harem—the lightness of the costume—all express migration from warmer climates, and a marked distinction of the races of modern and ancient inhabitants.

The Jews lived chiefly on the terraced tops of the houses, as the Professor presumed the Pharaoh to have done. "Ahaziah" (II Kings, c. i.), King of Samaria, "fell down through a lattice in his upper chamber;" and it was thence that David, in a wanton moment, incurred the curse which fell upon his family. The house top is ever the scene of prayer. "Let him that is on the house top," says our Saviour, "not come down into his house, neither enter therein," (Mark, xiii. 15); yet it is possible that in latter ages they had adopted the Greek and Roman ichnography,—it was, perhaps, through the roof of the atrium testudinatum that the sick man was let down to be cured by our Saviour (Luke, v. 19).

The narrowness of the streets, and unostentatious style of the houses in Athens, occasioned disappointment to the traveller, as Dicæarchus expressly tells us; in Rome the same; and as the houses were *limited* by the Augustan law to 70 feet high, we must suppose them unattractive. The fragments of the great plan of Rome, inscribed on the pavement of the temple of Romulus, by order of Septimius Severus, and published by Bellori, show the resemblance of the houses to those of Pompeia. It was an extraordinary innovation on the ancient humility of the Roman house, which Cæsar proposed, in demanding permission of the Senate to erect a fastigium, or pediment, over his door.

But the complete account of the Roman aristocratic house is to be found in the 'Palais de Scaurus,' by Mons. Mazois, as also of the citizen's house, in the 'Ruines de Pompeia,' so admirably illustrated by that ingenious and lamented architect.

But if the Roman nobles accomplished the admirable works described, in favour of the public, they did not neglect their own comforts. Under the Empire they lived as individuals with the income of monarchs; and Strabo tells us expressly that "they built their villas after the palaces of the kings of Persia." The number of them was also extraordinary; for, as Lucullus said, "they were as wise as those birds which change their residence with the seasons."

Cicero had nineteen villas, and it was in one of these that Cæsar honoured him with a morning call, and paid him the very high compliment of taking a vomit in order that he might do justice to his lunch. In another he delighted to ornament his library with Greek paintings and sculptures, which his friend Herodes Atticus was always collecting for him.

It was a fortunate legacy to the architect-antiquary which Pliny had left, in the description of his villa at Laurentinum. It had often employed the ingenuity of the architect, since the revival, but with small profit, till the discovery of the ancient ichnography of Pompeia. The Professor exhibited his own restoration, founded upon those data, in which, though he differed in some points from his accomplished friend, Mons. Haudebourt, in his elegant version of the Laurentinum, yet he strongly recommended it to the student, on account of the great research and taste shown in the composition. Some of the features he would describe. You entered a small atrium, and thence a court in the form of the letter D, surrounded with a portico, which was enclosed partially with glass (the very original of our old conventual cloisters), and thus excluded rough weather. Thence through a gay court into a triclinium, which hung over the sea, and had windows all round three sides, giving the full enjoyment of the air, and view of wood and mountains beyond. To the left of this was a room, at the end of which was a rotunda (in apside curvatum), so contrived as to receive the sun's rays from the rising to the setting: in this was a case containing books, calculated to detain you, and such as "one loves to read over and over again." This arrangement afforded an angular parterre, protected on all sides except the south from the winds, and concentrating the sun's rays—a delightful refuge in the winter season. There were rooms heated by pipes from a hypocaustum, and others to retire to in stormy weather, to escape the roaring of the waves; a large bath for cold and hot bathing; a perfumery; and spheristerium, or fives court; a long gallery (crypto porticus) with windows on either side, which, when opened, admitted the fragrance of beds of violets, and the sun's rays at the rising and setting. "At the end of this," continues Pliny, "is a casino I built myself—my delight: in it I have an *Heliocaminus*, a sun chamber, warmed by windows all round; while reposing on my couch in a recess adjoining, I can see the garden, the landscape, and the sea, through a *glazed door;* I can study in perfect quiet here, and escape all the noise and disturbance of my servants, occasioned by the Saturnalia."

Pliny omits some features of great interest in the Roman house, as the Sacrarium, (the chapel,) in which the Lares (the household gods,) were placed, and sometimes the imagines majorum, of which the Romans, like ourselves, were justly proud. The Tablinium, for the archives, which also received these sometimes; and the Ergastulum, that room of the domestic side of the house in which chastisement was administered to the slaves, in the approved fashion of our schools at this day, as we see by various paintings preserved to us.

Pliny describes his gardens, his figs and mulberries, his gestatio bordered with box, and plantations disposed in the form of the Xystus and the Hippodrome; classical titles, which give a charm to features otherwise insignificant: and since "the world," says Sir C. Wren, "is governed by wordes," they may often be adopted by the architect with good effect, when introduced appropriately and without pedantry.

The attention to the sun's rays in the milder climate of Italy, so conspicuously shown in Pliny's letters, is confirmed by all the authorities of antiquity.

Vitruvius (b. 6, c. vii.) is very particular in his recommendations to this effect; but the wisest of men, in a still warmer climate, has enforced this point yet more strikingly:—"To make a house pleasant," says Socrates, "it should be cool in summer and warm in winter: the building, therefore, which looks towards the south will best secure these objects, for the sun which will enter into the rooms in winter, will, by its greater altitude, pass over its roof in summer. For the same reason, these houses ought to be carried up to a considerable height, the better to admit the winter's sun; whilst those to the north should be left much lower, as less exposed to the bleak winds from that quarter: for, in short," continues he, "that house is to be regarded as beautiful where a man may pass every season of the year pleasantly, and lodge whatever belongs to him in security."

The modern Italians are not less attentive to aspect, which they significantly express by the proverb, "Dove non viene il sole, viene il medico."

But the most extraordinary villa of the ancient world, was that of Hadrian, at Tivoli, in which he displayed all the acquirements and collections of taste, during twenty-one years' of constant travel through this vast empire; in it was reproduced every remarkable building of the world, and probably every statue of celebrity, since from this magazine the Baths of Caracalla were furnished eighty years after, and the Vatican in some of its most precious ornaments. The whole was said to be inclosed in a wall ten miles in circumference. Pizzo Legorio,

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Kircher, Contini, and Panini, have engraved and written upon the remains.

The modern villas of Rome, built by the popes and cardinals since the fifteenth century, convey to us some of those graces in which the ancient villas abounded. In these all the great masters of the revival have displayed their research and ingenuity. They are described in the elegant work of Messrs. Percier and Fontaine, to which the Villa Pia, by Mons. Boucher, has lately been added.

Our own architects of the sixteenth, encouraged by Bacon, Burleigh, and Wotton, certainly studied these works, and engrafted some of their principles on our Elizabethan Architecture, which adapts itself admirably to our climate and the extent of our establishments. Bacon (Essays, vol. I.) describes his idea of a villa with great detail, insisting upon the aspect and the seasons as primary considerations. Indeed, all authorities agree upon this subject, except those of the nineteenth century, and especially the patentees of hot air or hot water apparatus.

'The Elements of Architecture,' by Sir Henry Wotton, being 'the Rules and Cautions of this Art cast into a Comportable Method,' are amongst the most precious and the earliest in our language. He was long ambassador at Venice, from Elizabeth and James, and seems to have been personally acquainted with Palladio. Domestic and villa Architecture are special subjects with him; for, says he, "Every man's proper mansion and home being the theater of his hospitalitie, the seat of self-fruition, the comfortablest part of his own life, the noblest part of his son's inheritance, a kind of private princedome, nay, to the possessor himself an epitome of the whole worlde, may well deserve by these attributes according to the degree of the master, to be decently and delightfully adorned."

In truth, during three centuries the cultivation of this branch of Architecture may be said to be peculiar to England, and that, while monumental and palatial edifices are better illustrated on the continent, the constitution of this country, and of the English mind —prone to the salutary retirements of home, the centre to which all its desires and warmest imaginings are ever pointing—have made the English house of every grade the most perfect in comfort and convenience, and the villa the beau idéal of individual possession, and the branch of the art in which our country excels beyond all others.

The compact square villa, after Palladio especially, was introduced by Inigo Jones, and much advanced by the model of those at Genoa, published by Rubens, who recommends them as full of beauty and convenience, and admirably suited to gentlemen of moderate fortune, such as the republic of Genoa is composed of. But the extension of the habits and the requirements of the present day have outgrown the square villa, and we are constrained to build a house beside the villa to accommodate them, with the worst possible effect in the group and in detail; for in vain the plantation attempts to hide it out; an anomalous composition is the result, and we had better have reverted to the Elizabethan mansion, which cast the house and offices into one in the extended E or H, or the French mansion, "entre cour et jardin," of the eighteenth century, reserving the centre for the best apartments, and the wings for offices, and the entrances in the angles communicating easily with all.

The least rational of English productions in this sort is seen in the castellated elevation adapted to this plan—the battlements and dungeon-keeps of Edward the Third upon the Italian villa of the sixteenth and seventeenth centuries. The menacing aspect, the machicolations, threatening hot lead upon the intruders, in the distance, are, on the approach, found to be peaceful and harmless; the fortress is accessible at every window, and expresses a security from danger on better acquaintance, in direct contradiction to its fortified exterior. On entering the baronial hall, where you expect the paraphernalia of chivalry and the chase, retainers and bondsmen, you are addressed by a powdered footman, or may discover a housemaid sweeping the marble pavement.

The Grecian villa is hardly better conceived; it may be taken for a library, or a philosophical institution. An extensive portico, borrowed from Minerva Polias, imposes its order on the whole composition, which is to be compressed accordingly, at the cost of all its internal proportions and accommodations. Every useful appendage of vulgar convenience is to be suppressed, as ill-suited to its Platonic refinement. As Swift says of Clelia,—

> You'd think that so divine a creature
> Felt no necessities of nature.

But such architectural solecisms derogate from the dignity of the art, and convert into a theatrical or romantic dream, that which should embody sound sense and rational invention.

The essential features should be prominently expressed; the nobler portions, the offices, kitchen, the clock, and the stables, should tell their own story. And fiction would be found unnecessary when all these are placed in due subordination and proper character by the artist's hand.

France, until recent times, essentially monarchical and aristocratic, has ever delighted in palaces; and since the reign of Francis I., they have been the most remarkable of Europe. Du Cerceau, Philibert de l'Orme, Mansards, and Blondel, and many able successors, afford us the fullest information on the ichnography adapted to these grades. In conception and design, and in many respects in execution also, the Louvre is the most magnificent palace of the world. Situated in the metropolis, and occupying thirty-two acres, its galleries, and museums, and its gardens, form the recreation of the people. The paternal monarch invites them into his courts and vestibules, of which he esteems them the best ornaments, the most familiar and acceptable guests at all hours; participating with them his refinements and his delights, they are endeared and elevated, and the Palace of the Arts and Sciences, a part of the entire composition, and ranging in the axis of the first court, forming the chief object from its windows, assure them of the nobleness of his views for their honour and real advantage. The palace itself, the work of centuries, still unfinished, is the great attelier of artists,—the field in which they may exercise their genius for centuries to come in their several works,—the great harbour in which talent may find protection and employment.

It was for the foundation of such schemes as these, that Francis I. invited Vignola and Serlio, and the painters of the school of Raphael, into France; and for their transmission to posterity, that he encouraged the publication of Cæsari Cæsariano's translation of Vitruvius, and the elementary works of Serlio and others, which obtained for him in return the title of the Father of Literature. Nor were his successors inferior in these encouragements, which enabled native artists afterwards to rival the great Italians,—for L'Escot was preferred to Serlio, and Perrault to Bernini.

The peculiarity of French orthography is in the high roofs, subdivided into pavilions, affording great effect in composition of various and cumulating forms, aided by their high chimney shafts and dormer windows, and their vast windows below them, suited to the northern climate. Indeed, Philibert de l'Orme, and the architects of his day, have rendered the Italian style homogeneous with the northern climate and circumstances in the happiest manner.

A military people delight in pavilions; each apartment was to represent a tent. So in the Tuileries the line of tents is terminated with two, distinguished by the name of Pavilions de Flore and Marsan. A maritime people delight in their ships: thus the English apartments convey the idea of "between decks," and the larger buildings are often like the man-of-war hulk laid up in ordinary. So in Russia the palaces have the air of barracks; vast and forlorn, they remind the spectator of the plains of Siberia. In Egypt, the Troglodite excavation was revealed in the temple palace; in Greece, the log-house in the temple structure: in China, still the tent, in its simplest form.

In the Middle Ages domestic architecture arose from the monastic structures in single rooms, lighted on either side like our colleges, the chimney shafts issuing from the eaves. The composite house of double rooms was borrowed from the Italians by Francis I., but even there the *dégagement* was wanting, and the chamber, ante-chamber, waiting-room, and guard-room, were all passage-rooms. It is in the English palaces that this problem has been best solved.

But the Professor observed, that this digression had led us from the chronology of the art, which terminated with the Roman villa; and we now entered that melancholy period of history, in which all ancient ideas of human enjoyment were absorbed in loftier and more serious aspirations; and the art during the next 1000 years was employed alone in military and ecclesiastical buildings, by means of the Freemasons. The original institution of that order is traced even to the Greeks and Romans. Numa established the first corporations of architects, Collegia Fabrorum, together with the inferior Collegia Artificum. They were invested with a religious character, and rights of framing laws and treaties amongst themselves. They greatly contributed to the increase of the Roman power amongst the barbarians, as have done our own people amongst the North American Indians, with whom an article of treaty, on their part, has always been to send a blacksmith amongst them. The Collegia were greatly promoted by the Roman Emperors in the rebuilding of cities, in the aqueducts and public works, and endowed with peculiar privileges, as freedom from taxation, holding councils with closed doors, &c. Victor relates that Hadrian was the first to attach a corps of architects to the Cohorts (about 120, A.D.)—an example which the admirable Institution of Civil Engineers at Putney, in favour of our Colonies, promises to follow with great advantage.

But it was at the termination of the eighth century, that the masons of Como assumed their peculiar form of Freemasonry, raised into importance by the patronage of the commercial and zealous Lombards, in the building of churches and monasteries with new materials; and dispersed after the destruction of that kingdom by Charlemagne, they spread themselves over Europe, obtaining bulls from the Pope, and maintaining peculiar rights and mysteries. Collegia had existed in England; but, destroyed by the ravages of the barbarians, the Freemasons (probably of Como) were invited by Alfred, and after by king Athelstan, who gave them a charter in York (926), the original of which is said to exist still in that ancient city. It cites the Oriental Church, the history of architecture from Adam, with Rabbinical tales of the building of Babel, the Temple of Solomon; Hieram, the Greeks and Romans, Pythagoras, Euclid, and Vitruvius, are quoted; that St. Albanus (300, A.D.) obtained a charter from king Carausius, with sixteen laws, agreeing with the *corpus juris*, relating to the Corpora or Collegia of ancient Rome. Another precious document preserved to us was written in 1450, under Henry VI., a great patron of Architecture, published in the *Gentleman's Magazine* (1753, p. 417).

In 1459 a grand lodge was erected at Ratisbon, of which the Architect of Strasbourg cathedral was the grand master. Charters and privileges were added by Maximilian, 1498. In 1717, Sir C. Wren was the grand master in England; but shortly after the ancient fraternity altered its original form and purpose, and became what we now understand by Freemasonry. Wren was then extremely old, and probably unequal to oppose the perversion which then took place; and which, from his known services to the craft, we cannot doubt was contrary to his wishes.

Thus the period of the revival was arrived at, and the Professor explained that in the previous and the present lecture he had devoted the more time to the review of ancient sacred and civil Architecture, from the persuasion that the art would never again effect similar productions; therefore that antiquity formed the great storehouse from which the architect was to draw his best instructions.

It might be said, that the problem of architectural power and combination had been worked out and solved, that the mastery of the ancients was admitted, and that such works would never again be performed; it would not again become a primary instrument of civilization. The human mind had passed through that stage of its discipline, and had embraced new sciences, engaging the faculties in occupations more advantageous to the improvement and happiness of our species. The intellectual growth to the manhood of our nature, now perhaps attained, would esteem Architecture ever a powerful engine in the attainment of the sublime and beautiful, but would probably never again indulge that preponderating regard given to it by the ancients.

The middle ages laboured after the ancient models with many divergencies: in the revival with the muses, the conviction of their pre-eminence was ad-

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mitted, and their laws and principles were confessed as unalterable. Nothing then was wanted but to revive them, and the zeal with which this object was pursued was immense.

In 1416, Poggio Bracciolini, in searching for manuscripts, discovered a copy of Vitruvius, "covered with dust and rubbish, in a tower not fit to receive a malefactor," says he, "at the monastery of St. Gal, at Constance." Copies of this happy revelation were spread amongst the learned, until the invention of printing, in 1445, multiplied them amongst the great architects of the day—Brunelleschi, Cæsariano, Bramante, and others. The magnificent Alberti was one of the chief of these, but not finding in Vitruvius sufficient to inform and fire the student's mind, he composed that work which all competent judges have esteemed the most masterly compilation in the art extant. "Seeing," says he, (lib. vi.) "that of all antiquity Vitruvius alone has reached us, that such chasms and imperfections appear in his work, that his help is insufficient: his language, too,—Greek to the Romans, and Latin to the Greeks—leaves so much unintelligible, I thought it the duty of an honest and a studious mind to free this science from ruin; though the rehearing without meanness, reducing to a just method, writing in an accurate style, and explaining perspicuously so many various matters—so unequal, so dispersed, and so remote from the common use and knowledge of mankind—certainly required a greater genius and learning than I can pretend to," &c.

But he did not confine himself to the theory of his art; as a scholar, a mathematician, a Platonist, and of a noble family, he associated with all the greatest spirits of his day, and was intimate with the living masters, and the progress of their works. Whatever comes from him, therefore, is generous, moral, philosophical, practical, and elevating: he proves himself truly of the order of cavalieros; he mounts you upon his horse, which quickly you find a Pegasus; he raises you above the vulgar cares and labours of this nether world, and in his airy flight he shows you all the kingdoms of the world and their handiworks; and then he sets you down, cheered, instructed, delighted, and exulting in your profession.

The only English edition is that of Leoni, 1755. The spirit of that day deemed art a primary instrument of civilization; it became the boast and the occupation of the little courts of the rival states of Italy; literary societies, discussions, and conversaziones, discovered and refined upon the true principles of poetry and of fine arts; and a Bembo, Sadolet, Annibal Caro, Castiglione, Aretino, and a host of literary stars, all contributed their zeal and means to the æsthetical intelligence of artists. Architecture became the field of poetical imagination: and we have the 'Υπνοτερομαχια, 'The sufferings of love in a dream,' by the learned friar, Collonna, in which the wonders and delights of the art, and of its theories (full of original and beautiful conception, the source from whence the artists of the day drew continually), are accompanied with the romantic and amorous adventures of blighted love, of which the author was the victim. 'The Dream of Poliphilus,' printed by Aldus, in 1499, was published in French in 1600, with new plates, engraved from the drawings of Jean Gougeon.

From that period (early in the fifteenth century) to the present day we have a race of able architects in an uninterrupted chain, each adding some new grace or invention to the art, on which their merit and celebrity are founded; all these we now appropriate without appreciating their difficulties, and these progressions; or due acknowledgment to each for the contributions gradually made to our common stock. On the accompanying drawings of some of the great works of those masters, on which our present practice is based, the Professor proceeded to offer some comments. It must be premised, that the revival found the art under very different circumstances. The growth of liberty in the Middle Ages, magnifying the individual, whose house now became his castle, an aristocracy balancing the kingly authority, the increase of commerce, and many other causes, altered the whole face of domestic architecture; it might safely be asserted, that no palace of the solidity of the Strozzi or of Burlington House, ever existed in antiquity. The remains of the most insignificant temples and public buildings are still found, but the absence of any remains of such solid mansions as those throughout the ancient world might be adduced in proof, that the domestic architecture of the ancients was slight and ephemeral. The houses of the ancients, like those of the Turks, were of wood and brick, covered with plaster and with paint. Columns, indeed, abounded, but they were moveables, or furniture, the objects of manufacture at the quarries, and of trade. These reflections were sufficient to show, that the features which the architects of the revival, in their endeavour to restore classical architecture, were new in execution and design, and required a stretch and effort of mind, which we do not sufficiently take into account. Those who may be considered the active restorers of architecture are,—Brunelleschi, Bramante, Alberti, Peruzzi, Serlio, San Gallo, Michael Angelo, Raphael, San Micheli, Sansovino, Galleazzo Alessi, Vignola, Palladio, Scammozzi, L'Escot, Philibert de l'Orme; many others might be added, but none more remarkable than these. The question occurs, in what particulars were these men great? the answer will always be, that not only were they eminent practitioners, but they advanced their art, and contributed new views and inventions towards its perfection.

The first essays were in imitation of the system observed in the Colosseum and the Theatre, namely, the column and trabeation in relief, and superposed upon the frieze and arch, and this, in a small scale, formed a crowning order upon the tower on which Brunelleschi raised his dome at Florence. The same difficulties of constructing the trabeation, and of finding stone of sufficient size, and of funds for opening the quarries, which had induced the decline of architecture under Diocletian, occurred in its restoration; and it required the experience of one hundred and fifty years to suspend the disengaged entablature in the ancient manner, with any boldness of scale and projection, as in Perrault's Louvre, about 12 feet 6 in.

Brunelleschi, in his church of St. Spirito and St. Lorenzo, employed the orders in good proportion, but these supported arches. The celebrity of Bramante's St. Pietro, in Montorio, doubtless arose, in great measure, from the accomplishment of the trabeated entablature, though the scale was indeed small, only 3 ft. 10 in. from column to column. But the timid application of the classical orders to the middle age buildings, often of large dimensions, gave them rather the character of trinkets hung upon them than of constituent parts of the fabric. Bramante, indeed, made a great step in the palace of Cardinal Wolsey, but the orders are still delicate in low relief, the windows circular-headed (from the difficulty of executing the square trabeated head) with the horizontal entablature above them. The basement, though elegant, has a gothic character, and the crowning cornice has but a small projection: the whole is dry and timid. But Bramante had the merit of inventing the coupled columns, which gave breadth and proportion to the front not otherways attainable. The ancients had left no examples of this disposition—but such were its advantages that it was at once accepted by Raphael and his successors: Perrault used it in the Louvre and Wren in St. Paul's.

Alberti's bold and master mind originated many of those features which his successors knew how to adopt, particularly in his church at Mantua; he gave the hint which M. Angelo followed in St. Peter's, of incorporating the whole height of the interior (not done till then) in one order, and vaulting the ceiling. His church at Rimini bears the stamp of Roman magnificence, quite beyond his age.

Peruzzi was the first to render his orders homogeneous with the structure, and his giving to the entablature of the upper order (especially in the Farnesina) a proportion suited to the entire height of the two, was as beautiful as it was new: it was afterwards adopted by Sansovino in the Library at Venice with the greatest effect.

But Peruzzi executed an entablature in the Palace Massimi, and square-headed doors of no mean dimensions (six feet six inches between the capitals): but it was especially in perspective that he made advances far beyond the conception of his day. In other particulars, the merit of Peruzzi is unfolded by Serlio, his pupil, who possessed his collections and published them, through the patronage of Francis the First, in the first elementary work on the art written since the revival. The first edition in French is dated Paris, 1545; it was translated into Italian at Venice, 1550, and, by Robert Peake, into English, 1611, under James the First.

San Gallo was remarkable for the dignity which he gave to his buildings (especially the Palace Farnese), without the aid of the orders, except in subordinate dimensions, in the windows only, and in the interior court and vestibule. The verticality which is designed and usually conveyed by the orders he communicated to his buildings by rustic quoins, which carry the eye up, and enable it to embrace the whole front. This invention, which appears to be wholly his own, became popular and universal.

The windows, with their small orders, are undoubtedly taken from the Roman tabernaculum, or ornamented niche, so often seen in the baths and in the Pantheon, and was also a new application.

Raphael, as great in Architecture as in Painting, adopted his master Bramante's invention of coupled columns, as also San Gallo's windows and quoins, and if he did not invent, he employed the balustrade with singular grace and effect,—for grace united with strength and nobility, his Palace Pandolfini, Caffarelli, and Uggieri are unequalled; indeed, his letters show his enthusiasm for Architecture, his profound estimation of the antique, and his ardent aspiration for the restoration of Rome to its antique character and splendour. The backgrounds of his pictures are not less to be regarded as examples than his executed works, being designed with as much care as if they were to have been perpetuated in marble.

M. Angelo distinguished his designs by vastness and singularity, compared with the previous schemes of Raphael, Peruzzi, and San Gallo. We are surprised at his boldness in proposing one order, eight feet in diameter, for the external front, and a corresponding disengaged entablature for an extended portico in the west front—which latter, however, was never attempted. His Palace of the Capitol has many merits and peculiarities, one of which, practised in the Laurentian Library also, was the sinking his columns in niches.

Vignola has been deservedly regarded as a master of the first merit, and has been hitherto the great authority in the French school, as Palladio has been of the English. His stereotomy, profile, proportion, and composition are admirable; his orders are generally subordinate, often at the top of his buildings—they are never coupled as in Bramante and Raphael, but he reconciles the wide intercolumniation by a panel which gives proportion and sustains the pilaster with excellent effect. This expedient, much followed in Italy and in France, was original with him, as was also his modillion cornice, extending to the frieze, and giving extent and importance to the entablature, proportioned to the whole height of the building, in a better mode than that of Peruzzi. This beautiful invention is recommended without ostentation:—"Questa cornice," says he, "la quale ho mesa più volte in opera per finimento di facciate, ho conosciuto che riesce molto grata." This cornice was made the termination of the fabric, on which he never permitted a blocking or balustrade. But Vignola was chiefly remarkable for an artifice of composition, which, by subordinating the parts, gave apparent vastness to the whole; his doors and windows are remarkably small, the latter 3 feet 8 inches by 7 feet, only in Caprarola—but, being finely proportioned and complete in their members, deceive the spectator into the belief of actual scale. This artifice has been much used by his successors, especially in the upper portions of churches, with good effect, where no means of comparison or admeasurement are offered, just as a man becomes a giant when seen upon a hill and against the clouds.

Sansovino, the Lombardi, and San Michele, Palladio and Scammozzi, formed a school peculiar to Venice, uniting sculpture in the happiest manner with Architecture. In the Library of Venice, one of the most beautiful buildings of the world, Sansovino adopted two orders, to the upper of which he applied the deep frieze and entablature suited to the *entire* height, after the invention of Peruzzi, the intercolumnations being occupied with the Venetian window, so much employed afterwards in England,—these windows having columns doubled transversely in the thickness of the wall, by which an amazing solidity and richness is communicated to the architecture; an arrange-

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ment subsequently adopted by Palladio in his town house at Vicenza with admirable effect.

San Michele, chiefly a military architect, and who first gave the gates of cities the character afterwards universal, is remarkable for the energy, richness, and expression given to his works. His employment of the orders and of rustics is exemplary. His gates at Verona, and his palaces in Venice, especially of the Grimani, are masterpieces.

Palladio, by much the most laborious and learned architect of the revival, produced his effects by a happy employment of two orders, the one on a scale comprehending the entire height, the other subordinate, comprehending about two-thirds of that height. This principle had been employed by the ancients in the adjustment of side porticoes to the temple, and in the Propylea of Athens. In this last, the subordinate being 10, the principal is 15; in the Casa del Capitano it is 10 to 16½; the same in the Basilica; in the Casa Valmarana 10 to 20½. This principle may be regarded as the secret of Palladio's magnificence, just as the subordination of windows and features was of Vignola's. But his employment of the arch in conjunction with the trabeated arrangement adopted from the baths, his classical plans, his mastery over all the features and parts of architecture, cannot be enough studied.

The two volumes on the architecture of Venice, by Cicognara—the single volume of the works of San Michele at Verona, by Albertolli—and the works of Palladio, by Bertotti Scammozzi, should be within the reach of reference to the architect at all times.

The pompous Scammozzi (braggadocio, as Inigo Jones calls him, probably from personal acquaintance, in his visit in 1614,) was a follower of Palladio, though he assumed to be an inventor. He was, however, the first to accomplish a portico, of any size, with a disengaged trabeation, in the church of the Theani. He was chiefly remarkable for the employment of orders above orders in well-studied proportions.

Galeazzo Alessi turned the peculiar locality of Genoa to immense advantage, and was the most active of those who have stamped upon the architecture of Genoa that sumptuous character so original and exemplary. This architect was in frequent competition with Palladio and Vignola at Brescia, Bologna, and other cities.

L'Escot and Philibert de l'Orme, in France, laboured with great advantage on the materials thus offered by the great masters of Italy; and they are chiefly remarkable for their adaptation of their inventions to the requirements of a northern climate, in large windows, chimney shafts, high roofs, &c.

The student will add many more peculiarities and titles of merit to the great masters of the revival, from the hints here offered.

FEMALE CHARACTERS IN 'KING JOHN.'

The Lady Constance.

In her elaborate consideration of the character of The Lady Constance, Mrs. Jameson falls somewhat into the error which has constantly, more or less, been committed in treating of Shakespeare's historical plays—that of failing to consider, not only the composition of each drama on the whole, but the conception and developement of every character in it, primarily and independently with relation to dramatic art, and without any regard whatever to real or alleged departures from the literal or even the substantial truth of history. Unless this point of view be steadily maintained by the critic in forming his *dramatic* judgment, his opinions will, at every moment, be liable to fall into inconsistency and injustice. A very little reflection should have sufficed to show any commentator the preposterousness of dragging Shakespeare, the dramatist—the dramatist transcendently and exclusively—to the bar of historical criticism—a kind of procedure which, in the following observations, we shall studiously avoid.

The subject of the piece before us, then, is not so much 'The Life and Death of King John,' as it is the triumph of right, and justice, and feeling, and beauty, and poetry, for all time, in the universal heart of mankind, over the very meanness, selfishness, and crime, which oppress and crush them for the hour. Whatever doubts might exist at the historic period in question, as to the validity of young Arthur's title to the crown of *England*, any such doubtful title would have been little to the purpose of the dramatist; and accordingly we find, in the play, that Arthur's claim and John's usurpation are regarded by all parties as clear and indisputable. In the very opening of the piece,

> Your strong possession, much more than your right,
> Or else it must go wrong with you and me,

says John's mother, Queen Elinor, assuredly his warmest and stauchest partizan. This clearness of Arthur's title cannot be overlooked for a moment, without essentially perverting and weakening the interest which the poet has attached to the position as well as the character of the widowed mother, Constance of Bretagne. Nor is it Shakespeare's fault, if the reader or spectator fail to be forcibly reminded of this fact, at numerous intervals throughout the play. Among the most remarkable of these instances, are the passages to that effect in those ruminating speeches of Faulconbridge (the most intelligent as well as devoted and spirited of John's adherents) which form, as it were, the chorus of the tragedy. Thus, when moralizing on the peace patched up between the two kings by the marriage of Blanch to the Dauphin, he speaks of the French monarch as one

> —whose armour conscience buckled on,
> Whom zeal and charity brought to the field,
> As God's own soldier;

and adds that this "commodity," this self-interest, against which the speaker is railing,

> Hath drawn him from his own determined aid,
> From a resolved and honourable war,
> To a most base and vile-concluded peace.

Again, at the close of the fourth act, over the dead body of Arthur, addressing Hubert, he says—

> Go, bear him in thine arms—
> How easy dost thou take all England up!
> From forth this morsel of dead royalty,
> The life, the right, and truth, of all this realm
> Is fled to heaven.

It is in tracing the course of the retribution upon John, political and personal, as a usurper and a murderer, brought upon him by those unscrupulous means which he had taken to prevent it, that the interest of the concluding act resides, and the satisfaction which it affords to the feelings of the auditor.

So far, then, from representing either Arthur or his mother as ambitious, the poet, in legitimate pursuit of his *dramatic* object, has studiously excluded from view every historical circumstance that could countenance the smallest impression of that nature. He has not only reduced the prince's age to such tender years as would hardly admit of his harbouring a political sentiment; but, in direct opposition to the recorded facts, represents the boy as one of a peculiarly mild and quiet temper, devoid of all princely airs and all appetite for command—simple-hearted, meek, and affectionate. He weeps at the violent scene produced by his mother's meeting with Queen Elinor, and exclaims,

> Good my mother, peace!
> I would that I were low laid in my grave;
> I am not worth this coil that's made for me.

Again, to his mother's violent grief at hearing of the accommodation between the two kings, he says,

> I do beseech you, madam, be content.

And again, in "his innocent prate" to his keeper Hubert,

> So I were out of prison, and kept sheep,
> I should be merry as the day is long, &c.

Is it not plain that this very inoffensiveness is designed by the dramatist to place in the stronger light the clearness of Arthur's title, as the *exclusive* reason for his uncle's hostility, at the same time that it deepens so wonderfully the pathos of the scene wherein he pleads for the preservation of his eyes? Another element of this pathos is, the exceeding beauty which the poet has ascribed to the princely boy, which is made to affect the hearts of all who approach him, even the rudest of his uncle's creatures, and gives to this only orphan child the crowning endearment to his widowed mother's heart.

That mother herself, it is most important to observe and to bear in mind, whatever she was in history, is *not* represented by the poet as courting power for its own sake. Had he so represented her, it would have defeated one of those fine contrasts of character in which Shakespeare so much delighted—that between Constance and Elinor, which is perfect in every way. The whole conduct and language of Constance in the piece, show that her excessive fondness for her son, and that alone, makes her so eagerly desire the restitution of his lawful inheritance. She longs to see this one sole, and beautiful, and gracious object of her maternal idolatry, placed on the pedestal of grandeur which is his birthright, that she may idolize it more fondly still—

> Thou and thine usurp
> The domination, royalties and rights
> Of this oppressed boy.

Such is her defiance to Elinor. Still more strikingly unfolded is the entire subordination, in the breast of Constance, of all ambitious view, to the concentrated feelings of the doting mother, in the well-known address to Arthur, when her sworn friends have betrayed her—

> If thou that bidst me be content wert grim,
> Ugly, and slanderous to thy mother's womb,
> * * * *
> I would not care, I then would be content;
> For then I should not love thee; no, nor thou
> Become thy great birth, nor deserve a crown.
> But thou art fair, and at thy birth, dear boy!
> Nature and Fortune joined to make thee great.
> Of Nature's gifts thou mayst with lilies boast,
> And with the half-blown rose. But Fortune, oh!
> She is corrupted, changed, and, won from thee,
> Adulterates hourly with thine uncle John.

If we could still doubt of the absolute and all-absorbing predominance of the maternal affection, it is disclosed to us in all its awful and beautiful depth, in those bursts of sublimest poetry that gush from her heart when informed of Arthur's capture. In all those she never once thinks of him as a prince, who ought to be a king—far less of the station to which she is herself entitled. It is the thought of never more beholding her "absent child," her "pretty Arthur," her "fair son," that is driving her to distraction—

> I will not keep this form upon my head
> While there is such disorder in my wit.—
> O Lord! my boy! my Arthur! my fair son!
> My life! my joy! my soul! my all the world!
> My widow-comfort, and my sorrow's cure!

We come now to consider the most important point of all that should guide us in judging of the histrionic expression of this character—namely, the indications afforded by the whole tenour of the incident and dialogue, as to the individuality of Constance's person and disposition as a *woman*—independently even of that maternal relation in which the drama constantly places her before us.

That Constance, in the poet's conception, is of graceful as well as noble person, we are not left to infer merely from the graces of her vigorous mind, nor from the rare loveliness of her child, and her extreme sensibility to it. We hear of her beauty more explicitly from the impression which it makes upon those around her,—especially from the exclamations of King Philip on beholding her distress for Arthur's loss, the greater part of which we regret to find omitted in the present acting of the play—

> O, fair affliction, peace!....
> Bind up those tresses. O, what love I note
> In the fair multitude of those her hairs, &c.

But it is the moral and intellectual beauty, the logic and the poetry of the character, that it is most essential to consider. And here we are called upon to dissent materially from the view of this matter which Mrs. Jameson has exhibited at some length. In commencing her essay on this character, she numbers among the qualities which the Lady Constance of Shakespeare has in common with the mother of Coriolanus, "self-will and exceeding pride." In a following page, she speaks again of "her haughty spirit" and "her towering pride." Again, of "her proud spirit" and "her energetic self-will;" and "her impetuous temper conflicting with her pride." Once more—"On the whole it may be said, that pride and maternal affection form the basis of the character of Constance;" and "in all the state of her great grief, a grand impersonation of pride and passion." But the contrary of all this inherent pride and self-will which the critic alleges, appears in the poet's delineation. It is the mild language of gratitude and patience that we first hear from Constance, in the scene where she thanks the French king and the Austrian duke for their espousal of her dear son's cause, but entreats them to wait for John's answer to the French ambassador before they proceed to bloodshed. In the scene where she encounters Elinor, all the "pride and self-will" are on the side of her enemies; the outraged right and feeling on her own. To Elinor's

> Who is it thou dost call usurper, France?

it is but natural that she should say

> Let me make answer—thy usurping son.

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And Elinor's atrocious imputation upon her, of adultery and of guilty ambition,

> Out, insolent! thy bastard shall be king,
> That thou mayst be a queen, and check the world,

more than justifies all the keenness of retort that follows. That she resents the insults thus added to the injuries of her foes, infers but little *pride*. To have remained silent under them, would have been nothing less than meanness in any woman—most of all in a sovereign princess on so public an occasion. Again, in all her exclamations on the betrayal of her cause by her selfish allies, we find, indeed, all the sensitive and intellectual widow and mother,

> Oppressed with wrongs, and therefore full of fears;

but where is the proud self-will? It seems extraordinary that Mrs. Jameson and others should not have reflected that, had a particle of it been represented as belonging originally and inherently to the character of Constance, it would utterly have marred the grand, the sublime effect of her concluding words in this majestic scene. It is simply because there is no pride in her nature—nothing but the indispensable self-respect of the woman, the mother, and the princess, and more especially because the whole previous tenor of this scene itself exhibits her as anything but "an impersonation of *pride*"—

> For I am sick, and capable of fears;
> Oppressed with wrongs, and therefore full of fears;
> A widow, husbandless, subject to fears;
> A woman, naturally born to fears—

that the passage in question is so wonderfully impressive. It is not the proud, fierce, haughty woman, but the sensitive and apprehensive woman alone, lashed out of all her usual habits of mind and temper, by direst injury and basest treachery, into intense resistance and resentment, to whom it can ever occur to say,

> I will *instruct* my sorrows to be proud;
> For grief is proud, and *makes* his owner stout.
> To me, and to the state of my great *grief*,
> Let kings assemble; for my *grief's* so great,
> That no supporter but the huge firm earth
> Can hold it up. Here I and *Sorrow* sit;
> Here is my throne—bid kings come bow to it!

Here is pride indeed! wrung, for the first time, from a noble, tender nature, by the awful climax of indignant sorrow, and placing the "gentle Constance" on that towering eminence from whence, in the desolate majesty of afflicted right, she hurls the keen lightnings of her eloquence upon the mean-souled great ones around her. Theirs, indeed, is the gain, but hers is the triumph!

So much have we deemed it necessary to say in vindication of the moral qualities wherewith Shakespeare has endowed his heroine. We must now say something, for the guidance, it may be, both of the reader and the performer, in correction of some erroneous views, as we esteem them, to which the authoress above-cited, and others, have given circulation, respecting the intellectual powers developed in this character. The substance of Mrs. Jameson's observations on this head is contained in the following sentence:—"The moral energy, that faculty which is principally exercised in self-control, and gives consistency to the rest, is deficient; or rather, to speak more correctly, the extraordinary developement of sensibility and imagination, which lends to the character its rich poetica colouring, leaves the other qualities comparatively subordinate."

Following out this view of the matter, Mrs. Jameson speaks of the dramatic Constance as "a generous woman, betrayed by her own rash confidence." Generous she is; but where is the rashness of her confidence? What better resource have she and her son, than to trust in the solemn protestations which the potentates best able to assist them are made to deliver at the opening of the second act? What weakness of intellect is here implied? It is clearly her best policy to confide in them. Again, Mrs. Jameson desires us to observe, that the heroine cannot, from her intellectual resources, "borrow patience to submit, or fortitude to endure." But, all feeling apart, what, we would ask, betrayed on every hand, and friendless as she is, has she to gain by submitting and enduring? Constance herself understands her own position as clearly, as she feels it keenly; and states it, too, with her own ever forcible and coherent logic. In answer to the legate's observation, respecting the excommunication of King John,—

> There's law and warrant, lady, for my curse,—

most justly does she reply,

> And for mine too: when law can do no right,
> Let it be lawful that law bar no wrong;
> Law cannot give my child his kingdom here,
> For he that holds his kingdom holds the law:
> Therefore, since law itself is perfect wrong,
> How can the law forbid my tongue to curse? †

Equally logical—more strikingly and terribly consequential than the cool reasonings of the Cardinal himself—are these sentences addressed to him in her despairing scene:—

> And, father cardinal, I have heard you say,
> That we shall see and know our friends in heaven.
> *If that be true*, I shall see my boy again;
> *For*, since the birth of Cain, the first male child,
> To him that did but yesterday suspire,
> There was not such a gracious creature born.
> *But* now will canker sorrow eat my bud,
> And chase the native beauty from his cheek,
> And he will look as hollow as a ghost,
> As dim and meagre as an ague's fit;
> And so he'll die; and, rising so again,
> When I shall meet him in the court of heaven,
> I shall not know him: *therefore* never, never
> Must I behold my pretty Arthur more!

Here, indeed, her heart may be said to stimulate her intellect to a sort of preternatural activity; but she does not rave, she reasons herself into the climax of despair. Yet Mrs. Jameson speaks of "the bewildered pathos and poetry of this address;" and in a subsequent page proceeds in the same strain—"It is this exceeding vivacity of imagination which in the end turns sorrow to frenzy," and calls the sublime effusions of her despair "the frantic violence of uncontrolled feeling." This is nothing less than using to the afflicted mother the language addressed to her by the cold-blooded papal diplomatist,

> Lady, you utter madness, and not sorrow:

and Constance's own answer to the Cardinal is a triumphant refutation of all such criticism:—

> Thou art not holy, to belie me so.
> I am not mad: this hair I tear is mine;
> My name is Constance; I was Geffrey's wife;
> Young Arthur is my son, and he is lost:
> I am not mad;—I would to heaven I were!
> For then, 'tis like, I should forget myself:
> O, if I could, what grief should I forget!
> Preach some philosophy to make me mad,
> And thou shalt be canonized, cardinal;
> For, *being not mad*, but sensible of grief,
> *My reasonable part produces reason*
> *How I may be delivered of these woes*,
> And teaches me to kill or hang myself.
> *If I were mad*, I should forget my son,
> Or madly think a babe of clouts were he:‡
> I am not mad; too well, too well I feel
> The different plague of each calamity.

But in spite of this convincing protest, Mrs. Jameson sees only, in the lady's invocation to Death, that she "heaps one ghastly image upon another with all the wild luxuriance of a distempered fancy":—

> O amiable, lovely death!
> Thou odoriferous stench! sound rottenness!
> Arise forth from thy couch of lasting night,
> Thou hate and terror to prosperity;
> And I will kiss thy detestable bones,
> And put my eye-balls in thy vaulty brows,
> And ring these fingers with thy household worms,
> And stop this gap of breath with fulsome dust,
> And be a carrion monster like thyself!
> Come, grin on me, and I will think thou smil'st,
> And buss thee as thy wife! Misery's love,
> O come to me!

For our own part, we can only exclaim upon this, oh! tremendous and resistless logic of high and true passion! oh, "lion sinews" lent to the intellect by the fearful pressure of despair upon the heart!

We deem it requisite to dwell a little longer upon Mrs. Jameson's general view of this matter, because the error into which she seems to us to fall respecting it, is an essential one, and pervades her criticism of Shakespeare's more poetical characters. The two following passages from this same essay of hers shall be our text:—

"In fact, it is not pride, nor temper, nor ambition, nor even maternal affection, which, in Constance gives the prevailing tone to the whole character; it is the predominance of imagination. In the poetical, fanciful, excitable cast of her mind, in the *excess* of the ideal power, tinging all her affections, exalting all her sentiments and thoughts, and animating the expression of both, Constance can only be compared to Juliet." Again: "Some of the most splendid poetry to be met with in Shakespeare may be found in the parts of Juliet and Constance; the most splendid, perhaps, excepting only the parts of Lear and Othello; and for the same reason, that Lear and Othello as men, and Juliet and Constance as women, are distinguished by the predominance of the same faculties—passion and imagination."

Here seems to us to lie a radical error, that of regarding the "*excess* of the ideal power," the *predominance* of passion and imagination, as productive of "the most splendid poetry." For the very reason that Lear and Othello, Juliet and Constance, are sublime poets, that is, possess the creative mental faculties in the highest degree, neither fancy nor passion, however vigorous in them, can be predominant, but must exist in due proportion to the strength of the reasoning faculty. Otherwise, the result would be, not poetry, but mere wild, incoherent raving, such as Mrs. Jameson has mistakingly attributed to the most impassioned speeches of Constance herself. But, as she herself protests, she is not mad; and not being mad, her most impassioned are also her most logical passages; as is ever the case with a being like her, in whom a noble nature has unfolded itself in harmonious vigour. Her glowing heart, indeed, stirred by the deepest of all passions, a widowed mother's boundless and idolatrous love, puts her rich and lively fancy into most active play; but only her bright strong intellect could mould and elevate those crowding images into glorious and deathless imaginings. Whatever the actual princess might be, *Shakespeare's* Constance is a poetess of the first order: and so, in one sense, must the actress be who undertakes to personate her. Feeling, fancy, and reason, in her soul, must each be strong, and all harmoniously blended.

This brings us to the histrionic part of our observations; and, as in the course of Mrs. Siddons's theatrical career, the Lady Constance became one of her great parts, we turn, of necessity, to the record which Mr. Campbell's Life of that great performer affords us, of what were her conception and execution of this arduous character.

The remarks, then, extracted from Mrs. Siddons's memoranda, on the character of Constance, whom she designates as "the majestic, the passionate, the tender," show that she felt and appreciated the essential tenderness of the character more fully and justly than the literary critic of her own sex, from whom we have been quoting. Still we find, from a careful perusal of the great actress's observations, that the ideas of pride and majesty and command unduly predominate in her conception of the "gentle Constance." One source of this error it is important to point out. The first mention of Constance in the play speaks of her as "that ambitious Constance;" and we affirm most confidently, that there is not another syllable in the piece from which it is possible to infer ambition on her part. It is quite plain, that the indolence or carelessness of most readers—a carelessness or indolence of which we might cite many similar examples—has caused this description of Constance to pass with them as the *dramatist's own* view of the character. But what is the fact? That these words come from the lips of Constance's deadly enemy and rival, Queen Elinor, who almost in the same breath confesses to us the fact of her and her son John's usurpation. It is this same essential fact, attested by their own words, which leaves not the smallest scope for ambition in Constance, even supposing that the poet had, which he has not, represented her as loving power for its own sake. Surely, it is no more a proof of ambition that she desires to see her son possessed of a crown which is his birthright, than it is of covetousness for a man to desire the payment of a debt which is justly due to him. Yet we find even the acute perception of Mrs. Siddons to have been misled by the prevailing prepossession. Though abandoning the most absurd form of it, she says, "I believe I shall not be thought singular when I assert, that though she has been designated the ambitious Constance, she has been ambitious only for her son. It was for him, and him alone, that she aspired to, and struggled for hereditary sovereignty." The same mistaken impression leads the great performer to speak repeatedly of "disappointed ambition," "baffled ambition," as among the indignant feelings of Constance at the treachery of her allies. To the same source it must surely be attributed, that this interesting critic tells us at the very outset of her observations—"My idea of Constance is that of a lofty and proud spirit, associated with the most exquisite feelings of maternal tender-

† The omission of this passage in acting, mutilates the developement of the intellectual part of this interesting character.

‡ The omission of these eight lines in performance, is another mutilation, of the same nature as the one last-mentioned, and even more injurious.

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ness." This mistake, on which we have already had occasion to descant, of regarding her in the grand scene with her treacherous protectors, as possessed by a pride *inherent* and *personal*, instead of seeing that her sublime scorn and indignation spring *exclusively* from her deep, keen sense of violated friendship, now added with lightning suddenness to outraged right and feeling and affection, lent, we suspect a colouring not quite appropriate, a too predominant bitterness and asperity of tone, to her acting of this scene, majestic and wonderful as it must have been. The sarcasms, we fear, were uttered too much in the manner of a woman *habitually* sarcastic; and she seems to have fallen somewhat into the same error which we have pointed out in Mrs. Jameson's criticism, of confounding with mere frenzy the awful poetry that bursts from the tortured heart of the heroine. "Goaded and stung," says she, "by the treachery of her faithless friends, and almost maddened by the injuries they have heaped upon her, she becomes desperate and ferocious as a hunted *tigress* in defence of her young, and it seems that existence itself must surely issue forth with the utterance of that *frantic* and appalling exclamation,—

A wicked day, and not a holy day! &c."

Yet Constance might more justly be likened to a hunted hind than a hunted tigress; nor should her exclamations on this occasion, however appalling, be termed frantic. In all this, the poet, ever true to nature, has observed a due gradation. Here, indeed, is grief in its utmost, its proudest intensity; but here is no despair—she is not even on the way to frenzy, as we find her to be in the scene which follows the capture of her son.

Mr. Campbell, who, in speaking of Mrs. Siddons's performance of this character, professes to have "almost as many circumstantial recollections of her as there are speeches in the part," and who saw her enact it when ten years of practice and improvement in it must have brought her performance to its greatest perfection, relates one particular of it, which seems to us to exemplify very strikingly the erroneous bias which we have indicated as warping her judgment respecting the essential qualities of the character. "When," says her biographer, "she patted Lewis on the breast with the words, 'Thine honour! oh, thine honour!' *there was a sublimity in the laugh of her sarcasm.*" Now, we must affirm, that anything like sarcastic expression of this passage is quite inconsistent with the essential character of Constance, and most inappropriate to the occasion upon which it is delivered. Here we must again insist upon the strict consequentiality and the sterling policy of the heroine's behaviour throughout this agitated scene. Her expressions of indignation and her appeals to heaven, are not only natural in themselves, but the inspiring instinct of maternal solicitude teaches her, that friendless and powerless as she is otherwise left, they are the only instruments, the only weapons, remaining to her. Her one sole chance of redress now lies in the effect which her indignant logic may yet work upon the sensibility to shame and guilt that lingers in the breasts of some at least of her selfish allies, and which, it is barely possible, may move them to recede from their last disgraceful compact. Her invocation, in itself so sublimely fervent and impressive—

Arm, arm, you heavens, against these perjured kings!
A widow cries; be husband to me, heavens!
Let not the hours of this ungodly day
Wear out the day in peace; but, ere sunset,
Set armed discord 'twixt these perjured kings!
Hear me, O hear me!

takes the awful character of prophecy from the almost immediate appearance of the legate, in whose mission there comes to her aid an accidental indeed, and indifferent, but a most powerful ally. She is now encouraged to strain every nerve of her intellect and her eloquence in enforcing the cardinal's denunciation against her principal oppressor, and his menace to the most potent of her treacherous friends. The dauphin, whose sense of honour, throughout the piece, is represented as more susceptible than his father's, is the first to show signs of retracting their late political engagements. Upon this relenting emotion she eagerly lays hold; and in opposition to the entreaty of his bride, the Lady Blanch, who kneels to beg that he will not turn his arms against her uncle, makes the fervent religious adjuration—

O, upon *my* knee,
Made hard with kneeling, I do pray to thee,
Thou virtuous dauphin, alter not the doom
Forethought by heaven!

And to Blanch's last appeal—

Now shall I see thy love. What motive may
Be stronger with thee than the name of wife?

she rejoins, by urging triumphantly the noble moral sentiment,—

That which upholdeth him that thee upholds,
His honour: O, thine honour, Lewis, thine honour!

And on Philip's consenting to break the treaty, she concludes with the grateful exclamation—

O, fair return of banished majesty!

Where, we would ask, is the tone of *sarcasm* in all this? The slightest touch of it might have defeated the very object, dearest to her on earth, for which she was pleading, by checking and offending those "compunctious visitings" the first symptoms of which she was alert to observe and to nourish in the breasts of her unfaithful friends. *Sarcasm* from her lips, at such a moment! No, indeed,—Constance and Shakespeare know too well what they are about!

OUR WEEKLY GOSSIP.

A most painful and affecting paragraph appears in the *Leeds Intelligencer*, to which, but for that previous circulation, we should have hesitated to give publicity; embodying an extract from a letter written by Mrs. Southey (so long a favourite with the literary public as Caroline Bowles) to Mrs. Sigourney, the American authoress, in answer to one from the latter lady, wherein she had desired to be remembered to the Laureate. The misery which it describes is too sad and sacred for the common gaze; and it is not without a feeling of awe that we contribute to draw aside the dark veil which has fallen between the world and him who was for so many years before it in the character of one of its teachers. "You desire (says Mrs. Southey) to be remembered to him who sang of 'Thalaba, the wild and wondrous tale.' Alas! my friend, the dull, cold ear of death is not more insensible than his, my dearest husband's, to all communication from the world without. Scarcely can I keep hold of the last poor comfort of believing that he still knows me. This almost complete unconsciousness has not been of more than six months' standing, though more than two years have elapsed since he has written even his name. After the death of his first wife, 'Edith,'—of his first love—who was for several years insane, his health was terribly shaken. Yet for the greater part of a year that he spent with me in Hampshire, my former home, it seemed perfectly re-established, and he used to say, 'It had surely pleased God that the last years of his life should be happy.' But the Almighty's will was otherwise. The little cloud soon appeared which was in no long time to overshadow all. In the blackness of its shadow we still live, and shall pass from under it only to the portals of the grave. The last three years have done upon me the work of twenty. The one sole business of my life is that which, I verily believe, keeps the life in me—the guardianship of my dear, helpless, unconscious husband."

An 'Old Subscriber' to the *Athenæum*, as well as to the Opera, kindly sets us right about some of the forthcoming appearances at Her Majesty's Theatre in a note containing the following information:—

February 6, 1843.

I have just read your short article on Mr. Lumley's Opera session. The following are the new engagements.—Sig. Conti, a tenor of the first order, and of the *pure* as opposed to the florid and artificial style; Sig. Dal Fiori, who was a very good *secondo tenore* at Modena in the autumn of 1841, and who is now at Paris, where he has succeeded so well, that he has been engaged for two more seasons, *at an advanced salary*; Sig. Zanchi, a *primo basso*, but not *primo assoluto*, at "La Fenice," at Venice, a year ago; Sig. Fornasari, a very eminent *basso cantante*, is engaged, not for London, but for Vienna; Signora Buccini is a *contralto* of a disagreeable quality of voice, who has obtained an unmerited reputation. Moltini and the bass Panzini are re-engaged: the latter has to leave Cremona, where he now is, in order to be in London on the 28th of this month.

We may add, that the 'Adelia' of Donnizetti has been spoken of as the opening opera, and that a treaty is said to be pending betwixt the management and Sig. Ronconi.

The tidings which are current respecting the Philharmonic Society, are even less promising than we had anticipated. The salaries of the orchestral performers have been cut down; and it is stated that Sig. Dragonetti has retired. This is ominous: as also the heavy defalcation said to have taken place in the subscription list. There is hardly time left for the Directors to consider any measures of thorough reform, but unless some be at once introduced, the Society *must* die, and that with little honour to itself: the reserve fund accumulated in former prosperous seasons being almost exhausted.—The *programme* of the Second Concert of the Paris *Conservatoire*, consisted of Beethoven's Symphony in A, a symphony by Haydn, a scene from the 'Iphigenia' of Gluck, a motett by Cherubini, and a violin performance by Sig. Camillo Sivori.

A one-act trifle, 'Les Deux Bergères,' by M. Boulanger, son of the excellent comic actress, was produced last week at the *Opéra Comique*. Here, by the way, we may add, that Madame Thillon, the pretty English *prima donna* of that lively theatre, is said to be engaged for our own Princess's Theatre after Easter. The rest of the musical news from Paris does not amount to much. The great organ in the Church of St. Eustache is about to be rebuilt: it is promised, when finished to be the most monstrous instrument in Europe. Never was reform more loudly called for than in the organs of Paris, the hoarse and metallic dissonance of whose tones is nearly as offensive as the use to which they are put. A revival, however, in church music, and, of course, in organ-playing, is on foot in the French metropolis. To the organ in question will be applied the improvements in the distribution of wind, of our ingenious countryman, Mr. Barker, which have already proved so successful in the new instrument at the Cathedral of St. Denis.—A musical performance recently given in the Church of St. Roch, deserves notice for the peculiarity of its character. It consisted of a mass, the composition of M. Gauthier, a blind man born, and executed entirely by blind artists, trained under his professorship, at the Royal Institution!

Paganini seems fated "to adorn a tale," if not "to point a moral," even after his decease. The Bishop of Nice—so the continental journals inform us—holding to the gross bigotry which denounced the artist when dead, of whom, when living, the Romish Church made such liberal use, has denied permission for the entrance of Paganini's remains into consecrated ground. The body, now embalmed, is said to be lying in state, in a house appropriated to the purpose, while the affair is under discussion at Rome.—The Emperor of Austria has just granted a pension to Madame Gottlieb, a singer of other days, whose claim on his bounty has been an autograph letter from Mozart, in which he congratulates her on the skill and taste with which she *created* the part of *Panina* in the 'Flauto Magico.'

The bust of the Duke of Newcastle, executed by Mr. Behnes, at the expense of the members of the College, is about to be put up in the Library at Eton. This is the fifth lately contributed—Lord North, presented by Lord Guildford; Charles Fox, by Lord Holland; Lord Grenville, by the Duke of Buckingham; and the Marquis Wellesley, by himself.

Letters from Berlin mention the death, in that city, at the age of sixty-six, of the Baron de Lamotte-Fouqué, known through all the world of letters as the author of the spiritual and beautiful legend of 'Undine.'—From Leipsic, it is stated, that a monument in honour of Sebastian Bach, the gift of Mendelssohn, has just been erected in front of the school of St. Thomas, in that town, where the illustrious composer formed so many excellent pupils. The monument, which is in white Carrara marble, after the design of the celebrated painter Bendemann, is composed of a richly-ornamented Byzantine column, enclosing a niche, within which is placed the bust of Bach. The inauguration is to take place on the 21st of March, the anniversary of the deceased composer's birthday, when a grand musical festival will be given in celebration of the event.

According to the *Kunstblatt*, a German painter, Edward Hansen, of Basle, has been commissioned to prepare cartoons for the oil paintings, intended to decorate the church at Oscott, which Mr. Pugin is about to build, at the Earl of Shrewsbury's expense. One of the designs, "the Last Judgment," is spoken of as exceedingly beautiful. On the same authority, we learn that Thorwaldsen has sustained a loss by the wreck of a ship, bound from Leghorn to Hamburg. On board were several of his works: most of which were saved, but were completely spoilt by the sea

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water; from which we infer that they were plaster casts.

The choir of Strasburg Minster is about to be restored. The work is to be commenced next spring, and a sum of 15,500 fr. is already subscribed for the purpose.—The committee for completing the cathedral at Cologne, have met and voted 30,000 thalers, to enable the architect to begin the nave, and 10,000 for the north tower. King Louis, of Bavaria, has promised four painted windows to be executed in Munich, and ready for the cathedral in 1847.

A letter from Amsterdam, February 4th, states that the tower of the church of Westzaan, in southern Holland, one of the most remarkable monuments of the Middle Ages, had just fallen down. Last year it was observed that the upper part was slightly out of the perpendicular, and orders were given to prop it up. The architect to whom this operation was intrusted took up his residence with his family in a little wooden house, constructed at the foot of the tower. The fall took place during the night, and the whole mass came down on the house in which were the architect, his wife, three children, and four workmen. Of the nine persons, only four bodies, horribly mutilated, have been found, two of these being the architect and his wife, locked in each other's arms. The tower was built in the ninth century, and its height was about 200 feet.

The *Diario di Roma* mentions that a committee has been formed for erecting monuments to the honour of Metastasio, Visconti, and Pinelli. The models are finished.—The Academy of Saint Cecilia, at Rome, has admitted as one of its honorary members the Italian poetess, Rosa Taddei: and our countryman, Mr. Barry, the architect, has been elected a member of the Academy of St. Luke. He is, it is stated, the only English member of this celebrated and ancient society.

The Records of the First Fruits and Tenths Office —formerly an office of the Exchequer of Account, but recently dissolved—which were handed over to the charge of Queen Anne's Bounty Office, were, on Wednesday last, brought within the practical operation of the Public Records Act, and transferred from Dean's Yard, Westminster, to Carlton Ride. The most important of these Records are the Surveys of Ecclesiastical Benefices taken in Henry the Eighth's time, which were printed by the late Record Commission, and are known as the 'Valor Ecclesiasticus;' the certificates of all ecclesiastical livings not exceeding the yearly value of *50l.*; and the Bishops' Certificates of Institutions and Patronages, from the middle of the sixteenth century to the present time. The beneficial result of this transfer to our clerical readers and the public in general is, that they may now obtain that information for a shilling, for which they formerly paid seldom less than a mark, or thirteen shillings and fourpence.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE CHINESE COLLECTION, Hyde Park-corner.—Consisting of objects exclusively Chinese, surpasses in extent and grandeur any similar display in the known world, entirely filling the spacious saloon, 225 feet in length, and embracing upwards of fifty figures as large as life, all fac-similes, in their native costumes, from the highest mandarin to the blind mendicant; also many thousand specimens, illustrating the appearance, manners, and customs of more than three hundred million Chinese, is NOW OPEN, from Ten till Ten.—Admittance, 2s. 6d.; Children under Twelve years of age, 1s.

THE THAMES TUNNEL

OPEN to Visitors daily, (Sunday excepted,) from 9 A.M. until 6 P.M., and is brilliantly lighted with Gas. Admittance, 1s. each. The Entrance for a short time longer is only on the Middlesex side of the River, and next the Tunnel Pier, at Wapping, the Rotherhithe Entrance being closed, to finish the new Staircase, and make that Shaft available as a throughfare for foot Passengers.

By order of the Board of Directors,

Company's Office, 2, Walbrook Buildings, City, February, 1843. J. CHARLIER, Clerk of the Company.

N.B. Steam Boats to Wapping, from Hungerford, Adelphi, Temple-Bar, Blackfriars Bridge, Old Shades, Old Swan, and Adelaide Piers, London Bridge, at every hour.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

Jan. 18.—Mr. Murchison, President, in the chair.

1. 'On the Silurian Rocks of the South of Westmoreland and North of Lancashire,' by Mr. D. Sharpe, in continuation of a paper read on the 2nd of February 1842, (*Athen.* No. 751). The author again takes for the base line of his observations, the Coniston limestone, as laid down by Professor Sedgwick, and which Mr. Marshall has shown to be the lowest bed of the Silurian system; the list of fossils found here contains many well-known lower Silurian species. Above the limestone lies a series of beds of slates, shales, and flagstones, which are traced from Broughton in Furness to Shap Fells, gradually thinning away in their course eastward. Lower Silurian shells are found in one of these beds. Grey slaty grits succeed, described in Mr. Sharpe's first paper as the lower division of the Windermere rocks, but now classed in the lower Silurian formation, they are of considerable thickness, much cut up by cleaving, and contain no fossils; they extend from the banks of the Dudden to Shap Fells. The Blawith limestone, or second band of calcareous slate, of Prof. Sedgwick, has only been found in two localities, and seems not to be continuous across the country. Mr. Marshall found lower Silurian species of shells in this limestone near Blawith. The uppermost beds of the lower Silurian series, in the slates and flagstones of Kirkby Ireleth, which Mr. Sharpe traced in detail, from their rise from below the mountain limestone, near Ireleth, till they are lost below the old red sandstone, on the Birkbeck-beck near Shap Wells. The slaty character of the rocks is more developed in High Furness than in any other part of the district under consideration, and many beds furnish good slate in that neighbourhood, which are not worth working elsewhere. *Windermere Rocks.* This local name is still retained for an extensive series of hard grits which form the middle portion of the Silurian system of Westmoreland; probably they will ultimately be identified with the Wenlock formation, but from the scarcity of fossils it is doubtful whether a portion may not belong to the lower Ludlows. This formation covers the eastern part of Low Furness, and extends down the lower half of Windermere; but in following it into Westmoreland it is found to be gradually overlaid by the Ludlow rocks, until it is entirely lost near Borrowdale; it appears to rest conformably on the Kirkby Ireleth slate, but is quite unconformable to the Ludlow formation, next to be described. The Windermere rocks, on the east of the lane, were described before, but were erroneously made to unite with the western portion of the formation, from which they are separated by a strip of the lower Ludlow rock, extending in a sort of trough between Fawcett Forest and Whin Fell; they form the high hills of Creyrig Forest, Whin Fell, and Howgill Fell, and reach down the east of the lane to Casterton Fell; in these hills there are several axes of elevation, and the beds are frequently repeated.—*Ludlow Rocks.* The area covered by this formation is carried somewhat to the north of the boundary formerly described. The little *Terebratula navicula* has been found in great numbers in a bed which occurs in the middle of the formation, and it is scattered sparingly through the lower beds, but it appears to have died out suddenly, as it has not been found in the upper beds of the series; this species is found under the same circumstances, in the lower Ludlow shales, near Presteign, where there is no Aymestry limestone; and it has been used by Mr. Murchison to mark the division of the Ludlow formation, where the Aymestry limestone is wanting. Mr. Sharpe makes the same use of this shell in Westmoreland, classing as lower Ludlows all the beds in which it is found. This division of the Ludlow rocks coincides with that obtained from the difference of direction and dip of the beds; the lower series partakes of the north-east strike, which prevails in the older formations, and is traversed by many of the faults which cross those formations: but the upper Ludlow beds are thrown up into anticlinal ridges with a different direction. Mr. Sharpe gives a list of the fossils found in each division of the formation, containing forty-four of Mr. Murchison's species of the old red sandstone and upper Ludlow, fourteen of those of the Aymestry limestone, and twenty-two of those of the lower Ludlow beds. Of the shells placed hitherto in the old red sandstone all but two species have now been found in the Ludlow beds, showing that the red beds, containing those shells in Herefordshire, must be classed with the upper Ludlows.—*Old Red Sandstone.* The mapping of this rock in the upper valley of the lane is completed. The large masses of red and brown gravel, found in the valleys of the Lune, Kent, and Sprint, the age of which was before left open, are now referred to a modern surface drift.—*Mountain Limestone.* Mr. Sharpe examined that part of Low Furness covered by this rock, to ascertain the geological position of the Ulverston iron ore, which is usually found in perpendicular veins cutting through the limestone and bearing W.N.W. In no instance are the veins continued into the Silurian rocks. *Trap Rocks* are rare in the district under examination. Prof. Sedgwick has laid down some masses of igneous rocks on the south side of the road over Shap Fells; and a trap dyke was observed at Biglands, south of Newby Bridge; in both these cases the disturbance of the neighbouring rocks has broken up the regularity of the planes of slaty cleavage, from which it is argued, that the eruption of the trap was subsequent to that of the shap granite, as the cleavage planes of the slates pass through all the faults supposed to have been caused by upheaval of the granite. The author concludes by a detailed comparison of the beds he has observed in these counties with those of the borders of Wales, which Mr. Murchison has adopted as the types of the Silurian system, and also with the rocks of Denbighshire and Merionethshire, to which his attention was first drawn by the late Mr. Bowman's memoirs on Llangollen, &c., and he points out the closest resemblance between the Silurian rocks of North Wales and Westmoreland, which differ materially in mineral character from those of Shropshire, &c.; nevertheless, the divisions of the Silurian system, laid down by Mr. Murchison, can be traced in each district by the evidence of the organic remains.

2. 'On the Stratified Rocks of Berwickshire, and their Imbedded Organic Remains,' by Mr. W. Stevenson, of Dunse; communicated by the President.—The most ancient rock of this district is greywacke, forming the fundamental rock of the Lammermuirs. No undoubted organic remains have been found in it, but some curious markings occur on slabs, for which it is difficult to account, without supposing the influence of organic agency. The greywacke presents the uniform appearance of a deep sea deposit—perhaps laid down upon the bottom of a wide-spreading ocean of great profundity, and therefore removed from the disturbing agency of wind and tides. Resting unconformably upon it, are strata belonging to the upper division of the old red sandstone. The lowest of these is a conglomerate, varying much in thickness. Then occur red and greenish-white sandstone, with soft red argillaceous strata. Part of these seem to have been formed in a shallow sea, exhibiting ripple-marks, and containing remains of *Holoptychius* and *Dendrodus*. Another portion contains few traces of fossils, and appears to have been deposited in deeper water. Some curious spindle-shaped markings, and the impression called kelpies' feet occur. These strata appear to have subsided, when a re-deposition of deep water sandstones took place, without imbedded fossils. Next in order come calcareous shales, sandstones, and cornstones, without organic remains. The junction of these with the red sandstones is not seen, being cut off by faults and trap dykes. Then succeed shales, marls, clays, and sandstones, abounding in vegetable fossils, coniferæ, stigmariæ, &c. &c., containing very few shells; these are followed by thick-bedded reddish sandstone, carboniferous strata, containing three or four coal seams; and lastly, encrinal limestone; so that the Berwickshire coal measures must be regarded as lower in geological position than the Newcastle coal. Mr. Stevenson answers the question,—Does new red sandstone exist in Berwickshire? in the negative, and regards the beds at Cumbledge, described by Mr. D. Milne as such, as old red; the soft red clays and sands at Lintlaw, derived from the disintegration of the old red sandstone, and regarded by Mr. D. Milne as new red, Mr. Stevenson considers as of undetermined age, from want of sufficient evidence. The position of the Berwickshire greywacke is also indeterminate. The very disturbed character of the strata in this district, particularly in the neighbourhood of the Lammermuir Hills, where they are intersected by a complicated system of faults and trap dykes, renders the determination of their true order of succession a work of no small labour.

3. 'Notice of the Fossilized Remains of the Soft Parts of Mollusca,' by Dr. Mantell.—Substances resembling coprolites in general appearance and composition, but destitute of the spiral structure which those bodies present, have been classed with them under the name of pseudo-coprolites. In the upper green sand at Southbourne, in Sussex, such concre-

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tions are thickly interspersed among remains of mollusca, and they are frequently found within the cavities of shells. Dr. Mantell considers them as having originated from the soft bodies of the mollusca. They had been observed in the Kentish rag near Maidstone, by Mr. W. H. Bensted, who, communicating with Dr. Mantell on the subject, expressed his belief that the carbonaceous matter filling the shells was derived from the soft bodies of mollusca, and that the concretionary and amorphous portions of the same matter, dispersed through the sandstone of that bed, were fossilized remains of the soft bodies of the animals which had become disengaged from their shells, and had floated in the sea, till enveloped in the sand and mud which is now concreted into coarse sandstone. Some of the substances of these bodies being submitted to chemical examination by the Rev. J. B. Reade, animal carbon was detected. Dr. Mantell proposes to name such fossils *Molluskite*.

4. 'Description of Three Fossil Fruits from the Chalk Formation of the South-East of England,' by Dr. Mantell.—These additions to the Flora of the cretaceous era, at present very limited, are:—1. *Zamia Sussexiensis*, from green sand, near Wellingdon, Sussex; 2. *Abies Benstedi*, discovered by Mr. Bensted in the green sand near Maidstone; and 3. *Carpolithes Smithiæ*, from the white chalk of Kent.

MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.
— Botanic Society, 4.
MON. Geographical Society, half-past 8.
— Royal Academy, 8.—Sculpture.
TUES. Meteorological Society, 8.
— Institution of Civil Engineers, 8.—'Description of the Roofs over Buckingham Palace, covered with Lord Stanhope's Composition,' by P. Hogg.—'Description of Burdon's Shingling Machine,' by L. Hill, jun.—'Account of a Series of Experiments on the Comparative Strength of Solid and Hollow Axles,' by J. O. York.—'Description of new Process for making Iron,' by W. N. Clay.
— Zoological Society, half-past 8.
WED. Society of Arts, 8.—Mr. Rotch 'On Mr. Hullmandel's Lithotint Process.'
— Microscopical Society, 7.—Anniversary.
THUR. Royal Society, half-past 8.
— Royal Academy, 8.—Painting.
— Society of Antiquaries, 8.
FRI. Geological Society, 1.—Anniversary.
— Botanical Society, 8.
— Royal Institution, half-past 8.—Mr. Fownes 'On the Function of Nutrition in the Animal System.'

FINE ARTS

NEW PUBLICATIONS.

THE publishing season has commenced with what looks like unusual activity after the stagnant state into which the print trade had subsided.

Foremost in magnitude and pretensions, though not in interest or excellence, is Mr. Ryall's elaborate engraving after Sir George Hayter's clever composition, but vulgar picture, of *The Coronation of Queen Victoria*. The arrangement of the groups, and the general effect of the scene, are good; but the figures remind one of Madame Tussaud's wax-work; and the royal and noble personages look with smirking meaningless stare, as if waiting for some signal to show that enthusiasm which ought to burst forth spontaneously, and characterize the very moment—the act of coronation being just accomplished. The immense size of the chin of almost every face, is an extraordinary peculiarity; and there is an expression about the mouth of each as if the jaw were, what is termed, "underhung." The brilliant appearance of the painting, which, after the tricky fashion of the day, was shown by gaslight, and the cleverness with which all the sumptuous accessories of the scene were represented, diverted attention from these defects, which have necessarily become more evident in the engraving, if indeed the facial peculiarities be not exaggerated.

Mr. Allan's best picture, *The Slave Market at Constantinople*, has been engraved, and makes a print which possesses the rare merit of being an animated and characteristic representation of a scene with some dramatic interest. The stately old Turk on horseback making his selection from the lovely group of Circassian captives, with grave indifference to their distress—the black Eunuch looking up to receive his commands, and the tearing away of one just sold from all those who made life precious—the eager eyes peering through the lattices in the background, and the attendants serving coffee, complete a picture that is but too often realized in "the City of the Sultan."

Mr. Edwin Landseer is in the field again with hawk and hound, and a whole pack of horses and dogs are behind, the huntsmen and whippers-in, who are to profit by the sport, harking them on. Some of the prints, however, are, to the original pictures, but as stuffed museum specimens compared with the living animals. This remark does not apply to the *Hawking in the Olden Time*—a hawk pouncing on a heron in mid-air—which Mr. F. C. Lewis has rendered in mezzotint with discrimination of character in the birds and of texture in the painting, and an artist's feeling for the painter's manner—qualities but rarely seen in modern engravings. The same engraver has translated, in a similar style of freedom and boldness, two studies of falcons, called *Mr. and Mrs. Hawk*—the tasselled hood of one reminding us of a duenna. The lustrous eye of the unhooded one glances as keenly as it did from the canvas; the plumage of both has the proper mixture of glossy smoothness and feathery softness, and even the tone and handling of the originals are imitated. Mr. Thomas Landseer has not been quite so successful in his mezzotint of Count d'Orsay's Lord Chancellor Poodle *Laying down the Law* to a canine court, though the print is effective and cannot fail to be popular. The gravity of the judge—whose long ears represent the lappets of the wig, and his soft, white hair, the judicial ermine—and the dogged pertinacity of some of the bar are whimsically pourtrayed. The loose, woolly texture of the poodle's shaggy coat, and the semi-transparent skin of his shorn limbs, are well imitated, and the character of the principal figure is well preserved; but the same praise cannot be extended to the other dogs, some of which are inferior in drawing as well as variety of texture.

The illustrations of *Shakespeare's Songs*, by the Etching Club, are so unequal, that it is impossible to pronounce a general judgment on the work. To what extent the artists have been perplexed by having to work a steel-plate, we can only conjecture; but it is manifest, from the results, that they have not been agreed either as to the mode of proceeding or the effects to be desired; indeed, some of the plates resemble lithographs, and are as feeble and woolly as the earlier specimens of that art; while in others we see more of the scraper than the needle, and more of burnishing and rubbing than is consistent with our idea of what a painter's etching ought to be. The mention of a painter's *etching* conveys to every educated mind a distinct idea. The art, indeed, may be well described as *sketching* with a needle instead of a pencil: an etching should therefore always have a similar rough freedom and spirited force, else its characteristic distinctiveness, its very essence, vanishes. This description is justified by the works of the old masters, and we would refer, in proof, to the well-known etchings of Ostade, Berghem, or Vandyck. We stopped, not a week since, at Mr. Molteno's window in Pall-Mall, to admire the 'Titian and his Mistress' of the latter, so that any one who is curious in the matter may institute a comparison for himself. Let such person, while the impression is strong in the mind's eye, turn to Mr. Stone's elaborate contribution to the work before us, and say whether it more resembles a painter's etching or the vignette to the 'Book of Beauty' or the 'Keepsake'; and then to Mr. Townsend's 'Ariel,' and Mr. Horsley's 'Serenader,' and say if they are not more like lithographs than etchings. If our opinion be correct, then, Messrs. Cope, Tayler, and Webster may be commended for having, at least, observed the right principle, which Mr. Knight has somewhat caricatured. Mr. Redgrave again trenches on mezzotint: he exhibits, however, full power over his tools (be it for good or ill); there is a velvety softness about his 'Barbara' that will, we suspect, make it a general favourite, and a sentiment that will recommend it to better judgments. Mr. Cope has dramatic humour, colour, and effect; the central figure of the group is capital—superior, we think, to anything in the collection. Mr. Webster, too, has merit, but there is a sort of rottenness about the lines, and a confusion in the light and shade, that mar the general effect. Mr. Creswick appears to be half-way between wood and steel engraving, without his usual originality of composition. Mr. Bell's 'Dancers' have grace, but want originality: and his 'Ariel' on the bat's back appears to us an unintentional plagiarism. Mr. Stonehouse's contribution might be mistaken for a (very bad) lithograph. Mr. Townsend's 'Ariel,' though open, as we have said, to a like objection, is pretty and fanciful; but it is not 'Ariel'; indeed, from the enormous length of the figure, exceeding even the heroic proportions, it suggests the idea of a young Hercules dying of atrophy. Mr. Horsley's 'Lady sweet' is anybody but the "lady sweet" and *innocent* of the poet's song; but there is a great deal of air, sunrise morning-air and freshness about the lover, which almost reconcile us to the feeble drawing—and both tell their story well.

Among the prints of minor importance, are two by young artists coming into notice: *Sunday Morning*—a peasant reading the Bible to his wife and father at their cottage-door—a sketchy picture by a Mr. Johnstone, showing nice feeling, though the figures have too much the set air of a group of models, in mezzotint by Bromley: and *Dolly Varden* in the wood, admiring her bracelet, and the plump little arm that becomes it so well, which Mr. Wagstaff has engraved in the mixed style of mezzotint, imitating successfully the lively effect of light and colour that was the great charm of the picture. Portraits of two Chief Justices also claim attention; Mr. Phillips's dignified picture of *Sir N. C. Tindal*, in mezzotint, by Samuel Cousins, and a likeness, bordering on caricature, of *Judge Bushe*, of the Irish bench, by W. Stevenson. Of lithography, there are two very neat specimens; a good copy, by L. Sebbers, of the *Three Graces*, engraved in line, by Foster (see *Athen.* No. 767), and a sheet of five pretty little views of churches at Hampstead, Highgate, Hornsey, and Muswell Hill, and the old chapel at Highgate, where Coleridge is buried, tastefully sketched by Mr. H. Gillman, a son of the poet's friend, and nicely lithographed in the tinted style by W. Walton.

The war in China is beginning to furnish its quota of pictorial spoil. M. Borget's *Sketches of China*, however, were taken during the artist's residence at Canton and Macao, before the war actually broke out; and are therefore limited to those places and their immediate vicinity. They form a folio volume, in tinted lithography, M. Eug. Ciceri, the lithographer, imitating the style of M. Borget's pencil sketches. These are doubtless faithful, as they are picturesque; and the artist seems, from his descriptive account of the subjects, to have sketched such groups as he actually saw on the several spots: yet these drawings are so mannered, that they have less of Chinese character than is desirable. They include views of the scenery, which is broken picturesquely; of the great temple and bridge at Canton; the junks, which seem built purposely for artists to sketch; the boat-cabins, in which the poorest classes stow themselves away as close as pigs in a stye; a triumphal arch, of elegant proportions and chaste style; views of the dwellings of mandarins and shopkeepers, which differ little externally, no dwellings being of more than one story. The heavy roofs, with projecting eaves, turned up at the corners, and ornamented with dragons and grotesque gables, are prominent features in the landscape; and the groups peopling the scene also contribute to the Chinese aspect of the views; but the figures are too small and slight to convey a distinct idea of the inhabitants and their costume, and the architecture wants colour to make its due impression. The importance of colour in the representation of Chinese scenes is apparent, from the value which it gives to three marine and coast scenes, representing the *Capture of Amoy*, sketched by Lieut. R. B. Crawford and aquatinted by Papprill; not only is the range of hills along the coast, the heights crowned with "red barbarians" made more distinct, but the gay hues of the junks in the fore-*sea*, give life and character to the views.

MUSIC AND THE DRAMA

COVENT GARDEN.—The ballet opera of 'The Maid of Cashmere,' with music from Auber's 'Le Dieu et la Bayadère,' was revived here on Wednesday, for the purpose of introducing M. Lecomte, a French tenor singer of slender pretensions, as "The Unknown," and Madame Lecomte, of the *Académie Royale*, who was dancing at our Italian Opera some dozen years ago, as the Maid of Cashmere. The lady is a dancer of ability and experience, but there is nothing very captivating in her pantomime or her *tours de force;* and Miss Ballin, though inferior in method, divided the applause with her. M. Lecomte

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speaks English very well for a Frenchman, and sings with taste, but his voice is weak and ineffective, and he makes too free use of his *falsetto*. The audience laughed, but less at his enunciation, which was very distinct, than at the *mal-apropos* occurrence of such phrases as "I can no more," "I feel overcome with sleep," which the wearied audience eagerly adopted as expressive of their exhausted patience. Mrs. Grattan, a singer with a loud voice, plump person, and more confidence than talent as an actress, who has been transferred from the congenial atmosphere of the Adelphi, made her first appearance on these boards. She met with a cold reception, and some hisses were even heard: indeed, a person who appears to think she has only to exhibit herself, not to assume character, is unfit to appear on a classical stage.

DRURY LANE.—'The Lady of Lyons' is now alternated with Shakspeare's plays, and operas are made after-pieces, 'Der Freyschutz' being added to the number. To-night a new play, called 'A Blot on the 'Scutcheon,' and a new farce, are to be produced.

ST. JAMES'S THEATRE.—*Mr. Charles Braham.*—'*Non è tenore in Italia come Braham*' is a strain of praise as agreeably familiar to the English musical ear, as the melodies of 'Black-eyed Susan,' or 'All's Well.' On the appearance of another of the name, under the tutelage of his father, and obviously launched for a similar career, we have no choice—unpopular though the task be—but to review, in a few words, what *the* Braham has done for his art in England, and what may be expected for the future which lies before the son.

The adage we have quoted is true to the extent that neither Italy, nor any other land, has ever produced any voice of its register superior in the natural power and richness of its tones to that of our tenor. In the days when he was taught, the male *soprano* was not extinct, while the feminine *contralto* was struggling up into an importance of which recent operatic composers have deprived it: consequently there was no temptation for a tenor to stretch the voice upward to those extravagant heights of *falsetto* which the Rubinis of the more modern school have made so fashionable. And mark the result in the wear of the voice, thus naturally treated, not tortured.* Mr. Braham, who made his *début* at the Bath Concerts, in 1794, can still sing in 1843! Our tenor's vocal studies were carefully conducted after the solid Italian fashion. He became, too, a thorough musician; and though Nature had denied him the figure required for an actor, she gave him that dramatic element of passionate and versatile expression, in right of which the artist can sway his audience, though his face undergo no change, and his gestures have no variety. More lifeless and mechanical, as regards action, in the theatre, than even his brother vocalists—for loftiness and variety in his declamation in the church, Mr. Braham has left no peer behind him. Charles Lamb said not half enough of his triumphant delivery of the last tenor recitative from 'Israel in Egypt;' and we know not any words that could worthily praise the agony of Jephtha, or the melancholy of Samson's blindness, as we have heard them, delivered by him, in days gone by.

Rarely, then, has artist appeared in any country—assuredly never in England—more royally endowed with means to charm and to subdue than Braham. But the *will to educate* was either wanting, or was postponed to other less artistic considerations. He would please his public, of whatever quality, and at whatever cost—careless of to-morrow. Hence all the tribe of namby-pamby ballads—vulgar trumpet songs in which the voice bellowed a contest against the instrument—patriotic recitations, fit for no finer ear than that of a Lady Hamilton—alterations of composers' thoughts, which the musician so well knew how to esteem—interpolations, vulgar, trivial, and unmeaning, by which the English musical drama, instead of being gradually trained into such a form and consistency as should be permanent and respectable, was held back and left behind the age in a state of tavern and tea-garden degradation. It is not merely atrabilious critics, or fools of quality intent only on exotic rarities, or rapacious managers, who are to be charged with the present state of our musical stage, so disheartening to the native composer—but singers who *would* bring the galleries down, careless by what sacrifice; but artists who lingered behind instead of rising above their audiences. What hope of a Mozart amongst us, when 'The Bay of Biscay' was *encored* as the public favourite's song of predilection? What chance of a Rossini, when 'Nid Noddin' was thrust into the music lesson scene of 'Il Barbiere,' by way of make-weight to its less comprehensible music? That our operatic public has at all advanced under disadvantages so grave (to which, be it added, national partiality gave a charm and authority) is an evidence full of encouragement; but also, we think, bearing its weight of warning to all young singers commencing their career.

The statement of these considerations—in themselves opportune, the time and present circumstances of our stage considered—has been rendered inevitable by the manner of Mr. Charles Braham's introduction to the public. This was in what may be called a ballad concert, with the exception of Handel's well-worn *Scena*, of no higher musical worth than one of Mr. Russell's entertainments. When we have stated that our young singer has a prepossessing appearance, and a musical voice—hardly a tenor, yet not quite a baritone—that he seems to have adopted some of those peculiarities which were superinduced in his father's case by a too solicitous resolution to ingratiate himself with an imperfectly-cultivated audience—and that he has much to learn in intonation and execution, we have put the truth in its gentlest form, from a natural sympathy with the son of a veteran artist, who, despite of many faults, has, till now, no successor.

THE PRINCESS'S THEATRE.—Mrs. A'Beckett's opera of 'Little Red Riding Hood,' originally brought forward at the Surrey Theatre, has been produced in Oxford Street for the "off-nights." Why a female musical composer has hitherto never been successful, is a riddle which we are contented to hand over to Mrs. Jameson for solution in her 'Memoirs of Female Artists.' The fact stands as we have stated it: from the days of the Electress of Saxony, praised by Burney, down to Mdlle. Löisa Puget (whose romances are nevertheless pretty) and to Mdlle. Louisa Bertin, whom not even the powerful influence of M. Hugo's friendship, and the protection of her father's criticism, in the *Journal des Débats*, could save. At this moment of writing we are told of a Spanish lady, Donna Paulina Cabrero, who is largely praised for some mass-music performed before Queen Ysabel in the chapel of Buen-Retiro. This, however, promises little: since, as we travel southward, the music of the Roman Catholic Church, now-a-days, means an imitation of all the modern flimsy opera rhythms and opera flourishes. But some may ask, wherefore this *fantasia*, instead of an analysis of the production of the English lady? Simply to put off the evil moment when the unpalatable truth must out. The *libretto*, originally set by Boieldieu, has been, "overset," in the fullest acceptation of the word, from the French. The musical ideas are none of them new: neither is there construction or science to make amends for the want of novelty. On the whole, when Mr. Edward Loder is understood to have a 'Little Red Riding Hood' in his portfolio, we cannot but feel that the choice was injudicious. Mrs. Alban Croft has re-appeared in this opera, not, however, to the fulfilment of the promise made by her first performances. A version of 'I Puritani' is announced as in preparation. The management must be confident in its own strength or in public good-nature, seeing that abroad the opera has been nowhere a favourite, dissevered from the original Grisi, Rubini, Lablache, and Tamburini, under whose eyes and *for* whom it was written.

MISCELLANEA

An Avalanche.—The French papers give the details of a calamity which has occurred, in the department of the Isère—the destruction of the village of Valsenestre by an avalanche. The snow-fall buried 26 houses, containing 82 inhabitants,—72 of whom were, however, subsequently restored to the light of day, by means of ropes and ladders let down the chimneys of the houses, from wells dug through the snow which covered them. Amongst the ten persons who perished, nine were crushed to death, or smothered by the snow which enveloped them on every side. The tenth, the mother of the forest-keeper, died in the arms of her son, who was extricated from his critical position twenty-four hours afterwards. The following particulars are interesting. The fatal descent took place between the hours of three and four in the morning, when the villagers were buried in slumber, and the stealthy tread of the mountain-spirit is well expressed in the fact that but few of the sleepers in the buried houses, or in the cottages which it spared, were awakened by his coming. It was not till daybreak that the latter were aware of the calamity which had befallen their neighbours; and the former, (those of them whose homes the casuality had covered but not crushed,) fancied the dawn was long in appearing, and concluded at last, in each case, that the common occurrence among the mountains of a night of snow having blocked up their doors and windows, had made temporary prisoners of them, and awaited the succour of their immediate neighbours without alarm.

The Solar Eclipse.—Whilst watching the progress of the eclipse, in July last, with the aid of an excellent old refracting telescope, made by Dollond, with an object glass of 2¾ inches, I observed a projection on the surface of the moon, and I exclaimed—"I see something on the moon's edge, like a mountain, or like a lofty island when seen at sea" [such as Teneriffe]. This announcement excited intense interest. The Rev. H. H. Jones next saw it, and then Mr. Lamport. Our several descriptions corresponded so exactly, that there can be no mistake as to the fact of the appearance; and we repeated our observations for a considerable time. From that time (July 8) to the present, Mr. Jones and myself have been anxiously looking out for the reports of others on this eclipse, hoping that some scientific astronomers would have noticed and described this interesting appearance. It appears from the reports of those accomplished astronomers, Messrs. Baily and Airy (*ante*, pp. 18, 41), that both these gentlemen saw in the *totality* several of those appearances which are assumed to have been referable to the sun's light. I would submit, that one of those prominences seen by myself, cannot be referred to the sun, but was evidently, in some way or other, connected with the body of the moon, as seen on the edge of its disc. I will not presume to account for this very novel appearance; I only give the fact. That there was no optical illusion, which, had I only seen it, might have been suspected, is fully established by the concurrent testimony of three persons, two of whom, including Mr. Jones, have long been accustomed to astronomical observations with good telescopes. The *mountain, island, protuberance*, or *saw-tooth* prominence, was not of the same depth of tint as the rest of the eclipse: it was considerably more feeble, but maintained a similar form and tint throughout our observation of it. The time when the prominence was first noticed was about a quarter to six, and was distinctly visible till near the termination of the eclipse. In all other respects the discs both of the sun and moon were perfectly defined; and my friend, Mr. Jones, watched most distinctly the moment of disjunction.

Manchester. I am, &c. WM. JOHNS, M.D.

Mount Etna.—Extract of a letter from Palermo, Jan. 5:—"The eruptions of Etna have diminished, and the period of their termination seems approaching. Since my last the explosions have not been considerable. The torrent of lava has made little progress, and the damage which the burning mass occasions is now insignificant, but it always affords opportunities for scientific research and interesting observation. The mountain has become inaccessible, in consequence of the great fall of snow, which covers it to the very brink of the crater. Snow occupies all the other mountains, and entirely covers many other places, the valleys excepted, in which nothing can be more beautiful than the appearance of the vegetation, so remarkable for its extent and richness."

City Antiquities.—In the course of the last few days, while making the excavations for the formation of the sewer, which is to pass through Cloth Fair, West Smithfield, on the site of the ground formerly attached to the monastery of St. Bartholomew the Great, a variety of relics have been found, but nothing of either much interest or value.

Alcohol.—An experiment has been made, at the Theatre of Montpellier, of a new principle of lighting,—from alcohol,—said to be successful, and important to the vine-growing districts of France, as a fresh vent for their produce. The light is stated to be of dazzling brightness, and without either odour or smoke.

TO CORRESPONDENTS.—C. O'N.—A Constant Reader—J. F. H.—E. S.—A Subscriber—C. J. C.—A Pilgrim—J. C.—received.—We have not received a paper signed 'Ignotus.'—The picture is still in the collection referred to by 'An Old Subscriber.'

Errata—P. 89, col. 2, 13 lines from bottom, for "195*l.*" read 95*l.*; p. 114, col. 1, line 24, for "connected" read *unconnected*.

* It is to their determination to be stronger than Nature that we owe the rapid decline of some of the world's best singers. Pasta, for instance, who had a husky and limited voice, *would* sing up to C sharp; and, thanks to her indomitable will, did so. But the organ, thus painfully constructed, lasted only some ten years.

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LONDON, SATURDAY, FEBRUARY 18, 1843.

REVIEWS

Knitting, Netting, and Crotchet—The Baby's Wardrobe—Ladies' Hand-Book of Baby Linen—Fancy Needle-Work—Plain Needle-Work—The Nurse—The Confectioner.

It has been said that there is nothing small to the eye of philosophy, and it would appear by the titles of the batch of works now before us, that there is nothing small to the eye of literature, not even the eye of a needle. An amazing comprehensiveness is the character of the literature of the day; it shrinks from nothing, however lofty, and scorns nothing, however humble. It stretches out more hands than Briareus to handle subjects of all degrees of dignity, and has, at least, the tip of a finger for a discussion on herring-bone, or the doctrine of comfits. The wisdom of our grandmothers rested content with the needle-book. Their descendants, our fair contemporaries, insist upon having books on needles, and, in all human probability, the learned year 1843 will not come to a close without a treatise on thimbles. Great is the goddess Minerva, who teaches men to fight, and women to run,—who instructs the soldier to fell an adversary, and the sempstress to fell a seam,—by whom we not only sew but gather,—who initiates us in whipping in all its branches, and by whose grace the school-mistress simultaneously knits her stockings and her brows. Great is the goddess Minerva, inventress of binding, braiding, marking, piping, plaiting, tucking, and button-making after a thousand kinds. By her the milliner tacks and trims, and so does the statesman and the politician. She is at once the teacher of dress and of address, the dispeller of prejudice and the author of bias; the fop owes her his ruffled shirt and the scholar his unruffled hours. She is propitious to the housewife and she teazes her wool; she frowns upon the writer and he teazes his wits. The governess-general is she of the world, from ancient Athens to modern Whitechapel, whether wielding the lance or the bodkin, holding an ægis or a thimble. To Captain Sword and Captain Penn, we must add the Lady Needle, to complete the number of the ruling powers. We have sometimes suspected that the azure eye of Pallas Athena was no more than a type and figure of the exquisite eye of that fine instrument, the needle. Pallas was possibly the needle personified and deified after the mythic manner of the ancients; or the needle itself may well be taken as an image of womanly perfection, uniting usefulness with brilliancy, simplicity with acuteness, smartness with temper, and, in attraction, the peeress of the loadstone. At any rate the history of woman and the history of the needle are one. It may be supposed that our general mother hemmed the first green apron with the thorn of the rose, or the acacia; although it is with shame we trace up the origin of needle-work to the fall of man. Happy, however, had it been had glittering steel never taken any other shape, or been applied to less innocent uses. We fear even the steel-pen has some sins to answer for, but who has aught to say against the needle? If such there be, he cannot be too cautious in days like these, for not only may a thousand needles start from their cases, but a thousand pens from their inkstands to support them.

The works upon needle-work before us were evidently composed with a deep feeling of the dignity and importance of the subject. The author of 'Plain Needle-Work' eloquently remarks:—

"To become an expert needle woman should be an object of ambition to every British fair. Never is beauty and feminine grace so attractive as when engaged in the honourable discharge of household duties, and domestic cares. The records of history inform us of the high antiquity of the art of needle work, and its beautiful mysteries were amongst the earliest developments of female taste and ingenuity. As civilization increased, new wants called forth new exertions: the loom poured forth its multifarious materials, and the needle, with its accompanying implements, gave form and utility to the fabrics submitted to its operations. No one can look upon THE NEEDLE without emotion: it is a constant companion throughout the pilgrimage of life. We find it the first instrument of use placed in the hand of budding childhood, and it is found to retain its usefulness and charm even when trembling in the grasp of fast declining age. The little girl first employs it in the dressing of her doll, then she is taught its still higher use, in making up some necessary articles for a beloved brother, or a revered parent. Approaching to womanhood, additional preparation of articles of use, as ornaments for herself and others, call for its daily employment; and with what tender emotions does the glittering steel inspire the bosom, as beneath its magic touch, that which is to deck a lover, or adorn a bride, becomes visible in the charming productions of female skill and fond regard. To the adornments of the bridal bed:—the numerous preparations for an anxiously-expected little stranger, and the various comforts and conveniences of life, the service of this little instrument is indispensable. Often too is it found aiding in the preparation of gifts of friendship, the effects of benevolence, and the works of charity. Many of those articles, which minister so essentially to the solace of the afflicted, would be unknown without it; and its friendly aid does not desert us even in the dark hour of sorrow and affliction. By its aid we form the last covering which is to enwrap the body of a departed loved one, and prepare those sable habiliments, which custom has adopted as the external signs of mourning."

Plain-needle work is not to be confined to plain women. The author differs entirely from Comus, who says that—

> —coarse complexions
> And cheeks of sorry grain may serve to ply
> The sampler, and to teaze the housewife's wool,
> What needs a vermeil-tinctured cheek for that,
> Love-darting eyes and tresses like the morn?

When beauty sits down to plain work, we are next told how she ought to be armed and accommodated. The writer insists upon the plain worker seating herself in a bower, like any damsel of romance,—if she can find a bower to seat herself in. If not, she is to do without one, as we fear too many fair sempstresses in England are compelled to do:—

"We would recommend, wherever practicable, that the work table should be made of cedar, and that the windows of the working parlour should open into a garden, well supplied with odoriferous plants, the perfume of which will materially cheer the spirits of those especially whose circumstances compel them to devote the greatest portion of their time to sedentary occupations. If these advantages cannot be obtained, *at least* the room should be well ventilated, and furnished with a few cheerful plants, and a well-filled scent-jar. The beneficent Creator intended all his children, in whatever station of life they might be placed, to share in the common bounties of his providence."

"*At least* a well-filled scent-jar!" Alas for the thousands of plain-workers to whom a well-filled scent-jar is as unattainable as Belinda's box of perfumes, that breathed "all Sabæa."

The book entitled 'The Baby's Wardrobe' is full of curious and surprising intelligence. We had no conception, until we opened this fountain of knowledge, that a young gentleman of from three to five minutes old, required a wardrobe consisting of no fewer than a dozen articles! Nay more, we are told that this little human infinitessimal must have a toilette-table all to himself! This is commencing the lessons of monopoly and dandyism sufficiently early. The five-minute-arian is also to have a pin-cushion of his own, whether to be early inured to the sticking of pins in himself, or instructed in the agreeable pastime of sticking pins in his nurse or mother, the author does not inform us. The former would square pretty well with the system of Lycurgus, but the Humane Society would be called upon to prevent the latter, and indeed we think they would do well to protest against the use of pins at all in the toilette of young Englishmen under ten days old. In 'The Hand-Book of Baby Linen' we find with pleasure that the anti-pin principle is advanced intrepidly. Pins are pronounced "extremely dangerous," as everybody who has ever been stuck with one will readily agree. But (strange inconsistency of authors!) in the sequel of the same work we find instructions for the making of a baby's pin-cushion; and what is odder still, after the admission that pins are "extremely dangerous," we are told that "this article of the baby toilet is usually the preparation of *friendship* or the gift of *affection!*" The moral clearly is, that babies cannot begin too early to beware of their friends, and to suspect the "gifts of affection," even when they bear the insidious motto, "Welcome, little stranger," formed ever so prettily "of small pins."

Nothing so much contributes to delightful writing, let the subject be what it may, as the enthusiasm of the writer. The 'Hand-Book of Baby Linen' concludes in the following high strain:—"In the foregoing pages we trust we have given plain and ample instructions on a subject of *no common or fleeting interest.*" And again:—

"In making up the linen necessary for the health and comfort of the expected stranger, it is impossible not to develope some of *the most precious and ennobling feelings of the human heart.* The aid of mothers, sisters, and friends, is called into active requisition. Fathers and brothers evince an increased interest, as the anticipated event approaches, and the fond husband feels his heart beat with added quickness, as he sees each article assume its appropriate finish, and become deposited in its appointed place, till the moment redolent with hope, though chastened by an affectionate fear, shall make him the joyful parent of an infant heir of immortality."

These works on baby linen will stimulate the tailors, if there be any literary ambition amongst them. Nine of them might at least write as well as a single milliner; and surely if the frock of an infant deserves a duodecimo, a folio would not be too much for the frock of a grown man. We trust the men of the shears do not despise literary pursuits, for although the goose is certainly greater than a goose-quill, and a well-made coat is a great work, still there *is* some renown to be acquired by authorship, and we therefore presume to invoke them, as poets invoke the Muses,—"Descend, ye Nine!"

The author of 'Knitting, Netting, and Crotchet' proves by her example that subjects of this class are capable of the highest moral elevation in the hands of writers competent to grasp them. Would not the reader suppose that the following passage had been taken from one of the Bridgewater Treatises, instead of from 'Knitting, Netting, and Crotchet'?

"But we have a higher end in view, than promoting the acquisition of accomplishments, however elegant or pleasing. We wish to direct the minds of those we are thus endeavouring to interest and instruct, to *the immortal beauties of moral excellence.* These works may be made conducive, in a high degree, to the development of family affection, and the promotion to a vast extent of the purposes of genuine charity, benevolence, and friendship. But there is yet a higher kind of use to which we would apply them. We would have the young lady who is becoming expert and clever at her needle, to reflect, as the beautiful fabric grows beneath her forming hand, that her work, and the power and skill to plan and execute it, is *an emanation of the immortal mind*; of that mind, whose creative powers are a faint, but legible transcript of the omnipotent wisdom of the Deity. This

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thought gives a permanency to what would in any other light, be only transitory as the summer cloud. It is omnipotent wisdom and power, which has contrived and executed all the beautiful wonders of creation; and that wisdom and power were called into activity by omnipotent love."

'The Confectioner' and 'The Nurse' are books of the same class, belonging to two series of popular treatises, entitled 'The Guide to Trade' and 'The Guide to Service.' These, as well as the tracts on needle-work, contain a great deal of practical sense and useful information, interspersed with quaint and unintentionally amusing passages. The writer on marmalades and meringues is very properly offended at the notion that any capacity is capacious enough for the capacity of a confectioner. He then tells us what a confectioner ought to be, and gives us "*the idea*" of a pastry-cook, as Bolingbroke does of a patriot-king:—

"The person adapted for this business should be neat and cleanly in his habits, of a lively and ingenious mind, have a quick conception of design, a delicate taste, with a general knowledge of architecture, mythology, and the fine arts; for they are as requisite in the construction of a pièce montée, or an allegorical subject to embellish the table, as to an architect or sculptor in the construction of an expensive building or monument. I do not mean to infer that his information must be so extensive, or that he will be required to make the tour of Italy, Rome, and Greece, to study the original masters; but let him take Nature for his guide, with a peep at the Grecian and other statues in the British Museum occasionally, if possible; and if he possess the rudiments or principles of the art of design, he cannot fail, with a little attention and perseverance, to become an adept in the higher or ornamental branches of his business."

The modest requisites of the confectioner recals to mind the speech of Lickfinger in Jonson's 'Staple of News.'

"A master-cook!—why he's the man of men,
For a professor!—he designs, he draws,
He paints, he carves, he builds, he fortifies,
Makes citadels of curious fowl and fish,
Some he dry-dishes, some moats round with broths;
Mounts marrow-bones, cuts fifty-angled custards,
Rears bulwark-pies, and for his outer works
He raiseth ramparts of immortal crust;
And teacheth all the tactics at one dinner:
What ranks, what files, to put his dishes in,
The whole art military. Then he knows
The influence of the stars upon his meats,
And all their seasons, tempers, qualities,
And so to fit his relishes and sauces,
He has nature in a pot, 'bove all the chymists,
Or airie brethren of the Rosie-cross.
He is an architect, an engineer,
A soldier, a physician, a philosopher,
A general mathematician."

'The Nurse' commences with the following entertaining catalogue of the nurse's accoutrements:—

"The stock of instruments necessary for you to possess, is easily enumerated—a pair of large scissors and a pair of small ones, a pen-knife, a good pencil, an inkstand (with ink in it) a few good pens, some sheets of writing paper, and a lavement apparatus of your own, kept in good order, and adapted for children as well as adults—these with a watch, if you can afford one, will be sufficient to set you up."

High is the standard of her moral character, but unbounded benevolence, a seraphic temper, and a stoical superiority to caprice and humour, are absolutely indispensable. Physically considered, she is to unite all the hands of Briareus with all the eyes of Argus; to be as temperate as Matthew, as honest as Aristides, and as unsleeping as Ursa Major. When employed as a priestess of Lucina, and a babe is born, she is solemnly directed to act in the manner following:—

"You will have it conveyed in the first instance, carefully wrapped in soft flannel, into another apartment, where its eyes, the shape of its nose, limbs, and the anticipated colour of its hair can be duly discussed, and the wonder and delight of those who may assist on the occasion for the first time can be expressed, without exciting the sensibilities of the anxious listener within the curtains. If there should be anything remarkable in the appearance of the child, let there be no whispering or scampering about; *do not rush upon the doctor*, but wait quietly until he makes his appearance."

As to gossip, she is to be as mute as a pupil of Pythagoras, while obstetrically engaged. Hard condition! How seldom fulfilled!

"As to ordinary news, that has been the nurse's perquisite from time immemorial, but just at this crisis the best news is no news at all. Lay it down as an absolute rule, that under the doctor the sole right of administering news or physic is vested in the nurse for the time being, and they will acquit themselves with the most credit, whose doses of either the one or the other are the fewest and the smallest."

When the following passage struck our eye we thought for a moment it was a receipt from a New Zealand cookery book.

"If you wish the baby to look particularly nice, *beat up the yolk of an egg with a little fresh butter* (*melted*) and anoint the skin with it; then wash it off with a soft sponge and a little warm water."

A little further on we are told that nurses ought not to give sick people either veal-pie or sausages! The author adds that "strange stories are told upon the continent of sausages." She might have added that in England also "strange stories" are current on the same subject.

We must conclude with the admirable directions for the period of convalescence:—

"The best books are those furnished with engravings and short stories; the various weekly penny journals, and the Pictorial Bible are among the best and most accessible—better than newspapers. The patient's conversation should at first be entirely restricted to the affectionate members of her own family. A young child, or *a faithful little dog*, ought to be the first visitors admitted. These may be followed by intimate friends or *entertaining dependants*—the groom and the gamekeeper; perhaps the barber for a country gentleman."

History of the Scottish Episcopal Church from the Revolution to the Present Time. By J. P. Lawson. Edinburgh, Gallie & Bayley.

Independent of its connexion with the two great subjects of ecclesiastical discussion which engage so large a share of public attention, the History of the Church of Scotland is interesting for the light it throws on the Revolution, long designated "glorious," but now likely to receive a more permanent and less honourable designation. At the period of that event, Episcopacy was, as it is now, more fashionable than popular in Scotland; the bishops were men of high respectability, connected with the most distinguished families; they sat in the parliament as spiritual peers, and their diocesan character was recognized by law. The landing of the Prince of Orange came upon the Scottish Church by surprise; its leaders could not comprehend the object of such a measure; but in order to prepare for any change that might ensue, they sent, with the sanction of the Privy Council, Bishop Rose to London, to wait on the English bishops, "for advice and assistance, in case that any unlucky thing might happen to occur with respect to the church." A journey from Edinburgh to London was in those days attended with difficulty and delay; and before Rose reached the metropolis, the Prince of Orange had procured the dethronement of his father-in-law and his own elevation to the throne; his favour therefore could only be obtained by a hearty recognition of his doubtful title, and Compton, Bishop of London, communicated this condition to the representative of the Scottish Church:—

"The Bishop of London now addressed himself in an almost official manner to the Bishop of Edinburgh.—'My Lord,' he said, 'you see that the King, having thrown himself upon the water, must keep himself a-swimming with one hand. The Presbyterians have joined him closely, and offer to support him; and therefore he cannot cast them off unless he could see how otherways he can be served. And the King bids me tell you that he now knows the state of Scotland much better than he did when he was in Holland; for while there he was made to believe that Scotland, generally all over, was Presbyterian, *but now he sees that the great body of the nobility and gentry are for Episcopacy*, and it is the *trading and inferior sort that are for Presbytery*. Wherefore he bids me tell you, that if you will undertake to serve him to the purpose that he is *served here in England* he will take you by the hand, *support the Church and order*, and throw off the Presbyterians.'"

Rose refused to accede to this proposition; and on his return to Scotland he, with the rest of the Scottish prelates resolved to adhere to the Stuarts. William, in consequence, decided that Episcopacy should be abolished in Scotland, and for this purpose measures were taken by the Meeting of Estates, similar in character to those which had furnished a pretext for the expulsion of James. The great crime of James was an order that his Declaration of Indulgence should be read in churches; and those who had taken up arms against him on this pretext, issued a decree that all ministers who did not read from their pulpits a proclamation commanding public prayers to be offered for King William, before a certain day, should be deprived of their benefices. This was speedily followed by an act for the abolition of prelacy; and in less than three months, payment of any rent or duty to archbishops, bishops, deans, or any others of superior dignity in the Church above Presbyters "was prohibited," and "fit persons" were appointed to receive the "teinds, rental-bells, feus, blanch or tack duties, formerly paid to bishops and others aforesaid," no provision whatever being made for the existing incumbents. Presbyterianism was thus established in Scotland; and it was not William's fault that Romanism had not similar success in Ireland, for he offered Tyrconnell a recognition of that religion, and a grant of one-third of the Irish churches to its priests, on condition of being acknowledged as sovereign.

The next measure adopted by William's government in Scotland was the issue of a commission "to purge" the universities of all who refused to subscribe the Westminster Confession of Faith. The proceedings under this admirable commentary on the Declaration, that the Prince of Orange had been invited over to secure liberty of conscience, were equally violent and unjust:—

"In no University city was this more conspicuous than in Edinburgh. Proclamation was made, and printed edicts posted, at the Cross and on the College gates; as also in Stirling, Haddington, and other provincial towns, charging the Principal and Professors of the University, and the schoolmasters of the city, county, and neighbouring counties, to appear before the committee of visitors on the 20th of August, 1690, to answer upon the points contained in the act of Parliament; also summoning and warning *all the lieges who have anything to object against the said Principal and Professors, and others*, to appear before them on the said day and place to give in *objections*. 'After an edict,' observes Arnot, 'which bespoke that the country, although it had been subjected to a revolution, had not acquired a system of liberty, nor the rudiments of justice—after an invitation so publicly thrown out by the commissioners of Parliament in a nation distracted by religious and political factions, it is not to be supposed that informers would be wanting.'"

The ejection of the Episcopal ministers was frequently resisted by the congregations, and in one instance with success:—

"Mr. Dugald Lindsay was the Episcopal minister of Glenorchy. Mr. Lindsay would not conform. Pressed by the Synod of Argyll, the noble proprietor (the Earl of Breadalbane) of the country reluctantly wrote a letter of invitation to a Presbyterian proba-

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tioner in the shire of Fife, to be minister of Glenorchy. He accepted, came on the close of a week to the parish, but could find no room to receive him, or person to make him welcome. In his distress he was drove to the house of the man whom he came to supplant, and was received with a cordiality and kindness becoming a minister of the gospel. Over the whole parish there was a strong ferment. People of all ages and conditions assembled from all quarters in the churchyard on Sabbath, long before the usual hour of worship. At the appearance of the stranger, accompanied by their own pastor, there was a general murmur of indignation. Twelve armed men with drawn swords surrounded the astonished intruder. Two bagpipes sounded the *March of Death*. Unmoved by the tears and remonstrances of Mr. Lindsay, in this hostile and awful form, they proceeded with their prisoner to the boundary of the parish and of the county. There, on his bended knees, he solemnly engaged never more to enter the parish, or trouble any person for the occurrences of that day. He was allowed to depart in peace, and he kept his promise. The Synod of Argyll were incensed; time cooled their ardour; the proprietor was indulgent, Mr. Lindsay was deserving, and the people loved him. He continued in the undisturbed possession of his charge till his death, more than thirty years after the foresaid event."

While the important measure of the Union was under discussion, an order was issued to shut up all the episcopal chapels in Scotland. This was revoked after that measure was carried, and about the same time the Scottish Episcopalians adopted the Liturgy of the Anglican Church. This gave great offence to the Presbyterian party, and several ministers were fined and imprisoned for having "introduced a form of worship contrary to the purity and uniformity of the Church established by law." In 1712, an act was passed by the parliament of the United Kingdom, granting toleration to "those of the episcopal communion in that part of Great Britain called Scotland," clogged however with a penalty against such as neglected to pray in express words for "her most sacred Majesty Queen Anne, the most excellent princess Sophia, and the rest of the Royal Family." This clause was introduced because nearly all the Episcopalians of Scotland were Jacobites.

Soon after the accession of George I., twenty-five clergymen were indicted for not complying with the injunctions of the Toleration Act. The result was not a little curious and characteristic:

"Twenty-one of the accused clergymen were fined 20*l.* sterling each, one half to the informer, and the other half to the poor of the parish; but as no informer applied, the Lord Advocate about six months after prayed the Court for warrant of 10*l.* against each of them, *to be paid to his Lordship as informer*."

A very severe act was soon after passed "For making more effectual the laws appointing the oaths for the security of the government to be taken by ministers of churches and meeting-houses in Scotland." Several prosecutions followed, but the act does not seem to have been rigorously enforced. It is but fair to add, that the jealousy of the government was not without cause, for the concurrence of the Pretender was sought and obtained in the election of the Scottish bishops.

The Jacobite tendencies of the Scottish Episcopalians brought suffering on their body after the battle of Culloden, and they had little reason to hope for the sympathy of their Anglican brethren, who had been terrified into cruelty by the invasion of the Highlanders. A shocking instance of the inhumanity of the times, which is little known, deserves to be noticed. The chaplain of the High Sheriff at York, being appointed to preach before the judges who were to try the prisoners, had the indecency to take for his text,—"Moses said unto the judges of Israel, Slay ye every one his man that was joined unto Baal-Peor."—Numbers, xxv, 5. It will surprise no one to learn that the Duke of Cumberland took a very active part in the persecution of the Scottish Episcopalians:—

"The Duke of Cumberland, in his march to the North, visited all the Episcopal chapels in Forfarshire, Kincardineshire, Morayshire, and Banffshire, with military law. They were ordered to be shut up, and in many places the people were incited to destroy the seats and other furniture, and to set fire to the humble edifices. These ravages were carried into some districts of Aberdeenshire; and scarcely a week had elapsed after the battle of Culloden, before his Royal Highness had succeeded in prohibiting any congregation from assembling for divine service in which a Nonjuring clergyman officiated. The most shameful and wanton outrages were committed, and the clergy and laity were often personally maltreated and insulted. In other counties the mob did the work of the military in the North. The chapel in Cupar-Fife, in which Bishop White officiated, was assailed and gutted, and the seats, pulpit, reading desk, and communion table, burnt in the streets. On Sunday the 27th of April there was divine service in very few of the chapels in Edinburgh, and before next Sunday they were all ordered to be shut up by the Sheriff."

In 1746, a very penal statute was passed against the nonjuring episcopalians of Scotland, which, amongst other severities, declared that ordination by Scottish bishops was invalid. It must however not be forgotten, that this clause was strenuously opposed by several of the English bishops in the House of Lords, on the ground that it interfered with the rights of ordination, which were matters beyond the limits of parliamentary cognizance. During the ensuing ten years, this harsh act was enforced with a relentless vigour which not unfrequently went beyond the limits of its letter; but towards the close of the reign of George II., the persecution gradually abated, and on the accession of George III. it ceased altogether.

The English prelates appear to have forgotten the very existence of an Episcopal Church in Scotland, until it became necessary, after the close of the American war, to make some provision for the continuance of an Episcopal Church in America. Dr. Seabury, who had been chosen bishop by the episcopal clergy of the State of Connecticut, came over to England to be consecrated, but legal difficulties intervened, and he was advised to apply to the Scottish bishops. He was consecrated by them at Aberdeen, in 1784:

"'As under God,' says Bishop Seabury, in his Charge at his primary visitation, 'the Bishops of the old Episcopal Church of Scotland, which at the Revolution fell a sacrifice to the jealous apprehensions of William III., were solely the instruments of accomplishing this happy work, to them our gratitude is due. And I hope the sense of the benefit we have through their hands received will ever remain fresh in the minds of all members of our communion to the latest posterity.'"

Mr. Lawson mentions a curious circumstance, without vouching for it as a fact, but which we believe to be authentic. The founder of the Methodists was anxious to introduce Episcopacy into that branch of his church established in the United States, and he is stated to have applied to the Scotch bishop of Kilgour to consecrate the Rev. Dr. Coke, one of the few clergymen of the Church of England who had joined the Methodist body. It is further said, that this application was refused; it is indeed certain that Wesley himself took the extraordinary step of consecrating Dr. Coke and Mr. Abury, bishops of the American Episcopal Church at Bristol, in 1784. Coke was not satisfied with this consecration, for at a subsequent period he sought to be regularly appointed to the diocese of Calcutta, through the interest of Mr. Wilberforce.

On the death of the Pretender, in 1788, the Scottish Episcopalians formally gave in their adhesion to the Hanoverian dynasty, and applied for the repeal of the penal acts which had been directed against their nonjuring church. The repeal, however, was not obtained until 1792, being delayed chiefly by the opposition of Lord Chancellor Thurlow, whose vanity, it is said, had been wounded by some real or supposed neglect on the part of the Scottish delegates; and it was clogged by an offensive clause, prohibiting ministers ordained by the Scotch bishops from officiating in England. This clause was modified in 1840, and power was given to the Bishops of England and Ireland to permit the ministry of clergymen ordained in Scotland or America under certain specified conditions.

Mr. Lawson complains very strongly of the jealousy with which the Scottish Episcopalians are viewed by their Presbyterian brethren; but this is a subject into which we are not disposed to enter. Our purpose has been simply to select some of the most prominent facts in the history of a Church which maintained its existence under very trying circumstances, both of neglect and persecution.

The History of Woman in England. By Hannah Lawrance. Vol. I. Colburn.

The design of this work is not arrogantly to assert the superiority of the female sex to the male, or even querulously to contrast the two sexes, but it is simply and modestly historical, as it professes by its title to be. There has been at different periods a rage for paradoxical exaltations for womankind, nor have such essays proceeded from the hands of the softer sex only. If Madame de Gournay wrote "of the equality of men and women," the same thesis was defended by a Frenchman, in a "Discourse, Physical and Moral, wherein is to be seen the importance of clearing the mind from prejudices."* If Madame Jacquette Guillaume published her "Illustrious Ladies, wherein is proved, by good and strong reasons, that the female sex in all respects exceeds the male," and another fair writer of the same nation maintained in print "that her sex is more noble, more polite, more valiant, more learned, more virtuous, and more frugal than that of men," the same extravagance has also found advocates of the masculine gender; amongst others, Jeronimo Ruscelli, who composed a treatise with the title, "Che la Donna sia di gran unga più nobile et più degna dell' Huomo." It would be easy to extend the list of writers, chiefly women, who have, with various degrees of energy and eloquence, espoused what they called "the cause" of their sex, inveighed against its wrongs, and claimed or clamoured for its rights. The lioness being the painter, man has rarely had justice done him in this class of works, although it must be confessed he has not in all ages and climes acted towards the weaker vessel in conformity with the vaunted superiority of his moral nature. But the woman's mistake seems to consist in disputing that superiority on account of the various caprices and tyrannies that have co-existed with it, or attended its manifestations, instead of remarking the continual improvement in the position of the sex, according as man advances in knowledge and civilization; and that consequently the despotism she has had often just cause to protest against, is one of the transitory evils of society, and not so much the ascendancy of the physical in man over the spiritual in woman, as the result of the tardy developement in man himself of those moral powers in which true sovereignty alone consists. Womankind has not been the only sufferer in the slow tumultuous march of the human species from barbarism to civilization.

* This ingenious author, expecting to be written against, and being disappointed, determined to *answer himself*, which he did successfully in another work, entitled 'Of the Excellency of Men, against the Equality of the Sexes'!

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We have many a time fallen victims to our own excesses and disorders. In the hardships of the long campaign between light and darkness, woman has certainly borne her part, but she has not participated in the struggles of our race, without participating likewise in its triumphs, and hence the daily increasing hopelessness of organizing a female party, or convincing any formidable mass of womanhood that they are the victims of a penal code, or labouring under any disability not imposed by Nature herself. It is curious that the only instance in history or fable of a powerful female confederation is the nation of the Amazons, whose imaginary sway was physical, not moral, contrary to all that has ever been pretended by the most ardent modern champion of the sex, with the exception of the French lady before alluded to, who claimed the superiority of woman not only in policy (where it might be admitted,) but even in the point of *valour*. But there is as little fear of a female party, upon moral principles, as of an attempt to reconstruct an Amazon empire; nor is this through the want of heads or leaders (which so often prevents the formation of parties amongst the other sex), for they labour under no want of genius or enthusiasm to agitate their question, and dispute the *mastery* of the world: it is rather that the leaders want fair armies to follow them to battle; that the war-cry, however eloquently sounded, finds no response through a thousand boudoirs; that there is no general sense of helotism in the drawing-rooms of Christendom; no female "cause," in fact, distinct from the cause of the rest of the human species. At the same time, we think there can be no finer exertion of the powers of the female mind than to reclaim against whatever she believes to be oppressive or unreasonable in the laws or usages of this or any other country affecting the condition of her sex; and we readily excuse the brilliant exaggerations into which a bold and speculative mind, thus worthily engaged, is so easily transported. Upon the same principle, we approve of more limited works, like that now before us, which simply undertakes to trace out the history of England in the female line, if we may so express ourselves, and display the influence of woman upon the institutions, the religion, the literature, and the character of the nation.

The present volume begins with the earliest records, remarkable for nothing but their barrenness, and carries down the plan of the writer to the close of the twelfth century. The homage paid in our times to the fair sex is not to be traced to whatever there may be of the ancient Briton in the modern Englishman. The author, whose industry has collected all that remains in chronicle or tradition of times so deeply buried in the past, thus describes the *state* of an ancient British queen:—

"In the laws regulating the interior arrangements of the palace, abundant proof is given of the low station occupied by the queen. While each officer of the king, down to the falconer, has his appropriated place in the hall, the king's wife occupies her solitary chamber, waited upon by a single attendant handmaid; a steward, who is to 'serve her in her chamber with meat and drink;' and a page, who 'is to convey messages between the chamber and the hall, keep the keys of her coffers, and supply the chamber;' and two or three inferior attendants.* That in this state of melancholy seclusion the queen should occasionly ask the solace of song, seems to have occurred to the law-makers as no unlikely circumstance; they therefore enact that, 'when the queen shall will a song in her chamber, let the bard sing a song respecting Camlan,' (the battle in which Arthur fell), 'and that *not loud, lest the hall be disturbed!*'—lest the amusement of the queen should interrupt that of her servants, the boisterous mead-drinkers carousing round the blazing hearth."

It is now one of the best received axioms of social life, that the wife is her husband's "better half," but the arithmetical value of the wife of an old Briton was *one-third* of that of her husband—a fraction the less complimentary inasmuch as it was fixed by law, and constituted what may be called the market price. We took our standard of woman's worth, as well as other free customs and institutions, from the Saxons and their forests.

"From the earliest period of their history, woman among the Saxons occupied a station far higher than that assigned to her among the later Britons, is proved by their laws and their usages no less than by the accounts of the later Greek and Latin historians, who remark with astonishment the lofty station maintained by the Teutonic matron compared with that assigned to women among the polished but degenerate Greeks. 'It was in Germany,' says the eloquent but accurate Michelet, 'that woman became the companion of man in his dangers, united to his destiny in life as in death. She withdrew not even from the battlefield, but watched and hovered over him—the fairy president of the combat—the fair and awful walkyriur, who bore away, as a gathered flower, the spirit of the expiring warrior;' and anxiety to prove himself worthy of her applause nerved the arm of the Saxon chieftain in many a perilous conflict, and to deck his bride in the gold and gems of southern climes launched 'the long ship' of many an adventurous pirate on the stormy ocean."

The Saxon dames mingled in the revels of their lords, which doubtless mitigated the excesses of debauchery, while on the other hand it familiarized women with scenes most revolting to the delicacy of their sex. The following extract shows how much better the Saxons used their queens than the aborigines of the country.

"Although a rude, and in the earlier periods of their history a savage people, the Saxons never excluded women from their feasts or their amusements. The queen took the place of honour in the festive hall, and presented the mead-cup to the most honoured of the guests, as the highest mark of distinction they could receive. Thus, when Beowulf entered King Hrothgar's 'mead hall,' the queen Waltheowa, 'encircled with gold, mindful of her high station, greeted the warriors in the hall,' and presented the cup, and then taking her seat beside her husband remained 'while the cup continued to flow, the song to arise, and the revelry to increase.' And thus in the monkish chronicles we read of high-born ladies presiding at splendid feasts given by them to the monarch and his numerous retinue; and lady-abbesses, too, welcoming their clerical and royal guests to the noble banquet; and thus many a rude illumination exhibits the male and female guests seated alternately round the well-covered table, engaged in conversation or listening to the songs of the minstrel."

On the subject of the Saxon convents the author has amassed a great deal of curious and pleasant information, particularly as to the influence and power exercised in those rude establishments by the women of the period. She tells us that—

"The early Saxon monasteries were distinguished by a peculiarity apparently common to them only; this was, that although establishments for men as well as women, they were mostly under the rule of a female superior. In the vicinity of the female convent another was erected for men—canons, whose duty it was to officiate at the altar and perform outdoor offices. The abbess had the supreme command, their prior depended on her choice, and was bound to regulate his conduct by her instructions."

And the two following reasons are assigned for this singular pre-eminence:—

"In the first instance, we should bear in mind that nearly all the monasteries—we might, indeed, say *all*, if we confine our attention to those founded during the seventh century—were founded by *women*, and by women of royal birth. Now with that strong feeling of respect for high rank, which, as we have seen, the Saxons possessed, it must have been less repugnant to their notions of fitness that the lady-abbess, of royal descent, should rule the priory of canons as well as her own sisterhood, than that she, the daughter, or sister, perhaps, of the reigning monarch, should submit to the sway of the mere freeman, or, it might be, actually of him whose parents had been bondslaves. But a more weighty reason may probably be found in the superior fitness of the high-born Saxon women for conventual rule, which, after all, was but domestic rule, exercised in a wider sphere, than of the men, who, though equally high-born, had been trained up to consider war and the chase as their sole occupations."

Many particulars are related of the famous Abbey of Whitby, founded by the Lady Hilda. The first convent erected by Hilda consisted exclusively of women, but that of Hartlepool, and afterwards that of Whitby, included canons as well as nuns. Bede extols the latter institution as a school of divinity of the first order, and relates that it sent forth no fewer than six missionaries, who proved the excellence of Hilda's teaching by obtaining the then more laborious than splendid office of Christian bishop.

The ladies of the Saxon convents were not unknown to literary fame. There even still remains the work of a fair recluse of those distant times which Miss Lawrance describes as "an unaffected narrative of the lives of two worthy men—St. Willibald and St. Wunebald—containing a minute, and often *naïve* description of a pilgrimage through Asia Minor, to the Holy Land, at the beginning of the eighth century." She gives several extracts from this antique tour, which justify her commendations of "the earliest literary composition of an Englishwoman." The history of the young Alfred affords Miss Lawrance a striking illustration of the power of female influence, wisely and fondly exerted. The mind of that celebrated monarch first opened to the fascinations of an illuminated volume of Saxon poetry and the still more engaging art of a kindly stepmother. Judith was a bright exception to the ordinary rule of novercal administrations. It will probably be found that such exceptions are not so rare as proverbially supposed, the reason being that the very prejudice against stepmothers has the effect of checking, in multitudes of women placed in that trying relation, the tendencies to neglectful or inhuman conduct.

The notices of the female character during the Saxon age are almost entirely confined to the narrow circle of royal personages, the Elfridas, Gunildas, and Edithas. The author has made the most of her materials, but they are lamentably meagre. With the following remarks she closes this part of her subject, and passes on to the Norman revolution and its results:—

"With the two Edithas, sisters in beauty, in royal state, and almost in misfortune, the first portion of our view of female society in England closes. And looking at the mournful details of public and domestic sorrows which the lives of these later Saxon queens present to us, we may well doubt whether Norman domination, crushing as it was, could bring severer sufferings to the noble and high-born women of the land, than did the misgovernment, the intrigues, the foreign invasions, and the sanguinary domestic feuds and assassinations of the last century of Saxon power. Whatever were the popular rights—whatever were the rights conceded to women, by Saxon jurisprudence, and they were important—the turbulence, the lawlessness of this later period, rendered them well-nigh nugatory. The right of the strong hand was the only law recognized by the Leofrics, the Algars, the Godwins, of that day; and as vainly might the wife and mother of kings, as the poor tiller of the ground, demand justice or seek redress from those whose will was the sole law."

The history of woman under the Norman sway is for a long period scarcely less barren and circumscribed than during the previous period. A Maude or an Adelais succeeds to an Editha,

* One of these is her candle-bearer: the reader will smile at his valuable perquisites; for they were "all the tops he should *bite off* the candles, also the broken bread, and fragments that fall over the queen's dish."

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and we have still the records of palaces and the chronicles of queens—no general picture of the women of the country—so hard it is to preserve the memory of large classes of our species, while the tide of ages often leaves the monuments of eminent individuals standing. Miss Lawrance has diligently collected and agreeably combined whatever has been transmitted to us by old chroniclers of the two queens of Henry the First, of Constance la Gentil, and the Lady Alice de Condé of Horncastle. Curious extracts are given from the 'Bestiarius' of Philip de Than, a zoological manual in rhyme, written expressly for Queen Adelais, in the Anglo-Norman tongue. The work of Gaimar on early British history, also in rhyme, was produced under the encouraging auspices of Constance la Gentil. The voyage of St. Brandan, which Miss Lawrance has the merit of having been the first to introduce to the modern public, in her 'Historical Memoirs of the Queens of England,' was composed at the "mild command" of the royal Adelais. The author critically remarks that—

"The voyage of St. Brandan first taught the writers in the vernacular tongue how pleasant a poem might be made of the adventures of one individual, instead of a lengthened catalogue of descriptions of animals, or a rhyming chronicle of kings. And even to the metrical chronicler this graceful poem suggested some improvements; and in the best of these extant, composed certainly not many years after the '*Roman du Rou*,' of Wace, we discover an ease, a spirit, and a *naïve* simplicity in the narrative, that renders the story of the dukes of Normandy right pleasant reading."

Our information is much more extensive respecting the Anglo-Norman than as to the Saxon monasteries. The history of woman down to the close of the twelfth century is very little more than an account of her conventual life or her royal state: we see her as the præcentrix, leading the choir—the cellaress, presiding over the refectory—or as the queen, or great lady of the court, patronizing the trouvère, or inspiring the troubadour. But where are the ancestresses of the great body of the people of England? Were there no women in the Anglo-Norman age but the recluse in the cell and the queen upon the throne? From the scantiness of historical memorials as to the sex in general, it might almost be inferred that the whole English nation of this day might trace itself in the female line up to a royal Maude or Elinor, for we must acquit the convents of any participation in our origin. After relating the story of Gilbert de Plumpton, in the reign of the second Henry, Miss Lawrance observes—

"It were greatly to be wished that more of these characteristic stories had been recorded; but the chroniclers of the 12th century, chiefly occupied in detailing the particulars of the civil wars of Stephen's reign, or the subsequent contests of Plantagenet with the ecclesiastical power, seldom turn aside from pursuing their narrative of public events to introduce those episodes, which often, far more than incidents connected with political history, illustrate the character and manners of the period. For this reason, we have scarcely a passing notice that could enable us to ascertain the condition, the occupations, or the habits of the female class immediately below the nobility. This class was, however, unquestionably small; for during this unsettled period the number of inferior landholders was limited, and the wealthy traders in the cities, who, during the three following centuries, rivalled the noble in wealth and splendour, had scarcely as yet appeared."

We have some few glimpses of the women employed as embroiderers, makers of "orfrays," and, we grieve to add, as clippers of the silver coinage of the realm. Beyond this all is darkness, as complete as that which broods over the ladies of Nineveh or Babylon. The author, whose industry and zeal seem to have left no source of information unexplored, acknowledges this melancholy truth at the close of the volume:—

"Even more scanty is our information respecting women of the lower class. These are seldom alluded to; but the entries in the 'Boulden Book' exhibit, as we have seen, the general respect paid to the 'housewife.' From passing remarks in the chronicles of this period, we find, too, that among the lower class, women were the general medical advisers,—at least of those whose distance from the convent prevented their obtaining that advice which the nun, and the lady-abbess herself, were always ready to afford. In too many instances, however, these women professed to cure by the more questionable agency of charms and spells; and we find that, down to even a later period, the potent 'Runic rhyme' was still muttered by many a village crone, while her list of remedies boasted a far higher antiquity than those of the convent infirmary,—since the vervain of classical celebrity, and the rue and mistletoe of Druidical use, were numbered among them.* * Little can be known, too, of the village maiden of these early times. Although she doubtless took her part in agricultural labour, she certainly never performed those heavy and toilsome services which women in France and Scotland, even in the present day, perform. In the rude illuminations of this, and the preceding century, which exhibit rural occupations, we constantly find men engaged in the various out-door employments; and, when females are seen, they are either tending the huge cauldron-shaped pot that swings from the crook over the log-fire, or holding the primitive distaff in one hand, while the other is occupied in twirling the thread. Indeed, the very term, appropriated from Saxon times to the unmarried woman, 'spinster,' in itself bears witness to the easy and feminine duties which were chiefly required during these ages at female hands."

Life in Mexico, during a Residence of Two Years in that Country. By Madame C—— de la B——. Part II.

[Concluding Notice.]

An amusing account is given in these letters of the manner in which Good Friday is kept in Mexico. An air of the ludicrous is thrown over the whole ceremonies, and this not maliciously, but inevitably, by the plain recital of some of the circumstances. The sacred music employed on this penitential occasion was made up of airs, to which Madame Calderon had seen Ducrow's horses dance, and tunes resembling 'Kitty Clover:' whimsical, too, is the following anecdote:—

"We were told an anecdote concerning Simon the Cyrenian, which is not bad. A man was taken up in one of the villages as a vagrant, and desired by the justice to give an account of himself—to explain why he was always wandering about, and had no employment. The man, with the greatest indignation, replied—'No employment! I am a *substitute Cyrenian* at Coyohuacan in the Holy Week!' That is to say, he was to be substituted in the Cyrenian's place, should anything occur to prevent that individual from representing the character."

Our gleanings would not be completed without they gave some idea of the life of the Mexicans at their country-houses. The following fragments make a *repose* not unwelcome, after the brilliancy of some of the former letters:—

"San Bartolo is a small, scattered Indian village, with a church, and is remarkable for a beautiful spring of water, that jets cold and clear from the hard rock, as if Moses had but just smote it; for its superb tall pine trees, for the good looks and cleanness of the Indian women, who are for ever washing their long hair in the innumerable clear streamlets formed by the spring; and for a view of Mexico, which is particularly favourable, owing to the thick, dark screen of pine-wood in the foreground, and the distinct view of the Laguna. Our dinner was carried by Indians, who had trotted off with it at day-dawn, but who had taken the wrong road, and did not arrive till long after us. We dined under the pine trees by the side of the stream, but surrounded by crowds of gaping Indians, in too close vicinity to be agreeable. Some of the young women were remarkably handsome, with the most beautiful teeth imaginable, laughing and talking in their native tongue at a great rate, as they were washing in the brooks, some their hair and others their clothes. The men looked as dirty as Indians generally do, and by no means on a level with these handsome damsels, who are so much superior to the common race of Indians near Mexico, that one would think they had some intermixture of Spanish blood in their veins. A sister of the woman who takes charge of the hacienda where we live, is one of the most beautiful creatures I ever beheld. Large eyes, with long dark lashes, black hair, nearly touching the ground, teeth like snow, a dark but glowing complexion, a superb figure, with fine arms and hands, and small, beautifully-formed feet. She is only nineteen. Such beauties as these startle one every now and then in some remote village. She belongs, no doubt, to the *mestizos*—the descendants of whites and Indians, the handsomest race in Mexico."

The passion of the Indians for fireworks seems only one degree less strong than their love for flowers. "When you give a penny to an Indian child," says Madame Calderon, "it trots off to buy crackers, as another would to buy candy."

Adventures with robbers and housebreakers figure largely among the incidents of the *villeggiatura*, but these we are content to hand over to the melo-dramatists. A harmless costume figure is quite piquant enough, by way of shade and discord, to the sunshine and harmony of San Angel:—

"We saw a horribly ugly man to-day, and were told he was a *lobo*, the name given here to the *Zambos*, who are the most frightful human beings that can be seen. La Guera Rodriguez told us, that on an estate of hers, one woman of that race was in the habit of attending church, and that she was so fearfully hideous, the priest had been obliged to desire her to remain at home, because she distracted the attention of the congregation!"

One sketch more, and we shall have done with ruralizing in Mexico:—

"If you wish to hear how we pass our time, you must know that we generally rise about six, and go out into the orchard and stroll about, or sit down with a book in a pleasant arbour at the end of one of the walks, which is surrounded by rose-bushes, and has a little stream of water running past it. Nor do we ever enter the orchard unarmed with a long pole, for its entrance is guarded by a flock of angry geese, hissing like the many-headed Hydra that watched over the golden apples of the Hesperides. At eight we breakfast, and by nine the sun is already powerful enough to prevent us from leaving the house. We therefore sit down to read or write, and do occasionally take a game at billiards. C——n generally rides to Mexico, but if not, goes up to the azotea with a book, or writes in his study until four o'clock, when we dine. After dinner, we walk into the village, if we have any attendant esquire, if not, we go to the azotea and see the sun set behind the volcanoes, or walk in the garden till it is dark, and then sit down in front of the house, and look at the lights in Mexico. Then we have tea or chocolate—and the candles are lighted—and the last Indian workman has gone off to his village—and the house is barred in, and we sit down to read, or write, or talk, or sometimes we play billiards by lamp-light. And then, indeed, the silence and the solitude make us feel as if the world were completely shut out. I never experienced such perfect stillness. Even the barking of a dog sounds like an event. Therefore, expect no amusing letters from this place; for though we are very comfortable, there are no incidents to relate. The Indians come in the morning to drink pulque (which, by the way, I think excellent, and shall find it very difficult to live without!) a little child from the village brings us some bouquets of flowers, which the Indians have a pretty way of arranging in a pine-apple, or pyramidal form; the Chinese cook, with his little slits of eyes, passes by with meat and fruit, which he has been buying at the market of San Angel; the prior saunters in to see how we are—a chance visitor comes on horseback from Mexico, with a long sword by his side, as if he were going to fight the Saracens. And excepting

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that a padre came last Sunday and said mass to us in the pretty little chapel of the hacienda, which saved us the trouble of going down to the village, and, moreover, took chocolate with us afterwards, there has been nothing to vary the usual routine of our country life."

On the whole, we must be excused for suspecting that the world of balls, operas, *tertulias*, and bull-fights, was more to Madame Calderon's taste than the delights of the village. At all events her book contains few more gaily-coloured passages than those depicting the *fête* at San Augustin: *e. g.* the following glimpse at the ball:

"There were people of all classes; *modistes* and carpenters, shop-boys, tailors, hatters, and hosiers, mingled with all the *haut ton* of Mexico. Every shop-boy considered himself entitled to dance with every lady, and no lady considered herself as having a right to refuse him, and then to dance with another person. The Señora de ——, a most high-bred and dignified person, danced with a stable-boy in a jacket and without gloves, and he appeared particularly gratified at the extraordinary opportunity thus afforded him of holding her white gloves in his brown paws. These fellows naturally select the first ladies as their partners, and, strange as it may seem, there is nothing in their behaviour that the most fastidious can complain of. They are perfectly polite, quiet and well conducted; and what is more remarkable, go through a quadrille as well as their neighbours. The ball was quietness itself, until near the end, when the wind-instruments were suddenly seized with a fit of economy, the time they were paid for having probably expired, and stopped short in the midst of a waltz; upon which the gentlemen waltzers shouted '*Viento! Viento!*' at the full extent of their voices, clapping their hands, refusing to dance, and entirely drowning the sound of some little jingling guitars which were patiently twanging on, until the hired sons of Æolus had to resume their labours. * * On the third night of the fête, C——n and I having left the ball-room about ten o'clock, walked out in the direction of the copper-tables which filled the middle of the square, and were covered with awnings. It is a sight that, once seen, can never be forgotten. Nothing but the pencil of Hogarth, or the pen of Boz, could do justice to the various groups there assembled. It was a gambling *fête-champêtre*, conducted on the most liberal scale. On each table were great mountains of copper, with an occasional sprinkling of silver. There was a profusion of evergreens, small tin lamps dripping with oil, and sloping tallow candles shedding grease upon the board. Little ragged boys, acting as waiters, were busily engaged in handing round pulque and chia in cracked tumblers. There was, moreover, an agreeable tinkling produced from several guitars, and even the bankers condescended to amuse their guests with soothing strains. The general dress of the company consisted of a single blanket, gracefully disposed in folds about the person; so as to show various glimpses of a bronze skin. To this some added a pair of Mexican pantaloons, and some a shirt of a doubtful colour. There were many with large hats, most of which had crowns or parts of crowns, but all affording free entrance to the fresh air. Generally speaking, however, the head was uncovered, or covered only with its native thatching of long, bushy, tangled black hair. This might be out of compliment to the ladies, of whom there were several, and who ought in politeness to have been mentioned first. Nothing could be simpler than their costume, consisting of a very dirty and extremely torn chemise, with short sleeves, a shorter petticoat, and a pair of shoes, generally of dirty satin: also a reboso, and the long hair hanging down as Eve's golden locks may have done in Paradise. 'They call this place a Paradise,' a Spanish soldier wrote to his father; 'and so I think it is, it is so full of *Adams*.'"

Lest our readers should suppose that the Spanish ambassadress is a mere she-Pepys, delighting solely in prattle and fine clothes, we are bound to advert to the healthy and circumstantial accounts, contained in her letters, of the prisons, hospitals, and charitable institutions of the metropolis.

"In the midst of the revolution, we were amused by a very peaceful sight—all the nurses belonging to the *Cuna*, or Foundling Hospital, coming from the different villages to receive their monthly wages. Amongst the many charitable institutions in Mexico, there appears to me (in spite of the many prejudices existing against such institutions), none more useful than this. These otherwise unfortunate children, the offspring of abject poverty or guilt, are left at the gate of the establishment, where they are received without any questions being asked; and from that moment, they are protected and cared for, by the best and noblest families in the country. The members of the society consist of the first persons in Mexico, male and female. The men furnish the money; the women give their time and attention. There is no fixed number of members, and amongst them are the ladies in whose house we now live. The *President* is the Dowager Marquesa de Vivanco. When the child has been about a month in the *Cuna*, it is sent, with an Indian nurse, to one of the villages near Mexico. If sick or feeble, it remains in the house, under the more immediate inspection of the society. These nurses have a *fadora*, a responsible person, who lives in the village, and answers for their good conduct. Each nurse is paid four dollars per month, a sufficient sum to induce any poor Indian, with a family, to add one to her stock. Each lady of the society has a certain number under her peculiar care, and gives their clothes, which are poor enough, but according to the *village fashion*. The child thus put out to nurse, is brought back to the *Cuna* when weaned, and remains under the charge of the society for life; but of the hundreds and tens of hundreds that have passed through their hands, scarcely one has been left to grow up in the *Cuna*. They are constantly adopted by respectable persons, who, according to their inclination or abilities, bring them up either as favoured servants, or as their own children; and the condition of a '*huerfano*,' an orphan, as a child from the hospital is always called, is perfectly upon a level with that of the most petted child of the house. The nurses in the *Cuna* are paid eight dollars per month."

We will now pay a visit to the Cuna itself:

"At the door, where there are a porter and his wife, the babies are now given in. Formerly they were put in at the *reja*, at the window of the porter's lodge; but this had to be given up, in consequence of the tricks played by boys or idle persons, who put in dogs, cats, or dead animals. As we were going up stairs, we heard an old woman singing a cheerful ditty in an awfully cracked voice, and as we got a full view of her before she could see us, we saw a clean, old body sitting, sewing, and singing, while a baby, rolling on the floor in a state of perfect ecstacy, was keeping up a sort of crowing duet with her. She seemed delighted to see these ladies, who belong to the *Junta*, and led us into a large hall, where a score of nurses and babies were performing a symphony of singing, hushing, crying, lullabying, and other nursery music. All along the room were little green painted beds, and both nurses and babies looked clean and healthy. The ——s knew every baby and nurse and directress by name. Some of the babies were remarkably pretty, and when we had admired them sufficiently, we were taken into the next hall, occupied by little girls, of two, three, and four years old. They were all seated on little mats at the foot of their small green beds, a regiment of the finest and healthiest children possible; a directress in the room sewing. At our entrance, they all jumped up simultaneously and surrounded us with the noisiest expressions of delight. One told me in a confidential whisper, that 'Manuelita had thumped her own head, and had a pain in it;' but I could not see that Manuelita seemed to be suffering any acute agonies, for she made more noise than any of them. One little girl sidled up to me, and said in a most insinuating voice '*Me llevas tu?*' 'Will you take me away with you?'—for even at this early age they begin to have a glimmering idea, that those whom the ladies choose from amongst them are peculiarly favoured. We stayed some time with them, and admired their healthy, happy, and well-fed appearance, and then proceeded to the apartment of the boys; all little things of the same age, sitting ranged in a row like senators in congress, and strange to say, much quieter and graver than the female babies; but this must have been from shyness, for before we came away we saw them romping in great style. The directresses seem good respectable women, and kind to the children, who, as I mentioned before, are almost all taken away and brought up by rich people before they have time to know that there is anything peculiar or unfortunate in their situation. After this adoption, they are completely on a level with the other children of the family—an equal portion is left them, and although their condition is never made a secret of, they frequently marry as well as their adopted brothers and sisters."

The following anecdote of a *ci-devant* Mexican celebrity, the Viceroy Revillagigedo, will probably be acceptable, and may add to the list of cases of inquisitorial shrewdness, already so splendidly enriched with instances drawn from the annals of Austrian *espionnage* and French police:—

"A lady of fortune, owing to some combination of circumstances, found herself in difficulties, and in immediate want of a small sum of money. Don —— being her *compadre*, and a respectable merchant, she went to him to state her necessities, and offered him a case of valuable jewels as a security for repayment, provided he would advance her eight hundred dollars. He agreed, and the bargain was concluded without any written document, the lady depositing her jewels and receiving the sum. At the end of a few months, her temporary difficulties being ended, she went to her *compadre's* house to repay the money, and receive back her jewels. The man readily received the money, but declared to his astonished *comadre*, that as to the jewels, he had never heard of them, and that no such transaction had taken place. The Señora, indignant at the merchant's treachery, instantly repaired to the palace of the vice-king, hoping for justice from this Western Solomon, though unable to conceive how it could be obtained. She was instantly received by Revillagigedo, who listened attentively to her account of the circumstances. 'Had you no witnesses?' said the count. 'None,' replied she. 'Did no servant pass in or out during the transaction?' 'No one.' The viceroy reflected a moment. 'Does your compadre smoke?' 'No, sir,' said the lady, astonished at this irrelevant question, and perhaps the more so, as the count's aversion to smoking was so well known, that none of his smoking subjects ventured to approach him without having taken every precaution to deaden any odour of the fragrant weed which might lurk about their clothes or person. 'Does he take snuff?' said the viceroy. 'Yes, your Excellency,' said his visitor, who probably feared that for once his Excellency's wits were wool-gathering. 'That is sufficient,' said the viceroy; 'retire into the adjoining chamber and *keep quiet*—your jewels shall be restored.' His Excellency then despatched a messenger for the merchant, who immediately presented himself. 'I have sent for you,' said the viceroy, 'that we may talk over some matters in which your mercantile knowledge may be of use to the state.' The merchant was overwhelmed with gratitude and joy; while the viceroy entered into conversation with him upon various affairs connected with his profession. Suddenly the viceroy put his hand first in one pocket, then in the other, with the air of a man who has mislaid something. 'Ah!' said he, 'my snuff-box. Excuse me for a moment while I go to fetch it from the next room.' 'Sir!' said the merchant, 'permit me to have the honour of offering my box to your Excellency.' His Excellency received it as if mechanically, holding it in his hand and talking, till pretexting some business he went out, and calling an officer, desired him to, take that snuff-box to the merchant's house, asking his wife as from him, by that token, to deliver to the bearer a case of jewels which he had there. The viceroy returned to the apartment where he had left his flattered guest, and remained in conversation with him until the officer returned, and requesting private speech of the viceroy, delivered to him a jewel-case which he had received from the merchant's wife. Revillagigedo then returned to his fair complainant, and under pretence of showing her some rooms in the palace, led her into one, where amongst many objects of value, the jewel-case stood open. No sooner had she cast her eyes upon it than she started forward in joy and amazement. The viceroy requested her to wait there a little longer, and returned to his other guest. 'Now,' said he, 'before going further, I wish to hear the truth concerning another affair in which you are interested. Are you acquainted with the Señora de ——?' Intimately, sir—she is my *comadre*.'

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'Did you lend her eight hundred dollars at such a date?' 'I did.' 'Did she give you a case of jewels in pledge?' 'Never,' said the merchant, vehemently. 'The money was lent without any security; merely an act of friendship, and she has invented a story concerning some jewels, which has not the slightest foundation.' In vain the viceroy begged him to reflect, and not, by adding falsehood to treachery, force him to take measures of severity. The merchant with oaths persisted in his denial. The viceroy left the room suddenly, and returned with the jewel-case in his hand; at which unexpected apparition the astonished merchant changed colour, and entirely lost his presence of mind. The viceroy ordered him from his presence, with a severe rebuke for his falsehood and treachery, and an order never again to enter the palace. At the same time he commanded him to send him, the next morning, eight hundred dollars with five hundred more; which he did, and which were, by the viceroy's order, distributed amongst the hospitals. His Excellency is said to have added a severe reprimand to the lady, for having made a bargain without writing."

The details of the breaking-up of Madame Calderon's Mexican establishment, her leave-takings of hospitable and social friends, and her journey northward to the regions whence this book emanated, we must leave untouched. It is hardly in the course of events, that one who has written so pleasantly as our authoress should not write again; and we desire nothing better than further opportunities of cultivating her acquaintance.

A Collection of Old English Customs, and Curious Bequests and Charities, extracted from the Reports made by the Commissioners for Enquiring into Charities in England and Wales. By H. Edwards. Nichols & Son.

In one of the smartest volumes published within the last dozen years—appropriately enough called 'Crotchet Castle,' the author describes an inquisition before the Charity Commissioners. The hero—the Rev. Dr. Folliott—is interrupted at his breakfast by a messenger, who informs him that the Charity Commissioners request his presence at the inn.

"'The Charity Commissioners!' exclaimed the reverend gentleman, 'who on earth are they?' The messenger could not inform him, and the reverend gentleman took his hat and stick, and proceeded to the inn. On entering the best parlour, he saw three well-dressed and bulky gentlemen sitting at a table, and a fourth officiating as clerk, with an open book before him, and a pen in his hand. The churchwardens, who had been also summoned, were already in attendance. The chief commissioner politely requested the Rev. Dr. Folliott to be seated, and after the usual meteorological preliminaries had been settled by a resolution, *nem., con.* that it was a fine day but very hot, the chief commissioner stated, that in virtue of the commission of Parliament, which they had the honour to hold, they were now to inquire into the state of the public charities of this village.

"*Rev. Dr. Folliott.*—The state of the public charities, sir, is exceedingly simple. There are none. The charities here are all private, and so private, that I for one know nothing of them.

"*First Commissioner.*—We have been informed, sir, that there is an annual rent charged on the land of Hautbois, for the endowment and repair of an almshouse.

"*Rev. Dr. Folliott.*—Hautbois! Hautbois!

"*First Commissioner.*—The manorial farm of Hautbois, now occupied by Farmer Seedling, is charged with the endowment and maintenance of an almshouse.

"*Rev. Dr. Folliott (to the Churchwarden.)*—How is this, Mr. Bluenose?

"*First Churchwarden.*—I really do not know, sir. What say you, Mr. Appletwig?

"*Mr. Appletwig (parish-clerk and schoolmaster; an old man.)*—I do remember, gentlemen, to have been informed, that there did stand, at the end of the village, a ruined cottage, which had once been an almshouse, which was endowed and maintained, by an annual revenue of a mark and a half, or one pound sterling, charged some centuries on the farm of Hautbois; but the means, by the progress of time, having become inadequate to the end, the almshouse tumbled to pieces.

"*First Commissioner.*—But this is a right which cannot be abrogated by desuetude, and the sum of one pound per annum is still chargeable for charitable purposes on the manorial farm of Hautbois.

"*Rev. Dr. Folliott.*—Very well, sir.

"*Mr. Appletwig.*—But sir, the one pound per annum is still received by the parish, but was long ago, by an unanimous vote in open vestry, given to the minister.

"*The Three Commissioners (und voce.)*—The minister!

"*First Commissioner.*—This is an unjustifiable proceeding.

"*Second Commissioner.*—A misappropriation of a public fund.

"*Third Commissioner.*—A flagrant perversion of a charitable donation.

"*Rev. Dr. Folliott.*—God bless my soul, gentlemen! I know nothing of this matter. How is this, Mr. Bluenose? Do I receive this one pound per annum?

"*First Churchwarden.*—Really, sir, I know no more about it than you do.

"*Mr. Appletwig.*—You certainly receive it, sir. It was voted to one of your predecessors. Farmer Seedling lumps it in with his tithes.

"*First Commissioner.*—Lumps it in, sir! Lump in a charitable donation!

"*Second and Third Commissioner.*—Oh-oh-oh-h-h!

"*First Commissioner.*—Reverend sir, and gentlemen, officers of this parish, we are under the necessity of admonishing you that this is a most improper proceeding; and you are hereby duly admonished accordingly. Make a record, Mr. Milky.

"*Mr. Milky (writing).*—The clergyman and churchwardens of the village of Hm-m-m-m- gravely admonished. Hm-m-m-m.

"*Rev. Dr. Folliott.*—Is that all, gentlemen?

"*The Commissioners.*—That is all, sir; and we wish you a good morning.

"*Rev. Dr. Folliott.*—A very good morning to you, gentlemen.—'What in the name of all that is wonderful, Mr. Bluenose,' said the Reverend Doctor Folliott, as he walked out of the inn, 'what in the name of all that is wonderful, can those fellows mean? They have come here in a chaise and four, to make a fuss about a pound per annum, which, after all, they leave as it was: I wonder who pays them for their trouble, and how much.'"

The truth of this sketch may be illustrated by a multitude of instances from Mr. Edwards's compilation,—by the bequest of the Vicar of Sidney, "of *5s.* per annum payable out of an estate called Glasp, for ringing a peal on Christmas eve about midnight;"—by an ancient payment made by the chamberlain of the corporation of Stafford, of an annual sum of *6s.* at Christmas for purchasing of plums, to be distributed among the inhabitants of certain old houses in the liberty of Forebridge," &c. Yet no one will deny that an investigation into the state of the national charities was urgently called for, and has been productive of good. It is one part of the abuse of the system, that the money's worth of bequests is often interpreted literally, and not in the spirit of the donor, according to the increased value of the sum at the present day; and thus a charity, originally named at a mark or a noble, is still considered a mark or a noble, though the shillings have become pounds, and ought so to be interpreted. It is the apparent smallness of many of the charities that makes many investigations appear frivolous and valueless. But into this part of the question, or into any of the numerous others incidental to it, the policy of charities, the abuse of them, the pernicious effect which certain persons ascribe to them, it is not our present business to enter. Mr. Edwards has here skimmed part of the cream from the labyrinthine volumes, and we have only to offer a few samples for the amusement of the general reader. Before we proceed to do so, perhaps we may be allowed to inquire, whether that digest or index to the Charity Commissioners' Reports, which Mr. Arthur Buller was appointed to execute before his appointment as Crown Advocate in Ceylon, is still in progress by any other hand. It is desirable that it should be, unless these voluminous "blue-books" are to remain comparatively useless. Without a good classed catalogue, they are practically so, like the valuable contents of the British Museum.

Many charitable bequests exist for the purpose of giving the poor some little festivity at Christmas. Thus certain poor people of Burnham are provided with a dinner and a *proper* quantity of good ale, tobacco and snuff. Every poor person of the parish of Piddle Henton, in Devonshire, to the amount of 300, receives, on old Christmas-day, a pound of bread, a pint of ale, and a mince pie. But very often the testator's gifts of beef and plum-pudding have been converted into money gifts, generally lower in value. Thus the dinner at Bridgenorth has been changed into a presentation of 1*s.* 1½*d.* to each person. Red and white herrings are given away abundantly in Lent.

"Before the inclosure, the tenant of the Abbey Farm in this parish (Swaffham Bulbeck) during those years in which the open field land was under tillage, used to give a slice of cake and a glass of ale to all parishioners who applied for it. Every third year the land was depastured, and the gift consequently interrupted. An acre in the open field was known by the name of Plum Cake Acre."

This custom is like that of St. Cross, near Winchester, where every wayfarer may demand a slice of bread and glass of ale, subject to being put in the stocks if he be found within the parish twenty-four hours after, which some of our readers may remember, though Mr. Edwards does not appear to have done so.

Examples of the provision made by the charitable for clothing, may next follow those relating to food.

"A small piece of ground, being a rood or thereabouts, in this parish, (Stockton-in-the-Forest, Yorkshire), called Petticoat Hole, the property of Mrs. Ware, of York, is held subject to an ancient custom of providing a petticoat yearly for a poor woman of Stockton, selected by the owner of the land. The piece of ground was formerly separated from the contiguous land, but is now thrown into one field, with a fourteen-acre close adjoining, belonging to Mrs. Ware, and let therewith. Mrs. Ware supplies a blue serge gown in lieu of a petticoat every winter, to a poor woman of Stockton."

The Rev. Francis Gisburne invested 13,500*l.* in the purchase of 16,167*l.* 3*l.* per cent., as a fund to provide flannel and coarse woollen cloth for the poor of one hundred rectories, which he named.

One of the most extensive and useful charities is that flowing from the benevolence of Nathaniel Lord Crewe, Bishop of Durham. By his will, dated 24th June, 1720, he made numerous bequests to the Universities, to the ministers of various churches, for the education and clothing of the poor of many places, for the support of schools in Bamborough Castle, and other various acts of charity to the poor and distressed of that neighbourhood. But the most interesting feature of his charity is that portion relative to shipwrecks:—

"The situation of Bamburgh Castle upon an exposed and dangerous coast, has also induced the trustees to adopt every expedient in their power for preventing shipwrecks, and for saving the lives and property of persons who are cast upon those shores. The manor of Bamburgh, and a considerable part of the trust estate, is situated on the coast of a bay formed by Holy Island and North Sunderland Point, which are distant from each other about eight miles. This bay is fully exposed to the north-east wind, which is frequently very tempestuous, and the danger to the navigation is much increased by the numerous islands, which extend several miles, the nearest being about two miles from the shore. The accidents which often occurred on this inclement coast attracted the notice of the trustees, and principally induced them to make Bamburgh Castle a place of occasional residence. And to further facilitate their good intentions, Dr. John Sharp, one of the trustees, by indenture of bargain and sale, bearing date 18th November, 1778, granted certain premises, of the annual value of 40*l.* 17*s.*, and by will, dated 17th of April, 1792, bequeathed stock, producing 69*l.* per annum (all of which he vested in the trustees of Lord Crewe's charity), for and towards the reparations, amendment and support of the great tower of Bamburgh Castle, and in such part or parts thereof, and in such order and form, as he directed, more particularly to keep in repair the conductor, from the gold point above the said tower to the bottom of the well, and the

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chain which hung down into the said well, the roof and chimnies of the great tower, the windows of the tower, the fire-proof work in the ceilings of such tower, the great clock in the south turret, the well machine, bath, pumps, troughs, cisterns, water-pipes, and drains, and to uphold the said tower and furniture, in such manner as the said trustees should direct, for ever. The sunken rocks and shifting sands of this coast had long been a terror to the mariners; and the thought of this induced Dr. Sharp to fit up the great tower for the reception of suffering seamen, and property, which might be rescued from the fury of the ocean. The trustees have ready in the castle such implements as are required to give assistance to stranded vessels; a nine-pounder is placed at the bottom of the great tower, which gives signals to ships in distress, and in case of wreck, announces the same to the custom-house officers, and their servants, who hasten to prevent the wreck being plundered. A constant watch is kept at the top of the great tower, whence signals are also made to the fishermen of Holy Island, as soon as any vessel is discovered to be in distress, when the fishermen immediately put off to its assistance, and the signals are so regulated as to point out the particular direction in which the vessel lies; and this is partly indicated by flags by day, and rockets at night. Owing to the size and fury of the breakers, it is generally impossible for boats to put off from the mainland in a severe storm, but such difficulty occurs but rarely in putting off from Holy Island. In addition to these arrangements for mariners in distress, men on horseback constantly patrole the coast, a distance of eight miles, from sunset to sunrise, every stormy night. Whenever a case of shipwreck occurs, it is their duty to forward intelligence to the castle without delay, and, as a further inducement to this, premiums are often given for the earliest notice of such distress. During the continuance of fogs, which are frequent and sudden, a gun is fired at short intervals. By these means, many lives are saved, and an asylum is offered to shipwrecked persons in the castle. The trustees also covenant with the tenants of the estate, that they shall furnish carts, horses and men, in proportion to their respective farms, to protect and bring away whatever can be saved from the wrecks. There are likewise the necessary tackle and instruments kept for raising vessels which have sunk, and whatever goods may be saved are deposited in the castle. The bodies of those who are lost, are decently interred at the expense of this charity,—in fact, to sailors on that perilous coast Bamburgh Castle is what the convent of St. Bernard is to travellers in the Alps."

Another noble bequest, of a comprehensive and truly catholic spirit, and worthy of quotation, is, that of the Rev. William Hanbury, rector of the Church of Langton. He left funds for the following objects, to benefit his parish:

"To establish schools for ever.
"The founding &c. an organ for ever.
"Provide beef for Church Langton poor.
"Beef for ever.
"Provide for a public library.
"Provide for a picture gallery.
"Provide a printing office.
"Provide an hospital at Church Langton.
"Establish professorships of Grammar, Music, Botany, Mathematics, Antiquity, and of Poetry.

"In the final or explanatory deed, it was witnessed that the trustees named by the founder, were to defer building of lodgings, &c. for the respective professors, &c. when the income was sufficient for their salaries, but to keep it accumulating until it should bring in 10,000*l*. a year, at the rate of 4*l*. per cent. At a certain period, a grand and stately church should be built at Church Langton, with proper stalls for the trustees, professors, &c., as grand an organ as could be made, a peal of twelve bells at the least, with chimes, chandeliers, ornaments, painted windows, table and altar-piece of the finest marble, paintings by the best master then living, &c. The church was to be Gothic, built as much like a cathedral as possible. No less than three steeples, the tallest of which should be not less than one hundred yards high, and every becoming dignity and ornament added. 100,000*l*. were to be expended on this fabric; and, that completed, another should be built, which should be named the Temple of Religion and Virtue. A noble museum was to be erected. These being effected, proper lodgings, &c. for the professors, schools, hospital, printing office, &c. were to be finished, and the founder was desirous if it could be contrived to make the whole of these buildings form a square of two hundred yards on each side, &c."

Our space will only permit us to add a few more examples of a miscellaneous character:—

"*Parson's Horse Money.*

"There is an ancient payment of 3*s*. 4*d*. as the value of a pound of pepper, made out of the chapellands, as due to the occupier of a certain farm in Yapham, for taking care of the parson's horse, which he is bound to do whenever the parson goes there to do duty."

"*Bequest of Beans and Barley, to get free of a Chancery Suit.*

"By indenture, dated February, 1663, Ann Watts, in consideration that a suit in Chancery against her should cease, and be withdrawn, did covenant and grant that she should pay to the churchwardens and overseers of the town of Thorpe yearly, on Good Friday, one seam of beans, and one seam of barley, of good and merchantable corn, at the church porch, to be distributed amongst the poor of the same town, at the discretion of the churchwardens and overseers, with power of distress on the impropriate parsonage of Thorpe or the lands thereof, in default. The Commissioners report that for a number of years past no beans or barley have been furnished to the poor, the charity having been distributed in money."

"*Encouragement of Archery, Pastime, and Healthful Recreations.*

"The church tablet states that, in the year 1570, Catharine Hanson gave the Common Acre for the recreation of the inhabitants of the town, and that the corporation built four tenements upon it. It appears from the Corporation Minute Book, that in the reign of Queen Elizabeth a lease of the Common Acre was granted for twenty-one years to William Gold, at the rent of four shillings, on condition *that he should keep a pair of butts for men to shoot at, and permit all persons to take their pastime there.* This ground is now used as a place of recreation for the inhabitants of the town. No profit is derived from it."

"*Bequest to awaken Sleepers, and whip Dogs out of Church.*

"Amongst other directions mentioned in the deed of feoffment, 23rd August, 1659, whereby Richard Dovey, of Farmcote, granted certain premises to John Sanders, and others, viz. cottages or buildings, over and adjoining the churchyard and churchyard gates of the parish church of Claverley, is to place in some room of the said cottages, and to pay yearly the sum of 8*s*. to a poor man of that parish who should undertake to awaken sleepers, and to whip out dogs from the church of Claverley during divine service."

Charities, for like purposes, apply to the parish of Trysull (Staffordshire), and Peterchurch (Herefordshire).

The singular charity, founded by Richard Watts, of Rochester, for travellers, not "being rogues or proctors," mentioned in the 'Excursion to Rochester' (*Athen.* No. 784), is not noticed by the compiler of this volume.

We could have wished that there had been dates to all the examples. Mr. Edwards appears to have inserted only those he readily found in the Reports. We know not whether others could be supplied, but we regret their absence, because the interest of many a custom depends greatly upon its date.

OUR LIBRARY TABLE.

Turning and Mechanical Manipulation, by C. Holtzapffel, Vol. I.—The Messrs. Holtzapffel are well known as ingenious and extensive manufacturers of lathes, tools, &c., and no doubt a work on Turning by so experienced a person as Mr. C. Holtzapffel, will be found useful by all engaged in constructive mechanics, and interesting to the amateur. It is to be completed in five volumes: this, the first, relates to materials from the vegetable, animal, and mineral kingdom, their differences, and the various modes of preserving and working them; and is extensively illustrated with woodcuts. Five volumes, we confess, appeared to us, at first, somewhat disproportioned to the subject; but when we saw the careful and elaborate manner in which it had been treated, and remembered how extensively the lathe is used; that its aid is called in on great and on small occasions, from the dial of a watch or the top of a snuff-box to a steam engine, and considered how many arts are collaterally connected with it, our wonder ceased.

The Pictorial Museum of Animated Nature, with Five Thousand Woodcuts. Part I.—There seems no good reason why the use of woodcuts should be restricted to a solitary purpose. In their nature like type, they should be used like type, and applied as often as needful. A publisher produces a set of cuts in illustration of one subject; but a little consideration would almost always suggest how they might be profitably reproduced in another form. Wherever a pictorial illustration can be introduced, it is far more explanatory and precise than any amount of verbal description; and we should like to see it repeated whenever it may be called for. Why do not publishers establish an exchange for casts of woodcuts? It would be easy to make stipulations that the casts should not be used in any way likely to injure the property for which they were originally created. Many novel combinations might thus be effected, and the public would obtain works like the present, which could only have been produced at the price on a similar principle to that we have indicated. From their numerous publications, the Penny Cyclopædia, Penny Magazine, &c., Messrs. Knight have here collected together the illustrations of Natural History, and applied them to the production of the cheap work before us. So far as the pictures are concerned, the idea is a happy one, and well realized. The work ought to be in every nursery; and will be a table book for every humble family in the kingdom that can afford a shilling a month for its purchase. The cuts are well printed on good paper. The size of the page, that of an ordinary page of music. Two pages filled wholly with cuts, alternate with two of letter-press. The cuts are so good, and the work so cheap, that we shall not allow the text to qualify our recommendation. Yet, we must confess that, looking at the promise and the performance in this matter, the latter seems something like a joke. "The reader," says the introduction, "finds in the text a description of the animal, its structure, its habits, its localities, its use; not *given in a dry and repulsive form, but with that simplicity* which may furnish just conceptions to all, but *especially to the young*, of the wonders and beauties of God's creation." So much for the promise. We take the fourth paragraph of the first column to illustrate the performance. "The dentition of the Felidæ is very characteristic. The incisors are very small, six above and six below; the canines are of enormous size and strength; the false molars are sharp and compressed; above there are two on each side—the first small, the second long and conical. This is followed by the laniary molar (*carnassière*), which is bicuspid, with an inner blunt tubercle: behind the laniary is a very minute tuberculous molar, but this is wanting in the lower jaw, and the laniary is bicuspid. Dental formula (see figures 10, 11, 12.) Incisors $\frac{6}{6}$, canines $\frac{1-1}{1-1}$, molars $\frac{4-4}{3-4}$." Now, we think that this description is given not only "in a dry and repulsive form"—"especially to the young," but that it will be positively unintelligible to them. Not one syllable has been said in explanation of incisors, canines, molars, false or otherwise, tubercles, &c. We turned to the Penny Cyclopædia, thinking the text must have been reprinted verbatim by mistake. No such thing: it appears to be a new compilation. Now, as a *popular* description, "especially for the young," it is truly absurd; but as we have said before, the value of the book, as a picture-book, is great, without its accompanying letter-press.

On the Moral and Political Discipline of the Jesuits —[*Lettres écrites à un Provincial*], by Blaise Pascal. To this edition of the 'Lettres Provinciales,' (lately issued by Messrs. Didot, as one of their series of French Classics,) is prefixed an Éloge of the celebrated author, by M. Bordas-Demoulin, which obtained the prize last year at the French Academy. The volume is further enriched by an essay on the style and writings of Pascal, by M. F. de Neufchateau. The whole will be read with interest by the student of the French language, independent of the subject

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matter of the work; for though the 'Lettres' were written two hundred years ago, he will not fail to be struck by the freshness of the style—scarcely a word or a phrase occurs that has become obsolete.

List of New Books.—Jeremy Bentham's Works, Part XXII., containing J. H. Burton's Introduction to the Study of his Works, being the concluding part, royal 8vo. 9*s.* cl.—The British Commentary on the Holy Gospels, by the Rev. J. E. Riddle, M.A., royal 8vo. 10*s.* cl.—Hints towards the Formation of Character, with reference chiefly to the Social Duties, 12mo. 5*s.* 6*d.* cl.—Burton's Introduction to the Study of Bentham's Works, royal 8vo. 2*s.* 6*d.* swd.—Walker's English Themes and Essays, 10th edit. 12mo. 3*s.* 6*d.* bds.—Bishop Newton on the Prophecies, new ed. 8vo. 13*s.* bds.—Doering's Horace, by Anthon (Priestly) 12mo. 5*s.* 6*d.* bds.—Anderson's Practical Mercantile Correspondence, 2nd edit. revised and enlarged, 12mo. 5*s.* cl.—Narrative of a Journey to Kalat, by C. Masson, Esq., 8vo. 14*s.* cl.—Narrative of a Visit to the Australian Colonies, by J. Backhouse, 8vo. 16*s.* cl.—Narrative of a Voyage Round the World, by Capt. Sir E. Belcher, 2 vols. 8vo. 36*s.* cl.—Sermons Preached in the Episcopal Chapel, Upper Baggot Street, Dublin, by the Rev. H. Verschoyle, fc. 8vo. 6*s.* cl.—Godkin's Touchstone of Orthodoxy, 12mo. 2*s.* 6*d.* cl.—Fifty Sermons by the late Rev. Robert Hall, M.A., from notes taken by the Rev. Thomas Grinfield, M.A., 12mo. 6*s.* cl.—Titian, a Romance of Venice, by R. S. Mackenzie, L.L.D., 3 vols. post 8vo. 18*s.* bds.—Macaulay's Lays of Ancient Rome, 3rd edit. post 8vo. 10*s.* 6*d.* cl.—The Scottish Heiress, a Novel, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* cl.—Memoirs of a Griffin, or a Cadet's First Year in India, by Capt. Bellew, 2 vols. post 8vo. 21*s.* cl.—Gilbert's Modern Child's Atlas, oblong 4to. with letter-press and index of 2,100 places, 5*s.* cl.—Gilbert's Outline Maps, 9 maps, and index of 2,100 places, oblong 4to. 1*s.* 6*d.* swd.—Wardlaw's Lectures on Female Prostitution, 2nd edit. fc. 8vo. 2*s.* 6*d.* cl.—Letter to the Rt. Hon. Lord Ashley, M.P., on National Education, by Rev. T. Page, A.M., fc. 8vo. 3*s.* cl.—Buchanan (Rev. James) on Tracts for the Times, 12mo. 1*s.* 6*d.* cl.—Family Commentary on the Gospels of Matthew and Mark, royal 8vo. 5*s.* cl.—The Hand-Book of Needlework, by Miss Lambert, 2nd edit. post 8vo. 10*s.* 6*d.* cl.—The Ladies' Hand-Book of Embroidery on Muslin and Lace-Work, 32mo. 1*s.* cl.—Paris's Pharmacologia, 9th edit. 8vo. 20*s.* cl.—Treatment of Diseases of the Eye, by means of Prussic Acid Vapour, by A. Turnbull, M.D., 12mo. 2*s.* 6*d.* cl.—A Memoir of Ireland, Native and Saxon, by Daniel O'Connell, Esq., M.P., Vol. I., 8vo. 10*s.* 6*d.* cl.

ROYAL ACADEMY.

Sir Richard Westmacott's Lectures on Sculpture.

On Monday evening, the 13th inst., Sir Richard Westmacott, the Professor of Sculpture, commenced his course of lectures at the Royal Academy. As on former occasions, his remarks were frequently illustrated by the exhibition of plaster casts and drawings. After some observations on the duties of the professor, and the manner in which he proposed to treat his subject, so as to render his discourse instructive and useful to the student, he proceeded to give a definition of the art, and afterwards to enter into its history.

The elementary principles of sculpture and painting (Sir Richard observed) are the same; the same rules are prescribed for the acquisition of a correct view of nature, both as respects character and the harmonious combination of parts. But the application of these principles differs materially in the subsequent practice of these arts. The sculptor cannot imbue his mind too strongly with the antique examples, nor should his attention be diverted from them at any period of its practice. It is equally necessary for the painter to retain and recur to the fine forms of the antique, but he must forget the statue. Sculpture and Painting address the imagination through the same organs; but as in this address through opposite materials very different sensations are proposed, the selection, therefore, of the objects or subjects for imitation should be carefully attended to. The powers of the sculptor are limited, while those of the painter are indefinite. He can recede or advance; he may employ all the machinery of perspective, chiaroscuro, or colour,—in fact, every vehicle within his grasp,—to assist in the great object of his endeavour, which is illusion. The sculptor, on the other hand, is circumscribed by his material; few accessories are permitted him; his art is positive and determinate. Even in basso-relievo, the greatest licence which can be allowed in sculpture, the attempt at two planes has never been satisfactorily accomplished.

But illusion is not wholly beyond the reach of the sculptor: the charm of harmony acts so powerfully on the mind, that, by the concentrated unity of the parts, and by a judicious concealment of the mechanism of his art, he may awake the sympathies of the spectator, until he yields to its influence. The sculptor, it is true, cannot produce the varied enjoyment offered by the painter; but in the power of embodying any passion, separately considered, he has advantages over the painter from the variety of points in which his subject (unless it be a work in relievo) may be viewed.

We frequently find that different persons see nature through a different medium; and, consequently, vary materially in their transcripts from the same objects; trusting to the impression of their imagination rather than in considering character, or applying the principles in their imitation of nature which they were presumed to have acquired in the antique school: a defect which generally leads to *manner*. It may be asked what this word implies; and why that convention of the Greeks, which in the modern sense would be called *manner*, is, by the learned in Art, called *style*.

Style is the product of a decree; not established by one man, but by an aggregate of talent. It is founded upon nature; and though its elements may not be met with in perfection in any one individual, they are to be produced by compounding the forms which nature supplies, into all the varieties of character which are the best adapted to, and the most in harmony with, the several purposes designed; whether the object is the expression of majesty, of beauty in its various characters of strength, or of activity. Style must not be confounded with treatment, which has a discriminate application, and must be understood to refer to the appropriate *conduct* of subjects of each class, and not to that distinguishing quality solely, which is found to pervade works of most opposite character, as in the Discobolus by Myron, the Fighting and Dying Gladiators, Fauns, Heroes, Mercury and his class, Hercules, and Apollo. The three first statues, as the Discobolus and the Fighting and Dying Gladiators, are quite distinct, as far as the style of school is considered; but each possesses qualities common to all as belonging to a class; at the same time it becomes a question, and will be a subject for future inquiry, how far the two latter belong to the first.

The Discobolus of Myron is the representation of a man trained for a particular purpose; therefore the treatment appropriate to it, and all statues belonging to the class of Athletæ, as boxers and wrestlers, is marked by a squareness and compactness of form; by the divisions of the body and limbs being decided; the parts large in their masses; the bones well marked; the joints clean and defined; and no fat nor unnecessary fleshiness; and the belly especially rather compressed;—great attention will be found to be paid to the head; the hair is arranged in a close order, the forehead compact, the brows well defined, and a general clearness of feature throughout. The ears in statues of this class are small, crisp, and well set.

The Fighting Gladiator, as it is usually called, but more properly by Mr. Fuseli, the Warrior of Agasias, differs in some particulars of its treatment from the above-mentioned statue. There is a greater quantity of small parts than seems to be agreeable to the class of Athletæ in general; but it has at the same time certain qualities which may be noticed in the Discobolus, particularly in the head, and in the disposition of the parts, and in the proportions so well adapted to agile exercises. My opinion upon the Dying Gladiator, and my reasons for excluding that statue from the class of Athletæ, I shall offer at a more advanced period of my lectures.

The characteristics of the treatment appropriate to Fauns, are a round, healthy fulness of parts, but without fat. The muscles should be tendinous and knotty; the belly not flat and compressed as in statues of Athletæ, but inclining to roundness; and this character should pervade even the features of the face.

The forms applied by the ancient sculptors to the Hero class, differ again materially from those used in Athletæ. Here beauty, breadth, and strength are united. He must appear with the powers of a god, without that distinctive quality which makes him, in the ideal treatment of parts, his equal; he must be a mortal; and his nature must appear to demand repose after exertion; I cannot, perhaps, offer to your notice an example which more fully illustrates this than the statue of Theseus in the Elgin collection.

Mercury, though assimilating much in the character of the head with the Athlete, is distinct in the general form, and may be placed between the Athlete and the Hero. The Professor proceeded to contrast the characteristics of the messenger of the gods with those of the Hercules, and subjects in which physical power was chiefly developed. In Mercury, he observed, we are struck with the arched breast, the rather narrow hips, and the light and clean forms of the legs and arms, which denote that precise degree of strength combined with elasticity which is compatible with youthful manly beauty. Whilst the inflexibility of the neck, the powerful breast, and the massive shoulders, the head small, with crisped hair, the solid features, a steady firmness in repose, and a powerful display of muscles in action, distinguish the Herculean class.

The object of the Professor in offering these sketches of the several distinctions of classes was to render academical studies useful in future practice, and to impress upon the student the necessity of discrimination and careful consideration of character in working from nature. The forms which characterize all the above classes were not dictated by caprice or false conception, but were justly, as well as beautifully, adapted to their several purposes; and each, though perfectly distinct in treatment, was great in style.

Manner, as opposed to style, arises from a peculiar and distorted view of nature; the result of a defect in, or too often from the absence of, education. A constant communication, therefore, with the antique, is the surest preventive against peculiarities in action, proportion, or expression, which a too frequent recurrence to favourite individual models might insensibly induce.

Equally to be guarded against with *manner*, and to which it is allied, is that of becoming mere imitators; a fault even of worse character, and more directly prejudicial to progression. It returns art as it were upon itself, and, keeping it in this respect in a continual state of infancy, errors and theories, which accident or other causes have brought into existence, are thus reproduced till art loses all its life and energy, and becomes vapid and imbecile.

Speaking of the error of adapting art to the prevailing taste of the day, Sir Richard remarked, that a moment's reflection would show that systems so founded have no existence beyond their own time, or when the temporary ascendency of local influence or fashion have passed away. The decline of art from the death of Augustus to Adrian, supplies a powerful example of the effect produced by such causes amongst the ancients; and in modern times it may be strikingly exemplified in the works of Bernini and his followers; in the prevailing taste of the French school even up to a very late period, and, with very few exceptions, of Rysbrack and Roubiliac.

By reasoning as you proceed in your practice, you will find Nature a bountiful mistress, and that ideas, infinite and original as her beauties are various, will disclose themselves which lie concealed from superficial observers. By reflection, you will not only be able early to distinguish false from true character, but acquire a proper confidence in your own powers, and learn that a departure from the accepted course to excellence, has proved as vain as it has been delusive.

In the Arts, but in Sculpture more especially, the necessity of a standard whereby the artist could not only regulate his forms, but apply his mind to the most effective mode of expressing the images presented to it in masses, consistently with the limited nature of his materials and circumscribed sphere of their application, appears to have occupied the attention of the Greeks at a very early age, and to have been constantly exercised by them throughout the best periods of Art.

The distinct properties of forms, and their application to the several offices or purposes for which they were designed, being established upon nature, and obvious to the common sense and common feelings of mankind, left no doubt—admitted of no appeal—and a principle thus based upon truth, became with them immutably fixed. Fashion usurped no tyrannical sway: no love of mere novelty was allowed to exercise its baneful influence. The wisdom of the Greeks—and it was the cause of the progress in Art with them—consisted not in endeavouring to find out *new* systems, but in communicating the utmost degree of perfection to those which already were established; and no artist could hope to raise himself

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to notice, by any new theories, or by departing from the admitted rules of Art.

The Fine Arts in Greece, and in almost every other country in which monuments are found, appear to have had an independent origin; but their history, even in Greece, is involved in the greatest obscurity. With few exceptions, until the 30th Olympiad, or 650 B.C., when a more mature system in Art became evident—(and the artists accommodated themselves to the progress of science and of civil institutions)—the state of that country affords little information either to the antiquary, the historian, or the artist.

But although the Arts sprung almost everywhere out of the same causes, their progress was advanced or obstructed in a great measure by the character of the political institutions of the several countries.

If wealth, long periods of peace, and at the same time, constant practice in Sculpture, could have operated in bringing this art to perfection, no country was more happily circumstanced than Egypt. But restricted by their government, a consolidated hierarchy, their attachment to consecrated ideal forms prescribed models from which no artist could safely depart. The same character of features may be traced, with few exceptions, through all their works; and we see the same unvaried style of composition from the commencement of their art until its extinction. The effect of these restrictive laws is strongly instanced in the personification of their deities and kings. They were not permitted to avail themselves of those advantages, which the practice of embalming constantly offered them, for the examination of the construction of the human body; and we therefore find their figures eminently deficient in anatomical correctness. It may be presumed, from the science and skill displayed in their representations of animals, that the same restriction was not extended to representations in this branch of Art. As examples of the ability with which this class of subjects was treated, it will be sufficient to refer to the two lions in front of the Fountain of the Termini at Rome, a sphinx which is at Dresden, and the lions presented by Lord Prudhoe to the British Museum. These works are remarkable for expression, and they display also considerable anatomical knowledge. The latter, indeed, exhibit a degree of truth, and grandeur of form, equal to anything we find in that branch of Art by the Greeks; and they are strong proofs that that pure, simple, and consistent principle on which the power of nature rests, was sensibly felt by their artists, and acted upon, when they were not cramped by rules prescribed by their priests, and which it was a species of sacrilege to transgress.

No country possesses more perfect specimens of Egyptian art than are to be seen in the British Museum; and we are indebted to the late Dr. Young for much valuable information and elucidation on this subject.

From the concurrent hieroglyphical representations contained within the orbs or shields expressing symbols of their deities, and the names and titles of their kings, we may ascertain the dates of several monuments. The fact of the statue of black granite in the British Museum, discovered by Mr. Salt near the vocal statue of Memnon, having names and titles sculptured on several parts, and being similar in other respects to that Colossus, leads us to the belief that it is the representation of that king; and that consequently we may fix the date of the work at the period assigned to Memnon, namely, at 1700 B.C.

A specimen of early Egyptian art may be seen in the statue of the young Memnon (as it is generally called) in the British Museum. There is a sweetness of expression in the head, and a breadth and simplicity throughout the whole of this work, which make us deeply lament the trammels by which their artists were confined, and which prevented them from giving a fuller developement to the feeling which evidently only wanted opportunity to display itself in works of great beauty.

We occasionally find great beauty and sharpness of workmanship in the sculptures of Egypt, even when the hardest stones are employed. The lions before alluded to in the British Museum, display the artist's skill in producing a soft and undulating surface in a very hard and almost intractable material; and which is the more surprising as we have no reason to believe the Egyptians had any very extended knowledge of metals, nor of the mode of tempering iron instruments to adapt them to such difficult and trying work.

The head of a sphinx, probably of the same age, still existing at Thebes, is spoken of also as a work of admirable execution. It is of colossal dimensions, being seventeen feet in length, and fourteen in height. Their knowledge of basso-relievo was considerable; and a greater degree of intelligence and attention was displayed in such subjects, both as to form and in the articulation of the joints, than in their detached statues. This is very observable in their kneeling figures, in which the oblique muscles, those of the abdomen, and the pressure of the gastrocnemii, or muscles of the calves of the legs, against the lateral muscles of the thigh, show much knowledge and careful study of nature.

The Professor here made a few general observations on the character of Egyptian art at different periods. Of its infancy, he truly remarked, we have no power of judging; its history is lost in the impenetrable darkness of antiquity. It has usually been classed into three periods; but that attachment to consecrated forms directed by the priesthood, was at no time entirely departed from; and the same Ethiopic features may be traced through all their works; and, with few exceptions, the same unvaried compositions will be observed from their commencement until their fall.

The first period has been dated from the age of the Pyramids or Obelisks to Cambyses, comprising 1,500 or 2,000 years; during which works were produced of extraordinary diligence in execution, though varying in several instances in the workmanship; in no respect, however, are they found to depart from the general forms prescribed in the configuration of their deities.

From the period of the conquest of Egypt by Cambyses, and under the successors of Alexander, the same care and attention do not appear to have been observed, nor was the same regard paid to the choice of material.

The subsequent period, or that from the extinction of the Ptolemaic dynasty to the reign of Adrian, can scarcely be styled one of indigenous art. The only distinctions, we observe, during this period are, the more or less careful execution; the forms and taste were the same. The Professor here described the character of the first period of Egyptian art. The first thing we observe is the want of articulation in the joints; the hands and feet are without markings; all is straight and elongated, and even the little toe extended to an equal length with the others. The eyes are flat, and project as far out as the superior bone of the orbit; the ears are placed high, the lobe being on a level with the eyes; the nose is flattened, and the lips are thick. Another peculiarity of the earlier period of art is, the flatness of their works in relief.

Towards the 6th century B.C., the style both of sculpture and of architecture became debased. Euergetes II. erected several temples, but the majesty of Egyptian architecture was lost in the exuberance of ornament, which, as may be exemplified in Greece and Italy, always accompanied the decline of the arts; and their downfall from that period does not appear to have been for one moment arrested.

Of the Etruscans many and conflicting opinions have been offered, and their origin is still uncertain. I shall, however, adopt the generally received opinion, and consider them as a people of Pelasgian origin.

Their first emigration from the Peloponnesus, is generally stated at 1,200 years B.C.; that during the interval of the second emigration other colonies had settled in Etruria, and had brought other fables and legends, is highly probable.

The general character of Art introduced by the first settlement is, however, tolerably distinct. In the heads of their figures the eyes will be found to be angular, the countenance rude and ill-formed, the fingers and toes long; the feet ill-placed; and but little attention was paid to proportion. The advantages which this people enjoyed from a long period of peace, at the time when Greece was a prey to frequent revolutions, was favourable to their cultivation of the Arts; but left as they were to their own rude conceptions, they appear to have made little progress in them.

The gem now to be seen in the King of Prussia's collection, and which was formerly in the possession of the Baron Stosch, commemorating the event of the Argive league against the Thebans, is the oldest known to exist. It is generally considered to be a specimen of the Art of that age.

An example of the latter part of this period may be seen in the basso-relievo of Leucothea, in the Villa Albani, in which there is much similarity in the erect position, parallel lines, flat and angular drawn-up eye, to the Egyptian manner; whilst the treatment of the hair and other parts of the composition, remind us much of the early Grecian coins.

That the Etruscans were assisted in their progress towards good taste by the second emigration, which is placed at 600 B.C., is highly probable. There is a marked distinction at this period in Etruscan art—a greater knowledge of, and attention to, grouping and expression; and the subjects of their chisel were chiefly selected from Grecian fable.

In the second epoch of Etruscan art, so much of the early Greek character was mixed with it, that the most skilful antiquary is often at a loss to distinguish them; indeed, the whole may be considered as a class. There is, however, a distinction: the rude forms and short proportions of the earlier school were now changed to the opposite extreme; there was no grace, but attempts at musculation and expression were carried to excess.

This artificial manner may be seen in their relievi. We have few statues well authenticated; but their intagli are safe guides, and that of Tydeus, of which the execution cannot be surpassed, is a good specimen. Another distinctive mark of the period may be observed in the draperies. The dresses are tight to the waist, and are bound. An example of art of the early part of this period may be seen in a marble formerly in the collection of the late Mr. Blundel, at Ince. It represents, most probably, a lawgiver or king. There is great breadth in the treatment of the upper part of this figure. Another specimen of the kind may be seen at the British Museum, in a small statue of a recumbent priest; in which may be distinguished all the peculiarities of its class. This statue is of bronze.

In the third period, if it may be so termed, their sculpture is wholly undistinguishable from early Greek art. With respect to their divinities, and particularly in the heads, we find scarcely any departure from the consecrated forms of the Greeks.

This style or character of art continued until Etruria lost her liberty, and became amalgamated with the rapidly growing empire of Rome.

ROYAL ACADEMY.

Professor Cockerell's Lectures on Architecture.

LECTURE V.

THE love of fine Art, and the lively discussion of its principles, which occupied the wits and the courts of Italy in the 15th and 16th centuries, employed the solitary reflections of literary philosophers in the 18th; and in 1730, Baumgarten suggested the title of æsthetics, by which these studies have been designated ever since, and many works remarkable for ingenious criticism, learning, and taste, have resulted. These may be ranked in two classes. The first resolves the questions of taste directly into an original law of our nature, implying senses by which the qualities of beauty and sublimity are perceived and felt as their appropriate objects; it is this species of hypotheses to which artists and amateurs chiefly resort. The second class of hypotheses arises from the opposite view of the subject; resisting the idea of any new and peculiar sense distinct from the common principles of our nature, this class supposes some one known and acknowledged principle or affection of the mind to be the foundation of all the emotions we receive from the objects of taste, and resolves them into some more general law of our intellectual or moral constitution. Thus Socrates and Hume, and others, resolve them into our sense of utility—Aristotle and St. Augustine, into order and design—Diderot and Allison into relation and association. But though in such discussions we recognize many truths, the partiality of individual views renders them often dangerous.

> When a philosopher can find
> Some fav'rite system to his mind,
> In every point to make it fit,
> He'll force all nature to submit.

Language itself fails in defining those phenomena which elude ordinary observation, and even when it

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approaches definition, the measure of quantity, and quality, and circumstance, can alone be adjusted by the magician Genius.

The æsthetical principles of Architecture, as handed to us from the Greeks by Vitruvius, concur with the notions of ancient philosophy, and have not been controverted by the modern; and though subjected of late years to some rude attacks, they have never been superseded, and we can follow no better text-book in the consideration of our subject. Those principles apply to every style and invention of Architecture which the world has hitherto known; they belong to our physical and intellectual nature, and will never change but with an alteration in these.

When the works of Vitruvius were first discovered, they were accounted a revelation to the craft, and called "divine" by Sulpitius, the first translator; and, nearly two hundred years after, Perrault, in his translation, calls them "a very singular piece, and an inestimable treasure in the opinion of the learned." Eighteen translations, in forty-one editions, are enumerated to this day. In 1807 the philologist Schneider republished Vitruvius. "My whole scope," says he, "has been to purify the text, so as to enable men learned in Art to reconstruct and understand the theories of Vitruvius, hitherto obscured by interpolations and vicious translations." But he detracts from the merit of his work by a severity of criticism, as uncandid as it is derogatory to the character of his author. He declines his apology, as "writing neither as an accomplished philosopher, an eloquent rhetorician, nor as an expert grammarian, but as an architect, laying down rules useful to those who build." He calls his language obsoleto and plebeian, accuses him of pride and envy, and rates him as a morose, inept, infirm old man, querulous and vulgar. But Schneider was the less justified in such treatment, as being weak upon those points in which his author was most strong, for he says, "on architectural subjects, or that which has to do with the subtleties of the art, and the questions and disputes concerning them, I neither could nor would have anything to say." So that the science has received no direct advantage from the labours of Schneider, and yet how much was to be done might be understood by ten discoveries in confirmation of the theories of Vitruvius, made within a few years, and chiefly by Englishmen, cited by the Professor in his previous course on the Literature of the Art. Such discoveries suggested the desirableness of a new English edition of Vitruvius, as highly honourable and useful to this country. The last, by Mr. Gwilt, is a very useful one.

The slanders of Schneider had been adopted in this country with little honour to the parties, and no advantage to Architecture. Vitruvius remained the father of our art, and was entitled to our respect, as the text-book of our studies.

Having been appointed surveyor to the warlike engines and stores of the empire by Augustus, Vitruvius was endowed with leisure; and very probably was instructed to collate the Greek authors on our art, whom he enumerates, and who were collected and deposited in the magnificent library instituted at that period. He appears then with singular advantage as transmitting the well digested and received principles of the greatest masters who had thought and written on architecture, to modern times; and the principles thus derived directly from the Greeks merit our closest attention.

But a few preliminary observations on external forms, in detail and in general, were to be made. The universality of certain primordial forms in all styles, favours the notion of innate ideas, the cube, the sphere, the ellypsoid in solids; the lozenge, the wave, cymarecta, and cymareversa, the serpentine, the ovalo, the spiral, the volute, gradation or diminution of forms, are common to the art of all times and people.

The pyramid is universal, from the compressed to the acute. Such is the charm of the pediment, that "in heaven, where we may not suppose it to rain," says Cicero, "the pediment will surely be found;" so in mountains, trees, and fixed bodies, in which the laws of statics are observed, the pyramid prevails; except in those forms in which dynamics demand a different structure. The pyramidal inclination of the sides of buildings observed in Egyptian, Hindoo, Gothic, and Mexican Architecture, has, by the happy discoveries of late years, been proved to exist in Greece also; and the inclination of the axis of the columns at the sides of temples (enjoined by Vitruvius, lib. iii. c. 3, long disputed,) is now beyond all doubt, and the pyramidal inclination to building is proved to be an universal principle.

Gradation of columnar forms, as in the limbs of animals, and in vegetable productions, is universally approved; the cylinder, the leg of an elephant, are justly repudiated: "small by degrees, and beautifully less," has been denied by an eminent critic (P. Knight), "because," says he, "the same is large by degrees, and beautifully bigger;" but however smart the reply, it does not controvert the principle. It is, however, to be observed, that such forms should diminish *from the eye*, as a column does above the horizon, and the leg of a chair or table below it.

The Doric cymatium, the cymareversa, the ovalo, the cavetto, or hollow, are all calculated to express strength, as robust, and appearing to sustain. The Lesbian cymatium, the cymarecta, in all its varieties, has not the same purpose, (namely, to sustain,) and is suited to the more elegant orders. The principle of the application of mouldings for beauty, is the opposition of the curved to the straight surfaces, as well for light and shade as form; and the proportions and oppositions of such forms constitute the art of profile—a most difficult grace of architecture; for by this, that variety of form and grace may be given which the primary architectural masses and proportions do not admit of. . Variety in the *details of sculpture and profile is essential* to the relief of that rigorous geometrical order, which the larger features of architectural composition impose: in all the arts, and even in architecture, variety is an all-important principle, provided the masses are undisturbed. Shakspeare describes Cleopatra as chiefly admirable for this quality:

> Age cannot wither her, nor custom stale
> Her infinite variety.

The Greek profile in general (more particularly in the Parthenon) is incalculably superior to any other in gradation, quantity, delicacy, and expression, and should be the student's constant study. It was the observation of the human, animal, and vegetable forms, by the sculptors of Greece, which gave them that acknowledged superiority. The enrichment of these with homogeneous ornament, was no less remarkable, and deserves an especial treatise. In fact, the elements of Architecture, in the orders and their profile, constitute the peculiar excellence of Greek Architecture, which, as we have seen in history, did not extend to the composite and voluminous combinations which subsequent ages adopted.

Having thus adverted to individual forms as applied to detail, the Professor remarked upon general forms, as applied to the composition of buildings. The observations already offered upon the ancient system of building "in large stones and costly stones, even great stones," doubtless contributed much to the universal adoption of horizontal forms of building. But this tendency, thus imposed by the mechanical construction, seems also to have been an abstract principle of taste, which was consulted best by the contrast of the long horizontal form, with the (generally) vertical outline of the country in which they were employed. When the traveller, passing through a mountainous region of rugged outline, discovers through some gap the horizon of an extended plain, or of the ocean, a sublime sensation is experienced. In such a country the rocks and mountains afford elevations compared with which the works of man are insignificant. The temple is planted on the precipitous eminence, and it attains at once the elevation of St. Peter's or St. Paul's. So placed, the Doric members should be massive, simple, and few; the parts broad; it seems to have grown spontaneously from its rocky bed, and to partake in its monolithic masses of the stony aboriginal material on which it is established. Its horizontal outline and regularity of order are admirably calculated to contrast with the surrounding scenery of vertical and irregular forms.

On the other hand, when the road winds through interminable plains, the traveller recognizes the sublime in the contrast of vertical forms of architecture; for this reason, it may be presumed, the Babylonians in the plains of Assyria, proposed to "build a city and a *tower* whose top may reach unto the heavens." In the flats of Venice, in the Netherlands, in the champains of France and England, especially in the low lands of Lincolnshire and the North, the spire and the tower are found to be the effective and all-sufficient means of obtaining that sublime which man desires in Architecture—that conglomerate composition of small stones which a man may carry up a ladder on his back, are in character with the style and the manner of building.

But, recurring to the theory of the art, we find that Vitruvius (lib. i. c. 11,) lays down six principles: order, as addressing the understanding; disposition, as addressing the eye; proportion; symmetry; consistency; and distribution, or economy.

Order, as evincing design, whether geometrical or moral, affects the mind with the sentiment of sublime. Whoever considers the movements of the planets, and understands the laws of their velocities, the curves which they describe, the relations of the periods of their revolutions and their distances, will find himself wrapt in a sublime pleasure, and will recognize a divine beauty of order; but if he turns his contemplation to the fixed stars, in which he can trace no order, and which appear to be disposed fortuitously, the same pleasure is by no means felt.

When a curve is formed by a certain rule and a constant law, as the semicircular vault and the apsis at the end of a church, both which shall be concentric, a great satisfaction is experienced; if these are elliptical, the rule and law is less easily understood; but much more, if eccentric segments are employed, the want of that uniformity is felt, and a kind of violence is done to the eye and understanding. So the rhomboid, and much more the trapezium, displease by their anomalous and unequal angles. No predetermined counsel, order, or industry are evinced, and the essential sense of order is dissatisfied.

If the philosopher finds any natural production—a stone, or a root—assuming the regularity of a geometrical form, he judges it worthy of a place in his museum: such is the love of order. Individuals in a mob have neither force nor effect, but ranged in regimental order they acquire a new quality. So trees planted in avenue have, in many situations, an effect superior to the forest. The desire of imparting variety to his work, often misleads the architect from this important principle of his art; forgetting that his building is to derive its chief effect from the contrast of its regularity and order with the surrounding irregular objects and scenery, he seeks, too often, to make his own building his picture, and to engraft upon it that variety which the scenery ought to supply. Thence picturesque architecture, which has diverted the student from the ancient principles, universal amongst the old masters. Succession and repetition of impression by parity of objects, by regularity and order, the isometrical colonnade or Gothic arches of the nave, or equidistant windows along an unbroken front, have more energy and effect than all the varieties of such features that can be contrived. The surrounding irregularities make order tell by their contrast.

Vanbrugh was remarkable for this quality, and he knew at the same time how, by the composition of his parts, to produce, from certain points of view, the utmost variety of combination and picturesqueness, while, from others, the whole was perfectly regular.

Perrault observed order rigidly, as did Wren; while by the cotemporary fashionable architects amongst the Italians it was totally abandoned, as may be remarked in the front of St. Peter's, and in the works of Bernini, Borromini, and Maderno. Columns in groups, or at irregular distances, broken entablatures, for the sake of a repetition of profiles, curvilinear fronts, and such scenery as belongs to painting, established the novelty of picturesque architecture—a solecism in art, and a contradiction in terms, unless by combinations from certain points of view as above.

If we call to mind the fact, that the greatest architectural efforts have usually followed periods of political and moral disorder, we may recognize in such works that natural love of order, which revolutions and tumults have denied. Certain it is, that after a long period of civil tranquillity, architectural efforts, especially of regular order, have ceased to be fashionable, and the picturesque or the irregular is resorted to as a change.

Disposition or composition of the various features

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of an architectural work, is the second principle laid down by Vitruvius. It consists, says he, of the idea of the ichnography; the idea of the orthography, or elevation; and the idea of the scenography, or view in perspective, taken on the angle. "These," continues he, "are the result of thought and invention; thought, full of attention, application, and vigilance, accompanied with *delight*; and invention, which is a solution of difficult problems by new applications seized with *promptitude*."

Thus he proceeds as Nature does: putting the purpose or the plan *first*, to which the figure of the object adapts itself *secondly*, and thus each composition displays peculiar features; and the appearance of his buildings would be as various as their purposes; whereas modern architects often reverse the method, and they constrain the plan to a preconceived orthography. How otherwise is it that we recognize the master the moment we see his work? The orthography ever the same, and the plan adapting itself as it can: so we commonly put the cart before the horse.

But the exact conception of the ultimate effect of the building, the realization of the prophetic vision of the architect, are of extreme difficulty, and subject to lamentable disappointment. They can be attained only by great knowledge of perspective, and by careful models; and the greatest masters have been most remarkable for their reliance on such means.

"The architect," says Wren, "ought, above all things, to be well skilled in perspective, for everything that appears well in orthography may not be good in the model, especially when there are many angles and projectures; and everything that is good in model may not be so when built, because a model is seen from other stations and distances than the eye sees the building. But this will hold universally true, that whatsoever is good in perspective, and will hold so in all the principal views, whether direct or oblique, will be as good in great; if this only caution be observed, that regard be had to *the distance of the eye in the principal stations.*"

In this last particular the methods of the different masters have varied materially. For instance, Vanbrugh always supposed himself at a distance of 500 to 1000 feet from his buildings; consequently his sky line and contour are well studied, but his details wholly neglected, and the pleasing effect of his buildings lessens in approaching them; whereas Adams supposed himself from 50 to 100 feet only from his buildings; consequently they have no contour from a distance, but are full of elaborate detail on the approach.

The visual angle, extending at most to 45°, should be carefully applied to the points of distance; and the scale of the drawing or study should be correctly adjusted to this distance, so that no misconception should arise. A study for a building to be seen at 100 feet distance only, will be on a large scale, and occupy the whole height of the paper; whereas, seen at 500 feet, it may be only one-fourth that size.

The Greeks were consummate masters of this branch of optics, as we should doubtless have known had Aristotle's work on Taste been preserved to us. The terms synoptic and eusynoptic correspond with the points of view which all their arrangements were calculated to afford.

The Parthenon and the Temple of Jupiter Olympius—indeed, almost all the great temples—were approached on the angle, the peribolus and the propylea by which they were inclosed, concealing great part of them, until they could be contemplated to the utmost advantage from a synoptical point of view. The plans of Palmyra and Balbec, and those of Rome, preserved to us by Palladio, are lessons, in these respects, demanding the most careful attention.

It is obvious that Street Architecture, being seen chiefly in flank, should be treated otherwise than buildings at right angles with the point of view, as triumphal arches, or terminations to the vista.

In the fifteenth and sixteenth centuries perspective delineation became a new art in the hands of Lombardi, Bramante, Peruzzi, Raphael, and lastly the renowned Pozzi; and though Vitruvius assures us that in the fifth century B.C. Agatharcus wrote a treatise upon Perspective, it is probable that the ancients never arrived at the skill attained by those masters.

But perspective calculation applied to Architecture, and the adjustment to the point of view, was undoubtedly better understood practically by the ancients than ourselves, as their remains abundantly prove. The vista which shortens the length and discloses the end at once—the exposure of the entire object staring from a distance as well as near—the placing colossal objects in colossal places, are all modern mistakes. The Temple at Luxor, the colonnade at Palmyra, are deflected in angles, so that the bounds are concealed, the successive columns disclose themselves by degrees, and the length seems interminable. The Temple is partially hidden, and excites the imagination from the promise of its roof, entablature, and capitals, until it is permitted to be seen in its overwhelming majesty.

The Columns of Trajan and Antonine are placed in confined positions, and the effect is tenfold.

Palladio was remarkable for the adjustment of his building to the position, of which the Town Hall at Vicenza is one of the most remarkable examples; and the surprise and admiration of the traveller who has known that building only in the orthographic engravings can never be forgotten.

Vignola is said to have made his studies of his buildings at the points of view from which only they could be seen.

It is quite certain that Sir W. Chambers was less master of this part of his art than of many others. Any one visiting the front of Somerset House, in the Strand, is satisfied with its scale and sufficiency in all respects; but when he enters the spacious quadrangle, and looks on the back of the same building, he experiences some disappointment; he finds the scale too small for the size of the quadrangle: but much more, when he observes the same proportions from the opposite side of the river, he deplores their littleness and want of mass and feature, the petty dome in the centre, and the confusion of chimney shafts which disfigure the roof. Had Vanbrugh disposed the river front, we should have seen those chimney shafts united in towers; the whole outline or sky-line would have been marked and varied with emphatic features, suited to the scale of the river and the majestic position given to the building.

"It is the part of a wise man," says Alberti, "to have the idea of his work well fixed in his imagination. The ancients, therefore, not only by perspectives, but by models of the whole, and of parts, submitted their works to practised men before they laid a stone. Such models should not, however, be pretty toys, in which delicacy of workmanship draws the attention from the merit of the design. Finally," continues Alberti, "when the model satisfies the architects and practised judges, I recommend that there should be no hurry to begin, but if possible time should be allowed that the conceit of the design may cool; when, having laid aside the natural overweening affection for your own production, you may judge more justly of its effect. Time discloses many counsels for the advantage of our undertakings; and many defects, which at first escaped attention, at length become apparent." Scamozzi used to say, that pretty little models were like pretty little birds, no one could tell whether they were masculine or feminine; but if made large, you might then discern which was an eagle and which a crow.

Vitruvius, lib. vi. c. 11, and lib. iii. c. 111, refers to optical effects.

Proportion is the third principle set forth by Vitruvius, the most difficult and the most precious to the architect, and no less a golden rule in his art than in that of the arithmetician. Symmetry, which is the fourth principle of our author, is, by a vulgarism, often mistaken for proportion; but the etymology defines its meaning, as correspondence or parity of parts on either side a centre; at most it may signify proportion of aliquot parts. No part of Architecture has occupied the speculations of the ingenious more than proportion, and those who have not found the analogy of the human form, as set forth by Vitruvius from the Greeks, sufficient, have endeavoured to find a more certain analogy in the laws of musical sounds: Blondel, Ouvrard and others, may be consulted on this point.

To the artist observer of the proportions and forms of animal nature, the Greek analogy seems to develope the science of proportion in the comparison of animals of the same genus, but of various species, sufficiently to show that beauty resides in inequalities; the measure of those inequalities is, indeed, not so easily defined; but the establishment of the fact may help the architect to some valuable conclusions.

Thus, if we divide the human profile, the forehead, the nose, the upper lip, and the chin, into equal parts, we have ugliness: the profile of the Apollo presents these parts in *inequalities*, and upon the nice variety of these beauty depends.

The satyrus, or baboon, is ugly, compared with the man: amongst many other reasons, for this, especially to the architect, that his proportions approach equalities. The baboon is six heads high; his arms equal the entire length of his body and legs; the subdivisions of the arm, the hand, the fore-arm, and the os humeri, are nearly equal; so also the foot, the leg, and the thigh. If these proportions are compared with the human form divine, in which they are all in different and unequal lengths, the cause of beauty will be at once apparent. The human figure is eight heads high, and is inscribed by Vitruvius in a square, whereas the baboon is inscribed in a figure of less beauty, namely, a parallelogram of 6 by 11, such is the length of his arms. Thus, again, if we inquire why the ass is so inferior to the horse, we shall find the same answers. The one is little more than 2 heads to the shoulder, while the horse is 2½; the ears of the ass approach equality with the head or neck. The scapula to the os humeri, in the ass, 4 to 5, in the horse is 4 to 6; the metacarpus to the radius 3 to 5 in the ass, is 2½ to 5 in the horse.

The Professor exhibited drawings in illustration of these remarks, and stated, that the same relations applied to vegetable nature, and that beauty there, also, would be found to reside in inequalities; and he proceeded to show, that orthographic equalities in the vertical features of Architecture, both in the divisions of floors and orders, and in details, were always evidences of the decline of taste. In Greek profile it would be found universally, that inequalities constituted their charm; in the Roman they were not so nicely observed; in the Byzantine, the plain and moulded surfaces approached equalities. So in Gothic architecture, the period of the thirteenth was far superior to any other in this respect; of which the transept of Beverley Minster, and the order of Salisbury Cathedral were beautiful illustrations. So in every other architecture, and in forms of all kinds. In fact, from the long and the short, the dactyle and spondee, hexameter and pentameter, sapphics and iambics, the very term εὐρυθμία (proportion), used by the Greeks, was derived.

Under the fifth head, Consistency, lib. i. c. 2, Vitruvius tells us, that circumstance, custom, or fitness, and Nature are to guide us. Temples to Jupiter Cœlus, the sun and moon, are to be hypethral, because these divinities are known to us by their continual presence night and day. Doric temples are to be erected to Minerva, Mars, and Hercules, on account of their masculine character; Corinthian is proper to Venus, Flora, Proserpine, &c.; Ionic, as the medium order, is applicable to Juno, Diana, and Bacchus: all these, says he, bear an *analogy* to the dispositions of the deities.

Again, in lib. iii. c. 1, he says, "the design of temples depends on symmetry, the rules of which architects should be most careful to observe; symmetry arises from proportion, which the Greeks call ἀναλογία." He then proceeds to describe the proportions of the human figure in detail, and remarks its correspondence with the geometrical figures, the square and the circle: even the measures used in buildings, the digit, the palm, the foot, the cubit, called by the Greeks τέλειος, prove the analogy of architecture (continues he) with the human proportions.

In lib. iv. c. 1, Vitruvius describes the origin of the Doric, Ionic, and Corinthian orders, as derived from the proportions of the man, the matron, and the damsel, by analogy; and although these analogies have been regarded by some as fanciful, their æsthetical propriety is more intelligible to the artist, than their definition by language to the logical reader. For instance, the ancient Doric, from five to six diameters in height, though low in its proportions, assumes a dignity in its concentrated strength and solidity, its rapid diminution, and its wide-spreading cap, which no one who has viewed it at Pæstum and at Corinth can ever forget.

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When Homer describes Priam as identifying the Grecian leaders from the walls of Troy, he is made to inquire of Helen,—

> What's he whose arms lie scattered on the plain;
> *Broad is his breast, his shoulders larger spread,*
> Though great Atrides overtops his head?

Had Homer (always a painter) confined his description to the stoutness and the shortness of Ulysses, we should have been at a loss for his heroic dignity; he might have been a tub or an alderman, but the "broad shoulders and his spreading breast" imply the rapid diminution of the waist, and the same healthful and vigorous character through every limb; and Ulysses stands before us in all the energy of the Grecian hero—

> Though some of larger stature tread the green,
> *None match his grandeur and exalted mien!*

no such peculiarity is attributed to "the great Atrides;" the tall is not compatible with this rapid diminution: whenever these qualities, therefore, are affected, as in the Parthenon, the temple at Nemea, or in the Roman Doric, the upper diameter bears a larger proportion to the lower. So in the matronal or the medium proportion the gradation of form is much smaller; and in the juvenile Apollo or the young damsel the diminution of the limbs is still less observable; and the Ionic or the Corinthian are proportioned accordingly. In the details the same analogy is observed; the mouth, the eye, and the features of the Hercules are as susceptible of delicacy as the Doric echinus is of its small fillets and its fine contour.

The matronal or medium demands a sober ornament, and the Corinthian all the young elegance which the acanthus and the graceful Lesbian profile can communicate.

Thus the tall, the short, and the slender, are all types of proportion in their proper places; their *excess* makes them the awkward and ungainly, the clumsy and shapeless, and the thin or meagre; and there is no other course by which they can be rightly embodied, than by the careful and intelligent observation of those types, as exhibited in the works of Nature—in the animal and vegetable kingdoms.

In this respect taste, like wit, consists in discovering resemblances and unexpected congruities.

The history of the works of genius illustrates abundantly the reference to analogy in the science as well as in the art of architecture. Smeaton, in his work on the Light-House at Eddystone, after describing the former ones, and showing their defects, proceeds to explain his original conception of that celebrated work. "On this occasion," says Smeaton, "the natural figure of the waist or bole of a large spreading oak presented itself to my imagination. Its top, when full of leaves, is subject to a very great impulse from the agitation of violent winds; yet partly by its elasticity, and partly by the natural strength arising from its figure, it resists them all, even for ages. It is rare that we hear of such a tree being torn up by the roots. Let us now consider its particular figure. Connected with its roots, which lie hid below ground, it rises from the surface thereof with a large swelling base, which at the height of one diameter is generally reduced by an elegant curve, concave to the eye, to a diameter less by at least one-third, and sometimes to half, of its original base. From thence its taper diminishing more slow, its sides by degrees come into a perpendicular, and for some height form a cylinder. Now, we can hardly doubt but that every section of the tree is nearly of an equal strength in proportion to what it has to resist; and were we to lop off its principal boughs, and expose it in that state to a rapid current of water, we should find it as much capable of resisting the action of the heavier fluid, when divested of the greatest part of its clothing, as it was that of the lighter when all its spreading ornaments were exposed to the fury of the wind. And hence we may derive an idea of what the proper shape of a column of the greatest stability ought to be, to resist the action of external violence, where the quantity of matter is given whereof it is to be composed."

Sir C. Wren has given another fine example of this kind of analogy. In the vast practice which the fifty churches of this metropolis and the examination of all the authorities which he had occasion to consult had given him, he reflected that the hollow spire which he had seen or built in so many varieties was after all but an infirm structure; and he sought that model which should enable him to impart to it the utmost solidity and duration. Simple was the original from which he adopted his idea. He found that the delicate shell called turretella, though extremely long, and liable to fracture from its base to its apex, by the action of the water amidst the rocks, was rendered impregnable by the central column, or newel, round which the spiral turned. Therefore, in his spire of St. Bride's, he establishes the columella in the centre, round which he forms a spiral staircase to the top, issuing on stages of arched apertures: thus giving us (if not the most beautiful) certainly the most remarkable and enduring of any spire hitherto erected.

One more instance equally remarkable may be given. When Brunelleschi was charged with the erection of the dome of Sta. Maria, at Florence, of nearly equal diameter with that of the Pantheon, but at more than twice its height from the pavement, upon a base raised on piers, and by no means of the strength and cohesion of the original model, the Pantheon, it was apparent that in giving it the same solidity, the weight would be insupportable on such a foundation. How was this object to be accomplished? Brunelleschi was an observer of all Nature's productions, and he reflected that the bones of animals, especially of birds, possessed solidity without weight, by the double crust and hollow within. But above all, he remarked that the dome which completes the architecture of the human form divine was constructed with a double plate, connected by the light and fibrous, but firm walls of the hollow cancelli, so that strength and lightness were combined in the utmost degree. Brunelleschi followed this model in his dome of Sta. Maria (in the manner displayed in a large section exhibited); and the traveller now ascends to the lantern between the two crusts or plates forming the inner and the outer domes.

Michael Angelo adopted this contrivance in the dome of St. Peter's; and almost all the subsequent domes are upon the same idea.

The Professor pointed out these instances of analogy as sufficient to show that the architect might thus avail himself of the whole range of Nature's works; and that the universe furnished him the inexhaustible models from which his inventions might be drawn.

FEMALE CHARACTERS IN 'KING JOHN.'

Present acting of The Lady Constance, Queen Elinor, The Lady Blanch and Lady Faulconbridge; by Miss Helen Faucit, Miss Ellis, Miss Fairbrother, and Mrs. Selby.

More interesting even than Mrs. Siddons's estimate of the character of Constance itself, are her observations on the difficulties which its personation presents to the actress, and the means which she herself so earnestly studied and applied, to overcome them. These observations, and these efforts, while they well deserve the attention and zealous emulation of every aspirant to the representation of this arduous part, no less demand the serious consideration of every one who shall venture to criticise the performance. Let the personation of Constance be attempted by whomsoever it may, the critic should ever bear in mind these memorable words from the pen of her deceased representative:—"Her gorgeous affliction, if such an expression is allowable, is of so sublime and so intense a character, that the personation of its grandeur with the utterance of its rapid and astonishing eloquence, almost overwhelms the mind that meditates its realization, and utterly exhausts the frame which endeavours to express its agitations."—It is, then, under a deep impression of the arduousness of this character, even to the most gifted and experienced performer, and of the indulgence especially due to every young actress to whose lot it falls to assume a part so lofty, so interesting, and so difficult, that we shall offer a few remarks on the acting of the lady who now fills it on the boards of Drury Lane, and who may fairly be regarded at present as the sole representative of Shakespeare's Lady Constance on the metropolitan stage.

What strikes us first of all in Miss Helen Faucit's personation, is, her clear and perfect conception that *feeling*, not *pride*, is the mainspring of the character; that the dignity of bearing natural to and inseparable from it, and which the advantage of a tall, graceful figure enables this actress to maintain with little effort, is at the same time an easy, unconscious dignity, quite different from that air of self-importance, that acting of majesty, which has been mistakenly ascribed to it by those who have attributed to the heroine an ambitious nature. She makes us feel throughout, not only the depth, the tenderness, and the poetry of the maternal affection, dwelling in a vivid fancy and a glowing heart; but is ever true to that "constant, loving, noble nature," which is not more sensitive to insult from her foes and falsehood from her friends, then it is ever ready to welcome with fresh gratitude and confidence the return of better feelings in any who have injured her.

That intimate association, in short, of gracefulness with force, and of tenderness with dignity, which this lady has so happily displayed in other leading characters of Shakespeare, is her especial qualification for this arduous part—the most arduous, we believe, of all the Shakespearian female characters—for this plain reason, that while it is one of those exhibiting the highest order of powers, the range of emotions included in it is the widest, and the alternations, the fluctuations between the height of virtuous indignation and contempt, and the softest depth of tenderness, are the most sudden and the most extreme. The principle of contrast, in fact—that great element of the romantic drama, as of all romantic art—which Shakespeare delighted to employ, not only in opposing one character to another, but in developing each character individually, is carried to the highest pitch by the trials to which the course of the dramatic incident subjects the very sensitive, passionate, and poetic—the noble and vigorous nature of Constance.

Here, again, we turn, for an illustration, to Mrs. Siddons's performance of the part. It seems well established, by the concurring testimony of all who preserve distinct recollections of her acting, that on a general estimate of her tragic powers, it was in gracefully commanding *force* that she so wonderfully excelled, and in the expression of *tenderness* that she was often felt to be deficient,—a defect which must have been especially apparent in her personation of those Shakespearian characters wherein exquisite feeling is combined with extraordinary vigour. It has not surprised us, therefore, in conversing with persons on whose judgment and candour we can rely, and who have repeatedly witnessed the great actress's representation of the Lady Constance, to find that in the passages of melting tenderness which abound in the part, a want of adequate expression was very sensibly felt. Majestic and terrible, then, as her performance of the indignant scenes undoubtedly was, yet it must have failed, for want of sufficient contrast, to derive all that startling boldness of relief which the dramatist himself has given to those electric passages.

Labouring, too, under the misconception already pointed out, as to the essential qualities of the character, it would be but natural that, in the scenes where Constance and her son stand alone, deserted and betrayed, amid their treacherous friends and their triumphant enemies, Mrs. Siddons, properly making the impulse of resentful scorn the immediate spring of her vituperation, should have failed to clear its expression wholly from her brow in those passages wherein the action requires her to turn it upon her child. We think it one of the most notable merits in the representation of the part by the lady who now personates it, that so far from letting the indignant excitement cast for one moment the slightest shade upon her brow or harshness into her tone when turning to the child, she follows undeviatingly the poet's indication; and, in like manner as he has made the first effusion poured out by Constance on hearing her abandonment, one of maternal grief and tenderness only, so amidst her subsequent bursts of indignant reproach and fiery denunciation, in every look and word which the present actress addresses to Arthur, the afflicted mother seems to find relief from those effusions of bitterness, as repugnant to her nature as they are withering in their power, by melting into double tenderness over the beauties and misfortunes of her child.

This, we repeat, seems to us to be one of the very happiest features in Miss Faucit's personation of the Lady Constance. Thus it is, for example, that in the first scene with Elinor, she renders with such perfect truth and beauty the exquisitely characteristic passage:—

> His grandam's wrongs, and not his mother's shames,

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Draw those heaven-moving pearls from his poor eyes,
Which heaven shall take in nature of a fee;
Ay, with these crystal beads heaven shall be bribed
To do him justice, and revenge on you.

Again, in her scene with Salisbury, where Constance is informed of the peace made between the two kings, and where the emotions that agitate her are deeper and more conflicting, we can conceive nothing in acting, or in reality, more exquisitely touching than the expression which she gives to the passage,

But thou art fair, and at thy birth, dear boy, &c.

The faltering pauses, more eloquent than the finest declamation, must have gone directly, not only to every mother's heart, but to every heart present, alive to any touch of sympathy. Indescribably sweet, too, in her utterance, are the words,—

Of Nature's gifts thou may'st with lilies boast,
And with the half-blown rose.

In those brief accents she breathes to us all the inmost soul of Constance, the idolizing mother, delicately sensitive and richly imaginative. Nor can anything be more beautiful in itself, or more true to nature and to the poet, than the graceful fondness with which, after throwing herself on the ground in the climax of her grief, she looks up and raises her hand to play with the ringlets of her boy as he stands drooping over her.

We must speak rather more at large of Miss Faucit's acting in the following scene, the most difficult of all in so difficult a part. Undoubtedly, the dramatist conceived of his heroine as of one endowed with the most vigorous as well as exquisite physical powers. Only such a person could rise to the adequate expression of that towering sublimity of virtuous invective and religious invocation which was indispensable to this part of his dramatic purpose. Equally certain it seems to be, that these solemnly appealing and witheringly scornful passages, demanding, above all things, the display of what is commonly meant by *tragic force*, were the most successful parts of Mrs. Siddons's personation of the Lady Constance. Not having had the advantage of witnessing those majestic efforts of the great actress, we are not enabled to compare the force of delivery shown in those particular sentences by Mrs. Siddons and by the present actress respectively. But we *have* the means of comparing the force of execution in the present performer with what we conceive that the part absolutely demands, and in that view we find her personation adequate. The force which Shakespeare exhibits in the eloquence of Constance, is not the hard force of an arrogant, imperious termagant, such as we see in his Queen Elinor, but the *elastic* force that springs from a mind and person having all the vigour of a character at once so intellectual, so poetical, and so essentially feminine as that of Constance. To the expression of this highest and most genuine *tragic force*, we repeat that Miss Faucit shows her powers to be not only fully equal, but peculiarly adapted. She has that truest histrionic strength, which consists in an ample share of physical power in the ordinary sense, combined with exquisite modulation of tone and flexibility of feature,—by turns the firm and the variable expressiveness of figure, voice, and eye. We say this after much attentive study of her acting, especially in her Shakespearian parts; and as regards the performance of the Lady Constance in particular, however perfect Mrs. Siddons may have been in certain other Shakespearian characters, as Lady Macbeth, &c., yet, considering her very decided deficiency in tenderness, we cannot hesitate to regard the present personation of the heroine of 'King John' as truer to that spirit of bold and beautiful contrast which, we have already observed, is in the very essence of its developement, as it is in that of the whole Shakespearian drama.

Thus it is that the caressing of her boy, while seated on the ground, according to the true Shakespearian conception of the part, at once deepens the impression of the preceding words and action which make that sublime enthronement of her grief, and gives bolder effect to her majestically indignant contradiction of the French king's speech in glorification of that "blessed day,"—

A wicked day and not a holy-day, &c.:

and yet more to the personal invective against Philip,

You have beguiled me with a counterfeit
Resembling majesty, &c.

And in like manner her action and tone, in bending down to clasp her son, with the words—

And our oppression hath made up this league!

while they speak all the beautiful nature of Constance, make us the more strikingly and sublimely feel its energy when, as if drawing from her child's embrace the strongest stimulus of which the wronged and sorrowing mother is susceptible, she rises, as it were, to more than the natural height of her noble figure, and lifts high her hands to heaven in the majestic appeal—

Arm, arm, you heavens, against these perjured kings, &c.

It is this exaltation of the figure—this aspiring heavenward of the whole look, and tone, and gesture,—that gives, and can alone give, adequate effect to the flashes of scorn that burst, in her glances and her accents, upon the despicable and devoted head of Austria, when he interrupts her invocation, in its highest fervour, with those very characteristic words of his, "Lady Constance, peace!" This it is, as given by the present actress, that makes her piercing and scorching reproaches seem to be drawn down like the forked lightnings from above, searing and blasting where they strike, and sharpened to their utmost keenness by the practical sarcasm which she finds in the bodily aspect worn by the object of her indignation—in the "lion's hide" upon "those recreant limbs." This, in all the part, is the passage most requiring the display of physical energy—yet of an energy richly and variously modulated, as remote as possible from monotonous loudness and vehemence. Miss Faucit, in her whole manner of rendering this passage, shows how well she comprehends this distinction. By the fluctuating look and intonation—by the hesitating pauses, at a loss for expressions adequate to the intensity of her unwonted bitterness, and giving keener force to the expressions when they come—she makes us exquisitely feel the stung spirit of injured, betrayed, and insulted confidence and tenderness, more terrible and blighting far than that of mere exasperated pride.

And after this climax of her indignation, when the legate appears, as if sent from heaven in answer to her call, most affectingly and impressively beautiful, to our minds, is the expression of the noble nature of the heroine, which her representative gives to the kneeling appeals which Constance makes to the virtuous and religious feelings of the dauphin. Already, in speaking of Mrs. Siddons's acting of the part, we have fully expressed our opinion as to the true reading of this important passage. We have here only to add, that Miss Faucit gives that reading, as it seems to us, with admirable effect; delivering, especially, with all that noble and generous fervour which, we conceive, belongs to it, the unanswerable answer to Blanch—

That which upholdeth him that thee upholds,
His honour; oh, thine honour, Lewis, thine honour!

It is to be regretted, that owing to the suppression, in the acting play, of that part of the dialogue which immediately follows, the last words of Constance in this scene—

O fair return of banished majesty!

the crowning expression of her trusting, grateful, forgiving spirit, are nearly drowned in their delivery by the too hasty noise and bustle on the stage, of breaking up the royal conference.

We shall not attempt to speak in detail of this lady's acting in the terrible despairing scene. She renders its anguish-born poetry with a delicacy of expression yet more overpowering than its force. The looks, and tones, and gestures of a performance like this, are not things to be described, but to be seen and heard, felt and wept over. For our own part, long shall we be haunted by those accents, now piercingly, now softly thrilling—now enamoured of Death, now rushing back to the sweet and agonizing remembrance of her child, now hurrying forward to anticipate the chasing of "the native beauty from his cheek," till her last lingering ray of hope expires, and reason totters on the verge of frenzy. All these emotions are rendered to us by the actress, in all their varied beauty and their trembling intensity. In the concluding exclamation—

O Lord! my boy! my Arthur! my fair son!
My life! my joy! my food! my all the world;
My widow-comfort, and my sorrow's cure!

Her voice, it is true, rises almost into a scream: what, however, we would ask, are the whole three lines in themselves, but one long scream of intensest agony? The immediate effect upon the feelings of the auditor is doubtless painful, as the shrieking accents are to his ear; yet both are necessary to the full dramatic force and beauty of the passage. The woes of Constance and her son are to be visited in retributive justice on their oppressors; and to sustain our interest vividly through that subsequent portion of the drama, it was requisite that the affliction of the bereaved mother should be brought home to us in its darkest and most heart-rending extreme. The poet, therefore, conducts her through every stage of desperate grief—the yearning for death—the longing for madness—the constant craving for the presence of the boy whose image "walks up and down with her"—till this last fixed idea finally seizes, burningly and burstingly, on her brain, and consigns her, not to insanity, which, as she says, might have made her "forget her son," but to a torturing frenzy, hopeless and mortal. Of this her final state on earth, Shakespeare gives us one awful glimpse, one harrowing strain, then mercifully hurries her from our sight and hearing. An exclamation like this, then, let us repeat, in justice to the actress, can only have its due effect from being delivered, not with the harmonious modulation of tone appropriate to even the most impassioned words of Constance while her self-possession yet remains to her, but rather like the death-shriek of a spirit violently parting.

Among the other omissions in acting we have to regret that of the lines spoken by King Philip in the middle of this scene—

Oh, what love I note
In the fair multitude of those her hairs!
Where but by chance a silver drop hath fallen,
Even to that drop ten thousand wiry friends
Do glue themselves in sociable grief,
Like true, inseparable, faithful loves,
Sticking together in calamity!

These are wanted, not only for the purpose to which Shakespeare ever so diligently attended—to relieve the feelings and attention of the auditor, by breaking the continuity of the heroine's effusions of despair—but also to give double effect to those effusions, by the impression which the exquisite poetry of that passage shows to be made by her careless affliction, even upon the not over-feeling personages about her. The dry, cold words which are left in Philip's mouth,

Bind up your tresses,

are a terrible falling-off. The suppression is an injury to the actress, no less than to the heroine.

Small a space as *Queen Elinor* occupies in the dialogue of this piece, it is important to mark the clear indications which every line of it assigned to her affords us, of the character as conceived by the dramatist. Here, indeed, we have arrogance and unscrupulous love of power personified; and, accordingly, her vehemence in repelling the charge of usurpation against herself and John, is proportioned to the clear consciousness which she betrays of the justice of the imputation. In her violent altercation with Constance she makes up for the inferiority of her eloquence to that of her rival, by boldness of assertion and fierceness of reproach. Her sentences are brief, but each one of them speaks a volume respecting her own predominant qualities; and her vituperation, it must be owned, is truly imperial,—

Thou monstrous slanderer of heaven and earth!

is her answer to the beautiful words of Constance on the weeping of her son,—

His grandam's wrongs, and not his mother's shames,
Draw these heaven-moving pearls from his poor eyes, &c.

But more thoroughly are the whole heart and conscience of the speaker betrayed in the exclamation—

Out, insolent! thy bastard shall be king,
That thou may'st be a queen and check the world!

a speech most forcibly characteristic of the woman whose own youthful gallantries had given such public scandal, divorcing her from her first royal husband, and who in age had shown, that her chief solicitude, to have John a king rather than Arthur, was, that she herself, ruling his political councils, might really "be a queen and check the world."

And here let us point out the art which the dramatist has used, to cast the greatest possible improbability upon the charge of conjugal infidelity brought against the Lady Constance by her insolent oppressor, no less than upon that of unlawful ambition. The striking resemblance of her son to her deceased husband is placed repeatedly before us. King Philip, especially, in his address to John upon their first meeting, says, pointing to Arthur:—

Look here upon thy brother Geffrey's face:

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These eyes, these brows, were moulded out of his;
This little abstract doth contain that large
Which died in Geffrey; and the hand of time
Shall draw this brief into as huge a volume.

Here, then, is strong countenance for Constance's own allegation in answer to Elinor:—

My bed was ever to thy son as true
As thine was to thy husband; and this boy,
Liker in feature to his father Geffrey,
Than thou and John in manners, being as like
As rain to water, or devil to his dam.

Nor, considering the well-established character of Elinor, as a wife, and the bitterness of her slander, can we help holding Constance excusable for retorting:—

My boy a bastard! By my soul, I think
His father never was so true begot;
It cannot be, an if thou wert his mother.

We find it the more necessary to cite these sentences of Constance, because they are not heard upon the stage. The constant omission, in modern acting, of the most characteristic passages in this dialogue between her and "the mother-queen," cramps exceedingly the developement which the dramatist, in this place, has clearly, though rapidly, made of the respective moral character and position of the two personages; and has contributed to establish the prevalent notion of this scene, as a mere piece of *scolding* between two angry rivals.

The nature of the moral tie between Elinor and John—a bond much more of common interest than of affection—contrasts, finely, throughout the piece, with the mutual tenderness between Constance and her son. The "little prince" desires not greatness at all; and his mother desires it only for his sake. Elinor and John love power equally for its own sake: but as for personal affection, the mother-queen loves the greatness of her son chiefly for the sway which it secures to herself; while John betrays no spark of filial, any more than he does of any other attachment. He loves everybody, even his royal mother, just after the fashion that he so vehemently protests he *loves* Hubert—that is, exactly so far as he can *use* them. Thus, in his exclamation upon hearing of Elinor's death:—

My mother dead!
How wildly then walks my estate in France!

we find the langunge, not of affection, but of sheer self-interest. Elinor, indeed, is shown here, as in history, to have been John's political genius, infusing such spirit and sagacity as had found their way into his councils; and accordingly, in the course of righteous retribution which forms the sequel of the play, the death of Elinor by the hand of Heaven is made by the dramatist to follow immediately upon that brought upon Constance by maternal anguish and despair—

The Lady Constance in a frenzy died
Three days before.

"My mother dead!" is the exclamation we find John still repeating. Feeling the sole stay of his mean and cowardly spirit to be thus struck from him at the moment when he needed it the most, we find his resolutions thenceforward utterly paralyzed; we see him staggering on from one personal and political meanness to another; abandoning wholly to his "valiant kinsman Faulconbridge" "the ordering of this present time;" and dying at last, in spite of all that kinsman's eloquent exhortations, not like a brother of Cœur-de-Lion, with harness on his back, but like a craven plunderer of monastic treasuries, with poison in his stomach.

Although, from the subordinate space which this character occupies in the drama, we are aware that it can seldom fall into the hands of a first-rate performer, yet it is plain, that the actress who undertakes to personate Queen Elinor should be as *imperial looking* as possible. Heiress to a sovereign duchy, married successively to the two most powerful monarchs of the age—Louis the Seventh, of France, and Henry the Second, of England—and now brought before us in the drama as directing the councils of her royal son—the habit no less than the love of command should be expressed in her every look and tone, as well as in all the rest of her demeanour. No approach to tenderness should be heard in her accent, or read upon her brow. She should present to us that very impersonation of pride and love of sway—that *conscious* self-importance—somewhat of that "acting of majesty," as we have said before, which both critic and performer have too frequently attributed to Constance herself; although they should have seen that the most palpable dramatic propriety required the natural dignity of person and rank in the mother of Arthur to stand out very clearly distinguished from the arrogant dignity of her intriguing and ambitious rival. The lady (Miss Ellis) who now enacts this part at Drury Lane, though manifestly very young to represent a character so decidedly aged, sustains it respectably. One error which she commits as regards the business of the stage, we will point out, because it seems to us to be at once evident and easy of correction. In the scene immediately following Arthur's capture, the dramatist, it will be remembered, makes Elinor take Arthur aside, as if to leave John at liberty to confer with Hubert about the disposal of the young prince's person. And from John's words to Hubert—"Throw thine eyes on *yon* young boy"—it is plain that the boy is meant to be taken aside to some distance on the stage. The glance of the king's eye towards him, even at the farthest corner of the stage, Shakespeare evidently and naturally thought would be regarded as intelligible enough to so confidential a servant as Hubert, even though John's desire of getting Arthur into his power had not been pretty notorious. But in the present acting, the queen-mother does not really go *aside* at all. She remains in the front of the stage, almost in the middle of it, and so near to John and Hubert, that it is difficult to conceive of their talking together in ever so low a whisper without their being overheard by Arthur himself. To this palpable improbability is added one yet more painful to the eye and mind of the auditor. Instead of alternately bending and raising her figure, as if diverting the child's attention with some light and varied conversation, Elinor's representative remains stooping over him, and he looking up to her, in one unvaried posture, during the very considerable time occupied by the conference between Hubert and his master. There are some matters relative to arrangement and grouping on the stage, respecting which, perhaps, the auditor is better situated for judging than the manager himself. The case before us seems to be one of these, and deserving attention, since the defective arrangement here complained of can so easily be remedied, and, while it is continued, mars one of the most effective scenes of his own acting.

The Lady Blanch, occupying still less space in the piece than Queen Elinor, is one of those subordinate characters, as they are commonly called, which nevertheless demand very graceful and judicious acting. The part is in itself so slight, and yet so elegant, that we cannot help regretting to see such interest as the poet has given to it abridged by omissions in acting. The leaving out, indeed, of the beautifully descriptive lines—

If lusty love should go in quest of beauty,
Where should he find it fairer than in Blanch?
If zealous love should go in search of virtue,
Where should he find it purer than in Blanch?
If love ambitious sought a match of birth,
Whose veins bound richer blood than Lady Blanch?

is one of those curtailments which, we suppose, the necessities of the stage, as regards time, now render indispensable: but we can hardly admit any such plea as an excuse for omitting the short pathetic speech of Blanch herself, when her heart is torn asunder, as it were, by the fresh rupture which takes place between her husband's party and her uncle's, even on her bridal day:—

The sun's o'ercast with blood. Fair day, adieu!
Which is the side that I must go withal?
I am with both: each army hath a hand;
And in their rage, I having hold of both,
They whirl asunder, and dismember me.
Husband, I cannot pray that thou may'st win;
Uncle, I needs must pray that thou may'st lose;
Father, I may not wish the fortune thine;
Grandam, I will not wish thy wishes thrive;
Whoever wins, on that side shall I lose;
Assured loss, before the match be played!
Lewis. Lady, with me,—with me thy fortune lies.
Blanch. There where my fortune lives, there my life dies!

To suppress this passage, is to destroy the chief point of tragic interest about the character of Blanch, which consists in vividly showing her as the victim, in her torn feelings, of the triumph of political over domestic considerations.

Miss Fairbrother is playing what is left of this part *prettily;* that is, she *looks* pretty in it, for she cannot look otherwise. It would be well, however, if she could so far imagine herself to be the high-blooded "daughter of Spain," as to throw more dignity into her air and her delivery—that same graceful majesty in *carrying the head* is so very, very hard to acquire.

As for the few sentences that have to be spoken in "Lady Faulconbridge," they are delivered, perhaps, as adequately by Mrs. Selby as they would be by any other lady. We will only venture to suggest, that, in any case, the dramatist's conception of Philip Faulconbridge's mother, must have been of a lady whose personal charms might at some time have done honour to the choice of Richard Cœur-de-Lion. We say this, be it well observed, without in the least presuming to raise the delicate question as to how far the present Lady Faulconbridge fulfils this condition. It is just one of those points whereupon each auditor must be left to judge for himself.

OUR WEEKLY GOSSIP.

We beg to call the attention of all lovers of English literature to an advertisement in this day's paper. By this it will be seen that the authoress of 'Our Village' stands in need of the helping hand which it is always so pleasant to hold out to those who have delighted our leisure, and done our hearts good by their writings. It appears that, after a life of filial devotion, literary labour, and pecuniary sacrifice, Miss Mitford finds herself, on the death of her parent, burdened with obligations, which no exertions of her own could liquidate, without privations even painful to contemplate. We believe that simply to state these facts, is to spare her from them. Few have made so many far-away friends as Miss Mitford, and now is the time for all whom her healthy and amiable spirit has soothed in moments of weariness or vexation—whose national pride her engaging pictures of English rural life have gratified—to show that they remember and are grateful.

An important protection to literary property from foreign piracies is about to be extended by the new Customs Act, passed last session (5 & 6 Victoriæ, c. 47.), which comes into operation in the United Kingdom and West Indies on the 1st of April next, and in North America and the Mauritius on the 5th of July. In order, however, to carry this law into effect, it is necessary that the Commissioners of the Customs be immediately furnished with lists of copyrights still subsisting. Authors, owners of copyrights, and publishers should bear in mind, that, unless they comply with this regulation of the act, they will be excluded from the benefit of it. As this condition may not be generally known in the literary world, and every publicity ought to be given to it, we print here the clauses of the act:—

24, "And be it enacted, that from and after the said 1st day of April, 1843, all books wherein the copyright shall be subsisting, first composed, or written, or printed in the United Kingdom, and printed or reprinted in any other country, shall be and the same are hereby absolutely prohibited to be imported into the United Kingdom.

25, "Provided always, and be it enacted, that no such book shall be prohibited to be imported, *unless the proprietor of such copyright, or his agent, shall give notice in writing to the Commissioners of Customs that such copyright subsists*, and in such notice shall state when such copyright shall expire, and the said Commissioners of Customs shall cause to be made, and to be publicly exposed at the several ports of the United Kingdom from time to time, printed lists of the works respecting which such notice shall have been duly given, and of which such copyright shall not have expired."

It is needless to perplex the authorities at the custom houses with the titles of any books but such as are actually pirated, or are likely to be pirated abroad. The lists should be arranged alphabetically under the name of the author, to facilitate reference.

The *Falmouth Packet* announces that intelligence has been received from Captain Sir J. Ross, who has penetrated the Antarctic circle to 71° 40′, surveyed the coast discovered by him along its western boundary, and proceeded to do the same along the eastern line.—*The Times* (Friday) mentions that Lieutenant M'Murdo, of the *Terror*, has arrived in town from this expedition, which he left at the Falkland Islands all well, and in the highest spirits. He reports that Captain Ross had triumphantly accomplished every object for which the expedition was undertaken, and that the government at home, sensible of this, had left it entirely to Captain Ross's discretion, as to his returning home at once or remaining out for a longer period, for the purpose of exploring other objects of interest in this hitherto imperfectly known portion of our globe; that Captain Ross has made choice of the former, and that we may therefore expect the expedition home early in May. Lieutenant M'Murdo

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also states, that in consequence of the excellent discipline observed on board the *Erebus* and *Terror*, and the great care and attention paid to the health of their respective crews, the expedition had lost but four men since leaving England; namely, one blown overboard in a gale at the Cape, another from some constitutional disease, and the other two from natural causes. Lieutenant M'Murdo is also the bearer of several specimens of grapes and seeds, collected at the Falkland Islands and various other places in the southern hemisphere.

Among the more interesting of the few announcements of new works which we have lately seen, are 'The Life of Addison,' by Lucy Aikin—'Arts, Antiquities and Chronology of Ancient Egypt,' by C. H. Wathen—and a 'Monasticon Scoticanum;' in reference to which it has been truly observed, that, while England rejoices in the labours of Dodsworth and Dugdale, Ireland in those of Archdall, and almost every country of Europe possesses some faithful record of those structures which the piety, of the men of elder days upreared, Scotland alone has no Monasticon.

At a meeting of the Metropolitan Improvement Society, on Thursday last, it was announced that the new Commission appointed by Sir R. Peel had commenced its inquiries, but had determined for the present to confine its attention to the question of the Thames Embankment. It was resolved to summon a meeting of the general committee for Wednesday next, to discuss this branch of the subject, and to consider how the object of the Commission and the public could be promoted by the efforts of the Society.

The papers mention that the sub-committee met last week to inspect Mr. Joseph's full-sized model of the statue of Sir David Wilkie, with which they expressed themselves well satisfied. They subsequently and unanimously voted the sum of 50*l.* to purchase a piece of plate for Mr. Peter Cunningham, the Secretary, in acknowledgment of his services. —They also announce the decease of Mrs. Seyffarth, better known as Miss Louisa Sharpe, whose exquisitely-finished costume-pieces were long an attraction at the Water-Colour Exhibition. After her marriage with a foreign Professor, Mrs. Seyffarth resided, we believe, principally abroad. Her death took place at Dresden on the 28th of January.

It is mentioned in the *Allgemeine Zeitung* that Lessing's celebrated picture of 'Huss before the Council of Kostnitz,' has been purchased at the price of 8000 thalers, for the gallery of Frankfort on the Maine; which has lately been enriched by many valuable works of art, and bids fair soon to become an excellent collection. We wish that some of our Town Councils would follow so worthy an example.

The *Kunstblatt* informs us that Schnorr, the distinguished German painter, has, together with his assistants, completed in three months six fresco paintings, each twenty feet long; and that another artist (Hess) employs thirty or forty assistants in the same art.

Mr. M'Culloch has been elected a Foreign Associate of the Institute of France, in the department of the *Académie des Sciences Morales et Politiques*, in the room of M. Simonde de Sismondi: M. Rayer, a member of the Academy of Sciences, in the place of the late M. Morel de Vindi: and the vacancy created in the Medical Section of the Academy by the death of M. Double, has been filled up by the election into that body of M. Andral.—The Minister of Public Instruction has bestowed a yearly pension of 1000 francs on M. Desgranges, a learned Orientalist, who has been for upwards of thirty years devoted to the study of Sanscrit, and whose elaborate grammar of that language is, at present, preparing at the Royal Press.—Speaking of Oriental literature, we may also mention, that the sale of the late Baron Silvestre de Sacy's valuable library, rich in Arabic, Persian, Turkish, and Syriac manuscripts, will commence on the 18th of April next, and that the first part of the catalogue, preceded by M. Daunou's notice on the life and works of the celebrated Orientalist, is just published.

At a meeting of the Royal Academy, on Friday (the 10th), Sir W. C. Ross was elected an Academician, in the room of Sir Francis Chantrey; Mr. J. Willmore an Associate Engraver; and Mr. H. Timbrell a Travelling Student.

It appears, from Mr. Lumley's *programme*, issued since our last, that Sig. Fornasari *is* coming—we presume, to replace Tamburini. Our correspondent of last week, in an explanatory communication, has forwarded some particulars of the career and recent performances of this artist, which cannot fail to be welcome. According to his obliging note,—

Signor Fornasari was engaged at the Teatro Regio at Turin during last winter, and at the beautiful Teatro Communale at Modena last spring, where he opened the season with Mercadante's 'I Normanni a Parigi,' sustaining the part of *Ordamante;* the tenor Pasini and Clara Novello sustaining those of *Odone* and *Berta*. He since appeared as *Belisario* and *Marino Faliero*. During last autumn he was at Trieste, and is now again at Turin, where he opened the season in the character of *Enrico*, in Coccia's 'Caterina di Guisa.' The news will soon arrive of his appearance in Mercadante's new opera, 'Il Reggente,' in which he will appear with Salvi, Ottavia Malvani, and Isabella Tadini.

This last young lady, we may add, is the Miss Trotter who appeared at the London concerts some seasons ago, as the pupil of Rubini.—To return to Mr. Lumley's announcement; neither Signora Brambilla, nor Signora Buccini, is set down in the authentic list; and the only lady announced, capable of discharging the important duties of a *contralto* is a Signora Ali, of whom we have never heard. However, the question is, perhaps, of less consequence, since the management will have Madame Albertazzi and Mrs. A. Shaw to choose between, should the new lady not succeed. A second *soprano* seems to be more urgently wanted; and, on the whole, the operatic engagements are on a more parsimonious scale than any we remember for the last nine years. Two operas, strange to our ears, are promised to vary the repertory of familiar pieces, and Donnizetti's most recent manufactures. These are, Paer's 'Camilla' and Herold's 'Zampa'—one of the few French musical dramas which has been Italianized with much success, since even Rossini's 'Guillaume Tell' has hardly taken root in Italy. We look forward with great expectation to the announced work by Sig. Costa. The *ballet* is to be more than usually strong,—Taglioni, Fanny Elssler, Cerito, Adele Dumilatre: these are brave names for those who care about *pirouettes* and pantomime: and we are to have a new gipsy story—'La Esmeralda'—and a new faery pageant—'La Naiade'—so that all lovers of the dance may have good reason to wish the Ides of March were come! The Opera House too, we have been told, has been painted and beautified *a little*.

A Letter from Constantinople, quoted in *The Times*, mentions that the Italian Opera company had been introduced into the Seraglio of the Sultana Validé, to perform the opera of *Belisario*, in the apartment newly fitted up as a theatre. "The Sultana and all the ladies took their seats, each with an opera-book in her hand, for the text, having been translated into Turkish, is now printed. The ladies listened very earnestly during the performance, and perused the books with great attention. The sympathy of one was strongly excited by the appearance of the blind Belisarius, and she became so moved by the representation of his distress, that she started up suddenly, and with expressions of pity threw a purse full of gold to him. This is the first time that any representation of this kind ever took place in the Seraglio, or that male footsteps were allowed to pass within this boundary."

The French papers announce that Victor Hugo's new play, 'Les Burgraves,' will be produced at the *Comédie Française* early in next month.—From Madrid, we hear of the enthusiastic success which has attended the production in that capital of a comedy by M. Martinez de la Rosa, entitled 'El Español en Venecia, o la Cabeza Encantado' ('The Spaniard in Venice, or the Enchanted Head').—The name of the illustrious refugee was given as that of the author, amid the shouts of the audience, "prolonged," say the accounts, "for upwards of a quarter of an hour."

A medal has lately been struck by the Austrian artist, Herr Cesar, at Rome, in honour of the celebrated mineralogist, Mohr. On one side is the profile of the mineralogist, on the other an open book with the four crystalline formations as taught by Mohr, and the bird of Minerva above it. A crown of oak, laurel and thorn, represents the merit and fame as well as the labour, and frequently the reward, attendant on all who tread the path of science and of truth. The legend "fecit saxa loqui" is imitated from the famed "Se saxa loquuntur in Salzburg."

A society has recently been formed at Wörgl, in the Tyrol, for excavating a spot where the old Roman town of Mascinacum is supposed to have stood.—The continental papers mention the discovery of a great quantity of old Roman silver coins in the Island of Gothland: that many Roman antiquities have been dug up near Utrecht: and that two small marble columns have lately been discovered in the ruins of Tusculum, with an inscription in old Latin, relating to a donation, at the consecration of a temple, from one of the family to which the celebrated Camillus belonged.

The length and interest of our Reports of the Lectures at the Royal Academy will, we are sure, excuse us for deferring till next week the Reports of the Asiatic and some other of the Societies.

BRITISH INSTITUTION, PALL-MALL.
The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.
WILLIAM BARNARD, Keeper.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

Feb. 13.—W. R. Hamilton, Esq. in the chair. The first part of a paper by Mr. Schomburgk, 'On the River Takotu, in British Guayana' was read. We reserve our report till the next meeting of the Society, when the reading of it will be concluded.

HORTICULTURAL SOCIETY.—*Feb.* 7.—J. Bateman, Esq., in the chair. Mrs. Hill, J. Gray, and R. C. Griffith, Esqs., were elected Fellows. Sir G. Staunton, Bt. exhibited portions of the stem of the Sugar Cane, from plants grown in a stove, where many attained 20 ft. in height; the specimens appeared to contain a full proportion of sugar. From Mrs. Lawrence, a collection of Orchidaceous plants, containing the beautiful butterfly plant, pure white, and of an elegant form; *Huntleya violacea*, a rare plant, bearing a curiously-shaped flower of a deep violet colour; *Zygopetalum crinitum*, having the violet markings of the labellum studded with glandular hairs of the same colour: a Knightian medal was awarded. From Mr. Beck, a collection of plants in slate pots, consisting of Epacrises, an Erica, *Coronilla glauca*, and several Hyacinths: the appearance of these plants, the former so difficult to preserve in health at this season, proves how erroneous were the assertions made, that plants would not grow in any material which was not porous. Mr. Beck, also exhibited slate boxes, some of them taken to pieces to show the close manner in which they might be packed: as the parts are secured together by screws this is easily effected. To the bottoms of the larger boxes brass rollers are affixed instead of iron, which usually stain where they are placed. From W. H. Storey, Esq., an *Erica sebana*, covered with light green drooping flowers, from which the dark brown stamens protrude in a remarkable manner. From Messrs. Veitch, a plant of the new *Tropæolum azureum*, bearing an abundance of its blue flowers, which were considerably darker than when exhibited at a previous meeting, and it is not improbable that as the plants acquire strength, the blossoms also will become of a deeper tint. Messrs. Veitch also exhibited *Stenorhynchus australis*, a terrestrial Orchidaceous plant, bearing spikes of singular light brick-red flowers. From Mr. Lee, well-bloomed specimens of *Pelargonium colleyanum*, and *album multiflorum*; the latter a variety of no excellence as a florist's flower, but the best kind for early forcing: a certificate was awarded for it. From Mr. Gaines, a well-bloomed specimen of *Camellia tricolor*, for which a certificate was awarded. From Mr. Cuthill, a seedling Camellia with red flowers, said to have been raised from seed obtained at Canton. Mr. A. Toward, gr. to H.R.H. the Duchess of Gloucester, exhibited a leaf fork, used at Bagshot Park: the tines are made of locust-wood, shod with iron, which renders it lighter than those wholly formed of that metal; from its size it is also capable of lifting a great quantity of leaves. From the Gardens of the Society, a collection of plants, amongst which were a handsome Acacia, called *A. rubida*, bearing long racemes of yellow balls of flowers, and remarkable for retaining longer than other kinds the two-fold character of its leaves, some being simple, others compound, upon the same branch: although not of so dwarf a habit as *A. verniciflua*, exhibited at the last meeting, it might nevertheless with

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judicious pruning be kept within the limits of a small greenhouse. *Scuticaria Steelii*, a pretty species, with thong-like leaves and fragrant flowers, found in Demerara; *Dendrobium discolor*, producing a raceme of dingy flowers with singularly twisted segments; *Spiranthes cernua*, one of the terrestrial Orchidaceæ which abound in Mexico and Guatemala, with curious wax-like flowers, worthy of cultivation on account of its unusual appearance, as well as for the facility with which it may be grown, and the time it continues in bloom; *Lycaste lanifera*, lately introduced by Mr. Hartweg, with pale green flowers; *Begonia vitifolia*, not a showy species, but valuable for blooming at this period.

LINNEAN SOCIETY.—*Feb.* 7.—E. Forster, Esq., in the chair. E. Forbes, Esq. was elected a Fellow. The Rev. Mr. Hinckes exhibited a specimen of *Neottia gemmipara*, procured from Castletown near Bantry Bay, where this plant was originally found by Mr. J. Drummond, and on whose authority it was admitted into the Irish Flora. The original specimen from Sir J. E. Smith's herbarium, was also exhibited. The plant of Mr. Hinckes was much longer in the stem, and the flowers less crowded than that from Smith's herbarium. The roots agree with the description and drawing of Mr. Drummond. A note from Mr. Hinckes accompanied the specimen, in which he stated his conviction that this rare plant was still an inhabitant of Ireland. Mr. A. H. Hassall finished the reading of his paper on the reproduction of the Confervæ. The structure of the last family of Vancher, the Prolifera, was considered, also that of the branched Confervæ. Their mode of reproduction, and many of the phenomena exhibited by the reproductive granules, or zoospores, of this class of plants, were described.

MEDICO-BOTANICAL SOCIETY.—*Feb.* 8.—Earl Stanhope in the chair.—Dr. Houlton read a communication on the *Artemisia absinthium*.

Some Remarks by Mr. Lukin on the sweet acorns of Portugal were afterwards read.—The sweet acorns are the fruit of the ayinheira—the *Quercus ilex* of Linnæus. It is a tall tree, very frequent in the forests south of the Tagus, but rarely found north of that river. It is extensively planted in the oak woods of the Alemtejo, for the hogs, which are driven in large herds into the woods, to fatten on the fruit. There are two other trees, quite distinct in character, which produce sweet acorns, and are found in the same woods, but are not frequent.—1. *Quercus rotundifolia*, of Lamarck.—2. *Quercus ballota*, of Des Fontaines. Brotero, in his 'Flora Lusitaniæ,' considers both these as varieties of the former. They are smaller trees; all three are evergreen, and the fruit so similar, that it is difficult to distinguish them without seeing the leaves. These acorns, roasted like chesnuts, are served up with the dessert in Spain and Portugal. They are much eaten, when roasted, by the peasants. That this custom of eating acorns is of some antiquity, may be seen by referring to a very humorous letter in Don Quixote, in which Cervantes represents Theresa Panza as sending a peck of ballotas to the Duchess, in acknowledgment of the hospitable reception her husband Sancho had met with at the castle.

MEETINGS FOR THE ENSUING WEEK.

Mon. Statistical Society, 8.
— Institute of British Architects, 8.—'On Church Building,' by G. Godwin.—'A Description of the Walhalla, recently erected from the designs of Von Klenze, translated from the German,' by J. Woolley.
— Royal Academy, 8.—Sculpture.
Tues. Horticultural Society, 2.
— Institution of Civil Engineers, 8.—'Account of Experiments on the Comparative Strength of Solid and Hollow Axles,' by J. O. York.—'Description of the American Engine 'Philadelphia,' used on the Birmingham and Gloucester Railway,' by G. D. Bishopp.—'Description of Lieut. Rankine's Spring Contractor, for suiting the action of the Spring of Railway Carriages to variable loads.'
— Linnean Society, 8.
— Electrical Society, 8.
— Chemical Society, 8.
Wed. Geological Society, half-past 8.
Society of Arts, 8.—Mr. Day 'On Ventilation, &c. by a new system.'—Mr. Inekes 'On his Patent Furnace.'
— Medico-Botanical Society, 8.
Thurs. Royal Society, half-past 8.
— Royal Society of Literature, 4.
— Royal Academy, 8.—Painting.
— Numismatic Society, 7.
— Society of Antiquaries, 8.
Fri. Royal Institution, half-past 8.—Dr. Carpenter 'On Cells, as the chief instruments of Animal and Vegetable Functions.'
— Philological Society, 8.

FINE ARTS

BRITISH INSTITUTION.

THE "statistics" of this Exhibition give four hundred and thirty-one pictures presented to the public, and *four hundred and sixty* returned. To imagine half a thousand works inferior to the majority of those here displayed, is to conjure up visions of pretension and inferiority so disheartening as to shake the firmest critical nerves. There are no contributions this year from Mr. Turner—none from Mr. M'Clise; but Mr. Patten has sent his *Hymen burning the Arrows of Cupid*; Mr. Hollins, his *Juliet and County Paris*; Mr. Howard, his *Aaron staying the Plague*; Mr. Haydon, his *Curtius*; Mr. Brigstocke, his *Alnaschar*; Mr. Danby, his *Tempe*; and there are life-size compositions from Shakspeare and Scott, by Messrs. Von Holst and Goodrich,—to say nothing of a *Hagar* by Mr. Stevens—from which it may be augured that Ambition is not asleep. And yet, alas! on looking at the manner in which she approaches the desired goal, we are compelled to admit that her gait is rather like

> —the motion of a drunken man,
> Who steps sedately, just to show he can,

than the well-assured step of one unwearied in enterprise, and hopeful as to its result.

No. 1 of the Catalogue is Mr. E. Landseer's *Not so easily caught*—a reynard musing over a trap, in which a simpler quadruped has found his fate. We have had many better specimens of our artist's peculiar genius, and many worse; since here is the appearance, at least, of greater solidity than some of his recent superficial, but exquisitely-textured works present. Hard by hangs Mr. Stark's *Lammas Meadow* (No. 2), one of its painter's best *pollard* landscapes. No. 5, Mr. Egg's *Scene from the Devil on Two Sticks*, deserves mention, as a clever thing in its way. The faces are arch, the costumes pretty—but better than faces or costumes, is the quantity of light in the picture. The artist, we should divine, has been looking at the works of De Hooghe. We have already adverted to the great scene from *King Henry the Sixth* (17), by that most unequal of our clever men, Mr. Von Holst. After the success of his last year's 'Ginevra,' the present piece of backsliding is doubly provoking. Here Mr. Von Holst displays all the faults of his old melo-dramatic style, and more than his old proportion of those lurid and leaden tones of colour, which have no part in flesh and blood, be the human emotions ever so solemn and tragical. Perhaps he has here tasked himself beyond his powers, since the Middle Room contains a fancy head, the *Water Witch* (168), which is almost as charming after its kind, as the haunting mermaid's song in poor Weber's 'Oberon.'

In No. 18 the public encounters its old favourite, Mr. Etty, in a new character—as a landscape painter. The scene is the Thames—the time, evening—the figures, men bathing from a boat. Slovenly as is this little sketch, which, indeed, might almost have been rubbed in by the elbow, not hand, of the designer;—it caught our eye by the perfect tranquillity of its repose; and on returning to it, we could not but earnestly regret that its artist should so presume on his knowledge of colour, as to hold himself absolved from the hand-work, which would have made this picture permanently attractive to the few, though for the many it be lost amid the yellows and greens of the Exhibition Room. By the way, we are sorry to see that one of our cleverest landscape painters, Mr. Lee, is yielding to these seductive gaietics. His taste tended, formerly, too exclusively towards the cloudy and sombre: now, emancipated from this, he riots in crude gold and emerald tints, which no time can tame into a moderate harmony: *vide* his *Scenery on the Borders of Dartmoor* (31), see also his *Avenue, Shobrooke Park* (45). In the latter, however, the anatomy of his trees is too admirable and masterly not to deserve hearty praise. From this digression we must return to another picture of *Bathers* (34), by Mr. Etty. Here we have our painter on his own domain again, revelling in rich carnations, pearly shadows,

> Love-darting eyes and tresses like the morn.

The knight must be a St. Anthony in mail, who could pass unmoved on his way, if he chanced to peep through parted boughs at these nymphs of the fountain. There is no contemporary colourist who can evoke so strong a spell; and in this lies Etty's strength. In his *Sketch for a large Picture of Christ blessing the Children* (40), he reveals his weakness—overdoes the peculiarities of the Venetian school, but without indicating its excellencies. Cagliari and Tintoretto were not spiritualists; but the one could compose, as the 'Marriage of Cana' familiarly attests; and the other draw, as all who remember the startling picture of St. Mark and the Slave in the Gallery at Venice, will admit.

The strength of England—in more senses than one—is typified in Mr. E. W. Cooke's *View at the Mouth of the Thames* (39). This is an admirable marine picture of one of the most animating scenes to be found in the world. So brightly astir are air and water, that the work might have been painted according to the practice of Van Goyen (we believe), who is said to have gone out to sea in all weathers, and to have dashed in his effects from life on shipboard. Mr. Cooke has obviously his eyes fixed upon future fame as well as present profit, by the careful finish he bestows on his works.

A second admirable marine landscape which we cannot but mention here, as another of "our jewels," is Mr. Creswick's *Rocks at the Land's End* (387). Nothing can be wider apart than the manner of these pictures. In Mr. Cooke's we have distance behind distance, each indicated by its rising sail, or that wreath of smoke, which, say what the poets will, has a picturesque of its own, to the eye as well as to the mind;—in Mr. Creswick's, the last bleak rocks of England, and, beyond, an all but illimitable horizon of rippling green waters, suggesting the power and vastness of Nature's barrier, as emphatically as the other scene to which we have adverted intimates Man's activity. We have not often seen a more poetical picture than Mr. Creswick's; and rejoice in it the more, because it shows him resolved to widen his ground, and not to restrict himself to the peculiar class of subjects, or palette of tints, by the dexterous employment of which he won his reputation.

There are few of our domestic painters who keep so constantly near excellence, without reaching it, as Mr. Redgrave. The cause of this, as we have often observed, is timidity of hand, the inevitable result of imperfect education, since expression is rarely wanting. Here, for instance, in the picture of *Bad News from Sea* (42), the story is simply and naturally told, the composition unforced, and the picture carefully painted, but the effect is feeble and unsatisfactory. Whether it be from a like want of sound elementary study—a knowledge of principles—we are not prepared to say, since the subject affords less opportunity for judging, but the clever picture we shall next notice, Mr. Morton's *Jew Merchant* (46), is, with all its cleverness, a partial failure. At all events, we could not but fancy it more like some fine-looking old man masquerading as an Israelite, than one of the itinerants belonging to the people, whose dignity of beard and brow is intermingled with characteristics less amiable and engaging.

Our next marginal notes on the catalogue are opposite to the *Welsh Guides* (61) of Mr. Collins, and to Mr. Charles Landseer's *Dying Warrior* (66): both fair specimens—we dare not add more—of their artists' peculiar powers. Mr. Elmore's *Window in Rome during the Carnival* (67) is a dainty piece of painted coxcombry, worthy a better place than the *break-back* position to which it has been abased. We then come to Mr. Frith's *Duel Scene from Twelfth Night* (69), which, with all its clever points of "favour and prettiness," is not Shakspearian, else would not Viola wear a look which reminded us involuntarily of Master Slender. He is more at home with *Dolly Varden* (83), whom he has caught at that critical moment when she was tripping home through the wood, dressed in her best, admiring the bracelet on her pretty arm, but the arm itself still more. In fact, as we have elsewhere said, coquetry is his *forte*.

We must pass another beautiful landscape by Mr. Creswick (103), *The Way across the River*, and Mr. Stone's pair of female heads—an insipid *Helena* (107) and a meretricious *Nourmahal* (108)—with merely a hearty expression of vexation at Mr. Stone's perversity in returning again and again to the paltrinesses of the *boudoir* school, that we may give a few words concerning one of the gems of the Exhibition—Mr. Goodall's *Rustic Music, Brittany*, (114). In some important requisites this is a great advance on any work by this promising young artist. Finish he had

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before, but to this he has added brightness of tone and dexterity of hand. The central group on the steps, of girls and children listening to the *vielle*, and admiring the uncouth dance, which keeps time to the wiry drone of the instrument, is capitally painted. But then the composition might have been improved: the group to the left seems to us to want connexion with the main subject, and the figures are not clear of that worm-like meagreness, which was a drawback even to some of Wilkie's best compositions.

We have seen better landscapes by Mr. Stanfield than his *View of the Islands of Ischia and Procida* (120), though there is something to admire in all his works. Having said this, and pointed to a graceful group of *Neapolitans Gipsying in a Wood* (138), by Mr. Severn, as a pretty cabinet picture, we will leave the other pictures in the Middle and South Rooms for a future notice.

MUSIC AND THE DRAMA

DRURY LANE.—If to pain and perplex were the end and aim of tragedy, Mr. Browning's poetic melodrama, called 'A Blot on the 'Scutcheon,' would be worthy of admiration, for it is a very puzzling and unpleasant piece of business. The plot is plain enough, but the acts and feelings of the characters are inscrutable and abhorrent, and their language is as strange as their proceedings. The subject is of Spanish nature in an English guise—revenge for a stain on the honour of an ancient and noble house being the main passion. *Lord Tresham* is as proud and fierce as a Castilian, and as jealous of "a blot on the 'scutcheon" of his family. In the first scene, *Earl Mertoun*, a gallant youth, "noble among the noblest," appears, a suitor to *Lord Tresham* for his sister's hand; in the next, he enters her chamber-window at midnight, a cherished lover. The brother learns his sister's shame, and accuses her before her kindred of the double baseness of inveigling an honourable lover while harbouring a paramour: yet she is silent, although a word would have averted the catastrophe that follows. *Lord Tresham* waylays the nocturnal visitor; they cross swords, and the lover falls mortally wounded, though he had revealed himself as *Earl Mertoun*. The slayer, who but the moment before spurned his adversary as a "miscreant," now repents: he seeks his sister's chamber, to whom he imparts the horrible tidings; she blesses him and dies; and he dies also. A few of the audience laughed, others were shocked, and many applauded; but it is impossible that such a drama should live, even if it were artfully constructed, which this is not. The acting of Mr. Phelps and Miss Helen Faucit, as the brother and sister, and Mr. Anderson as the lover, though not faultless, was powerful and effective. The farce that followed, 'A Thumping Legacy'—which, from the neatness and ingenuity of the contrivances to produce comic situations, we guess to be a translation from the French—was the more amusing for the foregone horrors; and very droll Keeley is as an innocent cockney, who has been decoyed out to Corsica for the purpose of perpetuating a family feud, and is kept in a constant state of terror and dismay by the alternatives presented to his choice of killing and being killed.

COVENT GARDEN.—This theatre, on Monday, was disgraced by a scene of uproar and confusion, caused by the attempt of a person named Gregory, understood to be the editor of the *Satirist* weekly paper, to personate the character of Hamlet; his pretensions to take so prominent a position resting on some celebrity acquired as the principal member of a corps of amateurs calling themselves the "Shaksperians." The indignation of the audience burst forth on his entrance in loud yells and execrations; interspersed with epithets fitted only to the vilest of the vile, and mingled with shouts of applause from a party of his supporters: the individual thus assailed stood unflinching, and, the clamour continuing, he proceeded with imperturbable coolness to enact the part in dumb show. He attempted to address the audience, but this only redoubled the fury of the storm; even Mr. Bartley, who came forward in the absence of Mr. Bunn, could with difficulty get a hearing: the opposition becoming more fierce and determined as the performance continued, Mr. Bartley very properly dropped the curtain in the middle of the second act.

ST. JAMES'S THEATRE.—*French Plays.*—The repertory of Madame Albert is precisely that section of the French dramatic library which least interests us: consisting of feeble sentimental comedy, or vapid farce, in which costume is half the fun. In the former she is distanced by Mdlle. Plessy, because of her beauty,—in the latter by Mdlle. Déjazet by reason of her wit. Hence, on Monday evening, while we gave full credit to her cleverness and womanliness as an actress, we were thoroughly tired by 'L'Ami Grandet,' and 'La Meunière de Marly.' The first is anything but agreeable as a comedy. It is true that a certain poetical justice is administered in the shape of a strong and *finishing* lesson to coquetry, but then the physician is a bore, little better bred or entitled to interfere between lady and lover, than the 'Voisin Raymond' of Paul de Kock's clever but vulgar novel:—while one of the artifices employed at his instance, is so gross and unmanly that we must think meanly of the woman, who, after having been so cruelly practised upon, could retain any lurking fondness for the man who, however great the provocation, had exposed her to misconstruction and insult. Though 'L'Ami Grandet' be neatly written, it is still tiresome: and the only antidote to the tediousness of its dialogue, was to be found in the face and demeanour of M. Cartigny, who had imitated (so we fancied) M. Samson of the *Théâtre Français* so closely, as to have even made up his features for that clever actor's whimsical expression. A few nights more, and Madame Albert must cede her place to the pouting, the prettiness, and the incomparable costumes of Mademoiselle Plessy.

MISCELLANEA

Lotteries—Little-goes—Sweeps—Nationals—Polypicnics—Ham, Tongue, and Twelfth-Cake 'Distributions.'—We have this week to add to our catalogue Mr. Boys' "*Distribution*," by which he proposes to raise 12,000 guineas. This, Mr. Boys honestly sets forth, "is essentially and professedly *a trading*, with a view *to individual profit*;" and he further states, that he enters into it in "*self-defence*." We have, therefore, only to class the project among those things which the law declares to be "public nuisances," and to express our regret, that tradesmen should be driven, by the illegal proceedings of others, to have recourse to such desperate expedients. We fear, too, that the provincial dealers find these lotteries necessary, or profitable; for we have seen an advertisement of a "West-Riding Art-Union," which also is acknowledged to be a "commercial speculation;" and we read of an association in Scotland for the purchase, and distribution by "ballot," of engravings, the subscription to which is five shillings. The journals of the week also make mention of a scheme for a grand national "Book Distribution;" each subscriber, of course, to have the "full value" of his guinea in books at, as Mr. Boys significantly says, "the usual publishing price," while whole libraries of 1000 and 2000 volumes are to form the prizes: and we are promised the particulars of a "Distribution" of "Cutlery," and of a "Furniture Distribution," which just now, among the humbler classes, occupy a good deal of attention. And these things, in a country which has denounced all lotteries as immoral and illegal, and sacrificed half a million annually of revenue rather than tolerate them!—a country which in this, and in other self-sacrifices, has set an example to the world, which though slowly, the world, we believe, is disposed to follow—for the *Leipsic Gazette* of last week announces that the Austrian government is about to adopt measures for restricting the lottery system, as a preliminary step *to its total abolition*. Yet England is not only to be demoralized by its own pestilent race of gamblers, but foreigners are to come here and traffic on our credulity. Every season, our readers must have observed advertisements, instructing them to whom to apply at Hamburg for tickets in the continental lotteries; this year we observe that the parties have grown bolder, and ventured to give an address in London; and the following appeared this week in the *Post*,—

"DISPOSAL of the magnificent HOTEL BYRON, on the Lake of Geneva, by shares, value 1,200,000 francs. This princely residence, together with other houses, vineyards, &c., is to be sold *in shares*, according to a plan, prospectus of which may be had ——— Strand; ——— Regent Street. Shares, 15*s.* each. *The drawing* will take place on the 1st of September, 1843."

But we are told that these things are not illegal. By whom? The *Post*?—which last week observed:—

"*Art-Unions.*—The public may not be aware that every subscriber to either of the Art-Unions is liable, by act of Parliament, to a penalty of 20*l.* which can be enforced by any common informer."

By the *Morning Herald*, which has, we are informed, given a like hint to its readers? No, it is by the schemers themselves! We do not choose to enter into controversy with such parties—as Lord Brougham says, in his reply to M. de Tocqueville, we are "very far indeed from desiring to imitate" their "abusive and unbecoming style." But respecting the law on this subject, a few words may not be without use. We will acknowledge at once that we are no lawyers; but it surely needs no professional study to assert, that all schemes by which prizes are distributed by lot are lotteries; and as we have shown by quotation from the several acts of Parliament (*ante*, p. 117) the law declares that all lotteries are "*public nuisances*," and that all persons "*convicted of setting up or keeping*" lotteries or little-goes, whether to be decided "*by dice, lots, cards, balls, or other numbers or figures, or any other way*," [can words be more comprehensive?] shall forfeit 500*l.*; and that all who "*therein shall adventure*," &c. shall be subject to penalties set forth in the act, and if they cannot pay them they are to be sent "to the common gaol of the county, for any time not exceeding six months."

And now a few words in conclusion respecting "the *proof of The Lattice*." Mrs. Parkes stated that she had "compared a print of *The Mantilla* with *a proof of The Lattice*," on which Mr. Moon forwarded to us a letter from Mr. Lloyd, wherein Mr. Lloyd asserted that the statement was "a *pure fabrication*, such a thing as the latter never having been in existence, a proof of *The Lattice* never having been either sold, advertised, or even *printed*." The italics are his own. Mrs. Parkes forthwith settled the point conclusively, by *producing* to us a proof of *The Lattice*. Still, we understand, there are persons who affect to believe that we must be in error. There is no error, and there shall be no error; and therefore we have resolved to exhibit at our office in Wellington Street, between 12 and 3 o'clock on Monday and Tuesday, a *Proof* (known by the open letters,) of *The Mantilla*, published in 1838, dedicated to Sir G. Villiers, by "his much obliged servant, F. G. Moon"—a *Print* (with the letters coloured)—and the *Proof* (with open letters), under the name of *The Lattice*, published in 1842, "by &c. servants, the Proprietors."

Splendid Meteor.—A little after 8 in the evening of Sunday the 5th a meteor passed over a considerable part of the north of the county of Nottingham. Its course was from the N.W. It greatly resembled a large body of fire of a blood red colour, assuming various shapes. Its apparent height was trifling, but its velocity could not be less than 50 or 60 miles a minute. In its course it was seen by numbers at a distance from each other, yet those who observed it, although so many miles asunder, fancied it fell within a short distance.—*Nottingham Journal.*

Julia Cæsarea.—The following is an extract from a letter written from Algiers by an artillery officer, and communicated to the Academy of Belles Lettres. "I have just spent some days amidst the ruins of Julia Cæsarea. I have some right to give that name to the modern Cherchell, since I have been the first to discover four inscriptions bearing the name of that ancient city. I have found many other less important inscriptions. Would that I could also place under your eyes the admirable Corinthian capital, the granite pillars, and the ancient tombs—the fellows of the *Kebor Roumiæ*, and, like it, no doubt, of Numidian origin. The English traveller Shaw mentions the gigantic wall of three leagues circuit which formed the enclosure of Cæsarea, but he says nothing of the period of its construction. I think that the erection of this wall must be referred to the second occupation of Africa by the Romans, when ancient civilization shed its first light on these shores. 'Many persons, reckless of the lessons of history, begin to appreciate the ancients when they find that our engineers have nothing better to do than to fortify themselves behind walls raised by engineers who lived fourteen centuries ago. The old part of this city also bears witness to the power of the Romans.'"

TO CORRESPONDENTS.—An Amateur—A. B. C.—C. de C.—M. N.—received.

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King's College, London, Feb. 18, 1843.

GEOLOGY.—A COURSE of EIGHT LECTURES will be delivered in the THEATRE of the MARYLEBONE INSTITUTION, 17, Edward-street, Portman-square, by CHARLES LYELL, Esq. F.R.S., to commence on TUESDAY, March 7, at 3 o'clock, and to continue on each succeeding Friday and Tuesday till the 21st of March. Tickets, 1l. 1s. for the Course. Tickets and Syllabuses to be obtained at the Marylebone Institution, and at Mr. Murray's, 50, Albemarle-street.

HOMŒOPATHY.—A COURSE of FIVE POPULAR LECTURES on the above Science will be delivered by JOHN EPPS, M.D., at the Western Literary and Scientific Institution, Leicester-square, to commence on FRIDAY, March 3rd, at Eight in the Evening, and each succeeding Friday. Tickets may be had at the Institution on the nights of Lecture, and at Mr. George N. Epps', Homœopathic Chemist, 112, Great Russell-street, Bloomsbury, 1s. single Lecture; 3s. the Course.—The entrance to the Theatre is in Princes-street.

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REVIEWS

Narrative of a Voyage round the World, including Details of the Naval Operations in China, &c. from 1836 *to* 1842. By Capt. Sir Edward Belcher, R.N. 2 vols. Colburn.

Not a little new light would be thrown on the progress of science, and of mercantile enterprize; on the revolutions which the steam engine and other inventions have caused in nautical affairs, and on the increasing intercourse of mankind in general, if some one, having access to the original documents, and otherwise well qualified, were to draw up and publish an historical memoir of the surveys executed under the direction of the hydrographical department of the Admiralty, from its unlucky commencement with the old age and obstinacy of Dalrymple, to its complete and vigorous developement at the present day. The India House, too, might add something to the materials here pointed out; so that the name of Horsburgh might occupy its proper place in the history of human progress, and a little of that honour be given to a real benefactor of mankind, which is in general so lavishly bestowed on mere heroes by position. An historical sketch of this kind would be not merely instructive; it would be far more entertaining than might be at first suspected. It would show how curiosity, like love, grows by that it feeds on; how, as knowledge advances, one inquiry leads to another. The motives to each successive survey, and the instructions continually calling for greater accuracy, or directing attention to a larger variety of phenomena, would be often found curiously characteristic of the period to which they belonged. Nautical surveyors would be the greatest gainers by such a history; they would gather from it a little of the philosophy of their profession, and would learn to look at their work more critically.

But again, a general professional history of our nautical surveys would have another advantage, which is not altogether without its weight, since it would frequently serve as a supplement to, or perhaps as an apology for, such narratives as that now presented to the public by Sir Edward Belcher. Here we have an account of a six years' voyage round the world, and through eighty degrees of latitude, which contains no greater amount of novel or interesting information than might have been reasonably expected from a six weeks' tour under any single parallel. Prefixed to the work, we find the hydrographer's instructions, enjoining observations of all kinds on land, sky, and ocean; and directing attention to several disputed questions. These, we dare say, have been settled satisfactorily by Sir Edward Belcher. We are willing to suppose that he has laboured with success as well as diligence to attain the specific object of his mission; but he thought, doubtless, that the additions which he had made to our intimate knowledge of the globe, were of too austere a flavour for the general taste; he has therefore, forsooth, consigned the kernel of his information to the presses of the Admiralty, and has given the shell—light, dry, and empty—to the public. His volumes have the disadvantage of naturally suggesting a comparison with those of Captain Fitzroy, to whose labours he succeeded, and the former are as remarkable for their meagreness as the latter for their overflowing abundance. Yet the narrative of the *Sulphur's* voyage is published under the patronage of the Admiralty; that of the *Beagle* had no such encouragement. The highest patronage, it is obvious, will soon lose its value when it grows capricious; and why the Admiralty should lend their especial sanction to a work cut on the vulgar popular pattern, and containing no scientific details, is beyond our comprehension.

In September, 1835, the *Sulphur* was commissioned by Capt. Beechey, for the purpose of continuing the survey of the Western Coasts of America from Chili northwards. Capt. Beechey invalided at Valparaiso in the following year, when our author was appointed to succeed him, and hastened to join his ship by the direct route of the West Indies, crossing the Isthmus from Chagres to Panama. Our author's description of the places visited by him, is in general neither copious nor vivid; but since, nevertheless, the tide of human activity, or in other words, since the current of steam, now sets steadily towards Panama, we shall make room for the following brief notice of this town.

"Panama was formerly a place of some note, but shortly after the visit of Ulloa, about a century ago, may be said to have arrived at its zenith. The remains of the buildings evince wealth, and afford some idea of the extent to which they hoped to carry their improvements. But they are now fast falling into decay. The port is seldom visited by vessels of any size, and the fortifications, which originally were admirably constructed, are rapidly following the fate of the houses. The population is chiefly a mixed race: few Spaniards are to be found. One Englishman, and the American consular agent, comprise all the society we met. This doubtless will change the instant the steam navigation is in force. Inns and lodging-houses must then arise for the accommodation of those pursuing this route. There is every facility for erecting a substantial pier, and improving the inner anchorage, which must follow the arrival of the steamers, unless they still submit to the miserable landing at the seaport gate, which is as filthy as it is inconvenient."

It took much time to explore the coasts from Peru to the Russian possessions, and to examine the reputed harbours lying between those limits; but for us it will be sufficient to glance at a few points which politics or natural circumstances have rendered interesting. We must begin with calling attention to the following sentence of our author's instructions: "As the terminal point of your whole survey to the northward, the magnificent mountain of St. Elias may be named; and its exact position and height should therefore be determined." This mountain, which far overtops all others in the vicinity of the polar circle (its estimated elevation is about 11,000 feet), and which rises but a short distance from the sea-shore, was seen to advantage by our author, as may be collected from the following passage.

"Towards the evening it cleared up, and we were treated with a most splendid picture of St. Elias and all the neighbouring peaks, in full beauty, not a vapour near them. Each range is in itself an object worthy of the pencil, but with the stupendous, proud St. Elias towering above all, they dwindled into mere hillocks, or into a most splendid base on which to place his saintship. Although Vancouver describes St. Elias as 'in regions of eternal snow,' yet his edges, to the very summit, present a few black wrinkles, and the depth of snow does not, even in the drifts, appear to be very deep."

But what avails these vague expressions and turgid admiration? If Sir E. Belcher determined, as he gives us reason to suppose, the height and position of Mount St. Elias, why has he not made known these results in the volumes which he has published under the patronage of the Admiralty? He exhibits the Russians at Sitka in a favourable light; they have fortified their town, maintain a well-stored naval arsenal, and have built one fine vessel. The coast in their vicinity is far more populous than might be conjectured from its aspect; thousands of natives may be collected in a short time, and more than once they have threatened the Russian fortress. A party of the native chiefs paid a visit to the *Sulphur*, and exhibited in their dress a curious illustration of the influence of fashion, and of the back-currents, as we may say, in the stream of commerce, resulting from it. "Most of the helmet party wore ermine skins, tied loosely about them, which were purchased at the factory, and are imported from Siberia for traffic with the natives." One would suppose that importing ermine skins into the north-western coasts of America, was like carrying coals to Newcastle; but the superiority of the Siberian ermine is so conspicuous, that the chiefs always prefer it. In like manner, perhaps, we may be one day importing into China japanned goods, china ware, papier-maché ornaments, and sweetmeats.

How different from the Russian fortress at Sitka, with its narrow portcullis entrance and watchful sentinels, is the English factory on the Columbia, in the disputed territory of Oregon! Fort Vancouver, as this factory is named, stands about eighty miles in a straight line from the mouth of the Columbia.

"It stands, says our author, about three hundred yards within the northern edge of the river; is a picketed enclosure three hundred yards square, the pickets being eighteen feet high, composed of roughly-split pine logs. No particular attention to strength has been paid in its construction. It is furnished with three gates, two of which are invariably open by day. The houses of residence, as well as storehouses of the company, are within this enclosure, forming two squares. No guard is observed. The trading store is open during working hours, and any increase of number amongst the Indians would not excite uneasiness on the part of the officers. Such was my impression: and conversation, short of putting the direct question, confirmed it. To the westward are situated, without the palisades, at a distance of a quarter of a mile, the hospital and houses of the Canadian establishment, forming a complete village. All is apparently defenceless; although when turned out every man will be found with a well-tried rifle and couteau de chasse, or other efficient means of defence; and their partners are efficient helpmates, in the literal sense of the phrase. Yet, comparing this spot with Sitka and other places, it speaks volumes for the discipline to which the Indians have been reduced, as well as for the *content* with which all the tribes are evidently embued. As to the appellation of Fort Vancouver, it is clearly a misnomer; no Fort Vancouver exists; it is merely the mercantile post of the Hudson's Bay Company."

We purposely abstain from discussing the disputed claims to the Oregon territory, and shall only observe, that the English residents at the factory seem to live on good terms with all their neighbours, save the go-ahead squatters from the United States, a class of men always ready to assert rights, but who never acknowledge obligations. Most of the factors marry Indian squaws, and the women of the factory are in general ignorant of the language of their husbands. Slavery, it appears, exists among the natives of the north-west coasts of America, and, according to our author, the sacrifice of slaves is a common mode of bravado among them. "If a chief wishes to insult another, he sacrifices to him a certain number of slaves. It would be loss of stamp if the opponent failed in dispatching an equal number, but generally a larger number answers the insult. This may continue till they have expended their stock, when they possibly come to personal attack, assisted by their allies of the tribe." South of the Columbia River, the native tribes appear to grow more formidable. They are mixed with and incited by the red men exiled from the United States; near the Mexican borders they possess also countless droves of horses, and with an equestrian life easily acquire predatory habits.

On the northern confines of California our author successfully explored the Rio Sacra-

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mento, which he ascended about 150 miles, and found to be a fine stream, flowing through a rich level country, covered with immense timber, and liable to inundation in the rainy season. Wild grapes in great abundance overhung the smaller trees. It is observed by our author, that "probably no part of Western America can produce timber of the dimensions grown in the regions of the Colombia, and the northern confines of California. Among the drift trees on the banks of the California, we measured one 174 feet in length, by 20 feet in circumference." We are assured, by an unexceptionable authority, that in the pine forests of California there are trees to be seen 300 feet in height; and if the height of the tree may be judged of from the magnitude of its cones, we can attest that the above estimate is certainly not excessive.

We now follow our author to the Sandwich Islands, which he visited in the first instance at a period of great excitement, but as his feelings seem to have caught the general contagion, we cannot adopt his opinions respecting the present state of that interesting group without some qualification. Two Catholic missionaries having arrived at those islands, the king, at the instigation of the resident Protestant missionary, forcibly expelled them, and sent them in a British vessel to the coasts of California. Our author's interference was required to prevent the recurrence of similar acts of tyranny. Under these circumstances, it is not surprising that he should speak in harsh terms of missionary rule. These religious teachers, it appears, have thought proper to put a stop to all labour not required by themselves, and maintain so strict a discipline, that "no slavery under the sun deserves to be so severely questioned as that of the Sandwich Islands." Our author adds:—

"What idea can the chiefs have of the amelioration they were to experience from a change of religion? How can these islands rise in the scale of importance, if the climate and amazing fertility of soil which has been bestowed on them, is not to be made available? What have the missionaries done for them? This question is beyond my powers of reply. But I can safely assert that, in the years 1826-7, above eighty sail of whale ships, as well as traders, entered the port of Honululu; and that number was, I understood, present at one time. At this moment it is almost deserted. And, instead of the thriving plantations, which at that period promised well, we have now a great increase of spirit shops. Formerly the streets were clean and quiet, and it was rare to notice a native intoxicated. They indulged freely in aquatic exercises, ablutions, &c., and were apparently free, happy, and cheerful; but a miserable contrast remains; they are now chapfallen and miserable."

It can hardly be doubted that the missionaries in the Sandwich Islands have gone to work with narrow-minded views and an ascetic temper. On the other hand, it is hardly credible that among so many European residents, they should have been able to accomplish all the mischief which is ascribed to them. To excuse the warmth with which he discusses these topics, our author reminds us of the fact, that the flag of the Sandwich Islands is quartered with that of Great Britain. This is truly a novel and heraldic ground of reasoning, but it serves to convince us, nevertheless, that the domestic policy of the unhappy King of the Sandwich Islands vibrates between the impulses of missionaries and commanders of men of war, and that he is thus prevented from evincing any energy or adhering to any uniform system of conduct. The evil of imperious advisers, in uniform, whom every wind may bring, is severely felt in all the islands of the Pacific Ocean. In consequence, our author observes, on his arrival at Tahiti, "I expected, as an old acquaintance, to have met a cordial reception from the Queen, but I subsequently learned that she had been so much harassed by threats of vengeance from various nations, that she hardly knew whether I had not come to make some new demand for satisfaction." But an opportunity for his interference soon presented itself. The Queen of the Society Islands has an ill-conducted husband, some of whose irregularities were brought under our author's notice. The latter advised legal proceedings, attended at the trial, then arrested the course of the law, and was satisfied with launching a cold thunderbolt at the delinquent in a speech. Now mark the consequence:—

"I was much surprised, on the day following, by a visit from the consul, who, to my astonishment, informed me that he was the bearer of a message from the queen, intreating my stay until the May meeting, (on the Wednesday following,) as the king, in a fit of intoxication, had treated the queen in a most brutal manner, in the high road; having attempted to kill her with a stone. Being foiled by her female retinue, and two young men who were passing, he had seized her by her hair, and had it not been for those about, doubtless would have destroyed her. The queen fled to the house of a cooper, where she was concealed. It appears that he had fallen from his horse in a fit of intoxication, and she had rushed to his assistance with all the warmth of affection, which was thus repaid. On his return to the house, he destroyed all her presents of dresses, bonnets, ornaments, &c., and attempted to fire the house. It was the professed intention of the queen 'to move for a divorce, and that he be returned to Huaheine.' The consul immediately took the queen under his protection, and having requested my interference, I assured her that four days' delay was important to me, but if she would *assure me* of her determination to rid herself of such a dangerous and detestable character, and immediately summon the judges, I would not only wait, but also convey him to his island (Huaheine). To my utter astonishment, the consul informed me the day following, that she had forgiven him, and returned, thanking me in the warmest terms for my attention."

It is obviously unwise to exert in such affairs a power which is but temporary and short lived. The *Sulphur* might have conveyed the Queen's consort to Huaheine, but what could have prevented a canoe from carrying him back again to Tahiti? As to the improvement of Tahiti, our author's testimony is brief, obscure, and unsatisfactory. He merely says:—

"With respect to the present condition of the Tahitans, it is my decided opinion, that with the introduction of dress, the peculiar religious feeling which I noticed in 1826 has vanished. They were then simple in the extreme; they are now comparatively civilized. The introduction of foreigners has broken down the legal barrier which restrained them."

Raratonga, the scene of the late Mr. Williams's exertions, is the island in which the work of the missionaries appears to the greatest advantage. Unmolested by mercantile adventurers, or runaway seamen, they here show themselves animated by a gentler spirit. Here they encourage industry, which they elsewhere depress. The following passage gives a pleasing outline of their progress:—

"With all the difficulties incident to missionary progress, one is not a little surprised to meet, not only with the conveniences, but also the comforts, of a well-furnished house. These are principally native, but the result of missionary instructions; care having been taken to teach them useful arts. They manufacture tables, chairs, and sofas, with cane bottoms, fit for any of the middling classes in England. These form an article of export to Tahiti, and a pair of their arm-chairs grace my cabin. The wood of the Tamanu, from which they are manufactured, may vie with Honduras mahogany in beauty, and is far superior in durability. Four very neat stone cottages were just completed, having two good rooms each; these are intended for the students in the college about to be built where Mr. Buzacott's house now stands. In the present school-room, where they have also a printing-press, I was shown the production of one of the native scholars, being a manuscript copy of the New Testament, in progress, the writing clear and intelligible, the scholar a native missionary, probably to be forwarded to some island where Christianity is unknown. The church is an extensive wood and plaster building, capable of accommodating about one thousand persons; it occupies one side of the road, and the native school the opposite."

But here, again, we have an instance of injudicious and uncalled-for interference:—

"It is to be hoped that this island may be spared the introduction of foreign settlers as at Tahiti and Oahu; for when that commences, adieu to peace and prosperity! I used my best efforts to alarm the chief, as well as Mr. Buzacott, in order to induce them to watch this point jealously; and I trust with effect. A very judicious code of port regulations is printed, and a copy furnished to every vessel on arrival; non-compliance excludes communication. Deserters find no refuge. Spirits are prohibited; and order at night is insured by preventing any foreigner remaining on shore after dark."

It is manifest that the Chief of Raratonga has no power to exclude foreign settlers from his island. If one commander of a man-of-war urges him to exclude strangers, perhaps the next who arrives will mulct him for so doing. Besides, it is strange that our author should find that foreign settlers are an evil in the Society Islands, while they are an advantage in the Sandwich Islands. In speaking of the latter, he deeply laments that they are no longer the favourite resort of the South Sea whalers, the most demoralizing of all visitors. He likewise denounces, in strong terms, the prevalent belief that the rapid decrease of population throughout the Islands generally, is due to the intercourse with Europeans. But this fact is incontestably established; from Pitcairn's Island to New Zealand, wherever Europeans land and maintain an intercourse, a blight seems to fall on the native population, who rapidly and uniformly diminish. As yet we have met with no sufficient explanation of this remarkable phenomenon, for we cannot believe, with Dr. Dieffenbach, that blankets and potatoes are the causes of the mortality which continually thins the ranks of the New Zealanders.

At the Tonga Islands again, we hear too little of the natives, and too much of their teachers. Our readers may recollect, that about a year ago, the commander of an English sloop-of-war was killed on one of these islands, while attacking a fort occupied by the heathen opponents of the missionaries. In reference to these transactions our author says:—

"Upon the subject of this '*religious war*,' in Tonga—(or better perhaps known as Tonga-taboo)—and in which Mr. Thomas appears to take a strong interest, I am much inclined to believe that its origin proceeds from a *harshness in making Christians*, instead of inducing them to become so by persuasion. The punishments for offences against a *forced* religion, by a people not long converted, are dealt too unmercifully—are indeed so severe, that we were informed some of the women died under them, and that they were only induced, by the interference of one of our ships of war, to adopt milder measures. It was openly asserted that *three and a half inch rope* has been used to inflict punishment on women!"

With justice does he add, that "savages are not to be broken in like wild horses." Respecting the Marquesas Islands, we find nothing that is new or valuable in our author's volumes, although he has appended some additional details respecting that group, in consequence of the steps taken by the French to colonize them. A letter has recently appeared in one of the daily papers, stating that the chief curiosities of the Island of Nuhahiva (which our author visited) are, a tree a hundred and ten feet in diameter in the middle of the island, and a well of water which has the property of intoxicating. These certainly deserve to be called curiosities, and we wonder how they could have escaped the notice

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of one whose business was inquiry and exploration. The fountain alone would be worth the expenses of a war; it would be invaluable for the supply of the navy. Crews sailing on temperance principles might get drunk with its water, and save their consciences; those bound by no pledges might save their rum. The following, in reference to the Feejee Islands, is, we believe, a very highly coloured picture of the truth:—

"The sequel will hardly be credited, yet it is beyond doubt: cannibalism to a frighful degree still prevails amongst this people, and, as it would seem, almost as one of their highest enjoyments. The victims of this ferocious slaughter were regularly prepared, being baked, packed, and distributed in portions to the various towns which furnished warriors, according to their exploits; and they were feasted on with a degree of savage barbarity nearly incredible! They imagine that they increase in bravery, by eating their valorous enemy. This Garingaria is a noted cannibal, and it is asserted that he killed one of his wives and ate her. This he denied, and accounted for her death (which took place violently by his order) on other grounds. He did not attempt a denial of his acts at Banga, nor did Phillips. These occurrences are of late date. I am told they threw one or more of the heads (which they do not eat) into the missionary's compound. The population of the Feejees are very tall, far above the height of any other nation I have seen. Of five men assembled in my tent, none were under six feet two inches. It was rather an awkward subject to tax Garingaria with in his own house, and solely attended by his own dependent, our interpreter; but he took it very quietly, and observed that he cared not for human flesh, unless it was that of his enemy, and taken in battle. When he used this expression, I could not help thinking that his lips were sympathetically in motion, and that I had better not make myself too hostile. I therefore bid him good evening."

The *Sulphur* passed along the coasts of the New Hebrides, New Ireland, and New Guinea, on her way to Amboyna; but our acquaintance with these countries is not improved by our author's volumes, and here, therefore, with the scientific character of the voyage, we might be justified in terminating our remarks. The part which our author took in the naval operations preparatory to the taking of Canton, is already known to the public. He surveyed the channels, piloted the ships, and led on the tars to scale the batteries. We shall not, however, fight all our battles o'er again, and can only admit the following characteristic account of Chinese negotiation:—

"I was then despatched with a flag of truce to Napier's Fort, accompanied by Mr. Morrison, interpreter and secretary to the plenipotentiary. The flag of truce made use of on this occasion, was a large white silk flag, captured at First Bar Fort, and possibly recognised by some of the runaways here. After delivering the despatch, the mandarin in command agreed to give up the fort next day, if I would permit him 'to make plenty of bobbery,' 'and not put that plum in the gun.' I told him, as I should probably have the job, that I would not trouble him, provided he ran away in time."

Our author subsequently captured the official button of a mandarin, who earnestly begged for its restoration. The poor Chinaman's entreaties seem to have excited some mirth among the British officers; but, if we mistake not, the mandarins of the western isles are quite as proud of their buttons, and as well inclined to a little "bobbery" as those of the middle kingdom. We must not omit, that appended to our author's volumes is an 'Essay on the Regions of Vegetation,' by R. B. Hinds, Esq., the surgeon of the expedition; which essay, whatever may be its merits, seems to have no particular connexion with the voyage of the *Sulphur*, but to serve only to make up the measure of the work now published, under the patronage of the Admiralty.

Griselda, a Dramatic Poem—[*Griseldis, Dramatisches Gedicht*]. By Frederick Halm. Vienna, Gérold.

The "patient Grizzle," in spite of her Italian birth, is no alien to England; we possess a kind of property in her fame, in virtue of its early celebration by Chaucer. Her appearance, therefore, as the subject of a play which has been admired by the Vienna public, supplied more than one motive for curiosity. We felt some anxiety to see how the charming old tale had fared in the playwright's hands; and were glad, at the same time, to learn what kind of works now prosper on a stage to which Körner's early success gave a German reputation.

The tale of 'Griselda' will not be allowed, by one class of poetical antiquarians at least, to betray much of the so-called spirit of chivalry, although it is thoroughly imbued with the character of a feudal age. Others may insist, on the contrary, that it really discovers one of the strongest features of the system, which its panegyrists usually leave unnoticed. The homage due to woman was restricted to those of gentle birth. It was a condescension in the Marquess of Saluzzo to take to wife the child of a humble vassal, which no submission could adequately repay. The indignities to which she was exposed were palliated by the mean estate of the victim; and it would seem natural for her to endure what might have roused a noble lady to rebellion. During her years of probation, Griselda is less a wife than a bondwoman, and all that she suffers is supposed to be fully repaid by the kind of enfranchisement which the husband graciously extends to her at last. There was nothing in this to offend the feelings of the time. Chivalry reserved its sympathies for the well-born: its humanity did not include amongst its objects those plebeian natures, who might deem themselves honoured if their sufferings advanced the reputation, or even ministered to the amusement of the noble. They were as little regarded as the fishes which the girls in Boccaccio's tale catch and fling on the table, to make sport for the royal guest. They died painfully, but the sovereign found pleasure in their struggles—*per la mensa guizzavano . . . di che il rè aveva maraviglioso piacere.*

But it is this very merciless treatment, passing the measure of womanly endurance, that so beautifully unfolds the miracle of Griselda's patience. It required such a trial to display its singleness and perfection: to show to all times a wonder of resignation—the unapproachable idea of feminine meekness and self-sacrifice. It is not a thing of degree; it is unnatural, impossible: no woman—wife or mother—could so endure; but take one scruple away from its perfection, and the improbability becomes hateful: a single expression of impatience or resentment would make all the rest seem monstrous. In Griselda's absolute patience, we behold a kind of supernatural vision, endowed with gentleness which does not belong to this world; and almost lose sight of the cruelty of her persecutor in the glory of resignation which plays around her.

This, however, is not the opinion of Herr Halm, who has had the courage to make a thoroughly modernized version of the old legend. Attempts of this kind are rarely successful, and to render them pleasing is one of the highest efforts of genius; a feebler hand, that ventures to reform the genuine creation of an earlier age, either distorts or destroys it. The character of the story may have been a good reason why it should not have been taken for a modern play, but will not excuse any one for maiming and melo-dramatizing it. A common tale is common property, and all Europe has been brought up in the faith of the true "Griseldis."

Instead of Saluzzo, the scene is laid at King Arthur's court; and Percival of Wales, the cruel husband, a kind of Orson, is one of the paladins. After an absence of three years he suddenly appears at a royal festival: the ladies whose charms he formerly despised, and Queen Guenever, a haughty malicious woman, taunt him into a confession of his marriage with Griselda, the daughter of Cedric, a poor charcoal burner, near his castle in Wales; and their scoffs at length provoke him into the assertion, that if each had her deserts, Griselda would occupy the throne, and the Queen render homage to her. This is a mortal affront, and swords are drawn to avenge the Queen, when the King interposes. The offender has the choice of kneeling to beg the Queen's pardon, and own his boast a false one, or proving the virtue of his wife by the trials which Guenever prescribes. If she endure these, the Queen engages to kneel at her feet, and proclaim her the most perfect wife in Britain. The husband, too proud to yield, and too rugged to care much for the suffering of the woman, on whose constancy and affections he relies, chooses the latter alternative. The exposition of this contrivance, and the show of Arthur's court, take up nearly a third of the play.

The author deals with names and places as boldly as with the tale itself. Percival, attended by Tristram and Gawain, who are to be his accomplices in tormenting Griselda, hastens back to *Pendennis, in Wales*, situated on *the banks of the Trent*, whither Guenever and her train are to follow. King Arthur, who seems to disapprove of the proceeding, resolves, on the pretext of hunting in the *adjacent forest of Stafford*, to appear, and prevent the extremity of the trial. We now, for the first time, see Griselda, awaiting her husband's return with anxious forebodings, and lamenting the estrangement of her father; who is mortally offended with her, both because she has refrained from taking his part in a quarrel caused by Percival's haughtiness, and because she has refused to leave the bed of her husband, when dangerously wounded, to receive the last breath of her mother. In the midst of her sad reflections, Percival arrives, and she flies to embrace him:—

Griseldis. Percival!
Again I hold thee! Wert so long away:
Three endless days! nor thought the while of me,
When courting beauties yonder:—was it so?
Thou didst me not this wrong? But never more
I'll have thee leave me. So! but kiss me, then.
How has the glow of sunshine browned thy cheek!
Oh, I am well, so well, upon thy bosom!
My Percival, my lord, my shield, my husband!
Percival. Griseldis, pr'ythee see—
Gris. And what thy absence
Has missed—but think! Our Athelstan, brave boy,
Across the hall, without the leading strings,
Without once stumbling, strode the urchin on,
Till ancient Allan nearly cried for joy!
And, only think! my dovelings all are fledged.
And I have had sorrow, too; been sad to death;
Not for thy absence only—other things
Have vexed and wounded me. But shew me, now,
How thou hast thought of mother and of child,
And what fine present thou hast brought us back
From the King's palace? Nothing! so—forgotten?
Fie! naughty husband!
Perc. Look around, Griseldis:
These guests I bring thee home. Go, bid them welcome;
Brave knights, companions of the Table Round,
And honoured friends of mine. Dost hear, Griseldis?
Gris. I saw but him!—forgive me, worthy sirs.

The passionate affection, and almost childish vivacity, which the author has thus attempted to pourtray, seem inappropriate to a character by which Griselda's sufferings are sustained. The trial begins abruptly. She is informed that the King, offended by the marriage, demands that the offspring of it shall be delivered into his hands. Let the reader judge which is more becoming to the miracle of patience, the following burst of passion, with which Griselda receives the proposal, or Chaucer's:—

Ever in one so patient was she,
That she no chere made of hevinesse,
But kisseth her childe, and after gan him blesse.

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Save this she praied him, if that he might,
Her little sone he would in earth grave,
His tender limmes, delicate to sight,
Fro foules and fro noysome beasts to save.

Here is the dramatist's version :—

Gris. Thou jestest, Percival; thou wouldst but cheat me,
I know, for very mirth: thou canst not look
With eyes unblinking, fixed on mine the while—
Try if thou canst. Thy glance escapes me still,
And thy lip quivers:—now it smiles! Go, go,
And coin some better trick: this frights me not.
Perc. 'Tis thou that art deceived; my words are true.
And these (*pointing to knights*) are bearers of the Monarch's will,
And sent to act his absolute commands.
Gris. And you are they will rob me of my boy?
Fie! go, and mask you first, that folk may fear you:
Hobgoblin shakes the chain before he comes;
The werewolf howls when snuffing infants' blood—
Aye, my good sirs, ye play the kobold ill
In knightly weed, and girt with golden spurs.

But when persuaded that her husband really demands the sacrifice, her first reply is a defiance :—

'Tis mine, as well as thine! I'll keep the child,
If thou wilt yield it. 'Tis my very blood!
I bore it at my heart; I gave it birth;
I fed it at my breast; these eyes have watched,
With silent joy, its happy growth of life;
And on its little head my future lies!
And must a stranger's humour tear it from me,
And rob my babe of true love's guardianship?
(*after a pause, more rapidly.*)
Your sovereign has no right to take my boy;
He knows him not—is wroth that he was born;
Hates him, perhaps, and if he claims him thus—
Answer me, sirs—what would he with my babe?
Both silent? Speak! What would he with my child?
Tristram. Fear not: the King is merciful and just.
Gawain. The lord commands—the vassal must obey:
His orders we have learned, but not his will.
Gris. You shall not thus evade me! On your brows,
And in your coward looks, I see it writ.
The King would slay him.—Can he? yea, he will!
And would ye ravish my sweet child for this?
Part child and mother? Take my eyesight first.
Try it, ye bloody slayers! venture on!
And snatch him, if you can, from his sweet dreams,
Ere you have stretched me lifeless at his side,
Or shed his blood, ere mine has first been drained!
Forsaken babe, thy father shields thee not!
I dare it—I—a woman—but a mother!

After this earnest declaration, the spectator is hardly prepared for the sequel, when she is reminded that the choice lies between the child and her husband's life :—

Gris. Thou forfeit to the ban: and the King's wrath
Aimed at thy life?
Perc. 'Tis even so, Griseldis.
Gris. (*incxpressively*) Then take the child away.
Perc. Thou wilt resist
No more, but givest thine infant up?
Gris. I must.
Perc. The victory's mine. Sir Gawain, take the child.
Gris. (*hastily follows him towards the room where the child is sleeping*) Hold!—take him!—stay!—I cannot!—God of Heaven!
Perc. Griseldis, come to me!
(*She falls at his feet.*)

This is the most dramatic scene throughout the play: however it may affect the reader, he will hardly, we think, discover in it any trace of the *patience* of Griselda, or admire the author's judgment in making the good Tristram and a gentle Knight of the Round Table abettors of Percival's brutality. The latter, it is true, now repents of his wager; but although he despises himself, as well he may, he cannot endure the shame of kneeling to Guenever; but rather proceeds to inflict the next blow on his innocent wife. Her repudiation, by order of the King, who intends him to marry Morgain Le Fay, Arthur's sister, is announced to the assembled vassals; and the poor Griselda is turned nameless, and all but naked, from her husband's door, nearly as in the old story, with this exception, that the incidents of years are in the drama presented in the compass of a single day. It appears that the author respects the unity of time (as vulgarly understood) more than the oneness of character or fable, and thus loses some of the most touching incidents of both. We have, in the parting scene, however, a closer adherence to the original tale, although it is sorely diluted, and a first glimpse of the patience of Griselda :—

Gris. My lord and master,
When thou didst bring me from that hovel-home
To thy proud castle, wedding might with want,
And low degree with honour and with highness,
And richly dowering with thy noble love
The collier's needy child, as bloomed my fortune
Like sudden flowers that open in a night,
E'en then my inmost heart spoke warningly.
"My fortune lives no longer than the flower,
And once full-blown, 'twill fade by eventide."
Therefore, submissive to my Fate's decree,
Not as a gift I kept thy proffered love,
But as a loan, though Love paid interest for it,
Too easily recalled, as once 'twas given.
Now, warned by thee, the term of payment's come,
I will not be remiss. So take again
All that thy hand enriched me with: take back
Nobility's proud trappings, title's sound,
Power, place, magnificence, and all the glitter
Thou lovedst to shed so lavishly upon me!
Yet this alone, reluctant, with pressed heart,
Do I restore thee too; my dearest treasure,
The gift unparagoned of thy dear grace,
This ring, the pledge and symbol of a love
That joined us once, and in that juncture blest.
It was my all,—so, take it back: and now,
Helpless, and poor, and naked I depart,
As when thou hadst me, helpless, poor, and naked.
Perc. All that thou brought'st me hither may'st thou take;
Nor more nor less.
Gris. My Lord! you know yourself
How from my father's shed you bore me forth;
A paltry woollen gown and one poor smock
I brought you. There will need no sumpter mule
To take these mean possessions hence with me.
Perc. Take then thy woollen gown and smock, and go.
Gris. I shall, my lord! What other wealth I had,
When for the castle I exchanged the hut,—
Youth's cheerful mood, the flower of Innocence,
That fearless spirit rich in hopeful trust—
For these I gave thee, I have had sweet joys,
And the dear after-bliss of memory.
Yet for one thing thou art my debtor still,
In that I leave thee all my true love here;
And as my hand thy ring's impression keeps,
So shall my soul retain thine image dear.
Perc. Each word she utters is a pointed dart,
And those sad looks cut through me like a sword.
—Set forth, Griseldis, for thy time is out.

She departs, after invoking a blessing on Percival's head, to seek refuge in her father's hovel. The old man aggravates her sufferings by his harsh reception; he has not forgotten the offence she gave him for her husband's sake. Meanwhile Guenever arrives, and is amazed to learn that Griselda has so far endured the proof. Percival, overcome by contrition, entreats that the trial may end; but still refuses to rescue his victim by humbling himself to Guenever, who demands one trial more. She will not yield unless Griselda consents to give up her own life for that of the man who has misused her. Percival, feigning to be pursued, flies to the cottage, and is concealed by Griselda; and when Guenever arrives with her knights, demanding his life, she offers her own in its stead, and will not even redeem that of her blind father, who is instantly seized, by betraying her husband. Guenever owns to her followers that she is vanquished. The last sacrifice here imagined by the dramatist exceeds any in the legend; and we think it is not happily invented, as it follows too closely the father's severity to his daughter.

The last act displays Griselda's triumph; as, expecting to be led to death with Cedric, she is received by Arthur in the midst of his court, and fondly embraced by her husband, while Guenever, kneeling, confesses her to be the pearl of wifehood. From this point we lose all sight of the true legend. The woman who has borne and forgiven all, while she thought it a real sacrifice to love, is wounded at the heart when she discovers the wilfulness of the trial. The triumph of her virtue, and her husband's passionate excuses, alike fail to reconcile her :—

Gris. My heart was thine; thou ne'er hast known it,—never!
And in thy hand it breaks! Thus could'st thou play
With its pure ardour; boast and plume thyself
With its true faith and free self-sacrifice?
Thou never lovedst me—no! 'Tis vanished all,
That glad illusion which was Being's bliss;
My Paradise to fragments falls away,
And a bare desert, joyless, stares upon me!
I cannot journey with thee hand in hand,
When heart has turned from heart: the charm's dissolved!
* * * *
Perc. And wilt thou shun me? wilt abandon me?
Mine art thou. Mine! Who dares to steal thee from me?
I hold thee here: who dares to tear thee hence?
Who breaks the vow of truth which thou hast sworn me?
Gris. Thyself! 'Tis thou hast torn this bond of love!
We must be parted, Percival,—we must!
Grant me but leave to keep my boy awhile,
Till the small remnant of my days is full,
For well I know my time is near the close;
And as the swallow, parting, southward flies,
So homeward struggles the life-wearied soul.
Then shalt thou take him as my latest gift,
Direct him on the path of knightly honour,
And on his head my injuries expiate.
But flourish thou, in fresh exulting life;
A stately tree, becrowned with honour's rays:
And should the conquering power of favoured love
Entwine around thy heart a second band,
O let no dark suggestions e'er beguile thee
To lay for her such trying snares again,
For love bestows itself on love alone!
(*She goes slowly out, followed by her father.*)

This, we think, is not less inconsistent with the rest of the play than at variance with the original story. Halm's Griselda is no example of patience at all; the author's design has apparently been to represent her as a martyr to love, and in this he has been far from successful. No woman with such a quick sense of the worthiness of love could have preserved to the last moment the delusion of Percival's attachment. It must have disappeared when he drove her with ignominy from his doors. She has endured too much, or not enough; and leaves us, at last, under contending feelings, that the author has vainly desired to reconcile. In place of his attempt to infuse a new motive into the tale, we hold by the simplicity and greater poetical truth of the ancient legend, and prefer its happier close. One feels that such impossible trials deserve an unimaginable reward; and that, if a broken heart was to be the only end of all this suffering, it is pity that it did not break earlier. So that we must say the play has given us a Griselda in which every peculiar feature of the original is lost, and in their place a something is left, too hard for easy belief, and yet deprived of the charm that made belief easy. Of the other characters it is unnecessary to say anything.

Herr Halm's style is ambitious, and yet vapid; nor has he, as may have been seen, much poetical wealth to compensate for the want of simplicity. The language seems a kind of parody of the Græcism which crept into Goethe's later style, and which is sorely misplaced in a romantic drama. On the whole, we expected to have found more merit in a work which has been successful in Germany, and is, we understand, admired by readers of German in this country: and we should lament the state of the Vienna stage, if such are its choicest novelties. But Herr Halm is a young writer, and, it is to be hoped, not the best of his day.

A Memoir of Ireland, Native and Saxon. By Daniel O'Connell, M.P. Dublin and London, Dolman.

A life of active political excitement, highly cultivated powers of passionate declamation, and habits of rapid composition, formed in the hurry of political strife, are so inconsistent with the patient research and tranquil reflection required in a historian, that we were somewhat startled when we saw this work announced for publication. Had the author retired from active life, and turned to literature as a new source of excitement, to cheer the hours of solitude, and supply the wants of a mind which can find rest only in variety of occupation, we should still have doubted the possibility of his acquiring the calmness necessary to exercise a deliberate judgment on disputed facts; but a work written while the author is still the head and front of extensive agitation, amid all the excitement of feverish discussion, could only have been, and in fact only is, a large political pamphlet. Mr. O'Connell has, in fact, done little more than publish the extracts from Irish history, which he had entered in his commonplace-book as materials for speeches, and added to them a few words of fervid comment, such as would have brought cheers from an audience, but are not likely to produce approbation or assent in the

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closet. Charles Fox used to say, that whatever read well as an essay, could never have been effective as a speech; but the converse is still more true: the composition most likely to be effective as a popular harangue, has the least possible chance of success as an historical memoir.

The very title of the present work shows a want of caution and calmness unworthy of the writer: it is entitled 'A Memoir of Ireland, Native and Saxon;' but of "Native Ireland" it scarcely says anything; and of "Saxon Ireland," it of course says nothing, because such an Ireland never had existence. The first invaders of Ireland from this side of the channel were the Norman barons, who were not one whit less odious to the Saxon population of this country than they were to the native Irish. A popular blunder may safely be repeated to catch a popular cheer; but a book is not to be judged by the same laws as a speech; and it is therefore no venial literary sin to stamp on the title-page a vulgar error, and an appeal to popular prejudice.

So far as this volume has an object, it may be regarded as an argument for the repeal of the Union, derived from historical proofs of English misgovernment. The evidence, however, leads directly to an opposite conclusion, and irresistibly proves that most of the evils have arisen from the Union having been too long delayed, and finally left incomplete. Instead of being united to England, Ireland was garrisoned for England, first by a territorial aristocracy of race, and then by a territorial aristocracy of religion, precisely similar to that of the Turks in Greece. That aristocracy was responsible to no earthly power for the exercise or abuse of its authority: when menaced with inquiry by England, it threatened to throw itself on the Irish people; and the mere threat produced the revocation of Wood's patent, the cession of free trade, and the independence of the Irish parliament: a parliament, be it remembered, that represented not the Irish nation but the Irish ascendancy. On the other hand, that ascendancy could always command the aid of British money and British cannon, to stifle Irish complaints and crush Irish resistance. England lavished wealth and blood to insure the success of its garrisoning ascendancy at the close both of the seventeenth and eighteenth centuries; while the Irish aristocracy reaped all the benefit of the consequent confiscations. Had Ireland been fully, fairly, and completely united to England, like Wales or Scotland, the misgovernment under which the country has suffered would, to a great extent, have been impossible. Nor would difference of religion have produced such an impediment as many suppose. During the whole of the last century, the penal code was scarcely felt as an inconvenience by the Catholics of England, whilst there was not a single link in the entire chain which was not felt as a practical inconvenience in Ireland.

A complete union would have given Ireland the full benefit of English law, which it never yet has had. Now there is no Irish statute differing from an English statute on an analogous subject, in which the whole of the difference is not a clear gain to the irresponsibility of the ascendancy, and consequently to inevitable misgovernment. Mr. O'Connell indisputably proves that Ireland ought not to be treated as a province: it must therefore either be treated as an integral part of Britain, or as an independent nation. There is no other alternative; and every one who supports differential laws for Ireland, whether from pride, fanaticism, desire to monopolize power, or to monopolize pelf, is not less a repealer than Mr. O'Connell himself.

This is neither the time nor the place to argue the question of the Repeal of the Union on political grounds: it comes before us purely as a literary question, namely, whether Mr. O'Connell has made out an historical case against the English connexion with Ireland. We hold that he does make out a very strong case against such a connexion as consists merely in the maintenance of an army of occupation—for the Protestant ascendancy was nothing else; but we also hold that he makes out a much stronger case for such an intimate connexion as would amount to a complete identification of the two countries.

Mr. O'Connell nowhere explains what he precisely means by a repeal of the Union, which is still to preserve a connexion between the two islands. Is Ireland to be again garrisoned by the old ascendancy, or is some new English interest to be devised for a new career of misgovernment? To talk of "the golden and unonerous link of the Crown," may be very well for a patriotic ode or a popular speech, but in a grave memoir, such as this before us professes to be, is sheer nonsense. The succession to the Crown itself is a parliamentary title. English and Irish parliaments may come to very different conclusions respecting that title; they did so before, and the difference led to a sanguinary and expensive civil war. The two parliaments might differ on a question of Regency; they did so before, and but for the recovery of George III., would have thrown the empire into confusion. They might, and at the present moment they undoubtedly would, differ in their recommendation of responsible ministers to the Crown, and thus exhibit to the world the spectacle of two hostile cabinets in a united empire; they very nearly did so before, and it was only a lavish system of bribery, which has no parallel in the history of corruption, that enabled the English cabinet to break down the Irish opposition. The history of these transactions is not unknown to Mr. O'Connell, and had he fairly taken them into consideration, he would have modified the conclusion which he has drawn from his premises.

It is so difficult to discuss any question of Irish history without being drawn into the forbidden ground of party politics, that we should scarcely have noticed this work, but for the importance which attaches to the name of the author. We feel at a loss, because no great question has ever yet been settled in Ireland; when any such has arisen, it was got rid of by some temporary expedient; the difficulty was adjourned, but not solved, and left to swell the accumulating mass of anomalies bequeathed to a perplexed and overburthened posterity. Laws in Ireland had but a provisional existence; their duration was contingent on some political millennium, predicted by fanatics, and credited by blockheads; until the arrival of which it was deemed useless to attempt the permanent settlement of anything. It was even boasted by legislators, that three-fourths of the statute book would be a dead letter when the conversion of the Irish from popery should be effected. We have had too much of this legislation for fanciful millenniums; and Mr. O'Connell is just adopting an error of the same kind, when he adjourns the consideration of the many great questions, still unsettled in Ireland, until his dream of Repeal is accomplished.

We cannot praise this work for either its literature or its logic, but we must do justice to the vigour of its style and the sincerity of its sentiments; it is an honest book; the writer feels and means what he says. The perusal of it has led us to wish for a work of a very different kind; we should gladly see Mr. O'Connell's Memoirs of his own Life and Times. His habits of life, his natural temperament, and his quick sense of wrong, unfit him for the patient inquiry and calm judgment necessary to collect and organize historical evidence; but these very qualities would give force and vigour to the personal narrative of one who has acted, suffered, and triumphed as much in a single life, as a whole generation of ordinary politicians.

Borgia: a Tragedy. By T. Worley, Esq.—*John of Hapsburg: a Tragedy.* By R. Lewis, Esq.—*Oliver Cromwell: a Drama.* By W. Leatham, Esq.—*Waltheof: a Tragedy.* By F. Worsley, Esq.

THERE seems no other way of accounting for the extraordinary fertility of the present day in tragic dramas, than by the prevalence of national distress. As a good distress is indispensable to a tragedy, so a great distress, and particularly a public distress, may act as a general incentive to tragic genius, and set a thousand minds in search of the sources of horror and pity. Tragedies were never so abundant as just now: they are actually as plenty as blackberries in August, and it is twenty to one that any given gentleman in a black coat has "commanded tears to stream" in his time, whether the tears have, or have not, obeyed his mandate. The ancient satirist pronounced his whole nation a comedy; ours is rather a tragedy, with an occasional dash of farce in it, like the grave-digger's scene in Hamlet. Though we are nick-named merry England, Melpomene has twenty times more sway over us than her sister Thalia, and from the Land's End to John-o'-Groat's nobody now laughs or causeth to laugh, save only Punch. The truth, we fear, is, that there is more sorrow than joy upon this side Styx. 'Il Penseroso' is some twenty lines longer than 'L'Allegro,' and who knows but that Milton would have abridged the ode to mirth still more, had he lived in these tragic days. With the tears of merchants, however, or of country gentlemen, we have nought to do: we are only concerned about the "tears of the Muses," and certainly Melpomene has but too good cause to weep for the decline and fall of her once "gorgeous" kingdom. The "pall" is indeed a garb only too appropriate to the modern state of tragedy, which nevertheless continues not unfaithfully to "present—Thebes"! We think we hear the Muse renewing the moan she made of old by the lips of Spenser—

> "My part it is and my professed skill,
> The stage with tragic buskins to adorn,
> And fill the scene with plaints and outcries shrill
> Of wretched persons to misfortunes born;
> But none more tragic matter can I find
> Than this of men deprived of sense and mind."

Whether by the description "of men deprived of sense and mind," Melpomene means to indicate the tragic writers, we shall not determine; but the cap would fit a few of the number. Again, she bitterly complaineth:

> "I, that in true tragedies am skilled,
> The floure of wit find nought to busy me!
> Therefore I mourne and pitifully mone,
> Because that mourning matter I have none."

The dearth of "mourning matter" is a serious affair to the tragic muse. Burns tells us, that "man is *made* to mourn;" but here are half a dozen bards in buskins, who have not made us shed one tear. Tears are fortunately not so plentiful as tragedies, or we should be in no slight danger of a general deluge, and in the depressed state of the shipping interest, it might not be so easy to provide ourselves with an ark of safety. Our tragic poets are like the pagan priests, calling for rain in a general drought, but not a drop will fall for all their supplications, the clouds only answering the true prophet, as the heart only melts for a Sophocles or a Shakspeare. Perhaps the self-same cause that disposes so large a cohort of our numerous poetic legion to wear the buskin, would account for the prevalent disinclination to weep at their bidding. It may be the unusual demand

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for tears in real life that makes the supply so deficient for theatrical purposes. We remember when there was brine enough to be had in Drury Lane or Covent Garden to float a seventy-four, and now we have a dozen of tragedies whose combined hydraulic power would hardly raise water enough to float a cock-boat. The "common cry" is no longer heard in the play-house; and if there be any *crying* grievances, they are not those of imaginary heroes and tragedy-queens, as they were wont to be. The public is somewhat in the condition of the Judge's crier, who could not cry on a certain day, because his wife died. We should be disposed to number our tragedies amongst our grievances, but they are certainly not crying ones to the public, whatever they may be to their publishers, who must sometimes be deeply affected, beyond a question. The publisher is the worst practical critic of dramatic performances. The finest of tragedies makes him rub his hands with glee, while a vile one, that sets the rest of the world laughing, is sure to turn his eyes into fountains.

The preceding remarks are not intended to be applied equally to all the productions now before us; nor do we mean to speak disrespectfully of any of the number, or to deny the majority of them credit as poems of dramatic form. A tragedy, however, must be something more than a dialogue in verse, or a series of conversations upon some mournful or exalted subject partitioned into acts and scenes. In all the late compositions under the name, we seek in vain for the intensity of action and passion, without which there is no tragic poetry. The necessity for this intensity is a main argument for the preservation of the dramatic unities. To few writers is it given to break that law with impunity, although there is nothing more common than to respect it without success. The author of 'Cromwell' pays so little reverence to unity of time, that he spreads out his subject over the whole interval, from 1643 to 1658,—why, we know not, except to avail himself of the deaths of Hampden and Charles, as well as that of his hero; or, as the writer himself expresses it, to include "the chief incidents which designate the age of Cromwell." The selection of one great incident, with minor occurrences grouped around it, would have been a discreeter choice. Upon Mr. Leatham's principle, we do not see why he might not give us the reign of Elizabeth in a tragedy, or dramatize that of George III., so as to have the benefit of Margaret Nicholson and Wilkes, Madame D'Arblay and Horne Tooke, Lords Chatham, Bute, and Thurlow, with the shade of Junius, or the Cock Lane ghost for the shilling galleries. A writer cannot have a more dangerous model than himself. 'Cromwell' is a sequel to the drama of 'Strafford' by the same hand, and the writer tells us that "following the little tragedy before mentioned, he has occasionally appropriated, wherever history has laid it down, the precise language of some of the most remarkable men who ever figured on the world's stage." How faithfully he has copied historical records will appear by one instance out of many, the address of Lambert offering the Protectorship:

Lambert. Sir! the late Parliament is now dissolved;
The exigency of the times requires
A strong and stable government—we pray
Your Excellency, in the joint behalf
Of the army and of the three *nations*,
To accept the office of Protector,
Or Chief Magistrate of the Commonwealth,
Under a constitution newly made
By the councils of *Army* and of State.

But is this principle a sound one? is tragical effect best produced by literal adherence to the recorded language of historical characters? Decidedly not. The great dramatists have not worked upon this principle. They never versified history and called it tragedy; not at the same time neglecting to avail themselves of remarkable thoughts and expressions, ascribed by chroniclers to illustrious persons. Had Shakspeare followed such a course, he never would have made, as he did, an Antony, an Ulysses, a Timon, and a Wolsey of his own. His histories were tragedies, but his tragedies were not mere histories. It seems now to be forgotten, that a tragedy is, or ought to be, a poem; and being a poem, it utterly repudiates a mere reproduction of the scenes of life. The material must put on the ideal; facts, events, characters, language, sentiment, must undergo a spiritualizing and exalting process. The seeds of epic poetry are scattered through Tacitus and Livy; but what art could transform the Annals or the Decads into epic poems? Even where the sentiment and diction of the historian are the most sublime and gorgeous, the poet must adopt them sparingly. This is evident from the example of Milton, who might easily have conducted his entire dialogue in the magnificent language of the Scriptures, which lay in tempting profusion before him.

To pass to another point suggested by the batch of plays under review, it strikes us that one source of the general inefficiency of modern dramatic writers, is the indistinctness of purpose with which they write. They halt between two courses, whether to write for the stage or for the closet, and the force lost in such indecision renders their performances unmeet to stand either trial. This arises, we are aware, from the importance which the reading public has attained. There was a time when dramas were written only to be played, and then there arose a singleness of design which gave a writer the energy essential to success. There was nothing but action in his thoughts; he never sought poetic effects apart from the movement of his story; although he scattered flowers as he went with a most liberal hand. Now we have plays to be played, or not, as fortune may decree. If the manager and the public approve, the word drama appears fearlessly upon the title-page. If rejected as a drama by either jurisdiction, the work is announced as a dramatic poem. The truth, perhaps, often is, that it has failed in the first character, because the author has had the second in view, and has contemplated, throughout, taking sanctuary in the closet from the disasters of the play-house. The reason in general is, that if a play miscarries on the stage, it must therefore be sure of success as a "dramatic poem;" something like the logic of him who, having written a tragedy that was damned, concluded immediately that his forte was comedy. The author of 'John of Hapsburg' commits no such absurdity; he frankly tells us, that he wrote expressly for the theatre, and although the rejected of a manager, he tenders his play to the reader merely as "an acting one." To prove that his design was not to produce a dramatic poem, Mr. Lewis confesses, that "there will be found few merely poetical passages, nor any descriptions of scenery, or even of character and manners, that could be dispensed with." This sounds a little strange, and leads us to suspect, that the writer considers "poetical passages" essential to a dramatic poem, but rather blots upon a play intended to be played. We do not like the idea of a tragedy produced upon the least-possible-poetry principle; but whether the nakedness of 'John of Hapsburg' is the result of real penury, or an over-rigid economy of wealth, we shall offer no opinion. However, that there is better taste shown in abstaining from "poetical passages," than in overlaying a drama with them, without regard to the general effect, there can be no question; and in this respect we have also to commend the play of 'Borgia,' by Mr. Worley. Of this tragedy, the heroine is the atrocious Lucretia Borgia, whose crimes had been previously dramatized by M. Victor Hugo. The design of the English writer is to draw that line between the horrible and the revolting, which, though hard to hit, is peremptorily required by the laws of tragedy, at least in this country; and he has certainly made his demon some shades less black than she was painted by Hugo. Allowing for the enfeebling effect of the conscious following in the wake of another dramatist, and one of so much power, the play before us displays considerable energy, and has the merit of a concentrated interest, although of a painful kind. There are occasionally some eloquent passages,—for example, a speech of Gubetta, the minister of Lucretia Borgia, where, alluding to his mistress, he thus exclaims:—

O woman, woman!
How art thou charg'd with a brief energy,
That, like the sudden cannon, in one blaze
Spends all it owns of strength! Couldst only hold
The topmost of thy pace through life's whole course,
Which of us might match with thee? But, the strength
Suiting not with the speed, first flagging comes,
Next weariness, and then the absolute pause;
And so the sturdy tortoise gains the goal,
While the hare slumbers at the distance-post.

But, on the other hand, scenes requiring the utmost earnestness and intensity of thought and language are spoiled by vague and commonplace declaration. What, for instance, can be more trite and shallow than the soliloquy of Lucretia Borgia over the body of the poisoned Maffio?—

In how deep
A well of mystery dost thou lie, oh, Death!
Of whom we cannot answer, if thou art
Our end or our beginning! Being our end
We are not worth to think of,—but mere flesh
Differing from other flesh only in this,
That we are doomed to a worse sepulchre:
The flesh of beasts becomes the food of man,
The flesh of man becomes the food of worms,
And which the nobler is needs no deciding.
Or art thou but a dark and earthy tunnel
Leading to light beyond? Then to the light
Of what life dost thou lead? Not life eternal,—
For that which hath one end must needs have two;
The infinite is not father'd of the finite.
Can it be, things have souls that have not reason?
But reason hath its lodging in the brain,
For when the brain is injur'd so is reason,
And man, that hath not reason, is more bestial
Than the half-reasoning beast, that hath no soul
Allow'd of our cold creed.

However, we are disposed to be particularly lenient towards Mr. Worley, on account of one stroke of originality, which places him, in our opinion, decidedly above his brother dramatists, namely, the circumstance that his tragedy is in but three acts!

The Tuft Hunter. By Lord William Lennox. 3 vols. Colburn.

THIS is an amusing book—a very amusing book. We are not, we hope, given to extravagant laudation, but there are scenes in 'The Tuft Hunter' quite equal to Walter Scott; others again of wit, humour, and pathos which Hood himself has never surpassed. It is a work of infinite variety; and quite original—in its way. Every scene recals and rivals some scene in another tale; and there are few novels, good, bad, or indifferent, published within the last twenty years, of which the writer does not occasionally remind us, and with which he does not challenge a comparison. In short, nothing great or small seems to have escaped his observation.

Our readers will, perhaps, expect some proof of this. Let them then compare Sir Charles Callendar's death (i. p. 20, Tuft Hunter) with the account of Edie Ochiltree listening to the news of Steenie Mucklebackit's fate (Antiquary) —or the description of Vavasour's apartment, beginning—

"The room had a comfortable though not a lively appearance. It was hung with tapestry, which the looms of Arras had produced in the sixteenth century. The bed was of a dark and faded green, wrought to correspond with the tapestry. The large showy stuff-bottomed chairs, with black ebony backs,

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were embroidered after the same pattern," &c.—(*Tuft Hunter*, vol. i. p. 69).

—with Scott's account of the green room at Monkbarns, beginning

"The apartment had a comfortable, though not a lively appearance. It was hung with tapestry, which the looms of Arras had produced in the sixteenth century. * * The bed was of a dark and faded green, wrought to correspond with the tapestry. * * The large and heavy stuff-bottomed chairs, with black ebony backs, were embroidered upon the same pattern," &c.—(*Antiquary.*)

But we could refer to a dozen like examples, in which the writer may be compared to Sir Walter. In proof, however, of the extent of his daring, other and less familiar examples may be more acceptable.

"What a contrast is a country breakfast to that wretched languid affair of heavy eyes and aching limbs, nauseated palates and jaded spirits, a London breakfast during the season. When the cups that cheer but not inebriate are swallowed mechanically, the dainties even from the hands of a *cordon bleu*, are thrust away untasted. The statesman, worn out after the excitement of his speech, &c. &c. will each or all bear witness that a London breakfast in the season is a joyless repast."

Tuft Hunter, vol. ii. p. 7.

"A London breakfast in the season is a wretched, languid thing—an affair of heavy eyes and aching limbs, nauseated palates, and jaded spirits. The cups "that cheer but not inebriate," are swallowed mechanically—the dainties from even a Ude's master hand are thrust away untasted. * * The statesman, worn out after the excitement of his speech, &c. &c. will each and all bear witness that a London breakfast in the season is a wretched languid thing."

The Lion, vol. ii. p. 57.

The scene at the opera (pp. 123, 4, 5, 6, 7, 8, Vol. ii. of 'The Tuft Hunter') may, also, be compared with a like scene in the novel which has yielded the above parallel. But Lord William dares comparison with Thomas Hood and 'Tylney Hall,' as the following fragment will sufficiently indicate:—

"The coroner's inquest being justly considered as one of the most important and valuable institutions of our country, its functions in the provinces are commonly delegated to the most obtuse and ignorant members of the community! The rich and the intelligent have always influence enough to evade its duties; so that the "crowner's quest law" generally devolves upon some dozen dunder-headed boobies, who serve habitually as jurymen for the parish in which they may happen to reside. They follow implicitly their leader, the foreman; who as implicitly follows his leader, the coroner; the latter personage being usually a perfect Dogberry, furnished with a few technical terms and legal distinctions, which enable him to decide between Accidental Death, Found Drowned, Wilful Murder, Justifiable Homicide, and Felo de se. Whether Mr. Quillet, the official functionary of Ravensbrook, belonged to this class, will be seen by the proceedings."

The Tuft Hunter, vol. ii. p. 238.

"The coroner's inquest, involving an inquiry into the cause of any sudden termination of life, is justly considered as one of our most important and valuable institutions, and accordingly its functions are commonly delegated to the most obtuse and ignorant members of our community. The rich and the intelligent have influence or tact enough to elude its duties, so that the inquisition generally devolves on some dozen of loggerheaded individuals who serve habitually as jurymen for the parish in which they may happen to reside. They follow, as implicitly as a flock of sheep, the lead of their foreman, whose opinion goes in the wake of the coroner's, like a boat in tow of a ship. The latter personage himself is sometimes little better than a Dogberry, furnished with a few technical terms and legal distinctions which enable him to direct the random records of Visitations of God, Found Drowned, Wilful Murder, and Felo de se. Whether the official functionary of —— belonged to this class will be seen by the evidence," &c.

Tylney Hall, vol. iii. p. 83.

This is but the beginning of a scene. Enough, however, has been quoted to justify what we have said, that Lord William Lennox is a bold man, who does not fear comparison, no, not with Sir Walter himself, nor with Thomas Hood, nor, we imagine, with Sir E. Bulwer, nor Mr. James, nor Mrs. Hall, nor Lady Blessington, nor Horace Smith; and that 'The Tuft Hunter' is an extraordinary work—a very extraordinary work—and quite original—in its way.

A Dictionary of Derivations; or, an Introduction to Etymology. By Robert Sullivan, Esq., A.M. Holdsworth.

This little work is professedly compiled for the use of young persons, and the design is to trace many of our English vocables to a classical, and especially a Latin original: thereby proving "not only the utility, but the necessity of an acquaintance with Latin to every one who wishes to acquire a correct and critical knowledge of English." The *Dictionary* consists chiefly of those words which have been indirectly derived from the Latin through the medium either of the French or of other languages, and whose etymologies are not at first sight apparent; such as *friar* from *frater*, through the French *frère*. A second part is called *Easier Etymologies*, and consists of those English and French words, whose Latin synonymes are spelt in nearly the same way. This is followed by exercises for dictation.

We should be glad to find etymology made a part of elementary instruction in our schools; for there is nothing repulsive in the study, and it would be of more service in forming a philologist than years of painful toil through cumbrous grammars and lexicons. It may be considered as a modern science, for the learning of our scholars, till very lately, being almost exclusively confined to the dead languages, all their derivations were given from some very fanciful similarities between the Latin or Greek and its corresponding English word. Who does not now smile at old Schrevelius' derivations, such as *a cloud* from Ἀχλυς; *heart*, from καρδία. And yet Johnson's etymologies are in many instances scarcely less absurd. Mr. Sullivan's remark on the subject that in his dictionary "the etymological information scarcely ever amounts to more than a French or Latin word *par parenthèse*," does not go sufficiently far; his derivations are not only imperfect, but often erroneous. His ignorance of any Teutonic language often led him to assign a French or Latin origin to a genuine Anglo-Saxon word.

We think a like objection holds against this *Dictionary of Derivations*, wherein many words of pure Saxon origin are deduced from the Latin or Greek, and erroneously. Such as *burgh* from the Greek πύργος; *earth* from ἔρα; *folk*, from the Latin *vulgus*; *wool* from the Latin *vellus*; *work*, from ἔργον; *young* from the Latin *juvenis*; and others, in some of which the resemblance to their classical synonymes is but accidental; and even where the words are undoubtedly consanguineous, as *wool* and *vellus*, yet when we know that the German has *wolle* for the same idea, we shall hardly hesitate to pronounce the German, and not the Latin, to have been the type of the English. That many Latin, Greek, German, and even Sanscrit words have had the same origin is now universally admitted; but that does not prove one to be the parent of another; nor is there in many instances more reason to assign the Greek or Latin than the Sanscrit for the origin of some of the above-quoted words; but when we find these words exist in the German and old Saxon dialects, and know that the Anglo-Saxon was the root of the English language, and that it reached its present stage of existence by borrowing French and Latin words to increase its own stock, surely we shall not hesitate to give the precedence to a German extraction; and we should pause before we gave assent to Mr. Sullivan's remark, that "we are indebted to the language of the Romans for far the greater portion of our vocabulary."

The Anglo-Saxon tongue, though scarcely to be considered in the light of old English, is yet the stock upon which all changes and improvements have been engrafted, in order to produce the language which we now speak. This branch of the Teutonic family was perhaps the earliest spoken European language that was employed in the services of literature. Alfred exerted all his energies, and used all his influence to make the study of his native tongue universal throughout his own dominions, and so far as it lay in one man's power, he succeeded; but his successors, mostly under the yoke of a foreign hierarchy, and sunk deep into sloth or superstition, neglected to nourish the tree which he had planted, and which had already, under the care of his fostering hand, produced good fruit.

During the age preceding the Norman settlement, the Saxon had degenerated into a barbarous jargon, unfit for the higher purposes of literature; in fact, we possess but few writings in the language of this period except some rude chronicles composed in (what was then called) *rime*; a peculiarity of verse, it must be observed, very different from the modern *rhyme*, for it did not employ like sounding syllables at the end of certain lines; indeed, it is somewhat difficult to discover in what these *rimes* were distinguished from prose, as they do not appear to have been measured off into a definite number of syllables: perhaps, after all, the only difference is a greater pomp and dignity of style, producing what in the present day would be called poetical prose. There was, however, one distinguishing characteristic which marked the Saxon poetry, which is almost, if not entirely, unknown to modern metre; and this was *alliteration*, or the repetition of the same letter at the beginning of two or more words in the same line, which letter serves as the initial in the marking word of the next line. This peculiarity, which, indeed, would seem to be fully as defensible as that of rhyming endings, is by no means unpleasant when skilfully executed, and even a modern ear soon becomes accustomed to it. The best, or rather the only complete, work in English written with *alliteration*, is Piers Plowman's Vision, of the time of Edward the Third. The following lines will be sufficient to give some idea of this ancient embellishment of verse.

Peter, quod the priest, tho' I can no pardon fynde,
But do wel, and have wel, and God shall have thy soule;
But do yll, and have yll, hope thou none other,
But after thy death's day the devil shall have thy soule.

These lines, which are not ornamented by rhyme, and which do not possess any discoverable metre, produce a species of rhythm sufficient to distinguish them from prose.

The laws of alliteration were often exceedingly complex; and it is very possible, that to some such law, of whose nature we are at present ignorant, many of the Anglo-Saxon *rimes* owe their prosodial character. Alliterative verse was common to most of the Celtic and Gothic nations, and was, moreover, peculiar to their literature. Rhyme would appear to have been the invention of the Norman minstrels, and was unknown in England before the Conquest. The earliest instance we have of it is in a few lines of the Saxon chronicle commemorative of the death of William the Conqueror.

Such was the condition of the Anglo-Saxon language and literature in England during the eleventh century; and the subsequent introduction of the Norman French among the higher classes at first, and afterwards among the whole people, is very distinctly marked. The connexion between the two nations was first formed in the time of Ethelred, whose second wife was a Norman princess, and who, when expelled from his kingdom by the Danes, took refuge at the court of her brother, Duke Richard. During the troubled state of England that followed the reign of this imbecile monarch, his children were brought up in the family of their Norman uncle; and when Edward the Confessor (one of them), at length regained his father's throne, all his feelings and sympathies were with that people among whom his education and habits had been formed: his confidants and dependents were all Norman: himself was considered by his subjects in the light of a foreigner, and chief of the Norman party, which had now arisen and become so numerous and powerful, as for a time completely to crush the opposing or the Saxon faction (at the head of which stood the great Earl Godwin), and even to drive its chiefs into exile.

At this period the manners and language at Edward's court were altogether French, and the court itself was as Norman in its tone and fashion, as subsequently during the thraldom of the two Williams. On the death of Edward, his party lost so much

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ground, that Harold, the son of Earl Godwin, had sufficient influence with the Wittenagemote, or great Council, to be called by them to the throne, to the exclusion of the late king's family. But the Saxon party could not retain its ascendancy, and was for ever dissolved by the victory of Hastings, when Duke William, who was now the acknowledged head of the Normans, both in France and England, added the crown of the Saxon kings to his continental possessions. In fact, the accession of William should rather be viewed as the complete and final triumph of one political faction over another, than as the invasion and subjugation of the whole nation by a foreign power.

But greatly as Edward was disliked by his Saxon subjects, he possessed many advantages which William had not: though a foreigner by education and feelings, he was an Englishman by birth and family, and his title was never disputed: his throne was his inheritance, and his dominions his birthright. William, on the contrary, notwithstanding his victory and coronation, was yet only a Norman Chieftain, and as such, taking advantage of the vast powers naturally invested in a military leader, who has cut his way with his sword, he treated England as a conquered province, and rode roughshod over the people. Regarding Saxons of all ranks as foes to his person and traitors to his government, he took care to fill all offices of trust and honour with his own countrymen. The great vassals of the crown, and the ecclesiastical dignitaries were all Frenchmen; and the two parties in England now assumed the form of a Norman nobility and a Saxon commonality. The Normans lived in their strongholds, secluded from the *serfs* and *villains* around them; while the Saxons shrunk from any intercourse with their lords, and hated them as foreign tyrants and conquerors.

While thus separated from each other, no mixture of language could take place. But this state of things could not last long; the foreigners would in a few generations become naturalized, and as soon as they looked upon England as their native country, would treat their inferiors with somewhat less hauteur; while these, considering their lords as fellow-countrymen, would throw aside their fear and hatred; and as intercourse became more and more frequent, the want of a common language began to be felt.

It has been asserted, that the English language was "the work of the foreigners, who, endeavouring to speak the Saxon, naturally mixed it with the vocables and metamorphosed it by the imposition of the grammatical forms of their own language. In other words, it must have been the Normans that broke down the Saxon into English."

The chief argument brought in support of this opinion, arises from the circumstance of the English language having dropped the Teutonic mode of inflections in its grammatical forms, and having assumed the French peculiarity of particles and auxiliaries; which circumstance, it is argued, would not exist in the mouth of a Saxon. Now, although it is certain that the English has retained very few inflections, yet the unmixed Saxon of the eleventh and twelfth centuries, before the English language had any existence, had itself adopted, to a great extent, particles and auxiliaries in the place of inflections, and, indeed, they were common to most European dialects of that age, and by no means peculiar to the Norman French.

But, on the other hand, without laying any great stress on the *à priori* argument, how much more probable it is that the Saxons should try to imitate their superiors, than the Normans those whom they looked upon as rude churls! Let us attend to the internal evidence (the strongest of all) afforded by the structure of the language itself, and we find that ideas of every-day life, which men are in constant use of, are expressed, even to the present day, by genuine Saxon words, whereas words of French extraction are almost entirely used to express what may be called extraordinary ideas, either abstract, and not of frequent occurrence, and of whose form, consequently, men are not so tenacious, or such as may be supposed to have been peculiar to the Norman or upper classes; as, for instance, terms of war and of the law. And although, in numberless cases, words, though of French origin, appear in a Saxon shape, it will not be easy to discover any example of the converse. Indeed, this was the fate of nearly all Norman words introduced into the English during the earliest stages of its existence. The writers of the thirteenth and fourteenth centuries afford abundant evidence of words originally quite French, taking in a short time a Saxon form and termination: thus the word *batayl* glided into *battle*; *partye* became *part*; *verament* changed to *verily*. Such mutations are rarely made but from a foreign into the native form of speech, and would certainly lead us to believe that they were made by a Saxon tongue. If the early English represent the imperfect attempts of a Norman to speak English, yet, at least, the children of these, being taught the same language, would not preserve the defects of their fathers, but would speak as good Saxon as the rest of the people; in the same manner as the child of a modern Frenchman, born and brought up in England, speaks the language of the country as well as an Englishman.

It appears also from history, that the English language was formed, and mere unmixed Saxon entirely disused, before the upper classes ceased to speak French; and they do not appear to have corrupted it in any way, but to have left it off at once. The English writers before Chaucer, (except those whose works were professedly for the illiterate) composed in French, not at all different from that of their continental neighbours, while English (as distinguished from mere Saxon) had been commonly spoken and understood for a century before his time.

The English language arose, progressed, and was formed during the thirteenth century; for if we compare what Layamon of Ernleye wrote towards the end of the reign of Henry the Second (who died 1189) with what Robert of Gloucester produced in the time of Edward the First (who died 1307), we shall find, that while the former wrote in unmixed though very barbarous Saxon, the chronicle of the latter is composed in the same language as the Canterbury Tales, and is very nearly as intelligible to a modern reader. It is fortunate that we are able accurately to compare these monks together, for they both translated from the French of Wace a fabulous history, entitled Le Brut d'Angleterre. The difference may be seen in the few following lines, from the translations, or rather paraphrases, of the two Englishmen, preceded by the original of Wace.

Wace:—

Quand li service fut fini
Et, Ite Missa Est chanté;
Li Roi a sa coronne ostee,
Qu'il avoit au mostier* portee;
Une coronne menort prist,
Et la reine ensement‡ prist.

Layamon:—

Tha the masse was ysungen,
Of chirceken her thrungen;
The kyng myd hys folke,
To hys mete verde;
And mucle hys dugethe.
Drem was on hirede.
The quene, an other halve,
Hire hereberwe ysohte,
Heo hafde of wyfmonne
Wonder an moni ane.

That is, in English—

When the mass was sung,
Out of church they thronged;
The king with his people,
To his meat went;
And much of his nobility.
Joy was in the household.
The queen, on the other hand,
Her harbour sought,
She had of women
A wonderful many.

Robert of Gloucester:—

The king was to his palace, thoʃ the service was ydo‖
Ylad to his menye,¶ and the quene to hers also.

It was, then, at some period between Layamon of Ernleye and Robert of Gloucester, that is, during the thirteenth century, that the English language was formed; and this circumstance may be satisfactorily accounted for by the great national events of that age.

It must be borne in mind, that previously to the reign of John, the king of England possessed vast territories on the continent; in fact, the dominions of Henry the Second in France more than doubled those at home. In consequence, the greater part of his nobility were Frenchmen, not only by extraction, but also by birth and education, and would of course give the fashion and tone to those of their own class in England, who were of the same race as themselves. But when John lost his foreign provinces, he lost his foreign barons at the same time; and the next age saw the nobility, now excluded from the society and influence of their transmarine cousins, begin to mingle more freely and cordially with their countrymen. In this reign did the barons, almost for the first time since the death of Harold, think and act like Englishmen. They stood forth to oppose their tyrannical and headstrong sovereign, in the name, not only of their own order, but of Englishmen. And when, by their perseverance, the great Charter was wrested from John at Runnymede, in 1215, every denomination of subject, from the noble to the serf, was included in that declaration of rights.

The parliament of 1265, in the succeeding reign of Henry the Third, was the first wherein any other than the great crown vassals sat. Indeed, it was the first which can properly be called a parliament, in the modern acceptation of that term, by which is understood a representative assembly; for hitherto the great council had been composed only of those who immediately held their tenures from the sovereign, and who were called upon to furnish aid to their *suzerain* when required by him; just as the barons themselves held their courts of their own vassals. Whatever may be thought of these great events, they are at least sufficient to show that a stronger sympathy now existed between the Norman and Saxon people; and to them we must, in a great measure, attribute the union of the two races, and of their languages; for the distinction between Saxon and Norman was fast vanishing, and English taking the place of both.

The people had now dropped their Saxon, and used English; the higher classes also understood this language, but continued for some time to speak French among themselves; and Chaucer furnishes us with evidence that it continued to be spoken even so late as his time, by the refined or affected in London, in his Canterbury Tales, where he draws a sarcastic line of distinction between the French of Paris and of Stratford le Bow. Edward the Third, in 1360, gave the last and the effective blow to the French language in this country, by abolishing in an express statute (36 Edw. 3) the use of it in the courts of law: the reason assigned is, that the French tongue was "much unknown in the realm;" and the object he had in view was to become popular with the burgher representatives, from whom he was obliged to draw large supplies to further his designs against France, and at the same time he wished to eradicate any remnants of French that might still exist among his chief subjects, and thereby to estrange them from any sympathy with his foes.

Afterwards, when English became the language of the whole country, it would be natural to expect that the upper classes would retain more French in their discourse than the people, who rather inclined to the Saxon; and this is accordingly found to be the case. Chaucer, who wrote for the aristocracy, or for all, uses twice as many French words (or words of French original) as Langland does in his Piers Plowman's Vision, a work professedly for the people, and composed about the same time as the Canterbury Tales.

The productions of the English writers before Chaucer, were of a very barbarous nature; the greater part were chronicles, translated from the French or Latin, and intended for those uneducated persons who were unacquainted with these languages. The possibility of an elegant or well-finished work appearing in English was never imagined by any one before Chaucer. This great poet began his literary career by translating, not from the French, as his predecessors had done, but from a much purer source, the Italian, then the only European language which could boast of great writers. He proposed to himself Boccaccio as his model. One of his earliest works, 'The Book of Troilus and Creseide,' was an imitation of Boccaccio's Filostrato. Of his other writings, many were translations from the Italian. 'Queen Annelida' is after the Latin of Statius. 'The Romaunt of the Rose,' the most pleasing of all his works next to the Canterbury Tales, is a translation from a French poem of the same name.

Perhaps his only original work is that by which he is best known, the much admired Canterbury Tales; and even here, many of the tales are copied from other authors, and the plot itself is of a similar nature to Boccaccio's Decamerone. But the humorous tales, which are chiefly original, are unmatched in

* Monastère. † Mineure. ‡ En même temps.
‖ When. ¶ Done. ¶ Menage.

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their kind, and vastly superior to any thing in the Decamerone.

Chaucer fixed the English language. Since his time it has undergone but few changes, and those of an unimportant nature. They who will make allowances for his antiquated orthography, and quaint expressions, will meet with but few words which they do not understand; and when they have taken the pains to master these trifling difficulties, they are surprised that their own language is the same as Chaucer's "English undefiled."

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WORDS.

Words, household words, that linger on,
When household love is past,
And keep our childhood's tender tone
About us to the last;
Like pleasant streams that murmur yet,
Of valleys far and green,
And make the pilgrim's heart forget
The deserts spread between:
For sin and sorrow have no part
In that bright Ennoe of the heart.

Words, words of hope—oh, long believed
As oracles of old!
When stars of promise have deceived,
And beacon-fires grown cold;
Though still upon Time's stormy steeps
Such sounds are faint and few,
Yet oft from cold and stranger lips
Hath fallen that blessed dew,
That like the rock-kept rain remain'd,
When many a fairer fount was drain'd.

Words, words of love,—the ocean pearl
May slumber far and deep,
Though tempests wake or breezes curl
The wave that hides its sleep;
So deep in Memory's hidden cells,
The winds of Life pass o'er
Those treasured words whose music swells
Perchance for us no more:
But, Memnon-like, its echoes fill
The early ruined temples still.

Words, mighty words, we see your power
Where'er the sun looks down
On forest tree or fortress tower,
Or desert bare and brown;
The power that by old Tiber's wave,
Could rouse the Roman ire,
And wake to war the Indian Brave,
Beside his council fire,
Or call the flower of Gothic shields
To find their rest in Syrian fields.

And yet that power is with us still,
To wake the waves of strife,
Or breathe in tones of love that thrill
The sweetest chords of life:
But if from mortal lips are poured
Such spells of wondrous might,
What glorious wisdom filled his word
Who spake—AND THERE WAS LIGHT!
Well may that mighty Word restore
The morning of the world once more.

FRANCES BROWN.

Stranorlar, Feb. 9, 1843.

ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

THE Lectures on Painting, annually delivered from this chair, have now been continued so long, and have brought together such a mass of sound doctrine and lucid criticism, that it would seem scarcely possible to add anything very novel or important to what you already possess in the writings of those eminent men who have preceded me. The regulations of the Royal Academy, however, still require from the Professor "Six lectures, calculated to instruct the students in the principles of composition, to form their taste in design and colouring; to strengthen their judgment; to point out to them the beauties and imperfections of celebrated works of art, and particular excellencies of great masters; and, finally, to lead them into the readiest and most efficacious paths of study." In the discharge of this duty, it will, of course, be necessary for him to reiterate much that has frequently been inculcated before; elementary principles which have been correctly deduced cannot be changed; but happily, the aspects under which Nature presents herself to the eye and sympathies of the painter are so infinitely various, and leave such different impressions on different minds, that if we are unable to discover any entirely new views, or open an entirely new path, we may still find ample materials for investigation, and abundant topics for useful remarks.

In the fulfilment of my office, it will be my endeavour once more to bring before you the most approved principles of the art, and to explain (in its several technical divisions) the precepts and practice of those great masters, from whose standard productions our stock of theory is derived; as well as to offer to your attention the opinions I have been led to form in my professional career, with such observations and suggestions as may appear likely to assist you in your progress.

Before entering on the didactic part of my task, I propose briefly to consider what are the particular properties of Painting, to state my conception of its capabilities and demands, and of its true rank and position in the circle of the Fine Arts.

All the Arts spring from an inherent desire in man to enlarge the sphere of his enjoyments, and improve his well-being. As soon as he has learned, by the help of the mechanical arts, to secure for himself the necessaries of life, and has advanced a few steps in civilization, he begins to turn his attention to the arts of elegance and refinement—to what are called the *liberal* and *imaginative* arts;—and calculated as these are to withdraw him from the grossness of mere sensuality, to unfold and exercise some of his noblest faculties, and provide him with a train of pleasures suited to his own mixed nature, (from which he may reap not only amusement but great moral advantage), they may well be regarded as benefits worthy of the Supreme Giver of all good gifts. For many of them, under due regulation, are capable in an important degree of purifying the affections and spiritualizing the mind; their sublimer aspirations are strongly expressive of a yearning after a more perfect state of things; and while they supply us with a delightful solace here, may perhaps afford a glimmering indication of the higher destiny that awaits us hereafter, and even help to qualify us for its enjoyment. These arts, though each is distinguished by some peculiar characteristic, possess many qualities in common, and a strong mutual resemblance, which marks them to be sisters of one lovely family, who reciprocally assist, adorn, and support each other. Thus Eloquence derives her rhythm from Music, her imagery from Poetry; the latter obtains her measures and harmony from Music, her graphic descriptions from Painting; Dancing combines Poetry with motion and gesture, regulated by Music; Sculpture lends her aid to Architecture; and the Drama, an eclectic art, borrows from all. Their general object is that of presenting to us enjoyments and gratifications adapted to our innate appetencies, which are suggested by *Nature*, but must be sought for, selected, and carried on upon deduced maxims of *Art*. To this an agreeable stimulus of the organs by which our perceptions are conveyed to the mind is made to contribute in no inconsiderable degree; hence Addison describes the pleasures of the imagination as holding a middle station between those of mere sense, and the more abstract pursuits of intellect.

Painting, as I shall have occasion to show, bears a striking analogy both to Poetry and Music, and seems, indeed, to blend and unite their respective qualities in a medium of her own; rivalling the former in her inventive faculties and intellectual power, and the latter in harmonic arrangement and fascinating influence on the sense. But Painting is more especially and essentially an imitative art: imitation is its peculiar and distinguishing element, the property by which it first catches our fancy and challenges our attention; and in this respect is at once more extensive in its range, and more ingenious in its mode of operation than any other of the same class; for with apparently very inadequate means (light and dark tints), the painter is able to copy the appearances of things so perfectly as to produce illusion, and in certain cases even to deceive the eye. The great and general admiration excited by this capability has misled some to suppose that deception is not only the prerogative, but the real end and aim of Painting. As this error (though of little practical moment) lies at the root of our whole theory, and as those who are entering upon the study of an art should be aware of its true philosophical basis, some examination of this opinion may not be useless.

That uncultivated minds should not be able to discriminate between the means and the end, affords no grounds for surprise; but it is somewhat remarkable that literary men of modern times should have unreflectingly fallen into this mistake respecting an art so much discussed by admired writers of different ages. It is this quality, however, which they have generally considered to be the painter's chief, if not exclusive, title to praise. Thus Cardinal Bembo, in his famous epitaph on Raffaelle, and Pope, in his application of it to Kneller, evidently speak as if they conceived deceptive imitation to be the great merit of those painters, and, of course, (we may infer) of the art itself. The extravagance of the hyperbole establishes this conclusion. The same notion seems to have been entertained by Rousseau, when he said, with his usual eccentricity, "Painters can give the appearance of a body in relief to a flat surface; I should like to see them give the appearance of a flat surface to a body in relief,"—in which he probably thought that he had suggested, if not an insuperable difficulty, at least the true test of a painter's skill; and Du Piles, who had made our art his study, and collected much that is valuable respecting it, distinctly states that "the end of painting is to *deceive* the eye." It is difficult, notwithstanding, to believe that he could mean this assertion to be understood literally, for he must have been aware that there is no attempt at deception in the works of those great painters whom he so justly extols and places at the head of the art. At any rate, a moment's reflection will convince us that it should not be so understood; for surely the rational aim of all works of skill is to be recognized as such,—as the productions of art, and not to be mistaken for those of nature. A perception of the artist's skill is always one cause of the delight he affords us:

Some the workman praise, and some the work.

We have a pleasure in the exercise of criticism, and like to have something to discover and explain. We refer, in our mind's eye, the imitation to the original type, and if satisfied with the resemblance, our admiration is reflected on the artist. The copy may please us the more from being in a high degree illusive, because we are still more impressed with his ability; but if the imitation be so close as to deceive, and we believe the objects to be real, it follows that for us neither the art nor the artist has any existence: the latter has annihilated both by misapplied ingenuity. The little triumph of surprising the spectator into such a delusion, is but a pitiful ambition, and the trick, when proclaimed, is applauded only with a sneer. The grapes of Zeuxis, and the curtain of Parrhasius, were never considered as other than sportive feats of those artists; and (though conclusive evidence of their imitative power) were neither received as the test of their excellence as painters, nor classed with their legitimate pictures. It is obvious, besides, that many things which please as works of art, would, if mistaken for realities, be passed unnoticed, or turned from with distaste, and could have no chance of interesting but in being immediately recognized as imitations. Some of my hearers may be disposed to think that I am rather

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contending with shadows, and that there is no fear of mistaking for real the objects represented in a picture, surrounded by a frame, and hung up against a wall, any more than there is of being deceived by dramatic representations, when, in a brilliant saloon, we find crowds of spectators clapping their hands at the distresses of Belvidera or the ravings of Lear. It is obvious that under such circumstances there can be little chance of being deceived; but both cases prove that neither of these most highly imitative arts, though it seek to produce a considerable degree of illusion, ever aims at absolute deception. As it is my duty to point out clearly to the student an erroneous principle which has been sometimes contended for, I shall add a few remarks in further illustration of its incorrectness.

However natural it may be, at the first glance, to suppose that imitations when attempted cannot be too completely effected, and, therefore, that deception must be the cause of mimetic art, this is so far from being the fact, that it is curious to observe what a very slight degree of imitation is sufficient to satisfy us, and how readily the mind, fond as it is of truth, acquiesces in the total absence of many essential qualities of the subject represented. Thus, a mere outline will often excite the imagination of the intelligent, and stir the feelings more effectually, than many an elaborate picture, as we see in the beautiful and pathetic compositions of our revered Flaxman. We are all aware, too, how often a spirited and expressive sketch is preferred to a finished work: the mind being less disturbed by a consideration of the details, is more immediately drawn to the main intention and sentiment of the design; we are pleased, also, with the taste, dexterity, and skill which it shows in the artist, and the imagination overlooks or supplies the rest. Even colour, although so eminently attractive, may be omitted altogether, as we find in many admired drawings and paintings in chiaroscuro. In the best productions of sculpture and engraving, colour is now systematically excluded, as unsuited to the other qualities and more limited aim of those arts. I may mention, also, as a remarkable instance how far this abstraction may be carried, that in many of the masterpieces of sculpture (the Apollo, the Laocoon, the Venus,) one of the most striking features in the human countenance—the eyeball—is not even indicated. All these are evidently more or less deficient or abstract representations of nature, and (with many others which might be adduced) prove that the pleasure we derive from the productions of art does not depend on their absolute truth, or even closeness of imitation, and that those natural properties which we are content to give up, are more than compensated to our minds and sympathies by some poetical or technical charms, some secret qualities, which are often more easily to be felt than explained. The observation of Johnson, then, is fully justified, that "imitations please not because they are mistaken for realities, but because they bring realities to mind."

A certain modified imitation of natural appearances, is only the medium by which our art presents her conceptions to us; her natural language, but not her ultimate aim. The noble works upon these walls show that Painting possesses an original inventive power, and, like Poetry, addresses herself to the mind and to the heart. It is this close affinity with Poetry which raises Painting to the high rank she is entitled to hold among the intellectual arts. They are both avowedly arts of fiction, capable of giving charms to many objects in themselves of little interest, and of lending attractions to Nature herself. The true end of both is to please, by presenting us with images of whatever is calculated to excite our sympathies—agreeably to hold the mirror up to Nature, and reflect vividly to our fancy whatever is beautiful or emphatic, dignified or pathetic, in all that surrounds us; whatever is calculated to delight, refine, and exalt us, "to rouse the genius and to mend the heart." This imaginative and inventive spirit (the spirit of poetry) is indeed the divine spark which animates all the liberal arts; the common principle and bond of union, long since remarked in them, which is modified and characterized in each by the different medium in which it operates and the materials it employs. Poetry has, on the whole, a wider scope and more ample dominion than Painting, being not only able to bring before our minds all the visible objects of Nature, but to impart to the intellect a more extensive range of ideas, and a more distinct knowledge of facts; to exhibit in detail the more subtle workings of the heart and head; to trace the gradual progress of emotion, from its faint beginnings till it becomes uncontrollable passion; and to suspend the feelings between hope and fear, till the interest becomes almost painfully intense, and much exceeds any that Painting can excite. For this greater depth and extent of power, she is indebted to an auxiliary and admirable art—a language composed of conventional signs, capable of expressing with more or less correctness whatever the mind of man can conceive; but as this differs in language in different countries, it must be acquired or translated into our own before we can understand it, and in such cases it may lose much of its original energy and harmony, with, perhaps, something of its precise meaning. Painting, on the other hand, confined to the representation of visible objects and effects, is able to convey thought and feeling, only as they testify their hidden residence by look, action, and gesture: she cannot narrate, but her language, if not always adequate, is nevertheless that of Nature herself, and, therefore, universal;—intelligible to the learned and the unlearned, subject to no change, and often admitting of still greater force, variety, and ornament, than the flowing numbers and ingenious figures of Poetry herself. Thus in the power of expressing beauty, character, grace, and dignity, Painting much surpasses her rival; and to this the poets themselves bear witness. Ovid confesses that, but for Apelles, Venus would still have remained concealed beneath the waves.

In the animated and illusive representation of outward appearances Painting has greatly the advantage; but being confined in every work to a single point of time, all that she can indicate of the past, the present, and the future, must be concentrated and compressed into the narrow focus of that one moment; a difficulty perhaps exceeding any which the other arts have to encounter. Notwithstanding the close resemblance of these twin sisters, the difference between Painting and Poetry is essential and considerable, arising from the different elements in which they move, and the different organs through which they address the mind. Each has her own sphere and potency: the one exists in time, the other in space: the one, presenting us with shapes and appearances, is instantaneous in her effects; the other with expressive sounds in succession, makes her deeper impressions by degrees; but the rich accumulation of treasures which they have mutually bequeathed to the world prove their identity of spirit, and that Painting is well characterized as "mute Poetry," and Poetry as "speaking Painting."

Johnson, in his tale of 'Rasselas,' has introduced an eloquent enumeration of the qualities necessary to form a poet, which, as it is equally applicable to the painter, and accords with my view of the subject, I shall here transcribe, as worthy the consideration of the student:—"To a poet nothing can be useless; whatever is beautiful and whatever is dreadful must be familiar to his imagination; he must be conversant with all that is awfully vast, or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, and meteors of the sky, must all concur to store his mind with inexhaustible variety; for every idea is useful for the enforcement or decoration of moral or religious truth, and he who knows most will have most power of diversifying his scenes and unexpected instruction: But the knowledge of nature is only half the task of a poet; he must be acquainted likewise with all the modes of life; this character requires that he estimate the happiness and misery of every condition, observe the power of all the passions in all their combinations, and trace the changes of the human mind, as they are modified by various institutions, and accidental influences of climate or custom, from the sprightliness of infancy to the decrepitude of old age."—We are not surprised to hear Rasselas exclaim,—"Enough; thou hast convinced me that no human being can ever be a poet." And yet all that Imlac has there stated to be requisite for the poet is equally necessary for the painter, and still leaves much wanting to complete the idea of a consummate artist; for the latter operating by sensible appearances (of which the eye udges at a glance), whatever he presents to us must be more minutely studied than is essential to the poet, who addressing us by another organ which does not admit of the same distinctness or of any immediate comparison with his subject, and bringing forward his images one after another, may reject whatever is unsuited to his purpose or his powers.

The painter's acquaintance with the structure and surfaces of bodies, their figures and motions, the natural effects and properties of light (and under every variety of perspective), must, therefore, be much more intimate and particular; to which he must add a scientific knowledge of the nature, distribution, and harmony of colours (equivalent to that of the musician in regard to sounds), with a constant attention to *definite imitation*; and after all this, he has difficulties of manipulation to encounter, perhaps equal to those of a dexterous musical performer, from which the poet is entirely exempt.

If Painting, in its inventive and intellectual part, be entirely analogous to Poetry, so in its technical conduct—in the harmonious arrangement of its materials—it will be found to bear an equally close relation to Music, and with these it combines that mimic faculty peculiarly its own.

The chief advantages then which Painting possesses over Poetry consist in the universality of its language, and its more effective power in the exhibition of visible objects and qualities—and over Music in its intellectuality and durability; for if it be the boast of music that it affords pleasure to hundreds of persons at the same time, it is as transient as it is fascinating. The fine works of painting remain for the gratification of future ages, while music, to use an expression of Leonardo da Vinci, "expires in the very breath that gives it birth."

So much for my general notion of the art whose elements I have to bring before you, to which I now proceed. It appears to me, that Painting may be usefully considered, as it is *Inventive*, or poetical,—*Scientific*, or technical,—*Imitative*, or practical,—for these several qualities or properties must in various degrees enter into the construction of every picture. These I purpose to treat of separately, confining myself on this occasion to the *inventive* part.

Invention has ever been esteemed the highest and most distinguishing attribute of man, as that in which "human power shows likest to Divine:" though not creative, but founded on previous acquisitions, it is originative, and seems to consist in the faculty of discovering and developing novel combinations, extending the boundaries of knowledge, and opening fresh sources of intellectual enjoyment. This is the true province of *Genius*—the great privilege and characteristic of Bacon, Shakspeare, Newton,—of Da Vinci, Michael Angelo, Raffaelle, and all those master spirits who are born to be the guides of mankind, and throw new light upon the world in art or science. *Invention* in painting does not necessarily imply giving birth to the original germ of the subject, but consists rather in contriving its treatment as a picture, in devising an agreeable and interesting composition, by which the story, whencesoever selected, may be best illustrated, and all the desirable qualities of the heart compatible with it be brought before us in the most effective manner: thus it comprehends not only the choice of the subject, but that of the actions, characters, and expressions, the figures, with the scene and accessories belonging to it,—the nature of the light and hues which are to envelope them,—in short, the entire design or scheme of the work, with all its parts; it is therefore not altogether separable from technical *composition* (which I shall consider particularly in a future lecture). The painter may be indebted to the poet or the historian for his theme, but the invention of the *picture* as a whole, must be as much his own as if it had altogether proceeded from his sole conception; for the most graphic descriptions will scarcely ever place the *circumstances* of a story in such a light as will exactly suit the wants of painting; the story or plot, if taken from poetry or history, must be translated into another language, and, if I may so express myself, rendered conformable to its *idioms*; the circumstances must be re-moulded in the mind of the artist, and cast afresh; and no one can do *this* for him, he *must* in this be his own poet. This will hardly be denied when we remember how often subjects have been recommended to the painter by men of taste and literature, which, however striking or interesting

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in themselves, afford but little scope for his powers and resources (with which, perhaps, artists alone can be thoroughly acquainted). Many of the most ingenious thoughts and happiest touches of poetry are not transferable to painting. Unless they can be made captivating to the mind by form or tone, and offer such materials as our art requires, unless reconcileable with her true principles, they do not fairly come within her province, however true to nature.

Much has been said by various writers on the subject of *truth*, or, in other words, of what is to be understood by the term *nature*, as applied to works of fiction; and it is obviously of the first importance to the student to acquire just ideas on this leading point. It has been shown, that a rigid adherence to positive truth is neither requisite nor desirable, even in the imitative part of our art; that the imitation must not be a strict copy; in the *inventive*, or poetical part, a much greater latitude is not only allowable but indispensable.

Nature must ever be the painter's text-book; but Painting affects not to be one of the exact sciences,—her aim is not to convince the reason or satisfy the intellect, but to excite the imagination, and to bring before us attractive and improved representations of whatever is best adapted to interest and give us pleasure in the display of her particular capabilities. For this purpose, Nature must be compared with herself, and refined from all that is disagreeable and repulsive; much that we find in individuals must be omitted when redundant or inappropriate, or added when deficient,—the objects we select must be such as are in accordance with their own natures and with ours:—"The images of things (as Bacon says of poetry) must be accommodated to the desires of the mind;" and therefore their natural and obvious interest is to be enhanced in every possible way,—they must be reproduced to us less as they *are* than as we wish to find them, and conformably with those ideas of the perfection of Nature which she suggests when contemplated in her happiest moods and specimens, collected, refined, and harmonized, as they may be seen in the most admired works of genius. This was the leading principle of the Greeks (as I shall have occasion to point out in my next lecture), and is the basis of *style*. This is the kind of truth which the best critics concur in laying down as alone proper for the painter. The writings of Reynolds are full of this doctrine, and contain a fund of excellent observations on what is to be considered as "truly nature," which properly comprehends whatever we are formed to relish and sympathize with, and this is not confined to the *real* and familiar, but includes whatever is probable or even conceivable—whatever Painting can suggest persuasively to the fancy. The maxim just cited from Bacon is in accordance with the well-known precept of Horace, which allows to poets and painters an equal privilege of departing from mere matter of fact. Indeed, in all works of fiction this is less a licence than a duty. They must bear a certain resemblance, and in some respects a close resemblance to truth, but it must be selected truth,—truth arrayed in fancy's garb,—"Nature to advantage dressed," aggrandized, beautified, and accommodated to our desires.

That these licences may be carried to an absurd length there can be no doubt, but the question of excess is perhaps only to be determined by the power of the artist. Experience has shown, that if he be able to impart to the spectator his own conceptions and feelings with vigour and enthusiasm,—if he can take captive the imagination and constrain us to follow him in his flight, he may "ascend the highest heaven of invention,"—it matters not *how far* he leave ordinary truth behind him, or to what strange region he may carry us. On the contrary, it is then that he will be most effective and delightful to those congenial spirits whom he has succeeded in binding within his spell. The genius of a painter, like that of a poet, may even call forth new species of beings,—an Ariel or a Caliban, the Midsummer fairies,—and "if his charms crack not," blend them with nature so happily as not to awaken our incredulity,—may lift us out of "this visible diurnal sphere," and "lap us in Elysium;" our incredulity, indeed, seems to be the only criterion whether or not he may have exceeded the ample bounds which taste will sanction. On this point there will of course always be a variety of opinion; he will never be equally effective with all men, and it is obvious that the higher his flight the fewer he must expect to be his followers.

M. Angelo, by common consent, stands at the head of the highest class of inventors in our art, and stands alone. The series of pictures which he has painted in the Sistine chapel, beginning with the 'Creation of Man,' and ending with his final 'Judgment,' display powers of epic invention, daring conception, and terrible expression, far exceeding in sublimity any other productions that Painting can boast of. These, and his earlier work, 'the Cartoon of Pisa,' have already been commented upon in the lectures of Fuseli, with an ingenuity and eloquence, which would render any attempt of mine to enlarge on the same topic, worse than superfluous. As it would be useless here to repeat the remarks of this eminent critic, whose writings are well known to you, I shall simply refer to them as containing much powerful dissertation and instructive criticism on the inventive part of painting. For the same reason I shall abstain from dilating on the less overwhelming, but scarcely less admirable series of paintings by Raffaelle in the Vatican. The nature and excellence of these inventions, you may be led to appreciate by the same able commentators. If Raffaelle did not so often ride on the "Seraph wings of ecstasy," and lift us from the earth like his great rival, he was not second to him in his power over the heart. Fuseli has happily observed, that his genius was essentially dramatic, and that he seems to have selected his subjects for the sake of the characters and expressions they would afford, rather than for the interest of the story. This is more particularly the case with his larger works, both those in the *Stanze* and the *Cartoons*. The series of Scripture histories in the *Loggie*, or what are called *Raffaelle's Bible*, are less dramatic in their treatment, perhaps from being on a small scale. But in these, as in all his works, we find the same propriety, the same true and graceful reflection of human feelings for which he was so remarkable. Some of these compositions I shall have occasion to advert to hereafter.

When speaking of dramatic invention, I must not omit to call your attention to the noble work above me ('The Last Supper'), painted from the original of Leonardo da Vinci, by his scholar Marco d'Oggiono, and formerly a decoration of the Convent of Carthusians, at Pavia. If we may believe those authors who have made the most careful researches into the history of this, the most admirable production of one of the most extraordinary men of his own, or any age, it was the favourite object of his profound study during a number of years, and it contains in itself ample evidence of the probability of the fact. The *Cena*, or 'Last Supper of our Lord with his Disciples,' appears to have been a favourite subject for representation with the early Christians. Leonardo therefore had not the merit of originating the story of his picture, though he has thrown into it an animation and soul unrivalled in any other treatment of the event: he has happily selected the most impressive moment of time for his action, when our Saviour is declaring, "One of you shall betray me." The invention of the whole is simple and pathetic, the characters and expressions varied, dignified, and powerful in the highest degree; its combination of admirable qualities placing it as decidedly at the head of the dramatic class of painting as the 'Last Judgment' of M. Angelo, stands supreme in the epic. (The technical merits of this celebrated work, it will be my endeavour to point out in future.) Among the numerous copies of it which were soon spread over France and Italy (and Bossi mentions more than thirty) there is none, I believe, equal to that which the Royal Academy has the good fortune to possess. The estimation in which the 'Last Supper' has been so justly held, is strongly recognized in the homage paid to it by Raffaelle himself, who was induced to enter the lists with Leonardo in an elaborate composition on the same event (which has been finely engraved by Marc Antonio). He has adopted the same moment of time; but beautiful and expressive as his design undoubtedly is, it serves to confirm rather than shake our admiration of its great prototype.

Almost every kind of poetry, as well as the epic and dramatic, may find its parallel in Painting. Giulio Romano, Correggio, Poussin, and Rubens have given us compositions of a highly imaginative character and embodied many of the beautiful fictions of mythology. Albano has produced a number of graceful works of a *lyrical* character. The 'Aurora of Guido' is an *ode*.

Allegory, too, though almost discarded from poetry, will often furnish the painter with the means of conveying to the mind a variety of agreeable images and ingenious ideas, that could not otherwise be so well expressed, and affords great scope to original invention. In this particular province of art he has, I conceive, much greater power over our sympathies than the poet: Minerva, the Muses, and other established personifications, may be invested with a degree of beauty, grace, and interest in Painting, which Poetry can never give them. Rubens has shown that allegory affords unequalled opportunities in the *technical* part of our art, though he has often perplexed, instead of explaining, his story, with those obscure and trivial emblems, which he had learned to admire in the school of his master, Otho Venius (which were too much the fashion of his time). The mixture of allegorical and historical personages in his Luxembourg Gallery, it must be confessed, shocks us from their incongruity (enveloped as they are in an atmosphere of splendour and pictorial prowess, that almost sets criticism at defiance). But his picture at Florence of 'Mars rushing out of the temple of Janus,' appears to me entirely free from these objections. He is represented as hurried on by vengeance and fury, and trampling on the Arts; Beauty and Love are vainly endeavouring to withhold him, while the Earth follows, lamenting, lifting up her hands and eyes to heaven. The composition is admirable, and sweeps through the canvas with great and appropriate impetus; all the characters are expressive, and easily recognized. The invention is simple, ingenious, and consistent throughout, and affords, I think, a happy example of the capabilities of allegorical painting. It has been said, that these *unreal* personages can never affect the feelings, but this is surely not the fact: they may be made beautiful to the eye as well as interesting to the imagination, and therefore afford excellent materials for a picture, though they would have less hold upon us in a poem. Yet, perhaps, Spenser's long continued allegories are complained of, rather from their want of variety and fatiguing stanza, than from the characters being fictitious, of which we are only reminded now and then by their names. If the representation be lively and agreeable, and have a sufficient appearance of truth, we do not ask if the persons represented have ever had "a local habitation or a name." In the allegory by Rubens, which I have just mentioned, we see a soldier rushing out to battle, and a beautiful female, with her children, endeavouring to restrain him; they are followed by a matron, in an agony of woe; under him are two or three figures thrown down, having in their hands various instruments of art. A mother on her knees before him, clasping a child in her arms, furies and harpies dragging him on; in the background, a town on fire, and a troop of fighting-men. Here is little or nothing that is symbolic, or doubtful; the circumstances and characters have a natural hold on our affections, and we may sympathize with the energy and passions which the principal figures display, without recollecting that they are allegorical types. Why should this fine work be less interesting when we discover, that in its abstract meaning (which few will search for) is an ingenious emblem of war and its effects?

Every one is charmed with Shakspeare's allegory of the mermaid singing on the dolphin's back, "and the stars that shot madly from their spheres to hear the seamaid's music." It is so exquisitely imaginative, so consistent with the fairy scenery and characters among which it is placed, that we are quite content to receive it as a beautiful picture, without thinking of Mary Queen of Scots, and the English nobility, whom she seduced from their allegiance, a hidden meaning, of which, but for the acuteness of Warburton, we might still be ignorant. In these instances the allegory pleases, chiefly from its picturesque circumstances, and whether the concealed meaning be unveiled or not, is of little importance; it is there for those who seek it, and to them will be an additional gratification. At other times the interest may arise more especially from the ingenuity of the thought: of this kind, is the following example, mentioned by Du Bos: "The Prince de Condé caused the history of his father, the Grand Condé, to be

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painted in the gallery at Chantilly, but that hero having been in his youth opposed to the government, and having performed some of his greatest exploits whilst he bore arms against his country, no display of those could properly be made in such a place; on the other hand, it would have been a great mortification to a son, jealous of his father's glory, to suppress his most illustrious achievements in a kind of temple which he was raising to his fame. He directed, therefore, Clio, the historical muse, a well known allegorical personage, to be drawn with a book in her hand, on the back of which was inscribed, 'The Life of the Prince de Condé.' With the other hand she was tearing some leaves out of the book, and throwing them on the ground, on these might be read the relief of Cambray, the succour of Valenciennes, the retreat before Arras, in short the titles of almost all the great actions of the Prince;" thus, says Du Bos, ingeniously perpetuating their memory while he made a feint of rejecting them. Here the figure of Clio being made beautiful and expressive, perhaps with a half-suppressed smile, would render a happy device a very agreeable picture.

Michael Angelo, Raffaelle, Titian, Paolo Veronese, and all the great painters, have occasionally employed their talents on allegory, as allowing more ample scope than any other class of subjects to a poetical imagination. Two allegorical pictures by Correggio, in the collection of the King of France, have been engraved. One represents man tyrannized over by his passions, the other, virtue triumphing over vice. These, and the picture by Rubens, which I have just noticed, belong to unmixed allegory, which, where too much is attempted, may be somewhat obscure; on the other hand, if mixed with history, though it may have the advantage of being more intelligible, unless happily managed, it is apt to be incongruous; at least, where ancient and modern persons and circumstances are combined. The allegorical figures of Rome and Fortune, in Poussin's picture of 'Coriolanus,' (a fine invention, and as happily commented on by Fuseli,) are quite in keeping with the period to which they belong, and by infusing into a great historical event, the spirit of Poetry, have raised it to the sublime. But allegory affords such opportunities of introducing examples of the highest beauty and the grandest character, with every variety of motion, expression, and picturesque effect, such a rich fund of materials intellectual and technical, that it will probably always be the chief resource of monumental, as well as ornamental painting on a large scale, in conveying ethical lessons or philosophical truths, combined with classical imagery. Necessity (the parent of invention) has sometimes obliged painters to introduce into pictures, not allegorical, mere hieroglyphics or symbols, for the purpose of telling the story, and even these are willingly tolerated, when the work is, in other respects, a fine one. In that noble composition, 'The Delivery of the Keys to Peter,' Raffaelle has given it an express meaning only by the real keys and sheep, which he has adopted to express the metaphorical images of the sacred text—a conversion of poetical types into realities, in which he has, perhaps, drawn more largely on the intellect and indulgence of the spectator, than in any other instance. In one of his beautiful inventions in the Loggie, (Joseph expounding his dreams to his brethren,) he has represented the dreams within two circles, in the air, without which, the whole would be unintelligible. But these pretend to be no more than symbols introduced solely to bring the subject to the spectator's recollection. In another, 'Joshua bidding the Sun stand still,' the sun and the moon are also mere hieroglyphics, for Joshua is turning his back on both, though supposed to be in the act of pointing to them; the light coming in from the right of the picture in front, while the sun is on the left, behind. I do not mention these contrivances as beauties, but to show what may be resorted to in difficult cases, and that where the merits of the works are great enough to bear them out, the mind assents to almost any degree of licence, by which it obtains that information which is wanted to make out the painter's meaning; and if that can be rendered plain by a few words upon a scroll or pedestal, or by any similar clue, it adds to the pleasure we receive, as it shows the ingenuity of the artist, without detracting from the technical merits of the work. In the 'Elymas' of Raffaelle, he has told the story in so many words on the base of the Proconsul's tribune, where it could not possibly have been, as it records the fact which you see taking place before you. From the same motive, the ancients never scrupled to put the names of allegorical personages under them. On medals, it was their invariable practice, and in this they have been followed by Raffaelle and other eminent painters. We find it adopted also in that beautiful marble in the British Museum, 'The Apotheosis of Homer.' On some of the Herculaneum pictures, and on several of the Greek or Etruscan vases, the names of the persons represented are also inscribed under them; and it is more than probable that this was the case with the allegorical picture of 'Calumny,' by Apelles, recorded by Lucian; and, perhaps, in the complex type, which Parrhasius drew of the Athenian people, he had recourse to the same expedient. We are apt to smile at this as a clumsy contrivance of the Gothic painters, but it appears to have been used by the best artists, (in the best times,) who felt that it was contrary to the intention of Art either to deceive or puzzle the spectator, and were ready to adopt every mode of making it intelligible and interesting, even by stepping out of its strict natural limits, for assistance. I may here advert to a painter in whom we may boast of having possessed one of the most original inventors that the art has every produced: I allude to Hogarth. The richness of his vein, his conceptions of character, and truth of expression, all stamp him a true *poet*, and well entitle him to be mentioned in this division of my subject. In the class of Art to which he devoted his powers, and which may be styled in general low comedy, he has displayed (with an inexhaustible fund of wit and humour) a dramatic invention not surpassed by Raffaelle himself. He has the very high merit also in the majority of his best works, such as the 'Rake's Progress,' 'Marriage à la Mode,' and others, of making them the vehicles of moral instruction, and lashing with severity the vices and profligacy of his day. By devoting a series of compositions to the same story, and by the variety of ingenious devices he has introduced, (which in this style, perhaps, add to the comic effect of his pictures,) he has contrived to make them as intelligible as narratives, and has shown such a fertile imagination in his details, such a knowledge of nature and of art in the scheme and treatment of his subjects, as place him alone in his particular department. It is to be observed too, that he has drawn his subjects wholly from his own resources, (an abstract and brief chronicle of the times he lived in,) and is not indebted even for their germs to any other poet.

We may congratulate ourselves that *he*, at least, did not follow the advice which Horace gives to poets, of rather adopting known stories than bringing forward entirely new ones. The value of this precept, as applicable to our art, would indeed appear not a little questionable; for though in adopting it the artist's meaning might be more easily recognized, it would seem to be at the sacrifice of novelty, and to the discouragement of originality. To treat in a new and striking way stories that have been often handled, and must therefore be more or less prescribed or anticipated, is an unequivocal proof of genius; but though taste and science may sometimes supply in technical arrangement and skill what is wanted in original freshness, few subjects can be so rich as to afford *many* opportunities of varying them with success: some will do only once. Some of the finest would probably be excluded by having been already so admirably treated as to forbid further attempts. Who, for instance, would now undertake the 'Last Judgment,' the 'Death of Ananias,' or the 'Last Supper'?

Some modern critics of this country are for restricting the invention of the artist in another way, and have gone so far as to assert that among us the subjects of painting should be altogether drawn from our *native* materials, and that a nation so pre-eminent as Britain ought to have a distinct art of its own; that the subjects and style we admire in the old masters may have belonged properly to those countries in which they were produced, but that if transplanted into ours, they can never flourish, or at least have the flavour of indigenous fruit. But this partial view of the matter, which if adopted would miserably circumscribe the field of art, and fetter all the nobler efforts of the painter, appears to me entirely mistaken and unphilosophical. We may, no doubt, be more deeply interested by the most ordinary circumstances connected with self, the most trivial concerns of domestic life, than by the rarest productions of genius—the coarsest portrait of a valued friend may give us more real pleasure than the finest picture of a stranger by Vandyke himself. Our personal ties and affections will always bid defiance to any rivalry from art. But works of fiction do not pretend to vie with *realities;* their aim is to give an agreeable stimulus to our imaginations or affections, by reproducing to our notice whatever is *permanently* grand, beautiful, emphatic or impressive in our observations and conceptions of nature. Such are the qualities we admire in the most celebrated works of art, the real worth of which is to be estimated, not by the transitory gratification they may afford us from present fashions, or personal ties, but by the aggregate approbation of enlightened minds, in different times and countries, which has passed on them a verdict that they are truly and happily drawn from *universal nature.* Hamlet and Othello engage our sympathy as strongly as if they had been born in England, because they are faithful and impassioned pictures of *man*, who is essentially everywhere the same.

Every country may have its native or popular style, but high art, like truth, is limited to no country, is independent of local associations, and belongs to all periods and climes. The author of a really fine work of fiction contributes to the delight of his species, and is a valuable denizen of the civilized world. Such are Homer and Raffaelle to be considered; such is Shakspeare, whom the Germans at this day challenge as belonging to *them*, no less than to us, from the pleasure he affords them: such are Scott and Molière. Let us not, then, attempt to tether Painting within the narrow circle of our own sorry homestead—a noble courser that was meant to range, and expatiate freely through all the realms of fancy.

It is clear, that were we to admit the absurd restriction alluded to, we should exclude some of the best sources of invention; for it may be observed, that the selection of the subject from some distance (either of time or space), affords in itself an important advantage, by giving more latitude to the imagination. We see too much into the detail of what is close to us; the fancy is checked by familiarity; while, on the other hand, our being freed from homely and trivial considerations is perhaps one cause of the powerful impression produced by the great epic poets and painters. In their elevated sphere, the artist is not contradicted by the too intimate knowledge of the observer. No one, who appreciates the marvellous display of energy and passion in the 'Last Judgment,' thinks for a moment of the every-day nature to which he is accustomed; he is altogether absorbed in the terror and sublimity of the scene before him, as by a stupendous and overpowering vision. Even in subjects of a less aspiring kind, by copying too closely our own accidental habits and manners, we always lose in that permanent interest, which belongs to the best productions of the pencil. The admirable genius of Hogarth will hardly preserve his works from gradually becoming as uncouth to his own countrymen, as they have always been to foreigners, from the strangeness and coarseness of their materials; while those of Raffaelle will probably retain their power over cultivated minds as long as taste exists and human feelings continue in their accustomed course.

The foregoing remarks have been drawn chiefly from Poetry, but they are applicable, in no inconsiderable degree to subjects selected from history, which must also be moulded to the demands of Art by the invention of the painter, or they will fail to affect us with pleasure. In historical subjects, however, attention is required to the costume of the time and country to which they belong, even though that should be unpleasing in itself. And perhaps this necessity, and the unpicturesque forms of modern habiliments, may be one cause why recent history has been so little attempted, and interests so little when it is. There is some risk of its becoming ludicrous, even in the painter's lifetime, merely from a change in the fashions of the day. So much was this felt when West undertook to paint the Death of General Wolfe, that he hesitated at first whether he should not clothe his figures in the Roman costume,

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to avoid the awkwardness of the regimental uniforms and military accoutrements of the period. And our great painter and sagacious critic, Sir J. Reynolds, is said to have advised him to adopt that course, conceiving it to be necessary in order to support the dignity of the subject. West, however, concluded that by so great a sacrifice of known truth, his picture would lose more in character and popular attraction than it could gain by the introduction of classical instead of English dresses: and his success amply justified the choice he finally made. The masterly work he produced on that occasion will always be interesting to the antiquary, from its faithful details, and to the admirers of art, from the skill displayed in the composition. Nevertheless, though as well managed in this respect as a due attention to matters of fact would permit, the repulsive character of the costume, which he could not entirely overcome, must, I think, always detract something from our entire satisfaction with it as a picture.

We see, then, what description of subjects is calculated to maintain a wide and permanent interest with mankind, and what are those which, if more popular in their day, are likely to prove more transient. The painter, however, who justly appreciates the extensive capabilities and almost unlimited range of his art, will not hesitate to exercise his inventive powers in whatever direction fancy may prompt him. In that direction only can he do justice to his natural gifts, and hope to meet with success. Every work will find its class of admirers in congenial minds, whether that class be limited or extensive. We have a right to expect some portion of the spirit of poetry though small or inactive, to be in the latent breast of men, in general; and this it is the especial purpose of the imaginative arts to awaken and elicit. This is that faculty, otherwise called Taste, by which we perceive and relish the beautiful and poetical of whatever is most impressive and happily characteristic in art or nature, as natural taste should be inherent to a more than ordinary extent in the artist (for it is the native germ of future excellence which, though it may be developed and perfected, cannot be supplied by culture); so in a minor degree it is no less indispensable in those to whom works of art are addressed. These are produced only in the expectation that they will meet with an echo in the breast of the spectator responsive to the feelings of the artist. "Without fine nerves, a bosom nicely warmed, an eye, an ear, a fancy to be charmed," in those who are thus appealed to, the efforts of the greatest genius must be exerted in vain.

I have now pointed out the principal modes of invention, and briefly adverted to the more intellectual properties of the art. I have endeavoured especially to draw the attention of the students to the connexion of Painting with Poetry, believing that a poetical feeling should be intermingled to the utmost possible extent in all its productions, of whatever class, as alone giving to them that yest and preservative quality which should always belong to so refined and elevated an art. But those high qualities, taste, fancy, feeling, are spiritual gifts, and cannot be taught. As far as its own peculiar demands will admit, a picture should be conceived like a poem, and treated like a piece of music; and I trust that I shall be borne out in the views I have taken as I proceed, and adduce the opinions and examples of the most intelligent critics and the most esteemed painters. These leading considerations being more or less connected with every division of my subject (particularly with that of composition), I shall have frequent occasion to revert to them in my succeeding lectures.

I shall conclude this introductory address with some advice to the student who is beginning his career.—He will of course make himself acquainted as early as possible with the valuable lectures and discourses which have at various times been delivered from this place. These form in themselves an admirable code of instruction, which will lead him to form a just estimate of what is truly nature, as well as of the limits and capabilities of his art; this he should regard as a sort of patrimony; and I cannot here forbear reminding the young artist of an useful admonition of Sir J. Reynolds, that, in the earlier stages of his study, he should implicitly adopt and follow his master's rules, as if they were infallible. Docility is one of the first moral requisites in any one who would become a painter; it is almost as necessary, indeed, as taste, memory, and imagination. Of this invaluable disposition and its happy effects, we have a persuasive example in Raffaelle himself. Whatever the student's genius, he must be content for some time to travel in the beaten track; with this it is his business to become thoroughly acquainted, were it only to enable him, in a more advanced state, to deviate from it with the greater security; and I feel it right to caution him seriously against supposing that a desultory or slovenly course of study will ever lead to a favourable result; he cannot be too careful and elaborate in his early efforts; it is the shortest, or rather the only road to excellence. If he refer to the example of the great artists, he will perceive them to have been indefatigable in the prosecution of their studies: the extent and variety of their acquisitions, indeed, seem hardly credible in this our "laggard age." While he is daily and assiduously striving to perfect himself in the imitative part of the Art, he should store his mind with all the general as well as critical and technical knowledge he is able to acquire; making himself acquainted with the collection of prints and other valuable works in the library, and extending his view by degrees to every school and age. There is no species of information, which he may not, at some time or other, bring to bear with advantage on his own comprehensive art: and the more he enlarges the sphere of his ideas, the better qualified will he be to make researches in the inexhaustible storehouse of Nature; and the ampler range will his invention be enabled to take. The respected authority I have just quoted asserts that "ours is not an art of inspiration;" and the doctrine, as addressed to the student, is highly laudable, and encouraging, more especially as coming from one whose genius few will be disposed to question. Yet I am afraid, that without some natural predisposition (by whatever name it may be called), some more than ordinary faculties, nothing very considerable can ever be achieved in Art. Science will be insipid without deep feeling and a degree of enthusiasm, which are other words for genius—and feeling will be ineffective without science. The nature of that rare attribute, genius, which is supposed to be anterior to, or independent of all culture, is not yet very well agreed upon; the strongest claims to it are often disputed, while the aspirant is living, and are not always settled even by impartial posterity. Let not the student however despair, who does not perceive himself to be thus endowed, but rather let him urge his powers, whatever they may be, yet more strenuously; nor let the student who fancies himself possessed of this high gift, relax in his industry and application.

Leonardo considered it a good sign, if an artist was dissatisfied with his productions, because it showed that his conceptions went beyond his present ability, which longer study and practice would doubtless increase; and, on the contrary, that his being satisfied, at once proved the work to be too profound for his comprehension. In the opinion of Michael Angelo, even Raffaelle owed more of his excellence to unwearied diligence, than to his natural gifts; and the genius of our sublime Milton is compared by Pope to a furnace kept at an intense heat by extraordinary art. If we can persuade ourselves that such as these were not endowed beyond the ordinary race of men, we may well believe with Newton and Reynolds, that "nothing is denied to patient and well directed labour." However this may be, a just conception of the extensive demands of our art will convince us, that a life of application and unremitted study must be the lot of all who wish to arrive at any great proficiency in painting. M. Angelo at the age of eighty declared that he was still learning.

I hope the student will not think that it is my wish to overwhelm him with a needless accumulation of difficulties; I have not intentionally exaggerated any, but in this general view of the art I am anxious to omit nothing that may help to awaken his enthusiasm and stimulate his exertions, and to show the necessity of cultivating his mind and heart, no less than his hand, convinced as I am that a great artist can only be reared on the foundation of sound moral principles, and a literate education. I would recommend him particularly to familiarize himself with all the finest productions of poetry, and the noblest traits of history, of every age. These studies will awaken his fancy, prompt and sustain his invention, and perhaps qualify him to emulate those great masters of our art who have achieved undying honour for themselves, and bequeathed such illustrious examples to their successors.

ROYAL ACADEMY.

Professor Cockerell's Lectures on Architecture.

CONCLUDING LECTURE.

Proportion, and the application of its golden rules, as they affect the external forms of Architecture, had occupied the latter part of the preceding lecture; the *αναλογια* of the Greeks, delivered to us by Vitruvius, that analogy, by which all the conformations of artificial bodies were derived from natural bodies, seemed to be a principle of obvious importance and utility to the architect, and should be attentively considered.

It appeared that the animal kingdom furnishes clearer lights for our guidance than the vegetable, because organized nature was more constant in her proportions, and enabled us always to re-establish the whole from a part; thus the hand of a Grecian statue, of the Hercules, the Apollo, or of the Venus, or a fragment of any one of the Grecian orders of Architecture, enabled us to restore the whole; indeed, the proportion by aliquot parts by a modulus, a principle of the Greeks, as explained by Vitruvius, lib. i. c. 11, lib. iii. c. 1, was still practised in India, and seems founded in organized nature.

Not so in the productions of the vegetable kingdom, fragments of which would never enable us to comprehend the whole: however indebted to this part of the creation for the graces of ornament, and various essential analogies, Architecture found a less sure guide of proportion in this than in the animal kingkom: in fact, all architecture so derived was anomalous, as the Egyptian and the Gothic, in which no fixed laws of proportion have ever been applied or attempted. Columns or supports might be from five to fifty diameters in height, and were only bounded by possibility. The stunted pollard, the spreading cedar of Lebanon, the aspiring poplar, or the attenuatedcane, were extremes equally at the disposal of the architect.

But that guide, which the face of nature furnished to the architect for his external forms and proportions, was wanting for the internal—as of areas, squares, courts, and open places; or of internal capacities (height as well as area); as of temples, halls, apartments, &c.; in these we must appeal to the relations of reason, purpose, and convention.

Vitruvius (lib. vi. c. 2, 3, 4, 6, lib. v. c. 1, and c. 2,) gives us the experience of the ancients on this important subject. The Greek forum, says he, was a square, but the Roman was 3 by 2, because the gladiatorial shows were exhibited there; courts should have the proportions of 5 by 3 (the favourite of the learned Palladio), sometimes 3 by 2, or sesquialteral, or the diagonal of the square will be the length. He lays down the proportions of all the apartments of the Greek and Roman house: atria, alæ, tablinium, and peristylium, triclinia, œci, exedræ et pinacothecæ. He does not, however, establish any *principle*, and his rules are wholly empirical. But the great Alberti, not content without a principle, adopts the Pythagorean doctrine of universal harmony, and agreement between sounds and numbers, namely, that what pleases the ear pleases also the eye; he lays down, therefore, his harmonic proportion, in which Blondel, Ouvrard and others have followed. The notion of musical proportions is common, and has occupied many ingenious minds already versed in that art. Describing St. Peter's, Byron, in this feeling, observes

> Vastness which grows, but grows to *harmonize*,
> All *musical* in its immensities.

Alberti was the first also to establish the rules of arithmetical and geometrical proportions (lib. ix. b. 3, 4, 5, 6), applied to all the varieties of areas and capacities. He is followed by Palladio in the arithmetical and geometrical rules, lib. i. c. 23.

It is a comfortable conclusion to the practical architect that the empirical rules of Vitruvius, the harmonic, the geometrical and arithmetical rules of Alberti and his followers, agree in the main; so that either may be adopted without material deviation from correctness; but the neglect of these rules, in which lie that hidden charm that every one must be sensible of when examining a finely proportioned

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room, has been common of late years, as if the principle were of no value; the zealous student therefore should carefully note that consent of the ancients and the most illustrious masters of the moderns, here set forth; and he will soon learn devoutly to repeat the denunciation of the Hindu Vitruvius (Ram Raz, Asiatic Society, 1834, p. 15), "Woe to them who dwell in a house not built according to the proportions of symmetry."

It is true, that the climate of this country and our habits do not often permit the finer Italian proportions; thus the arithmetical rule of proportion, common with our greatest masters, in our best mansions, 36 by 24, should give us 30 feet high to the vault, but we commonly limit it to 18 feet. To correct the defect of lowness, so frequent with us, the illusions of perspective painting, after the admirable Pozzo, may well apply; but even the arrangement of the trabeation and plaster enrichments, offer to the ingenious architect, versed in perspective, many resources for the increase of the apparent height, and for the attainment of an artificial proportion. But a manufacturing people are prone to carpets, rugs, curtains, gilded frames, and mahogany furniture, while the low ceiling is a sheet of paper stretched like a drum, at most of a neutral tint, of indurated fog, with a gilt moulding: while the artistic Italian opens a window of perspective in his ceiling, through which a canopy of poetry and distance delights the eye, and deceives the understanding; but the floor is paved with tiles.

Again, in our modern churches, a ceiling, 60 by 80, has often been fearlessly stretched in one unbroken surface of plaster, in defiance of the fine examples of Charles's and Queen Anne's churches, in which a cove, after the Italian manner, has the effect of reducing the ceiling, and of rectifying the proportion in the simplest and most graceful manner. The student should well reflect on this important field for architectural skill and effect. He may be a good builder and cheap, but he can have no pretensions as an artist who throws away his time and his character in such condescensions as this mechanical employment of his talent implies.

The rules hitherto referred to, have the beautiful for their object. Beauty in Architecture depends, amongst other causes, especially on the exact and graceful proportions of the parts and of the whole. But the sublime depends upon other causes, in which rules cannot prescribe; to the latter not only the rules of the former do not apply, but they are destructive of it. If the beautiful resides in the proportionate, it would appear that the sublime often resides in the disproportionate. The principles and the rules of beauty and sublimity are distinct. If we stand under an arch of London Bridge, the vaulted soffite, so vast and extended, sustained from such distant abutments, produces a kind of sublime; no doubt aided by its comparative lowness. The Pantheon is inscribed in a cube, its height equal to its diameter; no one standing under its prodigious cupola has ever denied its sublimity. But when that same Pantheon is raised into the air (in equal dimension) at St. Peter's, it may have become beautiful, but has lost its quality of sublime. When Byron apostrophizes the Pantheon, he feels the peculiarity of its merit:—

> Simple, erect, severe, austere, sublime,
> Shrine of all saints, and temple of all gods,
> From Jove to Jesus, spared and blest by Time,
> Looking tranquillity!

As the dome of the Pantheon is raised at St. Peter's into a proportionate height, at the expense of its sublime, so the nave (nearly twice as wide as that of St. Paul's Cathedral), also raised proportionately, loses all effect of magnitude; and the common and universal observation is, that as respects this important effect the architect has laboured in vain; and the work stands self-condemned.

The noble poet coincides with the received opinion, and is obliged to supply by poetical moonshine that dignity and interest which it was his object to give to the Vatican. He says—

> Enter, its grandeur overwhelms you not,
> And why? it is not lessened; but thy mind,
> Expanded by the genius of the spot,
> Has grown colossal; and can only find
> A fit abode wherein appear enshrined,
> Thy hopes of immortality!

Sometimes this failure has been attributed to its proportion, which (from its justness, it is said) takes from its magnitude; a criticism at once the most severe and just that can be. In fact, no increase of a proportionate object will ever give it magnitude and the sublime; these depend on extraordinary relations and excess of parts and proportions.

Some years ago a French giant, upwards of nine feet high, exhibited himself in London, but so just were his proportions that no one would give credit to his dimension, till they stood beside him; he was therefore accounted a kind of fraud, and the exhibition failed. But had he been disproportioned, his head small, his shoulders high, and his members excessive, he might have succeeded, even had he been a foot shorter. Had the nave of St. Peter's, 77 feet wide, been 90 feet high only, instead of 145; or if we were to suppose a stage raised mid-height and place ourselves upon it, we should be sensible of its vast latitude, and the effect of magnitude would have been produced as under a bridge. The Barriere de l'Etoile, from the same reasons, though as large as the front of Notre Dame—the arch itself 48 by 95, equal to the height of the nave, but of ordinary proportions and great simplicity of parts and members—loses its effect: the *arc monstre* is glorious to the *grande armée*, but not to the arts of their day; and is infinitely less artificial in its combination than the arches of St. Martin and St. Antoine, designed by the accomplished Blondel.

If, then, the architect can obtain latitude, he should seek to carry out its effect by quadrate and comparatively low proportions; but if he adds altitude to his latitude, he loses his expense and pains, and he may find too late that half his dimension might have attained the same effect; since *proportionate magnitude* defeats itself.

But as extreme latitude gives the sublime, so does its opposite extreme of altitude: in Cologne and Beauvais, the naves of which are three and a half diameters in height, though scarcely more than half the actual width of St. Peter's nave—limited, therefore, in their dimension to the usual cathedral width, yet nearly double the usual proportion—the sublime is completely attained; and disproportion again appears to be the efficient cause.

But the optical consideration of the visual angle in which these several proportions present themselves is exceedingly important. Thus to the spectator of the dome of the Pantheon, the visual angle is 95°, while the same dome raised into the air at St. Peter's is only 30°. In the nave of St. Peter's, the visual angle is 48°, that of St. Paul's Cathedral is 37°, while the vault of Cologne is only 22°. Since then the effect of magnitude is measured by the number of degrees in the visual angle, the architect will advert to this consideration as of extreme interest.

We come, then, to the important conclusion, that the sublime and the beautiful are to be found in the proper adjustment of proportions, rather than in dimensions; and we may infer, that no increase of scale to the beautiful will ever make it the sublime.

But the sublime is of rare occurrence: the use, however, to which these reflections may be turned by the practical architect, under limited means, is remarkably illustrated in the Casino at Chiswick, where the very circumscribed area of the rooms is compensated by their extraordinary height, and the accomplished Lord Burlington has given a nobility to very small apartments which no one could believe on seeing the plan alone, without visiting that elegant work.

Magnitude is the great object and result of design, and this quality is only to be attained by the fine adjustment of relative proportions in magnitude and order. Architecture consists in magnitude and order (says Aristotle), τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστί. (Poet. p. xi. s. 4.) The works of man, compared with those of Nature, display our insignificance. The Pyramids, seen in the clear sky of Egypt, or St. Peter's at Rome, are proverbially disappointing to the first gaze of the beholder: it is only after he has instituted comparisons and admeasurements that he becomes sensible of the greatness of these human efforts,—and his memory will supply him with many instances in which objects of very inferior dimensions have surpassed them in impression of magnitude upon his mind. It is plain, therefore, that Art alone can produce the full effect of magnitude, and to this the architect should direct all his skill: the ancients will be found consummate masters in this as well as in every other department of our art. It is, indeed, a fine art which enables the accomplished artist to raise ideas of magnitude and grandeur of composition on a piece of paper no bigger than your hand; while a less able one shall cover a vast canvas without executing any comparable notions. Worthy of all inquiry and solicitude is such an art, for it is the whole art of design and proportion. Pliny cites a statue of Hercules, so small that it might be lifted by the hand, which, however, conveyed more grandeur, magnitude, and strength to the mind of the observer, than a Colossus would have done. How great must have been the science of the master! and if, with such small means, he could affect the mind with these impressions, how great the economy of cost and material to the employer!!

Burke, whose notions, however, of proportion are vague and erroneous, says admirably on this point (sec. x.)—"A true artist should put a generous deceit on the spectators, and effect the noblest designs by easy methods. Designs which are vast only by their dimensions, are always the sign of a common and low imagination."

In the last lecture it was attempted to show that magnitude, breadth, and proportion of parts were best found in inequalities; but the consideration of magnitude, as respects composition of the whole, seems to depend on other principles: first, it appears that, to make a great whole, there must be many parts; secondly, to appreciate that whole, the point from which it is permitted to be seen should be eusynoptic, namely, so contrived as to fill the angle of vision of 45.0, and occupy the whole retina with multiplied impressions fairly and agreeably presented.

With reference to the first proposition, it may be observed, that in a young tree bursting from the ground, two or three branches with upward tendency grow from the polished bark; the subdivisions are few, and we may count the leaves. By and bye, with age and maturity, the bark becomes rough and corrugated, the base is surrounded with excrescences and roots, which, partly above the ground, indicate the hold it has on all the surrounding space; the branches now shoot out at right angles with the bulky stem, each limb becomes a tree, the subdivisions of these are infinite, and, in all degrees of size and proportion, the leaves are countless. So the young animal, simple in parts, and smooth, expanding with age and strength, developes features and subordinate parts never dreamt of before; furnished and complete, the measure and fullness of strength and beauty is at length filled up. So in Architecture, the tetra-style portico can never look large, though, in St. Peter's, the columns have eight feet in diameter. The Hecatompedon, burnt by the Persians, was not inferior in the scale of its parts to the present Parthenon, but Ictinus judged that, by increasing the number of parts—making that octo-style which had been hexa-style only—greater magnificence would result.

The Temple of the Giants, at Agrigentum (hepta-style) was the largest Doric of antiquity, but to give it all its value, a number of new features, never seen before, accompany its increased growth and vastness. It is raised on a platform of many steps, a base of novel design surrounds the columns, and these vast masses themselves, each a tower of thirteen feet in diameter, built of *many* stones, told by its *many parts* and its elaborate construction the cost and grandeur of the undertaking. So the columns at Pœstum have twenty-four instead of the usual twenty flutings: in short, examples are infinite to show that, to convey the full effect of real magnitude, an artificial magnitude must be superadded, or it is lost labour.

Gradation and repetition of features of the same general resemblance in various sizes, the major and the minor, are main sources of magnitude; the artist will see in the satellites surrounding the planet Jupiter, the best reason for the title of the Father of the Gods; the western towers of St. Paul's give magnitude to the dome. The same principle was to have been applied to St. Peter's, but the western towers fell down. In the admirable church of the Salute at Venice, the minor dome over the high altar, and again the still smaller towers accompanying this, are foils to the great dome. Byron admirably enforces the number of parts:—

> "Thou seest not all; but piecemeal thou must break,
> To separate contemplation the great whole;

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And as the ocean many bays will make,
That ask the eye—so here condense thy soul
To more immediate objects, and controul
Thy thoughts, until thy mind hath got by heart
Its eloquent proportions, and unroll
In mighty graduations, part by part,
The glory which at once upon thee did not dart."
Childe Harold, c. iv. v. 157.

So Palladio (as already remarked) characterized his style by the inter-penetration of the larger order by a smaller.

In decoration we are careful to put a small scroll in juxta-position to the larger, to give its full effect; and so the painter to give size to his principal figures interposes women and children in various gradations: the wreath or swag which shall contain flowers or fruit, all of the same size, will be mean, or look like a string of onions; the whole secret of proportion and whole purpose of magnificence is attained, by satellites, and by gradation of the major and the minor.

With reference to the second proposition, the consideration of the point of view of architectural works, the ancients, as has been already observed, were consummate masters, and cannot be too carefully studied. The labour of the architect is vain, if he miscalculates the point of view, and the picture which he is to present on the retina of the spectator. As well might the painter consent to a bad light for his work, as the architect be careless on this vital point. The *genius loci* will insist upon a peculiar composition; each position requires its own adaptation; we should have proper things in proper places. A design good in one place may fail in another, and the unskilful approach and point of view may ruin the best scheme. It is not enough to be right, but to show that you are so: the "*faire valoir*" is a fine economy which runs through the architecture of life, as well as of every step in brick and mortar. The architect must be well versed in this part of optics: the synoptic, the *eusynoptic*, the *deceptio visûs*, should be his constant observation; like a skilful general he must manage and manœuvre his masses to impose upon the spectator, and by their skilful disposition he may often gain that ascendancy which his real forces may not warrant. A familiar instance of this is seen at St. Paul's, and often practised upon the green-horn mason, who visits London for the first time. Of the two orders which decorate the exterior, the lower one forms the great order of the interior, in the same precise dimension; but the angle of view in the interior being so much larger, the spectator is persuaded of its larger dimension. The roguish cicerone engages the novice in dispute on this question, enforced by a bet, which on proof is always to his disadvantage and the penalty of his pot of beer.

Sometimes accident does more for us than wit. St. Paul's, constrained, and crowded amidst narrow streets, produces on the unsophisticated a magnitude and interest which would be lost if the pedants had their way, and large areas and terraces were to expose it from Farringdon Street and the Thames.

While considering magnitude, we must not forget that (the most difficult of all) which arises from greatness of conception—a quality which every one habituated to contemplate fine buildings, must often have been impressed with. But much more the ingenious architect, who in his practice has had opportunities of comparing his own design with those of others more able than himself, and still more in canvassing the various modes in which a work might be performed, will remark the difference between one mind and another. He will find all the moral qualities of the artist exhibited in his performance. "By their works ye shall know them;" greatness of soul, or contractedness of spirit, a folly or a vice, the specious, the clumsy, the refined, the honest, are written in characters quite legible to those who have learnt to decipher the language of design.

We might show the character of Wren in the lineaments of his work—sublime in his mathematical attainments, clear, original and comprehensive in his combinations above all men; but in his exterior unobtrusive and timid, small and elaborate, concealing the art (as Nature does), revealed only on our nearer examination to our wonder and delight. We plainly see "the Nestor of Athens, not only in his profession the greatest man of that age, but who had given more proof of it than any other man ever did; he was in a manner the inventor of the use of mechanical powers; and they record of him that he was so prodigiously exact, that, for experiment's sake, he built an edifice of great beauty, and seeming strength, but so contrived as to bear only its own weight,—so that it fell with no other pressure than the settling of a *Wren!* But such was Nestor's modesty, that his art and skill were soon disregarded, for want of that manner with which men of the world support and assert the merit of their own performances: and for want of that natural freedom and audacity, necessary in the commerce of life, his personal modesty overthrew all his public actions."—Parentalia, p. 341.

In the works of Jones we see the beautiful and specious, the sensual beauty of the tasteful artist, but no mathematics, no sublime combinations of structure, but generous, and free, and highly ornamental, we discover the director of the masques of the splendid court of the Stuarts,—the "Marquis Would-be."

In Vanbrugh we have the dramatist throughout; his theatre and scenery are everywhere, imposing with a pompous grandiose, the spectator is at first captivated, till he peeps behind the scene, and the illusion vanishes.

In short, it is plain that the architect must have moral as well as intellectual qualities, to acquit himself duly of the high charge intrusted to him; and no argument can more effectually convince the student, that in ordering his studies he must first order his own character and conduct; and that nothing can come from him of great and noble, unless from a pure fountain and a well-regulated stream. We must endeavour to sustain that rank in society which both sacred and classical antiquity have assigned to the architect (see Isaiah, c. iii. v. 1, 2, 3; and Cic. Off. p. 42.)

But an important principle in the æsthetical as well as in the real ends and purposes of our art is solidity, the result of equilibrium between the forces of gravity. Nothing can be beautiful which is not strong, or is not adequately strong for its purpose. The impression of duration is indispensable to that satisfaction and repose which the mind seeks in a well-ordered work of Architecture. According to the simple notions of the ancients, it was the essence of the grandiose and beautiful. The Temple of the Eternal was to breathe the spirit of Eternity—strong in its entire structure, it was to be strong also in its component parts, its "great stones." Energy, mental and physical, and stability, were the expressions most desired in Architecture; voids were to be above voids, solids above solids; the area even of the supports, and the incumbent weight (orthographically considered) in most instances of the finest temples are, or approach to, equality.

To this end the whole composition of the edifice was pyramidal, the sides being inclined (as has already been observed) in every style of architecture known to us. The quoins and piers of the angles which inclose the work are larger than those towards the centre; and we may be sure that the expression of strength and duration given to a building is often of itself sufficient for beauty, without other adventitious ornament; as we may also be certain that the want of this quality cannot be repaired by any expedient which the architect may apply. In fact, the qualities of solidity and equipoise impose on the understanding the same awe and conviction with reason, justice, and truth; as inspiring that security, stability, and peace, without which all is flimsy conceit and vain ambition.

But this rational propensity is sometimes in jeopardy from the love of the marvellous and the exhibition of skill in the artificer, from whom, while we deprecate the hazard, we cannot withhold our applause; and if assured, either by the nature of the material or the quality of the structure, of the security the mind demands, we are easily reconciled to the wonder. But this temptation is often a severe trial to the ambitious architect; and without a sober taste, chastened by modesty and reason, it may be often more than he can resist.

We delight in the suspended arch of a bridge or in the enormous vault which covers the Pantheon, or the Baths of Caracalla, or the Temple of Peace. We are reconciled to those of the Gothic cathedral, so long as their stone props or buttresses continue to perform their duty. Not so in the grove at the east end of Salisbury Cathedral, which, like the banyan tree, seems to be composed of pendants from the roof, in different dimensions, rather than columns to support it; beautiful, indeed, but so fragile that the blow of a stick or the movement of an awkward visitor would put the whole fabric in peril. If, instead of a friable stone or marble, these shafts were made of brass, the mind would relapse into that security which is ever the first requirement of our art.

The love of the marvellous is dangerous; exaggeration is the first sign of a mind indifferent to the value, and beauty, and sufficiency of truth, and the surest sign of depravation of judgment. Truth must ever be the best foundation of taste, and can alone be constant and enduring,—

Rien n'est beau que le vrai; le vrai seul est aimable!
Il doit regner partout, et même dans la Fable.
De toute fiction, l'adroite fausseté,
Ne tend qu'à faire aux yeux briller la vérité.
Boileau, Ep. ix., v. 43.

The Egyptian, the Roman, and sometimes the Greek, indulged in the gigantic, with a view to the expression of a prodigious energy. But the Middle Ages were prone to the marvellous, surprise was the great scope of the Gothic architect. Æsthetics were not, indeed, likely to have been studied under the education to which the mind at that time had access. Miracles infatuated the understanding; superstition was the foundation; a dominant hierarchy was little communicative of the lights of science it possessed. The poetical vein received its chief aliment from the East; our scholars brought home from Cordova the Arabian taste for excess and hyperbole. The chastening counsel of a Locke, a Newton, or a Bacon, were wanting to regulate that exuberant and uncultured fancy, and that enterprising skill which the practical experiments in building promoted at so much cost and zeal in those ages.

The two styles of building, till the fifteenth century, were termed *more Romano*, in semi-circular arches, which followed the old basilica model of St. Peter's and St. Paul's, and *more Germano*, in which the pointed arch was employed after the thirteenth century; it was in the latter taste that the greatest works were executed.

However great and admirable, in many respects, the specimens which have been left us by those able practitioners, it is not believed by the most competent judges that theoretical science was cultivated to any extent. From Cesare Cesariano, the architect of Milan cathedral, and one of the earliest translators of Vitruvius, doubtless one of the most learned architects of his day (1524), we may learn something of the principles which guided the Middle Ages, which were full of the mystical terms of the pseudo-science of the Freemasons. They consisted of a series of triangles or pyramids, no doubt in allusion to the triune, which guided the plan, elevation, and section; see D'Agencourt's Architecture, plate 46, in which the sections of Milan and Bologna cathedrals illustrate those doctrines. The minster at Bath appears to have been built after this theory (1503) by Dr. Oliver King, who was a skilful architect and politician, and had been employed in France to conclude a peace with Charles VIII., and who, therefore, would be acquainted with the most approved art of that day on the continent.

The Middle Age church was wholly founded on superstitious associations. According to *more Romano*, it was enough that the plan described the cross, the universal symbol, "in hoc vince." But according to *more Germano*, the Saviour himself was to be figured; the choir, therefore, was inclined to the south, to signify, that "he bowed his head and gave up the ghost," John, c. xx, v. 30; and there are few cathedrals in which this deflection is not remarkable. The nave represents the body, and the side, which "one of the soldiers pierced," (John, xix. 34), considered to be the south as the region of the heart, is occupied at Wells by a chantrey, at Winchester with the chapel of William of Wyckham, and is constantly the pulpit from which the faithful were reminded "to look on him whom they have pierced," Zech. xii. 10: who "was wounded for our transgressions," Isa. liii. 5. For the same reason the south was considered the most holy: the Old Testament was represented on that side, while the New Testament, and the local or national Hagiology, was placed to the north. The same superstition still gives value to the south side of the churchyard for burial. At the head of the cross was the chapel of the Virgin, at the Fountain of Intercession with her son. At the foot, the west end, was the "Parvis," supposed by

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some to be a corruption of "Paradis," that happy station from which the devout might contemplate the glory of the fabric, which was chiefly illustrated in this front and from whence they might scan the great sculptured picture, the calendar for unlearned men, as illustrative of Christian doctrine and of the temporal history of the church under its princes and its prelates. Three great niches leading into the church, the centre one often above forty feet wide, were adorned with the statues of the apostles and holy men, who "marshal us the way that we should go;" in front the genealogy of Christ, the Final Judgment, the History of the Patriarchs, &c.

The details, indeed, display the degraded state of the Fine Arts, and of course, of the artists themselves, in the quaintness and disproportion of the sculpture. But extending our indulgence to the performers, regarded in illiberal times only as workmen, we shall admire their native genius, struggling with their moral condition, often on the verge of dignity and grace in execution, and in point of conception frequently reaching an elevation altogether original. It must be confessed, that the continental churches, especially those of Amiens, Rheims, and Paris, surpass the magnificence of our own cathedrals, both in the extent of plan by their double aisles, as well as by their height. But it may be questioned whether a more complete and correct picture of Christian doctrine and dispensation, and Christian history, is to be found anywhere than in Wells Cathedral.

But the same want of cultivated judgment, which is apparent in the æsthetical of the arts of the Middle Ages, is traced also in the imperfection of their Statics and stereotomy, in which again solidity is sacrificed to superstition. The indispensable figure of the cross is a striking example. The arches of the nave, in the northern basilica, found their abutment abundantly in the western termination, which was commonly fortified by prominent buttresses (called by the early commentators of Vitruvius, tetra-style, or hexa-style, according to their number); but at their eastern termination, towards the lofty pillar of the transept, no such abutment existed. And though the pointed arch was eminently calculated to obviate lateral pressure, yet the smallest failure of foundation or superstructure, threw so much weight against these pillars as to occasion them to bend. To counteract this, and secure their stability, the principle of that age, of "pondus addit robur," namely, the weighting the pillars of the transept with a tower or spire, was resorted to very commonly; but this often increasing the evil, the last disfiguring remedy, the construction of a reversed arch between them, was employed.

Similar criticisms apply to all parts of the middle age Architecture, mixed, however, with redeeming excellencies of peculiar skill hitherto unsurpassed.—See sections 1 to 8 of Wren's surveys, in the 'Parentalia,' 264 to 309.

The fifth of those principles of Vitruvius, which the Professor had attempted to illustrate, was Decor, usually considered to refer to that important part of Architecture, ornament; but our author rather appeared to refer to consistency of character, fitness of style and ornament to the Deity, and the purpose or the rank to which the work might be dedicated, quoted in the preceding lecture. But as no part of the art required a nicer judgment, tact, and reasoning than this of character and special physiognomy, so was none more commonly transgressed in many modern buildings; and a stranger might be conducted to some of them, and defied to guess whether he beheld a library or a town hall, a church or a music-room, a theatre, a prison, a brewhouse, or a floor-cloth manufactory, a gentleman's mansion or a union workhouse.

Appropriateness and fitness of character is the special recommendation of all the great critics, from Aristotle to Pope. If, says Horace, to a horse's neck a human head is joined, or a female head and breast should terminate in a fish, you will despise the painter; or if upon the stage you exhibit the graces and the levities of youth, hashed up with the manly strength of middle life or the rigour of old age, the audience would yawn, and at length overwhelm you with indignant hisses. It is, in fact, the significance and appropriateness resulting from the coincidence of use and beauty, the one the explanation and plain result of the other, which we adore in the works of Nature, and which the great artists have best known how to imitate in theirs.

Sir C. Wren remarks on the Temple of Peace,—"It was not therefore unskilfulness in the architect, that made him choose this flat kind of aspect for his temple; it was his wit and judgment. Each deity had a peculiar gesture, face, and dress hieroglyphically proper to it; as their stories were but morals involved; and not only their altars and sacrifices were mystical, but the very forms of their temples. No language, no poetry can so describe Peace, and the effects of it in men's minds, as the design of this temple naturally paints it, without any affectation of the allegory. It is easy of access, and open; carries an humble front, but embraces wide; is luminous and pleasant, and content with an internal greatness, despises an invidious appearance of all that height it might otherwise boast of; but rather, fortifying itself on every side, rests secure on a square and ample basis." On the Temple of War, he says, "As studiously as the aspect of the Temple of Peace was contrived in allusion to Peace and its attributes, so is this of Mars appropriated to War: a strong and stately temple shows itself forward; and that it might not lose any of its bulk, a vast wall of near 100 feet high is placed behind it; (because, as Vitruvius notes, things appear less in the open air;) and though it be a single wall, erected chiefly to add glory to the fabric, and to muster up at once a terrible front of trophies and statues, which stand here in double ranks, yet an ingenious use is made of it, to obscure two irregular entrances," &c.

The German Moller, who is as true and as accomplished an artist as any of modern times, on this point says, "On comparing the elevation of the Merchants' Guildhouse, at Mentz, with the church of Oppenheim, which was finished in the same year, we see how anxious the ancients were, and how well they contrived to impart to every building its peculiar character. Just as the merit of historical painting, and of every art of design, (without which all the rest is valueless,) consists in the importance and peculiarity of its character; so they are principal requisites in buildings, whenever the latter lay claim to the appellation of works of art. In the church at Oppenheim, all the parts are lightly towering up, so that the eye of the spectator in the interior is involuntarily raised, and the elevated richly ornamented windows, and slender aspiring pillars, promise from the outside already a beautiful and sublime interior. But in the Merchants' Guildhouse, the whole exterior announces at once an object very different from that of a church. The few and small windows are easily closed against fire and robbers; and their battlements again, with their projecting canopies and angular enrichments, clearly shew that the destination of the building is to preserve and to protect. And in the same way as the main forms correspond with the object of the structure, so likewise do the ingeniously designed ornaments. On the pinnacles or battlements are the figures of the emperors and electors in full armour. The emperor, who, at that time in alliance with the electors, had confirmed the commercial union of the cities on the Rhine, and taken them under his protection, appears with them here, as the guardian and bulwark of the house. In the midst of the princes, is the figure of St. Martin, the patron of the city, dividing his cloak with his sword, to give it to the poor. Thus, the leading forms announce the destination and solidity of the building; the figures of the princes, the protection it enjoys; St. Martin, that beneficence which ought to be the attendant of wealth; and the Virgin Mary with the infant Jesus, over the entrance, the higher safeguard which the Divinity grants only to the *just*." Thus says the accomplished Moller.

It is a fine observation of Aristotle, that "a noble building without ornament is like a healthy man in indigence." Competence, if not wealth, must be added for the accomplishment of his happiness.

The sculptor's art affords the noblest ornaments to the architect. By his aid, the expression which he has been labouring to give by other associations, and which before was mute, or scarcely audible, becomes *parlant*. Sculpture may be called the voice of Architecture. Unhappily a Protestant country, with the holy fear of image-worship, discourages this generous and most essential art; and perhaps the want of character complained of in Architecture may be mainly attributed to this proscription.

But the carver and the decorator are highly serviceable to the architect, not only as multiplying images for the delight of the eye and the explanation of the subject, but as greatly magnifying the scale of the whole by these means, and giving value and distinction to the plainer features. Our mistress Nature is prodigal in ornament, and the expression of every animal and vegetable is increased by a texture of endless detail spread over the whole surface of her works.

Finally, Distributio, the *οἰκονομία* of the Greeks, the sixth principle, is explained by Vitruvius, drily, as economy in the use and cost of materials; but doubtless, the great masters from whom he borrowed, considered economy, in the larger sense, as the adjustment of means to the end; as the wise and fine thought, contrivance, and supply, of all the requirements and appliances of the building art; in which the highest intelligence is displayed; such, indeed, as by that figure of speech which designates great subjects by small titles, applies to the *Creator* himself that of the Great Architect.

The diligent observer of architectural works will find the greatest strength combined with the least material, beauty united with use, and resulting from it, exact equilibrium, provisions for the accidents of time and climate, selection of materials best adapted, in short, a prescience of every want and consideration: throughout the contrivance admiration almost sublime is occasioned; we feel that the work has, as it were, been self-created by the influences and the wisdom of Nature, and as if the Architect had only followed her instructions. "I am not," says the heifer of Myron, "the work of Myron—he only delivered me from the marble" in which I was inclosed.

Having thus reviewed the theoretical rules handed down by Vitruvius from the Greeks, as far as the limits and means permitted, the Professor proceeded to offer some observations to the students, with reference to their future advancement, which it was the object of these lectures, and the ardent wish of the members of the Academy to promote.

First, with respect to drawing, which was the very language of the art, it was extremely important that the distinction between the painter and the architect should be clearly understood. He deprecated the vain ambition of making pretty drawings, especially on a small scale, as effeminate and uninstructive; as also of pretensions to aërial perspective, which was a separate art. Much time was commonly occupied in this captivating study, which was wholly irrelevant, and at the expense of that valuable time which should be employed in the more essential accomplishments of the art and science. It might, indeed, improve the hand, but not the head; of which the architect had so much need. Drawing after the manner of painters had undoubtedly been an abuse and misdirection.

The orthographic drawing or elevation was conventional: it represented the proposed building from an immeasurable distance—the object being to define those proportions and profiles which constitute the merit of the work—such lights and shades as should more clearly display these forms, and show their relief where necessary; but whatever disturbed these paramount objects, as colour, or such cast shades as might confuse the profiles and pretend to illusion, were impertinent.

Perspective, in the most accurate delineation, was, indeed, a most desirable accomplishment, but it should be wholly linear, assisted with one tone, or two at most. Sciography should be used with great reserve, since the harsh outlines of cast shades were apt to disturb the form and outline; and the finest architectural perspectives, those of Pozzo especially, left them softened and undefined on this account. It was certain that such had been the practice of the great Italian masters, specimens of which, by the hands of Sansovino (the front of Sta. Maria, at Florence, in the possession of Mr. Woodburn), of Michael Angelo, Raphael, and others, and especially the designs for Whitehall, by Inigo Jones, the Professor had exhibited in a former course. Exquisite perspective, proportion, and profile were more scientific, difficult, and much more profitable to the student. The coloured picturesque was a pandering to a depraved taste, and it was a duty to inform the public on this

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head, and lead them to the appreciation of the true intent of architectural delineation. The draftsman should be habituated to a large scale, and a manly drawing of profile and detail, such as a builder would comprehend and work from. The Professor exhibited a specimen of the architectural drawing of the actual school in Paris, which, though not wholly to be approved, as being rather too minute and elaborate in effect, still showed a more careful attention to outline, and a better system than used by ourselves.

The architectural room in the annual exhibition was at great disadvantage in the neighbourhood of the splendours of the sister art; the vain attempt at vying with her productions in architectural drawings, had both corrupted our style and exposed the utter futility of the attempt. The true course would be a closer adherence to the province of the architect in a more correct delineation of profile and proportion, and in the most accurate linear perspective; a tasteful employment of these resources would probably more effectually uphold the interest of that room than any other means that could be devised.

Constant observation and travel were essential to the architect; but the interesting objects of our own country should be seen before those of others. Much time was often lost in foreign travel by misdirection and the dangerous novelty of the student's position.

In examining architectural works, the student should bear in mind an important rule of criticism, which was, to account in precise terms, for the motives of approbation or dislike which he might experience. By applying a just expression on all occasions, he would soon cease to take one thing for another—the beautiful for the sublime—quantity for quality—cost for magnificence—and either of these for proportion or fitness—ornament for art. He would learn to apply characteristic terms to every gradation, quality, and style: and so, by degrees, he would form a just and discriminating taste.

In an art and science essentially referable to association, this discrimination was peculiarly necessary: the emotions arising from sight, like those from music, would often be found irrespective of the intrinsic merit of the performance, as loyalty in hearing 'God Save the Queen,' union and patriotism in the 'Marsellaise.' Often patriotic, historical, and romantic associations will blind us to forms and styles, otherwise both unfit and unworthy our age; often quantity, extent, and quality of material would impose that approbation which ought only to be accorded to elegant and just proportions; elaboration would often usurp the praise which was due only to a well-ordered work.

> To hide by ornament the want of art,

should not deceive the experienced critic; and the painter "who would make his Venus *fine*, not knowing how to make her *beautiful*," would be ranked as he deserved. The discernment of merits rather than defects will be found more difficult, and much more profitable, because those we shall appropriate, while the latter are only to be rejected. Such a habit will exercise the better qualities of the mind, and lead to originality. The works of men who have long enjoyed reputation, should be the peculiar objects of our critical examination; they will seldom be found frauds; the inquiry will commonly justify their fame, and like the conversations of original inventors, they will reveal secrets which can else hardly be discovered.

The antiquary should be distinguished from the architect, and he should be careful to separate the available experience, from research into the curious and obsolete.

The student was recommended especially to cultivate that manly independence of mind which became a thinker, and the leader of an art; he should have a settled distrust of fashion; although he would find himself sometimes constrained in some measure to bend to it. Those "who live to please, must please to live;" he should, however, courageously but respectfully remonstrate.

There were two rocks, which the art was expressly liable to: the first was the presumption of absolute novelty; the second, the indolent and servile imitation of former styles. The latter was the peculiar vice of these times throughout all the civilized countries of Europe. Grecian, Gothic, Byzantine, Italian, Revival, French, were indifferently employed. There was no attempt at a style which should express to future ages the century in which we live; and posterity will be at a loss to recognize in the buildings of our day, that character which a country great and glorious at the present period, the bulwark of civilization, the arbiter of the world, and the great exemplar of political government, morals, and useful science, should impress upon its architectural productions. Shall it be said that this great people, original and free in other respects, adapting and expanding itself in an unexampled manner to times and improvements, was stationary, or rather retrograde, in the arts alone? That though science and capital and mechanical skill were daily furnishing new engines for our art, with prodigality, that our invention alone in these walks of genius was at a stand? that our skill as artists was the only deficiency in the march of our age? That they crudely adapted the models of ancient Greece to modern London, the sunny palaces of Italy to the foggy atmosphere of England: the niched and canopied architecture of a religion peopled with images of saints and martyrs, sibyls, angels, and holy men, to a Protestant religion, which, admitting none of these, must leave the niches and the canopies *tenantless:* like well-gilt frames adorning an apartment, the *pictures* being omitted: the pride and pomp of heraldry, armorial shields and crests, to an age in which chivalry was exploded, and quarterings had dwindled to insignificance? What should we say of Harry the Sixth, if, instead of that admirable and most original chapel of King's College, at Cambridge, he had limited his artists to the style of the Conqueror, or any other imitation; or if Henry the Seventh had concluded on carrying on the style of the cathedral of Henry the Third, and so on, saving all further trouble of invention and criticism, should we not contemn their poverty of spirit and negation of mind? Would not the historian, the artist, and the tasteful observer, have to deplore the absence of that internal evidence and hieroglyphic character of the times, which adds such a relish to the architectural remains of our fair and beloved country?

But let us suppose that either of these monarchs had been enlightened by the art of a Raphael or a Michael Angelo, or by the sculptures of a Phidias, which he might even affect to appreciate and to be proud of; and that we should learn by historical record that he had said,—"We are so anxious to carry out the style of former days that we shall shut our eyes to those excellencies of sculpture and of fine art, and force our artists to copy the obscenities and senseless carvings of those barbarous times; simply that we may carry out the imitation of the style in all respects."

Restoration, indeed, is a different consideration, and the happiest result of this taste is, that we reinstate, for centuries to come, those venerable antiquities to which we have so many reasons of attachment. The restoration of the Palace at Westminster may find under this consideration a sufficient apology. But for works altogether new such a system of imitation is not reconcileable with our pretensions to genius and enlightenment; and it does appear that there is in it a vice of mind or of industry for which posterity will visit us. Such an indifference as to choice of styles indicates, in fact, an absence of culture and perception of the really fit, and beautiful, and great,—a state of mind which, in religion, politics, or morals, would be accounted fatal to improvement, and the sure forerunner of every heresy. D'Agencourt attributes to this spirit of imitation under the Emperor Hadrian the decline of taste in Rome.

The learned in Paris deplore it not only under this apprehension, but as the imposition of anachronisms on posterity, and as the falsification of the pages of history, in its most interesting and characteristic traits. "Have we not," as says Isaiah, "a lie in our right hand?"

It is very important that the merits of that question should be debated in a candid spirit, and that the true grounds of a style should be investigated by the rules of sound criticism; as how far Architecture has ever been and should be the picture in which all the discoveries of mechanics, of materials and of industry, are to be exhibited and recorded; and whether the successive changes of style have not been chiefly owing to the progressive discoveries and improvements on workmanship, materials, and convenience. How far the combinations of this art are capable of displaying the intellectual character of an age and people, and what should be the just bounds and limits of association, authority, and imitation.

Finally, let us never forget the pregnant saying of the great Schiller:—

> The artist is the son of his time;
> Happy for him if he is not its pupil;
> And happier still if not its favourite.

In conclusion, the Professor expressed the gratification he had felt in the attention paid by the students to this course of lectures; not as it reflected upon himself personally, but as it gave the strongest possible evidence of the ardour and assiduity with which they pursued their studies: for he could with great sincerity assure them that, amongst the achievements of a very long period of singleness and devotion to his profession, he should consider that the most glorious, which had contributed to the instruction, and warmed the enthusiasm of those rising talents destined perhaps in future times to adorn and illustrate our country.

FOREIGN CORRESPONDENCE.

The Pyramids, Gizeh, Jan. 12, 1843.

We are now about to leave this place for Saccara and Dashour. Dr. Lepsius little imagined, when we arrived here on the 9th of November, that we should find so many interesting monuments yet undescribed; or that the expedition would find full employment in this place for so long a time. If you look over Sir Gardner Wilkinson's large map, you will notice a crowd of smaller monuments surrounding the Pyramids; of these, parts of one or two have been published—but the great mass of them being almost covered and filled with sand, we could not examine before our excavators had cleared them out. I am glad to say, that this labour has been well repaid; for Dr. Lepsius has found a great number of chambers covered with figures and inscriptions mostly in good preservation; in some of them, even the colours remain in perfect condition. All of them have been carefully drawn, and casts and paper impressions have been taken of the most interesting parts. Dr. Lepsius has thus collected a large mass of interesting materials—illustrating the very earliest known period of history—for he finds, from the inscriptions in these tombs, that they were built about the time of the Pyramids which they surround. For this reason, the Doctor has made so long and careful an examination. These records are of the utmost value in his historical researches; and there are very few examples of this early time remaining, excepting in this neighbourhood. The Egyptian works hitherto published of the buildings at Thebes and elsewhere, mostly belong to a much later period.

It is difficult to give any idea of a building, without the help of drawings, but I will attempt a general description of one of the many monuments, built on the plane of rock, west of the great and north of the second Pyramid. All these monuments differ in many respects, but generally the ground-plan is an oblong parallelogram, whose longest sides are the east and west. Externally, the walls incline considerably inwards—they are built of the stone of the rock upon which they stand, a calcareous stone full of fossils and cavities, the blocks very large and well fitted together. The exterior is quite plain, without any ornamental architectural feature, excepting the door; the lintel of which is sometimes, but not always, covered with hieroglyphics.

We will suppose the oblong ground-plan divided into two unequal parts, by a line drawn from north to south—of these the greater is on the west side—and this part of the building is solid, only perforated by one or more pits now open at the top, and which descend through the masonry of the building to a considerable depth in the rock below—out of these pits, near to the bottom, are little chambers cut in the rock, in which the dead were placed. These chambers are rudely finished, without any ornament or inscription. They have been all entered before, probably by the Arabs in former times, when they broke into the Pyramids in search of treasure. There may have been mummies in them, with rich cases and ornaments, but now we find nothing but human bones scattered about. The other division of the ground-plan, on the east side, is occupied with one, two, or more narrow chambers, the ceilings of which are large single stones, resting at each end on the walls, excepting where the chambers are divided by square pillars,

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when one end of the ceiling-stone rests on the wall, and the other on the architrave supported by the pillars. The entrance door is nearly always placed on the east side. It is in these chambers dimly lighted by small windows cut through the thick wall, that we find the walls covered with inscriptions and figures beautifully executed, representing the deceased, his wife, and other relations, his pursuits in life, and his riches and estate. There are, besides, many architectural ornaments, false narrow doors and recesses, impossible to describe without drawings.

The tombs at the east side of the Pyramids, of the same style and date, resemble in their arrangement those just described, excepting that as they are entirely excavated in the solid rock, they have no external elevation but on the east front, where a place is cut for the door.

Dr. Lepsius finds also a great number of tombs of the comparatively modern time of the Psammetic dynasty. Of these, some situated on the rock to the south-east of the third Pyramid, are particularly interesting. They consist of one or more chambers cut out of the rock, in the furthest of which, from the entrance, is the square deep pit. The ceiling of these chambers is near to the surface of the rock, and between them and the external door is an antechamber, the walls of which are also formed in the rock, but the ceiling is a semi-cylindrical vault, built very carelessly, but with the arch-stones of the proper wedge shape. No figures or inscriptions have been found in these tombs—probably, if there were any, they were only painted on the plastered walls.

I have attempted to describe some of the objects of our labours—I must now tell you a little of the mode of our proceedings. Nothing can be more quiet and regular. We rise now a little before the sun, and as it is then rather cold, we are all glad to meet at our hot breakfast of coffee, milk, and bread. Remember, I pray you, that our coffee does not mean a brown warm wash, but aromatic Mocha, freshly roasted. After breakfast, those who are likely to be out all day take with them their luncheon of bread and cheese and dates. Three of the society are always engaged in copying figures and inscriptions. Two of them, Prussian artists, execute this kind of drawing (which requires much practice) with the greatest fidelity and beauty, having been accustomed to it long before their arrival here, in drawing the plates for Dr. Lepsius's works on Egyptian antiquities. Our friend Mr. Bonomi is the third; and you know both his skill and the great interest he takes in the subject upon which he has been so long engaged. We have also a very skilful German artist, sometimes engaged in this service, but oftener in taking views; he is now painting a panoramic picture of the whole plain, from the top of the second Pyramid. The architect attached to the expedition has been chiefly employed in enlarging and filling up a map of the Pyramids, with the tombs surrounding them: and in taking plans, with sections, &c. of the different monuments—in this last occupation I have been glad to assist. We have too a general assistant or factotum, a very clever merry fellow—who makes the plaster casts—does the carpentry—orders the removing of stones—sings very well—and, as I hear, makes excellent jokes; the laugh that follows them I can translate—the German not yet.

Our chief, Dr. Lepsius, is always indefatigably active: either writing in his tent, or desperately riding about on his donkey over the loose fields of broken stones, directing all our operations, and making his own observations. We have all had very good health, with slight exceptions.

On the 9th of December we had a fresh arrival, long expected—Mr. Abeker, whose name will be known to many Englishmen from his former position at Rome.

I have described our occupations, and thus regularly do we go on. We have our holidays, however, and keep them with no little difference. Thus, on Christmas-eve, a large bonfire was lighted on the top of the Great Pyramid, and we had a feast, crowned with a bowl, no! a huge tin soup tureen of mulled claret. This I prepared with great praise, although without cinnamon. We drank it with patriotic toasts and sentiments of good fellowship, and songs, with choruses. On the evening of Christmas-day we were invited by the Doctor to a repast in the king's chamber of the Great Pyramid. We found that a young palm tree had been placed in it, from the branches of which were suspended numbers of wax candles, illuminating the room, and strings of dates, and figs, and raisins. We had to find the present prepared for each of us among a number of silk purses, to each of which was attached a silver seal, with the name of the owner engraven on it in Arabic characters. I seal this letter with mine. We then took our dates and figs with some excellent hock, and after a few healths had been drank, and the national anthem sung, we left the tomb with each a branch of the palm tree to place in our tent.

The new year was ushered in with like rejoicings; but we had a large fire on each of the three Pyramids. If you knew the great difficulty of ascending to the top of the second Pyramid, you would then know that this bonfire was no slight achievement.

It is now delightful weather. I am sitting, very lightly clad, with my tent half open; the sun shining warmly on the hills of sand, and on the bright green fields between us and the Nile. You, I suppose, shuddered, when you rose this morning, to think of the hoar frost on your chamber-window panes, or of the almost as cold fresh-lit fire in the library. But let me not boast. Through nearly all the month of December we were troubled with violent cold winds from the south-east. Our tents have been blown down three times, and in imminent danger often. It requires use to sleep calmly, with the sides of your tent flapping about, the ends creaking, and disputing with the pole in the middle how long they can stand it. If they are not all of one opinion down comes the pole. On some days the clouds of rain have been so thick, and it has been so cold, that little work could be done, and we were glad to wrap ourselves up in our capotes and seek the shelter of the nearest tomb. Now, I hope the time for this weather has blown by, and that I shall have to describe no more of it. Yours, &c. James W. Wild.

Berlin, 2nd February.

I am just returned, in rather a pagan mood, from witnessing the first performance this winter of the 'Antigone,' and as I do not remember to have seen an account of it from any of your English correspondents, I think you may be willing to accept such an one as an unlearned person can give. I feel how impossible it is to convey any idea of the general effect it produced upon me. So far from finding it tiresome, as I have heard people call it, I found the interest of the portentous story powerful from the first, and ever rising to the awful close. I never came away from any drama more exhausted with attention and emotion. From the first appearance of the curse-laden and heroic Antigone to the last death-wail of the tyrant, stricken in the midst of his cruelty and arrogance by the never-sleeping vengeance of Zeus, all is grand, tragic, divine! yet how simple, how unconstrained and unadorned, how *human*, are the emotions and the passions! witness Creon's cries over his son. How entirely tragical, how death-devoted does Antigone stand before us from the first! How do we foresee and desire for her the narrow house in which she is to repose from her long wanderings with her wretched father, and her last pious and heroic duties to his wretched son! How, on the other hand, do we see the wrath of the outraged gods gathering in a black storm round the head of the arrogant tyrant! How ominous is the sudden exit of Hæmon! How woe-denouncing the speech of Tiresias! Never, as it seems to me, can pity and terror be more strongly excited.

But to the mechanism. You know, probably, that the chorus occupies the space usually occupied by the orchestra, which is placed on either side, separated by white draperies, which are unobtrusive, and serve only to bound the proscenium. In the centre of this is an altar decorated with garlands. On the steps of the altar lie offerings of fruits. The chorus, of course, enters by the doors at which the musicians usually enter. The curtain never drops. There is no change of scene or division of acts. The chorus is always present. The actors appeared to me all very much below their parts: and how can it be otherwise? Madame Crelinger has evidently great stage practice: her attitudes were often admirable; especially in repose, and she rose towards the conclusion; but there was a great deal wanting—and I can hardly say what—to make her the doomed and o'erwearied daughter of a god-like and royal line—the submissive and yet dauntless servant of the gods—the being exalted by the awful distinction of a curse which the gods bestow not on the meaner herd. Of the chorus it is difficult to say too much. If at some moments the singing was not perfect, on the other hand, the expression was sustained, noble, decorous—well calculated to preserve the effect of the mighty and awful fable. The *mise en scène* I shall not attempt to describe. It must be seen. I had read abundance of descriptions, but had no clear idea of it. There are moments, for instance, in the hymn to Bacchus, where the chorus encircles the altar, uplifting their thyrsuses and wreaths, and singing to Iacchus, when the whole significancy of the Greek drama as a religious act, comes over one with overpowering force and solemnity.

There exist great differences of opinion about the music. I confess it struck me as a wonderful effort of skill and genius, considering what the task is. The composer has every difficulty to contend with. It must be solemn and religious; yet it must not in the least resemble church music. If once Christian associations are called up, there is an end of the unity of the piece. Secondly, the Greeks knew nothing, it appears, of harmony; yet how could we endure men's voices singing a whole evening in unison? Thirdly, it would be impossible to produce instrumental music that we could listen to with the instruments known to the Greeks. Considering all this, and how conjectural, at best, the music must be, it seemed to me as appropriate and expressive as it could be made. It might perhaps be better were the music altogether more subordinate. It ought never to appear as anything more than a means of binding and harmonizing the utterance of many voices: above all, never to overpower them. Perhaps a mere cantilena, or chant, would be, on the whole, better: but then the difficulty recurs of avoiding all resemblance to church music.

There is a talk of getting up the 'Œdipus' or the 'Medea.' If this is realized, other composers may try whether they can find any way of solving the problem.

That the chorusses must be sung, and not said, nobody will doubt, who has heard 'The Bride of Messina' as usually acted. The confusion of tongues spoils even those noble and musical verses.

The audience was extremely numerous and attentive. Spite of the continued stretch on the attention, I saw and heard no symptoms of restlessness. Altogether it was one of the most favourable views I have had of Berlin. Perhaps no other capital in Europe could produce so scholar-like and artistical a performance of the sublime drama of antiquity, nor so interested an audience.

It has been universally believed that the Greek tragedies would not do to act—would be dull—would fly over people's heads, and so on. It is clear that this is a mistake. I had read Antigone in this translation more than once, and had heard Tieck read it—certainly the next best thing to scenic representation—but imperfect as the acting was, the vast dramatic force of the work was brought out by it. The chaste, severe, and unchanging scenery—the disposition of the persons—the groups—for example, Antigone embracing the altar as she goes to death, the chorus standing round, and Creon on the stage above—all this contributed to make Greece and Grecian life *anschaulich* (perceptible) to a degree I could never have conceived: in short, I came away with the desire to see it again and again and again.

Your scholar-readers will be interested to hear that Boeckh has just completed a translation of Antigone, as I head from himself. Jacob Grimm is preparing a new edition of his 'Deutsche Mythologie,' also a great subject of rejoicing to all who care to see the current of superstition and tradition, which has wound itself through ages and nations, tracked by a master hand. His colossal work, the Dictionary, is advancing at a rate which those may hail with unmixed joy who do not care more for the man than even for his mighty work, and who are not frightened by the possible effect of such application upon his health. I have lately read, in a collection of Hessian biographies, two little bits of autobiography by these illustrious brothers, which I long to send you. It would give the English public some idea of the sweetness, nobleness, and simplicity of these two giants in literature—

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of their touching family love—their pure and high affections for nature, country, freedom, humanity; and all so unconsciously revealed: and this is natural, for they could speak no other language. It gives also a touching picture of the best side of German life and character.

I have been to see Rauch's model for the colossal statue of Frederick the Great, which is to be erected at the end of the Linden. It is a master work: attitude, expression, are all that one can desire, even to the exquisite *finesse* of the lines about the mouth. It is interesting to see the *pentimenti* of the sculptor. He tried Frederick without his three-cocked hat, with an oaken wreath, &c., but soon returned to truth and reality. "*Unser Fritz*" is there, as he lived and moved, and looked and rode: nothing is added but an ermine cloak, which falls gracefully over one shoulder, and takes off the bareness of a buttoned figure. The attitude seems suggested by a little bas-relief by the venerable Schadow, one of the few remaining who remember Frederick.

The recumbent figure of the late king, which is destined to lie by the side of his beloved and beautiful wife, at Charlottenburg, is also a work of great genius. It is a perfect embodying of the lines—

> And he lay like a warrior taking his rest,
> With his martial cloak around him.

It is death—but death the twin-brother of sleep. One sees clearly that those eyes will never again unclose—those hands are folded in eternal rest: but there is not the least of the horror of death. Rauch has also executed an exquisite recumbent bust of the Princess of Thurn and Taxis, who, to judge by this, must have surpassed even Queen Louisa in beauty; and a recumbent statue of the third grace of this remarkable trio, the late Queen of Hanover.

Tieck is, I rejoice to see, recovered from his attack. He has not resumed his readings, but his eye is bright and arch, and his conversation lively.

I see you are going to have all Mdlle. Bremer's novels in English. I should doubt whether even Mrs. Howitt could make so large a dose of Swedish life palatable. Mdlle. Bremer is an admirable scene painter, and a very bad *raconteuse*. There are conversations full of good sense, cleverness, and excellent woman's wisdom and woman's feeling; but she has no power of putting a story together. The stories are partly twaddling, partly violently improbable and romantic, and the latter parts stand out from the *hausbackenes* of the other like tinsel upon a grogram suit. But in these days of mischief, when women are not ashamed to put their names—and *decorated* names, too—to what women are, or ought to be, ashamed to read, one is thankful to Mdlle. Bremer for something decent and wholesome. Her '*Streit und Friede*' has some fine descriptions of Norwegian scenery, and interesting traits of Northern manners. There are two other Swedish ladies in the field already.

By the kindness of Dr. Waagen I was admitted yesterday to see the new works of art he has bought for the Museum. A ceiling (on panel) by Paul Veronese—paintings in tempera, by Lucini—a magnificent colossal Descent from the Cross, by Sebastian del Piombo, after a design by Michael Angelo, apparently a part of a picture—are among them. Still more interesting, as it seemed to me, are the remains of sculpture, Greek, Roman, and of the Middle Ages. We were glad to hear that the works of art wrecked on the Welsh coast are saved. It is consolatory to find that England is not the only country that has blundering inefficient consuls. The Prussian consul at Leghorn, to whom these precious cases were committed, first kept them three weeks, so as exactly to hit the equinoctial gales, and secondly, shipped them on board a vessel the captain of which was so notoriously bad a sailor, that the insurance office required an additional premium on his account.

I heard yesterday afternoon a very agreeable and instructive lecture from Professor Zumpt, on the structure of Roman houses. We were all furnished with a little plan from those called of Pansa and of Sallust, at Pompeii; and the explanation was extremely clear and interesting. This was just a subject for a lecture. Generally speaking, I had rather read what people have to say; but a *spécialité* like this was exactly fit to be treated in an hour's popular discourse. The Prince of Prussia, Prince and Princess Charles, Prince Augustus and Princess William, were there; and the large room (the Sing-Academie) was crowded. This is the fourth that has been given, and the third I have heard. On the Statistics of Berlin, by Dr. Diederici; on the Popular Poetry of Bretagne, by Dr. Häring (Willibald Alexis); and on the Life of Placius, the Reformer, and disciple of Luther, by Dr. Tevesten, the relation and biographer of Niebühr. The majority of the audience are, I think, of the female sex; but I saw close around me Boeckh, Rauch, Raumer, Tieck the sculptor, and other mighty men. In speaking of Rauch's studio, I forgot to mention the beautiful little monumental tablet to Niebühr and his wife—alto-relievo, half length figures—the idea taken from that of Cato and Portia in Rome. Not only is it an exquisite work of art, but as a portrait of Niebühr invaluable to those who cared for him. A perfect cast of it may be had at the studio for a guinea (seven dollars). Enough for the present.

OUR WEEKLY GOSSIP.

Some years since, when we began to enlarge the *Athenæum*, by giving, on occasions, an additional sheet, a good-humoured correspondent protested against it; he was accustomed, he said, to read the *Athenæum*, soberly and enjoyingly, after breakfast on a Saturday morning, and then take a quiet walk to digest both, but that before he could get through a double number, dinner was announced. Under present circumstances, then, when an additional sheet seems a matter of course, and is not, it appears, always sufficient, we submit to our breakfast friends that they must be content with some twelve or fifteen columns of a morning. After this temperate fashion the present number will last them a week, and the *Athenæum* will thus serve as a *daily* literary paper. Seriously, we are somewhat embarassed by our riches. The Lectures at the Academy have excited so much interest, that we are unwilling to defer their publication, and this day give the first of Mr. Howard's on Painting, as well as the last of the admirable series, by Mr. Cockerell, on Architecture. We have every reason to believe that our reports of these Lectures have given great satisfaction; but in conscience must acknowledge, that no report could do Mr. Cockerell full justice, wanting, as it necessarily must, the many interesting drawings with which he so thoroughly illustrated his subject. The Societies, too, are just now in full activity; and the arrival of a letter from Egypt, giving an account of the labours of Dr. Lepsius and his party, and another from Berlin, from a friend who was present at the performance of the Antigone, induced us to decide on the somewhat costly expedient of again enlarging our sheet. We consent, however, that the most courteous and devoted of readers shall be at liberty to acknowledge, any time between this and our next publication, that he has not fully and fairly read and digested the whole of this day's paper, for it contains little less than an ordinary octavo volume.

The only remaining portion of the Old City Wall which is in tolerable preservation, is threatened with destruction. A petition for its removal has been presented to the Common Council by the members of the Metropolitan Churches Fund, which it is to be hoped the Common Council will refuse. It is a case for the interference of the Society of Antiquaries, who ought to be the custodes of all national antiquities, until our Government sees fit to create a special institution for the purpose, as the French Government has done. The portion of the City Wall thus threatened is situate at the back of the houses on the eastern side of Trinity Square, and on the northern side of Little George Street, at the back of Postern Row, and forms the western boundary of a piece of vacant ground belonging to the Crown.

Letters from Berlin mention that the King has determined on establishing at the Palace a portrait gallery of the most celebrated scientific and literary men and artists of Germany. The first on whom his Majesty's choice has fallen is M. Schelling, the philosopher, whose portrait is to be executed by M. de Begas, of the Royal Academy of Berlin. The establishment of religious music, attached to the Cathedral of Cologne, under the direction of Dr. Felix Mendelssohn-Bartholdy, is to be shortly inaugurated. The King has ordered that the young men belonging to it shall only perform one year's military service. The number of pupils is fixed at 100 males and 100 females. He has also revived the Order of the Swan, created by Joachim I., Elector of Brandenberg, in 1440, in honour of the Virgin Mary, as a reward to persons eminent for their Christian virtues. The order was abolished by Joachim II., in 1539, when he embraced the doctrines of Luther. The first person on whom the King has bestowed the Order is the Queen. His Majesty recently placed the image of the Virgin, which is the principal ornament of the Order, round the neck of his royal consort, in presence of the whole Court.

One of the late numbers of the 'Rhine Museum' contains an interesting article by Dr. Gustavus von Eckenbrecher upon the site of the Homeric Ilium. It seems carefully written, and well deserving the attention of all who take an interest in the question. The number of travellers who visit the plains of Troy is yearly increasing; and the sanguine hope soon to see a map of Ilium accompanying the Iliad, equally clear and certain with that of Ithaca for the explanation of the Odyssey. Dr. Eckenbrecher seems to differ from his predecessors in this investigation, in removing Troy from the heights of Bunorbaschi, (on which since the times of Le Chevalier it has been supposed to be situated,) two miles lower on the plain, on the spot which, up to the present time, has been known by the name of New Ilium. A residence of several years in the Levant has afforded the author ample means of observation, which, coupled with his research and accuracy, give value to his testimony.

The *Allgemeine Zeitung* contains an account of the design presented to the Archbishop of Cologne for painting the altar of the cathedral. Mr. Steinle is the artist. It has been found impossible to restore the original paintings: the hand of Time has done its work on them effectually. Steinle proposes to follow the old mystical plan of decoration, in which "cherubim and seraphim continually do cry" over the sacred enclosure, the *τριθάγιον* of the ancient church. Cherubim flaming with fire, seraphim blue as the sky of Italy, and golden thrones environ the altar, while at either side the archangels and the guardian angel of the church stand as its protectors. The figures of the angels are to be eleven German feet in height! The ground is be golden, and the panels will be surrounded with a triple arch of gold, red, and blue, the colours long appropriated to this ancient ecclesiastical style.

The Duchess of Parma and Archduchess of Austria, Maria Louisa, has employed the Chevalier Foschi to copy in aqustint, and afterwards to engrave on steel, the frescoes of Correggio in the cathedral and other churches of Parma. There are many frescoes and paintings scattered over Italy which deserve to be thus made known.

It is announced that the librarian of the convent of Sta. Croce has lately discovered a work entitled 'Aponii libri xii. in Canticum Canticorum,' of which six books alone had been previously extant, and these from a very corrupt manuscript; and that in another Italian library a manuscript has been discovered of some previously unknown works of that greatest of the schoolmen, Thomas Aquinas.

Dr. Knorr, professor at the University of Kasan, has lately made a discovery which may lead to important results in the study of the nature of caloric and thermo-electricity. He has discovered a method of copying by means of heat on silver, copper, and steel plates, not prepared as in the daguerreotype and other existing systems. Some of these thermographs were taken in from 8 to 15 seconds; others, by another process, in from 5 to 10 minutes.

The French government has commissioned an artist (M. Louis Auvray) of the town of Valenciennes, the birthplace of the illustrious chronicler, to execute a statue in marble of Froissart, for the Historical Museum of Versailles. The picturesque old writer will be represented, it is said, in his costume of Chanoine of Chimay, with his Chronicle beside him, open at the words "*Je suis de la noble et franke ville de Valenciennes.*"—The Minister of the Interior has just presented to the Royal Library a copy on porcelain, painted in Italy by M. Constantin, of an authentic portrait of Charlemagne, which has been at Rome for centuries.—The play-going public is occupied with a difficulty which has arisen in the way of the rehearsal of Victor Hugo's 'Burgraves,' in consequence of disputes between him and Mdlle. Maxime. That actress,

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after having been cast for, and studied, a principal character in the new tragedy, was informed that M. Hugo was desirous of taking it from her, and intrusting it to another; and she appealed to the Civil Tribunal of the Seine, to prohibit the performance, and even the rehearsals, without her aid.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.

Feb. 11.—Prof. Wilson in the chair.—Part of a paper, containing a review of Hindú Literature, by the Rev. Dr. Stevenson, of Bombay, was read. The portions read related to Brahmanical literature; the remainder, on the Buddhist and Mohammedan writers of India, being reserved for another meeting. The writer professes to give only such a popular notice of the literature of India as may be interesting to an Englishman who has no special connexion with India, or acquaintance with its languages. He divides the subject into four portions: the first is the ancient Brahmanical literature in the Sanscrit language; the second that of the Buddhists and Jains, generally in Pali, which appears to be a modification of Sanscrit; third, the Mohammedan, composed in Persian or Hindustani; and, fourth, the modern literature in the vernacular languages of the country. The Brahmanical literature cannot, like the literature of Europe, be divided into sacred and profane. All the works of antiquity, from the Védas and Sastras, down to those which teach the mechanical arts, are considered to have been either received directly from the gods, or to have been written by divine aid: such, at least, is the view of the Hindús at the present day. But the Doctor is of opinion that no such pretensions were ever conceived by the authors of these works, now looked upon as divine. He thinks that the idea arose partly from the circumstance that the Hindús often give the names of gods to their children, and that when Panani, for instance, ascribes the invention of a certain technical arrangement of letters to Maheswara, he meant some older grammarian of that name, and not the god, as now universally believed; and partly from the practice of invoking the gods for aid, much in the same way as classical writers, ancient and modern, invoke Apollo and the Muses. The most ancient of Brahmanical works are the Védas, generally said to be four, but, in reality, only two, the additional ones being merely selections from the others. The simple style, the archaic forms, and obsolete words of the Védas, are decisive of their antiquity; and it is possible there is not, nor has been, for centuries, an individual in India, capable of a tolerable imitation of them. The Rig Véda, which is chiefly noticed by Dr. Stevenson, is a collection of hymns, some to the deified elements, fire, air, sky, &c., some to heroes and sages, and some intended to be sung during the performance of various kinds of sacrifices. The gods now universally revered in India, are hardly named in the Védas. Vishnu is mentioned only as the younger brother of Indra, the sky; and Brahma as the originator of the four castes: the name of Siva does not once occur. Several specimens of the hymns of the Védas are here given by the learned writer, who refers also to Rosen's edition of a portion of the Rig Véda, to Colebrooke's Essays, and to his own translation of the same Véda. The compositions next in importance to the Védas are the Puranas, which are ancient legends relating to the reproduction of the world, the creation of man, accounts of the early sages and heroes, the establishment of holy places, and religious rites. They are eighteen in number, one of which, the Vishnu Purana, has been translated by Professor Wilson, and will give an idea of the rest. To a Hindú, one Purana alone is holy, namely, that which praises his own favourite god above all others; this alone will he read, or hear read. Much of the matter of the Puranas is absurd and bombastic, but there are found, occasionally, valuable records of antiquity, and some passages of pathos and beauty, which would do honour to the literature of any country. An extract from the Matsya Purana is here introduced, relating the preservation of mankind and all other creatures in a vessel during a universal deluge, in which Dr. Stevenson sees an imitation of the Scripture history. An interesting extract is also given, in which Bharata, the monarch of the earth, who had left wife, children, and kingdom, to embrace a solitary life of penance, saves a young fawn from death, and becomes tenderly attached to it. The next works reviewed are the Ramayana and the Mahabharata, the two epic poems of India, which are of the same character as the Puranas, notwithstanding which the latter has sometimes been called the fifth Veda. The Ramayana relates the history of Rama, King of Oude, the conqueror of the peninsula of Ceylon. The Mahabharata celebrates the great civil war of India. The Ramayana, and portions of the Mahabharata, have been published in English. The writer then proceeds to the philosophical works of the Hindús, and remarks, that philosophy in India consists of an investigation into the nature of spirit, and an inquiry into the means by which it may be liberated from dependence on matter, and absorbed into the divinity. The two grand divisions of Hindú philosophy into theistical and atheistical, are then described, and their subdivisions; the latter into the direct and implied atheistical doctrines, and the former into the Sankhya and Vedanta systems. Law is the next branch of Brahmanical literature, and one which has, more than any other, attracted the attention of Europeans. Dr. Stevenson says less of this than other branches, from the subject having been sufficiently treated in English works well known to the general reader,—as Colebrooke, Mill, Elphinstone, &c. The Hindú works on medicine, grammar, and the mathematical sciences, are then briefly touched upon. The Hitopadesa, the most ancient specimen of the apologue, is passed over with a slight notice, as being too well known to require further remark. The subject of the Hindú drama is dilated upon more fully. This branch of the subject has been already made known to the English reader by the translations of Jones and Wilson. Extracts were read of expressive passages from the *Hindú theatre* of the latter translation; and the writer concludes with the remark that the Hindú drama "has no superior in the beautiful and pathetic, but comes short in the awful and sublime." This part of the paper concludes with a mention of the modern commentators on the Védas.

GEOLOGICAL SOCIETY.

Feb. 1.—Mr. Murchison, President, in the chair.

1. 'On the Tertiary Strata of the Island of Martha's Vineyard in Massachusetts,' by Mr. Lyell, V.P.G.S. The most northern limit to which the tertiary strata, Atlantic, have been traced in the United States, is in Martha's Vineyard, lat. 41° 20′ N., an island about 20 miles in length from E. to W. and about 10 from N. to S., rising to the height of between 200 and 300 feet above the sea. The tertiary strata of this island are, for the most part, deeply buried beneath a mass of drift, in which lie huge erratic blocks of granite and other rocks which appear to have come from the north, probably from the mountains of New Hampshire. They consist of white and green sands, a conglomerate, white, blue, yellow and blood-red clays and black layers of lignite, all inclined at a high angle to the north-east, and in some of their curves quite vertical. They were assigned by Professor Hitchcock, who first called attention to this formation in 1823, to the eocene period, while Dr. Morton supposed them to be in part only tertiary, and that they rested on green sand of cretaceous period. The difficulty of determining the age of these beds has arisen, not from the scantiness of the organic remains, but because the shells are rare and only in the form of casts. Mr. Lyell saw no grounds for concluding that any cretaceous strata occurred in the island, or that any fossils washed out of a cretaceous formation, were present in the tertiary. The lithological character of the beds did not appear to him to warrant the supposition of their being older than the miocene period, and an examination of the fossils led him to the conclusion that the strata of Martha's Vineyard are miocene. The shells procured were casts of *Tellina*, *Cytherea*, and *Mya*, the first allied, at least, to a miocene species. The fishes' teeth resemble species collected by the author in the Faluns of Touraine, and most of them were found by him in miocene strata in Virginia. Remains of two species of crustacea were found. The abundance of cetacean remains militates against the supposition of the beds being eocene; and the skull of a walrus and tooth of a seal, both closely allied to existing species, imply that the formation is not of high antiquity.

2. Mr. J. Hamilton Cooper 'On Fossil Bones found in digging the New Brunswick Canal in Georgia.' Mr. Cooper prefaces his communication by a description of the country surrounding the locality in which the bones were found. The portion described is that part of the sea coast of Georgia which lies between the Alatamaha and Turtle rivers in one direction, and the Atlantic Ocean and the head of tide water on the other. For twenty miles inland the land is low, averaging a height of from 10 to 20 feet, and reaching, in some instances, 40 feet, and consisting of swamps, salt-marshes, sandy land, and clay loam. It then suddenly rises to the height of 70 feet, and runs back west at this elevation about 20 miles, at which point there is a similar elevation of between 60 and 70 feet. The whole of this district is a post-tertiary formation, and is composed of recent alluvium, and a well characterized marine post-pliocene deposit. The recent alluvium is divided into inland-swamp, tide-swamp and salt-marsh. The two last occupy a shallow basin having a depth of about 12 feet, the bottom and sides of which are the post-pliocene formation. This the author divides into 3 groups, in the last of which constituting the elevated sand hills, no organic remains have been found; in the two former marine shells of existing species occur.

The fossil bones of the land mammalia discovered by Mr. Cooper, were found resting on the yellow sand and enveloped in the recent clay alluvium. Their unworn state and the grouping together of many bones of the same skeleton, render it highly probable that the carcasses of the animals falling or floating into a former lake or stream, sank to the sandy bottom, and were gradually covered to their present depth by the sedimentary deposits from the water. Among them were remains of the megatherium, *mastodon giganteum*, mammoth, hippopotamus and horse. The fossil shells found in the post-pliocene, were species at present existing on the neighbouring shores.

The facts narrated by Mr. Cooper lead to the following conclusions: 1st. That the post-pliocene formation extends further south than Maryland, to which it has hitherto been limited. 2nd. The coexistence of the megatherium with the mammoth, mastodon, horse, bison, and hippopotamus. 3rd. That the surface of the country has undergone no sudden or violent change since those animals inhabited it, which is proved by the absence of all traces of diluvial action in the enveloping alluvium or surrounding country. 4th. That whatever changes of temperature may have taken place since that time, fatal to the existence of those mammalia, the identity of the fossil with the existing species of the marine shells of the coast, shows that the temperature of the ocean at a period prior to the existence of the megatherium, the mastodon, and the hippopotamus was such as is congenial to the present marine testacea of Georgia.

3. 'On the geological position of the *Mastodon giganteum*, and associated fossil remains at Bigbone Lick, Kentucky, and other localities in the United States and Canada,' by Mr. Lyell. With a view to ascertain the relation of the soil, in which the bones of the mastodon are found, to the drift or boulder formation, and whether any important geographical or geological changes have taken place since they were imbedded, and what species of shells are associated with them, Mr. Lyell visited a number of places where they had been obtained, and in this paper gives the result of his explorations. At the celebrated locality of Bigbone Lick, in Kentucky, he found that the remains of the mastodon, mammoth, and other extinct quadrupeds, are imbedded in bogs, resting on Silurian strata, covered in places by silt, but not associated with drift. In these bogs are salt springs, and the buffaloes till lately were in the habit of coming in troops to lick the salt, when numbers were mired in the bogs; and their bones are found mingled with those of the extinct quadrupeds. Mr. Lyell considers the latter to have been mired under similar circumstances before the deposition of the silt, and found the shells contemporaneous with them to be of the same species with those of the present day. He holds that no geographical change has taken place in the valley of the Ohio since the mastodon and its companions were mired, and that they may have trodden the same paths which were used by the buffaloes till lately, and by cattle at the present day. At Cincinnati, on the Ohio, teeth of the elephant are found in terraces of

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sand and gravel, on which a few boulders are said to rest. At Niagara remains of the mastodon are found in fluviatile strata, since the deposition of which the falls have receded four miles. The drift between Lakes Erie and Ontario is of much higher antiquity than these strata. At Rochester, about 12 miles S. of Lake Ontario, the mastodon is found in marl below peat, associated with existing species of shells. These beds are posterior to the hills of drift in that locality. At Geneseo the mastodon occurs in a small swamp in a cavity in the boulder formation, with existing species of shells. In Albany and Greene counties, mastodons are found in mould containing existing shells deposited subsequent to the drift, only four or five feet below the surface. The greatest elevation at which the mastodon bones have yet been found in the United States, is at Hinsdale, where they occur at a height of 1,500 feet above the sea. On the Atlantic border of the United States marine strata containing the mastodon and other extinct quadrupeds associated with existing shells, have been discovered by Mr. Nuttall in North Carolina. In South Carolina the mastodon was found associated with marine shells in digging the Santee Canal, and in Georgia it is imbedded in fluviatile clay, resting on a quicksand, containing existing marine testacea. From his investigations he concludes—1st. That the extinct animals of Bigbone Lick, and those of the Atlantic border in the Carolinas and in Georgia, belong to the same group, the identical species of mastodon and elephant being in both cases associated with the horse, and while we have the megalonyx at Bigbone Lick, we have the mylodon and megatherium in Georgia. Mr. Darwin found animals of the same group in the Atlantic border of South America, in strata of later date than certain marine newer pliocene and post-pliocene beds. 2nd. That these quadrupeds lived after the deposition of the northern drift, and were contemporaneous with existing species of mollusca; and 3rdly. that coldness of climate was not the cause of their extinction.

Astronomical Society.—*Jan.*—F. Baily, Esq. V.P., in the chair. J. E. Ashby, Esq. was elected a Fellow. The following communications were read:—

1. A Letter from Professor Hansen 'On a New Method of Computing the Perturbations of Planets, whose Eccentricities and Inclinations are not small.' "I hasten to communicate to you a piece of astronomical intelligence of some importance. You are aware that all the methods that we possess for calculating the perturbations of the planets suppose that the eccentricities and inclinations are small, and that for those of the celestial bodies, which move in orbits very eccentric and very much inclined, we have been hitherto obliged to calculate the differentials of the perturbations for a great number of points of the orbits, and to integrate them by mechanical quadratures. I have just now discovered a method by which we can calculate the absolute perturbations,—that is to say, the perturbations for any time whatever, whatever be the eccentricity of the ellipse and the inclination of the orbit. For a first example of this method, I have calculated the perturbations of the comet of Encke produced by *Saturn*. The series to which my methods lead are of such rapid convergence, that the perturbations of the longitude contain only forty-six terms, and the perturbations of the radius vector and of the latitude, somewhat fewer than this. I have reason to believe that it is impossible to reduce them to a less number of terms." Prof. Hansen then gave an example of his method.

2. 'On a new Arrangement of a Vertical Collimator attached to the Altitude and Azimuth Instrument,' by W. Simms, Esq. The essential respect in which the altitude and azimuth instrument differs from similar instruments by which it has been preceded is this: the azimuth or vertical axis is perforated and fitted with an achromatic object-glass having a diaphragm in its focus, so as to serve, in conjunction with the spirit-level upon the instrument, as a vertical collimator.

3. Description of a Universal Instrument made by M. Ertel, of Munich.

4. Occultations observed chiefly at Ashurst in the Year 1842, by R. Snow, Esq.

5. Observations on the (apparently periodical) Variations in the Lustre of certain Stars of the First Magnitude, by T. Forster, Esq.

Institution of Civil Engineers.—*Feb.* 7.—The President in the chair.—The business commenced with a paper by Mr. Dobson, explaining an adaptation of Bramah's hydraulic press, for diminishing the labour of raising and lowering a drawbridge over one of five openings, in a stone bridge erected over Bowcombe Creek, Devon, by Mr. J. M. Rendel.—The press was so arranged, that a rack on its piston-rod worked into a pinion on the axis of the rising part of the bridge: the labour of even a female at the force-pump sufficed to give it such a motion as that it only occupied about fifteen minutes in raising and lowering the drawbridge. The machinery appeared simple, and was stated only to have cost about 7*l.* annually for repairs and keeping in order for twelve years.

'An Investigation of the Comparative Loss by Friction in Beam and Direct-action Steam-Engines,' by Mr. W. Pole. This paper, consisting almost entirely of mathematical investigation, and involving the application of the differential and integral calculus, was read in abstract. Its object was, to show the futility of an objection frequently urged against the "direct-action" or "Gorgon" engines, from their alleged increased friction. The results of this investigation appeared to be, that,

The vibrating or oscillating cylinder engine	has a *gain* of	1.1	per cent.
The direct-action engine, with a slide	a *loss* of	1.8	..
Ditto with a roller	a *gain* of	0.8	..
The "Gorgon" engine	a *gain* of	1.3	..

showing that the direct-action engines as generally constructed, and as adopted by the government for the steam-vessels in the Navy, has rather the advantage over the ordinary beam or side-lever engines. In the conversation which ensued, it was agreed that the allowance which had been usually made for friction in steam-engines had been overrated; that, in reality, the friction rarely amounted to more than 1 lb. per square inch; and that, owing to the perfection to which the construction of machinery had now arrived, a further gain might be anticipated. Although the law of "friction being independent of the area of the rubbing surface," as given by Poisson and others, was impugned by some of the members, it was allowed, that as both kinds of engines had in the paper been treated analytically by the same rule, the results for both would, in an equal ratio, approach towards truth, and that, therefore, the conclusions arrived at might be received as correct.

Sir M. I. Brunel then presented a drawing and models of the polling boards by means of which he had been enabled to traverse the ground under the Thames, through which he had pushed the tunnel. This contrivance was described by him at length.

Messrs. Chevalier, Benkhausen, E. S. Barber, T. Barton, T. E. Blackwell, G. L. Taylor, and W. Spence, were elected Associates.

Feb. 14.—The President in the chair.—In the conversation which was renewed upon Mr. Pole's paper, 'On the Comparative Friction of Beam and Direct-action Steam Engines,' the author further explained the nature and objects of his paper, which had not been fully understood on the former evening, and illustrated the mode of analytical reasoning, by which he had arrived at his conclusions. He then proceeded to answer the objections which had been raised against the laws of friction adopted by him, and to comment upon the mode of experimenting of Vince and others; showing, on the other hand, by quotations from the recorded experiments of Amonton, Coulomb, Rennie, and Morin, and from the works of Gregory, Brewster, Emerson, Playfair, Barlow, Farey, De Pambour, Poisson, Pratt, Whewell, and Moseley, that the views he had taken were correct. He also noticed the variations produced by attrition, and by the introduction of unctuous substances between the rubbing surfaces. These views were corroborated by several members present; some of whom had been quoted as authorities, and the propositions involved appeared to be generally received.

'A new mode of making malleable Iron direct from the ore at one process;' it is the invention of Mr. Clay, and is used at the Shiroa works, near Kirkintilloch. By this process a mixture of dry hæmatite, or other rich iron ore, is ground up fine, with about four-tenths of its weight of small coal; this mixture is allowed to pass gradually through a hopper into an oven adjoining, and forming part of a species of puddling furnace, into which a given quantity is drawn at stated times, when thoroughly and uniformly heated. The charge is then puddled in the usual manner, but with less labour than when working plate iron; and in about an hour and a half the iron is produced in a malleable state, fit for shingling and rolling into bars. After another process of filing and rolling again, malleable iron bars are produced, of a quality (as was stated by some members present) superior to the cable bolts or best iron usually made by the long and expensive process of calcining the ore, smelting in the blast furnace, and refining the pig-iron, and the saving of fuel is necessarily very great. The iron was stated, also, to be capable of being converted into steel of superior quality, and when worked by Mr. Heath's plan, of uniting manganese in the process, cast steel was produced, which possessed the property of welding or uniting to iron; and, in consequence, all the cutlery which was formerly made of shear steel was now made of cast steel. The cast iron produced by the scoriæ, or refuse slag of this process, is of a better quality, in consequence of the absence of phosphoric acid, which is ordinarily present in the limestone, and as a flux in the blast furnace. This discovery may be the means of working the comparatively unopened mines of hæmatite of rich quality existing in Lancashire, Devonshire, and Cornwall, all of which could be brought into use by this means; and if, as asserted, the iron made good steel, England would be rendered independent of Sweden.

Feb. 21.—His Grace the Duke of Buccleuch was presented on his election as an Honorary Member.

The discussion was renewed upon Mr. Clay's process of making malleable iron from hæmatite ore. It was shown that of the twenty-five thousand tons of steel made annually in this country, not more than two thousand five hundred tons were made from the best quality of Swedish iron; the rest was made from inferior charcoal iron from Russia and Germany, or from English iron, which was not well calculated for converting.

An account was then given, by Mr. J. O. York, of the 'Experiments upon the strength of the ordinary Solid Axles, as compared with the Hollow Axles invented by him.'—It was submitted that the requisite qualities in a railway axle were, first, the greatest possible degree of rigidity between the wheels, to prevent the axle from bending or breaking from concussion; and secondly, the greatest quantity of elasticity and freedom in the particles of iron within the axle itself, to prevent the injurious effects of vibration. It was contended, that the hollow axle was better able to resist these strains than a solid one, because the comparative strength of axles is as the cubes of their diameters, and their comparative weights only as their squares; consequently, with less weight in the hollow axle, there must be an increase of strength: and also that the vibration had a free circulation through the whole length of the hollow axle, no part being subject to an unequal shock from the vibration, and that the axle would therefore receive less injury from this cause than a solid one.

Society of Arts.—*Feb.* 8.—Mr. Esquilant explained his method of making architectural and other ornaments of leather. The process employed is to prepare metal moulds of the separate leaves, petals, and other parts of which the flowers to be represented are composed. The leather of the required thickness is then to be cut to the proper form of the leaf, petal, &c., and afterwards soaked for a day or two in a solution of rosin and common oil of turpentine. When the leather is fully impregnated with the liquor, it is taken out, carefully wiped, and then cold-pressed in the mould with sufficient force to give it the intended figure. The subject was illustrated by specimens in imitation of the carvings in wood by Gibbons and others.

Mr. Whishaw read the first part of a paper 'On the Application of Electricity to the Arts and Manufactures of the Country.'—The immediate subject was the application of electricity to the transmission of signals, by means of Messrs. Cooke and Wheatstone's telegraph, already in daily operation on the Blackwall, Edinburgh and Glasgow, and Manchester and Leeds Railways. By experiments lately made by Mr. Cooke, he is enabled to lay down the telegraph at half the original cost—the iron tubing for pro-

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tecting the wires from injury being dispensed with, and the insulated wires being suspended either from wooden or iron standards, nine feet high, ranged at convenient intervals.

'Todd's Portable Hatching Apparatus.'—Many schemes for hatching chickens, ducklings, and the young of other domestic poultry, have at various times been brought before the public. The advantages claimed for Mr. Todd's apparatus are portability, the little attendance required, and the small weekly cost of keeping up the required temperature. The whole contrivance is inclosed in a vessel of cylindrical form, made of sheet-iron, whose diameter is 24 inches and height 22 inches. It consists of the following parts:—the hatching tray, occupying the upper part of the vessel, which is 21½ inches in diameter and 2¾ inches deep, is lined with wool, and has around a central aperture, through which the steam passes from the boiler to the hatching department, a reservoir of annular form, 1½ inches wide and 1¾ inch deep, to contain water for the purpose of keeping the atmosphere of the hatching compartment in a sufficiently humid state. The boiler, of zinc, is placed 3½ inches below the bottom of the hatching tray, is 22 inches in diameter, and 10 inches in extreme depth, the upper and lower sides being of a somewhat hemispherical form. The boiler is filled with hot water by a ¾ inch pipe, passing out on one side of the vessel into a vertical reservoir of 2 inches diameter and 5 inches high. In the centre of this reservoir is a cylindrical case, in which a thin copper wire, suspended from a float in the upper part of the reservoir, works freely, and which is connected with a valve at bottom, working in a small pipe communicating with the heating chamber. The use of the float and valve is to regulate the temperature of the water. The heating chamber is of copper, about 4 inches square, and 19 inches long, running in a central line through the boiler. It is furnished with a lamp tray having any number of burners that may be required according to the temperature of the apartment in which the apparatus is placed. The lamp tray, in the present case, is 7 inches long, 4 in width, and 1½ in depth. The hatching process is simple, and may be thus described. When the eggs are first placed in the hatching tray, it is necessary to mark 1 and 2, or A and B, or some other mark, by which to distinguish opposite sides; as also to write the date on each egg, so as to distinguish one batch of eggs from another. The tray will hold 100 eggs. Once in every 24 hours, for 21 successive days, it is necessary (for so Nature dictates) to turn the eggs: at the expiration of that time, when the chickens break forth from their shells, it is found advisable to leave them in the tray for about 24 hours, before they are transferred to the rearing compartment, the temperature of which is about 12° lower than that of the hatching room.

Feb. 22.—Mr. Juckes's patent furnace was described, and illustrated by a working model.—(See *ante*, p. 91.)

Chemical Society.—Since our last report the following papers have been read:—

'On the Division of the Equivalents of the Phosphorus family of Elements by three,' by Professor Graham. This family includes the elements nitrogen, phosphorus, arsenic, and antimony, of which the division of the received equivalents by three has already been advocated on various grounds. The new argument adduced here in its favour is founded on the thermal relations of two sets of salts. The equivalent proportions of nitrate of potash and bichromate of potash produce considerable cold when liquefied by dissolving them in water, which is of exactly the same degree in both salts. This indicates a similarity of constitution, and the two salts will possess the same number of atoms, namely ten, if the single equivalent of nitrogen in the nitrate of potash is reckoned three. Again, biphosphate of potash, binarseniate of potash, and terchromate of potash appear likewise to produce all the same degree of cold on dissolving. The last-mentioned salt certainly contains fourteen atoms, and the other two are made to correspond with it in that respect, if the single equivalent of phosphorus and arsenic, which they respectively contain, be supposed to be three atoms.

'On the Sugar of the *Eucalyptus* of Van Diemen's Land,' by Professor Johnston of Durham. This is an exudation of sugar or manna, in tears, or drops, which may be collected in considerable quantity. When crystallized from alcohol, it gave the same composition as grape sugar, but differs from it in relation to heat and other properties, and is considered by the author to be a new and distinct species of sugar; and not mannite, as hitherto supposed.

'Remarks on the Determination of Nitrogen in Organic Analysis,' by W. Francis, Esq. The author adds his testimony in favour of Dr. Will's mode of determining nitrogen, the accuracy of which was doubted; and tests its powers by new analyses of picrotonine, which give 1.3 and 0.75 per cent. of nitrogen in that vegetable principle—quantities too small to be appreciated by the old method.

A communication, by Mr. Balmain, 'On the probable existence of Nitrogen, combined with Silicon, in soils and other substances.'

'On Palladium; its extraction and alloys,' by W. J. Cock, Esq. The author described particularly the means adapted for the extraction of this metal from the gold ores of the Brazils, as practised in his establishment.

'On the Formation of Fat in the Animal Body,' by Dr. Justus Liebig. The carnivorous races of animals thrive on azotized food, which supplies material to replace their wasted tissues, and these wasted tissues again afford material to be oxidated or burned in respiration, and support the animal heat. But besides azotized matter, the food of the graminivorous races contains sugar, starch, and gum, which are not employed in the proper nourishment of their bodies, but solely for the generation of animal heat by combustion at the expense of the oxygen of the air. The disappearance in like manner of fat in the animal system, in circumstances where rapid oxidation is known to occur, seems to point out a similarity in the use of the latter, which thus becomes burned in the body into carbonic acid gas and water, in the absence of the vegetable principles above mentioned. It is well known that graminivorous animals, abundantly supplied with food containing starch or saccharine matter, and whose respiration is, to a certain extent, checked by want of motion and exercise, become in a short time loaded with fat, which the above consideration indicates to have been formed out of the excess of non-azotized food over and above that required for respiration. This is supposed to take place by a metamorphosis analogous to that by which alcohol and carbonic acid are produced from sugar. This opinion of the origin of fat has recently been called in question by M. Dumas, who contends, that the whole fat of an animal body has been furnished ready formed, in that state, by the food itself, and cites an experiment in which a goose has been fed for some time upon maize, supposed to be free from fatty matter, the starch of the grain appearing to have generated the fat found in the bird, an inference which he rejects by showing that maize itself contains a large quantity of oil: it therefore became desirable to obtain additional evidence on the subject. In an experiment at Giessen, three young pigs were fed, during thirteen weeks, on peas and potatoes, the quantity of fat contained in these vegetables being calculated, from the researches of Braconnot and Fresenius. It was found, at the expiration of that time, that the bodies of these animals contained no less than about seventy pounds more fat than could possibly have been given in the food, and which was therefore inferred to arise from an alteration of the starch. An equally satisfactory experiment is described by Boussingault, in which the butter furnished by a cow was found to exceed greatly the fat of the food. The author then states the result of a chemical examination of hay and straw, with reference to fatty matter, and describes them to contain about 1.5 per cent. of a crystalline waxy matter, mixed with chlorophyll, altogether different from ordinary fat. The excrements of a cow, fed on those substances, yielded a quantity of the same waxy substances corresponding very closely to the whole quantity contained in the food; so that it appears quite evident that the fat of the butter does not arise from this source. The author concludes with observations on the composition of maize, which contains very different quantities of oil, from 1 to 9 per cent., when grown in different localities. [See *ante*, p. 93.]

'On the Changes in Composition of the Milk of a Cow, according to its exercise and food,' by Dr. Lyon Playfair. The principal object which the author had in view in this paper, is to draw the attention of practical men to the conditions which effect a change in their dairy produce. An improved mode of analyzing milk is described and followed. The cow being in good milking condition, and at the time fed upon after-grass, he ascertained the average amount of her milk for five days, and then proceeded to analyze it. In the first day it was observed that the milk of the evening contained 3.7 per cent. of butter, and of the following morning 5.6 per cent. The deficiency in the first observation is referred to the consumption of a greater portion of the butter or its constituents, from respiratory oxidation during the day when the animal was in the field, than during the night when it was at rest in the stall. When confined during the day, and fed with after-grass in a shed, the proportion of butter rose to 5.1 per cent.; when fed with hay, the butter was 3.9 and 4. 6 per cent.; when fed with portions of potatoes, hay, and bean flour, the butter was 6.7 and 4.9 per cent.; with hay and potatoes, 4.6 and 4.9 per cent. The author then examines Dumas's theory of the origin of fat in animals, in reference to the foregoing experiments, and concludes, in opposition to that theory, that the butter in the milk could not have arisen solely from the fat contained in the food, while it may reasonably be referred to the starch and other unazotized elements of the food, as maintained by Liebig. Experiments of Boussingault are quoted in favour of the same conclusion, and observations of dairymen in different localities. Potatoes are particularly favourable to the flow of milk and increase of butter, from the starch they contain; so is malt-refuse. Porter and beer are also well known to be favourable to the production of butter, both in the milk of woman and of the cow, although these fluids do not contain fat. The quantity of caseine (cheese) in the milk, is shown to be dependent on the quantity of albumen in the food supplied on different days to the cow, and to the supposed destruction of the tissues by muscular exercise. Peas and beans are the food which yield most caseine. Pasturing in the open field is more favourable to the formation of caseine, while stall-feeding is more favourable to the formation of butter. It is also shown, that the proportion of butter, in the milk of woman, is increased by rest and the diminution of the respiratory oxidation.

Feb. 5.—Papers were read by Dr. W. Gregory, 'On a new mode of reducing Silver conveniently, by decomposing the chloride of that metal, by a strong solution of caustic potash, and heating the oxide of silver afterwards in a crucible;' and by Professor Everitt, 'On the preparation of Malic Acid,' which he finds to exist in large quantity in the leaves of garden rhubarb; which is recommended as a preferable source of this acid to the berries of the mountain ash.

Philological Society.*—*Feb.* 10.—Prof. Wilson in the chair.—A paper was read by Prof. Latham upon the Languages of the Negutos of the Asiatic and Australian Islands. By the term Negutos was meant a variety of tribes approaching, in their physical characters, the type of the African, and spread over a long range of islands from the Andaman Islands, west, to the Figis, east, and from Formosa, north, to Van Dieman's Land, south. In the Moluccas they had the appearance of being the aboriginal inhabitants, anterior to the dominant race of the Malays. From New Guinea, eastward and southward, they were the sole occupants of large islands. Physical conformation indicated a multiplicity of races. The evidence of language had not hitherto been examined. The enumeration of the Neguto localities was followed by the enumeration of the vocabularies of their languages. Of these there was an insufficient number. The fullest evidence was for Australia. As far, however, as the data went, the following statements were considered as verified. 1. That the languages of each particular island (even to the whole extent of Australia) were radically one. 2. That the languages of New Guinea, New Ireland, Solomon's Isles, New Hebrides, and

* The Meetings of the Society are held at 49, Pall Mall.

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(probably) New Caledonia were radically one. 3. that there was an affinity between the languages of Van Diemen's Land and that of Australia. 4. That the evidence in favour of *all* the Neguto languages, of which we possess vocabularies, being allied to one another in the same way that the languages of the Indo-European tribe are allied, was quite as strong as could be expected from the scantiness and paucity of the data.

MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.
— Botanic Society, 4.
MON. Geographical Society, half-past 8.
— Royal Academy, 8.—Sculpture.
TUES. Institution of Civil Engineers, 8.—'Description of the Roofs over Buckingham Palace, covered with Lord Stanhope's Cement,' by P. Hogg.—'Account of the Victoria Bridge on the Durham Junction Railway,' by D. Bremner.—'Account of repairing a high chimney, at Messrs. Cowper's Cotton Works at Glasgow,' by J. Colthurst.
— Zoological Society, half-past 8.
WED. Society of Arts, 8.—Mr. Casella 'On an Improved Rain Guage.'—Mr. Whishaw 'On Arithmography.'
THUR. Royal Society, half-past 8.
— Royal Academy, 8.—Painting.
— Zoological Society, 8.
— Society of Antiquaries, 8.
FRI. Royal Institution, half-past 8.—Mr. Williams 'On Ancient Greek Coins.'
— Botanical Society, 8.

FINE ARTS

BRITISH INSTITUTION.

Middle and South Rooms.

We must notice, as among the best things in the Middle room, a few cabinet pictures. Two of these are (145) Mr. Carpenter, jun.'s *Scene on the Avon at Salisbury*, and (146) Mr. Brockey's *Scene from James's Novel of Philip Augustus*—the figures full of affectation, yet so cleverly painted as to deserve a note of admiration. Mr. Brockey has undertaken a more serious task in his *Il Reposo* (178)—the last version of 'The Flight into Egypt;' we are sorry to add, one of the least satisfactory. Though the Virgin Mother be placed in a reclining position, her figure is twisted so as to preclude the idea of rest. The child, again, is strangely drawn; but the colouring of the whole is better than the drawing. Mr. F. Howard exhibits, in No. 156, a cabinet group of 'Christ blessing the Children,' which, as far as design goes, might have been studied with advantage by Mr. Brockey, though it is still chargeable with feebleness—a fault into which those treating a subject so delicate are apt to fall.

Another odd piece of cabinet work, bearing as odd a title—is Mr. Haydon's *C'est lui* (173): for who could imagine that these two French words designate the portrait of the Duke of Wellington? or rather of the Duke's back? We presume that in time we shall have the hats and coat tails of all our statesmen thus commemorated: and cannot but fancy the whimsical effect of a gallery thus furnished! Mr. Haydon's 'dæmon,' we fear, is rarely under due control. There is hardly a visitor to the gallery, who will not smile at the huge *Curtius* (384). Yet there is genius in the picture: though the attitude of the horse resemble the coiling of an heraldic wyvern rather than the plunging of a steed, though the man wears on his brow the look of true opera heroism—and though the gulph be far more like the lonely rift of some desert moor, than the one which yawned in the Forum, its horror enhanced by contrast with the towers and temples, at whose very feet the fatal chasm unclosed—the contrast between animal terror and human devotedness is forcibly and finely rendered. Mr. Haydon, however, has not done justice to his own conceptions by his colouring: the harsh tones and glaring contrasts of this picture remind us of the strange 'Phinees' by Poussin in the National Gallery.

Returning to the *Middle room*, we must specify with a word of praise, M. Lafaye's *Bedchamber of Louis Quatorze* (154), which is truth itself, and, had but a little more air been admitted into the picture, might have challenged comparison with the most elaborate Flemish interior. In another branch of art, the strong men of Antwerp and Amsterdam are rivalled by Mr. Sidney Cooper: see his cattle-piece (No. 196), which could hardly be surpassed, whether for texture or for finish. Neither is Mr. Copley Fielding's *Vessels at Burlington Pier* (198) at an impossible distance from Vandervelde—the deficiency being a want of that marvellous transparency, which, be the depth of gloom or the brightness of sunlight ever so intense, is never absent from the sky and water of the Neptune among marine painters. We are next to speak of one of those landscapes which England can show, without parallel or archetype; we mean Mr. Martin's vision of *Goldsmith's Hermit* (211.) In his grand architectural perspectives, and his dreams of old Jerusalem and Nineveh, he has been, perhaps, forestalled by Paul Brill, whose compositions, if less magical in their distribution of light and shade, are, perhaps, even yet more marvellous for their accumulation of details, and immensity of prospect. But we have no precedent for Mr. Martin's reading of Nature—whether it be literal, as in his exquisite little water colour drawings of hedge-row and cornfield, or poetical, as in the grand landscape, suggested by Goldsmith's simple ballad. What if the eye, at first, be startled—nay *shocked*, by the conventionalisms of his colouring, by the prodigality of azure blue, metallic brown, and yellow gold with which he has flooded the canvas—it will, ere long, become reconciled to the extravagance of these tints for the sake of their richness and harmony, and the poetical invention of the composition upon which they are expended. The light that lingers upon the wood-crowned heights to the left of the scene, the depth behind depth of shadow, which have enfolded the valley, the solemn retirement of the path leading upward to the hermitage, are all in our artist's best manner: the two figures, it may be added, not in his worst.

We shall merely specify Mr. Morton's *Study from a Hindoo* (226), and Mr. O'Neil's *Scene from Twelfth Night* (239), observing, however, as regards the latter, that a gratuitous improbability is given to it, by the obvious girlishness of Viola. No Duke, were he ever so enamoured—no Olivia, were she ever so fantastic, (how much more when waited upon by a keen, sprightly, penetrating Maria!) could have, for an instant, been imposed upon by the doublet and hose of the maiden if they were no more of a disguise than here represented. Mr. Linnell's *Forest Scene from Nature* (240) lacks subject; but there is always something in the artist's manner of handling which we like, and which, as we have heretofore said, reminds us of the free, yet distinctive landscape touch of Rubens. One of the most charming landscapes in the room, is Mr. Stark's *Penning the Flock* (251)—a work, we are surprised to perceive, as yet unsold, and which is a welcome variety from the artist's usual manner. There are parts of it which Cuyp need not have disdained.

Hard by this landscape hangs the best single figure in the exhibition—the *Effie Deans* (255) of Mr. Middleton. She is represented seated on her prison-bed: perhaps the serenity of her reverie is too placid and her features have a dutiful peacefulness (despite their sadness) not altogether befitting one so wilful and petulant as the poor Lily of St. Leonard's. But allowing for this mitigation of the expression, so exquisitely touched by Scott, that none but a master hand could paint up to his text—the picture has a beauty, a pathos, and a simplicity yet breadth of effect, which raise it high above most of its compeers in the exhibition room. All the details, too, are felicitously arranged, and the work ought to add to the reputation of its graceful painter. Why is it that Mr. Middleton is so sparingly to be met with?

As we are asking questions, we will now put an inquiry which, for the last three years, has been at our pen's point—and demand of Mr. Inskipp when he is going to treat us to a new manner? or when he means to finish the pictures painted in his present peculiar style. He is considered, by some of his admirers, to have administered a stinging sarcasm to "the powers that be" in the malicious R.A. with which he has branded the hind quarters of the donkey in his *Ferncutters* (425): we, on the contrary, feel that such an attack is unwise in one on whom Academic Science could retaliate so sharply. For what, save excess of mannerism, is there to give any peculiar character or value to such a picture as his *Despondency* (268)?—where it is impossible to avoid suspecting that the lady was not so sorrowful but that she could don that most coquettishly striped mantle of hers, by way of humouring the artist's fancy for colour. And though the Ferncutters aforesaid have a touch of rural grace with all their homeliness, which reminds us of Gainsborough, on what plea could the artist defend himself, if attacked by some irate professor on the score of slovenly handling to the point at which painting and daubing meet? We wish too well to Mr. Inskipp, and think too highly of his taste in countenance and in colour, to see him degenerating into a mannerist, without raising a voice of warning. After having pointed to a simply quaint costume figure *Sunday Morning* (284) by Mr. C. Martin we are clear of the *Middle room*: a few pictures in the *South room* claiming a word or two. Mr. Shayer disappoints us in his large pair of rural subjects (347 and 356) as a still greater want of atmosphere than distinguished his early pictures is to be remarked in these. There is poetry and grace in Mr. Severn's *Silvia* (368), and some character in Mr. Fraser's *Illicit Whisky Still* (412), but the colouring is sadly feeble and streaky. Lastly—though Mr. Lauder shows a certain sense of male humour and female beauty in his picture (418) from the last scene of 'The Fortunes of Nigel,' giving us a very fair King Jamie, and a sweetly graceful Margaret Ramsay, his discrimination of character is less clear. Which of the elders is George Heriot, and which the caustic Sir Mungo Malagrowther, is problematical; but the picture is one of the better class exhibited: and we are glad that it enables us to make our exit from the British Institution with a word of praise, and hope for the future.

MISCELLANEA

Paris Academy of Sciences—Jan. 30.—A report was read by M. Gasparin, on the agriculture of the Maine-et-Loire.—M. Chasles presented the translation of an abacus discovered by him in one of the public libraries. It is devoted to an explanation of the rules of multiplication and division.—The peculiarity in the system relates to a mode of division which has fallen into disuse, and which differs completely, at least as regards form, from the process which we have retained. The system appears to have consisted in taking an imaginary divisor, greater than the real divisor. If the latter be a number of a single figure, 10 is taken as an imaginary divisor. In this manner, the quotient obtained is the dividend itself. It then remains to multiply the divisor by the quotient, to subtract the product of the dividend. Instead of this mode, the operation is carried on by arithmetical complements. The complement of the division is multiplied by the quotient, and the result is regarded as a new dividend. Thus, 43 are divided by 7; the complement of the division is 3; the quotient corresponding to the imaginary divisor 10 is 4; the product of the complement, by this quotient, is 12: we add this product to the rest of the division, which gives, as a new dividend, 15. It is as if we had multiplied the real divisor by the quotient 4, and struck the product 28 from the dividend 43. Dividing in the same way 15 by 10, we have 1 for the quotient, 3 for the product of the complement by this last quotient, and 5 + 3, or 8 for the new dividend. Here we can no longer operate by the same method, for we must divide by 10; we return, therefore, to the first mode; namely, we divide 8 directly by 7. The quotient is 1, and there remains 1. The partial quotients, then, are 4, 1, and 1, so that the total quotient is 6, and there remains 1. It will be perceived that this process of calculation, which the author of the abacus applies to all cases, and which in point of fact consists in dividing by 10, would lead to decimal fractions. But the author had no idea of these fractions. We find nothing in all these works but the theory and use of the Roman fractions.—An account was given of some experiments by MM. Sandras and Bouchardat, with a view to ascertain the mode of absorption of the different elements of nutrition contained in the principal articles of food used by man or the lower animals. Taking as a basis that soluble aliments are absorbed by the veins, and insoluble aliments by the chyliferous tubes, it remained to be ascertained in what way nature had provided the means of rendering certain aliments soluble, or of separating them to such a degree as to enable them to pass through the chyliferous tubes. MM. Sandras and Bouchardat divided their experiments into two series: one chemical, the other physiological. The chemical experiments showed the action which water, slightly acidulated by chloridic

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acid, exercises upon the fibrine, albumine, caseum, gluten, and the gelatinous tissues. All these substances enlarge and become translucent, and some of them dissolve. It is sufficient in order to produce most of these phenomena, to add to 10,000 grammes of water 6 grammes of hydrochloric acid, but it was found necessary in order completely to dissolve the fibrine to add a few drops of rennet. Hydrochloric acid, therefore, is not the sole dissolving agent in the gastric juice; the animal matter, called pepsino, or chymosine, must also be present. This being admitted, it appears probable from the experiments of MM. Sandras and Bouchardat, that neutral azoted animal substances, when once dissolved in the stomach, pass directly into the veins. This is the case with gluten. Starch and fecula are wholly or partially converted into lactic acid in the stomach, and are absorbed in this form. Neither starch nor sugar is found in the chyle during a course of feculent alimentation. Greasy substances resist the action of the stomach, and pass into the intestinal canal, where they form a sort of thick cream, and at the same time the chyle, under their influence, developes itself in extraordinary abundance in globules capable of rendering them milky and opaque. According to MM. Sandras and Bouchardat, therefore, greasy substances are the main agents in the production of chyle, so necessary for the process of digestion.—A communication was read relative to some experiments on the blood, by MM. Andral and Gavairet. These gentlemen, struck with the fact that a professor had succeeded in precipitating albumine in the form of globules, by adding a sufficient quantity of water to serum neutralized by an acid, repeated M. Liebig's experiment, and found that the globulous bodies, which developed themselves in the serum of the blood, were nothing less than the first rudiments of the vegetable of fermentation. Their experiments were repeated on the white of an egg, and on various serosities produced by disease, and the result is, that whatever may be the albuminous liquid, the alkaline property of which is removed by an acid, the same phenomenon presents itself.—*Feb.* 6.—'On the Diluvium of France,' by M. Fournet. M. Fournet enters, at great length, into a review of the prevailing theories as to the geological changes of the earth, and contends that those persons who attribute the presence of the immense deposits of a character essentially different from the localities in which they are found, to the overwhelming pressure of enormous glaciers, or those who ascribe them to an irruption of the sea, are equally in error. He supposes these fragments to have been brought by one or repeated deluges of fresh water, and makes a calculation of the force with which they would be carried, and of the effect which such overflowing would have in forming a channel through the valleys, and creating regular and continuous rivers.—'On the presence of entozoaries in the blood of a dog.' MM. Gruby and Delafond's paper reported the discovery of animal life in the blood of a dog. There has hitherto been no well-authenticated case of such phenomenon in warm-blooded animals, excepting birds. The presence of animal life in the blood of cold-blooded animals, particularly frogs, however, is common.—'On the use of Arsenic as an external application for the cure of Cancer.' M. Mance states that, in most of the cases in which it has been tried, mixed with ointment for the cure of cancer, either radical cures have been effected, or the extension of the disease has been so checked as to prevent the destruction of the patient. The secretions, says M. Mance, for some days after the administration of the remedy, give proofs of the presence of the arsenic, thus showing that it has been absorbed, but none of the injurious effects of the poison are manifested in the system.—A communication was made respecting insanity in the United States from M. Rammon de la Sagra. He informs us that the greater number of insane persons is in some of the States of New England, and the smaller number in the States of the South, and the new districts of the West recently civilized. The general rule, however, as to the States of the South is not without its exceptions, for the high number of one insane person to every 700 of the population in the North is found also, he says, in some of the States of the South.—In the course of the sitting some specimens of lithographic engraving in relief by means of acids, by M. Tessier, were laid before the Academy.—*Feb.* 13.—M. Pelouze read a report on the discovery of a new acid of sulphur, recently made by MM. Fordos and Gelis.—M. Arago communicated the results of the experiments made by M. Becquerel, jun., in the application of the daguerreotype process to the study of the solar spectrum. M. Becquerel has demonstrated that the obscure lines of the spectrum correspond with the gaps which are rigorously equivalent in chemical radiation. In mentioning the curious results of the experiments, M. Arago went into considerable details as to what remains to be done on this subject, in order to follow up the discovery of M. Daguerre, and arrive at a solution of the long-pending discussion on the undulations of light. M. Arago then alluded to the experiments made by M. Fiscau, with a view of ascertaining the correctness of those of M. Moser, on the extraordinary transmission of images without the aid of light. He stated that M. Fiscau had satisfied himself of the reality of the results, and would shortly lay a paper on the subject before the Academy.

Metropolitan Improvements.—On Wednesday evening a meeting of the Metropolitan Society was held. Mr. J. Ivatt Briscoe in the chair. The chairman congratulated the meeting on the attainment of one of the principal objects of the society, the appointment of a Government Commission to prepare a comprehensive plan of Metropolitan Improvement. From a letter in the hands of the secretary from Sir Robert Peel, it appeared that the new Commission had commenced its labours by inquiring into the expediency of an ordnance survey and map of London upon the largest scale, and it was understood that the Commission was now engaged in considering the various plans proposed for an embankment of the Thames. Mr. Martin, the painter, said, that for fourteen years he had been engaged in promoting the twofold object of throwing open the banks of the Thames, and of converting the contents of the sewers, now flowing into the river, to agricultural uses. Mr. W. E. Hickson observed, that some idea of the pecuniary value of the liquid manure, now permitted to be lost, might be formed from the fact, that in Paris a new contract had recently been signed, by which the contractor agreed to give the city 22,000*l.* per annum for the contents of the cesspools of Paris. Mr. Fowler observed, that as numerous private interests would be affected by an embankment of the Thames, it was very important to watch any proceedings relating to this object, in order that the public interest should not be sacrificed. Mr. W. Lindley was anxious that the new Commission in considering any plan for the embankment of the north side of the river, should inquire into the practicability of connecting it with the Essex road by means of a new and broad street running from Aldgate to the Thames, so as to form a practicable carriage thoroughfare from the west to the east of London, which now could scarcely be said to exist.

Lotteries and Little-goes.—The "extension," as it is called, of "the principle of Art-Unions" has not only been followed by our own Ham, Tongue, and Twelfth-cake men, but by the citizens of Dublin and Glasgow; and the following announcements will, we think, excite the envy of the Polypicnic people:—

"STUFFED BIRDS OF PARADISE, &c.—Eighty-four rich prizes of glass shades of stuffed birds, a superb musical table, speaking parrot, Italian greyhound, &c., to be drawn upon the same plan as the Royal Irish Art-Union on Friday, the — instant, at one o'clock. As only 20 tickets remain unsold, no postponement under any pretence whatever will take place. Tickets only 2*s.* 6*d.* each. Those subscribers who were unfortunate in the last drawings will be allowed tickets in this at 2*s.* each, to be had at ——— Grafton-street.—N.B. For sale the head of a New Zealand Chief."

"The head of a New Zealand Chief" is a touch of the sublime: we recommend the Polypicnic people to secure this treasure. From Glasgow we have an advertisement of a "subscription sale," as it is called. "A gentleman leaving the country" is desirous, it appears, of parting with "a valuable chamber organ, a few framed prints, and a day and night telescope," and all these treasures are to be "disposed of in 176 shares, at 10*s.* each, on Wednesday, the — of March, at 7 o'clock in the evening, in Messrs. ———'s Furniture Rooms, Argyle Street, where the subscription-book lies."—At home, we have "The Friendly Union" to add to our catalogue. Here, for a quarterly 2*s.* 6*d.*, there is to be a "distribution" of "cabinet furniture, blankets, hosiery, and silks," every article "varying in value from 10*s.* to 20*l.*"—Respecting the Proof of *The Lattice*, we have received the following letter:—

Mr. Lloyd's assertion, that "a proof of *The Lattice* has never been either sold, advertized, or even printed," must be quite disposed of as to the *printing*, by the exhibition of it at your office. Allow me to add one word as to the *sale* of it. Within these ten days, I myself saw, in the stock of a printseller in Cambridge, a print of *The Mantilla*, and a proof of The Lattice *with open letters*. About this, sir, there is "no mistake," for I had a conversation with the printseller on the audacity of Mr. Lloyd in denying the existence and sale of this latter engraving.

Feb. 20, 1843. I am, &c., +

We are obliged to our correspondent, and the more so because he has sent us his name as a guarantee for his statement. We have also received a letter from Mr. Lloyd:—

26, Soho Square.

I find that it is your intention to exhibit publicly, to-day, at your office, a specimen of the engraving of *The Lattice*, which you are pleased to term a "*proof*," simply because the word *Lattice* is engraved in open letters. Now I beg to inform you, that all the subscribers to the "National Art-Union" are supplied with precisely similar prints to the one you call a proof, as there is but one character of lettering adopted upon all the plates.—I am, &c.,

20th February, 1843. Richard Lloyd.

What a pity Mr. Lloyd did not make this statement in the first instance, instead of rudely contradicting Mrs. Parkes, and leaving the public in the dark, until we "declared our intention" of exhibiting the prints. Mr. Lloyd talks of a plate with "open letters" as what *we* "are pleased to call a proof." Will he tell us what Mr. Moon is "pleased to call a proof"? How print publishers distinguish proofs from prints but by the open letters? The *facts*, however, now established are these:—the subscriber who went off chuckling with what he supposed was a *proof* of '*The Lattice*,' published "by the proprietors" of the National in 1842, is now informed that he has got only a *print of an old engraving, published under the name of* '*The Mantilla*,' *by Mr. Moon, in* 1838.

Wealth.—"One of the best and most satisfactory uses of wealth, my dear boy, (says *Punch*, in his 'Letters to his Son,') is to dazzle with our riches the eyes of our neighbours. Your dear mother once hit this point to a nicety. We had long expected the payment of a small legacy bequeathed to her by a distant relation, whose exact degree of kindred I cared not much to inquire into. It was enough for us that your dear mother's name was down in the will; and that the executors promised some day to faithfully perform the injunctions of the dear deceased. 'And when we get this money,' said your mother to me in a moment of connubial confidence, 'I tell you what we'll do with it—I tell you, my love, what we'll do with it.' As I knew she would proceed no further until I begged to know her intentions, I at once put the question. 'What, my dearest, what will you do with it?' 'Why, my love,' answered your parent, her eyes sparkling with pleasure, 'we'll take the plate out of pawn, and give a party.' Yes; the great gratification to be gathered from the legacy was, that we might flash our four tea-spoons and pair of tongs in the eyes of people for whom we had not the slightest esteem; and to one of whom your mother had, I know, on three occasions captiously refused the loan of her bellows. * * I think I have heard you say you love the face of Nature? The open sky—the fields, the trees, the shining river, all are glorious to you! My dear boy, whatever may be your present delight in contemplating these objects, as yet you know nothing of their value. Look upon them with the eye of a proprietor, and what a bloom will come upon the picture! Every bit of turf will be an emerald to you; every grasshopper will chirrup—a very angel to your self-complacency; every tree, moved by the wind, will bow to you as you pass by it; the very fish in the river will

Show to the sun their wav'd coats dropp'd with gold,

reflecting there *your* wealth, and not *their* beauty. Nay, that portion of the sky which rains and shines its blessings upon your land, you will behold as yours; yea, human pride, strong in its faith of property, will read upon the face of heaven itself—'Meum!' Every sunbeam will be to you as tangible as if it were an ingot. How delicious and how entrancing must have been the feelings of Adam when he awoke in Eden, to find himself—a landed proprietor!"

Erratum.—Page 163, col. 3, line 18 from bottom, for *Sir* J. Ross, read *Captain* J. Ross.

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The undersigned feel highly gratified in expressing our opinion upon the Organ built by Mr. Lincoln for the said Church; and testifying to the great satisfaction he has given therein, not only with respect to its internal construction, mechanism, and powers, but also to the very fine and superior quality of tone it so eminently possesses, and of which it is scarcely possible to convey a sufficiently just and adequate idea.

(Signed) A. CYRIL ONSLOW, Rector.
GILBERT ELLIOTT, Minister.
JOHN PURKIS, Organist.
(And all the Committee.)

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LONDON, SATURDAY, MARCH 4, 1843.

REVIEWS

Report and Appendices of the Children's Employment Commission. Presented to both Houses of Parliament, by Command of Her Majesty.

How little do people dream of the incidents and ills of that wide world of industry, with all its deeply interesting varieties of craft, skill, and condition, which surrounds and sustains our daily existence, unheeded and unseen by the throng of society! How fearful is the pain, toil, disease, and vice, convulsing the very class who supply some of the costliest pageantries of life! It is not so with all the trades which minister to pleasure; but some of the extremes of pain of production, and luxury of enjoyment, are fantastically and horribly coupled.

The Report before us was last week presented to Parliament. It is an outpouring of facts full of warning; teeming with graphic narratives and discoveries of horror, which ought to have been long since known and remedied, and which, being to the world as novel as they are interesting, are a stigma on the mind and soul of our generation. There is something to us unintelligible, and almost contradictory, in the present growth and inactivity of intellect. Nobody questions this growth, and yet we see no fruits equal to the progressive sense of the need, as well as power, of improving society and the sources of its weal. Nevertheless, this is the use and design of all mental power. But it is our purpose to pourtray, and not to philosophize.

We mean to gather from these leviathan revelations the most striking and interesting of the descriptive passages relating to a variety of employments, of which the circumstances almost form a romance unlooked-for in the regions of labour, even by those who dwell in them. The very seats of fashion and easy opulence in this voluptuous London, present the worst instances of excessive toil in their service, of which the industry of the empire has afforded any evidence throughout the whole scope of this very searching inquiry, in the case of

The Milliners.

After reading Mr. Grainger's Report, and the body of evidence he adduces, we can well appreciate the remark made to us by an individual, acquainted with the facts, on the morning of the last Court Fancy Ball,—"I shall have no pleasure there: I shall have before my eyes a score of the makers of those gay dresses in their coffins."

We gather from the Report that there are about 15,000 milliners and dress-makers in the metropolis. They commence work usually at from 14 to 16,—that is to say, at an age when the future health and constitution is determined by the care it then receives. A very large portion of these girls are boarded and lodged by their employers, and they often come from the country healthy and strong. During the busy seasons—i. e., from April to August, and from October to Christmas—the regular hours of work "at all the principal houses" are, *on the average, eighteen hours daily!* "Long as these hours are," adds Mr. Grainger, "they are very often exceeded." Sometimes fifty of these girls work together in a room almost always insufficiently ventilated. The sleeping apartments are generally over-crowded. In one instance, five slept in a single bed, and often ten in one room. They are fed chiefly, says an experienced witness, on cold mutton; but they subsist mostly on tea and bread and butter. Stimulants are often applied to keep them awake.

"Miss O'Neil, of Welbeck-street, (who has been a dress-maker and milliner several years, and employed in several of the London houses, is now in business for herself,) states, that the hours of work in the spring season are unlimited. The common hours are from 6 A.M. till 12 at night; sometimes from 4 A.M. till 12. Has herself often worked from 6 A.M. till 12 at night for 2 or 3 months together. It is not at all uncommon, especially in the dress-making, to work all night; just in 'the drive of the season' the work is occasionally continued all night, 3 times a-week. Has worked herself twice in the week all night."

Cases, such as follows, are not uncommon. Miss H. Baker says that—

"On the occasion of the general mourning for His Majesty William IV. she worked without going to bed from 4 o'clock on Thursday morning till half-past 10 on Sunday morning; during this time witness did not sleep at all: of this she is certain. In order to keep awake she stood nearly the whole of Friday night, Saturday, and Saturday night, only sitting down for half an hour for rest. Two other young persons dozed occasionally in a chair. Witness, who was then 19, was made very ill by this great exertion, and when on Sunday she went to bed, she could not sleep."

We will now extract a few facts from the evidence of some of the girls themselves. For obvious reasons the names are not given. Miss ——, in the establishment, we are informed, of a first-rate milliner, states that—

"On special occasions, such as drawing-rooms, general mournings, and very frequently wedding orders, it is not uncommon to work all night: has herself worked 20 hours out of the 24 for 3 months together; at this time she was suffering from illness, and the medical attendant remonstrated against the treatment she received. He wished witness to remain in bed at least one day longer, which the employer objected to, required her to get up, and dismissed the surgeon."

X. Y., in the same house, "was told she ought to take her breakfast standing"; and "M. D. has known several young persons so much exhausted that they were obliged to lie down either in the work-room or in their bed-room for an hour before they could undress."

In consequence of giving this evidence, which Mr. Grainger was, owing to the interruptions of the mistress, obliged to obtain elsewhere,—

"M.D. was grossly abused before 3 or 4 persons; accused of improper motives in meeting the Sub-Commissioner to give evidence, and at a moment's notice, turned out of doors without a character. She has reason to believe that her employer has made false representations to her relations. These circumstances have caused witness deep mental suffering and anguish, and have also most seriously interfered with her future prospects in life. She is at this time out of a situation. M.D. is ready to corroborate the truth of the whole of these statements on oath."

It must not, however, be imagined that there are no instances of considerate humanity. "In houses," says one of the witnesses, "where they profess to *study the health* of their young people, they begin at 8 A.M., and leave off at 11 P.M. Never earlier"! And houses which are "regulated," Miss Baker informed the Commissioner, "mean those where they do not work all night." How comforting to philanthropy to find health sometimes studied, by a limitation of labour in a close room to fifteen hours per diem *only!* The humanities among *modistes* occasionally assume even a higher range; and the benevolence of superintendents sometimes even exceeds the tender mercies of the regulations themselves. A witness says:—"If they get very sleepy they lie on the floor, on the cuttings if there are any. This indulgence depends on the kindness of the head of the room!"

Mr. Grainger, though he feels bound to state that his Report in some respects, owing to intimidation of witnesses, falls short of the truth, yet maintains "that there is a strong desire on the part of many of the employers to promote the comfort of their workwomen, as far as the long hours permit." But do they permit of comfort, or any approach to it? Are they not hours universally protracted to an extent necessarily painful at the time, and utterly destructive of future health and welfare?

The effects on general health are so disastrous, that one only had retained it out of the whole number, known to witness, who had been for years in the business. Indigestion, constitutional derangement, heart diseases, and, at last, consumption, seem to prevail in nearly every case. It is, in fact, a slow death.

One witness accounted for her approaching death by her excessive hours of work, and colds caught, at Bath, where her time for sleep was so short, that she used frequently to sleep on the rug, it not being "worth while to go to bed." Another, aged 25—

"Has been in the millinery business 8 years, in London. In the busy season, she began to work at 7 A.M., and went on till 12 or 1 in the morning. She was so unwell she could not begin before 7; *but the principal wished it. Lately has not gone to bed before 2 or 3 in the morning:* for a good while has been in a bad state of health."

This girl was ill at home, when the Commissioner visited her with her medical attendant. "In fact," says he, "such was her state, that it seemed as if I were taking, not her evidence, but her dying declaration. It is very doubtful if she will recover."

Medical evidence is not wanting to complete this picture, and authenticate its truth. Sir James Clark says, in his written evidence, of these poor girls:—

"—worked from 6 in the morning till 12 at night, with the exception of the short intervals allowed for their meals, in close rooms, and passing the few hours allowed for rest in still more close and crowded apartments;—a mode of life more completely calculated to destroy human health could scarcely be contrived, and this at a period of life when exercise in the open air, and a due proportion of rest, are essential to the developement of the system."

Dr. Devonald states that he—

"Is convinced that in no trade or manufactory whatever is the labour to be compared to that of the young dress-makers; no men work so long. It would be impossible for any animal to work so continuously with so little rest."

Those who work at the great Mourning Establishments frequently lose their eyesight, and their tragic fate is closed in blindness.

Mr. Tyrrell, surgeon of the Ophthalmic Hospital, after elaborate evidence on this point, gives the following additional instances of the ravages made by this branch of the business:—

"A fair and delicate girl, about 17 years of age, was brought to witness in consequence of total loss of vision. Recovery was hopeless. She had been an apprentice as a dress-maker. The immediate cause of the disease in the eye was excessive and continued applications to making mourning. She states that she had been compelled to remain without changing her dress for nine days and nights consecutively: that during this period she had been permitted only occasionally to rest on a mattress placed on the floor for an hour or two at a time; and that her meals were placed at her side, cut up, so that as little time as possible should be spent in their consumption."

He has, he states, "often" seen cases of total loss of sight from the same cause. Mr. Dalrymple, of the Moorfields Ophthalmic Hospital, gives similar evidence; and, in one instance, succeeded in rescuing a young victim from total blindness, (who was *then* required to work 18 hours per day only,) by a threat of appeal to the Lord Mayor, to force her mistress to cancel the girl's indentures.

The portion of the work done in making mourning which is so peculiarly hurtful to the sight, is embroidery on black. A Court mourn-

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ing is calculated to cause the loss of eyesight to at least thirty of these girls.

To the Misses Ollivier, in Pall Mall, credit is due for an endeavour to alleviate the evils of the system. They have drawn up regulations, by observing which, much time may be saved. Miss Ricks, of Mount-street, equally desirous of benefiting the objects of the Inquiry, sensibly remarks that she—

"Has found by experience that by having more moderate hours she derives quite as much benefit in her business as when they worked much longer. If young persons are kept up night after night very late, they become languid, exhausted, and unfit for proper application to the work."

But what, after all, is the moderation recommended? This—"the restriction of the *work* of young persons under 18 to 12 hours a-day, to be taken between half-past 5 A.M. and half-past 8 P.M., which would not interfere with the efficiency of the business." We dare say not. The question which the humanity of the country has to settle, is how far it may interfere with the efficiency of health, for a young girl, under 18, to be confined at work for 12 hours a-day to a close sedentary occupation. Where really humane employers deem this "moderation," it is manifest that less moderate mercies must interpose to save the victims. Miss Ricks says that—

"One of the principal causes of the late hours is the influx of orders and the short time which is allowed to execute them. A considerable amelioration would result if the ladies would be more considerate, and allow more time for their orders."

Well may Dr. James Johnson exclaim in his evidence:—

"The fashionable world know not how many thousand females are annually sacrificed, during each season, in this metropolis, by the sudden demand and forced supply of modish ornaments and ephemeral habiliments. They know not that, while they conscientiously believe they are patronizing trade and rewarding industry, they are actually depriving many thousand young women of sleep, air, and exercise."

Such is the condition of 15,000 of the inhabitants of London; a body, moreover, so quickly mouldering away, that during the span of an ordinary life full two generations have passed through the horrors of the craft, and perished in its service. Now, supposing these 15,000 beings, instead of being scattered over and lost sight of in the vortex of our Metropolitan millions, constituted the whole of a town, and a separate community, as large, for instance, as Canterbury, or Dover, or Halifax, what outcries of indignation, what lamentations of sympathy, what a hurricane of virtuous reproach, would burst forth over the breadth and length of the land! And yet these towns of Canterbury, Dover, or Halifax, contain no larger population than that of the London milliners, and there would not be an atom more suffering than there is already.

The refinement and wealth of London is ever commemorating events, and efforts, and epochs; great men and great doings have their mementos in every square and nook; we erect palaces for our private pleasures, temples for our public pieties, galleries for art, and pillars and pedestals, great and small, for every sort and kind of hero; but oh, for a monument to remind us of our crushing crimes,—our thousands and tens of thousands of fellow beings, the doomed slaves of our glittering grandeur, living a deathly life of torment for the gratification of wealth, which immolates them almost without a thought or care in the service of its paltry pomp and silly pageantry. Of all the vanities of life, that of dress is at once the most inane and mindless, and its gratification the least defensible, if purchased at the cost of pain to any human being. We shall consider that this Report has done valuable service if, henceforth, where plumes wave and diamonds sparkle, and fashion disports herself in all the galaxy of her costliest trappings, a thought be now and then bestowed on the mass of suffering from which that splendour sprung. If the bloodless cheeks and attenuated frames of these poor milliner girls passed in array before the beauty their lives are sacrificed to adorn, it might, perhaps, induce them to abate a little of the brilliance of our ball-rooms, for the preservation of the souls and bodies of fifteen thousand of our fellow beings.

LACE-MAKERS.

From the Milliners of London, let us turn to the Lace-makers of Nottingham. Lace-making is a mechanical process, requiring constant and unremitting attendance. It appears that the number of the machines, which was 1,312 in 1836, has since then a good deal diminished, and that the trade is passing into the hands of the larger manufacturers. This arises from the enormous sacrifice which the rapid changes of pattern and the necessary improvements demand. So rapid are these fluctuations, that a machine, which cost 1,000*l.*, has been sold in a short time for 45*l.*; and in 1833 and 1834, five or six hundred of the old slow machines were broken up, and sold for old iron. Their prices vary from 250*l.* to 1,000*l.* The short life of these costly machines renders it necessary to get the utmost possible produce from them while they last; and hence the hours of work are extremely long. The majority of these machines are still worked by hand. The total value of the lace produced in 1835, was found to be 2,212,000*l.* The quantity is probably increased since then, at a less sale price, by the improved machinery.

Although the lace of Nottingham is wholly made by machines, they require constant tending; in order to mend the thread, and pass the ends of it through the bobbins into the aperture in the carriage, of which the object is, as it were, to feed the machine. About 1800 bobbins have to be threaded for every machine. It will scarcely be credited that this operation is performed by children as young as three or four years old, who work even at that age from 12 to 14 hours per day. The Commissioners also state that, "in winding for lace machines, the children have no regular and certain time whatever for sleep or recreation, being liable to be called upon at any period during sixteen, twenty, or twenty-two hours out of the twenty-four, while they have frequently to go from one place of work to another, often at considerable distances, at all hours of the night, and in all seasons."

The most instructive evidence on these points is that of a Mrs. Houghton, taken by Mr. Grainger, the Commissioner. The scene is her own house, well garnished with clock, brass warming pan and comfortable *et cætera*, where a lace machine was at work, "threaded" by a row of little Houghtons ranged on a bench, not ill-looking, but plump, and, strange to say, healthy enough in appearance. Harriet, the forewoman of the corps, is aged eight, and is quite a practised hand, having been at it from time immemorial to her. "It is dree work for the eyes," she thinks. Anne is six, and Mary four; and here Her Majesty's most faithful Commissioner (who religiously examines them all) ascertains that Mary's wages are a penny a week, to which averment Mary's "+" duly appears in attestation thereof. Both Mary and Anne commenced business at the age of two; and in order that no time may be lost, Eliza (at present two years old) is under a course of experimental performances. The mother's evidence was given as follows, interrupted, however, with 'Mind your work,' 'Take care,' 'Make haste,' 'Now, Anne, get on,' 'Mind your work';—

"Eliza 'has tried and drawn a few threads out.' Begins generally at 6 A.M. in the summer and 7 in the winter; in the former goes on till dark, in the latter till 10 P.M. The two biggest children work with witness these hours; Mary begins at the same time in the morning, but she leaves off about 6 P.M. The children have no time to go out to play; 'they go out very seldom.' Have breakfast whilst they have time to get it; the same with dinner and tea. The children are obliged to sit at their work; they sit all day. ['Mind your wôrk.'] The work tries the eyes; the black is the worst; 'it is dree work.' ['Now mind your work.'] The children have very good health; they go to a Sunday school."

This woman admits that she can earn something herself, and her husband has work at 23*s.* per week, generally regular. Yet this Mrs. Houghton, who, with ample means, thus blights the childhood of her offspring for the extra gain of 2*s.* 6*d.* per week, is an angel of light compared with the general character of the mothers in this trade.

We have often heard, as have many of our readers, of the extent to which Godfrey's Cordial is administered, to "quiet" children, in many districts where the pressure of poverty obliges the mother to work instead of attending to her baby. We confess that, accustomed as we have been to hear such rumours, we were little prepared for the horrors which Mr. Grainger's Report has brought to light on this systematic poisoning of children; for to this the following well attested evidence clearly amounts.

In the first place, the extent to which the practice is carried may be guessed from the admission of one druggist to the coroner, that he had himself made up thirteen hundred weight of treacle into Godfrey's Cordial in one year! Not only is this mixture a preparation of laudanum, but witness (a chemist) is obliged to prepare the laudanum of a greater strength than is prescribed in the Pharmacopœia, or the persons who purchase it would object; and the cordial so prepared is stronger than that sold under the same name in London. The system is, to commence the dose as soon after birth as possible. The mothers "begin with the syrup of rhubarb and laudanum mixed together; then they go to 'Godfrey's Pure,' and then to laudanum, as the effects become by habit diminished." About half a tea-spoonful of the mixture is at first given, then one tea-spoonful of the cordial, and finally they arrive at 15 and 20 drops of laudanum at a time! The child, thus hocussed, lies for hours in a state of stupor in its mother's lap, whilst she pursues her employment of winding the thread on the bobbins. The results on the health of the little victim are soon apparent. It becomes pale and wan, with peculiar sharpness of feature, and rapidly wastes away; and the *majority* of these children die by the time they are two years old! The following is the statement of a girl, evidently acting in accordance with the custom, and in entire ignorance of its result. She is 20, and the mother of an illegitimate child: "has worked since she was six years old for 14 or 15 hours a day on the average." Can earn about 3*s.* a week now, working from 9. A.M. till 10 P.M. "If it were not for her having to sit so close to work, she would never have given her baby the cordial. She has tried to break it off many times, but cannot, for if she did, she would have nothing to eat. * * When the infant was a week old, she gave it half a tea-spoonful of Godfrey's twice a day. * * She gradually increased the quantity by a drop or two. * * When it was four months old it was so *wankle* and thin, folks persuaded her to give it laudanum, to bring it on, as it did other children." At the end of her evidence is appended a note from the doctor, that the infant was brought to him in the last stage of marasmus, suffering under very considerable diarrhœa,

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and would not in all probability live many weeks.

But is it conceivable, that all women are equally blind to the effects of this wholesale poison? There is clear evidence to the contrary. The following is the testimony of Mr. Michael Browne, the Coroner of Nottingham, given under his signature:—

"The excuse has frequently been that the mother was obliged to adopt this plan because she had no time to attend to the child, being engaged in work. Has strong reason to believe that many infants, other than those on whom inquests are held, perish more insidiously from the administration of laudanum. * * Knows that the practice of administering pure laudanum to infants, as being more efficacious than the cordial, is very prevalent. Knows that the cordial and laudanum are given to infants on the day of birth, and that even it is prepared in readiness for that event. Knows of an inquest lately in which death took place from this cause on the second or third day."

The following is almost too monstrous for belief. The Coroner continues:—

"In 1836 he held an inquest on an infant four months old, apparently a fine healthy child, to whom the mother had given, in the forenoon, a dose of cordial; stupor was produced, and ultimately, after six hours had elapsed, medical assistance was procured, *but not by the mother, who apparently wished the child to perish.* By proper treatment, persevered in from 6 P.M. until after 12 at night, the child was so far restored as to open his eyes and to cry. The *surgeon gave directions* that the child should be kept aroused, and in motion, and have cold water dashed on the face till the narcotic effects had subsided. Instead of this, in a quarter of an hour after the surgeon left, *the infant was allowed to sink to sleep and die.* The medical attendant, Mr. Wilson, told witness, that by attention to the directions given to the mother the child would have recovered. *It was witness's opinion that the case against the mother amounted to manslaughter; the verdict was, 'Died in consequence of having a large dose of Godfrey's cordial administered by the mother.'* On enquiry ascertained that besides this one, *four other children had died suddenly*, of whom one was killed by an injury from a cart; *the cause of death in the other cases is not known.* Within the last two years the number of these inquests has somewhat diminished, which witness is inclined to attribute rather to a greater care *in concealing such cases* than to any diminution of mortality."

For the words "Godfrey's Cordial," in this sapient verdict, read "poison," and the precise truth is told. The coroner's notion, that the conduct of the mother amounted to manslaughter, is, we apprehend, short of the fact; our idea of the matter is, that where a person does any act of which the probable consequence may be, and eventually is, death, such killing should go by another and a shorter name. The giving a child a "large dose" of laudanum, when the mother had the means of knowing the exact effect, sufficiently establishes, we think, her knowledge of the probability that death would ensue. It did ensue; and her conduct beforehand was the only course she could pursue to insure that effect—pursued moreover against the express warning of a medical man. The malice aforethought is evidenced by the same facts. The Attorney General has moved for a *certiorari* to quash less doubtful inquisitions than this.

But there is further evidence of this system of child murder. A chemist, whose name is withheld, says:—

"A case occurred a short time ago of a mother coming into the shop with her child in the arms. Witness remonstrated against giving it laudanum, and told the mother she had better go home and put the child in a bucket of water,—'it would have been the most humane plan of putting it out of the way.' The mother replied that the infant had been used to laudanum and must have it, and that it took a half-penny worth a-day, or 60 drops. Does not know what has become of the child, but '*supposes it is done for by this time.*' It is not uncommon for mothers to begin this practice with infants of a fortnight old; commencing with half a tea-spoonful of Godfrey's, or 1 or 2 drops of laudanum. *Has known an infant killed with three drops of laudanum, but nothing was said about it.* Knows that many infants die by degrees, and that no inquest or other inquiry is made. Has known some odd cases where surgeons have been called to apply the stomach pump; but 'infants go off quickly, they are not like grown people.'"

Now what we wish to ask is, whether "nothing will be said about this" by the country and the legislature? Shall we acquiesce in the accommodating disposition of Nottingham inquests, as a precedent for the general encouragement of insidious deaths, and the disposal of surplus infancy? These facts are now officially before the government. At any rate, we apprehend that there can be little dissent from the opinion of the witness, Mr. Whitchurch, that "the well-being of children can neither be intrusted to the natural feelings of their parents nor to the humanity of employers." He thinks, however, that whilst the abject wretchedness and poverty of the working classes continue to exist, there will be little hope of amending things. We must, however, close for the present the hideous picture which these facts have compelled us to present.

The Last of the Barons. By the Author of 'Rienzi.' 3 vols. Saunders & Otley.

'THE Last of the Barons' is announced by Sir Edward Bulwer as probably the last fiction which he will offer to the public; on which plea, in his preface, he once more takes occasion to analyze his own principles of art, and his own career, and indulge in a scornful fling at the critics. 'The Last of the Barons,' he opines, "will prove more popular in its nature" than 'Zanoni,' though he does not believe that either work will be placed in its true position [illegible] since "[illegible] comprehend [illegible] history of the day consists of a series of judgments set aside."

As the sentences of the hour, according to this theory, are to be reversed—Sir Edward will probably rejoice if many, like ourselves, should esteem 'The Last of the Barons,' as among the most ambitious and the least successful [illegible] tions. Clogged with historical details [illegible] authenticated by foot-notes, and [illegible] over-elaborated dialogue, the story moves so slowly and lifelessly, that we could not but ask, as we read, where are the passion and the power of the author of 'Eugene Aram'—where the gorgeous colouring of his two Italian romances—where the deep and delicate thoughts, that, in spite of the conceit with which they were encrusted, gave such a charm to 'Ernest Maltravers'? This *must not* be the last of our author's fictions, unless he is content that his sun should set behind a cloud, which Posterity by no alchemy of regret or intelligence can convert into a glory.

We have adverted to the dialogue, and this brings us to speak of the style of the novel. Sir E. Bulwer describes himself to have employed "that established compromise between the modern and the elder diction which Sir Walter Scott so artistically improved from the more rugged phraseology employed by Strutt, and which later writers have, perhaps, somewhat over-hacknied." We cannot admit that our author's success has been great, nor even that his compromise and Scott's are the same. Scott's feelings and sympathies were with the past—its language was habitual to him, and early reading and research had given to his mind a sort of antique character. Here, however, in 'The Last of the Barons' we have merely modern language studded with obsolete words. The Lady is sure to be a "donzell," or a "bonnibel"—clad "in silken sheen"—the King will talk of his "roiaulme" and his "bell'amie," the Nigromancer (we adopt our author's spelling) tell how he *glamours* his clients, and the crone looks "parlous witch-like"—but the compound is wholly unlike that energetic, living, characteristic speech, which men talk, and Scott recorded. So much for faults; and as we wish to close the record of these, we will say little of the historical delineations.

The tale turns upon those troubles of England, in which Warwick, the king-maker, bore a conspicuous part; but to no chronicle, be it ever so stirring, could our author refuse some touches of acute or pensive thoughtfulness peculiar to himself, some insight into the workings of natures more delicate and subtle, than usually have leave to figure upon the crowded and tawdry canvasses of our modern scene-painters. Thus, in the midst of his busy legend, while he talks about kings and generals—courtly intriguers and ambitious queens—his heart is with Adam Warner, the dreaming man of science, and with Sybill, his daughter; and he has a mournful interest in tracing how the superior intelligence of the father is stricken down—how the pure and modest love of the daughter trampled to death, as it were, among the spears and gauntlets of ambitious and ignorant men. As a foil to the learned enthusiasm of Warner, we have the ignorant craft of the redoubtable Friar Bungey—as a contrast to the delicate loveliness of his daughter, the meretricious ferocity of the glee-women, a troop of savage Bacchantes, forcibly drawn, the first idea of which, was the woman so eager for "the merry, merry show," in our author's own 'Pompeii.' Perhaps we cannot give a more favourable specimen of 'The Last of the Barons' than from a chapter which shows these lights and shadows in close vicinity. The venerable man, who has anticipated the invention of the steam-engine, and thereby been brought into court notice—the fair maiden who has been beloved by Hastings, and thus become an object of court jealousy, have been involuntarily made partakers in the intrigues of the time. After many doleful vicissitudes they are at last chased from home, and find themselves at [illegible] not very far from the village of Hadley, [illegible] heath or chase of Gladsmoor, on which was fought, some time afterwards, the Battle of Barnet."

"The stirring events which had within the last few weeks diversified the quiet life of the Scholar had somewhat roused him from his wonted abstraction, and made the actual world a more sensible and living thing than it had hitherto seemed to his mind; but now, his repast ended, the quiet of the place, (for the hostel was silent and almost deserted,) with the fumes of the wine—a luxury he rarely tasted—operated soothingly upon his thought and fancy, and plunged him into those reveries, so dear alike to Poet and Mathematician. To the Thinker, the most trifling external object often suggests ideas, which, like Homer's chain, extend, link after link, from earth to heaven. The sunny motes, that in a glancing column came through the lattice, called Warner from the real day—the day of strife and blood, with thousands hard by, driving each other to the Hades—and led his scheming fancy into the ideal and abstract day—the theory of light itself; and theory suggested mechanism, and mechanism called up the memory of his oracle—old Roger Bacon; and that memory revived the great Friar's hints in the Opus magus—hints which outlined the grand invention of the telescope: And so, as over some dismal precipice a bird swings itself to and fro upon the airy bough, the Schoolman's mind played with its quivering fancy, and folded its calm wings above the Verge of Terror. Occupied with her own dreams, Sybill respected those of her father; and so in silence, not altogether mournful, the morning and the noon passed, and the sun was sloping westward, when a confused sound below called Sybill's gaze to the lattice, which looked over the bulustrade of the staircase, into the vast yard. She saw several armed men—their harness

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hewed and battered—quaffing ale or wine in haste, and heard one of them say to the landlord—'All is lost! Sir Geoffrey Gates still holds out, but it is butcher work. The troops of Lord Hastings gather round him as a net round the fish?' *Hastings!*—that name!—he was at hand!—he was near!—they would be saved! Sybill's heart beat loudly. 'And the Captain?' asked Porpustone. 'Alive, when I last saw him; but we must be off. In another hour all will be hurry and skurry, flight and chase.' At this moment from one of the barns there emerged, one by one, the female vultures of the battle. The tymbesteres, who had tramped all night to the spot, had slept off their fatigue during the day, and appeared on the scene as the neighbouring strife waxed low, and the dead and dying began to cumber the gory ground. Graul Skellet, tossing up her timbrel, darted to the fugitives, and grinned a ghastly grin when she heard the news—for the tymbesteres were all loyal to a king who loved women, and who had a wink and a jest for every tramping wench! The troopers tarried not, however, for further converse, but having satisfied their thirst, hurried and clattered from the yard. At the sight of the ominous tymbesteres Sybill had drawn back, without daring to close the lattice she had opened; and the women, seating themselves on a bench, began sleeking their long hair and smoothing their garments from the scraps of straw and litter which betokened the nature of their resting-place. 'Ho, girls!' said the fat Landlord, 'ye will pay me for board and bed, I trust, by a show of your craft. I have two right worshipful lodgers up yonder, whose lattice looks on the yard, and whom ye may serve to divert.' Sybill trembled, and crept to her father's side. 'And,' continued the Landlord, 'if they like the clash of your musicals, it may bring ye a groat or so, to help ye on your journey. By the way—whither wend ye, wenches?' 'To a bonny, jolly fair,' answered the sinister voice of Graul—

> Where a mighty SHOWMAN dyes
> The greenery into red!
> Where, presto! at the word
> Lies his Fool without a head—
> Where he gathers in the crowd
> To the trumpet and the drum,
> With a jingle and a tingle,
> Graul's merry lasses come.

As the two closing lines were caught by the rest of the tymbesteres, striking their timbrels, the crew formed themselves into a semicircle, and commenced their dance. Their movements, though wanton and fantastic, were not without a certain wild grace; and the address with which, from time to time, they cast up their instruments and caught them in descending, joined to the surprising agility with which, in the involutions of the dance, one seemed now to chase, now to fly from, the other, darting to and fro through the ranks of their companions, winding and wheeling—the chain now seemingly broken in disorder, now united link to link, as the whole force of the instruments clashed in chorus—made an exhibition inexpressibly attractive to the vulgar. The tymbesteres, however, as may well be supposed, failed to draw Sybill or Warner to the window; and they exchanged glances of spite and disappointment. 'Marry,' quoth the Landlord, after a hearty laugh at the diversion, 'I do wrong to be so gay, when so many good friends perhaps are lying stark and cold. But what then? Life is short—laugh while we can!' 'Hist!' whispered his Housekeeper; 'art wode, Ned? Wouldst thou have it discovered that thou hast such quality birds in the cage—noble Yorkists—at the very time when Lord Hastings himself may be riding this way after the victory?' 'Always right, Meg—and I'm an ass!' answered the Host, in the same undertone. 'But my good nature will be the death of me some day. Poor gentlefolks, they must be unked dull, yonder!' 'If the Yorkists come hither—which we shall soon know by the scouts—we must shift Sir John and the damsel to the back of the house, over thy tap-room.' 'Manage it as thou wilt, Meg—but, thou seest, they keep quiet and snug. Ho, ho, ho! that tall tymbestere is supple enough to make an owl hold his sides with laughing. Ah! hollo, there, tymbesteres—*ribaudes*—tramps—the devil's chickens—down, down!' The Host was too late in his order. With a sudden spring, Graul, who had long fixed her eye on the open lattice of the prisoners, had wreathed herself round one of the pillars that supported the stairs, swung lightly over the balustrade—and with a faint shriek, the startled Sybill beheld the tymbestere's hard, fierce eyes, glaring upon her through the lattice, as her long arm extended the timbrel for largess. But no sooner had Sybill raised her face than she was recognized. 'Ho! the Wizard and the Wizard's daughter! Ho! the girl who glamours lords, and wears sarcenet and lawn! Ho! the Nigromancer, who starves the poor!' At the sound of their leader's cry, up sprang, up climbed the hellish sisters! One after the other, they darted through the lattice into the chamber. 'The ronions! the Foul Fiend has distraught them!' groaned the Landlord, motionless with astonishment. But the more active Meg, calling to the varlets and scullions, whom the tymbesteres had collected in the yard, to follow her, bounded up the stairs, unlocked the door, and arrived in time to throw herself between the captives and the harpies, whom Sybill's rich super-tunic and Adam's costly gown had inflamed into all the rage of appropriation. 'What mean ye, wretches?' cried the bold Meg, purple with anger. 'Do ye come for this into honest folks' hostels, to rob their guests in broad day—noble guests—guests of mark! Oh, Sir John! Sir John! what will ye think of us?' 'Oh, Sir John! Sir John!' groaned the Landlord, who had now moved his slow bulk into the room. 'They shall be scourged, Sir John! They shall be put in the stocks—they shall be brent with hot iron—they——' 'Ha, ha!' interrupted the terrible Graul, 'Guests of mark—noble guests trow ye! Adam Warner, the wizard, and his daughter, whom we drove last night from their den, as many a time, sisters, and many, we have driven the rats from charnel and cave.' 'Wizard! Adam! Blood of my life!' stammered the Landlord—'is his name Adam, after all?' 'My name is Adam Warner,' said the old man, with dignity; 'no wizard—a humble scholar, and a poor gentleman, who has injured no one. Wherefore, women—if women ye are—would ye injure mine and me?' 'Faugh—Wizard!' returned Graul, folding her arms. 'Didst thou not send thy spawn, yonder, to spoil our mart with her gittern? Hast thou not taught her the spells to win love from the noble and young? Ho, how daintily the young Witch robes herself! Ho! laces, and satins, and we shiver with the cold, and parch with the heat—and——doff thy tunic, minion!' And Graul's fierce gripe was on the robe, when the Landlord interposed his huge arm, and held her at bay. 'Softly, my sucking dove, softly! Clear the room, and be off!' 'Look to thyself, man. If thou harbourest a wizard, against Law—a wizard whom King Edward hath given up to the people—look to thy barns, they shall burn; look to thy cattle—they shall rot; look to thy secrets—they shall be told! Lancastrian, thou shalt hang! We go—we go! We have friends among the mailed men of York. We go—we will return! Woe to thee, if thou harbourest the Wizard and the Succuba!' With that, Graul moved slowly to the door. Host and housekeeper, varlet, groom, and scullion, made way for her, in terror; and still, as she moved, she kept her eyes on Sybill, till her sisters, following in successive file, shut out the hideous aspect; and Meg, ordering away her gaping train, closed the door."

From this peril father and daughter were providentially rescued; but the reader, if he would know the fate for which they were ultimately spared, must consult the novel. It is their presence, as we have already said, which assures us that Sir E. Lytton Bulwer has not forgotten his own cunning, in his desire to make experiments after the fashion of others, and which makes us, in parting, ask him for another fiction, more like his early ones in its nature, and less resembling 'The Last of the Barons' in its art.

The Mechanical Principles of Engineering and Architecture. By the Rev. H. Moseley. Longman & Co.

Professor Moseley's works remind us, *apropos des bottes*, of Professor Poncelet; and equally does this treatise on engineering and architecture suggest to us, oddly enough, some remarks on our favourite grievance (next to Lotteries and Little-goes), viz. Literary Piracy and International Copyright. It is an incidental quotation of Mr. Moseley, from the work of M. Poncelet, that has reminded us of one of the hardest cases we have met with, both as regards the property of the author and the reputation of the man of science. Mr. Moseley quotes an error made by M. Poncelet in a very important branch of mechanical science; but whence does he make the quotation? from a publication made in a foreign country, of a work published many years ago, and now re-issued without benefit of the author's revision. Thus it comes round, that if by a chance (and who is exempt from such?) an author have *once* been led into an error, however trivial or flagrant, this error or mistake is printed and reprinted, without remedy or revision, in every country to which the author's increasing reputation, or the popularity of his subject, may carry it. In this instance the circumstances are as follows:—M. Poncelet is one of the most distinguished men of science in France. He is now, or was very recently, President of the Academy of Sciences of the Institute, and Professor of Natural Philosophy in one of the Universities. In theoretical mechanics he is now the highest authority in France. But, many years ago, M. Poncelet was a much humbler personage; he was attached to an establishment at Metz, and he there delivered a course of lectures to a class of workmen and mechanics,—a course of lectures distinguished, as all his works are, by originality of treatment and sound generalization. To render these farther useful to those men, he makes abstracts of his lectures, and gets them lithographed, under the title of Lessons in Practical Mechanics. Time rolls on, and with it advance the fortunes and the reputation of M. Poncelet. The Academy wants him; he is brought to Paris, created member of the Institute, elevated to a professorship, and finally, crowned President of the Academy, placed at the head of French science. So favourable an opportunity does not escape the Belgian pirate. A copy of the old Lessons in Practical Mechanics is obtained, and there issues from the press of Brussels the *Mécanique Industrielle* of *M. Poncelet, Membre de l'Institut, Professeur, &c. &c.*, with all the honours. The pirate who plunders him of his property, at the same time accumulates with all the original errors of oversight or of judgment the essential blunders of unrevised letter-press, and thus assassinates while he plunders. Such is one instance, among the many, which call for the expulsion of these robbers from the family of civilized men.

Now for the work of Mr. Moseley. Theoretical mechanics, or the mathematics of mechanics, has hitherto occupied the attention of French engineers much more than that of our own. Practical skill, more especially the acquisition of the requisite tact and shrewdness which are the means to manage mankind, have been the distinctions of the engineers of this country. The want of scientific treatment has been argued as a reproach to the literature of engineering in Britain. If we deserve such a reproach, then certainly this stain will be erased by the work of Mr. Moseley, which is an elaborate, profound, accurate, and elegant, abstract and purely mathematical disquisition, on the theoretical principles of mechanics. It will serve to increase Mr. Moseley's high reputation as a mathematician, but its motto should have been that of the old school of science, "Let no one who is not a mathematician" (that is, pretty dexterous in the use of the differential and integral calculus) "enter here" (that is, look into this book).

In a work of this purely mathematical character, we can do little more than analyze generally, for the use of such of our readers as take an interest in this subject, the principal topics of the work, the mode of treatment, and the conclusions arrived at.

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The work consists of two portions—Statics and Dynamics. In the statical part, we have first the principles of direct and oblique pressures developed, and the determination of the centres of gravity, forming Part I. Then we have, in Part IV., the application of these principles to the determination of the stability and form of structures and edifices. On this subject Professor Moseley has peculiar views. He treats the question of stability with reference to the properties of a certain line which may be conceived to pass through every structure, and which he calls the "line of resistance"; and he measures the stability of a structure by the distance of this line from its extrados, which measure he designates as the modulus of stability. By these means he measures and estimates the stability of piers, walls supported by counterforts and shores, buttresses, Gothic structures, &c., the pressure of earth on revetment walls, and the theory of arches. Part V. extends the statical problem to the strength of materials, the form of beams, the theory of suspension bridges, and the strength of columns.

The dynamical portion of the work treats of the subject of work done by moving powers, according to the system adopted by M. Poncelet, with so much advantage to the theory of machines. We agree with Mr. Moseley in the propriety of the phrase "unit of work" as a standard of mechanical power, using it to represent a pound weight lifted to a foot height. It accords well with the common phrase of horse power, which consists of 33,000 units of work. We prefer it to the word dyname, which has been proposed for the same purpose. Part III. contains the theory of machines. This is not only one of the best, but also one of the most original chapters of the work, and we feel strongly disposed to adopt several of the views it suggests. On the subject of teeth of wheels he states some important doctrines; amongst others, that in epicycloidal and involute teeth the loss of power is greater before the teeth pass the line of centres, than at corresponding points afterwards,—a point in which our author differs from Prof. Airy, and in which we think he is right; and he determines the range of contact on both sides by a simple formula in the case of involute teeth.

On the whole, we are satisfied that Mr. Moseley has made a creditable addition to the mathematical principles of engineering, and also earned honour as a mathematician of much elegance and tact in the application and interpretation of the higher mathematics. We have to express our fears that the mathematics of our practical men have not yet reached the standard necessary for the profitable use of this work, and to regret that he has not exhibited, under the form of tables fit for practical men, the numerical results of his formulæ applicable to practical cases, by which such men as have confidence in the results of the calculus might have accomplished their immediate application to practice. This, however, would nearly have doubled the labour of the work; and we must conclude by thanking the author, who has expended so much labour and talent on behalf of the members of a profession, who are not wont to appreciate sufficiently the works of the theoretical mathematician.

Journal and Letters of the late Samuel Curwen, an American Refugee, &c. &c. By G. A. Ward. Wiley & Putnam.

If called upon to define a very large part of the productions of the overteeming press of the passing moment, we should be sorely distressed to find them a fitting qualification. Necessaries they certainly are not, for they are wholly unprofitable: still less can we consider them as luxuries, being, as we know to our special cost, bores of no ordinary magnitude. Superfluities approaches, without coming up to a fitting designation; for they are not merely superfluous, but impertinent—standing in the way of better things, and blocking up the highway to national improvement. But whatever the difficulty in defining the class, there can be none in assigning to the volume before us a high place in the equivocal category; insomuch that we are at a loss even to guess at a probable motive for the publication. The character of an American refugee, obsolete in the recollection of Englishmen, must, one would think, be anything but acceptable to the American public. But if we are to collect from the dedication to Lord Lyndhurst, that the volume is intended as an appeal to Tory feeling across the Atlantic, the inference is met by the strongest internal evidence against the supposition; for if anything general can be drawn from its contents, it must be a conclusion against the intellectual calibre and political importance of a class of men of which Mr. Curwen is selected as the representative.

The greater number of pages are filled with prophecies and forebodings which succeeding times have not confirmed; of weak reproaches against the American people and their leaders, refuted by the journalist himself in his protestations against the injustice of the mother country, and by frequent admissions that his secession from his countrymen was unnecessary and ill-advised. Considered therefore either intellectually or morally, this specimen of the American loyalist is little calculated to give a favourable idea of political seceders; and we cannot help thinking that the enlightened citizens over the water will be apt to wish the "Britishers" joy of their bad bargain, in the men they paid for turning their backs on their own country. Mr. Curwen, as he is represented by himself, seems to have been a conscientious but exceedingly weak man, vacillating eternally between a (laudable) love of his native land, and a servile devotion to the parent state; between a just apprehension of the wrongs of the colonies, and a stupid indignation at the risks and perils to which he was personally exposed by those who resisted the oppression; never bold enough to adopt his country's cause, and abide by the consequences, yet never sufficiently English at heart to thoroughly merit his pension. That his head, however, was more in fault than his heart, (to use a fashionable cant phrase) is evident, not merely from his political false reasonings and unhappy conjectures concerning the future, but from the superficial nature of his observations on things in general, scattered through the journal. This journal was made during his residence in England—a memorable period in English history; yet both in the stranger's remarks on the public characters of the day, or on the, to him, novel aspect of the country and its inhabitants, there is inconceivably little of intrinsic value. One, and one only, charm can be extracted from this portion of the publication, and that lies in the incidental mention of matters of the day, not yet quite forgotten. To remarks of this kind we shall exclusively confine our extracts, which we shall take as they occur, without much attention to order and arrangement. Among these the occasional references to theatrical matters would possess interest, had the author been capable of speaking to the purpose; but he rarely says much that is worth recording. Still, as the observations of a contemporary, and to a certain extent reflecting the opinions of the moment, we shall glean what we can.

"Saw Mr. Garrick in Hamlet at Drury Lane; in my eye more perfect in the expression of his face than in the accent and pronunciation of his voice, which, however, was much beyond the standard of his fellow actors."

The next remark goes somewhat deeper:—

"Evening at theatre to see 'Belle's Stratagem;' entertainment 'Waterman.' I would not indulge a cynical, surly disposition, but cannot help acknowledging that I find great disappointment at the theatrical performances. Actors fall below my idea of just imitation; to my seeming they overact, underact, or contradict nature;—a hero is a bully, a gentleman is a coxcomb, a coxcomb a fool, a lady affected, pert or insipid; but gamesters, chamber-maids, footmen, indeed, the whole series of under-characters, not illy played."

If any weight can be assigned to this judgment, it goes somewhat against the imputed excellence of those whom we traditionally regard as great actors. Certain it is, that the faults here attributed to the English stage are still its prevailing defects. The following passage probably refers to 'The World as it goes':—

"To theatre to see Mrs. Cowley's new play; unfortunately it was hissed off the stage just before the conclusion of the last act; being in its progress of acting alternately and frequently hissed by its foes and cheered by its friends; the latter proved the minority, and therefore unsuccessful, as all in minorities are in state and church, as well as theatres. Many came for the express purpose of supporting or damning it; her husband, a writer in one of the daily papers, employs his pen in criticising works of all other stage writers, and has by the severity of his remarks raised up a host of determined foes, to crush whatever proceeds from his quarter; though no foreign considerations were needed to banish this piece from the stage, its own intrinsic unworthiness was more than enough; being a low performance, and unworthy the pen of the author of '*Belle's Stratagem*' and '*Who's the Dupe?*' Knowing the writer and her connections, I feel severely for them, especially, too, as her brother is a fellow lodger, whose exquisite delicacy of feeling must be cruelly wounded on this occasion. The prologue and epilogue were excellent, and did great credit to the performers, Mr. Lewis and Miss Young, who were rewarded with universal applause."

In the next extract is embalmed the memory of a quackish exhibition, which in its day occupied all the disposable idleness of the town. Dr. Graham, its hero, under the pretence of science, was supposed to have secretly administered to the licentiousness of the wealthy vicious. His lectures were the fashionable lounge of the day, and were a marking, though transitory, feature of the times in which they were permitted. It is necessary to add, that amongst Graham's other *scientific* devices, the pretended removal of barrenness, by the use of an electrified bed, stood prominent:—

"Evening at Dr. Graham's lecture on health, in his '*Temple of Health*,' in Pall Mall, near St. James's. The first room entered was properly a vestibule, from whence through folding doors one passes into the apartment holding the electric bed, about seven feet square, raised three feet from the floor: over the frame at the head are fixed two balls gilded of four inches diameter and one inch apart, to receive the electric spark from the machine above, continued down in a glass tube through the floor. Passing this, you enter the room of Apollo, through a narrow entry, having on each hand two or three niches containing statues gilded, about half the natural size. The first object that meets the eye is the temple of Apollo, being a round cupola five feet in diameter, supported by six fluted pillars of the Corinthian order and eight feet high, in imitation of scagliola; in the centre stands a tripodal frame with concave sides, on which rests in each angle a lion *couchant*, supporting a long frame for the branch of six or eight lamps, adorned (or rather overcharged) with crystals, whose tremulous motion by the company's walking adds great brilliancy to the appearance, the walls all round having many branches with three candles each, besides two more large central branches, suspended by gilt chains from the ceiling. The decorations in the frippery kind are in great profusion in this as well as in the other room, consisting of glass in various forms and sizes, inlaid and hanging—many gilt statues of Apollo, Venus, Hercules, Esculapius, etc., besides a few pictures. The master discovered a ready elocution, great medical

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knowledge, and appeared well qualified to support the character he assumes."

The following brief paragraph contains two reminiscences:—

"Attended the exhibition in Piccadilly of Society of Artists of Great Britain; was really surprised at the meanness of the portraits; nothing appeared to my eye well executed but some fruit-pieces and a few miniatures in crayons and water colors. From hence Mr. Silsbee and myself adjourned to Mr. Joseph Green's; we drank tea and passed a pleasant hour. Stopped by the way at Ely Palace, so called, on Holborn hill, now sold and pulling down to build two rows of houses. There are yet standing the chapel and hall in the old Gothic taste."

We shall next give the author's picture of Liverpool, such as it was only sixty years ago. We believe his idea of the place was perfectly correct:—

"Entered the city of Liverpool, so celebrated for its commercial character; houses by a great majority in middling and lower style, few rising above that mark; streets long, narrow, crooked, and dirty in an eminent degree. During our short abode here, we scarcely saw a well-dressed person, nor half a dozen gentlemen's carriages; few of the shops appear so well as in other great towns; dress and looks more like the inhabitants of Wapping, Shadwell, and Rotherhithe, than in the neighbourhood of the Exchange, or any part of London above the Tower. The whole complexion nautical, and so infinitely below all our expectations, that nought but the thoughts of the few hours we had to pass here rendered it tolerable. The docks however are stupendously grand; the inner one, called Town Dock, lying in the centre of it, and filled with vessels exhibiting a forest of masts; besides this, are three very large ones lying in front of the city, communicating with each other by flood-gates, intermixed with dry ones for repairing. The lower or new one has a fine wide quay on its outer side, an agreeable walk being lined with trees on either hand; below this, on the river, is now building, nearly finished, a circular battery with embrasures for thirty cannon. Parade and barracks are in hand, and when completed will afford a charming walk and prospect, if allowed to the inhabitants."

Our next extract embodies an anecdote which preserves the memory of a strange piece of English humorousness, which, if not true, is at least *ben trovato*:—

"Dr. Barton, dean of Bristol and rector of St. Andrew's, Holborn, who was, according to British mode of expression, dark, meaning stone-blind, being of a humorous disposition and great self-command, having a mind to entertain himself, invited four eminent persons in the same desolate condition as he was, to a dinner, none other being present but the servants. These were Sir John Fielding, of as eminent a character in the juridical line as perhaps any man in the civilized world; Mr. Stanley, the well known musician, and others whose names I forget. After partaking of a joyous feast, they took a humorous leave and departed."

Here is another touch of the times:—

"At the time of my first arrival in London, a house opposite Governor Hutchenson's, in St. James'-street, was then finishing, called '*Sçavoir vivre*,' being a gaming-house of the highest modern taste, perhaps much more magnificent in architecture and furniture than English America can boast, and designed for gentlemen exclusively. The ladies' pride being piqued, they bought up that which the governor lived in, and the two on either side of it, and though in excellent repair, demolished them, erecting in their room one in the same taste as its opposite neighbour; and to this day these two temples are devoted to the worship of the blind deity, *Fortune*, on whose altars are nightly sacrificed thousands, besides the peace and support of many of her foolish and equally blind devotees."

The date of our next quotation is 1780, and our younger readers will be surprised to learn, by one instance of the fact, how very modern the larger part of London is:—

"About ten days since wandered to the further end of Mary le Bone, being designed to a distant quarter. On finding myself there, I enquired for the gardens which you remember to have been resorted to by company, and where fireworks were exhibited; to my surprise the whole ground is laid out in streets and covered with grand and elegant houses, and even beyond it. In this ramble accident revealed a secret that has puzzled you and the wise men of Cowbridge, that probably I should otherwise never have possessed. Some months since a letter was addressed to me by James Russell, dated Manchester-square—the location of which was beyond the reach of my knowledge or any of those I had consulted, having never before heard of it; chance, however, in this ramble directing my steps among rows of new buildings, and directing also my eye to a corner house in an unfinished square of noble structures, inscribed Manchester-square, this unimportant secret was thereby revealed."

Many persons are shocked at the recent interventions of females in public meetings, as being an unprecedented abandonment of propriety. The following will show that "such things were" in the time of our fathers:—

"Accompanied Mr. Dalglish to La Belle Assemblée, or Ladies' Disputing Society. The question proposed was: 'Would it not be prudent and proper, considering the great demand for public supplies, and the difficulty of raising them, to lay a tax on old bachelors?' The lady who first spoke, moved to alter the question and include old maids, which was objected to by a fine young lady, who answered in a lively, pleasing manner; her objection was, however, overruled by a vote put by the president. Question then stood as including old maids. Twelve female speakers stood forth in succession, and the question was carried in the affirmative. There were many excellent thoughts expressed and some witty ones; some acquitted themselves to the approbation of the company. A few, through diffidence or forgetfulness, stopped short in mid-race, and sat down, unable to proceed; these met with polite and kind indulgence, and were clapped by way of encouragement."

And again:—

"Samuel H. Sparhawk called; accompanied him to Ladies' Disputing Club, at King's Arms, Cornhill. A lady presided and acquitted herself very commendably. *Question: 'Was Adam or Eve most culpable in Paradise?'* Mrs. President addressed the assembly with great propriety, just accent and pleasing voice; explaining the nature of the meeting; justifying ladies appearing to speak in a public promiscuous assembly. She was frequently applauded; on ascending the chair, she turned round and gracefully saluted the company, discovering perfect self-possession, void of all embarrassment. The other speakers also acquitted themselves laudably, and were frequently clapped. Some spoke, I won't say argued, on one side, some on the other; very little serious argument, unless declamation, quotations from Hudibras, etc. can be so denominated. The subject afforded matter for mirth, but the most serious speeches turned against the mother of us all. Question being put, whether Adam was most in fault, vote by three hands only, negatived by one. Thus Eve stands acquitted in this female school of oratory of being the most guilty."

We have yet one other memorial of past amusements to quote:—

"After tea, called on Mr. Dalglish; whom, with his friend, I accompanied in a coach to 'Carlisle House,' at a Sunday evening entertainment, called the promenade, instituted in lieu of public amusement; and to compensate for twelve tedious hours interval laid under an interdict by the laws of the country, yet unrepealed formally by the legislature, though effectually so in the houses of the great and wealthy, from whence religion and charity are but too generally banished. The employment of the company is simply walking through the rooms; being allowed tea, coffee, chocolate, lemonade, orgeat, negus, milk, &c.; admission by ticket, cost, three shillings; dress, decent, full not required; some in boots; one carelessly in spurs happening to catch a lady's flounce, he was obliged to apologize and take them off. The ladies were rigged out in gaudy attire, attended by bucks, bloods, and maccaronies, though it is also resorted to by persons of irreproachable character: among the wheat will be tares. The arrangement of the house is as follows:—From the vestibule where the tickets are received, the entrance is through a short passage into the first room, of a moderate size, covered with carpets, and furnished with wooden chairs and seats in Chinese taste; through this the company passes to another of a larger size, furnished and accommodated as the former; passing this, you enter the long-room, about eighty feet by forty; this is the largest, and lighted with glass chandeliers and branches fixed to side walls, against which stand sofas covered with silk, —floors carpeted. Hence tending to the left, you cross the hall, and enter the wilderness or grotto, having natural evergreens planted round the walls; the centre an oblong square, about twenty-five feet long and fifteen broad, fenced with an open railing, a few shrubs interspersed, flowering moss and grass; in one of the angles is a natural well, with a living spring, which the attendant told me was mineral. Fronting the entrance, in the centre, at the further end is a cave cased with petrifactions, stones artificially cut into resemblance of the former, and spars, with here and there a dim lamp, so placed as to afford but an imperfect sight of surrounding objects. To the top of the arch leading to the cave, is an ascent of two flights of steps on each hand, and over it a room not unlike in form the cave below, painted in modern style in oval compartments, containing hieroglyphics and ancient stories; on the same elevation is a narrow gallery, continued on either side to about half the length of the room, fronted near three feet high with an open Chinese fence or railing:—this room is about fifty feet deep by thirty wide, lighted as the others with variegated lamps, but rather dim; next enter into two tea rooms, each with tables for forty sets or parties. So far for my imperfect description of this house, wherein the well known Mrs. Cornelly used to accommodate the nobility, etc. with masquerades and coteries. Dress of the ladies differed widely; one part swept their track by long trails, the other by an enormous size of hoops and petticoats. The company usually resorting there about seven hundred, as the ticket receiver told me;—this evening the house was thronged with a good thousand. The rooms were filled, so that we could scarce pass without jostling, interfering and elbowing; for my own part, being old, small and infirm, I received more than a score of full butt rencounters with females. * * I never saw a place of public resort where the company was treated with so little respect by servants; even common tea-houses, whose character is far humbler, as 'Bagnigge Wells,' 'White Conduit House,' 'Dog and Duck,' etc., are in this respect preferable. It would be treating 'Ranelagh' with great indignity to bring it into comparison with this which is designed to supply its place during the long vacation of that fashionable resort; nor are Vauxhall Gardens less than a thousand times beyond this in every eligible circumstance, unless I saw it under peculiar disadvantages."

Of the celebrated Count Romford (then known as Benjamin Thompson) our author thus speaks:—

"Went early in order to be at Mr. Benjamin Thompson's in time, and being a little before, heard he was not returned home from Lord George Germaine's, where he always breakfasts, dines, and sups, so great a favorite is he. To kill half an hour, I loitered to the park through the palace, and on second return found him at his lodgings; he received me in a friendly manner, taking me by the hand, talked with great freedom, and promised to remember and serve me in the way I proposed to him. Promises are easily made, and genteel delusive encouragement the staple article of trade belonging to the courtier's profession. This young man, when a shop lad to my next neighbour, ever appeared active, goodnatured and sensible; by a strange concurrence of events, he is now under secretary to the American secretary of state, Lord George Germaine, a secretary to Georgia, inspector of all the clothing sent to America, and Lieut. Col. Commandant of horse dragoons at New-York; his income arising from these sources is, I have been told, near seven thousand a year—a sum infinitely beyond his most sanguine expectations. He is besides a member of the Royal Society. It is said he is of an ingenious turn, an inventive imagination, and by being on one cruise in channel service with Sir Charles Hardy, has formed a more regular and better digested system for signals than that heretofore used. He seems to be of a happy, even temper in general deportment, and reported of an excellent heart; peculiarly respectful to Americans that fall in his way."

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The personal appearance of George the Third and his family, the author thus describes:—

"At St. George's chapel, prayers at eight; present, the King, Queen, Princesses Elizabeth and Sophia,—about a hundred hearers; we joined the train to Queen's house, or rather to the gates. The King was dressed in blue fly, cuffs small, open, and turned up with red velvet, cape of same, buttons white, breeches and waistcoat of white cotton, an ordinary white wig with a tail ribbon, a round black chip hat, small, as used in riding. He is tall, square over the shoulders, large ugly mouth, talks a great deal, and shows his teeth too much; his countenance heavy and lifeless, with white eyebrows. Queen of the middle size and bulk, height five feet and a-half,—though far removed from beautiful, she has an open placid aspect, mouth large, foot splay:—at prayers their voices often heard, and they appeared devout. They take no state upon them, walk freely about the town with only a lord in waiting. At seven, every evening after tea, the King, Queen, Prince of Wales, Princess-royal, Princesses Sophia and Elizabeth, walk for an hour on terrace half a mile long, amidst two or three thousand people of all ranks. The Prince of Wales appears a likely agreeable person, far more graceful than his father, who is ungainly. The prince affects much the '*Jemmy*' dress and air; age will doubtless soften down the juvenile taste and affectation. The Queen's dress, a riding-habit, same colour and facings as the King's—a small bonnet with a blue feather."

It is seldom that the author goes much deeper, but of the character of the King, he gives a striking trait, which he probably adopted from the current opinion of the town at the time, and the anecdote is, we believe, to be relied on:—

"Called on Mr. Heard at Herald's office; there learned, in a conversation with a Mr. Webb, of seeming great political knowledge, that at the time the House of Commons left the late administration in a minority, or in other words, refused to support Lord North's measures, the king took it to heart, and resented it so far as to declare he would leave them (as he expressed it) to themselves, and go over to Hanover, from whence his family came, and proceeded so far as to order the administration to provide two yachts to transport himself there; whereupon the queen interfered, and remonstrated against such a desperate measure, so fatal to her and his family, as well as his own personal interest. Others, too, represented the distressful condition to which the nation would be reduced by the absence and want of royal authority, though it seemed to little effect, so sadly chagrined and provoked was he. Lord Rockingham also joined the remonstrants, and showed the necessity of a change of men and measures, with no better success;—so naturally obstinate and pertinaciously bent was he on his favorite plan of subjugating his (here called) rebellious subjects in America, and bringing them to his feet, till he was told that as sure as he set his foot out of the kingdom, the parliament would declare the crown abdicated and the throne vacant, nor would he ever be permitted to re-enter the kingdom again,—which argument, it seems, brought him to a more cool and juster sight of the folly of such a step, and the absolute necessity of stooping to a compliance with the requisitions of the public. * * On the first court day after the appointment, when he was in a manner forced out of his closet into the room of audience, he received his new servants with a smile, and transacted business with them afterwards with as much seeming cordiality and openness, as if they had been in his favour, and in his most intimate conceits; so seemingly satisfied and so serene was the royal countenance, that all the newspapers sounded forth the gracious monarch's obliging, condescending goodness to the public wishes, though nothing was farther from his heart, had not the necessity of his affairs impelled him thereto. At the same time coming up to Mr. Wilkes, he said he was glad of the opportunity to thank him for his very proper and laudable behaviour in the late riot; took notice of his looks, which indicated a want of health, advised him to a country air and exercise, which, said his majesty, I find by experience an excellent expedient to procure and preserve health; all this with the same apparent sincerity, as if they had been in a continued course of paying and receiving compliments, congratulations, and acknowledgments for mutual kindnesses and good offices, though all the world knows there was not a man in the three kingdoms more thoroughly hated, nor whom he had taken a more foolish and unnecessary pains to ruin. The above-mentioned interview being told of in company, Mr. Wilkes took occasion to remark in the following words:—'To have heard the king, one would have thought I was consulting a quack on the score of my health.'"

One more political remembrance, and we have done:—

"To Covent Garden; abode an hour amidst very numerous throngs, this being the last day of polling, and Fox to be chaired; it is feared, great riots and destruction will be the consequence. The foot-guards and a squadron of horse are ordered to hold themselves in readiness, and approach within a callable distance. In the afternoon went to Covent Garden, now emptied; the company gone to attend Mr. Fox's procession,—the hustings removed and all the stands taken down. Proceeded thence to Charing Cross, which, to my surprise, I found crowded; the procession then just beginning to march by from Westminster Hall, in the following order:—the officers of each parish distinct, with their peculiar standards, attending two and two, with wands in their hands; bands of music; next gentlemen on horseback; then others on foot; in the rear was Mr. Byng, whose appearance was announced by '*Byng and Fox for ever!*' Then followed a few horsemen; then *Mr. Fox*, mounted on a lofty chair, on and around interwoven with a laurel bower almost encompassing him; soon after appeared a lofty white silk banner, with this inscription,—'*Sacred to female patriotism*;" and was immediately followed by the Duchesses of Portland and Devonshire in their coaches, around which were laurel festoons, each drawn by six horses; the whole concluded with about thirty private carriages. An innumerable crowd attended, and with vociferous acclamations, but no riot nor mobbing."

Such, then, is the *farrago* of Mr. Curwen's volume. During his residence in England he travelled about a good deal, and has journalized his experiences, but has preserved little of any present interest.

Mr. Pecksniff. The Life and Adventures of Martin Chuzzlewit. Nos. 1 & 2. Chapman & Hall.

No class of persons have escaped so completely scot-free from the novelist, the dramatist, and the satirist, as architects. All other professions and callings, together with all the really or imaginably queer characters which society affords, have been depicted—sometimes wholly in black, at others wholly in white—so repeatedly that not a few of them are now become threadbare and stale, and are for the most part little better than stereotype figures. The legal and medical professions, down to the sheriff's officer and the apothecary's boy—we had nearly said the undertaker—have furnished their full quota to the dealers in fiction; nor has the clerical profession escaped: actors again, artists, authors, antiquaries, and others, who may be classed along with them under a convenient and comprehensive '&c.' have appeared times innumerable upon the stage of the novelist and the dramatist, to say nothing of the considerate attentions occasionally bestowed on them by the satirists. But architects! they have till now walked through the highways and byeways of life as secure from observation as if every one of them had worn King Gyges' ring, or were invulnerable to the shafts of ridicule and satire. Martial indeed was wicked enough to say—

Præconem facito vel architectum;

meaning thereby, "if your son is too stupid for anything else, make him either an auctioneer or an architect;" which gives us no very high idea of the position or credit in which the profession was then held.

Since that saucy fling at them, architects have enjoyed what all the political compacts ever made have not been able to secure to the rest of the world—"a perpetual peace:" for Ben Jonson's satire was rather personal than general. If at any time a chance reflection has been cast at them, it has, strange to say, been by one of the profession. Gwynn seems to have had a sort of indistinct glimmering of a Pecksniff flitting across his mind, when he described "the great Mr. Trowel, just returned from Rome," whose character might have served as a hint for some such a personage to any novelist, had it not been buried in a book not likely to be consulted by writers of that class. In our time, the profession have been shown up rather more fully and freely, by another architect, who, so far from standing up for his order, has not scrupled to lay to the charge of his brethren a good deal of charlatanry, and the being, for the most part, no better than mere traders. Nor has Mr. Welby Pugin been much more lenient, although he has not indulged in the same strain, being merely bitter, without any attempt at humour and facetiousness. If to these instances we add an occasional paper in the periodicals, we have named everything of the kind that we remember. Unfortunately, one of the most nervous and pungent writers who ever wielded the pen of satire—he who inveighed with such severity against the abuses in his own art—did not make that of architecture one of his subjects, although he lived in times when it was greatly degraded. Had the "impartial" Salvator Rosa (for it is to him we allude)—had he given us a satire on architecture, as well as on music, on poetry, and on painting, we should doubtless have had some plain truths, and those not uttered in honied phrases.

On further recollection, we remember to have seen in a French journal, '*Annales des Bâtimens, &c.*', some rather pointed animadversions on the architectural profession, who were divided into classes, such as *architecte artiste*, *architecte à patente*, *architecte artisan*, *architecte pantographe*, *architecte negociant*, &c., the last-mentioned being one who keeps assistants and journeymen, under the name of clerks, to make his designs and drawings, while he occupies himself solely with the business part of his practice, of which the looking out for jobs, and getting them by hook or by crook, is not the least: in short, he is a "capital man of business," and a bit of a Pecksniff—which last remark brings us to our professed subject.

Yes, an architect is now for the first time introduced among the *dramatis personæ* of a novel, and that by no less popular and able a writer than Boz, who, instead of venturing timidly, as on an experiment to be made with caution, boldly puts him prominently forward—the principal actor in many of the scenes of his new piece—and lets him advance up to the very footlights, in order that we may obtain a perfect view of him. One thing therefore is tolerably certain, that, so brought before the public, Mr. Pecksniff will obtain marked notice. As little doubt is there that, whatever may be its success, some will protest against the character as unjust, and calculated to excite a prejudice against the profession generally, and others that the profession itself does not offer a sufficient number of salient peculiarities and absurdities for ridicule to fasten on. One circumstance which has tended to keep the profession out of the broad daylight of public observation is, that its members have been so few as hardly to amount to a class; but of late years its numbers have increased enormously. At present, architects may be reckoned, not only by scores, but by hundreds, and even thousands. There is, we believe, but one 'Regius Professor' in the country—the Professor at the Royal Academy—but there are as many architectural professors as there used to be architects. Architectural Societies spring

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up like mushrooms in a wet warm autumn, and we have a new architectural journal about every other month. No wonder then if the profession stands now in a different position from what it did heretofore; that it is now looked on as one of the "genteel professions," to which persons who have extensive connexions may advisedly "bring up a son," without reference to his tastes, inclinations, or natural capacity; the name is the little bit of gilt ornament that gratifies mamma; and, following the example of the great Pecksniff, he may write "ARCHITECT" on the brass plate, but add, in a neat Italian hand, on his card, "*and surveyor*," and that satisfies papa, as it opens the door for corporation influences, and lets in "Highways," "Sewers," "District," turtle and champagne.

Besides, other professions have been long overstocked, and such too we fear is now the case with regard to architecture; wherefore it is not surprising if it include many plodding mediocrities and respectable blockheads, content to drudge in what is to them a mere trade; nor surprising if some among them are not over scrupulous in their practice. There are charlatans, quacks, not to say knaves, in all other professions; why not then in architecture, where competition is now so great that fair-dealing, education, and talent do not always ensure success? In such a state of things, why should not the Pecksniffs be brought forward and shown up for what they are, and in their proper colours?

Some may be apprehensive that the doing so will bring, not only the profession, but the art itself, into contempt: we have no such fears. It is precisely our love, we may say devoted attachment, to art, for its own sake, that renders us intolerant of those who, without feeling or affection for it, follow it as hirelings, mercenaries, and mechanics, and who, if they are sometimes successful—according to their own meaning of the term—make every opportunity that falls in their way a mere job, to be valued in its results by the rule of £. *s. d.* Instead of being scandalized at Pecksniff's being represented as an architect, what we should object, if called on to state objections, is, that his professional character is, as yet at least, scarcely touched on; and so little is made of it that it amounts to no more than an arbitrary badge of costume, as unimportant as the colour of his coat. There is more of caricature than of character about him, for he is a mere pompous hypocrite, who so overacts his part that he could scarcely impose upon any one; nor does it say much for the discernment of Tom Pinch, that, situated as he was, he did not *feel*, even if he could not see through, his very gross humbug. Tom himself is of course intended to serve as the marked contrast, and authentical *pendant* to his employer; to be the light opposed to the shadow of the picture, and to show the favourable side of the professional character. Yet here the same objection recurs as before, namely, that such character does not seem likely to be developed, or made much of, in the course of the story. At present Tom shows himself to be a simple, good-hearted, good-natured creature, without genius, enthusiasm, or even talent. Indeed, were it otherwise, he could not have failed to discover instinctively that Pecksniff was the shallowest of pretenders—a contemptible charlatan: therefore, however much Tom might have been duped by that gentleman's rather clumsy affectation of moral goodness, he could not be so obtusely blind to his incapacity. Possibly Tom may turn out a genius after all, for the wand of the magician is powerful; but certainly Boz did not prepossess us in favour of his intellectual abilities or love of art, when he made him pass his time at Salisbury in staring at the market people and the shops, instead of examining the architecture of the cathedral, with the eye of an enthusiastic student. There seems to be very little of the poetry of art in worthy Tom's composition. Victor Hugo would have revelled in such an opportunity for entering into a description of so fine and interesting a work of Gothic architecture as Salisbury Cathedral. He would have depicted, with graphic pen, the entire structure, both inside and out, and in all its details. Boz, on the contrary, has evidently fought very shy of the subject, and, slurring over description, has thought it enough to let Tom Pinch mount up into the organ-loft. Description of another kind, too, there might have been, in regard to Mr. Pecksniff's own drawings and designs, which are merely enumerated; and yet a good deal might have been made of them, and some capital hits aimed at the inane and absurd things manufactured by persons of the Pecksniff tribe as "designs."

To say the truth, we suspect that Boz has here undertaken rather more than he can well manage, for it certainly is no easy matter to make an architect a leading character in a novel, so as to bring out his professional traits, and connect him with the plot in his professional capacity. As a mere episodical personage, an architect may be introduced with little or no difficulty; but that is very different from bringing him and his profession prominently forward as an illustrative portraiture of a class, and of its practices. No doubt the biography of an architect would frequently be interesting enough as a vehicle for anecdote, and for sketches of the various individuals of note with whom his professional career may happen to have brought him in contact. We fancy that if Sir Jeffry Wyatville had written his own memoirs, he could have told us as much, or more, about George IV., and his taste in art, than Fanny Burney has done about Queen Charlotte; and could also have let us behind the scenes at Windsor Castle, in regard to a good many other persons and their doings.

The Germans have attempted a particular species of novel to which they give the name of *Kunst-roman*, the hero being an artist—either an entirely fictitious, or an historical character—the narrative being the vehicle for criticisms and opinions relative to art. Yet rarely has such an idea been executed with even tolerable success: narrative becomes overwhelmed and smothered by dialogue and dissertation; or the opposite fault is committed, and we have a mere romance palmed on us with the name of an eminent artist upon its title-page. That of "Erwin von Steinbach" once operated as a bait to ourselves, for it sounded like a promise of much interesting and curious biographical matter, and information relative to German architecture and art, else why evoke from the dead the illustrious architect of Strasburg cathedral? Alas! it was a mere phantom after all, that was conjured up; for any other name would have done equally as well, or even better, because then the story would not have been encumbered with what was forcedly dragged into it, only to be dead-weight upon it.

With that single exception, we do not remember an instance of an architect's being made to sustain a prominent part in a work of fiction until now, when Boz introduces the public to Mr. Pecksniff, who at least promises some amusement. But Mr. Dickens has opened to himself an opportunity of doing much more than amuse—of exposing the mal-practices which take place at architectural competitions, and in the managing committees, who have sometimes a way of managing such matters with which the public ought to be made acquainted; and as he seldom loses sight of a moral purpose, we earnestly hope that the opportunity will not be lost. What he will ultimately make of his 'Mr. Pecksniff' and Tom Pinch, time will in due course disclose. If it be thought that we have been somewhat too premature in our remarks, prejudging and commenting upon characters which have not yet fairly displayed themselves, the fault is not ours; if novelists will exhibit their scenes piece-meal, they must submit to the inconveniences attending such a system, nor complain if critics pass opinions on their works before it can be known what they will at last turn out.

Herbert Tresham. By the Rev. J. Neale. Rivingtons.

THIS is a Puseyite tract in the enticing form of a 'Tale of the Great Rebellion.' Puseyism, however, is as fairly entitled to win its way by the flowery paths of fiction, as any other system of opinions, or even fair Orthodoxy herself. There is a short preface, significant of the school to which the writer belongs, and dated, after the fashion of his party, "The Feast of All Saints."

Mr. Tresham is rector of the parish of Scaldwell in Northamptonshire, a pastor deserving of the name, a staunch cavalier, and one who looked upon an archbishop as but little lower than an archangel, and upon Archbishop Laud as the pattern of archbishops. Just before the battle of Naseby, the village of Scaldwell is menaced by an incursion of Roundheads, and a council is held to save the stained glass and the gilt screen of the parish church. In our reverence for stained glass, and the other ancient decorations of our churches and cathedrals, we are Puseyite to the back-bone; we neither yield to the imaginary parson, Tresham, nor to the real parson, Neale. The following dialogue takes place between Mr. Tresham, his daughter, and Fletcher, a royalist serjeant:—

"'Well now, Fletcher,' said Mr. Tresham, 'you must often have been in situations like this, and I know we may depend on you. What can we do by way of preparation, if the army should pass this village to-morrow?' 'Why, sir, God helps them that help themselves, as Prince Rupert used to say. For ourselves and the village you can do little enough: but for the church, you may, if you choose, do a great deal.' 'How so?' 'If the Roundheads should come upon it as it is now, depend upon it, by this time to-morrow, there won't be an inch of stained glass left. I know how quick they are at anything of the kind. And the great gilt screen will stand no chance, nor the pillars either, I fear, unless something be done to them. However, they hate the glass most of all.' 'But what in the world are we to do with it?' asked the rector. 'Take it out, sir, and bury it in some field hard by,' replied the serjeant. 'It will be there for years, and be none the worse at the end. And as to the pillars, if you whitewash them, and paint the screen, it may be they'll escape. But if not, I've seen enough of these things to know what will go with them.' 'Whitewash that beautiful stone!' exclaimed Agatha; 'why, one might as well break it up at once.'"

The burying of the glass and the whitewashing of the pillars are resolved on; Fletcher undertakes the execution of the plan; and our Puseyite minister of the olden time bids good-night to Agatha, and "provided with a dark lantern" bends his way to his church, there to pass a lone hour in meditation and prayer for the shaken throne and altar. Tresham pours out his soul in supplication for "the poor Church of England" until he is joined by Fletcher and others, "whom he knew to be staunch Churchmen," bringing with them buckets of lime-wash, ladders, hammers, and chisels, and other tools for their pious object. We should have joined in these operations ourselves, had we been villagers of Scaldwell, whatever might have been our views of the questions between Charles I. and the people of England; but we do not think our passion for stained glass would have carried us so far as to regard its removal for the sake of protection in the following "dim religious light";—

"'And now,' said the rector, 'as we are going to commence what looks so much like sacrilege, let us ask God's pardon for the necessity which is laid on

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us of profaning His Holy Temple, and His blessing in our endeavours to preserve the church and ourselves.'"

In this extravagance, attributed to a cavalier parson, cannot Mr. Neale perceive the cause, and if not the excuse, certainly some palliation for the excesses of the Puritans?

After the battle of Naseby, the horrors of the revolution are felt at Scaldwell. A commission issues to examine into the life and doctrines of parson Tresham; and the following articles of accusation (upon which he is of course found guilty) are exhibited against him:—

"The articles against him were as follows:—'1. Imprimis: That he useth the Common Prayer, 2. That he boweth at the name of Jesus. 3. That he preacheth for the standing up at the Gloria Patri. 4. That he useth the sign of the Cross in Baptism, and the ring in marriage. 5. That he prayeth for the deliverance of the saints out of purgatory.'"

The fallacy pervading this little book must here be noticed. Mr. Neale avers, that it is his object to warn us "against an admiration of the doctrinal views, a belief in the deep experimental knowledge, and a study of the writings, of those whose deeds were so fearfully wicked." To effect this, he represents, all the violence of the Puritans as excited by such trifles as the marriage-ring and the sign of the cross in baptism, omitting, or keeping out of view, all the grave and substantial causes that stirred the masses of the English people in a manner so extraordinary. He contrasts all the accumulated excesses of the civil war with the peaceful life of an exemplary clergyman of the establishment, leading unthinking readers to conclude, that it was the very piety and virtue of the English clergy, combined with the stained glass of their churches, that inflamed the public mind against them. This is a manifest "*suppressio veri*," but independently of this, what can be weaker than to assail the tenets of the Puritans even by a faithful recapitulation of their deeds? and how very easily might such an argument be retorted upon our Puseyite novelist?

Mr. Tresham lives until after the Restoration, to be blessed by one peep at the "revised edition of the Book of Common Prayer," which, it appears rather too plainly, is held by that worthy man in equal reverence with the Bible itself. His death-bed scene is eminently characteristic.

OUR LIBRARY TABLE.

Popular Conchology: or the Shell Cabinet arranged, being an Introduction to the Modern System of Conchology; with a Sketch of the Natural History of the Animals, an Account of the Formation of the Shells, and a complete descriptive List of the Families and Genera, by Agnes Catlow.—We have given the title of this little volume at length, as it best explains the object of the work; by far the greater portion of which consists of concise descriptions of the genera of shells, with short notices of their habits, accompanied by wood-cuts of nearly every genus; which cannot but fail to be of service to the beginner, who must not, however, expect, in a little volume, like the present, to be able to find the *specific names* of his collection. We wish that the introductory matter had been more extended, as too little attention has been paid to the economy, structure, and peculiarities of the animals inhabiting the shells; but, on the whole, we can recommend the work to those for whose use it has been written.

Genoveva: a Poem, by R. C. Trench.—This is an English version (not translation) of the popular legend of Saint Genevieve, some account of which was given a short time ago, in this paper, (No. 792). The author has followed Tieck in the general arrangement of the incidents, but told his story with great freedom, and in more than ordinarily graceful verse.

Josephine, and other Poems, by F. M. Eaton.—The principal poem undertakes to exhibit, in a series of pictures, the varied episodes which composed the eventful life of the kind-hearted Empress of France, Josephine—from her play-ground at Martinique to her grave at Malmaison. The minor pieces are musical, and occasionally graceful.

Fire-side Philosophy, or Glimpses of Truth.—Such distorted glimpses as might be obtained in the fog which Homer describes as worse than night for clear perception.

The History of Josiah.—Under the guise of a commentary on the Scriptural history of Josiah, the author advocates those principles of ecclesiastical domination and religious intolerance which of old set Christendom in a flame. Fortunately we live in an age when little is to be feared from such bigotry, and may safely leave unrefuted the strained interpretations of Scripture, by which the author defends the right of persecuting dissenters.

Anglican Church Architecture, with some remarks upon Ecclesiastical Furniture, by James Barr.—A neat and tasteful manual, abounding with illustrative woodcuts, many of which however strike us as taken from the 'Glossary of Architecture.'

List of New Books.—Goethe's Faust, translated by J. Birch, 2 vols. royal 8vo. 1*l.* 14*s.* cl.; Vol. II. royal 8vo. 18*s.* cl.—Thornton's Family Prayers, 15th edit. fc. 8vo. 3*s.* cl.—Newman's (the Rev. J. H.) Parochial Sermons, Vol. II. 4th edit. 8vo. 10*s.* 6*d.* bds.—Alford's (the Rev. H.) Hulsean Lectures for 1842, 8vo. 6*s.* bds.—Archdeacon Manning's Sermons, 2nd edit. 8vo. 10*s.* 6*d.* bds.—Watson's (the Rev. A.) Sermons on Divine Discipline and Practice, 8vo. 10*s.* 6*d.* cl.—Twelve Sermons, Preached in St. Mary's Chapel, Glasgow, by the Rev. Isaac Hitchin, M.A. 8vo. 7*s.* 6*d.* cl.—Chaff and Wheat, or the Teaching of Rome and the Truth of God, with Preface, by the Rev. J. Haslegrave, 18mo. 2*s.* 6*d.* cl.—Foreign Library, Part V., 'Celebrated Crimes, by Alexander Dumas, Part I.,' 8vo. 5*s.* swd.—Comic Nursery Tales, 'Jack the Giant Killer,' by the Author of 'Comic Latin Grammar,' with illustrations, square, 2*s.* 6*d.* fancy bds.—Knight's London, Vol. IV. imp. 8vo. 10*s.* 6*d.* cl.—Carpenter's Cyclopædia of Natural Science, Part III., containing Mechanical Philosophy, 12mo. 4*s.* swd.—A System of Logic, Ratiocinative and Inductive, by J. S. Mill, 2 vols. 8vo. 30*s.* bds.—Naturalist's Library, Vol. XXXVII., British Fishes, Vol. I. 12mo. 6*s.* cl.—Wenslow's Plea of Insanity in Criminal Cases, 12mo. 3*s.* 6*d.* cl.—The Gardener and Practical Florist, Vol. I. 1843, royal 8vo. 7*s.* 6*d.* cl.—Tupper's Proverbial Philosophy, Vol. I. 5th edit. crown 8vo. 7*s.* cl.—Burke's Peerage and Baronetage for 1843, with Supplement, containing the new Creations and Corrections to the Present Time, royal 8vo. 38*s.* cl.—Fables and Classical Sketches, by a Clergyman, fc. 8vo. 1*s.* 8*d.* cl.—History of the House of Commons, by W. Charles Townsend, Esq., Vol. I. 8vo. 14*s.* cl.—Baptist Jubilee Memorial, new edit. 12mo. 1*s.* 6*d.* cl.—The British Minstrel, Vol. I. royal 8vo. 5*s.* 6*d.* cl.—Hackett's National Psalmist, complete, 1 vol. folio, 26*s.* cl.—Christian Messenger, Vol. VI. 12mo. 4*s.* 6*d.* bds.

METEOROLOGICAL JOURNAL for FEBRUARY, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

1843.	9 o'clock, A.M.			3 o'clock, P.M.			Dew Point at 9 A.M. deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers.				Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
	Barometer uncorrected.		Att. Ther.	Barometer uncorrected.		Att. Ther.			Fahrenheit.		Self-registering				
FEB.	Flint Glass.	Crown Glass.		Flint Glass.	Crown Glass.				9 A.M.	3 P.M.	Lowest	Highest			
W 1	29.954	29.948	50.3	29.918	29.910	51.5	46	01.9	47.8	51.0	45.8	51.6	.091	S	Fine—lt. clouds & wind throughout the day—high wind throughout the night. Ev. Fine—high wind. [night. Ev. The same.
T 2	29.612	29.604	50.3	29.712	29.704	50.6	48	01.8	50.5	46.3	48.0	53.0		S	Overcast—high wind, with slight rain during the day—high wind at
F 3	29.502	29.498	46.8	29.144	29.136	47.4	41	02.8	40.8	43.8	39.2	51.4	.288	S	A.M. Fine—light clouds and wind. P.M. Cloudy—light rain and wind. Ev. Overcast—hail, snow, rain, and high wind.
S 4	29.342	29.336	38.8	29.570	29.562	40.2	29	00.2	33.6	37.8	35.0	46.6	.166	W	A.M. Cloudy—brisk wind—sharp frost. High wind throughout the night. P.M. Fine—lt. clds.—brisk wind. Ev. Cloudy—brisk wind.
⊙ 5	29.838	29.830	38.0	29.806	29.800	38.2	29	00.8	32.7	37.2	32.6	39.0	.055	NW	A.M. Fine—nearly cloudless—sharp frost—h. wind at night. P.M. Fine—lt. clds. Ev. Fine & starlt.—frost. [lt. wind. Ev. Same.
M 6	29.882	29.874	36.3	29.798	29.792	38.4	31	01.7	35.5	36.7	32.0	37.6		NW	A.M. Fine—lt. clds. & wind—sharp frost. P.M. Ovct.—snow & rain—
T 7	29.986	29.980	37.0	29.958	29.950	38.0	31	01.2	34.3	35.3	33.6	38.7	.058	N	A.M. Light fog & wind—sharp frost. P.M. Overcast—light snow and wind. Evening, Light rain.
W 8	30.052	30.044	38.0	30.050	30.044	38.7	33	02.5	36.2	38.8	34.2	37.6	.250	E	
T 9	29.976	29.968	38.8	29.944	29.936	39.6	34	01.0	37.5	39.7	35.8	39.4	.019	N	A.M. Light fog & wind. P.M. Cloudy—brisk wind. Ev. Overcast.
F 10	29.884	29.878	39.3	29.828	29.820	40.3	33	02.0	35.3	39.9	35.2	40.2	.100	N	Ovct.—very slight rain—brisk wind throughout the day. Ev. Same.
S 11	29.880	29.872	38.7	29.892	29.888	40.0	33	01.0	37.3	41.7	35.3	40.4		N	Fine—light clouds & wind throughout the day. Ev. Fine & starlight.
⊙ 12	30.060	30.052	39.9	30.036	30.030	40.8	34	01.3	37.7	41.2	37.4	42.4		NE	Overcast—light brisk wind throughout the day. Ev. The same.
M 13	30.014	30.006	38.5	29.932	29.924	39.5	33	01.7	35.5	38.3	34.0	42.2		E	Overcast—very slight rain early—brisk wind throughout the day. Evening, Cloudy.
● T 14	29.718	29.710	35.6	29.610	29.604	37.2	30	01.1	29.8	37.0	28.2	39.6		E	Fine—nearly cloudless—light wind—sharp frost throughout the day. Evening, Fine and moonlight—frost.
W 15	29.444	29.436	32.3	29.334	29.328	33.6	24	} Frozen	26.4	28.2	23.8	39.0		N	A.M. Light fog & wind—sharp frost. P.M. Overcast—slight rain. Ev. Fine & moonlight—sharp frost. [Cloudy—frosty.
T 16	29.172	29.168	30.6	29.150	29.144	32.0	23		26.2	32.3	25.8	29.6		N	A.M. Cloudy—lt. wind—sharp frost. P.M. Cloudy—lt. snow. Ev. Cloudy—brisk wind—sharp frost throughout the day. Evening, Moonlight—light clouds—sharp frost.
F 17	29.476	29.470	31.2	29.492	29.486	33.0	24		28.4	35.7	26.4	32.8		NNW	
S 18	29.410	29.402	33.4	29.404	29.399	34.2	28	01.1	30.7	33.9	28.6	36.5		NE	Fine—light clouds and wind—sharp frost throughout the day. Evening, Overcast—snow—sharp frost.
⊙ 19	29.414	29.406	34·7	29.348	29.342	35.4	31	01.4	34.7	35.7	31.5	35.3	.033	ENE	A.M. Overcast—snow—sharp frost—high wind. P.M. Overcast—slight thaw. Ev. The same, with high wind.
M 20	29.272	29.266	36.8	29.278	29.272	38.0	34	00.1	37.4	37.8	34.7	38.3	.250	ENE	Overcast—high wind during the day. Ev. Overcast—lt. rain & wind.
T 21	29.396	29.388	39.0	29.394	29.386	41.6	36	01.3	41.7	48.3	37.3	42.6	.175	E	Overcast—lt. rain—high wind throughout the day. Ev. The same.
W 22	29.280	29.272	42.0	29.322	29.316	43.3	39	01.2	43.3	47.8	41.0	49.3	.077	SSE	Fine—light clouds and wind throughout the day. Evening, Overcast—light rain and wind.
T 23	29.478	29.470	43.8	29.486	29.480	45.7	40	02.0	44.8	46.8	43.5	50.0		SE	A.M. Cloudy—light rain and wind. P.M. Cloudy—light wind. Evening, Starlight.
F 24	29.638	29.632	43.0	29.632	29.624	43.3	37	01.3	38.7	42.8	38.0	49.0		NE	Cloudy—light wind throughout the day. Evening, The same.
S 25	29.618	29.610	40.5	29.604	29.598	40.7	35	01.8	37.0	37.5	35.7	43.6		N	Overcast—lt. wind during the day. Ev. The same, with slight rain.
⊙ 26	29.606	29.600	39.0	29.484	29.480	40.0	35	01.2	34.4	37.5	33.8	39.0	.350	N	A.M. Cloudy—slight rain and wind. P.M. Overcast—light wind. Evening, Overcast—snow and rain.
M 27	28.930	28.924	38.2	28.840	28.834	39.5	35	00.4	36.8	39.4	34.8	38.6	.086	NE	A.M. Cloudy—slight rain & wind. P.M. Overcast. Evening, Overcast—slight rain.
T 28	29.022	29.016	40.0	29.208	29.202	41.0	35	02.0	38.8	41.3	37.2	40.4	.133	NNW	Overcast—slt. rain—brisk wind throughout the day. Ev. The same.
													Sum.		Overcast—slight rain—brisk wind. P.M. Overcast—light wind. Evening, Overcast.
MEAN.	29.602	29.595	39.0	29.578	29.571	40.1	33	01.3	36.6	39.6	34.9	41.6	2.131	Mean Barometer corrected	9 A.M. 3 P.M. F. 29.578 .. 29.552 C. 29.570 .. 29.544

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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WINTER AND THE FLOWERS.

Old Winter loveth not the flowers, for they
Do mind him, with their meek and innocent looks,
How soon his sceptre must be laid aside.
Awhile since came the snowdrop preaching thus;
Him Winter heard, and hearing, inly vowed,
That he would wreak upon those rebel hosts
Sudden and sharp revenge; so, putting on
The aspect of mild Spring, he bade the winds
Blow softly, and the unclouded sun look down
With warmer radiance on the quickening earth:
This did he many a day, till, one by one,
Came forth the bursting flowers, and 'gan to ope
Their fairy blossoms, and their perfumes pour
Upon the pinions of the treacherous breeze.
Then laughed Winter, with a scornful laugh,—
And stripping off the mask, with killing eyes
He looked around; his helpless victims shrank
Beneath that cruel gaze, and on their stems
Hung, droopingly and pale; then shouted he,
To his pitiless jailor, Frost, to bind his realm,
Meadow, and garden, each green pastoral spot,
And woodland nook, and dell, and river-bank,
In chains of adamant: next morn the flowers,
Lay on the icy earth, withered and dead,
But the sweet sky, as if in gentle ruth
For such fell ravage, veiled the sun with clouds,
And spread, with weeping face, above their graves,
A pall of virgin snow.

Enfield, Feb. 1843. T. Westwood.

ANTARCTIC EXPEDITION.

H.M.S. *Terror*, Port Louis, Berkeley Sound, Falkland Islands, July 31st, 1842.

On our arrival in this place I was so much occupied that I really had not time to write to you; but now that I have got the rough of my work done, I must let you know of all our "hairbreadth 'scapes by flood and field." * * I wrote you a few lines from Sydney, which I hope you received, and now I will relate all our adventures since that time. After remaining at Sydney three weeks, we went to the Bay of Islands, New Zealand, where we immediately erected the Observatories, and commenced our magnetometric observations. You must have heard a great deal about New Zealand lately, but I think it will be a failure as a colony; and as long as I could procure a crust of bread and cheese in England, I would not go there: it will be a loss to all, except land speculators; an honest man will never survive there, in my opinion. We sailed from that place on the 23rd November, intending to touch at Chatham Island for magnetic purposes, but the weather was so foggy when off it, that we did not even make the land, and it was not of sufficient consequence to detain us, so we made the best of our way to the southward and eastward, it being Captain Ross's intention to proceed as far as the 150th degree of West longitude, and then to proceed south; the winds were favourable, and the weather fine, but occasionally very thick fogs, which kept us continually firing muskets, beating gongs, and tolling bells, to keep company with the *Erebus*. On the 13th December we arrived in the parallel mentioned, and proceeded south; on the 18th we entered the Pack in latitude 62½°, and longitude 147° W.: this was considerably to the northward of where we made it last year. We proceeded through it very well till the 23rd, when the ice became thick and heavy, and we were unable to proceed, excepting a few miles now and then, by boring and shoving along with poles. We crossed the Antarctic circle on the 31st, both ships at the same time made fast to the same floe. We saw the old year out and new year in on the ice between the ships, and on the evening of the 1st had a ball there, and kept the dancing up till three the next morning; so you see, even blocked up by ice on every side, we had some fun; but that was the first and last of it. We cast off occasionally, but were obliged to make fast again; on the 18th January cast off, and on the 20th had a very heavy gale, with a tremendous swell, which rendered our situation for thirty-six hours truly perilous: it was more like being tossed about by an earthquake than a sea, the immense masses of ice threatening, as it were, to grind us to powder; and indeed no ordinary built ship could have stood it an hour; as it was, soon after the commencement of the gale the *Erebus* had her rudder rendered useless, by the head of it being wrung, and ours was completely torn from the stern-post, although the fastenings were the same size as those used in line-of-battle ships; there we were—two ships in an unknown sea, drifting about at the mercy of the winds, and (I may say) ice, without being in the slightest degree able to assist ourselves: fortunately the gale moderated, and the swell went down so rapidly, that the next day we were enabled to make fast and repair damages. We had a spare rudder, and after a great deal of difficulty we were enabled to ship it, although only half as secure as it was before. We experienced no other damage of consequence; a great deal of copper was torn off, although some of it was three times the thickness of that generally used; also everything that in the least protruded from the sides was torn away. However, in a couple of days we got all to rights and were enabled to proceed; and, to our great delight, on the 2nd February, got into open water, having been upwards of six weeks in the Pack: this was in latitude 68° and longitude 160° W.; here we found the edge of the Pack trend to the westward. At this time the season was far advanced, and, as in the preceding year, we had to commence a retreat on the 9th of the same month. Captain Ross did not think proper to re-enter the Pack, but proceeded along the edge to the westward; we went as far as 187° W., then to the southward and eastward: on the 20th we had a gale, but in open water. Still it was very bad, not on account of the wind, but the spray coming over us formed itself into ice before reaching the deck, so that everything was a mass of ice; coils of rope, and everything else were covered several inches in thickness, and most of our running gear about the bowsprit was carried away by the weight of ice formed on them. At midnight on the 21st we came in sight of a Pack right a-head. After half an hour's beating at the ropes, we managed to get the ship round, but the *Erebus* missed three times; however, we escaped without much damage, and again stood south. On the 23rd we came in sight of the Grand Barrier, and, as the day was fine, stood within a mile and half of it, finally reaching latitude 78° 10′ S. in longitude 162° W., having got six miles farther than we did the year before; under all circumstances this was more than we expected, for after being detained so long in the Pack, and the season closing so fast, we had little prospect of attaining so much; and although we had not discovered any land, all the magnetic and other observations are very satisfactory, and the position of the Pole more fully verified. Not being able to proceed to the eastward, we were obliged to commence our retreat, which we did, tracing the Pack edge. On the 5th March we re-crossed the Antarctic circle, and saw but a few icebergs. On the night of the 12th, or rather the morning of the 13th, for it was a little after midnight, the night being pitch dark and stormy, with a heavy sea, running in latitude 60°, we were running east, wind nearly aft, when suddenly we found ourselves close to a chain of large icebergs, and in hauling up to clear them, (each ship doing so on opposite tacks) we came into unavoidable (and, as it proved to be, fortunate) contact, striking very violently; our starboard bows met. This ship carried away jib-boom, cat-head, anchor, yard-arms, booms, and a boat, &c.; but the loss experienced by the *Erebus* was much greater; her bowsprit close off to the bows, fore-topmast, cat-head, anchor, and a number of small spars. Nothing but the extraordinary strength of the ships prevented our being cut down to the water's edge; as it was, she smashed our strengthening pieces outside, and her bulwarks forwards were cut down to the deck. All the time we were foul we were helplessly drifting towards the icebergs, and we thought we were inevitably lost; but on the ships clearing, we saw one part of the bergs darker than the rest, and, fortunately, it was an opening. Immediately after clearing the ship, we were rushing close past an immense berg, and passed through an opening between two not more than twice the breadth of the ship, the foam caused by the sea against them breaking over us on each side. I have neither time nor inclination to dwell on the events of that dreadful night; it even now makes me shudder to think of it; but some day, please God, through whose merciful interposition we were saved, I will give you an account when sitting over the fireside. I suppose no naval annals in the world could record such a narrow escape; however, we did escape, and, what was more fortunate, without the loss of a life. The crippled state of the ships prevented Captain Ross from fully performing all he had originally intended, which was after arriving at latitude 60°, longitude 125° W. (a spot calculated by Colonel Sabine as that of maximum intensity, but which had proved to be incorrect), to have again proceeded south, if possible, as far as Cook's "Ne plus ultra," and then to this place. As it was, we made the best of our way, and, with the exception of losing a man overboard, off Cape Horn, arrived here in safety without a man on the sick list in either ship, on the 6th April, after being 135 days at sea, and 133 without seeing any land. We are now waiting for orders, and going on with our magnetometric and pendulum observations, and I assure you we have enough of it. At the end of August we are going down to St. Martin's Cove (near Cape Horn), leaving an Observatory here, and we shall be there a couple of months. On our return, we expect to receive orders to go again south, but as it is uncertain, you may expect to have me again amongst you in a few months. I do not know if you will be able to decipher my hieroglyphics; but you are an old sailor, and know how to take the will for the deed; my time is very much occupied, or I would give you a longer yarn. If you have a few minutes' spare time, believe me I shall be delighted to hear how you all get on. Direct it to the Cape of Good Hope to await our arrival, for we are certain of touching there. Yours, &c. ——

ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

LECTURE II.

On the evening of the 20th ult., Sir R. Westmacott delivered his second lecture on Sculpture. It embraced a general survey of the schools and style of art of and from the earliest, or *archaic*, period, down to the fifth century before Christ; the age of Pericles, and of Myron, Phidias, and Polycletus. The Professor in his introduction adverted to the primary object or application of sculptured forms, and remarked how that circumstance influenced the style or sentiment of the artists. The purpose of the first emblematic representations in all countries being, he said, to present to the people objects of public worship, the spirit which invented them became transferred to Art. With some nations, as with the Egyptians, this representation could only be effected under certain forms established by custom or by law. The same obstruction to improvement (for it had that effect) existed in more eastern countries; and it may be traced even in the early periods of Rome. With the Greeks, also, a high degree of veneration for ancient types continued for some time after they had arrived at comparative eminence in art; but when the rapid progress in civilization of this highly gifted people had produced its natural effects, both in their physical and moral condition, their ideas respecting art experienced, also, a revolution, and, as will be seen as we proceed in our examination, they substituted more pleasing forms for the hitherto prescriptive characters of their divinities; and while they rejected or modified the old symbols, they sought in nature for the character most accordant with their ideas of fitness with relation to the personification proposed.

The first types of their divinities were mere blocks Thus we find Jupiter Milichius was worshipped under the form of a pyramid; and Diana Patroa, and the ancient Venus of Paphos, were represented by rude columns; to these, heads were shortly after added. The Lacedæmonians retained this practice for a long time, and Pausanias speaks of a Venus Urania of that early style of art preserved at Athens in his time.

Figures, with the arms attached to the body, in the Egyptian manner, followed next; the separation of the lower extremities being marked by a mere line; but at what time the formation or developement of the whole figure, with action, took place is uncertain.

This extremely rude art appears to have continued until about 800 years B.C., when Dibutades of Sicyon is supposed to have formed his school. The statues of that time, from the custom of exhibiting figures at festivals, were draped, and we have most probably a fair specimen of their simple con-

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struction and treatment in a fragment of a draped statue now in the British Museum. It is from the temple presumed to have been dedicated to Themis, at Rhamnus. It must be admitted, however, that the foundation of the schools of Sicyon, Corinth, and Ægina is involved in much obscurity. The most authentic examples of archaic art and style are to be found in coins and medals.

It would not be difficult, perhaps, to trace the causes of the changes in Art; to distinguish the passions or motives which influenced these changes; and to see how far imagination swayed the artist in this respect. In recurring to the history of the people amongst whom the arts were most successfully cultivated we shall find that the departures that were made from ancient usage arose from no light or unsteady desires,—from no inconsistency or indifference to the Arts in the mass of the people, but from a sense of their religious and political importance, combined with the personal feeling of the artist, who desired to have scope for the full developement of his powers; and the time arrived when a nation felt that its glory was as immediately connected with the fame of its artists, as with that of its historians and its poets.

The first period of Greek art, that is, from the 30th Olympiad to the age of Ageladas, was distinguished in its earliest stage by the same peculiarities in the eyes, countenance, and general forms which I have noticed in the early period of Etruscan Art. The earliest Athenian tedradrachms, as well as the coins of Posidonia, Caulonia, and some others, the character of which are eminently deficient in variety and expression, supply examples of this period.

The more ancient temples of Greece, and the statues within them, having been utterly destroyed in the Persian invasion, medals, from the symbols found on them, not only assist in making us acquainted with the ideas entertained of art in those towns where they were struck, but they often lead to the knowledge of statues, and other works now lost, and also of the epochs in which they were executed. The Professor took occasion to observe, that as the Mint was in many cities wholly under the control of the priesthood, a long adherence to archaic form was secured, even after the twin branch of Sculpture had considerably improved. Indeed, the respect paid by the Greeks themselves to early emblems, frequently led them to preserve these forms on their coins, in preference to imitating on them their own more beautiful statues.

In the choice of medals to assist his inquiry into the progress of art, the student was recommended to have recourse to those of the cities of Magna-Græcia and Sicily rather than to those of Greece Proper; the former were situated in a more fruitful soil, and from that and other causes they sooner attained to a state of wealth and prosperity, always favourable to the developement of art.

It is remarkable that the faculty of seeing and boldly copying nature is strongly indicated in the coins of Sybaris, which are even of an earlier date than those of Posidonia and Caulonia. In the Bull, which appears on the reverse of these coins, the hind quarters of the animal are treated in a very grand and effective manner, and the whole is executed with surprising freedom.

From the necessity of adapting both alto and basso relievo to their coins, these works present notions of just proportions at a very early period of art. The best specimens of the kind in this country (speaking of works in low relief), may be seen in a subject representing 'Hercules taming the Hind,' and in one of the 'Dioscuri curbing a Horse.' They present a quality of relievo which has been successfully adopted in a later age, for works in particular situations. An interesting example, in marble, may be seen at Wilton House. This very curious basso-relievo has on it an inscription in the Boustrophedon manner.

The style of this early period is rigid, and there are peculiarities which distinguish it in a marked manner from that of later ages. The muscles, more especially of the body, are more strongly indicated than they appear in nature; but they are accurately disposed. The proportions are long; sometimes extending to eight heads; the chest is full, and the lower part of the abdomen contracted, while the thighs are much charged or swollen. This style continued so late as 500 B.C.

Thus, from the examples preserved to us of bassi-relievi, and with the aid of medals and coins, we may form a tolerably just estimate of the state of Hellenic Art, for several ages,—from the rude to the more enlarged view of nature, until the principles of style became fully established at about 525 B.C.—the age of Canachus and Aristocles, the heads of the School of Sicyon,—and of Ageledas the master of Phidias, of Myron, and of Polycletus.

Art, even in the most adverse times, when Greece was disturbed by various foreign irruptions, but more particularly by the check given to its prosperity by the Dorian Invasion, was still supported by Religion; and although slow in its progress, it was never, as with their literature, wholly interrupted. Their statues, at earlier periods of art, were usually of wood or clay, or in what is called Toreutic Art. But the Professor remarked that Pausanias mentions having seen at Lacedæmon a statue in brass by Gitiadas, whom some antiquaries place at 750 B.C.; and another by Learchus, of Rhegium, said to be the oldest existing in that material. They were of hammered work, and rivetted, and, most probably, were—so-called—Dædalian Art.

There are also some statues in marble of the above period. The colossal head of Hercules in the British Museum, with crisped locks of hair, is of the same style. The Professor's opinion of this work is, that it is a copy from a bronze of an earlier period. This head has, however, other peculiarities than those common to art of its supposed age, in the double marking to the upper eyelids. The coins of Acanthus of this period are remarkable for their beauty and intelligence, as are also those of Ænos and of Thasos.

It must be observed, that, imperfect as are these examples, they were the germ of those principles which were preserved to succeeding ages. Thus we find, at a very early period, when the free study of nature was still fettered in Greece (the fine arts being under the control of hieratic laws), that the artists established certain principal divisions of the body; this was soon followed by the extension of the masses and the more correct marking of the muscles; the union with the adjacent parts was observed, and much attention was given to the termination of the bones, and their appearance as indicated in nature. Though we still find no direct attempt at beauty, there was a more exact consideration as to parts; and though the treatment or execution was angular and severe, both in statues and in works in relievi, the drawing generally was more correct.

We now approach a period when civil institutions became more settled, and science and literature had begun to enlarge the mind. The Greeks perceived that something more was required than the mere imitation of nature, but they had not yet arrived at that degree of confidence which stimulated them to follow immediately the impulses of genius, though many of their works clearly show that they were struggling for more noble objects and a wider range.

Before I proceed to consider the style of the immediate precursors of Phidias, and their reputed works, I shall advert, as they more properly belong to the Archaic Age, to the discoveries among the ruins of the temple of Jupiter Panhellenius, in the island of Ægina.

Of the artists who constructed this temple, or who executed the sculpture, we are uninformed. We may, however, from the high character of the people, and from the veneration in which the Panhellenian god was held, reasonably conclude that the most celebrated artists of the age were employed in the execution of these sculptures. Callon was at this time in great repute, as was also Canachus; and Ageladas, then in his noviciate, worked under them. This was about 535 B.C.

The Æginetans had long held a distinguished place, both as a commercial and a refined people, among the other nations of Greece. The Athenians, jealous of their reputation and increasing naval power, sought by exclusive decrees a cause of quarrel, which ultimately led to the captivity and dispersion of the weaker state. After the Battle of Ægos Potamos, and the termination of the Peloponnesian War, 405 B.C., the Æginetans were allowed to return to their island, but they never again rose to any great consideration or power.

The dispersion of a school which had been held in such high esteem, and in which it may be said Myron, Polycletus, and Phidias were formed, must have had considerable influence on the people with whom they had colonized, and must have contributed generally to the establishment of sound principles in art. In the marbles to which I have alluded, the peculiarities of the early manner are not only subdued, but a striking attention to nature may be observed in the bodies, the arms, and the lower extremities, while the heads and the hair have all the peculiar and distinctive character of the symbolical and prescriptive sculpture of the remote Archaic period.

It will not be very difficult to account for this discrepancy and seeming inconsistency. Typical Sculpture, as the Professor had before remarked, was preserved (in coins more particularly) long after considerable progress had been made in art. With the Æginetans there were most powerful reasons for its being more especially observed. Proud of their lineage, and their direct descent from the Æacidæ, they remained strongly attached to every idea connected with their local deities, or with forms which conduced to the remembrance of the heroes from whom they sprung; and the respect in which these (the Æacidæ) were held throughout Greece induces a strong belief that these marbles present typical images; perhaps of Telamon, of Peleus, of Achilles, and Pyrrhus, ancestors of the Æginetans, and the memory of whose heroic actions they must have been particularly anxious to preserve.

The heads, which afford subject for the antiquary, rather than the artist, have all the peculiarities of the most ancient period; but the eyes protrude, and are rather full on the profile; the mouth is a little open, the terminations turning upwards, giving the expression of a constant smile; the chin is large and pointed; the hair on the heads, beards, and on the pubis is disposed in a regular order, in small and crisp locks. To several of the helmets metal ornaments were attached.

In these marbles we may perhaps trace the last examples of the early consecrated form in the heads of divinities and heroes; though later artists imitated the style of Etruscan statues, and we are told that Eutierates, the son and scholar of Lysippus, preferred the austerity of preceding masters to the elegance of his father's works; and thus we still find, even in the soft age of Praxiteles, examples of the more severe manner of Myron. But it was no longer a prescribed system of representation from which artists could not depart.

An example may be seen of the style of art immediately preceding the age of Phidias, in a statue of Apollo in the British Museum. From the description left us by Pliny and others, it affords us a fair idea of the style of Onatas. Though it is hard and severe, it has much grandeur and vigour, and there is in it an approach to ideal grace, and a more careful imitation of nature: we may still, however, trace, both in the treatment of the head and in the thighs, some of the characteristics of archaic art.

Among the works which immediately preceded the most splendid era of Sculpture, may also be classed the marble statue of the Discobolus, or Quoit-thrower, of the British Museum; an ancient copy from the celebrated statue in bronze, by Myron. This statue, it must be observed, offers in its composition one of the very few examples preserved to us in the antique of statues in violent action.

The Professor here alluded to the great advantage which accrued to art from its extensive employment in decorating temples, and in recording the heroic deeds of the Athenians. The defeat of the Persians had as extraordinary an effect on the arts as on politics. The enterprising spirit of the Athenians received every possible stimulus to exertion, and the aid of art was called in to do honour to noble and patriotic achievements. This gave ample employment to the sculptor, while religion became sufficiently indemnified for the departure from the old consecrated forms in the almost superhuman excellence which characterized art in the representation of gods and heroes, and in the surpassing splendour of chryselephantine Sculpture, or the combination of ivory and gold.

To name all the distinguished sculptors and statuaries of this period, would offer a mere catalogue without any very useful application. It will be sufficient to say, that this age was graced by Phidias,

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Alcamenes, and Agoracritus, and embracing a period of fifty years, by Polycletus, Gorgias, Myron, Scopas, and Pythagoras. Under these artists, or at about 430 years B.C., Sculpture may be said to have reached its acme.

OUR WEEKLY GOSSIP.

Too zealous to wait for Easter, Mr. Burford, by way of Carnival treat, has opened a new Panorama: the subject, the City of Edinburgh, taken at the moment of Her Majesty's arrival,—of course, in the absence of the Baillies. The view has almost the literal and lineal truth of a Daguerréotype, not merely as regards the aspect of the city, with its picturesque contrast of ancient and modern architecture, but as giving the rainy, variable atmosphere of the North. It seemed to us, however, more feebly coloured than usual; but this is an impression which we know wears off with familiarity; but were the judgment accepted as final, it would do little to damage the value of a picture, which is as welcome as it is interesting.

There are rumours of extensive alterations being about to take place in Westminster Abbey. The organ is to be removed, and the choir enlarged, by taking in portions of the aisles of the nave and transepts, now detached by wooden screens. These changes will necessitate others in the present arrangement of the choir. We hope they will lead to the substitution of real carved wooden stalls, in a more consistent style and better character than the present, which we believe are *cast iron* painted. The pews, of course, must be abandoned, when the crusty vergers will lose their bribes for civility—a preparatory step, perhaps, to the Dean and Chapter giving up the exhibition fees. The monuments against the present choir screen must also find some other locality—perhaps in the triforium. Let us hope that the dusty matting will be removed from that venerable relic of Mosaic work, Bishop Ware's pavement; and that the black and white marble flooring will give way to the red and amber patterned tiles. But we ought to possess Fortunatus's wishing cap to effect half our desires with respect to this venerable building; so we cease for the present.

The following is an extract from a letter written by a gentleman, who has lately joined Dr. Lepsius and his party:—"On Sunday morning, we visited the Great Pyramid. The prospect was indeed unique, and can scarcely be described. On the one side the rich valley of the Nile, on the other the dead and barren wilderness, and near us the burial places, over which 5,000 years have passed without being able to efface them. All our friends are well, and suffer more from cold than heat. I am now once more in Cairo in order to make some purchases. This place is thoroughly eastern, and we may fully realize here all that we have read in the Arabian Nights. Constantinople cannot, in this respect, be compared with it. Cairo is, indeed, a city of wonders, with its narrow, closely-packed houses, covered with strange, fantastic carving, its gigantic mosques, its slender, arrowy minarets, and its rich suburbs crowded with palm groves, broad-leaved bananas, cypresses, and all the rich vegetation of the Nile, its noisy, half-naked, muscular, Arab and Egyptian population, varied now and then by the solemn Turk, riding on his finely caparisoned ass or stately camel. On one side of the town are gardens and fields extending to the banks of the Nile; on the other the Mocattam range begins to rise, and the whole scene is crowned by the lofty citadel. In the evening a magician paid us a visit, who exhibited Lord Nelson with his one arm, an exceedingly good likeness, in a mirror of ink. The whole, however, was a most ridiculous exhibition. Among others, he gave us a representation of the present Prince of Wales *in black trousers, and with enormous moustachios!* To-night we are to be visited by a snake-charmer. As soon as our investigations on the field of the Pyramids are finished, we think of going on to Saccara; from thence we shall proceed to Fazum, which is only a day's journey further. Lepsius's plan is then to go slowly on camels along the eastern bank, to Syene, and return by the western. The journey farther south will be postponed to the next winter."

The *Fife Herald* mentions, that Miss Wilkie, sister of the late Sir David Wilkie, has presented for the use of the church of Cults a splendid gallery clock, made by Mr. Thomson, of London.

A further consolidation of the Public Records took place at Carlton Ride last week, and likewise the removal of certain documents of a miscellaneous character was effected from the Chapter House to the Rolls House. The records brought to Carlton Ride were all of a dry, legal character, and chiefly modern—indictments, affidavits, writs, orders, controulment rolls, &c. (the latter from the reign of Edward the Third)—belonging to the Court of Queen's Bench.

The daily papers record the recent decease of Michael J. Quin, in the fiftieth year of his age. He was, we believe, the first editor of the *Dublin Review*, and published 'Travels in Spain,' 'A Steam Voyage down the Danube,' and, if we mistake not, had another work on the eve of publication.

Letters from St. Petersburgh announce the death in that city, at the age of seventy-four, of Frederic d'Adelung. Adelung was born at Stettin, in Prussia, and was son of the still more illustrious linguist of the same name. The son is the author of numerous works on the languages and literature of the East, and on Asiatic, Russian, Scandinavian, and German antiquities.—A Russian journal, the *Gazette of Commerce*, also gives a tempting description of an acquisition recently made by the Museum of the *Corps des Mines*, in St. Petersburgh, the gift of a munificent merchant, M. Löwerstine. It consists of a remarkable collection of pearls and precious stones—amongst which are more than 500 *monstres* pearls, valued at upwards of 60,000 roubles. One of these, in particular, is a pearl of prodigious size and incomparable beauty, adhering to its shell. The collection of precious stones, cut and in the rough, of all forms and hues, and the collection of diamonds, are not less extraordinary than that of the pearls. The Emperor has acknowledged the donor's munificence by creating him a Knight of the order of St. Stanislaus, of the third class.

It seems that Mendelssohn has made another addition to the store of concert music, by the recent production, at Leipsic, of a grand cantata 'The First Walpurgis Night.' This was enthusiastically welcomed; some of the pieces receiving a double *encore*. We are told that there is a chance of Spohr coming to conduct the last of our Philharmonic Concerts; and we read that another difference, between Duprez and the management of the French Opera, has been followed by the tenor proffering his resignation. By all these novelties and changes we English may possibly be gainers.

The *Kunstblatt* announces the completion of the monument to Sebastian Bach. It is as yet covered, and will not be exposed to public view until the 21st of this month, which was Bach's birthday.—The same journal also informs us that the arcades of the Minster at Aix-la-Chapelle are to be restored, by command of the indefatigable King of Prussia, at an expense of 20,000 thalers.

The continental papers furnish several heads of information interesting to archæologists. The *Armoricain* gives the particulars of a remarkable discovery resulting from the recent gales. A complete mountain of sand has been displaced on the coast at Crozon, and the casualty has exposed to view the remains of a village, with its church and surrounding cemetery. The oldest inhabitant of the country retains no tradition which can have reference to this sea-Herculaneum. From Brittany, we hear of a discovery which has been made in the fine old cathedral of Saint-Pol-de-Léon. The workmen engaged in repairing the vault, discovered a vase of baked clay, which being broken, was found to contain some thirty ancient coins, of the fourteenth century. They are all the coins of contemporary princes—placed there, no doubt, to indicate the date of the portion of the building in which they were discovered—the greater number of them being of the dukes of Brittany. Amongst these pieces there are—one of John, Count of Montfort, who died in 1345, the father of Duke John IV., and husband of the famous Jeanne de Montfort, the daughter of Louis Count of Flanders and Nevers, who died at Cressy, in 1346,—one of this latter prince,—one of Edward III. of England, who was John's ally in his wars against France, and the father of his first wife,—one of David, King of Scotland,—one of Philip of Valois,—and several of Charles V.—From Copenhagen, we have accounts of the annual meeting of the Northern Archæological Society—the most interesting of whose proceedings were the presentation and explanation of several monuments recently discovered in America, corroborative of the view of its early intercourse with Europe, long before the days of Columbus. These monuments were,—1, a stone slab, bearing an inscription composed of twenty-four Runic characters, discovered in the valley of the Ohio; 2, a pair of pincers, of massive silver, found in the Brazilian province of Bahia, exactly resembling those of the same kind, in bronze, so often met with in the tumulary mounds of Scandinavian countries; 3, arrows, with heart-shaped heads in rock crystal, saws made with the teeth of sharks and fragments of flints, discovered in California, and resembling in all respects those used by the ancient Greenlanders; and 4, three very ancient Peruvian vases. The chaplain to the frigate *Bellona*, during her last voyage of circumnavigation, announced that the Brazilian government had taken steps for exploring the ground on which so many ruins have been found, which appear to announce the former existence of a Scandinavian colony. This ground is situate in the southern portion of the province of Bahia, on the left bank of the Braço-do-Cinçora, to the south of the Sierra-do-Cinçora. The Society has also received intelligence of the discovery of the foundations of a church in Greenland, the existence of which has, hitherto, been unsuspected.

We publish, in another column, a letter from an officer on board H.M.S. *Terror*, giving some interesting particulars of the Antarctic Expedition. It is, as the writer states, "a sailor's yarn," and was addressed to an old sailor; but it is of great interest, and we are obliged for being permitted to make in public.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS IS OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.

WILLIAM BARNARD, Keeper.

THE CHINESE COLLECTION, Hyde Park-corner.—Consisting of objects exclusively Chinese, surpasses in extent and grandeur any similar display in the known world, entirely filling the spacious saloon, 225 feet in length, and embracing upwards of fifty figures as large as life, all fac-similes, in their native costumes, from the highest mandarin to the blind mendicant; also many thousand specimens, illustrating the appearance, manners, and customs of more than three hundred million Chinese, is NOW OPEN, from Ten till Ten.—Admittance, 2s. 6d.; Children under Twelve years of age, 1s.

ROYAL POLYTECHNIC INSTITUTION.

During Lent the DISSOLVING ORRERY will be exhibited on WEDNESDAYS and FRIDAYS, at Twelve o'Clock in the Morning and at Eight in the Evening. At work daily, a complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDING, ROVING, and SPINNING FRAME, showing the whole Process of converting raw Cotton into a State fit for Weaving. Cary's NEW MICROSCOPE, magnifying Seventy-four Million times. New DISSOLVING VIEWS, exhibiting Scenes in AFFGHANISTAN, CONSTANTINOPLE, the HOLY LAND, &c. &c.

The COLOSSAL ELECTRICAL MACHINE, is exhibited Daily, at a quarter to Three and at Eight in the Evening, except Wednesdays and Fridays. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, by Dr. Ryan and Prof. Bachhoffner. The CLASS LECTURES are continued as usual. Admission, One Shilling, Schools, half-price.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

THE Anniversary Meeting was held on the 17th of February, when Mr. Warburton was elected President, and, for *Vice Presidents*, Dr. Buckland, Mr. Darwin, Mr. Greenough, and Mr. John Taylor;—*Secretaries*, Mr. R. A. C. Austen, and Mr. W. J. Hamilton, M.P.; *Foreign Secretary*, Sir H. T. De la Beche; *Treasurer*, Mr. J. L. Prevost.

On announcing the award of the Wollaston Medals, and of the Donation Fund for 1843, Mr. Murchison, the President, made the following observations:—

The Report of the Council having acquainted you that Wollaston Medals have this year been adjudicated to MM. Dufrénoy and Elie de Beaumont, I beg to be permitted to preface their delivery by a few observations.—With liberal and enlightened views, Dr. Wollaston left the Council perfectly unfettered in their selection of persons qualified to receive the proceeds of a fund which he bequeathed to us for the purpose of encouraging geological researches, or of rewarding those who successfully completed them. In founding a medal which bears on it the likeness of that great philosopher, we recognize the principle of an occasional reward for eminence in geological labours, whilst the interest of the surplus money might be annually bestowed on some man of

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science employed in the accumulation of facts. In the course of the Address which I am about to read, the useful application of one of these donations derived from this source will be pointed out, and in the mean time I will briefly advert to the destination of the Gold Medals, which have been adjudicated to M. Dufrénoy and M. Elie de Beaumont, for their Geological Map of the French dominions. Of the peculiar excellencies of this great work, as creditable to the French Government, who fostered it, as to the geologists who executed it, I have already expressed unqualified approbation in my discourse of last year, when the map was sent to us, with the assurance of its authors, that they had great pleasure in offering it to us, as it was in our own islands, when young geologists, that they first acquired that knowledge of the classification of sedimentary deposits which led them to embark in their great national enterprise.

To treat of all the merits of our distinguished Foreign Associates, would be to enter not only upon the geology of France, so fertile in remarkable phenomena, but also on the structure of other tracts of the surface of the globe on which they have reflected light. I must therefore restrict myself to the expression of my sincere belief, that this Society never made an award more creditable to its just appreciation of pure geological merit, than is evidenced in the adjudication of our Wollaston Medal to men who have raised such a durable monument to our science as the Geological Map of France.

In heartily congratulating you, gentlemen, on having done honour to yourselves by adding the names of Dufrénoy and de Beaumont to the list of those eminent foreign philosophers who have already won the meed of your applause, you have, I am convinced, raised the value of the distinction in the estimation of all cultivators of geology; and in handing these medals to our Foreign Secretary, Sir H. De la Beche, for transmission to our French Associates, I beg that he will express to them, that in this award we view them not as foreigners, but as friends and leaders, from whose writings we have received both instruction and delight, and whose successful career we have thus endeavoured to honour by the choicest gift we have it in our power to bestow.

In presenting the medals to Sir H. De la Beche, Mr. Murchison rose and said,—

Sir Henry, I have now simply to request you to make known to our distinguished French Associates how highly we prize their services, a task which may indeed be well confided to your hands, as by your own long continued and successful labours in the same departments of our science, you are better qualified than any member of this Society to appreciate the high order of merit of the Geological Map of France.

Sir Henry De la Beche expressed the great gratification it afforded him to receive the medals on behalf of his distinguished friends MM. Dufrénoy and Elie de Beaumont. It would be superfluous in an assembly of geologists such as the present to advert to the labours of such men: they were known and fully appreciated by the geological world. The Geological Map of France, now before the Society, spoke for itself. MM. Dufrénoy and Elie de Beaumont had desired him to express to the Society their high estimate of the honour conferred upon them; and he felt assured that the Society, on its part, could not but experience great gratification in thus endeavouring to show their high sense of the important benefits it in common with the geologists of all nations had derived from the labours of these distinguished men.

The President then handed the balance of the Wollaston Fund to the Secretary, Mr. W. J. Hamilton, to promote the publication of Mr. Morris's tabular work, on organic remains.

Feb. 22.—The President, Mr. Warburton, in the chair.

1. 'On some new species of Fossil Chimæroids, with remarks on their general affinities,' by Sir P. G. Egerton, Bart.—The number of described species of *Chimæra*—soft-boned fishes of singular forms—is very small, whether recent or extinct. They were first recognized in a fossil state by Dr. Buckland in 1835. The original memoir comprised descriptions of four species; two others were added by Professor Agassiz. The list was soon afterwards augmented by two species from the Stonesfield oolite, constructed by Dr. Buckland from some enigmatical specimens forwarded by the author under the impression that they had some resemblance to the subjects he was engaged upon. A ninth species came from the Caen oolite. A tenth has been described by Professor Owen, in his Odontography, from specimens in the Hunterian Collection, and Professor Agassiz has named an eleventh, in the museum of Lord Enniskillen, from the galt. Sir P. Egerton, in the present memoir, doubles the number. He describes seven new species from the Stonesfield slate, one from the Molasse of Switzerland, and three from the neighbourhood of Boulogne. With one exception, the characters are drawn from the lower jaws of the animals; the appreciation of their distinction is simple and unerring, and the risk of ascribing specific differences to teeth derived from one and the same species, varying in form according to their position in the mouth, is avoided. The author gives a full and elaborate description of each, instituting a critical comparison of the several species with each other and with their living analogues. He examines, in detail, the structure of the characteristic parts of the existing *Chimæras*, and corrects some errors in the published figures of their jaws. He observes, that the fossil species hitherto ascribed to the genus *Chimæra*, arrange themselves naturally into two groups, the one characterized by the size of the teeth and the coarseness of their structure, the other by their compact form and denser structure. The species belonging to the former division range from the tertiary strata to the great oolite; the latter group is confined to the oolite. He thinks it may be necessary hereafter to subdivide the fossil species into two genera, and proposes, in such case, the name *Gavodus* for the second group. At present, he includes the whole under the generic name of *Ischyodus*, indicative of the great power of jaw these fishes must have possessed. From specimens in the Hunterian Collection he constitutes two new genera of Chimæroid fishes, the one, *Elasmodus*, including two species, one of which is from the London clay, and the other, *Psaliodus*, including a single species, supposed to be also from that deposit. Sir P. Egerton adds a table of all the known fossil genera and species of Chimæroids, with their localities, and the strata in which they have been found.

2. 'On the Geology of Bayonne,' by Mr. Pratt.—The author gave an account of a remarkable deposit in the neighbourhood of Bayonne, referred by French geologists to the upper part of the cretaceous system. It is many hundred feet in thickness, more or less highly inclined, and resting, as far as the disturbed state of the district will admit of a determination, nearly conformably upon well characterized cretaceous strata. The whole has apparently been elevated by the same causes which have disturbed the cretaceous beds in the neighbourhood. It contains numerous fossils, the greater part of which are tertiary, a few referable to cretaceous forms, and several new or indefinite. The mineralogical character of this deposit differs equally from any known tertiary or cretaceous system, approaching more nearly the plastic clay, and in its upper part apparently covered by it. On the other hand, the existence of some cretaceous species among its fossils, the doubtful character of others, and the nearly conformable position and high inclination of its strata, overlying the chalk marl, seem to connect it with the cretaceous system. Mr. Pratt describes, in detail, the sections of this deposit, seen on the sea coast, in the neighbourhood of Biarritz, where the cliffs vary from twenty to eighty feet in height. The strata are much disturbed, and there are several faults. In places the intrusion of igneous rocks has converted an impure limestone into a hard crystalline marble, or dolomite. The organic remains differed in different localities, but Mr. Pratt found certain species common to all the beds. The fossils therein found differ altogether, however, from those which occur in the cretaceous beds by which they are succeeded. The latter have much the appearance of chalk marl, and form cliffs varying from 50 to 150 feet in height. Mr. Pratt gives lists of the fossils found by him in this interesting deposit. Several of them, referred by French naturalists to cretaceous species, he found on comparison, to be distinct. He remarks, that though there is a gradual change of species in the organic remains from the first rise of the strata to their termination, certain corals and shells continue throughout, and the change is not greater than might be expected, considering the variety in the mineralogical character of the beds. He concludes by observing, that this extensive deposit, the characters of which are, on the whole, tertiary, and which probably may be placed earlier in the series than any described eocene beds (unless we except the Diablerets and some other deposits allied to them in position and fossil characters), has been elevated at a period posterior to the chalk.

GEOGRAPHICAL SOCIETY.

Feb. 27.—Sir Charles Malcolm, V.P., in the chair.—The reading of Mr. Schomburgk's account of his journey to the source of the Takutu, which had been begun at the last meeting, was resumed.—Mr. Schomburgk and his party having quitted Pirara on the 26th of March, arrived, after a march of fifteen miles, at the junction of the River Pirara with the Mahu. At this place they were detained some days in consequence of an accident, by which one of the men nearly lost his life, through his own imprudence. On the 2nd of April the party resumed their journey across the savannahs, and reached the junction of the Mahu with the Takutu. The point of confluence was found to be in 3° 35′ 8″ N. lat., and the difference of longitude between Pirara and the confluence 1ᵐ 36.11 west in time. The Takutu, which in 1838 had a width of 192 yards, was now found dwindled to a small rivulet, and almost stagnant, while the Mahu still poured forth a great volume of water, of a dark brown colour. The ascent of the Takutu in the corials was very slow and tedious, in consequence of the lowness of the water, which was such as frequently to necessitate the unloading of the boats. Among other objects found in the bed of the Takutu, a black sand was occasionally met with, in which were minute particles of gold; but whether or not the sand was worth washing, there was no opportunity of determining. The whole of the savannah between the Rio Branco and the Rupununi, between which two rivers the Takutu has its course, was found covered on the surface with a vast abundance of angular masses of quartz rock, while natural sections along the river showed the soil to be composed of white and ochreous clays, much mixed with rounded pebbles, with a covering of but a few inches of vegetable mould. Indeed, Mr. Schomburgk is of opinion that the savannahs are of no use but as grazing lands. Continuing the ascent of the river, and passing several affluents, coming in for the most part on the right bank, the travellers reached the western extremity of the Canuku Mountains, in which Mount Ilamikipany was found to attain a height of 2,500 feet above the savannah. The Sawara-a-uru river was next passed, by means of which and a portage the Rupununi is reached in three days. Hunting and fishing were successful, but on land the rattlesnake was to be dreaded, and in the water the caiman and sting ray. By one of the latter a man of the expedition was wounded, and his agony was so great as to render him almost mad; he hid his head in the sand and bit the earth with pain. The Cursato Mountains were next reached: they form a small chain, whose highest summit, in lat. 2° 47′ N., was 3,000 feet. A little beyond this, the route was continued along the left bank of the river, and having first crossed the Curati, and passed the Warecokua group of hills, they came to the river Watuwau. Of the Curati Mr. Schomburgk says, that by means of it and a portage to the Guidiwau, the Rio Branco is reached. As for the Watuwau, it was a foaming torrent, 150 yards wide, and very difficult to cross, in consequence of the rapidity of the current. From this place the travellers proceeded to the Tuarutu Mountains. They are about ten miles in their greatest length, and attain a height of 1,800 feet above the Takutu. Southward of this group rose the Ossotshuni Mountains, composed chiefly of granitic and amphibolic rocks. Leaving these, Mr. Schomburgk came to the Macusi settlement of Maripa, the inhabitants of which, he says, with those of two others in the vicinity, were the last Indians west of the sources of the Essequibo. Taking a guide from Maripa, the Takutu was again reached on the 6th of May; its bed was here only ten or twelve feet wide, its waters were collected in pools almost stagnant, and the colour nearly black, while lower down, before its junction with the Mahu, it is blueish. The bed of the river

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was followed up for several miles, and in so doing the dry beds of two or three affluents were passed. On the 7th, Mr. Schomburgk selected a rocky platform on which to make his observations, and found the source of the Takutu to be in lat. 1° 50′ N., and nineteen miles west of Pirara. The next morning the party set out on their return. They retraced their steps some part of the way, and then Mr. Schomburgk crossed over in an E.N.E. direction to the Wapisiana Settlement of Kawurua, close to the Rupununi, which he visited. On the 16th he arrived at Tenette, on the right bank of the Takutu, where, finding it impossible that the party could proceed any longer in the boats, for want of water, Indians were procured to carry the baggage to Pirara, where they all arrived safe on the morning of the 22nd of May, in time to celebrate the birth-day of Her Majesty. They had been absent nearly two months, and had greatly suffered from fatigue and excessive heat. The paper was illustrated by a map, and several geological specimens were exhibited.

ROYAL SOCIETY.

His Grace the Duke of Norfolk, Sir B. Heywood, Capt. S. W. Widdrington, R.N., G. O. Rees, M.D., A. F. B. Creuze, John Gould, E. Solly, jun., J. B. Heath, J. MacCullagh, Esqrs. have been admitted Fellows. The following papers have been read, viz.:—

"Observations on the Blood-corpuscles, particularly with reference to opinions expressed and conclusions drawn in papers 'On the Corpuscles of the Blood,' and 'On Fibre,' recently published in the Philosophical Transactions," by T. W. Jones, Esq.

'Wind Table, from observations taken at the summit of the Rock of Gibraltar,' by Colonel G. J. Harding.

'Spermatozoa observed within the Mammiferous Ovum,' by Martin Barry, M.D.

'Experimental Inquiry into the cause of the Ascent and Continued Motion of the Sap; with a new method of preparing plants for physiological investigations,' by George Rainey, Esq.—The ascent of the sap in vegetables has been generally ascribed to a vital contraction either of the vessels or of the cells of the plant: the circumstances of that ascent taking place chiefly at certain seasons of the year, and of the quantity of fluid, and the velocity of its motion being proportional to the developement of those parts whose functions are obviously vital, as the leaves and flowers, have been regarded as conclusive against the truth of all theories which professed to explain the phenomenon on purely mechanical principles. The aim of the author, in the present paper, is to show that these objections are not valid, and to prove, by a series of experiments, that the motion of the sap is totally independent of any vital contractions of the passages which transmit it; that it is wholly a mechanical process, resulting entirely from the operation of endosmose; and that it takes place even through those parts of a plant which have been totally deprived of their vitality. The lower extremity of a branch of *Valeriana rubra* was placed, soon after being gathered, in a solution of bichloride of mercury. In a few hours a considerable quantity of this solution was absorbed, and the whole plant, which had been previously somewhat shrunk from the evaporation of its moisture, recovered its healthy appearance. On the next day, although the lower portion of the branch had lost its vitality, the leaves and all the parts of the plant into which no bichloride had entered, but only the water of the solution, were perfectly healthy and filled with sap. On each of the following days additional portions of the stem became affected in succession; but the unaffected parts still preserved their healthy appearance, and the flowers and leaves developed themselves as if the plant had vegetated in pure water and the whole stem had been in its natural healthy state. On a minute examination it was found that calomel, in the form of a white substance, had been deposited on the internal surface of the cuticle; but no bichloride of mercury could be detected in those parts which had retained their vitality; thus showing that the solution of the bichloride had been decomposed into chlorine, calomel, and water, and had destroyed the vitality of the parts where this action had taken place: after which, fresh portions of the solution had passed through the substance of the poisoned parts, as if they had been inorganic canals. Various experiments of a similar kind were made on other plants, and the same conclusions were deduced from them. As the addition of a solution of iodide of potassium converts the bichloride of mercury into an insoluble biniodide, the author was enabled, by the application of this test to thin sections of the stems of plants into which the bichloride had been received by absorption, to ascertain, with the aid of the microscope, the particular portion of the structure into which the latter had penetrated. The result of his observations was, that the biniodide is found only in the intercellular and intervascular spaces, none appearing to be contained within the cavities of either cells or vessels. As the fluids contained in the vessels and in the cells hold in solution various vegetable compounds, their density is greater than the ascending sap, which is external to them, and from which they are separated by an intervening organized membrane. Such being the conditions requisite for the operation of the principle of endosmose, the author infers that such a principle is constantly in action in living plants; and that it is the cause of the continual transmission of fluids from the intervascular and intercellular spaces into the interior of the vessels and cells, and also of the ascent of the sap.

'On the Nerves,' by James Stark, M.D.—The author gives the results of his examinations, both microscopical and chemical, of the structure and composition of the nerves; and concludes that they consist, in their whole extent, of a congeries of membranous tubes, cylindrical in their form, placed parallel to one another, and united into fasciculi of various sizes; but that neither these fasciculi nor the individual tubes are enveloped by any filamentous tissue; that these tubular membranes are composed of extremely minute filaments, placed in a strictly longitudinal direction, in exact parallelism with each other, and consisting of granules of the same kind as those which form the basis of all the solid structures of the body; and that the matter which fills the tubes is of an oily nature, differing in no essential respect from butter, or soft fat; and remaining of a fluid consistence during the life of the animal, or while it retains its natural temperature, but becoming granular or solid when the animal dies, or its temperature is much reduced. As oily substances are well known to be non-conductors of electricity, and as the nerves have been shown by the experiments of Bischoff to be among the worst possible conductors of this agent, the author contends that the nervous agency can be neither electricity nor galvanism, nor any property related to those powers; and conceives that the phenomena are best explained on the hypothesis of undulations or vibrations propagated along the course of the tubes which compose the nerves, by the medium of the oily globules they contain. He traces the operation of the various causes which produce sensation, in giving rise to these undulations; and extends the same explanation to the phenomena of voluntary motion, as consisting in undulations, commencing in the brain, as determined by the will, and propagated to the muscles. He corroborates his views by ascribing the effects of cold in diminishing or destroying both sensibility and the power of voluntary motion, particularly as exemplified in the hybernation of animals, to its mechanical operation of diminishing the fluidity, or producing solidity, in the oily medium by which these powers are exercised.

'On a New Method of computing the Perturbations of the Planets whose eccentricities and inclinations are not small,' by Prof. Hanson.

'Variation de la Déclinaison et Intensité Horizontale observées à Milan pendant vingt-quatre heures consécutives le 25 et 26 Novembre, et le 21 et 22 Décembre, 1842,' par Prof. Carlini.

'On the minute structure of the Skeletons or hard parts of Invertebrata,' by W. B. Carpenter, M.D.—The present memoir is the first of a series, and relates only to the Mollusca; he proposes, hereafter, to extend his inquiries to the skeletons of the Echinodermata, and the various classes of articulated animals.

'Observations on certain cases of Elliptic Polarization of Light by Reflection,' by the Rev. Baden Powell.

'Variation of the Magnetic Needle as observed at Washington City, D.C., from 3h 30m July 24th to 3h July 25th, 1840, inclusive (Gottingen meantime),' by Lieut. Gillies, of the United States Service.

'Experimental Researches in Electricity,' Eighteenth Series, by Michael Faraday, Esq. Section 25, 'On the Electricity evolved by the Friction of Water and Steam against other bodies.'—The object of the experiments related in this Paper, is to trace the source of the electricity which accompanies the issue of steam of high pressure from the vessels in which it is contained. By means of a suitable apparatus, which the author describes and delineates, he found that electricity is never excited by the passage of pure steam, and is manifested only when water is at the same time present; and hence he concludes, that it is altogether the effect of the friction of globules of water against the sides of the opening, or against the substances opposed to its passage, as the water is rapidly moved onwards by the current of steam. Accordingly it was found to be increased in quantity by increasing the pressure and impelling force of the steam. The immediate effect of this friction was, in all cases, to render the steam or water positive, and the solids, of whatever nature they might be, negative. In certain circumstances, however, as when a wire is placed in the current of steam at some distance from the orifice whence it has issued, the solid exhibits the positive electricity already acquired by the steam, and of which it is then merely the recipient and the conductor. In like manner, the results may be greatly modified by the shape, the nature, and the temperature of the passages through which the steam is forced. Heat, by preventing the condensation of the steam into water, likewise prevents the evolution of electricity, which again speedily appears by cooling the passages so as to restore the water which is necessary for the production of that effect. The phenomenon of the evolution of electricity in these circumstances is dependent also on the quality of the fluid in motion, more especially in relation to its conducting power. Water will not excite electricity unless it be pure; the addition to it of any soluble salt or acid, even in minute quantity, is sufficient to destroy this property. The addition of oil of turpentine, on the other hand, occasions the developement of electricity of an opposite kind to that which is excited by water; and this the author explains by the particles or minute globules of the water having each received a coating of oil, in the form of a thin film, so that the friction takes place only between that external film and the solids, along the surface of which the globules are carried. A similar, but a more permanent effect is produced by the presence of olive oil, which is not, like oil of turpentine, subject to rapid dissipation. Similar results were obtained when a stream of compressed air was substituted for steam in these experiments. When moisture was present, the solid exhibited negative, and the stream of air positive electricity; but when the air was perfectly dry, no electricity of any kind was apparent. The author concludes with an account of some experiments in which dry powders of various kinds were placed in the current of air; the results differed according to the nature of the substances employed and other circumstances.

'Magnetical Term-observations made at the Observatory at Prague, for September, October, November, and December, 1842,' by Professor Kreil.

'On the Structure and mode of action of the Iris,' by C. R. Hall, Esq.

After reciting the various discordant opinions entertained at different periods by anatomists and physiologists relative to the structure and actions of the iris, the author proceeds to give an account of his microscopical examination of the texture of this part of the eye, in different animals. He considers the radiated plicæ, which are seen on the uvea in Mammalia, as not being muscular; but he agrees with Dr. Jacob in regarding them as being analogous in structure to the ciliary processes. The white lines and elevations apparent on the anterior surface of the human iris, he supposes to be formed by the ciliary nerves which interlace with one another in the form of a plexus. The iris, he states, is composed of two portions; the first consisting of a highly vascular tissue, connected by vessels with the choroid, ciliary processes, sclerotica and cornea; and abundantly supplied with nerves, which, in the human iris, appear, in a front view, as thread-like striæ, and which are invested,

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on both surfaces, by the membrane of the aqueous humor. They are more or less thickly covered with pigment, which, by its varying colour, imparts to the iris on the anterior surface its characteristic hue, and, by its darkness on the posterior surface renders an otherwise semi-transparent structure perfectly opaque. The second component portion of the iris consists of a layer of concentric muscular fibres; which fibres, in man and mammalia generally, are situated on the posterior surface of the pupillary portion of the iris; but which, in birds, extend much nearer to the ciliary margin, and consequently form a much broader layer. In fishes and some reptiles they do not exist at all. The author then proceeds to inquire into the bearings which these conclusions may have on the physiology of the iris. He thinks that the phenomena of its motions can receive no satisfactory explanation on the hypothesis of erectility alone, or on that of the antagonism of two sets of muscular fibres, the one for dilating, the other for contracting the pupil. He is convinced that the contraction of the pupil is the effect of muscular action; but does not consider the knowledge we at present possess is sufficient to enable us to determine the nature of the agent by which its dilatation is effected. He, however, throws it out as a conjecture, that this latter action may be the result of an unusual degree of vital contractility residing either in the cellular tissues, or in the minute blood-vessels of the iris. It is from elasticity, he believes, that the iris derives its power of accommodation to changes of size, and its tendency to return to its natural state from extremes either of dilatation or of contraction; but beyond this, elasticity is not concerned in its movements.

STATISTICAL SOCIETY.

Feb. 20.—T. Tooke, Esq., V. P., in the chair.

M. V. Misson, of Brussels, was elected a Foreign Honorary Member. Three Fellows were elected.

A paper was read, entitled, 'The Agricultural Statistics of Five Parishes in Middlesex—Norwood, Greenford, Perivale, Hanwell, and Ealing,' by Mr. H. Tremenheere. Norwood contains 2259 acres; it is divided by the Uxbridge road into two nearly equal portions; that of the north is composed of a heavy clay soil; that on the south of a light loam, and of gravel. The rent of land varies from 40*s.* to 50*s.* per acre, and the farms in the southern division let for 20*s.* per acre more than those in the northern. The surface of the soil in the northern part indicates that almost the whole of it was within no very remote period in a state of arable cultivation. It is now almost entirely pasture land. The soil is richly manured, abundance of dung being procured from London, but there is a very general inattention to the preservation of manure made on the farms. The liquid produce of the stables and outhouses is permitted to run into the farm-yards, and to stagnate in black ponds in the winter, and evaporate in the summer. There is a strong prejudice against all modern inventions for facilitating or abridging labour. The wages of labour vary from 12*s.* to 15*s.* per week. A farm of 250 acres gives permanent employment to 14 labourers. The produce of wheat, in 1842, was 32 bushels per acre. Barley, 40; oats, 32; potatoes, 7 tons, and hay three-fourths of a ton. The number of live stock was 886. The population was 2,385 (including 1,005 persons in Hanwell Lunatic Asylum), and the number of inhabited houses 234. Greenford consists of 2,032 acres; it contains about 12 farms, the largest 221 acres. The rent of land varies from 32*s.* to 3*l.* per acre. There are 1,605 acres of meadow land, 371 of arable land, and 54 of woodland. The soil is a strong clay, well calculated for the growth of wheat, beans, and tares. Much of it is susceptible of improvement by a good system of draining. In some parts the land in winter becomes so saturated with water as to be unfit for the support of cattle. No modern machinery of any kind was observed. The agricultural produce, in 1842, was as follows: wheat, 24 bushels per acre; barley, 38; oats, 40; and potatoes, 74. The number of live stock was 673; the population, in 1841, 588, and the number of inhabited houses, 95. Perivale consists of 626 acres. It belongs entirely to one proprietor, and is divided into five farms. The soil is a heavy clay, requiring four and occasionally six horses to plough it. The most profitable mode of managing the land is found to be the production of hay for the London market. The drainage is very defective, and the farmers are little disposed to attempt any mode of improvement. The wages of labourers vary from 12*s.* to 14*s.* per week. The agricultural produce per acre was, wheat, 22 bushels, and hay three-fourths of a ton. The number of live stock was 599, of which 531 were sheep, these animals being taken in to feed at the rate of 2*s.* 6*d.* per score. The population 46. Hanwell contains 1,363 acres. The rent of land is about 50*s.* per acre. Manure is supplied from London. The agricultural produce, in 1842, was, wheat, 48 bushels per acre; rye, 24; oats, 48; potatoes, 6 tons; and hay 1 ton. The live stock amounted to 186; the population being 1,469. Ealing consists of 3,807 acres. It is composed of two different descriptions of soil, the heavy or clay and light rich loam, the former constituting meadow or pasture land, the latter arable farms and market gardens. The rent paid for arable and pasture land varies from 40*s.* to 60*s.* per acre. Farms are generally held on leases for 21 years. Little use is made of modern agricultural machinery. The implements of husbandry are of the same kind that were in use 30 years ago. A considerable portion of Ealing consists of market gardens, and forms a part of that large area in the vicinity of the metropolis, lying on both sides of the western road, which may be regarded as the great fruit and vegetable garden of London. The fruit gardeners have an upper and an under crop growing on the land at the same time. The soil is an excellent dry loam, and is abundantly manured. The number of labourers employed on these gardens is very great, being estimated at 30 persons to each acre. The average rent paid is 10*l.* per acre. The wages of labour vary from 10*s.* to 15*s.* per week, and the proportion of women to men employed is as two to one. An important benefit was conferred on the labouring population, and on the poor of this parish, in the year 1832, by the Bishop of London, as lord of the manor, who granted 20 acres of waste land for the purpose of inclosure and allotment. The proportion allowed to each person is 20 rods, at a yearly rent of 5*s.* The land is now divided into 146 allotments, and so great is the demand for those that are vacant, that there are, at the present time, 50 applicants. This system is found to be attended with most beneficial results. The occupier undertakes to live soberly, and to abstain from working on the Sabbath, on pain of forfeiting his allotment in case of non-compliance. The average assessment for the relief of the poor, from 1827 to 1833, was 4*s.* in the pound, and from 1835 to 1841 it has been reduced to 2*s.* 8½*d.* The wages of labour vary from 12*s.* to 15*s.* per week. The agricultural produce of 1842 was, wheat, 35 bushels per acre; barley, 50; oats, 43; potatoes, 85; and hay, 1 ton per acre. The number of live stock was 1,430, of which 1,200 were sheep. The population, in 1841, was 8,407.

A paper 'On the State of Education in the Parishes of Greenford, Hanwell, Acton, and Ealing,' and the towns of Old and New Brentford, by the same author, was appended.—Greenford contains one endowed free charity-school, which is attended by 14 boys and 15 girls, who are clothed at the expense of the charity. There is also a dame school, attended by 12 children. Hanwell contains one national school, supported by subscription, for 60 boys and 49 girls. The average attendance is 87. There are four dame schools, which supply instruction to 48. Three of these schools are kept by Dissenters, and one by a member of the Church of England. There is one common day school, attended by 25 boys and 15 girls, from the ages of 5 to 14, who are instructed in reading, writing, arithmetic, history, and geography, for 13*s.* to 21*s.* per quarter. There is also a middle day school, attended by 8 boys, who are taught the classics, elementary mathematics, geography, and history, for a guinea a quarter. Acton, with a population of 2,665 persons, has one national school, attended by 46 boys and 62 girls; one infant school, attended by 43 boys and 41 girls; three dame schools, attended by 17 boys and 18 girls; and one common day school, attended by 20 boys. Ealing contains one national school, attended by 159; one infant school, attended by 50; six day schools, attended by 60; two common day schools, attended by 34; and three middle day schools, attended by 36. The town of Brentford has been for several years past in a state of progressive decline, and the tendency to a state of deterioration has been accelerated of late by its almost complete disuse as a posting station. The labouring population consists of about 3,000, and may be divided into three classes,—those labouring in the market gardens, fishermen, and a considerable body of men deriving their support from a large soap manufactactory, an extensive distillery, gas-works, and water-works. The girls' national school at Old Brentford was founded by Mrs. Trimmer, in 1789; the average attendance of girls is 60; 1*d.* per week is paid for each girl. The infant school comprises 200 children. The British and Foreign school has an average attendance of 140 boys and 94 girls. There are two dame schools, attended by 86 children. An adult school has recently been established, for the instruction of both sexes in reading and writing, and for improvement in scriptural knowledge. It originated with the females, who were incited by the proficiency made by their daughters in the schools. In New Brentford there are seven schools, giving instruction to 156 boys and 120 girls. The author states, that he found the national schools in a very inefficient condition, and ascribes the circumstance to a want of proper superintendence on the part of the trustees or subscribers. Two of the common day schools are kept by reduced tradesmen, one by a mechanic, occasionally employed in the evenings, and three by men who had been employed as labourers or servants. One of these solicited charity.

CHEMICAL SOCIETY.—*Feb.* 21.—Prof. Graham in the chair.—1. A communication from Dr. Balfour was read, announcing the discovery of the principle *Theine* in Paraguay tea, the leaves of the *Ilex Paraguayensis*, as observed by Dr. Stenhouse. The infusion of these leaves forms the beverage of a large portion of the inhabitants of South America. The plant is found to contain the same active azotized principle as the tea of China, which chemical analysis has also found in coffee. Mankind has, therefore, adopted the seeds and leaves of plants, belonging to different orders, and having no natural relation, for a common purpose, which agree in containing the same remarkable substance. The characteristic constituent of chocolate, theobromine, is also known to be closely allied, in its composition and properties, to theine.

2. A communication from Prof. Croft, of Toronto, 'On the manufacture of Sugar from the stalks of Indian Corn' (*Zea mais*). This is a new branch of agricultural industry, which is exciting considerable interest in the United States. By plucking off the ears of corn from the stalks, as they begin to form, the saccharine matter is greatly increased, and the juice comes to contain three times more sugar than that of the maple, and equals, or exceeds, the juice of the ordinary sugar-cane, as raised in the United States. By experiments it appears, that one acre of maize yields 1000 pounds of sugar. This crop has also the advantage that it comes to maturity in from seventy to ninety days, while the sugar-cane requires eighteen months, and is precarious.

HORTICULTURAL SOCIETY.—*Feb.* 21.—R. W. Barchard, Esq., in the chair. M. W. Attwood, W. Broadhurst, K. Lewis, and J. Luscombe, Esqrs., were elected Fellows.—Mrs. Lawrence exhibited *Epacris nivalis, impressa*, and a hybrid bearing resemblance to *E. variabilis;* a beautiful plant of *Erica melanthera*, a mass of tiny lilac flowers; *E. Lambertia rosea*, a free-blooming flesh-coloured variety; *Mirbelia floribunda*, interesting on account of its deep violet colour; *M. grandiflora*, a pretty species, with yellow and dark-brown flowers, and *Cælogyne flaccida*, bearing a graceful spike of white blossoms, having the labellum delicately marked with yellow and brown; a Knightian medal was awarded. From T. Brocklehurst, Esq., were cut specimens of *Dendrobium Paxtoni*, a rare and beautiful species, with flowers of deep orange, having the interior of the labellum strongly marked with dark-brown, and the margin delicately fringed; *D. nobile*, the best of the group to which it belongs, and cut from a plant bearing upwards of 100 flowers; a dark variety of *Cyrtochilum maculatum*, and *Oncidium longifolium*, with bright yellow flowers, remarkable for being paler at the back than on the front: a Banksian medal was awarded. From S. Rucker, Esq., a fine cut specimen of *Oncidium Cavendishianum* with *Lissochilus grandiflorus*, a newly-introduced

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terrestrial Orchidaceous plant, bearing a tall spike of singular violet-coloured flowers, and a pretty species of Dendrobium, also new, with smooth, shining leaves, from the axils of which its fragrant, light buff-coloured blossoms are produced separately and in pairs; a Knightian medal was awarded. From Messrs. Veitch, a new and elegant species of Passiflora, called, from its resemblance to the rays of an *Actinia*, *P. actinia*; it was raised from Brazilian seed, and will probably succeed in a green-house. From Mrs. Marryatt, a showy hybrid Rhododendron, apparently between *R. arboreum* and *caucasicum*; and a fine plant of *Banksia Cunninghamii*, bearing a multitude of its curious brown spikes of flowers: a certificate was awarded. From M. T. Smith, Esq., a magnificent specimen of *Leschenaultia formosa*, trained upon a hemispherical trellis, at least 2½ ft. in diameter, which it covered: a Banksian medal was awarded. From the Hon. W. Strangways were branches of Camellias, from plants growing in the open air, in Dorsetshire, in different soils—loam and peat; that from the former presented an unhealthy appearance; the others, from a plant removed a few years back into an American border, were in a most healthy state. With these were cut flowers of *Helleborus purpurascens*, *Euphorbia veneta*, Characias, and Myrsinites, which, although not producing showy flowers, are valuable on account of their blooming, in favourable situations, during the earliest months of the year; both the latter Euphorbias are hardy, but the former, unless protected, will only stand out in the milder parts. A cylindrical guard of iron wire, for protecting trees from hares and rabbits, made by Messrs. Burn, was exhibited: it was about 3 ft. high and 1½ ft. in diameter, the wire being secured to three iron rods, for keeping it steady in the ground. Mr. Judd exhibited three good Cucumbers, one called Young's Champion, the other, Mills' Frame, with the following account: "They were grown in a steep-roofed house, according to Ayres' system; the house is heated by hot water, and although 20 ft. long, the expense does not exceed 1*s.* 6*d.* per week; the temperature being never above 60° at daybreak. Fruit has been cut from the same plants since November, and they will continue in bearing till next autumn. It has been found that salt, used in the proportion of 8 oz. to 4 gallons of water, does not injure the foliage, is an excellent remedy against mildew, and a good manure for the plants." Young's Champion was stated to be the best kind for winter forcing. A certificate was awarded. From Sir H. Fleetwood, Bt., was an Olive-branch with fruit upon it, having been grown in a conservatory upon a plant, which with others was imported about 15 years since, and which, under ordinary treatment, annually produce an abundance of fruit. From C. G. Thornton, Esq., a dish of Filberts in excellent preservation: this was effected by gathering them in a dry day towards the end of September, when they are laid thinly upon mats or shelves in the fruit-room, and allowed plenty of air. They remain there for a fortnight, when they are put into open-worked hampers, a peck in each, and not pressed down. They are kept thus till the end of November, after which they are placed in boxes upon cut straw, a thin layer of each until the boxes are full, and they are afterwards changed every three or four weeks. The specimens exhibited were as plump and free from mouldiness as when fresh gathered: a certificate was awarded. From J. Moorman, Esq., were some fine specimens of Pears in excellent preservation; having been kept in a dark hayloft (occasionally ventilated), and laid upon *horsehair*: a certificate was awarded. From the Garden of the Society were the singular *Huntleya violacea*, *Brassavola glauca*, a rare plant with pretty greenish white flowers; *Begonia coccinea*, an exceedingly showy species of late introduction, with brilliant scarlet blossoms; *Hakea acicularis*, an old greenhouse plant, seldom seen, but well suited for growing in a pot in small greenhouses, on account of its easy cultivation, as well as for its singular dark-brown, warted fruit, and slightly fragrant white flowers; the latter of which are abundantly produced at this dull season: a hybrid Rhododendron, brought for the purpose of exhibiting the effect of an overdose of nitrate of soda upon it; this was apparent in the tips of the leaves having a scorched appearance, and in the flowers rapidly losing their colour after expansion: with these were *Dryandra armata*, with curious thistle-like blossoms.

LINNEAN SOCIETY.—*Feb.* 21.—E. Forster, Esq., in the chair.—A paper was read from Professor Croft, 'On the obtaining of Sugar from Maize' (see Report of Chemical Society, *ante*). The next paper was from the Rev. F. W. Hope, 'On the Portraits of Linnæus.' At the commencement of the paper the author referred to the English mode of spelling the name of Linnæus, with the *e* instead of the diphthong *æ*, which was the manner in which the name was spelt by Linnæus himself. Of paintings of Linnæus, the author was aware of the existence of seven original ones. These were by Roslin, Pasch, Krafft, Hollman, and Rehn. The one by Pasch is considered the best likeness extant, a copy of which is in the possession of Robert Brown, Esq. Hollman painted several, one of which is a full-length figure. The portrait by Rehn is at Holm, in Sweden, and has been lithographed by Templeton. Of engraved portraits and engravings of medallions, upwards of seventy exist. Nine of these are Swedish, and the best is by Auvilliers, and attached to the "Species Plantarum;" the next best is after the painting by Krafft, and is engraved by Snach. There are twelve French engraved portraits: the best is by Alix, after the painting by Roslin, and there is also a good lithograph by Vigneron. The author had seen but one Italian engraving, by Felix Luciani. In connexion with this, he related the circumstance, that when Linnæus first published his works they were ordered by the Pope to be burned, but before he died, Linnæus heard that the Pope had ejected a professor of botany from his chair, because he was ignorant of the writings of Linnæus. Of twenty-two English engraved portraits, the best is that by Roberts, after Pasch. The two in Thornton's Botany were also pronounced good. One of the English portraits, in profile, has the motto, "Deus creavit; Linnæus disposuit." Mr. Hope thinks this the work of an enemy, prompted by the same spirit as the following passage, said to have been written by Haller:—"The unbounded dominion which Linnæus has assumed in the animal kingdom, must, on the whole, appear disgusting to many persons. He sets himself up as a second Adam, and gives names to the whole animal creation, according to certain distinctive marks of his own; and without the least regard to his predecessors, he dares to place a man and a monkey in the same category." There are several busts of Linnæus existing, but where they are, and who done by, was not mentioned in the paper.

SOCIETY OF ARTS.—*Feb.* 15.—Mr. Rotch, V.P., delivered a lecture on Mr. Hullmandel's Lithotint process, which was illustrated by a variety of specimens.—The art of lithography was invented in 1796, by Alois Senefelder. While one of his dramatic works was going through the press, he spent much time in the printing office, and made himself fully acquainted with the art of printing. Numerous plans occurred to him for producing a substitute for the ordinary printing process, in none of which, however, he succeeded till his attention was accidentally directed to a fine piece of Kelheim stone which he had purchased for the purpose of grinding his colours. It occurred to him, that, by covering the stone with ink composed of wax, soap, and lamp-black, he might use it for his exercises in writing backwards. One day, as he had just succeeded in polishing a stone which he intended to cover with etching-ground, his mother entered the room, and asked him to write for her a bill for the washerwoman, who was waiting for the linen. Having no paper at hand, he wrote the required bill on the stone with his composition ink, which he intended to copy at his leisure; suddenly he thought of biting in the stone with aquafortis, applying printing-ink to it, as to wood engravings, and thus taking impressions from it. In this he succeeded. From Senefelder's time up to the present day, the art of Lithography has gone on gradually improving. The lithotint process of Mr. Hullmandel may be thus described:—The drawing having been sketched, tinted, and finished by the artist on the stone with lithographic ink mixed with water to produce the various shades, is covered over with gum water, and weak nitric acid, to fix it; after waiting a sufficient time to dry, a solution of rosin and spirits of wine is poured over the stone, and as this ground contracts by drying, it cracks into millions of reticulations, which can only be discovered by the use of a microscope; very strong acid is then poured over the aquatint coating, which, entering all the fissures, produces the same effect on the stone as the granulations of the chalk by the ordinary process. The rosin protects the drawing everywhere but in the cracks, and having remained a sufficient time to act on the unprotected parts of the drawing, the ground is washed off, and all appearance of the subject on the stone vanishes, until, ink being applied by a roller in the ordinary way, it is reproduced, and ready for taking off the required number of impressions, which in some cases have extended to the number of 2,000.

March 1.—Mr. Whishaw read a paper on Arithmography, accompanied by diagrams illustrative of this new art of universal writing.—The Arabic characters, being those ordinarily used throughout Europe, as well as in many other parts of the world, whether for purposes of commerce, mensuration, astronomy, &c., are taken as the groundwork of this system. Mr. Whishaw's Arithmographical Dictionary contains 12,200 words, including terms of art, &c., and in addition an appendix containing 7,326 proper names, names of persons, kingdoms, &c. The words are numbered regularly, from the beginning to the end of the Dictionary, so that the particular word, or the number corresponding with that word, is readily found; and it is evident that, if a French or Italian dictionary were similarly prepared, this system of numerical reference would form a complete key to the three languages. Nouns are distinguished by writing the first figure larger than the rest; and verbs by writing the last figure larger than the rest. The cases of nouns and adjectives are distinguished by prefixing a small figure, as—nominative, $^{1}7042$, a man, homo, *ανθρωπος*; genitive, $^{2}7042$, of a man, hominis, *ανθρωπου*, &c. The tenses and persons of verbs are, in like manner, represented by fixing small figures before and after the number corresponding with any particular verb, as $^{4}6391^{6}$, they loved; the small 4 shows the perfect, or fourth tense, (according to Dr. Major's Grammar,) and 6 representing the third person plural. When names of persons or places are to be represented by their corresponding numbers, a line is to be written under those numbers, as 5124 Pompey; 4841 Peterborough. Where numbers are to be read numerically, a line is placed over the figures, as $\overline{2000}$ 7861, or two thousand people. By this system an Englishman might correspond with a German, or a Welshman with an Italian, without either knowing the language of the other. The expense to each country adopting this system of communication would only be in the preparation and construction of a complete arithmographical lexicon.

MEETINGS FOR THE ENSUING WEEK.

- MON. Society of British Architects, 8, P.M.—'Observations on the Principles of Architecture as laid down by Vitruvius,' by W. W. Pocock.—'A Brief Description of Holy Trinity Church, Hull,' by W. L. B. Granville.—The Council will report their decision upon the Essays and Drawings sent in for the Prize Medals offered by the Institute.
- — Royal Academy, 8.—Sculpture.
- — Entomological Society, 8.
- TUES. Horticultural Society, 3.
- — Institution of Civil Engineers, 8.—'Description of a Method of laying down Railway Curves on the Ground,' by W. J. M. Rankine.—'Description of Lieut. Rankine's Spring Contractor, for suiting the Action of Railway-Carriage Springs to variable Loads,' by W. J. M. Rankine.—'On the Causes of Fracture of Railway Axles,' by W. J. M. Rankine.—'Description of Cast and Wrought Iron Bridges on the Bishop Auckland Railway,' by J. Storey.
- — Linnean Society, 8.
- — Chemical Society, 8.
- WED. Geological Society, half-past 8.
- — Literary Fund, 2.—Annual.
- — Society of Arts, 8.—Mr. R. Prosser's Invention for making Bricks, Tiles, and Tesseræ, for Forming Tesselated Pavements, and their mode of fixing; also on Inlaid and Mosaic Pavements generally.—Mr. Braithwaite's Process of Carving in Wood.—Mr. Wilson's Safety-Valve, to prevent explosions from Boilers.—Mr. Casella's improved Rain-Guage.
- — Medico-Botanical Society, 8.
- THUR. Royal Society, half-past 8.
- — Royal Society of Literature, 4.
- — Royal Academy, 8.—Painting.
- — Society of Antiquaries, 8.
- FRI. Astronomical Society, 8.
- — Royal Institution, half-past 8.—Mr. Smee 'On Electro-Metallurgy.'
- — Philological Society, 8.

FINE ARTS

ART-UNIONS, LOTTERIES, AND LITTLE-GOES, WITH *Counsel's Opinion as to their Illegality.*

IT is curious and amusing to observe how anxiously the schemers endeavour to protect themselves and their selfish projects behind that public opinion, which, wisely or unwisely, has undoubtedly given its support to the Art-Unions. Throughout the whole of the

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sophistical nonsense put forth by them, the identity of Art-Unions and Little-goes is assumed—then some vast benefits to be conferred on Art by Art-Unions is assumed—then the *Athenæum* is indignantly reviled for not upholding British Art, and accused of being prejudiced in favour of foreign art (as if our argument was to recommend foreign in preference to English Lotteries)—then the schemers, parodying the apple proverb, exclaim, "we," that is, the Little-goes and Art-Unions, "must stand or fall together." Now, have we ever said anything to the contrary? The moral distinction between the projects is obvious enough, but we suspected from the first that there was no legal difference. But let us put the case in another form. If it be not illegal to receive money for tickets, which give to purchasers chances of prizes to be distributed by lot, of pictures, bronzes, models, telescopes, fiddles, pianos, &c., why is it illegal so to distribute hams, tongues, twelfth-cakes, Italian greyhounds, talking parrots, and heads of New Zealand Chiefs? However, as we acknowledged heretofore, we are not lawyers, and therefore the subscribers to these projects may like to hear the opinion of one who is a lawyer and of eminence; for to this issue it is come at last, and to this we foresaw that it must come. The printsellers and publishers of the metropolis have, it appears, taken Serjeant Talfourd's opinion on the subject; and that there might be no mistake, they submitted to him the prospectuses of the "Art-Union," "the National," and of Mr. Boys' proposed "Distribution," and required to know—

"Firstly, whether the whole of such schemes are not Lotteries, or such distributions by chance, as are in direct violation of the statutes 12 Geo. 2. c. 28. s. 1. and 42 Geo. 3. c. 119. s. 2?

"Secondly, whether the managers and projectors, and the printers and publishers, of these schemes are not liable to the penalties inflicted by 12 Geo. 2. c. 28. ss. 1. and 4. and 42 Geo. 3. c. 119. ss. 2. and 5?

"Thirdly, whether the parties subscribing to, or purchasing shares in, the proposed distributions, be not liable to the penalties of 12 Geo. 2. c. 28. s. 3?"

From the learned Serjeant's "opinion" we shall quote so much as immediately concerns the public:—

"I am of opinion, that all the schemes above described are Lotteries, or such distributions by chance, as are in direct violation of the statutes 12 Geo. 2. c. 28. s. 1. and 42 Geo. 3. c. 119. s. 2. Having referred not only to those statutes, but to others *in pari materiâ* with them, from 10 & 11 Will. 3. c. 17. downwards, I think that a scheme by which any valuable things, whether monies, lands, or *chattels*, are offered as prizes, *to be determined by lot or other machinery of chance, among parties who obtain a right to share in the chance by payment of money, is in the nature of a Lottery, and within the penalties of the Statutes.* * * Secondly and thirdly, I am, therefore, of opinion, that the managers and projectors, and the printers and publishers of these schemes, are liable to the penalties inflicted by 12 Geo. 2. c. 28. ss. 1. and 4. and 42 Geo. 3. c. 119. ss. 2. and 5; and *that the parties subscribing to, or purchasing shares in, the proposed distributions, and who proceed to take their chances of prizes at the drawing of the lots, are liable to the penalties of* 12 Geo. 2. c. 28. s. 3."

The question of legality is therefore set at rest, and the various projects may be considered as at an end; for we cannot suppose, that the parties will set the law at defiance and hazard the penalties. Here then we might take leave of the subject, and a very annoying one it has been to us, for we have had to fight the battle almost single handed, and under the direct threat of prosecution. But now that the battle is won—now that the nuisances must be abated—we are not unwilling to notice the charges preferred against the *Athenæum*, and to show what are our recorded opinions with reference to English and Foreign Art; and to prove that we have been undeviatingly consistent in our opposition to these gambling projects, and even to Art-Unions, as generally conducted.

First, as to the prejudice of the *Athenæum* in favour of foreign art; here is what we said twelvemonths since, when noticing the exhibition of the Wilkie pictures:—

"Let England put a simple question to all Europe. Let her receive a candid answer. She has been able to exhibit, without presumption—without national prejudice or egotism—six series of modern works among those of ancient masters, viz., the works of *Reynolds*, *Hogarth*, *Wilson*, *Gainsborough*, *Lawrence*, and *Wilkie*. What other kingdom could have done the same? we mean with a right which the rest of Europe would have admitted. Could France, on the strength of her two series—*Vernet's* landscapes and *Greuze's* figure-pieces? For if she push forward the works of *David*, *Gérecault*, *Girard*, *Gros*, &c., into the rank, we must bring up those of *Barry*, *Morland*, *Northcote*, *Stothard*, *Hilton*, and numberless others into line also. Could Italy, on the strength, or rather, the weakness, of Appiani's productions, and Battoni's?—Could Germany? She has but one such series—Mengs's—and of that she herself would consider an exhibition as an exposure. No other people could dare to exhibit, side by side with the Old Masters, one-half so many New as the British, without such a contrast rendering their presumption flagrant, ludicrous, and repulsive."

Is this proof of a prejudice in favour of foreign art? Why our whole endeavour, for years, has been to uphold the character of English art—to give it a higher aim, a more ennobling purpose; to release it from its trammels, and find a protection for it where trade winds and trade influences should not reach and wreck it. It is true that the folly or the fashion of he hour has never found an echo in the *Athenæum*; that we have not fallen into ecstasies at every picture so soon as it was purchased by a print publisher; that, though we have respect for many printsellers, we do not hold with the *Art Journal* that they are the great patrons of art, or mistake Alderman Boydell for another Pericles. On the contrary, we are of opinion that art has been of late years too much under the control of the printsellers; that by power of money, and the forty-horse power of puffing, the print-publishers have held the fortunes of art and artists in their hands; that art has suffered degradation in consequence; and that to that cause, mainly, may be attributed what we urged in the very paper referred to, and what we will never cease to urge till it ceases to be true,—the superiority of *living* continental painters, as respects *elevated aims*, and *enlarged principles*, and *productions of a nobler, purer character*.

As to the Art-Unions, and our opposition, it may not be inopportune to say a word on their past history, that, if any of them survive these troublous times, they may benefit by it.

The first association in London was the 'Society for the Encouragement of British Art,' established some eight or nine years since by a few gentlemen who were of opinion that it was a wise policy to diffuse a knowledge of art among the people—to associate art more intimately with their daily thoughts and feelings—to raise the standard by which art ought to be judged—and to bestow not merely barren praise, not merely sympathy and approbation, but needful rewards on those "faithful found among the faithless"—those who devoted their anxious lives to the accomplishment of that high purpose, through the instrumentality of art, without which, as its aim and end, art ceases to be worthy of respect or regard. We assumed this at once, from their proceedings—we judged the men and their intentions from their actions. The prospectus of this Association set forth, that "*ten per cent.*" of the whole subscription should form a reserve fund, and be "applied to the purchase of works of British artists, to be *presented to* and placed in some church, public building, or institution, with the view of exciting public admiration, and *promoting the cultivation of the higher class of art*:" and the remaining nine-tenths were to be applied to the like purchase of the works of British artists, to be *selected* from our exhibitions "*by a committee.*" Here the most suspicious could find nothing to cavil at; there was no self-seeking, no self-interest at the bottom: no temptation to gambling, for gambling sake and the benefit of the projectors. This Association, then, was worthy of the support of the *Athenæum*; and it had, from the first to the last hour of its existence, our hearty and zealous support; a support beyond mere words; for, now that our motives are questioned and cavilled at, we shall not hesitate to say, that we refused even to receive payment for the insertion of its advertisements. Had the public co-operated with us; had it subscribed, as it ought to have done, in aid of this Association; had it even refused to subscribe to any association not founded on equally liberal principles, the Art-Unions might have escaped the degradation of this hour; for the schemers would not have had a single hypocritical pretext behind which to shelter their selfish projects. It was not so. The "Art-Union" was started: it appealed to self-interest and vanity: every subscriber was to have his money's worth, and every prize-holder to select his own prize: its triumph was proportionate, but it rose on the ruin of the Association. Its success, counted in guineas, has been great: considered with reference to what it has done for art, it has been worse than a failure. We foresaw the mischief, and denounced it. So early as 1837, we put on record our opinion that the Art-Union would, and must of necessity, tend still further to the degradation of art: "any man," we observed, "who purchases pictures, may be presumed to have a love for, and this will in the end generate a knowledge of art. But there will be many subscribers who desire only a little gambling—to risk a pound for the chance of winning a hundred—and who would quite as soon join in a raffle for a horse, or a snuff-box, or a pipe of port wine, as for a picture. The motive of the subscriber, however, is of no consequence, so long as others have to dispose of the money; but the Art-Union proposes that each prizeholder shall 'select for himself.' Now is it not certain, that such patronage must tend to degrade art? The scheme may be beneficial to the lowest class of artists, but utterly ruinous to art itself!" On another occasion we observed, "When every individual member, be he whom he may, is allowed to follow his own judgment in the disposal of his prize-money, the best results can be but an irresponsible indulgence of individual whim and caprice,—the worst, and certain, is the degradation of art. Men who paint to live, instead of working with all their power, be it more or less, up to the best and highest judgments, must now descend to the lowest, and instead of seeking for the approbation of the intelligent, must solicit the sweet voices of the uninformed, the chance prize-holders, and therefore purchasers, of the Art-Unions." This argument we have never ceased to enforce; not a year has passed that we have not, under one form or another, submitted it for consideration. In 1841 the Council of the Art-Union had so far become sensible of its truth, that a resolution was passed to the effect that "the vast means at the disposal of the Society may be for good *or for evil*," according as they are disposed of; and a special Committee was appointed to consider of "the best mode of encouraging the Fine Arts." It was rather late, it must be confessed, to be speculating on this subject. Still we were eager to commend even good intentions; but our commendation rested on the old argument:—"We have, from the first, protested against the principle on which the Art-Union of London was founded. To say nothing of jobbing, to which it so readily lends itself—the large sums of money disposed of, in the purchase of works of art, by persons incompetent to form an opinion as to the merit of such works—which permits the chance winner of a large sum of money to invest it as whim, caprice, or ignorance may direct—must have a mischievous and degrading influence on Art itself. This plain truth lies so obviously on the surface, that, sooner or later, it was sure to force itself on the attention of all who took an honest interest in the proceedings and workings of the Association."

No change, however, took place, and what was the result? What said the public to the exhibition of the prizes last year? There was a universal feeling of astonishment. We saw in it the fulfilment of our prophecy, and said so. Still, be it ever remembered, the errors of the projectors were errors of judgment. The whole scheme was of the world, worldly; the eyes of all parties were fixed on the ledger, and the amount of subscriptions was considered as the measure of success. But there were no trade influences at work—no personal and selfish interests to mislead—the proprietors had no empty show-rooms to let for exhibition-rooms, no dead stock to dispose of—and, as their intentions were beyond suspicion, no one cared to question the legality of their proceedings. Yet it was in the face of this obvious degradation of art that, east, west, north, and south, Schemers, calculating only how they might share in the tens of thousands which had been levied on the public, set on foot other projects, with like pretensions, but for their individual and especial benefit; and, as in the

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lowest deep a lower still, the selfish madness spread all over the country—and hams, tongues, and twelfth-cakes were to be distributed by lottery, and the demoralizing influences were thus extended into our kitchens and nurseries. Even the Royal Polytechnic Institution was not ashamed to get up a raffle, with a hundred thousand tickets, at one shilling; and it is curious, as showing the mighty influence of words and of humbug, that the parties who profess to be so indignant because we persist in treating their proceedings as selfish, mischievous, immoral, and illegal, put forth their defence under the Art-Union pretence, and never once advert to this shilling raffle, which is conclusive as to their animating spirit. But we have done—and we trust for ever; for we sincerely hope and believe that Serjeant Talfourd has given the *coup de grace* to all Nationals, Sweeps, Little-goes, Polypicnics, and Distributions.

MUSIC AND THE DRAMA

CONTEMPORARY MUSICAL COMPOSERS.

A. F. LINDBLAD.

FEW, we apprehend, will deny that musical creation in Europe is in a state of suspense, if not of exhaustion. The schools of Italy, Germany, and France, have no one to show younger than Mendelssohn—Rossini continues capriciously silent—Meyerbeer, in the prime of his renown, cautiously or coquettishly reserved—Spohr wastes his strength in vain efforts to achieve the picturesque and dramatic—and Auber, if still piquant, is piquant by repetition rather than variety. This, then, is the moment for searching in more distant places than the beaten tracks of the continent, for works of merit, and writers of individuality or promise. More than one indication has invited us northward. The name of Gebel, as a Russian who has enriched the store of chamber music, is beginning to make its way in our select circles, and we but wait an opportunity to give an account of his works. Though the Swedish author before us appear in the less imposing form of a song-writer, he, too, is worthy of notice,—as much for the individuality as for the attractiveness of his compositions.

The distinctive features of the Italian, German, and French schools of song-writing can hardly have escaped any who has examined the structure of vocal music. The Italians demand flow and sweetness in the *cantilena* to display the vocal expression of the singer, who has to bear a part superior in importance to that of either poet or musician. The Germans put the singer last: he must be subordinate—a mere interpreter—the lyrist and the musical constructor claiming the first honours, in equal proportions; and the latter manifesting greater value for propriety of adaptation, than charm of melody. In the French *romance* the piquancy of the sentiment is the first desideratum, the captivating cast of the rhythm the second, and so that the vocalist can deliver his words with the proper innuendo or archness, and the composer arrange the notes of the scale so as to make heads nod and feet dance, it is little regarded if the singer's organ be ever so nasal or *criarde* (a perfect *orgue de barbarie*), or if the musician use forms and phrases as familiar as were Mr. Jenkinson's "Sanconiathon, Manetho, and Berosus" to the worthy Dr. Primrose. Perhaps, it may be theorized, that a song, to be perfect, should unite Italian melody, German intellectual solidity, and French *esprit*. A few specimens of this rare manufacture are in existence. The 'Ave Maria' of Schubert is one, and yet the distinctive characteristic of this is German intensity; the two-part 'I Marinari' of Rossini another, in which southern melody is still predominant By way of a French contribution, the well-known romance from the 'Guido et Ginevra' of Halévy may be specified;—the touch of rhythmical affectation which pervades the melody, making up its quota of nationality, without which no work can excite any peculiar or permanent interest.

Herr Lindblad's music is welcome to us, as possessing a character of its own, neither German, Italian, nor French. What this is, there may be some difficulty in defining, but we think that the reader will be helped to our idea, if he be familiar with the cast of the indigenous Swedish and Russian melodies. A collection of the former—'Der Norden-Saal'—edited by our composer, was published at Berlin many years ago, which is full of interest and value. The airs, essentially as wild and unworldly as the Styrian and Tyrolean tunes more familiar throughout Europe, have rhythms as clearly marked; while, though stamped by one prevailing character, they are less monotonous. Who is there, indeed, that knows not how to arrange a *Jodeln* or *Ländler* which shall pass for genuine? whereas, we suspect, that the cleverest Proteus, unless a countryman of Herr Lindblad, would find it difficult to fabricate a melody which should bear company to the 'Der Kloster Raub,' or the elvish 'Lied vom Necken,' in the artless but effective rise and fall of the melody, in the quaint simplicity with which the common tones of the minor scale are employed, and in the singular yet symmetrical forms of the burden. If these wild and ancient tunes be admitted to have any spirit of their own, the same, we are sure, will be detected in the two numbers of original '*Lieder*' before us. They appear to us to bear as close a relation to the collection which preceded them, as the admirable Scottish *scherzo* in Mendelssohn's last symphony, to the lilts and strathspeys of Johnson's 'Musical Museum,' or as Mozart's pianoforte Sonata in the style of Handel, to the concertos and overtures of the composer whose manner—nay, whose mind—was assumed so happily. They have more tune than many of the contemporary German songs, are more popular, yet still are totally devoid of that common-place flimsiness, a horror of which has driven so many a student from the sweet melody of Italy, and the distinct rhythm of France, to take refuge in crude harmonics, unvocal progressions, and over-elaborate accompaniments. 'Der Junge Postillon auf der Heimwege' might have figured in Adam's popular Opera, so neatly pointed is its form, while for freshness it surpasses the better-known *rondo* given to the Gil Blas of Lonjumeau. Thus, again, 'Der Greis am Wege,' 'Die Hochzeitfahrt,' 'Der Schlotfegerbub,' and 'Ein Sommermorgen,' have all a form, simple, catching, and, what is best, unborrowed, sufficient to justify their introduction into the lighter portions of any musical drama: they are, moreover, good to sing, the intervals easy, the vocal strains more continuous than in some of their German kindred, with a sufficiency of harmonic change, and appropriate accompaniment, to satisfy the ear soonest wearied betwixt alternations of tonic and dominant, and of the *arpeggio* swing, in which the modern *maestri* save themselves from labour with so sublime a contempt of invention. Other examples, such as the songs 'Altmodische Weise,' and 'Auf dem Berge'—are more eminent for the freshness and sweetness of their melodies, than for any speciality of rhythm; anything, indeed, of its kind, more graceful and charming than the last, we hardly remember. We must single out yet one more specimen, the 'Lied eines Mädchens aus Dalekarlien,' because it possesses, in perfection, the wild and pensive sweetness characteristic of the Swedish national song. Enough, we hope, has been said to bespeak the attention of all who are interested in the acquisition of novelty. How far Herr Lindblad has power over dramatic and orchestral resources, we have no means of gathering from this publication. As we are told that he studied under Zelter at Berlin, he must have reached that period of an artist's career when the peculiar direction of talent is for the most part decided. Still we should be glad to hear of an opera from his pen, and be disposed to augur favourably of the result.

DRURY LANE.—The entertainments provided by Mr. Macready for the troops of friends that rallied round his standard on the night of his benefit were repeated on Tuesday, to a less crowded and less enthusiastic audience, yet with an amount of success that promises a longer term of popularity than falls to the lot of mere revivals generally. 'Much Ado about Nothing,' one of the liveliest and most popular, as well as the most refined and best constructed of Shakspeare's comedies, has been banished from the stage for want of a *Benedick*; the last of the race being Charles Kemble. To restore this delightful play, and to essay his skill as a comedian, developing those lurking indications of the *vis comica*, which were first shown by him in 'The Lady of Lyons,' Mr. Macready ventured on *Benedick*; and though his version of the character is not the true one, it is more effective in its way, and certainly an original conception, as well as a carefully studied performance. The difference between Shakspeare's *Benedick* and Macready's personation is this: the poet has drawn a light-hearted, quick-witted, loose-tongued coxcomb, whose levity infects his gravest purposes, and who flouts at love out of his complacent self-love, which is the snare on which he is caught. Macready represents him as moody, saturnine, observant and reflective; earnest even in trifles, and as savage in his contempt of the sex as a misanthrope: hence he makes the character a series of self-contradictions, exhibiting the spectacle of a grave man of sagacity and firm purpose, flippant in speech, fickle in act, frivolous in manner, and snared in as slight a springe as ever caught woodcock. Nevertheless it awakens admiration for the talent shown in perpetrating the error; but it is one of those performances that require the allowance of a benefit night, though the dearth of sterling excellence gives a factitious value to a forcible and elaborate failure. Mrs. Nisbet's *Beatrice* is arch, sprightly, and graceful, but flippant, superficial, and alike wanting in refinement of style and depth of sentiment. Miss Fortescue, as *Hero*, is best in the joyous mood; she endured the false accusation of *Claudio* with something that looked like passive indifference, because there were no words of woe for her to utter; nor did Anderson, as *Claudio*, express emotions corresponding with his speech. Phelps, as *Leonato*, became the reverend signior well, and vented his grief and anger impressively, though too loud; W. Bennett, as *Antonio*, was earnest and undignified; Hudson, as *Don Pedro*, also wanted presence and manner to prevent his pleasantries from derogating from the dignity of his rank; and G. Bennett, as *Borachio*, was a more accomplished villain than his master *Don John*. Compton's *Dogberry* was hard and monotonous in its quaint drollery; but Keeley's *Verges* was the very impersonation of imbecile senility: his tremulous voice sounded as if it came from some remote corner into which his scattered wits had crept, and he looked as if he were watching them lest they should stray. The scenery and male costumes were characteristically sumptuous; but the ladies would insist on wearing modern English dresses instead of old Italian fashions. 'Comus' as a classic spectacle, with the poetry of Milton said and sung, is worthy of admiration; the musical portion of the performance is the least attractive, though H. Phillips sang 'Haste thee, Nymph' with jovial gusto. The rushing in of the bacchanal rout, with flashing torches, has a striking effect, but the yells ought to have been musical even in their dissonance, and the whoops that timed the dance, remind one too strongly of the Highland reel. Miss H. Faucit, as the *Lady*, delivered the blank verse with distinct and emphatic declamation; her proxy in the vocal part of her task was not correspondingly efficient; Miss P. Horton, both in speaking and singing, well became the attendant spirit.

MISCELLANEA

Paris Academy of Sciences, Feb. 20.—On Cancer, by M. Leroy d'Etiolles. The interest of the paper was the numerous practical observations made by this able surgeon on what he calls the statistics of cancer. He states that, in 2,781 cases of cancer of which he has the notes, cancer of the uterus figured for 30 per cent.; cancer of the breast, 24 per cent., of the lip in females, 11½ per cent., and in males, 26 per cent. The author does not hesitate to attribute this great disproportion between the two sexes to the use of tobacco.—A paper by M. Matteuci, on some experiments made on a living torpedo was next read.—M. Amusat read a paper on arterial and venous cicatrices.

On the Art-Unions.

That Picture Raffles will conduce to nourish
Design, or cause good Colouring to flourish,
Admits of logic chopping, and wise sawing,
But surely Lotteries encourage Drawing!

T. H., New Monthly.

Bottle Papers and a Bottle Chart.—Under this title a curious paper appears in the Nautical Magazine of this month. We confess that after examining the chart, it appears to us that the results are so contradictory that they prove nothing respecting currents. The course of the bottles cross each other in every direction, and though the vast majority of those bottles thrown over in northern latitudes are found on the coasts of France, England, and Ireland, and those in southern latitudes on the shores of one or other of the West India Islands, the fact only proves that a record of such discoveries is more likely to be made in those

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localities than on the opposite coasts of Newfoundland, Labrador, or Africa. However, the subject is new and curious, and we shall quote what is said by the Editor, as well as some remarkable examples of the length of time that elapsed between launching the bottle and its discovery:—"We have occasionally laid before our readers, as they have come to hand, the particulars of papers found in bottles, sent adrift on the ocean, for the purpose of determining the direction and strength of currents. The device is one belonging to modern times, the earliest proposal of it we have met with being about the year 1801, and the date of the earliest bottles found being 1809. We shall not stop now to discuss the utility of these messengers, which would naturally involve the considerations of direction of the wind and sea, and the time they might lie unheeded on the strand to which they have been carried, but we are content to lay them before our readers with a chart to show their relative courses. Although we have levied contributions from every source within our reach, and would wish to have registered the track of every bottle found, there are no doubt many still that have evaded us. The columns of the table speak for themselves, but by way of brevity we have registered the latitudes and longitudes where the bottles were thrown into the sea in degrees and tenths."

Ships.	Where Left. When.	Lat N.	Lon W.	Where Found. Coast.	When.	Interval. Yrs	Dys
		°	°				
Cashlin Park	27 July 1827	48.6	10.3	France	21 Dec. 1837	10	146
Emerald	17 Dec. 31	36.7	12.5	Anegada	8 Jan. 33	1	22
Lady Louisa	2 Feb. 29	43.0	12.7	France	14 Oct. 39	9	254
Symmetry	9 June, 23	Madeira		Turks I.	9 June, 35	10	—
Flora	29 July, 40	48.0	18.6	Cuba	1 April, 42	1	246
Kate	27 June, 28	24.0	19.0	Cuba	28 Nov. 29	1	154
Fanny	16 Feb. 12	30.0	23.0	Penzance	4 Mar. 13	1	25
Thunder	24 July, 33	28.4	25.5	Bahamas	12 Dec. 34	1	141
C. Dunmore	8 Mar. 23	27.4	26.0	Bahamas	19 May, 29	1	72
Two Brothers	21 Nov. 26	17.0	26.0	Crooked I.	8 Dec. 27	1	17
Wellington	10 April, 36	15.3	27.4	NW Azores	21 Mar. 40	3	316
Isabella	2 April, 35	23.3	37.8	Tortola	13 Sept. 36	1	164
J. Cropper	10 Jan. 24	48.3	38.1	Mount's B.	12 Feb. 25	1	33
Blonde	22 Sept. 26	43.5	38.5	France	15 June, 42	15	285
Three Sisters	30 July, 24	41.0	42.0	Mount's B.	12 Oct. 25	1	86
Opossum	2 June, 39	27.2	42.0	Bahamas	22 May, 42	2	354
Albion	20 Oct. 36	11.3	43.9	Hebrides	7 Nov. 38	2	18
Blonde	28 Sept. 26	43.5	38.5	France	16 June, 41	14	261
Hecla	16 June, 19	58.2	46.9	Teneriffe	29 July, 21	2	43
Egardn Castle	7 July, 25	45.7	47.0	Andros I.	10 May, 29	3	297
Sarah	29 May, 25	49.0	48.2	Somerset	14 April, 36	10	321
Alexander	27 May, 18	59.1	52.3	Staffa	28 July, 19	1	62
Alexander	29 May, 18	62.0	54.0	Donegal	19 July, 19	1	21
J. Esdaile	28 July, 21	36.9	71.8	Lancashire	5 Dec. 22	1	130
Lark	29 Nov. 38	25.5	79.3	Madeira	2 Oct. 40	3	308
Lark	31 Jan. 38	20.7	85.6	Galveston	26 May, 39	1	115

Another great Blast at Dover.—Dover, March 2.—About half-past 4, another great blast took place at the South-Eastern Railway works, a little beyond the Round-down Cliff. This blast, as compared with that of the Round-down, was comparatively insignificant; and yet 7,000 lbs. were fired at the present explosion. The operations, were conducted by Mr. Cubitt, the engineer. The effect has been quite successful. About 50,000 yards of chalk have been dislodged. The operations were conducted similarly to the former, ignition being communicated by the voltaic battery. Nine chambers were formed in the cliff, about 90 feet from its top, the object being to blow away the crown of the cliff to render it safe for the railway carriages to pass on the sea-wall under it. The explosion was effected with very little noise and smoke. The instant ignition was communicated, the cliffs around trembled, and the immense mass of chalk burst out with a low booming noise, and the ruins were gently, though majestically, thrown down on the beach below; but, instead of like those of the Round-down, which shot out into the sea about 1,000 feet, they scarcely, we should say, extended 200 feet in any direction, after reaching the base of the cliff. Several hundreds of persons from the neighbourhood were present. This second great operation was performed without accident.

Police Stations.—The London City Mission have just presented about fifty volumes to each police station for the instruction of the men attached to it. These books consist of the sacred writings, select sermons, theological and moral works, together with the biographies and travels of good, moral, and religious men. The works can either be read at the station-houses, or taken home by the constables under certain restrictions.

To Correspondents.—An Artist—A. J. S.—Annie—A. R. A.—J. G. received.—A Student of Gray's Inn, No.—El Hadj must send his name, in confidence, as authority for the statement.—The Second of Mr. Howard's Lectures will be published next week.

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IV. Mediæval Kalendars—Church Festivals.
V. Handley Cross, or the Spa Hunt.
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This day is published,

THE BRITISH AND FOREIGN REVIEW, No. XXVIII.

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REVIEWS

The Banquet of Dun na n-gedh, and the Battle of Magh Rath. Translated from the original Irish, by John O'Donovan. Printed for the Irish Archæological Society.

THIS legendary tale is a valuable accession to the scanty stock of materials we possess illustrative of the condition of Ireland previous to the Anglo-Norman conquest. Like some of our old English ballads, the tale which it recites rests on a very narrow basis of historical fact; but it is nevertheless valuable, from the illustrations it affords of manners, customs, and feelings, which enable us to estimate the degree of civilization to which the people had attained when the poem was produced. The learned editor believes that the legend was written immediately after the Anglo-Norman invasion, assigning as reasons for fixing this date, that the title of "earl" is given to one of the kings of Ulster, and that the style of the work exhibits that turgid redundancy, arising from the extravagant use of epithets, which characterizes the last and most corrupt age of native Irish literature. So many Gaelic scholars have insisted that this profusion of epithet is a poetic beauty of a high order, that we shall quote a specimen of this peculiarity, which is indeed not only the besetting sin of ancient Irish poetry, but also of modern Irish eloquence. The following is the description of a very moderate waterfall on the river Erne, near the town of Ballyshannon.

"The furious, headlong, foaming, boisterous cascade of Buadh, which is the same as the clear-watered, snowy-foamed, ever-roaring, particoloured, bellowing, in-salmon-abounding, beautiful old torrent, whose celebrated, well-known name is the lofty-great, clear-landed, contentious, precipitate, loud-roaring, headstrong, rapid, salmon-ful, sea-monster-ful, varying, in-large-fish-abounding, rapid-flooded, furious-streamed, whirling, in-seal-abounding, royal, and prosperous cataract of Eas Ruaidh."

It is, however, as an historical illustration, rather than a literary composition, that we are to examine this work, and our attention is first directed to the character and position of the clergy in Ireland, after the conversion of the island to Christianity. As Ireland was the only part of Western Europe which escaped the flood of Northern barbarism, the successive waves of which swept away all the vestiges of ancient civilization, crowds of priests and monks fled thither from the continent, and were received with the most generous hospitality. The country received the name of "the island of saints," and hence some have hastily inferred that it also became the island of learning, intelligence, and good government. But in this legend the clergy appear more like Pagan Druids than Christian ministers: they are represented as soothsayers, diviners, and interpreters of dreams, ready to pronounce a fearful curse on the slightest provocation, and able to control fate in procuring the fulfilment of their imprecations. Civil life appears to have been unknown; the kings are not above the average of Indian chiefs, and the people, or rather the clans, know of no law but brute force.

It will be convenient to connect the illustrations of manners which we are about to extract by a brief outline of the story. Domhnall, king of Ireland, had a remarkable dream, which so alarmed him that he resolved to consult a celebrated monk, named Maelcobha, to whom he was related by marriage. The following is the poetic version of the conversation between the king and the monk:—

Domhnall.—I have seen an evil dream,
A week and a month this night,
In consequence of it I left my house,
To narrate it, to tell it.
My whelp of estimable character,
Ferglonn, better than any hound,
Methought assembled a pack
By which he destroyed Erin in one hour.
Pass thou a true judgment upon it,
O Maelcobha, O cleric,
It is thou oughtest readily,
Thou art a seer and a true cleric.
Maelcobha.—The son of a king and a greyhound whelp
Show the same courage and exploits;
They have both the same propensity,
And in dreams are [denote] the same thing.
The son of Ulster's king of high authority,
Or the son of the king of the province of Connaught,
Cobhtach,—will oppose thee in every way,
Or his playmate, Congal Claen.
Domhnall.—That Cobhtach should oppose me
It is cruel to say, for it is difficult;
And the comely Congal would not rise up
Against me for the world's red gold.
Maelcobha.—A counsel which shall injure no one
From me to thee, O grandson of Ainmirè:
To fetter them for a full bright year;
Thy prosperity will not be the worse for it.
Domhnall.—Alas, for the judge who came to the decision,
For which remorse would seize me;
Should I do the deed, 'twould not be joyful,
I would not consult sense or reason.

So confident was the king in the fidelity of his foster-son, Congal, that he invited him to a feast, given to all his vassal chieftains. Collectors were sent out to make provision for this banquet, and they were directed to collect as many goose-eggs as possible, the royal purveyors being particularly deficient in that rare delicacy. In the course of their search the collectors came to a hermitage in Meath, tenanted by an old woman: the sight of a flock of geese in front of the cell induced them to enter it: they found a large vessel of goose-eggs within, and seized it without ceremony. The old woman informed them that these eggs belonged to "a wonder-working saint of God's people," Bishop Erc of Slaine, whose custom it was to remain from morning until night immersed up to his arm-pits in the river Boyne, reading his psalter, which lay open before him on the strand: after such penance, his favourite dinner was "a goose-egg and a half and three sprigs of water-cresses from the Boyne." The royal collectors, who were "plebeians in the shape of heroes," thought even this fare too dainty for the aquatic bishop, and marched off with their prize.

"The holy patron, Bishop Erc, of Slaine, came to his house in the evening, and the woman told him how he was plundered. The righteous man then became wroth, and said: 'It will not be good luck to the person to whom this kind of food was brought; and may the peace or welfare of Erin not result from the banquet to which it was brought; but may quarrels, contentions, and commotions be the consequence to her.' And he cursed the banquet as bitterly as he was able to curse it."

The consequence of this curse to Ireland, says the bard, was that the country "was not one night thenceforward in the enjoyment *of peace or tranquillity.*" This is clearly an anticipation of Moore's stanza on the modern saints of Ireland:—

What more from her saints can Hibernia require?
St. Bridget of old, like a dutiful daughter,
Supplied her, they say, with perpetual fire,
And now her saints keep her in endless hot-water.

Bishop Erc's malediction took effect in the very midst of the banquet; a goose-egg on a silver dish was placed before every one of the chiefs, but when Congal was served, "the silver dish was changed into a wooden one, and the goose-egg into the egg of a red-feathered hen." Congal was enraged; "his heroic fury rose, and his bird of valour fluttered over him, and he distinguished not friend from foe." A regular battle ensued, until at length he rushed from the palace, followed by all his vassals, after having defied the king, and menaced him with immediate war.

Domhnall, being a man of peace, sent "twenty-four saints," to remonstrate with Congal, "each saint having the intercessory influence of a hundred;" but Congal refused to listen to them, menacing them with instant death if they ventured to enforce their remonstrances by excommunication. A division of poets was then sent, but their mission was equally inefficacious. Congal returned to Ulster, and by the advice of his uncle went to seek auxiliaries from the kings of Wales and Britain. Another stranger arrived at the same time as Congal at the British court; this unknown prince had met with the royal poet on his road, and being a lover of minstrelsy he made acquaintance with him, and won his favour by a singular act of friendship:—

"A heavy shower fell, consisting of intermingled rain and snow, and he put his shield between the poet and the shower, and left his own arms and battle dress exposed to the snow. 'What is this for?' said the poet. 'I say unto thee,' replied he, 'that if I could show thee a greater token of veneration than this, thou shouldst receive it for thy learning, but as I cannot, I can only say, that I am more fit to bear rain than one who has learning.' The poet was thankful for this, and said to him, 'If thou wouldst think proper to come with me this night to my house, I shall procure food and a night's entertainment for thee.' 'I think well of it,' replied the other. They repaired to the poet's house, and got a sufficiency of meat and drink there."

Banquets appear to have been perilous places in those days: the unknown youth accompanied the poet to a feast given by the British king in honour of Congal's arrival, and there a scene occurred which we must leave the Irish author to tell in his own words:—

"Before entering the palace the poet had told him [the unknown youth] if a bone should be brought on a dish in his presence, not to attempt breaking it, for there was a youth in the king's household to whom every marrow-bone was due, and that if one should be broken against his will, its weight in red gold should be given him, or battle in single combat, and that he was the fighter of a hundred. 'That is good,' said the other, 'when this will be given I shall do my duty.' He stopped not till a bone was brought on a dish to him, and he put a hand on each end of it, and broke it between his two fingers, and afterwards ate its marrow and flesh. All beheld this and wondered at it. The hero to whom the marrow was due was told of this occurrence, and he rose up in great anger, and his heroic fury was stirred up to be revenged of the person who had violated his privilege, and ate what to him was due. When the other had perceived this he flung the bone at him, and it passed through his forehead and pierced his brain, even to the centre of his head. The king's people and his household rose up to slay him in revenge for it; but he attacked them, as attacks the hawk a flock of small birds, and made a great slaughter of them, so that their dead were more numerous than their living, and the living among them fled. He came again, and sat at the same poet's shoulder, and the king and queen were seized with awe of him, when they had seen his warlike feats, and his heroic rage and champion fury roused. But he told them that they had no cause to fear him unless the household should again return into the house. The king said that they should not return. He then took his golden helmet off his head, and fair were his visage and countenance, after his blood had been excited by the fury of the battle."

The queen recognized this youth as her son, (whom she had sent out some years before as a knight-errant,) by a ring which he wore on his finger: and so excited was she that she "cast her royal *callad** into the fire, and screamed aloud." In this recognition the king refused to join, because three different adventurers, each claiming to be his absent son, and each having a hundred brave attendants, had presented themselves before him successively, and he had sent each to travel round Britain for a year. Soon afterwards the three candidates appeared; two of them were slain by the prince, and the third confessed his fraud, after which the king recog-

* *Callad*, either a cap or a wig. A learned pundit at our elbow inquires whether this be the origin of the angry threat "If you do so and so, I will throw my wig in the fire," which is commonly used to children in Ireland.

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nized the stranger as the rightful Conan and his legitimate heir. The command of the auxiliaries granted to Congal, was intrusted to Conan, and the two princes felt themselves able to face a world in arms.

Domhnall did everything in his power to divert Congal from the war, but when his efforts failed, he set before his nobles, in a sensible speech, the trifling nature of the offence, and the large offers of compensation which he had made. One of his bards put this manifesto into verse—the only means of ensuring its circulation in a land where reading and writing were little practised. The composition is more creditable to royal logic than bardic poetry:—

Behold ye *the conduct of* Congal of *Cuailgne* * !
What is the difference at all between
The egg of the red-feathered hen,
And the egg of the white-winged goose?
There is little difference of meat
Between the hen egg and the goose egg;
Alas for him who destroyed all Erin
For a dispute about one egg!
The full of seven strong vats was offered
Of goose eggs together,
And an egg of gold along with them
On the top of each vat.

The prevalence of pagan superstitions in the armies on both sides is fully shown in the following passage, which is at the same time remarkable for the caution with which the bard insinuates his scepticism of the supernatural powers of the clerical diviners:—

"In the mean time the soothsayers, the revealers of knowledge, and those who had delivered predictions, were contradictory and doubtful, in consequence of the length of time and stubbornness with which the heroes on both sides maintained the field without yielding or giving way on either side. Wherefore the predictions of their philosophers and wise men became uncertain and doubtful to some of them on either side, they having renounced and disbelieved their own demoniacal sciences of magic, in consequence of the incessant successive rallyings and dispersions of the forces on either side in the contest; so that their diviners and wise men could do no more than remain in a state of suspense and indecision, until they should learn on which party the success and prosperity of the battle would descend and tarry, and which of them the battle-terrific Beneit [Bellona] would more inspire with her vigors."

The long description given of the battle is about as uninteresting as a versified gazette of killed and wounded: in the end Conan and Congal are slain, with all their followers, save one, named Sweeny, who went mad, and another of unknown name, who remained a prisoner.

There passed not alive of the host over the sea,
Which had come with Congal, son of Scannal,
But one hero who went frantic
Upon the sea, and one fettered to his leg.

The adventures of mad Sweeny are usually subjoined to the account of the battle in the Irish manuscripts. We regret their omission in the translation, as they would have thrown light on the social condition of Ireland in the Middle Ages.

* *Cuailgne*, pronounced Cooley.

The Fifth Political Word addressed to the House of Lords. By Viscount Wellesley. Mitchell.

It may be necessary to introduce Viscount Wellesley to our country readers as the gentleman on various accounts heretofore well known to them, and in poetic annals to be known to all future ages, as the

Long Tilney Wellesley Long Pole

of the Rejected Addresses;—his polyonymous appellation having been recently cut down to its present peace establishment, by his father's succession to the honours of the peerage. The Viscount having thus obtained a *post obit* lien upon the patience of the Upper House of Parliament, his right to inflict upon its members a preliminary exercise, for the better accommodating the back to its future burden, has become less disputable; always, however, leaving to the said right honourable assembly their Englishman's privilege, of foregoing the proposed discipline, and neglecting to read 'The Fifth Word,' should they be so disposed.

In political matters, our institutions are wiser, than in respect to those of law—inasmuch as they reject no evidence, however suspicious its source, assigning to each its more or less of probability and credence. Allowing, then, to all men their right to hear evidence, we must still express a desire, that our political good men and true, in the discharge of their jurymen's functions, would pay a little more attention to the moral weight which antecedents give or take away from professed leaders and teachers. We think, for instance, it would tend materially to public prosperity, and more still to public peace, if those, who, at different stages of their existence, have swerved round in opinion from black to white, arriving, like angels, from one extreme to its opposite without passing through the intervening space, were branded with some hall-mark, denoting the value of their versatile conclusions. He whose whole creed is to-day the reverse of what he propounded yesterday, must know that he was, or is, egregiously wrong; and if vanity prevents such a one from mistrusting his own powers of judgment, after such self-conviction of incapacity, he ought to be taught modesty. Our hall-mark might be found serviceable in another way—thus, demonstrated incapacity in private life should detract from a man's claim to credence as a director of public policy; for he who has proved himself unequal to rule his own little kingdom, has small right to take up public time and attention, by interference with the concerns of the nation.

But what, our readers may ask, has all this to do with the publication before us? and we can only answer by claiming the critic's privilege to set down useful truths *à propos de bottes*. If our remarks should be found to shoot wide of 'The Fifth Word' and its mouth-piece, there are plenty of men and authors to whom they do apply, so that, in any case, we shall not have shed our ink in vain.

As for the Word itself, we do not class it among those words of might that will move mountains, nor think that it will work greater miracles than the four which have preceded it. We feel, therefore, no necessity for departing from our general rule of keeping clear of party politics, or for saying much more on the present occasion, than that the book concerns the foreign relations of this country, and the true mode of dealing with them; and the fundamental canon employed is a short one, and may be thus enunciated: "Whatever is done by one set of ministers is, and must be, wrong: all that has been effected or designed by another set, is as inevitably right." This is the only moral we have been able to discover; and if the author is less than satisfied with the result, let him console himself that having enforced on the unfortunate critic the duty of perusing the work, he has already received a full measure of punishment.

Second Report and Appendices of the Children's Employment Commission.

[Second Notice.]

We glanced last week, in our gleanings from these Reports, at two of those branches of industry which supply the elegancies of life. Let us now turn from St. James's, with its millinery and laces, to the regions of the forge and anvil. Perchance we shall find in the grimy labours of the iron towns, toil less fearful and devastating than attends the production of the light articles which the frivolity of fashion requires; for there is no proportion between the toil and character of industrial employment and its remuneration. Often, the easiest work, requiring the least physical effort, seems attended by a prolonged absence of rest and sleep far more oppressive than the heaviest labour, and the extreme exertion of strength. In fact, muscular toil checks its own duration; and it is its duration, and the consequent absence of rest, rather than the presence of exertion, which injures the body. Even heavy physical labour is often good, rather than bad for health. It tires before it has time to hurt; and this impossibility of continuing such toil for many hours secures rest. Hence we find iron forgers, masons, carpenters and blacksmiths, living long lives in sturdy strength and health. But no one, it seems, has ever known a milliner long-lived and either healthy or hearty, doing, nevertheless, the lightest possible work, needing neither exertion nor muscle. She sinks beneath sameness of posture, duration of employment, and want of rest. We must not measure severity of labour by the strength it requires, but by the reverse, except where a high order of skill is necessary to maintain a monopoly of supply. But where poverty has to fight its own way, the heaviness of the work is always, as far as it goes, a protection to health, and often to the wages of the workmen, for, without a sufficiency of food, he would be unable to maintain the requisite power of muscle.

There are, however, attached to many of the heavy employments, lighter matters of detail, and preparatory or finishing work, comparatively light, in which children are employed at fearfully long hours, and undergo all the miseries of light and prolonged work. The trades of which we have now to speak, in some instances, exhibit these varieties.

The Trades of Wolverhampton District, which, in a great degree, assimilate to those of Birmingham, are vividly described by Mr. R. H. Horne, together with the moral condition of the persons employed in them. They consist chiefly of the manufacture of ironmongery in all its branches. Japanners and tin-plate workers, and founders of brass and workers of steel, also abound; and in these branches large numbers of children are employed, who begin work at 8 or 9 years old. The whole of this swarthy population are ironmongers of one sort or another, and engaged in the various branches of the Wolverhampton business. The population of that town alone is 36,382, and the trade extends to Walsall, Willenhall, Wednesbury, &c.

The manufacture of the Wolverhampton wares is, in great measure, like those of Sheffield, Birmingham, &c., carried on by small masters (of whom there are 260 among the locksmiths alone) in whose little dens in nameless alleys, groups, or, as Mr. Horne calls them, "nests' full" of children are employed, in the making and finishing of the smaller goods: the goods, when finished, are then sold to the large dealers. In these alleys, the bulk of the artizans work and live. They open out of the streets at every fifth or fourth house, and are seldom above a yard wide: the filth of the alley flows "streaming all over the passage."

"Having made your way," says Mr. Horne, "through the passage, you find yourself in a space varying in size with the number of houses, hutches, or hovels it contains. They are nearly all proportionately crowded. Out of this space there are other narrow passages, sometimes leading to other similar hovels. These are the dwellings and workshops of the poorest of the working classes. Where there are the largest number of these they have the appearance, after going through the narrow dark passage or burrow, of a sort of rabbit-warren; one or two of them may almost aspire to the resemblance of a colony of beavers, but wanting the green banks and the fresh air."

Occasionally these nests of houses possess the

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luxury of a pump, of which the handle narrowly escapes the window behind it, as it discharges its water at the opposite door. The floors of the hovels are seldom paved, and all within is squalid and dilapidated.

"In process of time, as the inhabitants increased in number, small rooms were raised over these workshops, and hovels also built wherever room could be found, and tenanted, first perhaps as workshops, and gradually by families also."

This results from the pressure of the growth of population, and the difficulty of finding room for building,—the property being mostly private, or belonging to the Church. The furniture is in perfect keeping with the abodes, and the inmates with both:—

"In one of the hovels of Stafford-street it appeared that a man, his wife and child, and *a donkey* all slept together. The hovel had but one room; the man was seated on the threshold of the door, as I was passing one evening; the woman and child were in bed on the ground, and the donkey was standing upon some straw close beside her."

The Stafford Street alleys are, we hope, an exception. The "best specimens" of them, according to Mr. Horne, are distinguished by the inviting names of "Pudding Bag and Hellhouse Yard." That the town is not devastated by fever, appears to be owing to the plentifulness of water and its sloping site, for there is a total want of artificial drainage.

Equally wretched are the workshops of the small masters, forming often part of the dwelling-houses in these alleys. At a large nail-workshop, where "a great number of heavy iron machines were working in every room on each floor,—the building was in so shattered a condition that every particle of it was in a constant state of creaking and groaning vibration. The flooring was so broken that in many places I could look down into the room below through the gaping and rotten planks. The upper floor had been shored up with props from time to time." *

The machinery could only be passed by being stopped, so closely was it packed, without being boxed or guarded. The children "seldom," the master stated, "lose a hand," from the tip punching machine, for "it only takes off a finger at the first or second joint—sheer carelessness—looking about them—nothing but carelessness." It appears, however, that there are other places where it is thought not altogether superfluous to guard against the carelessness of a young child, and that the precaution is successful.

The hours of work seem to range, throughout the whole district, from between seven in the morning and eight at night, and are often exceeded, especially by the children. The processes in which they are employed vary greatly, and their treatment likewise: they appear to fare best in the tin-makers' and japanners' shops, less so with the locksmiths and screw-makers, and worst of all with the nail-makers—the process being injurious, and the treatment often barbarous. "The unvarying mechanical nature," says Mr. Horne, "of all these processes during the whole day, added to the simple mechanical certainty of the results, is laborious to a degree that wearies, and indeed wears out the soul with the body." The children are generally apprenticed to the adult with whom they work, and whose servant they become. Where the children are tolerably well treated, they seem willing to acknowledge it. Anna Beddoes, aged twelve, for instance, working at Messrs. Rytons', japanners, "likes it very well—her master treats her kindly; is sure he does: get 2*s.* a week: * * hopes she is not to be fetched away by this here—by his (Mr. H.'s) doing anything at her." The candour of these and like avowals give only too much reason to credit statements of an opposite character.

"No sort of care" appears to be taken of the children "after their labour is over:" they stroll about in the streets, too tired to play, and retire early to their wretched beds. A general deformity seems to prevail among them, owing to the constant use of the file, and other cramping postures. All are more or less sickly, meagre, and ill-formed, especially the girls, whose bladebones are so displaced "as to resemble the back of a grasshopper." The stature is stunted, and the age of puberty retarded.

"Young lads of 15 and 16 are the size of ordinary English schoolboys of 12 and 14, but not by any means so strong and healthy as the latter. Many of these poor manufacturing girls of 15, 16, and 17, so far from possessing the external developements corresponding with commencing womanhood, presented (when they happened to be straight) such figures as might be sawed out of two deal boards put together. Their long, melancholy faces and vacant stare seemed to be half conscious of the progressive injury to nature whereby they earned their daily bread, but ignorant of the cause. Some few had a look of hopelessness, as though they had once known what it was to hope: the great majority seemed reckless, or totally indifferent."

Their health is generally doomed before labour begins. Whilst babies their nutriment consists of the breast night and morning, and Godfrey's Cordial, *i. e.* laudanum and treacle, in the interval. During the day they are left to the tender mercies of children of from five to eight years old. The use of Godfrey's Cordial seems to be common at Wolverhampton; and Mr. Henry Coleman, surgeon, affirms that "many infants die from its effects."

"Priscilla Hatton, aged '10 years,' works at home at nursing: the child is one month old. Is considered a good nurse by her mother; the child is a good child, but it squeaks a little sometimes when her wants tittee: mother gives it a tea-spoonful of Godfrey's Cordial, about three times a-day; sometimes she [witness] gives the child a tea-spoonful of Godfrey's Cordial when mother's out, and the child is noisy and restless; always knows where to find the Godfrey's Cordial; takes a little herself sometimes, because it's nice: it makes her go to sleep too as well as the child, and it's very nice."

Children are further injured by the drunken and dissolute habits of the parents themselves. "Perhaps the majority are drunk once a week," and "with few exceptions all are improvident;" they have too much to eat for two or three days, and are half starved the next four to make up for it. They appear, in short, to be a population living in reckless indifference to all the ordinary restraints of prudence, and to most of the habits of civilization.

There is a curious custom in these districts of accepting loans from the master on terms which constitute a *quasi* vassalage. The loan is usually of an amount which few improvident or poor men can well repay: it is usually spent in a round of debauchery, within a week or two after its receipt. This money is lent on a written contract, whereby the workman hires himself to the master to work solely for him, his executors, administrators and assigns, until such advances, or any future advances, shall be repaid by weekly instalments, which the master is at liberty to deduct from his wages. Sometimes the period of service is limited, but even when it is, the man can seldom resist the temptation of a fresh loan, if offered, and he is much oftener anxious to receive the instalment himself of 1*s.* 6*d.* per week, than to get out of debt. The object on the part of the master, of course, is to control the period of service; and when they part by mutual consent the man is handed over to his new master; the old debt like a chain about his neck, being also transferred from one to the other. A new loan is often given by the fresh master, and an accumulating debt created, from which the man has no means of absolving himself. Even if he had the sum at command the master may refuse to receive it in one payment, but may insist on the service contingent on repayment by weekly instalments. The men often, under such circumstances, refuse to continue their service, and no less than 240 have been sent to jail within four years for this very offence, the master having obviously a legal right to insist on the fulfilment of the exact terms of the contract, as regards service as well as payment. For if a man agrees to work until he has paid his master 52*s.* by 1*s.* per week, and at the end of the year any sum remains unpaid, the stipulated mode of payment applies just as much to this portion as to the other, inasmuch as the service is not limited to the year, but is to last until, by that specified mode of payment, the debt is discharged. The prolonged service cannot be dissevered from the prolonged payment; they are both of the essence of the contract. In fact, the man legally * sells himself, and is regarded as sold. The service of the child is often sold together with that of his parent; and in one case, where a master died, his heir came into and took possession of the workmen, along with the goods and chattels. The power of the masters is further secured by the prevalence of the "Tommy" shops and the truck system, which by enabling the masters to increase the price of goods, puts an easy means of diminishing wages in their power. At the same time, such is the animal condition of the workpeople, that the wives themselves admit, that it is well they have only the means of getting goods with their pay-tickets, for otherwise they might, by squandering away money payments on drink, be wholly without food. The "Tommy" is, therefore, often a means of saving them from absolute destitution.

It appears that diseased meat is very commonly purchased; smothered pigs, premature veal, and bad fish, forming no inconsiderable portion of the offal food of this semi-barbarous people. Mr. Peter Law, landlord of the Star and Garter, says—

"The meat they buy is a sort of carrion, quite unfit for human use. There are *meat-conners*, who ought to seize all this bad meat, and burn it—but they do not. Does not know why they do not. The bad meat is chiefly that of premature calves, or of cows that have died of some disease, most commonly of diarrhœa. Sheep often drop dead in the fields, from a disease in the head, and are sold to certain butchers, who deal solely in diseased animals. Some of them sell horse-flesh steaks for beef-steaks. Can attest this as a fact; knows where it is still done repeatedly. Fish, which he knows has arrived four days in the town, is bought by certain masters for their apprentices, in order to give them a change, by a treat of fish, as the masters call it. Knows many boys, who live upon this diet, who are wretchedly thin."

The town of Willenhall, which is three miles from Wolverhampton, is described as the most singular place Mr. Horne has ever visited, wholly unique in its revolting characteristics. It is in trade a sort of off-shoot of Wolverhampton, absorbed in the craft and mysteries of lock-making. It appears, in all respects to be the sink of the district; a sort of "lower deep," devised for the express purpose of disabusing the visitor of these grimy regions of his natural mistake in supposing that nothing can be worse than Wolverhampton. The population is 8,695, of whom all, save eight persons, are engaged in the trades of the place.

Mr. Edward Wright, factor, thus describes the skill, cheapness, and characteristics of the work. He

"Thought that the Willenhall men were like no-

* The warning of the Commissioner was laughed at; and a few days after this place fell, and killed one child, and maimed others.

* The legality of these foolish contracts is established by the case of Wallace *v.* Day and another, 2 M. & W. 273.

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body else; they were capital workmen—each one wedded to his own sort of work, and the place he lived in. If any of them were taken away, they came back. Some factor of Brussels once took over about five-and-twenty of them; they got each 3*l.* a-week, or more; yet they all came back. First one came—then another—at last they all returned to Willenhall, like a flock of rooks. The cheapness of their work beats everything of the kind anywhere else: a padlock, which is sold at the ironmongers in London for 1*s.*, is made and sold by the Willenhall men for 1½*d.*, including all the material, labour, everything, or 1*s.* 9*d.* per dozen; the factors sell them to the London ironmongers at 2*s.* per dozen. Other things are in the same proportions. Their abject state compels them to sell for almost anything in competition with each other. They continually sell their work for the value of the iron; sell it by its weight. Thinks they often sell it for less than its value as iron, getting the iron on trust."

The dwellings and shops are generally situated at the end of narrow alleys, and surrounding peculiarly filthy middens. We will not transcribe the loathsome pictures drawn in the Reports of the general filth of the town and dwellings, its gutters of abomination, or its stagnant ponds of filth—"reservoirs of leprosy and plague," from which, a surgeon adds, that there are enough "exhalations to fill a whole country with fever." It is not astonishing that "typhus fever is very prevalent in the town." The inhabitants of this place are thus sketched by Mr. Horne:—

"In bodily appearance they are haggard, dirty, lank, and ricketty. They look smoke-dried and grim. The knuckles are prominent and knotty, and the right hand and wrist have a peculiar rigid turn or twist. The left knee projects like a knot in a tree, the right knee bends inward, and the right ankle has a corresponding inclination. The mouth hangs despondingly and purposeless, and the eye, when not illumined by intoxication, is sunken, dull, and unobserving."

From a constant habit of standing in the same posture at the vice, one leg is crooked, familiarly termed "the hind leg," and both together form the letter K.

"The right hand, also, has frequently a marked distortion. Almost everything it holds takes the position of the file. If the poor man carries a limp lettuce, or a limper mackarel, from Wolverhampton market, they are never dangled, but always held like the file. If he carry nothing, his right hand is in just the same position."

These gentlemen maintain a strict monopoly of the hands and hearts of the ladies of Willenhall, repelling the perils of extraneous rivalry with unquestionable prudence.

"They keep up a system of intermarriages. A locksmith once seriously assured me, that if anybody not of the town 'was to try to marry a Willenhall girl, the men would turn out and pursue him, and kill him.' This was no doubt an extreme assertion, but there is some foundation for it."

The system of work at Willenhall is to do nothing for two or three days but drink and carouse, and then work for sixteen or twenty hours a day the remainder of the week. Their time seems to be pretty equally divided between drinking and filing. Children of both sexes, perched on blocks, work with the men as soon as they can hold the file: they are apprenticed to their masters, and occasionally sold by them from one to another, and often brutally used.

The evidence is all given in the exact words of the young Vulcans themselves, and is borne out in substance by other witnesses. One is beat with a whip with four lashes to it, tied in knots: the master of another boy—

"Has cut his head open five times—once with a key and twice with a lock; knocked the corner of a lock into his head twice—once with an iron bolt, and once with an iron *shut*—a thing that runs into the staple."

These children are required to work from 6 till 10 or 11 at night.

A journeyman thus speaks of a shop searched some time since for the body of a missing apprentice, supposed to have been murdered there:—

"Has seen Robert Jones beat the boys dreadful, with a stick; sometimes give them punches in the face with his fist, till they bled shameful. Good boys they were to work, too, as ever he saw; never impudent to the master; never turned out a word amiss to their master; the boys dare not tell anybody. The wife and all, Mrs. Jones, is just as bad as the master; she would lay hold of the hair of boys before breakfast, and lug them as long as she could stand over them; she also punched them in the face with her fist, like a man fighting with another man. He left Jones's workshop because he could not bear to see him leather the boys in that way; and told him so."—As this witness uttered the last words (says Mr. Horne), it seemed as if the recollection of what he had seen made him turn sick and faint. He turned quite pale. He was a very decent journeyman."

These horrid statements are nowise overcharged. There are abundant instances of a desire to make the least of a bad beating. The boys are hardened by brutality, and anything but given to complain:—

"One boy told me that his master did not beat him much; *only* with a stick—or some thick ropes—or the handle of the hammer. Another boy, under the same circumstances, told me 'he was pretty well treated!' and the master of a third '*only* laid it on for five minutes at a time.'"

Kicking with nailed shoes, violent beating with ash sticks, knotted ropes, and hammer handles, and wrenching the ears till they bleed, seem ordinary punishments. There are no magistrates in this lawless place, and no redress for the children.

It must not be supposed that these children are learning a trade: the subdivision of work is such that they learn merely to file, not to be locksmiths. There is no future workmanship and its profits to look forward to; they are only fitted for and doomed to the same dull drudgery for life.

The poverty of numbers of these people is extreme. Scenes thus described present themselves frequently:—

"I have entered the houses and hovels of journeymen locksmiths and key-makers, indiscriminately and unexpectedly, and seen the utmost destitution; no furniture in the room below but a broken board for a table, and a piece of plank laid across bricks for a seat; with the wife hungry—almost crying with hunger—and in rags, yet the floor was perfectly clean. I have gone up stairs, and seen a bed on the floor of a room seven feet long by six high at one side, but slanting down to nothing, like a wedge, where a husband, his wife, and three children slept, and with no other article in the room of any kind whatever except the bed."

This internal cleanliness seems to be a redeeming virtue; almost the only one Mr. Horne appears to have found in this sink of filth, cruelty, and crime.

The moral condition of the population is thus summed up: "Moral feelings and sentiments do not exist." "*They have no morals.*" Actual vices are, with the exception of drunkenness, checked by poverty of blood and constant exhaustion, which leave neither time, nor inclination, nor stamina for the excitement of the imagination or the senses. "They are protected by their injuries."

To say that the children are all but universally and utterly ignorant—that their minds are a perfect blank—that they neither know nor are attempted to be taught what futurity means—that they are openly and avowedly heathen in religion, and devoid of instruction in all secular knowledge, would be short of the fact, and indicate a position more hopeful than the truth warrants. There is, unhappily, just that miserable apology for schooling, which consists in occasional incarceration in a Sunday school; and that half-perception and recollection of a few dislocated notions, secular and religious; and stray names often confused together in the memory in profane and shocking jumble, which is far worse than complete ignorance; for it satisfies the belief, and cherishes the delusion, that such children are being educated. The torpid benevolence, which might be moved by a conviction that a generation of Pagans was growing up around it, is lulled and eased of the trouble of exertion, by the mock show of those Sunday schools. In order to avoid the extremes of the case, we shall select specimens of the evidence only of the Sunday school children in these populous districts.

William Benton—"Thinks that's his name; can't spell it rightly. Age, don't know justly—mother says he's turned 18. Can't read or write; can tell some of his letters. Goes to a Sunday-school sometimes. Is of the Baptist school religion, *whatever that is.* Never heard of Moses; never heard of St. Paul. Has heard of Christ; knows who Jesus Christ was—he was Adam. Doesn't care much about going to school, if he could."

Another boy has not made quite so much progress, and has not yet, being perhaps of a less accommodating faith, made up his mind as to an exact creed, though he—

"Goes regular to the Methodist Sunday-school, and has been there six years regular; cannot write; they don't write there; never heard of Solomon, nor of Herod, nor St. John the Baptist; does not know what religion he is; never heard of Samson or Goliath, &c.; works from about six in the morning till ten at night, more or less as work comes in."

Stephen Toort, aged 17, having had the advantage of education in a free school, though his reading has not extended to Solomon, &c., thinks he can state that Pontius Pilate was an apostle: "has heard that read."

Another, not equally gifted—"Can read easy words; cannot write. Does not know who Jesus Christ was, but has heard the name of it. Never heard of the Twelve Apostles. Never heard of Samson, nor of Jonah, nor of Moses, nor Aaron, &c. Has attended a Sunday-school regularly for five years."—William Southern, aged 17, "Can read easy words; not write. Has attended a Sunday-school regular nearly six years. Knows who Jesus Christ was, he died on the cross to shed his blood to save our Saviour. Never heard of St. Peter or St. Paul. Six farthings make 3*d.*"—Another, aged 19, "Has attended a Sunday-school regularly these five years. Never heard of Joshua; there were Twelve Apostles; St. Peter was one, Moses was another, Jonah was another, Job was another; cannot mention any more that he recollects. Samson was the strongest man. Does not know the name of the Queen. Twenty farthings are 6*d.* Wishes he could write, can't get on properly without it."

Where they do not learn the Catechism, the advantages and knowledge gained are not so great. Henry Wood is going 17:—

"Can read a little in the Testament; likes the large letters at the top of chapters best for reading. Cannot write; they don't learn in these parts. Leads a hard-working life—sometimes 14 or 15 hours a-day, with about an hour or an hour and a half out in the course of the day. Does not know how many Disciples there were; does not know who Jesus Christ was—thinks he was an apostle; they don't learn the Catechism here, else he could tell about him, but thinks he was a king of some kind, of London, a long time ago. Does not know how many inches make a foot."

After citing cases of so extraordinary a character, it is due to Mr. Horne, as well as to the effect such facts ought to produce, to add his assurance that—

"None of the depositions here written down are to be attributed to confusion or timidity. If the witness were timid or confused upon any question, I either waited till it was over, or else gave up the point. Some of the extreme and almost incredible statements (such as the witness thinking that Pontius

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Pilate, or Goliath, were Apostles; that the witness had never heard the name of Jesus Christ, &c.) are the result of repetitions of the same questions, especially in the case last mentioned, either under a different form, or after an interval during which I had asked other questions."

But amongst all this frightful ignorance, there was, it seems, "a general knowledge of the lives of Dick Turpin and Jack Sheppard, not to mention the preposterous epidemic of a hybrid negro song."

The boy who cut his examination short, with the frank assurance that he was "no judge of nothin," gave the pith of the matter. The utter indifference of the masters and parents to education or improvement, and the shameless avowal of it, are among, perhaps, the worst features of the case. The zeal of some of the clergy and ministers is swamped in the flood of animalism around them. Animal, merely animal, are these large and growing communities. It by no means appears that there is anything fiendish or even wilfully and wantonly vicious in their character. They are living, however, out of the pale of almost all the humanities which demarcate the position and conduct of man from brute, and there they are allowed to live; and there is, in our eyes, no crime among them one half so great as in the classes above them. The indifference of the civilization around and about it, is a far greater sin than the mere brutality of neglected misery. It must not be thought that the nature of these poor people is incapable of culture. They are shut out from the softening influences even of nature's commonest scenes, and are obviously fashioned by the circumstances of their position:—

"You will find poor girls who had never sang or danced; never seen a dance; never read a book that made them laugh; never seen a violet, or a primrose, and other flowers; and others whose only idea of a green field was derived from having been stung by a nettle."

We have dwelt at length on this scene. It is, we find, a portraiture of a very extensive district. Much of the evidence, as to moral and social habits, is of too revolting a description for our columns. There is no exaggeration in the facts we have cited, for they are borne out by other witnesses, equally searching, though less powerful in description than Mr. Horne.

The truth is plain, that in the heart of England there has arisen, and is daily growing, a vast community toiling in serfdom, adding the vice of drunkenness to the habits of animals, recognizing few of the distinctions which civilization has established between the sexes, or in the relations of society; subsisting in great measure on carrion, and systematically plying their offspring with poison; ignorant as ignorance itself; living without morals, and dying without hope.

We would not willingly close this picture without extracting the only ray of light it contains, springing from an infant and instinctive perception of a Providence more merciful than man, beaming through the gloom and terror of present suffering:—

"Many of the children told me they always said their prayers at night, and the prayer they said was, 'Our Father.' I naturally thought they meant that they repeated the Lord's Prayer, but I soon found that few of them knew it. They only repeated the first two words: they knew no more than 'Our Father!' These poor children, after their laborious day's work, lying down to sleep with this simple appeal, seemed to me inexpressibly affecting. Having nothing but harsh task-masters in this world, or 'working under their Father,' it was probably the only true sense in which they could use the words."

The Reports extend to nearly every manufacture in the kingdom. Those on the Cutleries of Sheffield, the Printfields of Lancashire and Scotland, the Potteries, the Glass works, and the Tobacco manufacture, are replete with interest; and though the varieties of circumstance and condition are widely different in each, there is a disease pervading them all which we cannot contemplate without serious apprehension. The best hope of safety arises from the publicity of the peril afforded by these Reports, for whilst they unplume the complacency with which we have been prone to regard ourselves, we shall scarcely fail to derive more substantial benefit from the lesson thus taught us, that "the dark chaos of hunger and ignorance" cannot be left "weltering uncared for at our feet," with security either to the moral vigour or physical prosperity of the nation.

American Criminal Trials. By Peleg W. Chandler. Vol. I. Boston; London, Maxwell.

"In selecting these cases for publication," the author states himself to have been,—

"—chiefly governed by a desire to present those, which might be interesting to the American reader, not only as illustrative of the morals and manners, but as connected with the religious or political history, of the periods in which they occurred; and, in preparing them for the press, he has attempted to give an account of each case, after a careful examination of all the facts which might throw light upon it, in the form of a narrative, accompanied by such general remarks and reflections as naturally suggested themselves."

The perusal of these lines relieved us from the heavy load of suspicion under which we took up the volume, that it would prove another instance of the bad spirit which has crept into modern literature, of administering to the morbid exciteability of the reading public. Doubtless, within the limits here prescribed, the revival of the memory of such adjudicated cases as have deeply interested the feelings of a contemporary public, has its uses; affording admirable landmarks for tracing the intellectual and moral progress of opinion, while they test, with considerable accuracy, the true value of the institutions involved in the several discussions. Not only are the best interests of humanity forwarded by rehabilitating the character of the victims of contemporary injustice, but the course of future tribunals is cleared by the calm lights which a disinterested posterity brings to bear on past errors. But of scarcely inferior importance is the philosophy which may be extracted from such reading, as illustrative of human nature in the social masses; a reading which forms the most efficient remedy against those attacks of popular monomania, to which nations from time to time are susceptible. The criminal annals of nations offer, in fact, a striking portion of that most neglected chapter in all bygone historians, the history of the people, of their habits and usages, their wants and wishes, and often of the manner in which the natural gratification of them has been restrained by bad laws. Thus, in the narrative of the Quaker prosecutions in Massachusetts, recorded in the volume before us, we have a striking and a startling case of the infirmity of man's nature—of persecution for opinions inflicted by men who had themselves fled to the wilderness to avoid persecution—and of the necessity of building up the strongest walls, both legal and moral, to separate the desire and the right to serve God after our own lights, from the desire or the right to enforce the practices we hold pleasing in ourselves, upon the will of our neighbours. Who shall say that such warnings are no longer necessary—that these things are obsolete? What are the applications of Lynch law, and the persecution of the emancipators of America, but cases of the like overweening idolatry of self, in matters of opinion, against which reason and philosophy cry aloud and cry in vain?

Another point of still more painful interest is here laid bare in the history of the New York Negro Plot:—

"In the year 1741, the city of New York was thrown into the most intense excitement and alarm, by the rumor of a plot by the negro population to burn the city and massacre the inhabitants. There had been frequent insurrections in different parts of the country. The Spanish government made direct efforts to induce the slaves to revolt. Liberty and protection had been proclaimed to all fugitive negroes from the English by the governor of Florida, and he had actually formed a regiment from the negro refugees, appointing officers from among themselves, allowing them the same pay, and clothing them in the same uniform with the regular troops of Spain. In 1738, a serious revolt took place in South Carolina, and a large number of the insurgents suffered the last infliction of human power and vengeance. As early as 1712, there had been an insurrection of the slaves in New York, who fired a house and murdered several citizens before they were dispersed by the soldiers. Recollection of this, and a general distrust of the negro population, rendered the citizens of that city peculiarly suspicious of their movement, and when in 1741, the cry was raised of a Negro Plot, there ensued a scene of confusion and alarm, of folly, frenzy and injustice, which scarcely has a parallel in this or any other country. In February of that year, the house of a merchant, named Hogg, was robbed, and suspicions were entertained of John Hughson, who kept a low tavern where negroes were in the habit of resorting. This man had an indented servant, Mary Burton by name, about sixteen years of age, who gave information against him, and he confessed that a part of the goods were brought to his house, which he delivered up to the magistrate. Soon after these occurrences, the government house in the fort was discovered to be on fire, at mid-day, and was burnt, together with the king's chapel, the secretary's office, the barracks, and the stable. The fire was satisfactorily enough accounted for, but other fires occurring in quick succession, on different days, and some of them being undoubtedly the work of incendiaries, great alarm was excited."

We have not space to follow, step by step, the progress of this insanity. We may state that a Spanish vessel, manned with negroes, had been made a prize, and the men been condemned as slaves:—

"One of them had been bought by the owner of a house in which fire was discovered, and a cry was raised among the people, 'the Spanish negroes, the Spanish! take up the Spanish negroes!' They were immediately incarcerated, and a fire occurring in the afternoon of the same day, the rumor became general, that the slaves in a body were concerned in these wicked attempts to burn the city. The military were turned out, and sentries were posted in every part of the city, while there was a general search of the houses, and an examination of suspicious persons. The lieutenant governor, at the request of the city authorities, offered a reward of one hundred pounds and a full pardon to any free white person who should discover the persons concerned in these incendiary acts, and freedom with a reward of twenty pounds to any slave who should make the same discovery. The offer was tempting, and, at the ensuing session of the superior court, Mary Burton, the servant of Hughson, made a statement before the grand jury to the effect, that three negroes, Cæsar, Prince and Cuffee, were accustomed to meet at her master's, and had made a plan to burn the whole city and massacre the inhabitants. She had seen a large number of negroes at the same place, who were all in the conspiracy, and there were in her master's house a quantity of fire arms. The only white persons concerned were her master, his wife, and Peggy Carey. The former was to be king, and Cæsar was to be governor. At one of the meetings she heard Cuffee say, 'that a great many people had too much, and others too little;' and he intimated that such an unequal state of things should not long continue."

This miserable testimony is in exact conformity with the established evidence in the working of all plots. Then follows a lengthened account of the manner in which fear and avarice were combined to involve a long list of innocent persons in the conspiracy—how the

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cry of No Popery was mixed up with the main question, and how the lawyers gave utterance, under the delusive excitement, to the most monstrous and abominable calumnies, alike divested of common sense and common morality. The author thus sums up the story:—

"A day of thanksgiving to Almighty God was observed, by public command, 'for the deliverance of his majesty's subjects here from the destruction wherewith they were so generally threatened by the late execrable conspiracy.' • • The excitement soon subsided, however, and the prosecutions were becoming unpopular, more especially as Mary Burton, the common informer, began to give out intimations against people of consequence in the city. The last act of the tragedy was the payment to this wretched creature, by the city authorities, of the reward of one hundred pounds, originally offered to any one who would disclose the plot. The whole number of persons taken into custody on suspicion of being engaged in the conspiracy was over one hundred and fifty. Of these, four white persons were hanged; eleven negroes were burnt, eighteen were hanged, and fifty were transported and sold, principally in the West Indies. Several persons who were suspected made their escape out of the colony. Thus ended the famous negro plot of New York. Upon a review of the evidence, as reported by one who had implicit faith in the existence of a conspiracy to burn the city and murder the inhabitants, we have no difficulty in pronouncing the whole thing to have been a complete delusion. The numerous contradictions, the glaring inconsistencies of the witnesses, and the monstrous perversions of law and evidence on the part of the magistrates, rendered argument upon the subject entirely unnecessary."

This "plot" is likened, with much justice, to the famous conspiracy of Titus Oates: it has, also, great and striking resemblances with the story of the "Anointers" [*see Athen.* No. 644]. Against the occurrence of such accesses of popular monomania, no attainable amount of education could always protect us; but it is satisfactory to know, that with the advance and diffusion of knowledge, the evil effects of these panics have been materially mitigated. On the occurrence of cholera, there was a strong tendency among the populace to attribute that infliction to the evil practices of individuals; and in Dublin, we believe, the physicians, for a day or two, ran some risk of outrage at the hands of the mob. But the growth of the fanaticism was nipped in its bud by appeals to common sense, and no serious consequences resulted from the momentary delusion. The calmness of the suffering manufacturers last summer, affords still more decisive evidence of improving wisdom in the people. We are not aware that this volume will possess much interest for the lawyer; nor, for more general purposes, does it offer all the utility that might have been given to it. The work is, however, but an attempt; and it is likely, that in its progress through future volumes its execution may be improved.

A Pedestrian Tour in Calabria and Sicily. By A. J. Strutt. Newby.

Mr. Strutt is one of a family of artists, the son of Mrs. Strutt, whose narrative of a residence in Switzerland we noticed some months ago (Nos. 790-1). He was induced, it appears, to undertake this pedestrian excursion into the wilder parts of Calabria, "much more by a desire to make himself acquainted, in his profession as an artist, with the scenery and costumes of that remarkable country, than by any idea of authorship." Finding, however, "that his route and mode of travelling gave him an opportunity of becoming familiar with scenes and manners hitherto almost undescribed," he has been tempted to give the public the benefit of what, in their first intention, were merely "a few letters addressed to his own family." This, it is to be regretted, he has done without the addition of such interest as his volume would have derived (and greatly needs) from the contributions of his Sketch-book. If the "opportunity of becoming familiar with scenes and manners" necessarily implied the faculty of seeing and describing them, there is no doubt that a journey of this description, out of the beaten tourist-track, might yield materials able to have supported their pretensions to the picturesque on grounds purely literary: but it is difficult to imagine a traveller, having health (making a perpetual proclamation of itself in an obtrusive appetite), animal spirits, and the habits of an artist, more poorly furnished than Mr. Strutt, for a profitable (so far as the reader is concerned) wandering, even amid the free-hearted hospitalities of the wild Calabrias, or through the rich corn-fields and abundant pastures of sunny Sicily. For a ramble through any of those ruder scenes, where the commissariat is at all of a doubtful character, (were it possible to suppose our author so far deserted by a wise instinct as to be involved in any such adventure,) he would have a faculty too much. All things seem to have made him hungry—all passions and sensations—fear and gladness, pain and pleasure alike—to have resolved themselves into a craving for food. With the dark spirit of the Pontine Marshes he did fearless battle, so soon as he could entrench himself in the larder: the desolation of that spectre city, Pœstum, is emphatically presented in the fact, that its neighbourhood could furnish no better supper than one "of small fish stewed up with vinegar and garlick." The pain and terror, and subsequent anxiety and fatigues attendant on an attack by banditti, are more than compensated for by their accidental introduction of the author to a perfect land of milk and honey: the "two hundred columns" of the Benedictine convent at Palermo, and the "bill of fare of the dinner" given him therein, divide his notice of that institution, the latter occupying by far the larger share: the wreath of thin blue smoke, rising through the clear air of the sea-bound Calabria, catches his artist-eye with instant suggestions of the kitchen: and all the odours of Sicily have not a chance of disturbing his unerring apprehension of that one which brings him directly up to the stew-pans. In short, costume and cookery seem to have been the joint and leading objects of interest with our tourist. Nothing can be more meagre, common-place, and uncharacteristic than his descriptions of scenery; and for any information, save that which is received by, and addresses itself to, the eye, the reader must look beyond these pages. Our sole acquaintance with the people, amongst whom he found himself, save some characteristic traits which we casually glean for ourselves, from here and there a fact stated, (and this, by the way, let it be admitted, is one of the best and neatest methods of conveying information, where the facts are skilfully marshalled for the purpose, and necessarily suggest their inferences—an art far beyond our author's) is derived, for the most part, from such one-sided *generalities* as the following:—"the Calabrians have a peculiarly sombre look, go wrapped in dark brown or black cloaks, and wear hats of ultra-sugar loaf form; the women, on the contrary, display the gayest possible colours, and their coarse stuffs take admirable folds:" and with this and the additional fact that they will steal where they can, the reader might lay aside the volume for all further knowledge (thence to be derived) of the Calabrians!

Over the Campagna, along the Pontine Marshes, and, indeed, throughout the whole of the Basilicate, our author is on comparatively beaten ground; and it is, therefore, of less importance, that he has left no new impression and brought none away. He touched the shore of the Mediterranean at that most delicious of retreats, *Mola di Gaeta*, with its orange and lemon groves, and its hedges of aloes, and *dined* on the site of one of Cicero's nineteen villas—at the hotel whose sign, in Lady Morgan's day, was the Roman orator, "in a purple mantle and lemon-coloured sentimentals," but which our author did not see. Calabria was entered at La Rotunda, and thence every step of the way furnished him with material for his collection of costumes. Our readers will understand, from what we have said, that the entire itinerary offers us little which we can extract for their edification; but we will give some account of a Calabrian adventure which befel our author, the only one that has the air of the locality about it, and in the course of which we gather all the suggestions respecting the country that the book conveys. In the *Campo Danese*, on the road to *Castro Villari*, our artist and a friend, who was his associate in this tour, were overtaken by three young Frenchmen, amateur-travellers like themselves, with whom they joined company, parting again only in Sicily: and they subsequently fell in with two French commercial travellers, "who, traversing Europe, one with silks from Lyons, and the other with Neapolitan counterpanes, had chosen this road to go," also, "into Sicily." Availing themselves of the light carts in which these "bagmen" journied, *our* travellers, and their new friends, were induced to diverge from the direct route to Reggio, for the purpose of seeing Catanzaro, a town situate about six miles from the coast of the Adriatic, to which place the *commis voyageurs* were proceeding. Hence they proceeded to Caraffa, a village inhabited by Albanians, and holding out to our author, the temptation, that its "costume is, *dit-on*, the richest thing imaginable." The origin of these Greek villages, singularly scattered over the different provinces of Calabria, furnishes one of the very few scraps of information that his volume contains:—

"We learned," he says, "that they are in part the descendants of an army of Albanians, sent by Scanderbeg to the succour of Alphonso, King of Aragon and Naples, which never returned to its native land, and in part of a much more recent colony, invited over by Carlos, the third great grandfather of the reigning king; who, in order to increase the population of the Calabrians, gave to every Albanian family willing to come and settle therein, a pair of oxen, a house, and a small portion of land, with five-and-twenty ducats for *les frais du ménage*. These conditions were sufficiently alluring to procure for the country the advantage of some thousands of settlers, who were dispersed about and formed villages of three or four hundred souls; not being allowed, for very politic reasons, to congregate in any one place in greater numbers. Their language has thus been preserved, and although the men have laid by their costume, and become entirely Calabrian as to externals, the women have shown more attachment to their national finery, and still continue to wear the rich dresses of their female ancestors."

How our author and his companions fared among the Greeks of Caraffa must be told in his own words:—

"This morning, then, after having taken leave of our friends, the two French traders, and Mr. S——, we set out, well schooled, we imagined, as to the way we should pursue, and confident of our own prowess in case of attack, more particularly as P—— had received from Mr. S—— a present of a broad-bladed Calabrian *pugnale*. Descending from the heights of Catanzaro, we continued by steep foot-paths, until we came to the banks of a stream, which we waded as usual, and found on the other side a cessation of the beaten track, a circumstance the more inconvenient as we saw nobody who might guide us; we therefore continued in what we considered to be the right direction, and ascending a hill side, soon fell in with a kind of path, which, however, upon inquiry proved not to be the right one; as some shepherds

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told us we must leave it, and make for a ridge, which they pointed out at some distance, where we should fall in with the veritable way to Caraffa. Accordingly we continued ascending, until, fatigued with our fruitless search, we gladly espied two women above us, watching our motions from the corner of a field, and of them we resolved to inquire anew. P—— and F—— advanced towards them for that purpose, when, to our no small disappointment, we perceived that the women, without waiting to hear what we wanted, fled up the hill at our approach, and when we called to them not to be afraid, they only replied by a shrill whistle, that might be heard far around; this sound, so famed in all annals of brigandage and robbing, might have awakened some alarm in us, but our moment of apprehension was not yet arrived. Hopeless of bringing these fair ones to reason, P—— and F—— entered some vineyards on the slope, whilst De W——, J——, and I, descended towards a kind of cottage, in the valley below; each in the hope of meeting some one that might inform us of our road. We had not got within forty yards of this cottage, which seemed to be an abode of cowherds, before we saw, come out from behind a low wall, several men, some of them armed with guns; a circumstance so common here, that it did not excite the least suspicion in us; and it was only when we observed that the foremost of them cocked his piece, and held it as a sportsman does when expecting the game to rise, that we began to suspect their sinister intentions. When, therefore, at about thirty paces, distance, De W——, who was foremost, called out to ask the way to Caraffa; to which the men only replied, handling their arms, *che volete?* and upon our repeating the question, they raised their guns, and roaring out *ah! aspetta brigante*, advanced hastily upon us.

> The which when De W—— did espy,
> He basely turned his back to fly;

and J—— and I, wisely thinking with Falstaff, that discretion was 'the better part of valour,' were not slow in following his example. We had no sooner turned to the right about, than we heard a discharge behind us, which, fortunately, not wounding any of us, only gave fresh impetus to our speed, and we rapidly gained the ridge from which we had just descended. Our pursuers, in the meantime, following with shouts, and seeming to increase in number at every step, fired again, still without effect, as we mounted the slope. * * Now and then I cast a glance behind, and observed with joy that the chace was in our favour, when I marked one rascal take so true an aim at me that I dropped instantly, in order to avoid the discharge which came a second after: I heard the peculiar angry whistle of the bullet immediately over my head; the next instant I was on my feet again. * * The Fates, however, ordained it otherwise, for the fellows who arrived first at the summit of the ridge, whistled so significantly, that numbers of labourers and *foresi*, gathering from all parts of the vale into which we were descending, and snatching their axes and *zappe*, came upon us so speedily in flank, that we plainly saw flight would soon be vain. Having, therefore, our old enemies behind us, our new ones on the left, a steep hill precluding escape to the right, and only new foes and fresh hills appearing in front, J—— and I stopped to call a hurried council of war, in which we determined to submit, happy if we escaped with the mere loss of baggage; we halted under a fine oak, and J——, who was purse bearer, having slipped our money and pistol into a bush, the villains soon came up, and to all we could say, replied only by brandishing their weapons, and shouting *à terra, à terra*. As delay only increased their fury, we were obliged to throw ourselves on the ground, and accept such terms as they should offer; and hard terms they were. Our knapsacks were immediately seized, and pillaged before our eyes, each getting what he could; whilst others, standing round us, commenced beating us with their *zappe*, and the backs of their axes. * * The blows came thick and threefold; my left arm suffered woefully in protecting my head, and all my left side was dismally belaboured. Poor J—— was no better served; three fellows had pounced upon him, one of them claiming him as his exclusive prey, 'Quest' è la mia cacciata;' the others, however, would not allow this, and cried out, 'No, no, siamo tre.' The three soon increased around him; stretched beside me, he received the attention of a whole circle of scoundrels, who wounded him on the shoulder and wrist with axes; and one, raising his heavy *zappa*, was going to bestow a blow on his head, which would have effectually relieved him from all further anxiety, had not another man, coming behind, forcibly staid his hand, and then stooping down and telling J—— not to be alarmed, inquired of him where his money was. At this moment a great scuffle took place amongst our aggressors themselves; we were pulled up by one party, dragged down by another, whilst each struggled to get absolute possession of our persons. I thought we should have been torn to pieces in the rescue; for a rescue it seemed to be from the fury with which it was disputed."

This seasonable rescue turned out to be a party of the Urban guard, a body, says our author, resembling "the National Guard of France, and for which most useful institution the country is indebted to Murat, whilst he held the throne of Naples." The rescued party were subsequently joined by their two companions, who had hid in the vineyards, also escorted by Urban guards, and protected by Don Domenico Cefale di Cortale, a great proprietor and chief in the neighbourhood, exercising, beneficently, a powerful and patriarchal influence over the rude people amongst whom his estates lie, who, having accidentally come that very morning from his residence at Cortale, to visit some vineyards, took the whole party under his protection, carried them home with him, and undertook to recover some fifty or sixty ducats, which the brigands had found in the bush where our author's friend had deposited them. For this purpose a perfect drama of negotiation and manœuvres, composed of threats, persuasions, nocturnal searches and imprisonments, was begun: its narrative extending over about seventy of our author's pages, exhibiting some of the characteristics of these tribes graphically enough. An extract here and there is all we can find room for:—

"On retracing our steps, we found Don Domenico, a tall portly man, with a benevolent cast of features, standing in the midst of the pillagers, of whom he forbade any one to leave the spot until everything should be restored to us; and his own amazing influence in the country, where he is feared and respected as a prince, was almost sufficient to enforce his orders, even without the presence of his guards. Presently one man slowly withdrew to fetch his part of the spoil, and returned with my knapsack lank and empty, and called all the saints to witness that there was nothing in it when he took it. Don Domenico, however, knew too well how to deal with these gentry to give up so easily the research; and by menaces, remonstrances, and promises, he succeeded in inducing them to bring back all the things of which we gave him an inventory, and which we soon saw mysteriously making their appearance from different hedges and hiding places. * * *Enfin* we got back everything except a pistol, a dozen of piastres, and various small things belonging to De W——, a powder horn, a pair of stockings, and our unfortunate fifty-nine ducats, which no efforts could bring to light. Our protector, Don Domenico, generously assured us, that if he failed in procuring them, he would himself furnish us the means of continuing our journey, and he offered six ducats on the spot to any one who would point out the robber that kept possession of our cash. But 'honour among thieves,' all were silent. Having done all that was possible, he judged it better to defer the proceedings for the present, and told the pillagers to consult among themselves on the matter; that he gave them until the next day, when, if the money were not forthcoming, he would have every one of them put into prison."

Having passed the night at a hospitable mansion in the neighbourhood, our travellers set off on the following morning for Cortale, taking the scene of yesterday's action in their way:—

"Here we dismounted, and in a short time had the pleasure of witnessing the arrival of some of our enemies, who, overawed by the presence of Don Domenico and his Urbans, listened in silence to the charges preferred against them, and contented themselves with denying them *in toto*. A kind of patriarchal tribunal was erected, and our protector, seated in the midst of a circle of short thickset thieves, all clothed in black, with the never failing axe stuck in their broad leathern belts, performed, with admirable tact and *sang froid*, the parts of witness, judge, and jury; and difficult parts they were to play; for the lying scoundrels swore with the most horrible oaths that they had done nothing, seen nothing, and stolen nothing: 'ma niente per Dio, niente;' yet, when worked upon by menaces or promises, one or two of them brought back some of the still wanting property, they only laughed at their previous barefaced assertions, and said that they had found it they knew not where or how. The examination lasted a long time, and the fellows got so excited accusing each other, retorting and reviling, that I began to think it would end in a general action; particularly when Don Domenico, provoked by the obstinacy of one of his own herdsmen, seized a great stick, and administered him such a personal correction, as fully repaid him for any part he might have taken in beating us yesterday. Half a dozen piastres and a few minor articles restored to De W—— were the result of this scrutiny; but none of our unfortunate gold made its appearance, and as it was now getting late, the court broke up, and the prisoners went their ways."

On the morning succeeding their arrival at Cortale our travellers were engaged with the authorities making their depositions, and the rest of the day was filled up with Mr. Strutt's favourite employments, feasting and costume-sketching. Here is a group of sitters from Caraffa:—

"After dinner we had the honour of a visit from three of the first women of the village, who had been invited by our host in order to display the richness of the Caraffa costume; and now came sailing in with all the conscious dignity of their splendid gala dresses; taking their places, to our great delight, directly in the middle of the room. It is difficult to describe to you the singular group; one glance at my sketch, hasty as it is, would give you a much better idea of it. On the left stood the first of these ladies; her gaudy embroidered cap, covered with a white drapery, or veil, always assumed by the women here on going to mass, falling low behind, and looped up to a crimson girdle; her large, loose, Eastern looking white sleeves, one of the peculiar characteristics of the Albanian costume, richly worked with yellow and blue silk; her heavy flowered green silk dress turned up, and displaying three petticoats, one white, one red, and one blue, with a white border, from under which peeped her coloured leggins and naked feet. The second of these three graces was seated, and displayed the Caraffa cap in all the glories of its crescent form, of its scarlet cloth, embroidered in various patterns, with gold, silver, and silk, and of its long crimson ribbons, pending behind. This cap is the trophy of married women; they put it on, for the first time, on the bridal day, and it is to be seen on their heads, at home and abroad, ever after. This lady's neck was adorned with numerous corals and necklaces; the sleeves, and open part of her *camiscia*, were richly worked; her shoulder-straps, body and girdle, of gorgeous colours, whilst her yellow flowered apron, turned on one side, discovered a beautiful brocaded pink silk dress, stiff enough for the most fashionable of our great grandmothers. The last of the trio was Petronilla Jaccia, notorious as having been the wife of a brigand, whose expeditions she had frequently accompanied, and whose infamous exploits she had vigorously seconded and shared. Petronilla is exactly what romantic young ladies would imagine a bandit's bride to be; tall, dark, with regular features, black eyes, and no inconsiderable portion of sullen beauty. * * The bold husband, who led her into such dangers, is no more; he was murdered by some of his men, a few years ago; and Petronilla, collecting the spoil his valour and her own had won, retired to her native village, where she at present resides, one of the richest and most consequential of its inhabitants. This little knowledge of her history, communicated to us, *sans façon*, in her presence, despite of her dark looks, made us pay particular attention to the heroine, whose erect position, and dig-

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nified indifference, challenged our pencils. Over her cap, a long black veil, hanging down her back, showed that she was in mourning for her deceased lord; the large sleeves of her *camiscia*, embroidered like the others, hung so low as entirely to conceal her hands; the rich scarlet and yellow body of her dress was partially hidden by a singular ornament, having the appearance of a breastplate and backpiece, covered with sparkling silver and gilt work; the rest of her attire resembled that of the other two in material and richness of pattern; and the effect of the whole group was very striking."

To proceed, however, with the adventure of the ducats. A nocturnal expedition, by a large party of Urbans, was directed against Caraffa, and four of the robbers were secured and lodged in prison. The affair was subsequently taken up by the judge of Nicastro, the chief town in the district, and a body of the provincial gens d'armes was sent to join in the search. Finally, the governor of the province interfered, and, for the purpose of putting an end to the detention of the travellers, sent an order on the parish bursar, for the amount of their loss, and this they were about to get cashed, when the missing ducats themselves made their unexpected appearance, yielded up at length (after all appeals had failed to the honesty of the possessors, or the treachery of their confidants) to the representations and prayers of the parish priest. Some pages onward, a little passage occurs of that suggestive kind so rare, as we have said, in these volumes, and which may give another notion of the *agrémens* of travelling, unless in sufficient numbers, among the Calabrese:—

"To a passer-by, who inquired whither we were bound, Vincenzo, seemingly as a matter of course, answered 'to Nicastro:' whereas we were going in a directly opposite line, towards Pizzo. I was amused at this little specimen of Calabrian frankness; but no doubt he had excellent reasons for it." At Monteleone—

"The Frenchmen were, of course, very anxious to see the tomb of Murat, whose unfortunate landing here caused his capture and death. We accordingly proceeded to the church where he is buried, but instead of the sepulchral monument which we expected, we were only shown a square stone in the middle aisle, covering one of the entrances of the common burying ground, situate, as usual in Italy, under the church. There, without cenotaph, and lost amid the common herd, lies 'il re Joachimo.' The town of Pizzo, for its devoted loyalty to the legitimate sovereign, was presented with the statue of King Ferdinand, which now graces its principal piazza."

At Reggio, our travellers embarked for Messina: but Mr. Strutt's sketches of Sicily are even more barren than the Italian portion of his tour. The only feature of Messina described at any length is the Mother Church:—

"The roof is of wood; it was restored by King Manfred, the original one having been consumed by fire in 1254, at the funeral of Conrad, the son of the Emperor Frederick II. On that occasion, the funeral trophy, or Catafalco, as it is called, which was placed in the centre of the nave, was so high that the lights on the top caught the rafters, and the roof, the catafalco, and the body of the prince were all consumed together; forming a funeral pile which had been little anticipated at the commencement of the ceremonies."

Taormina, "seated aloft, with its ruined churches, convents, and venerable stone pines, mingled with palms and orange trees," and "the mouldering castle, perched upon a domineering eminence above the town, numerous other commanding summits crowned in the same manner, and, above all, Etna, softened by distance into a deep violet colour," yields a few pages more graphic than usual. From Catania, that city of modern splendour and antique memories, our author has brought away no impressions worth recording; and the *Biscari* Museum, the Greek theatre, and the Benedictine monastery, are each dismissed in a few words: *such* words as do not awaken any anxiety in the reader, who has heard nothing of the Catanian wonders before, to have more. Even Etna, which the travellers ascended, furnishes our author with nothing of novelty, either in the way of incident or reflection, though it extracts from him one of the best bits of description in the work.

Syracuse, says our author, "presents many points of resemblance to an eastern town, particularly in its narrow streets, its high houses, and roofs sometimes ending with pilaster cupolas, sometimes perfectly flat, decked with flowers, and serving as an evening *promenade* or *gazebo* to the inhabitants. One view of these flat roofs, with a couple of melancholy tufted palms, rising above them, as seen from one of the high windows of our inn, struck me as very characteristic." And he says little more, save that the travellers fired a pistol into the ear of Dionysius, washed their *blouses* in the Fountain of Arethusa, and had an English *beef-steak* with their swordfish and thunny at a *trattoria* in the town. From Syracuse, Mr. Strutt returned to Naples—of which city, both on this and his former visit, we are fortunately spared all description—subsequently, and very unexpectedly, he sailed again for Sicily, to visit Palermo, under high patronage; where his time and pages are so entirely occupied with balls and visits and feastings of one kind or another, that the reader loses even the little interest which he had in the proceedings of the author, and gladly leaves him to travel back to Rome by himself.

Lights and Shadows of Whigs and Tories. By a Country Gentleman. Boone.

THE lovers of anecdotes of public men will find in this volume some pleasant reading. The style of the book itself is loose and affected, but as the style of a country gentleman, it claims immunity from criticism, and the claim shall be allowed. We shall do no more than make a few extracts. In remarking on Sheridan's oratory, the author notices one of the faults commonly found with it,—that of self-repetition, and observes:—

"The habit of repeating oneself will grow upon every one, whether author, composer, actor, or orator; it saves trouble, and is very convenient. Pitt, who did not suffer from poverty of language, or lack of ideas, never, for the last ten years of his life, spoke on foreign policy, without introducing 'indemnity for the past, and security for the future.' Cicero, in his 'Oratio de Lege Manilia,' closes eleven sentences with 'nec esse videatur;' and in his 'Divine Philippick,' he cannot resist the temptation of reciting his own execrable poetry. Nay, Canning, who abounded in humour, repeated more than once an indifferent joke concerning Bynkershoëk, the celebrated publicist. That Sheridan required great preparation is certain; that many of his repartees were previously rehearsed admits of no doubt; and that he did apply to his own use the jests of others, we have some striking instances."

Amongst the testimonies to the effect of Sheridan's greatest speech, which we find here collected, is that of Burke, who pronounced it to have "eclipsed all the eloquence of ancient and modern times." The speech must doubtless have been a wonderful effort of rhetoric, but when we recollect Burke's equally extravagant commendations of Miss Burney's novels, and his general habit of exaggeration, whether in praise or censure, we cannot receive his evidence on a point of criticism with too much caution.

Sheridan was an actor, like most men who have obtained oratorical celebrity. There is a great deal more of histrionic talent amongst the qualities essential to rhetorical triumphs than is generally supposed. Instead of "action, action, action," we might better read "acting, acting, acting." The greatest speeches on record are very far from being amongst the greatest efforts of the human mind. The hand and the eye have, perhaps, a larger share in oratorical exploits than the intellectual powers. Of Lord Chatham's theatrical abilities, the following anecdote is given:—

"Foote said to Garrick that a new performer was to appear shortly, who would eclipse every one 'What is his name?' Garrick eagerly exclaimed. 'William Pitt.' 'Aye, Foote, if you engage him at the Haymarket, Drury Lane and Covent Garden must close.'"

There is a good deal of truth in the following remarks on Burke, but the author sadly misquotes the passage he introduces from the speech on American taxation:—

"Edmund Burke was a native of Ireland, he was educated there, and had the misfortune to belong to the University of Dublin; notwithstanding this calamity he was an excellent scholar, and deeply imbued with knowledge of every description; he not only possessed an exuberant fancy, but a sound judgment, a masculine understanding, and a mind truly philosophical; the only blemish was his depraved taste; his description of a motley administration, in which he concludes, with 'here a bit of white, there a bit of black, like patches in a truckle bed;' and his comparison of the Duke of Bedford with a whale, in his letter addressed to that nobleman and Lord Lauderdale, are instances of the utmost depravation of taste. Again, his conduct in the House of Commons during a debate on the war of 1793, when he threw a dagger on the floor, must be deemed a specimen of barbarism, such as no aggregate meeting of Irishmen could equal, even when under the influence of liquor. His unhappy temper, over which he had no control, and his extreme vulgarity of manner, combining the coarsest Irish accent with the most revolting pronunciation, must have been serious drawbacks on his success as an orator. His ignorance, too, of Latin prosody, was a grave offence, and justly so, in the House of Commons: besides he was too diffuse, it would be unjust to call him prolix, and his speeches were more the charges of a judge, than the orations of a senator. Men do not like to be lectured or advised."

A collection of parliamentary extravagancies would be curious. Burke's dagger has been repeatedly imitated in the House of Commons. A quartern loaf was once produced in debate for a like effect; and, at a still later period, an iron mask was exhibited to amaze the senate.

Mr. Burke was certainly deficient in Latin prosody, and, we believe, the deficiency is a common one amongst eminent men of the same country. Prosody is not, perhaps, enough attended to in the University of Dublin; but, on the other hand, it is made far too much of in our English colleges. In a note upon the passage last quoted, we find a saying of one of our shrewdest men upon this subject:—

"The Reverend Sidney Smith says, 'that a man seldom recovers from the effects of making a false quantity on his outset in public life: Burke on one occasion, in the quotation "magnum est vectigal parsimonia," pronounced the second syllable of "vectigal" short, and it was remembered to the day of his death.'"

A false quantity in Latin would appear to be much worse than a false step in judgment, or even morals. We suspect there are instances of men who have committed the latter, and recovered from the effects; but for confounding an *iambus* with a *spondee!* there is no forgiveness at Oxford.

Burke committed worse faults than those of Latin quantity. The writer, after giving that eminent man full credit for his public talents and deserts, observes:

"Never was man so inconsistent with himself: the writings of the last seven years of his life appear to have been written in reply to his former productions. A few painful reflections intrude. If Burke had the philosophy of Cassius, it is to be feared he had also the 'itching palm.' When his party was in office, the place he selected was that of Paymaster of the Forces, which yielded an income of ten thousand a-year, and required but little toil. When he joined Pitt he was rewarded by a pension of three thousand a-year for three lives. This was not all, with the baseness of a Saxon deserter, he fired on the ranks from which he fled, renounced all his former friendships, reviled Fox, advised his impeachment, although not ten years previously he had pronounced on him one of the most highly-wrought panegyricks in the English language, and declared it to have been the fruit of 'twenty years' meditation.' On his deathbed he refused to see Fox. Where was his philosophy? where his Christianity?"

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With some remarks upon the minor traits of Mr. Grattan's character, we part with the Country Gentleman:—

"His manner was very peculiar. His gestures would, in another, be deemed extravagant, and his pauses might be thought protracted. But this eccentric manner set off his peculiar style;—there was such a harmony in all the parts of his speeches—such a consistency in his conduct, that his blemishes seemed beauties. One of the great charms of his character was his simplicity. He had much playfulness of manner, a gentle, yet a buoyant spirit; the heart of a child, the soul of a demi-god. In private society he was a most agreeable companion; abounding in anecdote and reminiscences of all his distinguished contemporaries and predecessors. He possessed great facility in sketching a character in few words, or describing a peculiarity. On one occasion, it having been remarked that there were not any accurate likenesses of Pitt, whether in sculpture or in painting, but that there were many of Fox, he said, 'there never was a good likeness of Pitt, or a bad one of Fox; *his* countenance expressed every virtue that a man could possess; Pitt's features had no expression but that of drunkenness.' Having been questioned as to the personal appearance of Sir William Grant, he replied, 'a face of iron, and a wig of stone.' Can anything be much happier than his description of the late Lord Ellenborough?—'Eastern principles and Northern manners.'"

OUR LIBRARY TABLE.

The Scottish Heiress, 3 vols.—The first chapters of this tale—nay, the first volume—gave us the comfortable impression of a reality in place of a manufacture; but the remaining portion is so inferior, that we could easily believe it to have been added by another hand. Kenneth Clyne, the hero, at the outset, might claim cousinship with Scott's Alan Fairford: and the Scottish heiress, whom he delivers from the menaced loss of her inheritance by a union of bravery with acuteness, is worthy of her champion. But, alas! his bravery and her beauty could not come to a complete understanding at the end of the first volume: hence mysteries, vicissitudes, adventures. Our hero is sent to seek his fortune in London, and is made to repair it by successes as a dramatic author, which come just at the moment when they are called for. The author of 'The Scottish Heiress' is obviously better acquainted with the "practicabilities" of Crawdale Close—an Edinburgh Alsatia—than the ways of the "Lane" and the "Garden," where, to make the best of matters, the gain is only to be reached by triumphing over as many obstacles as circled the Golden Fleece of fable. Though, in part, we like the Don Quixote of the tale, we are not at all content with its Sancho Panza: he is a bad cross between Sam Weller the incomparable, and some of the humble friends and followers of Capt. Marryat's heroes. The strength of the story lies in the law and the low life of Auld Reekie, the rest being but "leather and prunella."

Love and Literature: being the Reminiscences, Literary Opinions, and Fugitive Pieces of a Poet in Humble Life, by Robert Story.—Mr. Story's volume is dedicated "To the one thousand individuals, of both sexes, and of all ranks and parties, who, by patronizing the work, have evinced their approval of its author." A thousand readers is, already, a large public, for pages of manufacture so exceedingly light as these, in days when there are so many books to read, and men are interested in economizing time, by reading and *thinking*, or reading and *learning*, in a single process. The verse is smooth enough, and the prose runs trippingly on—as it might for any given number of reams, or miles, for all the weight it has to carry; but the author's "opinions and reminiscences" were scarcely worth jotting down.

Salopia, The News-Room, and other Poems, by J. W. Bythell.—This volume is presented as "the last offering of an humble muse." We are always glad to congratulate an author when we can; and as we could not possibly do so on the poems themselves, we do it on his determination to publish no more of them.

On Ministerial Responsibility—[*Die Verantwortlichkeit der Minister*], by R. Mohl.—A treatise of 726 closely-printed octavo pages, on a subject which, however open to discussion, has been practically settled in England for two hundred years, will hardly find many readers here. In Germany, the interest in constitutional questions is more recent; and an essay, no longer needed on this side of the channel, may deserve and find immediate attention in Wurtemburg. The work of Herr Mohl seems composed with creditable industry, and with a due sense of the importance of this great safeguard of representative governments. It is, moreover, temperate in its tone; and—a rare merit in Germany—is arranged with considerable judgment. The author first investigates the general principles on which responsibility is founded, the persons to whom it is applicable, and the cases in which it should be enforced; then goes on to treat of the manner of proceeding, and the nature and degree of the punishment in various circumstances; and concludes with an historical summary, containing a notice of all the principal cases of ministerial prosecution, in the sense of this law; of which England alone, till the present, furnishes any examples. Herr Mohl has studied and freely used the labours of foreign writers on this important subject; and may be commended for having usefully contributed to the growing stock of political knowledge in Germany. The work may also be read with advantage in our own country, by those who take pleasure in discussions of constitutional law.

An Enquiry into the Principles of Human Happiness and Human Duty, by G. Ramsay, B.M.—Mr. Ramsay's book is a mingled yarn of good and ill: there is much of good sense, good feeling, and good suggestion in it, to be picked out by a judicious reader; but there is also much of common-place, inconclusive reasoning, misplaced adornments and meretricious fine writing. Still, in the present state of the public mind, and in the absence of a sounder and better work, we cannot say that it is unprofitable reading, or unfitted to promote a progress towards better things.

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ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

LECTURE II.—DESIGN.

HAVING noticed the relation of Painting to the other liberal Arts, and briefly considered its intellectual and inventive capabilities, I proceed to speak of the technical elements by which it operates, *Form*, *Chiaroscuro*, and *Colour*, by whose aid the Painter is enabled to effect his imitations, embody his conceptions, and bring before us the whole scope and power of the art.

The distinguishing and permanent characters of objects are most conspicuous in their forms, and hence *Design*, or *Drawing* (which is the power of defining forms with taste and accuracy) has always been esteemed the true basis on which Painting should be founded. It has, therefore, the earliest and strongest claim on the student's attention. In the technical use of the term, *Drawing* is more especially applied to the delineation of the human figure, an adequate knowledge of which is the first and chief desideratum of our art. "The proper study of mankind is man," and this dictum, at least with regard to his physical qualities, is even more applicable to the painter than to the poet. The best commentary on the structure and symmetry of the human figure is to be found in the remains of ancient sculpture: these, by universal consent, still supply the finest examples of form, and are, in all academies, first placed before the student, as the safest guides in teaching him *how to look at Nature*, and opening his mind to the value of *style*, the meaning of which term I shall now endeavour to explain.

Gifted with a spirit of investigation, as well as a perception of the *beautiful*, beyond any other people, the Greeks adopted as a fundamental maxim, that imitative Art should refine upon ordinary Nature; divest her of all that is coarse and repulsive; contemplate her under her most favourable aspects; and even strive to enhance her attractions, and elevate her to the desires and conceptions of the mind. Setting out on this principle, they aimed at representing man, not as he is too often seen, disfigured by accident, disease, or habits, but as he appears on a wide and *collective* survey. Perceiving that no individual possessed in himself all the perfections that were to be met with in others of the same class; that one seemed redundant, another deficient, either in some proportions of the figure, or in the symmetry of its various parts, they concluded that the true generic character of man was to be found in the centre of these diversities, and to be estimated from an average of those essential qualities which are seen in different degrees throughout the species; and by selecting only the most complete models, and combining their various graces, they sought to arrive at a degree of beauty strictly natural, though not existing perhaps in any single specimen of Nature herself, and thus restore her to that original perfection, the elements of which they seemed everywhere to trace.

In pursuing these philosophical inquiries, they were singularly aided by the institutions, habits, and climate of their favoured country. The beautiful was not only recognized and sought after as the highest excellence in Art, but they endeavoured to make Art re-act upon Nature, and improve the race in its germ:—their pregnant women were brought to gaze upon the finest statues, in the hope that their imaginations being in that state strongly impressed with ideas of beauty, a correspondent effect would be produced in the forms of their offspring. Public competitions were also instituted in various parts of Greece, when prizes were awarded to the most beautiful of both sexes, according to the decision of the painters and sculptors. These contests must occasionally have brought before them examples of all that was lovely; and the daily exercise of their youth in the gymnasia, afforded better opportunities of becoming acquainted with the human form, in action and repose, than have ever occurred to artists since. Fortunately for us, they availed themselves effectually of all those advantages, and, by profound investigation, gradually discovered that refined mode of treating the human figure in its various *classes*, which is called *style*. Thus trained, Polycletus produced his celebrated *Doryphorus*, which was considered so perfect a standard of the true proportions and symmetry of man, that it was called the *canon*, or rule, and is said to have been followed as such by all the succeeding sculptors of antiquity. But

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their efforts ended not here. Prompted by that aspiration after the sublime and beautiful which distinguishes and dignifies Grecian Art, and desirous of giving the greatest stimulus to religious worship, they strove by refining on the most admirable collated specimens of our nature, by omitting everything unessential or degrading, and developing still more what seemed to aggrandize and ennoble, by simplifying the forms, and bringing them a little nearer, perhaps, to those geometrical types on which they appear to be founded; by perfecting the symmetry of the proportions and the harmony of the lines, they spiritualized man, invested him with *ideal beauty*, and exalted the human into an emblem of the divine. On this foundation arose the Jupiter and Minerva of Phidias, the Juno of Polycletus, the Venus of Praxiteles, and many other master-pieces of art, which, unhappily, we can now estimate only from the celebrity they achieved in that enlightened nation of philosophers and critics: but the Belvedere Apollo, though produced at a later and less favourable period, is, alone, sufficient to explain and justify their theory, and to convince us of their power of raising our ideas above humanity, in the representation of celestial natures.

What Pliny relates of Zeuxis, that he employed five different models for his Helen, in order to compare, select or combine their several beauties, was probably the practice of all the great painters of antiquity, (the same, at least, is attributed to Apelles,) and is a proof that they concurred in the system of the sculptors.

When our great philosopher, Bacon, laughs at this system, he seems to have forgotten his own precept with regard to poetry (which I had occasion to cite in my first lecture, as equally applicable to the graphic arts,) that "it accommodates the images of things to the desires of the mind," for, with all deference to this pre-eminent man, this is the very principle on which the Greek artists proceeded so successfully. Zeuxis can never be supposed, in studying his Helen from so many different females, to have aimed at making up a fanciful, incongruous something, neither existing nor possible in nature; he had, no doubt, chosen them from that class of forms to which he considered Helen to belong, with the intention of comparing and blending in his work those several but homogeneous beauties which were more developed in one individual than in another. The general conception of what was essential to the character, he had doubtless formed from his previous observation of what Nature partially displays in her best specimens, and he referred to her to confirm or correct his knowledge; after which, he no doubt still refined on all these models, harmonized their varieties, and raised his work into poetry (without which he could not have produced a Helen) by giving her that *ideal* perfection which Nature herself suggested.

The *Beau-Ideal* is so little known or felt among us that the term, though not unfrequently used, is, perhaps, scarcely understood. I believe, in the present day, many think it has nothing to do with Nature, but means something *merely* imaginary.

The vulgar error of supposing that nothing can be *natural*, but what is drawn from an individual type, though it has been so repeatedly exposed, is apt to start up again; and hence it should be our constant care that we understand the term *Nature* aright. The casual particularities of our models are so many deviations from *Nature*,—while the theory of the ancients, had it not been well founded on Nature, would not have led to the production of works so universally admired, nor have stood, as it has done, the test of ages.

We often hear Art reproached with being conventional, as if that were not reconcileable with truth; but we should remember that Art must be, in some degree, conventional, for if it proceed not on any rules or established principles, it is not art, but merely experiment. *Style* is *Nature* rectified by her own permanent standard, and restored to her original perfection; it is based on sound philosophy, and not only applicable, but essential to all the imaginative arts, and, when supported and informed by taste and feeling, can never fail to please. The *Beau-Ideal* is Nature *par excellence*.

Beauty was considered by the Greeks as the highest aim and attribute of fine art. The examples they have left (though few of their most celebrated works have come down to us) throw more light on this subject than is to be found elsewhere, and prove how well they understood its principles.

No quality, perhaps, has ever been more extensively discussed than that of the beautiful, and few with less satisfactory results. It has been ascribed to everything that delights us—fitness, propriety, harmony, perfection; some have believed it to consist entirely in mental associations, deny it to be inherent in objects themselves, and assert that it exists only in the feelings of the beholders. I shall not pretend to investigate this metaphysical mystery; each of these opinions may be worthy of the student's examination, as all may be concerned in the problem; but the beauty we have to do with is that which is expressed by *form*, and it will be difficult, I think, to convince those whose professional studies render them most conversant with a great variety of forms, that some of these are not more agreeable than others in their natural effect upon the eye, without reference to any associations of the mind, as certain sounds confessedly are to the ear: and hence a consideration of what appears to be the *abstract* value of *forms*, and the preferability of one to another (from whatever cause it may arise) deserves to occupy no slight portion of the artist's attention.

Many fanciful reasons have been assigned for considering the sphere, or circle, as the most perfect of figures. Dr. Darwin attributes our love of this form to the recollection of the maternal breast which sustained us in infancy; others to its being the form of the world we inhabit. But without disputing these associations (which perhaps seldom enter an artist's mind when looking at that form), the *sphere* displays in its ever-varying, yet uniform contour, the most complete harmony, with a rich diversity of *chiaroscuro*, under every circumstance of illumination, combining that "agreeable impression on the sense with a feeling of *perfection* in the mind," which Mengs thought to be included in the painter's idea of beauty. It may be observed, too, that there is a particular fitness in that shape to be received through the circular aperture of the eye, and ovals, spirals, lines principally converging (and which prevail in all beautiful compositions of form), may perhaps be agreeable to us from a similar adaptation to the organ of vision. Even the *entasis*, or swell in the outline of a column, which is a slight movement towards the concentric, may please from the same physical cause, and account for its adoption; while, on the contrary, eccentric curves opposed to each other have always a harsh and discordant effect, and are shunned by the best designers.

Of rectilinear forms, the most simple, such as the square and triangle, are the most effective; these are suited to subjects of a grand or severe character; and that they help to impress correspondent feelings (whether from association or some hidden virtue), the noble productions of architecture seem to prove.

All theories admit *proportion* to be an essential constituent of beauty. Proportion, indeed, seems to be a primary and universal *law*; not confined to forms, but the occult regulator of all the quantities and subdivisions of nature, hitherto perhaps better understood in the divisions and harmony of the musical scale, than in any other element. Unless on the supposition that it contains in itself some inherent but unexplained charm, I know not how to account for the satisfaction afforded us by the proportions of some architectural mouldings and compartments, in preference to others, where no associations of the mind can be readily shown to exist. It is connected with the mystery of numbers, and is, perhaps, the principle of *harmony* itself. Pamphilius, when he recommended the study of *arithmetic* to his scholars, may have meant to inculcate the science of *proportion*.

At any rate, the Greeks must have been thoroughly aware of its importance, as their works abundantly show. The relative proportions of the human figure, as adopted by the ancients, have been partly preserved by Vitruvius, and many of the moderns have proposed other and more elaborate systems, derived from their observations of nature and art. These proportions seem to be founded on geometrical principles. Thus, the height of the figure from the crown of the head to the sole of the foot is equal to the extreme width of the arms extended horizontally, that is, from the tips of the fingers of one hand to those of the other (involving the principle of the *square*). If the arms are raised above the head obliquely, and the legs widely separated, the limbs become radii of a *circle*, of which the navel is the centre; the breadth of the figure is about a fourth of its height, on which I need not here enlarge. With these and other proportions which have been laid down by the best masters, and as they are to be found in the Greek statues, it is expedient for the student to be acquainted; they will assist him materially in understanding the human figure, its symmetry and form; but afterwards, in the *practice* of his art, he will do well to follow the precept of Michael Angelo, and rely more upon his eye and feeling than on the compass.

To do this safely, he must become thoroughly sensible of the characteristic appearances of both sexes: the ample shoulders, narrower loins, muscular limbs, and greater height of the male; and the rounded, delicate, and undulating contour of the female; the dignity and beauty of both in action, or at rest, together with that *grace* which "the hand that formed them on their shape hath poured;" and still more especially "the human face divine" must be the object of his unremitted study, wherein Nature seems to have collected all her resources to gratify the mind and heart. In the female face are assembled the most exquisite proportions, with every possible diversity of curvature, line, and surface—the extremes of contrast, with the most perfect harmony.

The eyebrows, eyes, and mouth, range at right angles with the nose, a fixed and central feature, blending into the forehead above, and projecting below, narrow at the point, and gently spreading at the nostrils; the concave recesses in which the eyes are sheltered, are opposed to the convex brow, and cheek bones; the breadth of forehead and cheeks to the smaller features—the circular eyeballs, enshrined in oval orbits (sometimes flashing with unrivalled brilliancy, sometimes more or less veiled by their moveable lids, edged with a silken fringe)—the flexible and finely moulded lips, alternately closed or separated, or decked with wreathed smiles, occasionally revealing the double row of polished teeth—the hollow beneath the mouth suddenly contrasted by the rounded and tapering chin—the whole circumscribed and united by an oval contour, displaying, in a small compass, a variety, fluency, and entireness of form to be found in no other object.

The face, besides being a school of symmetry, is also the chief seat of expression—an index to the emotions of the soul; and if we take into the account the unrivalled chiaroscuro of the eyes, and those celestial hues which are peculiarly its own, with its decoration of curled or flowing hair, it may be said to exhibit a concentration of all that is beautiful in human nature. Were a similar analysis extended to the body and limbs, we should find a correspondent and not less wonderful variety and harmony pervading our whole structure.

The Greeks had acquired so thorough a knowledge of the human form and its essential principles, that in the coarsest specimens extant of their sculpture, the general proportions are usually good, and at least seem grounded on a correct theory; while among the moderns, it is remarkable how much celebrated artists have varied from each other, and from themselves at different times, in regard even to the bulk and general forms of their figures. The Greek heroes are represented of a taller proportion than those of the Romans, as we may see in the metopes and statues of the Parthenon, in the Meleager, and in the outlines on their painted vases, as compared with the Antinoüs and the relievos of the arches of Trajan and Titus; a difference probably found in the forms generally presented to the observation of the sculptor in each country: or it may have arisen partly from the more poetical feeling of the Greeks, and their wish to aggrandize Nature. Zeuxis is said to have made even his females large and majestic (in accordance with Homer), and such is their general character on the Fictile Vases. The forms of Michael Angelo, if we may trust San Gallo's copy, at Holkham, of the celebrated Cartoon of Pisa (which has every appearance of great accuracy), were at first slender. This is confirmed by Marc Antonio's engraving from one of the groups in that composition (in the drawing of which he is supposed to have been assisted by Raffaelle), and it is observable also in his 'Pietà,' in St. Peter's, 'Bacchus,' and all his earlier works. In the meridian of his powers, when he painted the ceiling of the

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Capella Sistina, he displayed the most perfect style of design that has ever been attained by the moderns. His 'Adam animated by the Deity,' is of a noble proportion, and the true mean between excess and deficiency: but his figures afterwards became more heavy, and in some of his latter productions even gross. The figure of Lazarus, in the National Gallery, originally outlined by him, is one of the finest specimens of style in drawing which our country can boast of possessing.

Raffaelle set out with the meagre forms of his master, Perugino, on which his natural taste and constant attention to Nature led him gradually to enlarge; and upon seeing the works of M. Angelo in the Vatican, he at once adopted the grander style, which is to be found in his subsequent productions. Some of the figures in the Cartoons appear sufficiently *bulky*, but in the Farnesina he has fallen into decided clumsiness. Such instances (and I might add others even amongst those who were best acquainted with style) show the necessity of watchfulness, lest, in seeking grandeur, we fall into caricature; and that it is necessary even for the ablest and most experienced artists to keep the best examples always in mind.

The style of the Carracci, in the Farnese Gallery, is heavier than that of the Antique, and comparatively vulgar, but always displays a great practical knowledge of the human frame and a power of drawing, which indeed belongs, more or less, to all the well trained artists of that school, as may be seen in two of the original Cartoons for this work, now in the National Gallery. This is generally characterized as the Academic style, which long prevailed on the Continent. The drawing of Lodovico Carracci, and Guido, is more refined, and often very pure and expressive,—that of Domenichino very perfect, but less animated. Poussin, amongst all the moderns, best conceived the generic style of the ancients, and learned to see it in his model; he sometimes reached considerable elegance and dignity, but perhaps rarely if ever the beautiful. Though the purest, and even the most ideal designer (after M. Angelo), he studied all his figures from Nature, as we may see by a number of his painted studies from the living model, which still remain; and his example is strongly to be recommended.

As often as we observe in Nature beauty and grandeur of form, I am persuaded that we shall invariably find them in unison with the system of the Greeks, which the student, therefore, like Poussin, should labour thoroughly to acquire, that he may know how to study from casual models, without being misled. I would not be misunderstood as advising him to follow the style of the antique rigidly and implicitly on every or any occasion; in some subjects it would obviously be absurd. Painting neither requires nor admits of the same attention to forms as sculpture; in the latter they constitute the whole art—in painting, though the most important, they are still but a part of it, and demand a different treatment. The elements of style, however, are the same in both arts, and can nowhere be so advantageously studied as in the works of the ancients. Witness the prodigious diversity which they succeeded in giving to their deities of heaven and hell, of earth and sea; their allegorical personifications, their nymphs, fauns, satyrs, scenic masques, and monsters, on all of which they stamped a distinct poetical character, ranging from the grotesque to the sublime, without departing from their system or losing sight of nature. With this rich mine, the historical or poetical painter cannot be too familiar. He will find it amply repay his severest labour, and furnish him with hints of the most valuable kind. What Gibbon said of the Greek language, is equally true of Greek art, "that it could give a soul to the objects of sense, and a body to the abstractions of philosophy."

In endeavouring to attain a competent knowledge of the human form, and become a good designer, the student will find it indispensably necessary to make himself well acquainted with the auxiliary sciences of anatomy and perspective. The first will always afford him a clue to the general proportions and symmetry of the figure; the skeleton will explain the permanent forms of the joints and bony parts, and an acquaintance with the attachments, shapes, and offices of at least the exterior muscles, will much facilitate his intelligence of those changes which are so constantly taking place in their appearance. Without perspective, he will not be able to draw any object with truth, or to give it its proper place. Even the correct foreshortening of a limb, and still more that of a whole figure, implies a considerable knowledge of this science. Albert Durer, in his treatise on Symmetry, has laid down diagrams for this purpose, though I do not conceive they will be found of any advantage to the student, whose eye, when properly trained, should be his chief guide. But this work may be pointed out as a singular example how far the eye of a man of rare genius and knowledge may be misled from Nature by the use of ill-adapted models; the individuals he has employed for that purpose are of so meagre and repulsive a character, that his forms offend in an opposite extreme, from the want of style, as much as the exaggerated productions of Goltzius and Sprangher do by their abuse of it.

Next to the forms and proportions of the human figure, the student should make himself master of its powers of motion and natural balance. Much useful instruction on this subject may be found in the works of Da Vinci, Flaxman, and others, and much may be derived from the valuable demonstrations of our learned Professor of Anatomy; but a persevering study of Nature alone can teach us the infinite variety of action of which the human machine is capable. All motion proceeds from an alteration in the balance of the parts of a body round its centre of gravity, as that changes with respect to its basis of support. By these alterations certain muscles are immediately brought into exertion, to place the limbs in such positions as are necessary to sustain the figure; these, again, are soon relaxed, and others employed to carry on the action or vary the attitude. In violent exercises, or sudden efforts, the utmost extent of anatomical capability is often called for, and the poise and shape of the figure changed with a rapidity and diversity truly wonderful. To preserve in every case this requisite balance, and to represent with truth and character the relative degree of muscular exertion necessary to all the parts, is one of the greatest tests of the artist's skill, and may be justly considered as a main *instrument* of *expression* in painting; for whatever passion or meaning may be conveyed in the face, unless accompanied with consistent motions and gestures, and a due equipoise of the figure, the intention will necessarily be contradicted and destroyed. It is this evident unity of purpose, and the accordance of every part (even to the fingers and toes) with the expression of the countenance, that gives such a natural and captivating effect to the works of Raffaelle; as it was a still more profound knowledge of the construction and powers of the human frame, that enabled M. Angelo to delineate every variety of action and position of which it is capable, with an energy, feeling, and character peculiarly his own.

Correggio, though he had a much less intimate acquaintance with the figure, and did not excel as a draughtsman, has, however, in his large compositions, ventured on the boldest foreshortenings, availing himself of small models, made expressly for him, which he suspended in the air, and copied. These contrivances may assist those who have science enough to employ them safely, but must be used with a cautious attention to perspective. Rubens possessed a thorough knowledge of the anatomical structure of the human figure, and thence derived his extraordinary facility in invention and composition. It was this which enabled him to give the reins to his vigorous imagination in its most aspiring flights; although from deficiency of taste, his personages are often so coarse, (not to say brutal), that in spite of their daring energy, they never excite any feeling of the sublime, at which in many instances he aimed: they want spirituality. No painter proves the value of *style*, by its absence, more than Rubens.

But I proceed to *Expression*. With the Greeks, as I have shown, beauty was the paramount principle in art. Feeling it to be that quality of all others which most permanently delights us, they were careful never to abandon it altogether, even in works which required grand or terrific character, and strong *expression*. Some of the moderns have in consequence thought them deficient in the latter important faculty of the art. But this is true only with respect to their treatment of certain general subjects, where expression was not called for. In a chorus of nymphs, for instance, the ancients never aimed at more than a placid cheerfulness, and that sisterly likeness remarked by Ovid: in such representations discrimination of character, or force of expression, would have been out of place,—the intention of the artist was to personify the deities of streams or groves as gentle beings, possessed of more than human beauty, with less than human passion. They were not intended to be dramatic. The poets seem to have adopted their ideas of these divinities from the painters and sculptors, to whose representations they often refer. In the Muses, we find the particular sentiment, which belongs to each, more developed, though an imperturbed beauty still predominates, expressive of the refined and tranquil pleasure attending the cultivation of art and science; but in that noble composition in alto relievo of the destruction of the children of Niobe, (which may be seen on the staircase,) though its beauty is almost lost in the badness of the copy which has come down to us, every figure in its action and gesture is eminently *expressive*. In the group, as it is called, of the same subject at Florence, of which the Academy is so fortunate as to possess casts, a variety of powerful expression is also exhibited in the highest perfection. In Niobe herself, we see intensity of anguish combined with the most exquisite forms; and her beauty, instead of being impaired by this union, is exalted to sublimity. I am adverting here rather to the marble bust of Niobe, in the possession of Lord Yarborough, (an antique duplicate of that at Florence,) which appears to me, in this respect, an unrivalled work of art. Were the grief of the Laocoon more violent than it is, we should lose that dignified mental struggle with his fate, which approaches to the sublime, and moves our pity, far more than the contortions of features, which appear in some of the works of Andrea Mantegna, true as those are to the ordinary expression of excessive passion. Excessive passion soon becomes ugly and repulsive. The true aim of art is not "to harrow up the soul," but to excite our sympathy, which cannot co-exist with pain or distaste. This very able master has fallen into the error, against which Hamlet cautions the actor, of "tearing his passion to rags," and was not aware that "in the very torrent, tempest, and whirlwind of his passion, he should beget a temperance that may give it smoothness,"—a precept of our great poet no less applicable to painting than to the drama. The mind is to be stimulated, not irritated or offended. The expressions in M. Angelo's 'Last Judgment' are terrific and sublime beyond anything in painting; but he has avoided the vicious extreme of Mantegna, and proved how well style and expression may be combined.

The changes of countenance and of form, which show the workings of the soul, are partly *instinctive*, and consequently more violent and unrestrained, as man is found in a condition less removed from that of the savage. In a refined state of society, they are modified or disguised by education, rank, or station, and they are varied and influenced in *all* cases by individual character and temperament. The effect of these modifications is so great, that no artist can succeed in this difficult but most interesting quality of art, who has not deeply studied them in nature, and from those painters and poets who have best reflected her in their productions; but to do this, the artist must be gifted with a natural susceptibility, which study cannot impart: he must *feel* strongly, and thoroughly *identify* himself with his subject, or he cannot hope to excite similar feeling in others.

The more obvious features of Anger, Fear, Hope, Joy, Hatred, have been given by Lebrun, and are probably known to you all. They are coarse and general, and therefore intrinsically of little worth, but may be useful as landmarks to beginners. Valuable hints may be derived on this subject (as well as on every other relating to art,) from the precepts of Da Vinci, and still more from the examples in his admirable 'Cena.' The heads which he has introduced in this unique work are, we know, diligently selected from nature; but they are refined and aggrandized by style, regulated by poetical propriety, and animated by the impassioned feelings differently excited in each individual by the circumstances of the event. Surprise, astonishment, indignation, intense affliction, hypocritical calmness, and sublime sorrow, are here

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brought together in such a chain of modulated passion, as cannot, I believe, be paralleled in any single picture. These feelings are displayed, not merely in the countenance, but in the balance of the body, turn of the head, actions of the hands, and every slightest gesture of the figure; and hence they appear to live.

The works of Raffaelle abound in fine specimens of this great power of communicating passion, and of displaying the emotions of the soul in the countenance, as we may see in the Cartoons around us. In the combination of expression with character, he is only surpassed in the 'Last Supper' of Da Vinci, and some of the mighty productions of M. Angelo. No other artist has given the world so many and such varied examples of a true and appropriate sentiment in the several actors of his drama; and it is from this cause that *none* has maintained so strong a hold on the sympathies of mankind.

Expression always implies, or is accompanied with some approach to *character* or *physiognomy*, which is an habitual cast of countenance, derived partly from original conformation, partly from the frequent exercise of the muscles of the face in the same manner, the traces of which at length become strongly indicative of the temperament and moral feelings of the individual, and are therefore highly necessary particulars of study for the historical painter.

Beauty is felt in undulating lines and harmonious proportions, while character (which may be considered its antagonist) depends on a more decided opposition of lines, and more angular forms; the greater the energy and distinctness required by the subject, the more direct and positive this contrast must be. Thus beauty has been happily called "centripetal," and character "centrifugal." Character and beauty, however, may be combined in various degrees; but in the system of the Greeks, the latter is the central form, from which character diverges, but never entirely departs: when the two are skilfully blended, the result is especially delightful.

One of the most agreeable qualities of art, and intimately connected with my present subject is *Grace*. Grace, if it may be found without beauty of countenance, cannot exist without symmetry of form. It consists chiefly in the natural balance of the figure, and that just degree of motion called for by the occasion which "o'ersteps not the modesty of nature;" unconscious and unconstrained, it appears to indicate a native innocence, tranquillity and suavity of *mind*; an association which true grace always awakens, and this *moral* charm seems a part of its essence. It is conspicuous in the artless positions and gestures of children, and seems to arise spontaneously from that beautiful construction of the human frame which, in all easy action, presents a harmonious undulation of the parts, only to be counteracted by deformity or affectation. It may be said to dwell in the exquisitely delicate flexions of the head upon the neck, in the flowing lines of the arms, the rising or falling, advancing or retiring of the shoulders; in the facility with which the body turns upon the hips, and in all the smooth and gradual changes which are for ever taking place to preserve the equilibrium of the figure, or obey the gentler impulses of the mind. Without possessing feelings in unison with the graceful, the student will, perhaps, never be able to appreciate this desirable quality of art, and without a just knowledge of the physical powers of the human figure he cannot hope to express it.

Grace is everywhere conspicuous in the works of the ancients, as might be expected, from their assiduous cultivation of form. Nothing can be more simple, easy, and natural than the positions of most of their statues. We see no affected contrasts—no attempts at what is emphatically called *attitude*—no waste of effort. And when graceful *movement* was required, as in their dancing or floating nymphs, nothing can be more beautifully expressed.

The most frequent examples of grace among the moderns are to be met with in the works of Raffaelle, Ludovico Carracci, Parmegiano, and Correggio, though both the latter, by attempting to carry it too far, occasionally fell into affectation, than which it has not a more irreconcileable foe. Flaxman and Stothard, in our own country, may be held up safely, and exultingly, to the student, as possessing this fascinating quality in its greatest purity.

When accompanied with evident refinement, grace assumes the character of *Elegance*, which is the antithesis of vulgarity, and seems to occupy a place between grace and dignity. It may be termed *cultivated* grace.

Dignity, which partakes somewhat of this quality, is combined with more formality: it indicates self-possession, and perhaps a degree of conscious value, which connects it with pride, authority, and high station.

These, and all the other shades of character, which combine with and assist expression, are among the greatest charms of our art, and the highest distinctions of the artist, and must be the more diligently studied, as they are rather to be felt than described.

In treating of *forms*, next to the human figure, the theory of *drapery* demands attention, and here again we are deeply indebted to the antique. The ancients, who employed drapery to decorate, and not conceal, the human figure, have, in their sculpture, left us most excellent examples of various kinds, in motion and at rest (some large and ample in its folds and texture, some of extreme delicacy). The student should carefully investigate these, for although painting does not, perhaps, always require the same degree of precision and definition, yet he may gain from the antique, better than from any other source, an insight into the principles on which it should be adjusted; and by reference to nature, and to the demands of his own art, obtain a knowledge of its true theory.

The revivers of painting in Italy very early perceived the importance of drapery, which usually forms so large a portion of their works, and we find, even in Giotto, good examples of their progress in this branch of composition, derived from ancient remains. Masaccio carried it still further, on whom Fra Bartolomeo, Raffaelle, and M. Angelo improved; neither of these eminent artists, however, can be said to have always preserved that purity of taste in their draperies, that simple and natural, but scientific and beautiful, arrangement of the folds, which is invariably found in the works of the Greek sculptors. Albert Durer has produced some very grand examples of drapery, which must no doubt have been derived from nature; and though in seeking to give it character, he sometimes tortured it till it became elaborate and artificial, he well deserves to be studied. The Carracci adopted a simple and fine style of drapery; their successors, from imitating one another, rather than referring to nature, gradually fell into a corrupt, though broad and imposing, manner, which long prevailed throughout Europe, but which our continental neighbours have since done much towards reforming. Flaxman (whose feeling and science ever went hand in hand) was a great master in this department of art; the adjustment of his drapery is usually admirable, and the precepts he has left on this subject in his lectures, cannot be too carefully studied, as they are founded on the truest principles.

In acquiring a knowledge of the mode in which folds are naturally generated and spread, according to the coarseness or fineness of the material employed, the lay figure will be found of considerable service, at least when the drapery is represented at rest; but the effects of motion upon it can only be learned from repeated and careful observation of nature, and the best examples of art. The student must endeavour to comprehend the *rationale* of drapery; how it is naturally affected, by raising or extending a limb; in what degree the weight of the material counteracts, by its *vis inertiæ*, the effects of more or less violent motion; how the folds originate from those points where it is held, enlarging as they recede, spreading where unconfined, or changing their course where they meet with resistance. He should pursue them carefully through their whole progress,—attending duly to those sudden terminations technically called *eyes*, which are often so effective and characteristic. A knowledge of all these particulars will afford him opportunities of turning drapery to a very great account in historical or poetical compositions. I should strongly recommend him not to be content with a superficial acquaintance with this, or any other portion of the art, whatever it may be convenient for him to omit at any time, for the sake of breadth, or from some overruling necessity, should proceed from a thorough intelligence, and not ignorance, of the point, and be nothing more than the judicious sacrifice of one principle to any other more urgent or expedient.

I have now pointed out to the student the principal circumstances connected with *form*, as the leading and most important element of Painting. I have endeavoured to show that beauty, character, grace, grandeur, motion, energy, and expression, (the most intellectual and noblest qualities of our art,) all depend on drawing, which deserves therefore to be the determined aim of the student's systematic and persevering application. He must labour strenuously to render his eye mathematically true, his hand firm, prompt, and obedient, that he may transcribe with readiness and fidelity all the appearances of his model. In acquiring this power, I would impress on his mind as an exercise of the most improving kind, an accurate study of *outlines*. A true circumscription of the mass, gives a more characteristic idea of any object than the filling up of the interior, (which is comparatively a much easier task,) to fix with accuracy and feeling the precise contours of the human figure, to determine infallibly its lateral boundaries, composed of the edges of so many interweaving muscles, to make an exact section of these implies in itself a considerable elementary knowledge, and affords incontestable evidence of a good draughtsman. The student may at the same time be advantageously employed in acquiring an intimacy with the most approved ancient statues; by making careful studies of these in different views, he will at once advance in his power of imitation, obtain a knowledge of style in the principal varieties of the human form, and be prepared to understand them in nature. When thus initiated, but not till then, he cannot devote himself too assiduously to the study of the living model, which, if properly pursued, will confirm him in the principles he has acquired from the antique. And here I feel it a duty to caution him against a practice which (derived perhaps from a mistaken view of a passage in the writings of Reynolds) has become so prevalent of late in the Academy, that of throwing aside the crayon too hastily, for the more seducing use of oil colours. These afford a more expeditious mode of imitation, but which, for that very reason, is to be distrusted; they lead, perhaps, to breadth, but at the expense of what is termed *drawing*. No one who knows the difficulty of oil painting will be disposed to think that the student can begin it too soon, provided he has laid a good foundation in a competent knowledge of the human figure, and the power of making out the nicest details; but this I am persuaded is only to be done by a long and laborious use of the crayon. Experience has shown that if this foundation be not laid in early life, it can never be done afterwards, when the other requisites of his art will crowd upon the painter's attention: and the deficiency, he may be assured, will not fail to prove matter of serious regret, and a formidable impediment to him during his whole career. A finished drawing should give so accurate and forcible an idea of the surface and contours of his subject, that a sculptor might be able to model from it as correctly as from the original itself. This is the true criterion of the draughtsman's ability, and, when acquired, may be carried on with comparative ease in oil colour.

In studying from the living model, I conceive it desirable for the student to adhere to Nature with great fidelity, and not to be over anxious to correct what he may find in the individual before him where it differs from the antique. It is desirable that he should be acquainted with the diversities of Nature, and her various details as well as her generalities. Raffaelle's practice in this respect is well known, from the drawings he has left behind him, in which the individualities of his model are copied just as he saw them. It is afterwards by comparing his studies with each other, and with the antique, that the artist whose taste is well formed will refer each to its proper class, and elicit style without deserting Nature. Believing drawing to be the only foundation on which a painter may safely build, I feel it incumbent on me to urge its importance on your attention, and the more strongly, as the English school has never been distinguished for this quality in any eminent degree, and as at present (I regret to say) its value seems less than ever appreciated. The student may rest assured that it is worth any and every exertion to become an able designer; for without facility in shaping out his ideas, the artist will never be able to do justice to his own conceptions; on the contrary, the

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want of this power will operate as a positive check to his invention. I cannot, I think, put this more strongly to your minds, than by adverting to the examples of two of the Presidents of the Royal Academy. Reynolds, it is well known, always regretted his want of drawing, and the not having had in his youth those opportunities of acquiring it which are best afforded by an academic education. It was this that made him say, the production of an historical picture was too great an effort for him. On the other hand, Lawrence triumphed in the possession of what Reynolds felt the want of; and I have heard him declare, that he never could be sufficiently grateful for the strictness with which his father, in early life, had obliged him to apply to drawing. He could not but perceive the facility it gave him, not merely in delineating the features, and insuring likeness, but in catching those intellectual varieties and fugitive graces of his sitters, for which he was so remarkable. Whenever the student then is tempted to relax in this particular, he may do well to recollect that the high and deserved reputation which this distinguished painter obtained throughout Europe, was chiefly owing to his great skill in *drawing*.

CHARACTERS IN 'CYMBELINE.'

Imogen and Posthumus.

The true subject of 'Cymbeline' is, the trial of heroic affection in the breast of a wife, and its triumph, not only wrought in the deepest sympathies of mankind at large, but in the fortunes of the heroine herself,—a triumph, not merely over all the worst adversities,—not merely over the most cruel doubts and suspicions conjured up by diabolical art in the breast of a noble-spirited husband,—but, more glorious far, over the disbelief in all conjugal virtue, held and professed by a voluptuary of the first order in refinement and accomplishment.

In bringing ourselves to feel, as well as understand, the character of any one of Shakespeare's more ideal heroines, we should begin with considering the very form and sound of her name; for in them we shall commonly find the key-note, as it were, to the whole rich piece of harmony developed in her person, language, sentiments, and conduct. In the present instance, resolving to give, in one delightful being, "a local habitation and a name" to

> ——all the qualities that man
> Loves woman for, besides that hook of wiving,
> Fairness which strikes the eye,—

resolving to give to this sweet ideal of feminine excellence all possible prominence and elevation, by combining it with, and making it proof against, the possession of the most exalted rank,—it would seem as if the very revolving in his mind of this intended quintessence of feminine beauty and dignity, physical, moral, and intellectual, had caused his inmost and most exquisite spirit to breathe out spontaneously the name of *Imogen*—a word all nobleness and sweetness, all classic elegance and romantic charm. "Sweet Imogen," ever and anon, throughout this drama, comes delicately on our ear, even as the softest note swept fitfully from an Æolian lyre. And as "her breathing perfumes the chamber," even so does her spirit lend fragrance, and warmth, and purity, and elevation, to the whole body of this nobly romantic play.

Her personal beauty is of a character which so speaks the beauties of her soul,—her mental lovelinees so perfectly harmonizes with her outward graces,—that it is difficult, nay impossible, to separate them in our contemplation. In this case, most transcendently, do we find the spirit moulding the body, the sentiment shaping the manner, after its own image, even to the most delicate touches. This meets our apprehension at once, even if we look upon her with the eyes of Iachimo, the unsentimental though very tasteful eyes of the elegant voluptuary and accomplished connoisseur. It was not her external charms alone, however peerless, that could daunt a man like him; it was the heavenly spirit beaming through them at every point.

> All of her that is out of door, most rich!
> If she be furnished with a mind so rare,
> She is alone the Arabian bird, and I
> Have lost the wager. Boldness be my friend!
> Arm me, audacity, from head to foot!
> Or, like the Parthian, I shall flying fight;
> Rather, directly fly.

His rapturous commendations of her beauty that follow in the same scene, might, indeed, be set down to the account of deliberate and designing flattery: yet we cannot but feel that the enthusiastic language in which they are expressed could be inspired in a man of his character, only by a sincere perception of the most exquisite loveliness, adorned with such "neat excellence":—

> Had I this cheek
> To bathe my lips upon; this hand, whose touch,
> Whose every touch, would force the feeler's soul
> To the oath of loyalty; this object, which
> Takes prisoner the wild motion of mine eye,
> Fixing it only here, &c.

At all events, his exclamations over her in the sleeping scene must be regarded as a disinterested homage to her soul-illumined charms, the power of which detains him, in admiration, even from his perilous task of noting the decorations of her chamber:—

> Cytherea,
> How bravely thou becom'st thy bed!—fresh lily!
> And whiter than the sheets! That I might touch!
> But kiss; one kiss!—Rubies unparagoned,
> How dearly they do't!—'Tis her breathing that
> Perfumes the chamber thus: the flame o' the taper
> Bows toward her; and would under-prop her lids,
> To see the enclosed lights, now canopied
> Under these windows—white and azure, laced
> With blue of heaven's own tinct!.....
> .....On her left breast
> A mole cinque-spotted, like the crimson drops
> I' the bottom of a cowslip!

Was ever the victory of silent beauty, elegance, and purity, over the awe-struck spirit of a sensualist, so exquisitely painted or so nobly celebrated as in these lines! It is not "the flame o' the taper" that here "bows toward her," but the unhallowed flames in a voluptuary and a treacherous breast, that render extorted yet grateful homage to that lovely, spotless, and fragrant soul!

This passage exhibits to us the beauty of Imogen surrounded by all its appropriate feminine adornments, amid the elegancies of a court, like the rose yet blooming in its native garden. How charmingly do the words of Pisanio, when instructing her how to assume her male disguise, prepare us for the contemplation of the same sweet flower, drooping and faded in the wilderness!

> Nay, you must
> Forget that rarest treasure of your cheek,
> Exposing it (but, O, the harder heart!
> Alack, no remedy!) to the greedy touch
> Of common-kissing Titan; and forget
> Your laboursome and dainty trims, wherein
> You made great Juno angry.†

How romantically pleasing the change from the Italian voluptuary's image of the sleeping Cytherea, to the British outlaw's expressions:—

> But that it eats our victuals, I should think
> Here were a fairy.....
> By Jupiter, an angel! or, if not,
> An earthly paragon!—Behold divineness
> No elder than a boy!

Yet how identical the spirit of beauty that inspires the exclamations of two so very different admirers! How exquisite, again, the contrast, at once, and analogy, between Iachimo's description of the "fresh lily, and whiter than the sheets," and that given us by Belarius and his two youths, of their "sweetest, fairest lily," the seemingly dead Fidele!—

> *Belarius.* How found you him?
> *Arviragus.* Stark, as you see:
> Thus smiling, as some fly had tickled slumber,
> Not as Death's dart, being laughed at; his right cheek
> Reposing on a cushion.
> *Guiderius.* Where?
> *Arv.* O' the floor;
> His arms thus leagued: I thought he slept, and put
> My clouted brogues from off my feet, whose rudeness
> Answered my steps too loud.
> *Gui.* Why he but sleeps.
> If he be gone, he'll make his grave a bed;
> With female fairies will his tomb be haunted,
> And worms will not come to him.
> *Arv.* With fairest flowers,
> While summer lasts, and I live here, Fidele,
> I'll sweeten thy sad grave: thou shalt not lack
> The flower that's like thy face, pale primrose; nor
> The azured hare-bell like thy veins; no, nor
> The leaf of eglantine, which, not to slander,
> Out-sweetened not thy breath.

Exquisite sweetness and harmony of *voice*, again, were not to be forgotten by Shakespeare among the endowments for such a heroine—so fondly conceived a type of feminine perfection. How finely is the idea of this gift of hers conveyed to us in the simple exclamation of Cymbeline on hearing the first words that she utters on reviving after Posthumus has struck her—

> The *tune* of Imogen!

† This passage forms one of the dramatic no less than poetic beauties which seem needlessly suppressed in the present acting.

And Pisanio, when instructing her how to present herself in disguise before Lucius, the Roman commander, says to her,—

> Tell him
> Wherein you are happy—which you'll make him know,
> If that his head have ear in music.

And Arviragus tells us of Fidele,—

> How angel-like he sings!

The words of Guiderius immediately following this observation of his brother's, are remarkable in two respects. They show the graceful propriety with which the poet could ascribe to his ideal princess a familiarity with the most ordinary branches of domestic economy; and exhibit at the same time the inimitable art wherewith he could lend ideal dignity to one of the homeliest qualifications;—

> But his neat cookery! He cut our roots in characters;
> And sauced our broths, *as Juno had been sick,*
> *And he her dieter.*

Even her "foolish writer," the booby coxcomb Cloten, is made sensible that

> She hath all courtly parts more exquisite
> Than lady, ladies, woman: from every one
> The best she hath; and she, of all compounded,
> Outsells them all.

That the moral and intellectual beauty of his heroine are conceived by the dramatist to be as ideally exalted as her personal graces, we must proceed to show, by fully examining those relations between her and the principal hero, Leonatus Posthumus, which form the nucleus of the story. It is the more indispensable to do this, because a critic of so much authority as Hazlitt has told his readers, in speaking of Imogen, that "Posthumus is only interesting from the interest she takes in him; and she is only interesting herself from her tenderness and constancy to her husband;"—which is equivalent to saying, that Imogen is interesting to us only because she is herself interested for a man who does not deserve it. How terrible an abasement is here made of the real conception which the dramatist exhibits of both characters—more especially of that of the heroine,—a little close attention to the developement of the drama itself will discover most convincingly. In order to judge rightly respecting the dignity of Imogen's love—to see whether, in directing her choice, her intellect had not an equal share with her heart—we must, of necessity, first of all consider the personal qualities wherewith the poet has distinctly and emphatically endowed his hero.

We first hear of him, from the introductory information given by one of the courtiers to some inquiring visitor, as "a poor but worthy gentleman." The same speaker terms him

> ——a creature such
> As, to seek through the regions of the earth
> For one his like, there would be something failing
> In him that should compare. I do not think
> So fair an outward, and such stuff within,
> Endows a man but he.

We are not, however, left to judge of him from these general though decided commendations: the same impartial narrator thus gives us his history and character in full:—

> His father
> Was called Sicilius, who did join his banner
> Against the Romans, with Cassibelan;
> But had his titles by Tenantius, whom
> He served with glory and admired success:
> So gained the sur-addition Leonatus:
> And had, besides this gentleman in question,
> Two other sons, who, in the wars o' the time,
> Died with their swords in hand; for which their father
> (Then old and fond of issue) took such sorrow,
> That he quit being; and his gentle lady,
> Big of this gentleman, our theme, deceased
> As he was born. The king, he takes the babe
> To his protection; calls him Posthumus;
> Breeds him, and makes him of his bed-chamber;
> Puts him to all the learnings that his time
> Could make him the receiver of; which he took
> As we do air, fast as 'twas ministered; and
> In his spring became a harvest: lived in court
> (Which rare it is to do) most praised, most loved;
> A sample to the youngest; to the more mature,
> A glass that feated them; and to the graver,
> A child that guided dotards: to his mistress,
> For whom he now is banished,—*her own price*
> *Proclaims how she esteemed him and his virtue;*
> *By her election may be truly read*
> *What kind of man he is.*

The poet, we see, takes good care to let us know, at the very outset, that his heroine has made the *wisest* as well as the most generous and most amorous choice of a husband—that, without forgetting the princess, she has chosen as a noble and cultivated woman—making personal merit in her lover the *first* consi-

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deration; and that she has not been mistaken, for that all the world confirm her judgment. We may, then, take Imogen's own word for it, when afterwards, in describing her husband's person, she talks of

> His foot Mercurial, and his Martial thigh;
> The brawns of Hercules; and his Jovial face,—

epithets which inevitably remind us of those words of Hamlet,—

> A combination and a form, indeed,
> Where every god did seem to set his seal,
> To give the world assurance of a man.

And we see that she is thoroughly justified in saying to her father,—

> Sir,
> It is your fault that I have loved Posthumus:
> You bred him as my play-fellow; and he is
> A man worth any woman.

The opening conversation had already informed the auditor that everybody, except her step-mother and the foolish prince her suitor, regarded Imogen as being in the right, and her father in the wrong.

> He that hath missed the princess, is a thing
> Too bad for bad report.

Imogen herself, then, may well speak as she does in the following dialogue:—

> *Cym.* That might'st have had the sole son of my queen!
> *Imo.* O blessed, that I might not! I chose an eagle,
> And did avoid a puttock.
> *Cym.* Thou took'st a beggar; would'st have made my throne
> A seat for baseness.
> *Imo.* No—I rather added
> A lustre to it.

Indeed, she has not only all the good feeling, but all the right reasoning, on her side.

The brief experience which the dramatist gives us of the words and behaviour of Posthumus before his departure into exile, maintain this character; yet, even in these opening scenes, we find indications of that superior *harmony* of qualities in Imogen over her husband—that steady intellect, ever beaming serenely (as has been somewhere said of Heloise) over even the darkest and most troublous agitations of passion and affection in her breast—which we find developed in the course of her following eventful story.

The conduct of Posthumus in his exile has commonly been taxed with gross impropriety in his making the wager with Iachimo respecting the virtue of his wife, and with rash credulity in accepting the Italian's own account of the success of his experiment. These combined imputations tend so seriously to lower the dignity of Posthumus's own character, and, by implication, to impugn the judgment of Imogen herself as regards her exalted estimation of him, that in justice to the dramatist, who has not escaped censure on this account, we must at once proceed to examine how far the charges against him upon this score are really grounded.

In Shakespeare's time, Italian craft was no less proverbial in England than Italian voluptuousness. The character of Iachimo is a sort of compound of the Roman epicureanism of the Augustan age, in which the story is laid, with the Machiavellianism in domestic as well as public life which prevailed in Italy in the dramatist's own day. Now, the character of the noble British exile is made by Shakespeare to present, in both these points, a perfect contrast, being distinguished by purity of manners and open directness of conduct. Iachimo himself, in his confessing scene, places this contrast emphatically before us.

> A nobler sir ne'er lived
> Twixt sky and ground.....
> .....The good Posthumus
> (What should I say? he was too good to be
> Where ill men were; and was the best of all
> Amongst the rar'st of good ones)—sitting sadly,
> Hearing us praise our loves of Italy
> For beauty that made barren the swelled boast
> Of him that best could speak;—for feature, taming
> The shrine of Venus, or straight-pight Minerva,
> Postures beyond brief nature; for condition,
> A shop of all the qualities that man
> Loves woman for; besides that hook of wiving,
> Fairness which strikes the eye:.....
> .....This Posthumus
> (Most like a noble lord in love, and one
> That had a royal lover) took his hint;
> And, not dispraising whom we praised (therein
> He was as calm as virtue), he began
> His mistress' picture, which by his tongue being made,
> And then a mind put in't, either our brags
> Were cracked of kitchen trulls, or his description
> Proved us unspeaking sots.....
> Your daughter's chastity—there it begins!—
> He spake of her as Dian had hot dreams,
> And she alone were cold: whereat I, wretch!
> Made scruple of her praise, and wagered with him
> Pieces of gold, 'gainst this which then he wore
> Upon his honoured finger, to attain
> In suit the place of his bed, and win this ring
> By her and mine adultery.

To estimate the shock which the mind and feelings of this "noble lord in love, and one that had a royal lover," must have received from his first encounter with the bold-faced Italian libertine, let us revert for a moment to those exquisite parting scenes whose impression was freshest of all in his heart. Their finest, sweetest spirit is breathed in those concluding lines of Imogen, which it is no more possible to grow weary of citing or of reading, than it is to tire of hearing the repeated notes of the nightingale:—

> I did not take my leave of him, but had
> Most pretty things to say. Ere I could tell him
> How I would think on him at certain hours,
> Such thoughts and such; or I could make him swear
> The shes of Italy should not betray
> Mine interest, and his honour; or have charged him,
> At the sixth hour of morn, at noon, at midnight,
> To encounter me with orisons, for then
> I am in heaven for him; or ere I could
> Give him that parting kiss which I had set
> Betwixt two charming words, comes in my father,
> And, like the tyrannous breathing of the north,
> Shakes all our buds from growing!

Shall it be said, we may ask by the way, that a heroine who can so think, and feel, and speak, is interesting *only* from her affectionate constancy to her husband—that she has no intellectual charms inherent and independent of any affection whatsoever, notwithstanding that it is affection which stimulates their most beautiful developement? On the other hand, how must the man who had enjoyed the glorious fortune to be brought up with such a being as his "play-fellow," and now to have her as his newly wedded wife,—whose sole intercourse with the sex had been at once so virtuous and so delicious,—have been startled and irritated by the notions and sentiments which he heard put forth by the unscrupulous though elegantly cultivated man of the world, whose experience of the sex, though otherwise miscellaneous, had been exclusively among the vicious. What a transition, good heavens! from the fragrant out-pouring of the soul of Imogen, to Iachimo's "If you buy ladies' flesh at a million a dram, you cannot prevent it from tainting."

The truth is, that Posthumus, under the first shock and provocation of this revolting encounter, behaves both modestly and patiently—"as calm as virtue," according to Iachimo's penitent admission. He does not propose the wager: it is forced upon him by the scoffs and taunts of the Italian; and is accepted at last with a view to punish them,—first, by the repulse which his addresses are sure to sustain,—secondly, by the loss of his property,—and thirdly, by the duel which is to follow. They who have so violently objected against the husband's proceeding in this matter, have judged of it according to the cool, calculating habits of feeling belonging to the modern time,—ignorant of, or overlooking, the true character of that chivalric love, that truly religious faith and devotion of the heart, which Shakespeare found it here his business to paint. Iachimo, in his repentance, gives the right version of the matter;—for, according to the code of chivalry, so far from its being regarded as an insult and profanation on the husband's part, to permit such an experiment to be made upon the constancy of his wife, it was looked upon as the highest test of his confidence in her virtue, and therefore as the most decided homage that he could pay to it; and the attempting seducer, in such a case, was afterwards to be called to account by the husband, not so much for the attempt itself, as for the *disbelief* in the lady's fidelity, which it implied. Therefore says Iachimo,

> He, *true knight*,
> No lesser of her honour confident
> Than I did truly find her, stakes this ring;
> And would so had it been a carbuncle
> Of Phœbus' wheel; and might so safely, had it
> Been all the worth of his car.

This account, which absolves Posthumus from impropriety and rashness in this proceeding, is given, let us remember, by the same accomplished man of the world who, but that he is stricken with remorse, has every interest in representing him as much as possible to have been in the wrong. In the present instance, too, it must be borne in mind, that the lady is a princess, surrounded by all the personal safeguards of a court, and therefore secure against there being offered to her the slightest personal violence.

So far concerning Posthumus's wager and his challenge. In another paper we shall speak of his character as shown in the course of his deception, his despair, his revenge, and his repentance.

OUR WEEKLY GOSSIP.

THE Anniversary Meeting of the Literary Fund Society took place on Wednesday last, Mr. Hallam in the chair. The Report proved, in the most satisfactory manner, that the public begin, justly, to appreciate this excellent institution. The subscriptions and donations which, in 1838 (the only account we can immediately refer to) amounted to 973*l.*, have this year reached 1,452*l.*, and the Council have thus been enabled to add 462*l.* to the permanent fund. The following is an Abstract of the Accounts:—

Receipts.

	£.	s.	d.
Rents	49	18	4
Dividends	801	11	3
Subscriptions and donations	1,452	3	0
Legacy	100	0	0
	2,403	12	7
Balance, Jan. 1, 1842	183	16	5
	2,587	9	0
Deduct expenditure	1,794	1	1
	793	7	11
Purchase of stock	462	10	0
Balance, Jan. 1, 1843	330	17	11

Expenditure.

	£.	s.	d.
Forty-six grants for relief	1,255	0	0
Rent of chambers	140	0	0
Incidental expenses	370	10	1
Balance of anniversary account	28	11	0
Total expenditure	£1,794	1	1

The Report having been received, the following most gratifying letter from the Russian Ambassador, Baron Brunow, was read, announcing that the Emperor of Russia had transmitted to the Society a donation of 1,000 silver roubles:—

> Ashburnham House, February 13, 1843.
>
> Dear Lord Lansdowne,—I feel much pleasure to inform you, that the statement of the proceedings of the Literary Fund Society, communicated to me some time ago by the Secretary of that Society, has been submitted to His Majesty the Emperor, by the obliging care of the Minister of Finances, Count Cancrine. Highly appreciating the benevolent views of this Institution, His Imperial Majesty has been most graciously pleased to contribute towards the fund by a donation of 1,000 roubles silver. H. E. the Minister of Finances informing me of this imperial donation, has remitted the amount of the above sum, viz. 155*l.* 18*s.* 5*d.*, to Messrs. Harman & Co., to whom I beg to enclose an order requesting them to hold this sum at your Lordship's disposal.
>
> Believe me, with the highest esteem and regard,
> Dear Lord Lansdowne, faithfully yours,
> (Signed) BRUNOW.

The officers of the Society were re-elected. The Earl of Arundel and Surrey, and Mr. B. B. Cabbell, were added to the list of Vice Presidents; and the Hon. C. A. Murray, Dr. Fraser, Mr. G. P. R. James, and Mr. Noble, were elected to fill the vacancies in the Committee.

The portraits of Her Majesty and Prince Albert, recently painted by M. Winterhalter, have been exhibited at Messrs. Colnaghi and Puckle's, previously to their being engraved by Mr. Foster (the admirable engraver of Raphael's 'Graces') and M. Louis. M. Winterhalter appears to have thought more of the sovereign than of the woman, and the portrait of Her Majesty is distinguished rather for its marked character than its attractiveness. The Queen wears a rich but simple evening dress; her hair is but slightly decorated; a couple of roses hang from one hand; the other hand, and the arm and elbow which it clasps, are deliciously painted, as regards texture and finish; the colour we are less able to pronounce on, owing to the artificial light in which the portrait is exhibited. Altogether there is a completeness in this work, calculated to sustain the reputation of the painter of The Decameron, and make it a worthy object of occupation for Mr. Foster's burin. The portrait of Prince Albert is in every respect less satisfactory.

The sovereigns of other countries having contributed to adorn the persons of two or three print-publishers, the subjects of this country are invited to deck their sideboards with plate. This is no joke, but a fact, a circular having been sent round soliciting "guineas" towards purchasing a piece of plate to be presented to Mr. Moon! This strange proceeding is not without precedent; for in the window of a

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tea-shop in Oxford Street is exhibited a huge silver teapot, which was bought out of the pence contributed by the customers. The seller of tea was rewarded with a teapot, and the seller of copper-plates is to be complimented with silver plate; which will make as good an advertisement for the printseller as the teapot has done for the tea-man. The idea is ingenious; and, as the "Distribution" system was not confined to Fine Arts, but extended to Hams and Tongues, we would suggest, that the old Ham and Beef Shop at the corner of St. Martin's Court, should be furnished with a silver dish, by way of setting an example.

An Italian painter, Lecchi, who is said to have discovered the art of colouring Daguerréotypes, has just arrived in Brussels with the intention of copying the pictures of Rubens, Vandyck, &c.

Prof. Schwanthaler, of Munich, has just completed the models of two statues of Tilly and Wrede, as also a model of the Goethe memorial, intended for Frankfort. Abbondio Sangiorgio, of Turin, has just completed models for two bronze equestrian statues of Castor and Pollux, to decorate the entrance of the Place Royale in that city. This artist is already known by his contributions to the sculpture of the "Arca della Pace" at Milan. The heirs of Goethe ask 70,000 thalers of the government for his house and collection, which, as we have mentioned, it was proposed to purchase as a national memorial. The sum is considered rather exorbitant.

The King of Prussia, following the example of our Queen, has lately got up a splendid pageant, in which the princes and princesses of the royal family represented the court of Duke Alphonso at Ferrara, in the time of Tasso, followed by a series of *Tableaux Vivants*, and concluded with a ball. Cornelius furnished the designs for costume, Raupach the poetry, and Meyerbeer the music for the occasion. The Berlin papers speak with enthusiasm of the magnificence of the scene. The subjects of the *tableaux* were taken from the 'Jerusalem Delivered.' Amongst those particularly admired were the angel Gabriel appearing to Duke Godfrey of Bouillon; the army of the Crusaders getting the first sight of Jerusalem; Erminia with the shepherds clad in Clorinda's armour; and Erminia and Vafrin finding Tancred in a swoon near the lifeless body of Clorinda. The Prince Royal has also given a grand concert, after which he presented to M. Meyerbeer a baton, in massive gold, beautifully embossed; to M. Liszt, a silver vase, ornamented with a medallion in gold; to M. Rubini, a gold snuff-box, set with diamonds; and to Mdlle. Tuczeck, a rich *parure*. His Majesty also presented Rubini with the large gold medal, an honour which is only conferred on individuals of the highest merit, and also a superb antique gold ring, richly set in brilliants.

Letters from Munich state that the King of Bavaria is building in the park of his summer palace at Aschaffenburg, near Wurtzburg, a house, which will be an exact copy of the famous house of Castor and Pollux, at Pompeii, brought to light in 1839, under the direction of the distinguished German archæologist, Herr Zahn. The magnificent mosaics and fresco-paintings, the altar, furniture, utensils, all, in short, that is curious in the ancient building, will be reproduced with the utmost exactness in the Aschaffenburg structure, so as to furnish a correct notion to the moderns of the domestic life of the old Romans.

In breaking up a part of the road between Florence and Arezzo, near the upper Val d'Arno, an Etruscan tomb has been discovered, unfortunately in a very damaged condition. An inscription has, however, been found in a tolerable state of preservation. Nearly half a pound of gold and an engraved seal ring have been also discovered in it. The stone of which the tomb is composed is not of the kind found in the neighbourhood, but resembles the stone of Chiusi. One of the bassi-relievi represents, it is supposed, the Rape of Proserpine.

The principle of Association, applied to the reproduction and conservation of literary specialties —which has already established itself in the Parker, the Camden, the Shakespeare and other societies, is about to be extended to a new department of literature. Under the title of the "Sydenham Society," the medical profession is making arrangements "for the purpose of meeting certain acknowledged deficiencies in the diffusion of medical literature, which are not likely to be supplied by the efforts of individuals." A leading object of all these societies, is the recovery and care of mouldering literatures—not, however, as with the old aristocratic associations, in the mummy form, and for the purpose of being shut up in their ancient cerements, in lordly cases beyond the reach of the profane, but with a view to their revivification. The black letter, in the new principle, is valued, not for itself, but for the treasures it incloses; and the *lacuna* which time has wrought, is looked upon as a misfortune to be, as far as possible, supplied, not as enhancing the value of what remains. In the face of associations like these, the absurdity has no chance of sustaining itself, which raised the value of books, as the Sibyl did hers, because leaves were torn out. In short, as opposed to the mystification and charlatanism of mere bibliomania, and its doings, misnamed publication, the design of these societies is the breaking of all the seals which time and casualties have laid upon the apocalyptic character of knowledge. Of the success awaiting the one whose prospectus is before us, there should be no reasonable doubt. Its purposes are described to be—Reprints of Standard English Medical Works, which are rare and expensive—Miscellaneous Selections from the Ancient, and from the earlier Modern Authors, reprinted or translated—Digests of the most important matters contained in old and voluminous authors, British and Foreign, with occasional Biographical and Bibliographical Notices—Translations of the Greek and Latin Medical Authors, and of works in the Arabic and other Eastern languages, accompanied, when it is thought desirable, by the original text—Translations of recent foreign works of merit—Original works of great merit, which might be very valuable as books of reference, but which would not otherwise be published, from not being likely to have a remunerating sale.

A memoir of the late Archbishop of Tuam by the Rev. J. D. Sirr, is announced as forthcoming; also 'Lives of the Princes of Wales,' by F. Williams; Steam Voyages on the Moselle, the Elbe, and the Lakes of Italy, &c., by the late Michael Quin; a Chinese tale, entitled 'The Rambles of the Emperor Ching Tih in Këang Nan; translated by Tkin Shen, a Student of the Anglo-Chinese College, Malacca: with an Introduction by James Legge, D.D., Resident of the College,' and 'The Home; or, Family Joys and Family Cares,' by Frederika Bremer; translated by Mary Howitt.

At the *Third Concert* of the Parisian *Conservatoire*, the novelties were, a symphony by M. Schwenke, which was performed with moderate success, and a new pianist, M. Schachner, who was received very coolly. The *programme* of the *Fourth* comprised one of Mozart's fine motetts, two choruses from 'The Seasons' of Haydn, and a violin solo, by Mdlle. Ottavo. While talking of the violin, we may say that Signor Camillo Sivori, the miniature *fac-simile* and pupil of Paganini, has had a success in Paris, inferior to that gained by other artists who have shown themselves richer in individuality, though poorer in executive power. We have never changed our opinion that the school of Paganini is not destined for a long life, and that its influence is not worthy to be perpetuated. Our obliging correspondent "The Old Subscriber" reminds us, that in Paganini's country a taste for German music is beginning to gain ground—a fact anything rather than wonderful, to those who are familiar with the unmelodious monotony of modern Italian composition. At all events 'Der Freischutz' has been making a *furore* at Florence. On the other hand, 'Il Reggente,' Mercadante's last work, has been well received at Turin. Meanwhile Donnizetti is again at work for the *Académie Royale* at Paris:—and Rossini, it is said, will ere long absolutely make the effort of a journey from Bologna to the French metropolis. Surely the King of the French, and M. Leon Pillet, and M. Duprez—might, by combining command, commission and entreaty, break the spell of the composer's indolence: the matter is one of European interest in these meagre days for Opera. The secession of Madame Rossi Caccia and of M. Roger from the *Opéra Comique* is announced as about to take place; and it is now past doubt that the violin professorship at the *Conservatoire* is divided between MM. Alard and Massard.

Our notice of dramatic events naturally follows in the march of civilization round the world: and this day introduces a new field to the notice of our readers. In the *Friend of China*, a Hong Kong journal, Messrs. Dutron, Quoi, & Co. announce that the erection of a Theatre Royal in that town advances rapidly: and the editor has a note of his own, in which he adds,—"The actresses arrived last week; *their beauty and talent are surpassed only by their spotless virtue.*" From Hong Kong to Paris is an easy step in modern life: and there we learn that the Tribunal of Première Instance has declared itself incompetent to entertain Mdlle. Maxime's complaint against M. Victor Hugo and the Administration of the *Théâtre Français*, referring to the famous decree of Moscow in 1812, which directed that all disputes between actors and theatrical managers should be definitively decided by the Judicial Council of the *Théâtre Français*. The actress appealed to the Cour Royale, which has, however, confirmed the judgment, and orderred Mdlle. Maxime to pay the costs.

Since our last, we have received further accounts from Germany of the activity of Mendelssohn. A new overture to 'Ruy Blas' is spoken of as an excellent work—and the composer has also been employed on choruses to the 'Œdipus Coloneus,' and scenic music to 'The Midsummer Night's Dream' and 'The Tempest' of Shakspeare. These may be taken, we hope, as so many approaches nearer and nearer to the opera, which is one day to be written by him. The German musical stage stands in need of some new interest. At Frankfort the management has been reviving the 'Cendrillon' of Isouard, for want of any more popular novelty. There is to be a grand musical festival at Gotha in June.

We gave last week, in our Report of the papers read at the Geographical Society, Mr. Schomburgk's interesting account of his exploring journey to the source of the Takutu, and mentioned that he returned to Pirara in May. We are now, through the kindness of a friend who has obligingly forwarded to us a copy of the *Guiana Herald*, enabled to bring down our account to a much later period. It appears that in September the party again set out to explore the south-western boundary, and ascended the Cotinga River, up to its source at Roraima, a spot which Mr. Schomburgk had before visited in 1839, having then reached it by a different route. Those who have seen Mr. Schomburgk's beautiful Views of the Interior, will recollect the sketch of that extraordinary scene, where the sandstone hills, extending for about ten miles in a westerly direction, rise abruptly, and, in some instances, quite perpendicularly, to the height of about seven thousand feet above the level of the sea. The temperature, at the base of this natural wall, a little before sunrise, did not rise above 51 or 51½ degrees. Indeed, another agreeable evidence was furnished of the temperate nature of the climate here, in the abundance of blackberries, everywhere growing wild about this spot. The inhabitants of this region are Arecuna Indians, a collateral tribe of the Macousi,—the language of the two bearing the same similarity to each other as the Spanish does to the Portuguese. Mr. Schomburgk represents them as a strong and well made race of beings, and of a warlike disposition. They had recently had some bloody family feud, caused by some Helen of these wilds, in which had been slain several of the tribe, whom Mr. Schomburgk had known, when last at this place, in 1839. At this point the party separated. Mr. Schomburgk's brother, and Messrs. Goodall and Frere, returning to Pirara, while the Chevalier, attended by three canoe-men, and some Indians, struck across the country, traversing the savannahs and forests, to reach the Cuyuni; and prosecuting his researches, and scientific observations, by the way. In this journey, Mr. Schomburgk fell in with several plants and flowers which he had never before seen, or read of. He likewise saw some hundreds of acres of plantains growing quite wild, and so luxuriantly, that he represents some of the trees as being as thick as a man's body, and growing to the height of forty and fifty feet. Suckers, from these plantain trees, Mr. Schomburgk has brought to Georgetown with him, and expresses a wish that they should be cultivated, as he is confident that the disease, which so affects a large portion of the plantain cultivation on almost every estate where it is grown, has never yet tainted these wild fields. Mr. Schomburgk represents his own, and the party's health, as being

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generally good during their long sojourn in the interior, although all had occasional attacks of fever, and at times suffered greatly from want of food. We may add, as a pleasant conclusion to his labours, that on his arrival in Georgetown, Mr. Schomburgk found awaiting him, a letter from M. Jomard, President of the Geographical Society of Paris, informing him that the Medal of the Society had been awarded to him for his researches in British Guiana.

BRITISH INSTITUTION, PALL-MALL.
The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.
WILLIAM BARNARD, Keeper.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.

Feb. 25.—Sir George Staunton, Bart., in the chair.—The Secretary read a Report upon the state of the Bhíls, or mountaineers of Rajputána, by Capt. Hunter, commanding the Mewar Bhíl corps. The mountaineers of Hindústan differ in almost every respect from the Hindús of the plains. They are bound by no rules of caste; they do not follow the Brahmanical religion; they speak peculiar languages; and their usages and practices are quite distinct from those of Hinduism. Many of the peculiar habits of the Bhíls, or mountaineers of the north-west provinces of Hindústan, have been admirably depicted by the late Colonel Tod, in his work on those provinces, all of which tend to the idea, that these people are descendants of the primitive dwellers in India, who possessed it before the coming of the Brahmanical tribes by whom they were reduced to submission. It appeared, from the investigations made on the occasion of a claim put forth by the government of Odeypore in 1826, to allegiance from certain hill chiefs, which claim was referred to the British agent in Mewar, that no allegiance had been rendered by any of these chiefs for a period far antecedent to the time of the reigning Rana of Odeypore, which had lasted nearly half a century; and that according to the principle of the British government, the independence of these chiefs was established; but that if they should be unable to restrain their subjects from outrage on the subjects of Great Britain, we should then be bound in justice to enter into negotiations with them on the means of enabling them to do so. Treaties were, in consequence, made with some of these chiefs in 1828, by which this object was effected; and much insight into the habits of the population was gained. It appears, that the country inhabited by the Bhíls, on the south-west of Mewar, is populous and fertile, and that much cultivation is carried on; that the chiefs have very little revenue; in fact, little more than what they can exact by force, and that in general, the people consider what they give as a pure benefaction, to which the chief has no right whatever. The country is naturally very strong; and the difficultics of military operations are much increased by scarcity of water, and the want of cattle and carriage. In some of these hills the chiefs and population are of the same caste; and the writer thinks there would be no difficulty, on the part of the former, to restrain the people from plunder and outrage, if they should be so inclined; but in other parts the chiefs are entirely Rajpúts, having nothing in common with the Bhíls, but a participation in the same lawless practices. The Hindús attribute the origin of the Bhíls to a wicked and ugly son of Mahadeo, who slew the god's favourite bull, for which crime he was banished to the hills, where he became the parent of the Bhíl race. They are looked upon as the most degraded of outcasts; and have been considered as born only to prey upon their fellow-creatures—a notion which has had no small effect in producing those habits of plunder which have made them the scourge of the more settled tribes in their vicinity. There are two divisions of Bhíls, the mountaineers and villagers. The latter are cultivators, more affluent than the mountaineers, and generally more humane, and less reckless of their own and others' lives. The writer stated, that the licentious and predatory habits of the Bhíls were greatly aggravated by the anarchy which prevailed throughout the country of the Rana of Odeypore, at the period of British mediation, when all persons, from prince to peasant, were thieves and robbers, and the government a tissue of cheatery and oppression, without a semblance of law and justice. But since that time a great experiment has been made, and is still making, by the British government, to effect an amelioration, both of the moral and physical condition of these outcasts, by organizing regular regiments of them, giving them constant employment and full pay, and gradually training them to habits of industry, discipline and sobriety. As far as it has proceeded, the appearances are decidedly in favour of the full success of this experiment. A great obstacle to improvement among the Bhíls, in times past, has been the levying of *Rekhwalee*, or protection money, on travellers passing through their country. This is a sum levied by the chiefs on all persons, for whose safety, as well as security from plunder, the chief then becomes responsible. Perhaps, to say the truth, this *rekhwalee* is little more oppressive or unjust than the transit duty payable to more regular governments; and it is certainly the principal mode of raising revenue adopted by the Bhíl chiefs. But the unavoidable irregularities of such a mode, and the opposition of the Hindú nominal sovereigns, who cannot admit the right in the Bhíl chiefs, contribute to make it objectionable. In 1818, when the Rana of Mewar was in alliance with us, an endeavour was made for its abolition; and a treaty was entered into with the Rana and subordinate chiefs for this object, but it was of very short duration. Several chiefs refused it altogether; and those who agreed to it very soon declared their inability to restrain their Bhíl dependants, and things returned to the ancient footing. In 1828, when the British government interfered more directly, the abolition of the *rekhwalee* tax was not insisted on, as it appeared that the only substitute would be a more direct plunder; but the amount to be levied was put under certain regulations, and the traveller, in return, was to be furnished with a guide and escort, as long as he was in the country, and such is the practice at this day. The Bhíls of Mewar are particularly good-looking; and many of the females handsome, and remarkable for the elegance of their form. The women are faithful to their husbands; accompany them on marauding expeditions, and sometimes aid them in battle armed with slings, in the use of which they are very expert. The men are faithful to their chiefs in all cases, without the smallest advertence to right or wrong; they carry them about when old and feeble, and cannot be induced to betray them by hope of reward or fear of punishment. This fidelity has been felt by us in our military expeditions against them, all our movements being at once made known to their chiefs, while we have never, in any instance, been able to obtain information regarding their numbers, position, or motions. The arrow of a Bhíl chief is used sometimes as a draft for money. In one instance, on receiving a visit, one of these men wishing to make a present, drew an arrow from his quiver, saying "Take this to any village of Kotah, and demand nine rupees;" and the draft was duly honoured at sight, whenever it was presented. The paper concluded with the expression of the writer's regret at the difficulty of obtaining information respecting this strange people, and his hope, that on a more lengthened investigation, he shall be able to furnish something more valuable on their history, customs, and character.

ORIENTAL TRANSLATION FUND.—*March* 8.—Sheets of Ibn Khallikhan's Biographical Dictionary, of Mr. Gayangos's Mohammedan Dynasties of Spain, of Mr. Troyer's Translation of the Dabistan, and of the Chronicles of Zabarí, were laid on the table, and it was announced that the Dabistan would be completed in the course of the year. A translation of a Sanscrit work on medicine, with notes, by an English physician and physiologist, was offered to the Committee, and referred to a sub-committee for examination. Sir Gore Ousely offered the Lives of the best Persian Poets, with specimens of their compositions, to the Committee, and submitted a portion of it for consideration. It was resolved, that this valuable work be accepted with the warmest thanks, and that it be printed and published with all convenient speed. The portion read was an account of the origin of the Shah-Nameh,—the great national epic of Persia, selected from the most authentic histories and traditions.

INSTITUTION OF CIVIL ENGINEERS.—*Feb.* 28.—The President in the chair.—The Marquis of Northampton, President of the Royal Society, was presented on his election as an Honorary Member.

The first paper read was 'A Description, by Mr. Hogg, of the Roofs over Buckingham Palace, covered with Lord Stanhope's Composition.'—This covering, which is composed of tar, chalk, and sand, boiled and mixed together, was introduced by Mr. Nash for covering the fire-proof arched roofs carried by cast iron beams over the Palace; it was also used at the Pavilion, &c.; it is laid on wooden joists, and slates or tiles are imbedded in it while fluid; by which a waterproof roof is formed, that is very durable, demands little repair, and possesses many advantages over roofs covered with metal.

The next paper was by Mr. D. Bremner; it contained a description of the bridge over the River Wear, on the line of the Durham Junction Railway, which connects the city of Durham with Newcastle, South Shields, and Sunderland, and is now destined to form a portion of the chain of railway towards Edinburgh. It is built on the spot originally selected by Mr. Telford for a bridge on the line of the projected great road to the North. It was designed by Messrs. Walker and Burgess, after the model of Trajan's Bridge, at Alcantara, and, with some modifications to suit the locality, has been constructed under Mr. Harrison, the engineer of the Railway, by Messrs. Gibb, of Aberdeen. The bridge consists of four nearly semicircular arches of 160 feet, 144 feet, and two of 100 feet span respectively, with three arches of 20 feet span, each at either end forming abutments. The total length is 810 feet, by 21 feet wide, and from the top of the parapet to the top of the foundation, at the point of the greatest depth, is 156 feet 6 inches. It is entirely constructed of freestone from the Pensher quarries close adjoining. The means employed by the contractors for executing the work, appear to have been complete. The north arch, of 100 feet span, containing about 980 tons of stone, was entirely turned in twenty-eight hours, by two of the cranes employed in laying the stones; giving an average weight of 17½ tons of stone laid by each crane per hour. The bridge was commenced in 1836 and finished in 1838, occupying 714 working days, and cost about 35,000*l.*

The last paper was by Mr. Bishopp, describing the American "Bogie" engine, used on the Birmingham and Gloucester Railway. The peculiarities in the construction of these engines, and the apparent superiority which they have been stated to possess in surmounting with a heavy load the inclined plane over the Lickey at an angle of 1 in 37½, have rendered them objects of curiosity, and many inconsistent statements have been made relative to them. The Paper described their internal construction, which was fully illustrated by a series of drawings; and it appeared that the general summary of the work done by them was, that with a maximum load of 8 waggons weighing 53¼ tons, exclusive of engine and tender, the engine ascended the incline at a speed of between 8 and 9 miles per hour—that with 6 waggons weighing 59½ tons, the speed was between 10 and 11 miles per hour—that with 5 waggons weighing 33 tons, the speed increased to between 12 and 15 miles per hour—and that in assisting the ordinary trains of 7 passenger carriages, the usual speed was about 13½ miles per hour. The expense of the assistant locomotive establishment at the Lickey, including all charges upon it, was about 1,980*l.* per annum, but had since been reduced. It was stated, that although some changes and alterations had been made in the mechanism of the engines since they arrived from America, the increasing economy in their use must not be attributed entirely to the changes, the chief of which was suppressing the separate tender, and placing the supply of water and coke upon the foot plate of the engine, and turning the waste steam into the water reservoir, thus heating it for the use of the engine; an economy of fuel was certainly thus arrived at; but the chief cause of improvement con-

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sisted in the better general management of the engines by the drivers, and constant attention to the condition in which the machines were kept. Captain Moorsom promised the details of the actual cost, extending over several half-yearly statements.

March 7.—The President in the chair.—H.R.H. Prince Albert was elected by acclamation an Honorary Member.

The discussion was renewed upon the American locomotive engines, and it appeared that their efficiency in surmounting such an acclivity as 1 in 37, with heavy loads, was incontestable, but that the quantity of fuel consumed by them was greater than was usual with English made engines. In a comparative trial of various engines on the inclined plane, an American "Bogie" engine, with a cylinder 12½ inches diameter, driving wheels 4 feet diameter, weighing 14 tons, conveyed a gross load of 54 tons up the incline at the rate of 12 miles per hour, while the best of the English engines, with a 13 inch cylinder, 5 feet driving wheels, weighing 12 tons, drew 38 tons up the plane at a speed of 6 miles per hour. It was shown that very material improvements had been made in the engines since their arrival in England, and that the steam ports were so large as to waste steam considerably: but it was argued, that even with all the disadvantages they might possess, it was cheaper to use them than stationary engines, at such inclined planes as that at Euston Square, at the Box Tunnel, and other places; the annual cost of which was given.

The paper read was by Mr. Macquorn Rankine, 'On the Causes of the Fracture of the Railway Axles.' He contended that it was not proved that the fibrous texture of the iron underwent a gradual change into a crystallized structure: his opinion being, that the process of deterioration was gradual, without losing the fibrous texture; that the fractures, as shown by numerous examples, appeared to have commenced with a smooth incision all round at the shoulder, or recess, turned for the bearing against the body; this incision increased in depth according to the age of the axles, until the still fibrous portion in the centre became too weak to support the shocks, and sudden fracture occurred. Several reasons were given: among them was, that the vibratory movement being suddenly checked in its passage from the smaller journal to the larger body of the axle, the shock first caused a separation of the molecules, and that a recurrence of this produced the incision which had been noticed in all the broken axles. A practical means of remedying this was instanced: it was by turning all the journals with easy curves in the shoulder, and not at right angles, and that they should be forged in that form, in order that the fibre might be continuous. In the discussion which ensued, the effect of vibrations on pieces of ordnance and on muskets on firing, was instanced as bearing on the subject; and a decided approval was given to hollow axles, as being less likely to be affected by concussion than solid ones, as the vibrations would pass freely through them.

The following gentlemen were elected:—The Chevalier W. F. Conrad (engineer of the Amsterdam Railway), as a Member: Messrs. W. Maxwell, J. J. Stephens, J. Samuda, E. M. Perkins, J. Hall, R. Wilkins, W. J. M. Rankine, G. H. Birkbeck, E. B. Baker, S. B. Moody, and H. Grisell, as Associates.

ASHMOLEAN SOCIETY.—*Oxford, Feb.* 27.—Dr. Daubeny in the chair. Prof. Twiss read a paper, 'On the Phenomena of Glaciers,' chiefly in regard to the observations of Prof. Agassiz. The author passed some days with M. Agassiz, last autumn, at the Hôtel des Neuchatelois,—a tent erected upon the medial moraine of the Glacier of the Lower Aar, at an elevation of 7,500 feet, and witnessed the experiments in operation for determining the structure and the movement of the glacier. He has since been favoured with communications, from M. Agassiz, of the most important facts ascertained during his sojourn on the glacier last year, and was thus enabled to present a detailed account of them. Having discussed the general features of a glacier, and pointed out the distinction between the Névé and the Glacier Proper,—the former consisting of compact snow in its highest regions, and of granulated snow at its junction with the Glacier Proper, which itself may be distinguished into white ice, or Névé infiltrated with frozen water, and blue ice, the most compact form of frozen water,—he proceeded to explain the chief superficial phenomena, such as tabular blocks, gravel cones, honeycombed surfaces, and moraines. The two first-named appearances are produced, in the one case, by the portions of ice immediately under the blocks of stone being protected from the rays of the sun, and thus assuming a pillar-like form as the surrounding surface is melted away; in the other case, by masses of gravel being deposited by eddies of surface water, which have descended along the line of the glacier's inclination, and so sheltering the ice immediately beneath them, which assumes a conical form. The honeycombed surfaces are produced by detached pebbles, which retain their heat after the sun has ceased to act on the general surface, and thus sink gradually beneath it. The moraines, which may be distinguished into lateral, medial, and terminal, are mural ridges of rocky fragments, which are carried along on the surface of the glacier, from the spot where they are continually falling from the rocks at the sides, in lines generally uninterrupted to the foot of the glacier. The first and last kinds are seen on all glaciers, but the medial moraines are peculiar to compound glaciers, which are made up of two or more converging glaciers, whose inner lateral moraines unite at the point of junction, and form a medial moraine. Thus, the lower glacier of the Aar is made up of not fewer than twenty distinct glaciers, and has, therefore, a corresponding number of distinct medial moraines, which may be traced along the whole line of the glacier, though some of them are ultimately confluent. Prof. Twiss then proceeded to explain the structure of the ice by means of a lithographed plan of the glacier of the Lower Aar, which M. Agassiz has had prepared from a larger plan made by M. Wild of Zurich, one of the engineers who conducted the trigonometrical survey of Switzerland, as well as by a panoramic view, from a drawing by M. Bourkhardt, of Neuchatel. Both of these gentlemen were companions of M. Agassiz on the glacier this summer. In this plan the transverse lines of stratification are distinguished in red from the longitudinal blue bands, or lines of infiltration, and the gradually distorted curvature of the former, originally horizontal in the higher Névé, according to the irregularities of the valley along which the glacier descends, is carefully traced out. The distinct character of the blue bands is made evident, and it is seen that the several portions of the compound glacier preserve their own centres of motion under slight modifications, and that there is no fresh system of blue bands verging to a common centre after the junction of two glaciers, and intersecting the original lines, as would be the case if these bands were produced by the centre of the glacier moving faster than its edges, which has been proposed as an explanation of their formation. The term lines, or bands, of infiltration, has been assigned to these blue bands, as expressive of their formation by the infiltration of water along the line of the glacier's inclination. M. Agassiz has counted ninety-two transverse bands of stratification between M. Hugi's *cabane* and the line of junction of the Névé and the Glacier, and conceives them to represent the number of years during which this portion of the glacier has been formed, as the whole distance included by them would amount to the probable sum of the annual advances of the glacier, calculated upon an average of 250 feet, with some allowances. This portion of the subject was concluded by an explanation of the capillary interstices which appear to pervade the most compact ice, and through which, as through a sieve, the surface water is continually percolating during the heat of the day, but which remain empty during the night, as ascertained by an interesting experiment with coloured liquid, detailed by M. Agassiz, in a paper communicated to the French Institute, and published in the 'Comptes Rendus' for August, 1842.

The movement of the glacier was then discussed. M. Agassiz has ascertained, by the observation of five points on a transverse section of the glacier, that the centre moves considerably faster than the sides; in the proportion of about 5 to 3 on the southern side, and of 2 to 1 on the northern; and that the ablation of the centre, from melting and evaporation, when compared with that of the southern side, was as 3 to 2. He has likewise ascertained, by observing as many points on a longitudinal section, that the rapidity of motion is not influenced, apparently, by the angle of inclination, nor does it increase in a uniform scale as you descend the glacier, for the second point moves faster than the first, but the third slower than the second; again, the fourth, at a greater inclination, moved still slower than the third, but the fifth much faster. Such was the result of observations for a whole year: the daily motion of this glacier had been likewise accurately noted down for 22½ days. Professor Twiss then proceeded to examine the various theories in explanation of the movement, such as the sliding theory adopted by De Saussure, the semi-fluid by Professor Forbes, which was the subject of discussion last year at the meeting of Swiss naturalists at Altorf, the dilatation by M. Agassiz, and the intus-susception by M. Elie de Beaumont, and discussed the chief objections to each, more particularly those advanced by Mr. Hopkins, of Cambridge, against the theory of expansion; several of which would apply as well to the form of it propounded by M. Elie de Beaumont, as to that advocated by M. Agassiz, both of which are modifications of the general theory of infiltration, differing in their point of view, according as, on the one hand, the raising of the temperature of the glacier itself by the percolation of the surface water, or, on the other hand, the diminution of the temperature of the water from the cold of the glacier, through which it percolates, is more particularly insisted on. He showed that the natural cascades (*couloirs*) and artificial borings in the glacier, do not preserve their verticality, and that the fissures, under certain circumstances, close up again; both of which facts would be at variance with the hypothesis assumed by Mr. Hopkins, as well as the circumstance that the capillary interstices have been ascertained by experiments with coloured liquid to penetrate to a great depth. The author concluded with calling the attention of the Society to the striæ which the glacier may be seen to groove, as it advances, upon the rocks at its edges, and to the strong analogy between them and ancient striæ on higher levels, which are observed on the sides of most of the great Swiss valleys, at an elevation of from 9000 to 7000 feet, descending continuously, and more strongly marked at the heads of the valleys; neither of which facts can well be accounted for on the theory of torrents: and in regard to the erratic phenomena, which some geologists attribute to the operation of ancient glaciers, he observed, that the hypothesis of glacier action advanced to explain the deposit of large angular blocks above rounded stones, was singularly illustrated by the phenomena observed in connexion with glaciers of the present day; namely, the angular blocks on their surface and the rounded stones beneath them, the grinding of which contributes to give the turbid colour to the water which issues from them.

PHILOLOGICAL SOCIETY.—*Feb.* 24.—Separate reports upon the claims of Prof. Bopp and James Grimm, drawn up by Prof. Wilson and J. M. Kemble, Esq., respectively, were read by the Secretary. The following Candidates were elected—viz. Lord Lyttelton, E. T. B. Twistleton, Esq., Rev. J. Scholefield, and J. Payne, Esq.

The following communications were read:—'On the origin of the phrase *Wager of Law*,' by Prof. Carey.—The word *loi*, in the Norman Customary, has the sense of *trial*. Chapter 67 treats—"*Des querelles e des Loix parquoy les querelles doivent estre finées.*" Beyond this there is a division of such *Loix* into these: *a. De loi qui est faicte par record; b. De loi prouable; c. De loi apparissant.* Of these the first meant *Trial by Record;* the third *Trial by Battle;* and the second (in one of the two kinds into which it was divided) *Wager of Law:* its equivalent, in the Customary of Normandy, being the *Loi de deresne.* As being the best known, it is sometimes called *simple loi*, and sometimes merely *loi*, the word being unqualified by any epithet. If the defendant denies the engagement, *La loi doivt estre gaigée*,—words equivalent to the English term *Wager of Battle.*

'On the Classification of the Chinese Roots,' by J. F. Davies, Esq.—The whole of the Chinese written language is reducible to 214 radical characters. Of these, the number expressing the names of the human species and its relations, were 14; of mammalia, 8; of other animals, 7; of vegetables, 13; of minerals, 5; of parts of animals, &c., 28; of other objects in

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nature, 26; of objects in art, 41; of numbers, 5; of qualities, 30; of actions, 36; (undefined, 36). Total, 214. This classification of the characters according to the objects represented, was the following up of a hint of Abel Rémusat's. Beyond this, it was added, that the number of words in the current Chinese was about 11,600; and a very elaborate table exhibited the amount to which each of the 214 radical characters entered into composition, so forming the 11,600 words constituting the Chinese language. Amongst these, *man* entered into 478; *woman* into 243; body (or person) into 158; *dog* into 136; *tree* (or *wood*) into 493, &c. A lengthened discussion followed the reading of this latter paper.

ELECTRICAL SOCIETY.—*Feb.* 18.—A lecture 'On Animal Electricity' was delivered by Mr. H. Letheby, in illustration of the views respecting the identity between the electric power of certain fish, and their nervous energy. Mr. Letheby illustrated his opinions by diagrams and dissections, as well as by experiments, tending to show, that the extraordinary power possessed by these fish is derived from the immense mass of nerves by which the electric organ is supplied; a mass far exceeding the mere animal wants of the organ, and far beyond what are furnished to any other function in the animal economy.

Feb. 21.—Mr. Pollock communicated to the Society, as the result of a long series of experiments on Electric Phosphorescence, that this phenomenon does not occur in cases of conduction and chemical change; that colour often operates as conduction, that it is an effect of induction, and is the act of restoration of equilibrium between the particles which have undergone this influence. The Secretary gave a brief description of some drawings he had taken of a fracture of a Leyden jar during a powerful discharge.

ENTOMOLOGICAL SOCIETY.—*Feb.* 6.—The minutes of the anniversary meeting having been read, the late President, W. W. Saunders, Esq., delivered an Address on the progress of Entomology at home and abroad during the past year, which was ordered to be printed for distribution. The President announced, that the Rev. F. W. Hope had resolved to offer two prizes of five guineas each, for the best memoir on the insects injurious to market gardeners, and for a complete bibliographical synopsis of English works on Entomology. Mr. Longley exhibited a remarkable hermaphrodite specimen of the common vapourer moth. The following memoirs were read, 1. 'A Decade of new Coleoptera from Assam,' by Capt. Parry; 2. 'On the means by which the Honey-bee finds its way back to the hive,' by Mr. Newport; 3. 'Notice of the occurrence of *Trypodendron lineatum*, a new British wood-boring beetle,' by M. Desvignes.

MEDICO-BOTANICAL SOCIETY.—*Feb.* 22.—Earl Stanhope, President, in the chair.—A communication from Mr. Ley was read, 'On the *Cannabis Indica*,' the Indian hemp; from which it appears, that although not in medicinal use in England, this plant is possessed of extraordinary powers, as a sedative, narcotic, and anti-spasmodic remedy. The resin collected from it is in general use, as an intoxicating agent, all over the East, from the furthermost confines of India to Algiers. The intoxication, which is of the most cheerful kind, lasts about three hours, when sleep supervenes; it is not followed by nausea or sickness, nor by any symptom, save slight giddiness, worth recording. The subsequent effects are depression of spirits, and relaxation of the muscles in a remarkable degree; and yet the litheness attending that relaxation, the free perspiration on the skin, and the increase of appetite, have made some old rheumatic persons speak of it as of the elasticity of youth. The hemp resin is most useful in spasmodic and convulsive diseases, and in tetanus it has been the means of cure in the majority of cases, and it has relieved much of the severity of hydrophobia, although it did not avert the fatal termination. It may be safely employed wherever opium is indicated. From a series of experiments on dogs, instituted in the native hospital of Calcutta, by Dr. O'Shaughnessy, we may conclude that it will prove a direct antidote—the first of its class—to strychnia, one of the most violent poisons nature affords.

MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.
— Botanic Society, 4.
MON. Geographical Society, half-past 8.
— Royal Academy, 8.—Sculpture.
TUES. Meteorological Society, 8.—Anniversary.
— Institution of Civil Engineers, 8.—'A Method of laying down Railway Curves,' by W. J. M. Rankine.—'Description of a Contractor for Railway Springs,' by W. J. M. Rankine.—'On the Strength of Carriage Bodies as affects the safety of Railway Travelling,' by W. J. M. Rankine.
— Zoological Society, half past 8.
WED. Statistical Society, 3. Anniversary.
— Society of Arts, 8.—Mr. Cassella 'On an improved Pluviameter, or Rain-Guage.'—Mr. Smith 'On his new Instrument for teaching the Principles of every description of Drawing.'
— Microscopical Society, 8.
THUR. Royal Society, half-past 8.
— Royal Academy, 8.—Painting.
— Society of Antiquaries, 8.
FRI. Royal Institution, half past 8.—Mr. Owen 'On Moorish Architecture as illustrated by the Alhambra.'
— Botanical Society, 8.

MUSIC AND THE DRAMA

CONCERTS OF ANCIENT MUSIC, NEW ROOMS, HANOVER SQUARE.—The FIRST CONCERT will take place on WEDNESDAY NEXT, March 13, commencing at half-past eight o'clock. The Rehearsal on Monday morning, the 13th, at twelve. The Subscription, Six Guineas; without Rehearsals, Five Guineas. Single Tickets for the Concerts, One Guinea each; for the Rehearsals, Half-a-Guinea each; applications for which to be made through Subscribers only, to C. Lonsdale, Musical Circulating Library, 26, Old Bond-street. Principal Singers, Madame Caradori Allan, Miss Birch, and Mrs. Alfred Shaw; Messrs. Hobbs, Hawkins, Machin, and H. Phillips. Leader, Mr. F. Cramer. Conductor, Sir Henry R. Bishop.

ST. JAMES'S THEATRE.—*French Plays.*—Rarely has *artiste* appeared in London more richly endowed with the requisites for popularity than Mademoiselle Plessy. Her beauty, the charming coquetries of her dialogue, the lady-like repose of her demeanour, are one and all to be numbered in our list of stage rarities. Her very consciousness, too (not a general characteristic of French actresses) is calculated to endear her to an English audience; and as we are by no means so unsympathetic as to cry "*Fudge*" after the fashion of Mr. Burchell, at that which our neighbours take for truth, we, too, are delighted with our fair guest. There is no resisting her good looks and her graces in 'Le Portrait Vivant'—a dainty *petite* comedy of the Regency, in which she looks a romantic Princess of France to the life, assumes pretty airs of command, and indicates a concealed *penchant* for her secretary with a good taste and delicacy which are thoroughly artistic. Here she is at home. When she attempts the repertory of Mademoiselle Mars, we like her less, being unable to forget, that as regards *substance*, depth and *finesse* in action, conception, and diction, she is but an exquisite enamel miniature compared with a complete and life-size oil painting. We cannot leave 'Le Portrait Vivant' without complimenting M. Cartigny on the English French he gets rid of as the puzzled *Sir* John Bull, who comes to Paris to marry his daughter. It is farce of the best and truest quality.

The name of Sheridan Knowles again figures in the play-bills; on Monday last one of his dramas was performed at each of the great theatres; 'Love' at Covent Garden, and 'Virginius' at Drury Lane; and a new play by him is in rehearsal at the latter. Macready's *Virginius* has been stamped on the popular recollection by Jackson's admirable sketch of him in the part, which is one of the best modern portraits of an actor in character, for it hits the point between theatrical exaggeration and individual peculiarity. We were desirous of reviving our impressions of that fine piece of acting, but the claims of two performers, untried on the London stage, attracted us to Covent Garden, and instead of having pleasurable tears drawn from us by the sorrows of the Roman father, we were forced to painful laughter by the strange antics of the serf *Huon*, whom a Mr. Paumier attempted to personate, without the skill requisite to counterbalance personal disadvantages, or give effect to an intelligent reading of the part. Mrs. Ryder, who played Miss Ellen Tree's part, is an experienced actress, who never offends against propriety, but neither does she rise to the height of tragic expression and dignity. 'Oberon' is to be performed on Monday for Mr. Bunn's benefit.

MISCELLANEA

Earthquake.—Late arrivals from the West Indies bring fearful though imperfect accounts of an earthquake which appears to have been felt in many islands widely distant, though its destructive influences have, so far as known, been principally confined to Antigua. Nothing has been heard from Dominica, Martinique, St. Lucia, or Gaudaloupe. But as it is known that no damage has been done in Barbadoes or St. Vincent's to the southward, nor much at St. Thomas' to the north, it is assumed that the centre of the commotion has been at Gaudaloupe; and the captain of a merchant vessel reports that he was sailing near the coast at the time and saw clouds of dust and smoke, &c., ascend from the island; that he could discern the people running out of their houses and dropping on their knees; and that the deck of his vessel was so covered with dust or ashes that he could write his name with his finger upon it. After this our home earthquakes seem almost ridiculous: yet we shall record that a smart shock was felt at Lochgilphead, near Greenock, at 40 minutes past eight o'clock, on the evening of Saturday week. The shock was accompanied by a loud noise, as of many carts of stones being emptied on the streets, or several coaches passing. Many of the inhabitants ran in great alarm to their doors, to ascertain the cause of the disturbance. A farmer, who resides two miles and a half from Lochgilphead, mentions that the same sensation was felt at his house as at the village. He says that his very dog participated in the general alarm, as he started to his feet from the hearth in the greatest consternation.—*Glasgow Courier.* The German papers also mention that, about ten in the evening of the 18th ult., a shock of an earthquake was felt in the environs of Leipsic, and repeated several times during the night, attended by a noise like the rumbling of a heavy carriage over a wooden bridge. The last shock was so violent, that many houses were shaken, and the inhabitants roused from their sleep. The atmosphere was quite serene.

MSS.—M. Féron, the Conservator of the Archives of Pau, has just discovered, amongst some other curious documents, the *Cahier journalier des dépenses de la Princesse Catherine*, sister to Henry IV. Each page begins thus: "This — day of —— for the usual expenses of Madame, of her suite, and part of that of the Queen at Pau." The following is the expense for Wednesday, Nov. 7, 1571: "To C. Malmouché, the Queen's baker, for 36 dozen of loaves, 7 livres 16 sous. To Jounchim, purveyor, to pay 120lb. of mutton, 7 *l.* 16 *s.*, 30lb. of beef for boiling, 30 *s.*, 17lb. of veal 21 *s.*; 16lb. of fresh pork, 24 *s.*; 10 capons and 4 chickens, 56 *s.*; 4 fowls, 1 partridge, and 1 woodcock, 22 *s.*; 2 rails and 4 blackbirds, 5 *s.*; 2 dozen of larks, 16 *s.*; 1 river-bird and 1 calf's pluck, 7 *s.*; 2 mutton paunches, 6 *s.*; 1 quarter of a hundred of eggs and 12lb. of bacon, 38 *s.*; 5lb. of candle, 15 *s.* To the Equerry for 3 quarterons of sugar, 18 *s.*; and salt to corn the beef, 6 *s.* To confectioner, for 2 bakings, 9 *s.*" Friday only was observed as a fast day, and on one of those occasions we find the following articles put down: "To 2 pikes of 1 foot 4 inches and of 1 foot 2 inches, 38 sous. To a carp of 1½ feet, and 2 of 1 foot 4 inches, 40 *s.* A hundred of gudgeons, etc." These items, the authenticity of which cannot be called in doubt, prove both the lowness of the prices at that period, and the regularity with which accounts were kept by the first houses in the kingdom.

German Railroads.—The *Allgemeine Zeitung* publishes an account of the railway travelling in Germany in the year 1842, on the twenty-one railways now open in Germany. The number of persons who have travelled by railroad, *in toto*, during that year, are 6,867,994. On some of the best known lines the numbers have been,—Cologne and Aix la Chapelle, 317,766; Dusseldorf and Elberfeld 384,946; Leipzig and Dresden, 382,284; Leipzig and Magdeburg, 544,621; Vienna and Gloggnitz, 1,151,393; Berlin and Frankfort (in two months) 35,274; Mayence and Frankfort, 809,012. A railroad from Cologne to Bonn will, it is said, be completed this year: and one from Cologne to Berlin, through Dusseldorf, is in contemplation. The income of the German railroads, by passengers and freight, has been 14,967,349 florins.

TO CORRESPONDENTS.—A Curate: the articles on the History of Wood Engraving appeared in the Part for May, 1839. They contained the illustrations referred to, altogether thirty-one engravings. You must order the Part through your bookseller, as there are no stamped copies remaining.—Z.—J. J.—Don Quixote—A. H. P.—Juvenis—A. S. M.—received. X. Y. Z. should have sent his name in confidence to authenticate the statement.—G. M., probably next week.

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20	May 1834	£1,000	£19 6 8	£11 12 0	£7 14 8
30	—	1,000	24 8 4	14 13 0	9 15 4
40	—	1,000	31 10 0	18 18 0	12 12 0
50	—	1,000	42 15 0	25 13 0	17 2 0
60	—	1,000	66 11 8	39 19 0	26 12 8

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THE Choice ARCHITECTURAL LIBRARY of a GENTLEMAN who is removing; including Piranesi's Opere, 24 vols. in 17—Cicognara's Le Fabbriche più cospicue di Venezia, 2 vols.—Mazois' Les Ruines de Pompeii, 3 vols.—Hittorf's Architecture Moderne de la Sicile—Calderari Opere d' Architettura 2 vols.—Il Museo Pio-Clementino, 4 vols.—Durand's Parallèle des Edifices—Schinkel's Werke, 120 plates—Schinkel's Examples, published by the Prussian Government—Palladio's Architecture, 4 vols.—Stuart and Revett's Athens, with the Supplement, 5 vols.—The Inedited Antiquities of Attica, Ionian Antiquities, 2 vols.—Wood's Ruins of Balbec and Palmyra—Vitruvius Britannicus, by Campbell, Woolfe, and Gandon, and the New Vitruvius, by Richardson, 7 vols.—Wilkins's Magna Græcia—Wilkins's Vitruvius, 2 vols. L. P.—Taylor and Cresy's Rome, 2 vols. India proofs—Cotman's Normandy, 2 vols.—Cotman's Architectural Remains, 2 vols.—Coney's Foreign Cathedrals—Halfpenny's Gothic Ornaments of York Cathedral—Belfield's Paper Maché Ornaments—British Museum Marbles, 5 vols. in 4—Richardson's Old English Mansions, 2 vols.—Pearson's Flaxman on Architecture—Halfpenny's Half-timbered Houses—Shaw's Encyclopædia of Ornament, L. P.—Shaw's Elizabethan Architecture—Shaw's Ornamental Metal Works—Bell's Anatomy of Expression—Le Keux's Memorials of Cambridge, 2 vols.—Ingram's Memorials of Oxford, 3 vols. L. P.—Britton's Architectural Antiquities, Cathedral Antiquities, and other Works—Fuzin's Examples of Gothic Architecture, 3 vols., Specimens of Gothic Architecture, 2 vols., and other Works—Robinson's various Works—Encyclopædia Metropolitana, 54 parts—Annales du Musée, 29 vols.—Capital Mahogany Bookcase, &c.

THE WORKS OF ABRAHAM RAIMBACH, ESQ.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on WEDNESDAY, March 15, at 1 precisely,

THE PROPERTY, in ENGRAVINGS, of that eminent English engraver,

ABRAHAM RAIMBACH, Esq., deceased,

late Corresponding Member of the French Institute and Member of the Academy of St. Petersburgh, being chiefly the Works after Wilkie, by the excellence of which the great reputation of both Painter and Engraver has been made familiar throughout Europe. They include rare states and fine early proofs of the Rent Day, Village Politicians, Blindman's Buff, the Cut Finger, Errand Boy, Spanish Mother, Parish Beadle, and Distraining for Rent, and a Collection of Prints of the Modern French and English Schools, and some Books of Prints.

May be viewed two days preceding, and Catalogues had.

THE COLLECTION OF WORKS OF ART AND LIBRARY OF THE REV. E. T. DANIELL, DECEASED.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on FRIDAY, March 17, at 1 precisely,

THE COLLECTION of ENGLISH PICTURES, Ancient and Modern Drawings, Dutch Etchings and Engravings, and the beautiful small Library of

The Rev. E. T. DANIELL, deceased,

who was so well known for his refined taste in Art.

The Pictures comprise a View from Barnes Terrace, a beautiful work of J. M. W. Turner, R.A.—Some Specimens of Linnel and Crome—A Holy Family, Titian—Ancient and Modern Drawings—Etchings by *Rembrandt*; and *Modern Engravings*—Books of Prints—The Liber Veritatis, proofs; and the elegant Library of Classics, Theology, and Works on Art, in beautiful condition.

CAPITAL PICTURES.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on SATURDAY, March 18, at 1 precisely.

A VALUABLE and CHOICE COLLECTION of ITALIAN, FRENCH, FLEMISH, and DUTCH PICTURES, from several Private Cabinets; comprising St. Lawrence, a grand work of Sebastian del Piombo, a picture well known on the Continent—A Holy Family, an elegant work of Assisi L'Incegno—a grand composition by Fasinini—Two fine Specimens of Watteau, and one of Pater—a capital Landscape by Moucheron—a brilliant little bit of Teniers, and choice Specimens of the following Masters—

G. Romano	Rubens	Netscher	Berkheyde
Az. Carracci	P. Brill	Cuyp	Claude
S. Rosa	V. Helmont	Zorg	Rigaud
Tassi	Berghem	J. Steen	Miguard.

May be viewed two days preceding, and Catalogues had.

THE BEAUTIFUL CABINET OF PICTURES OF DR. FRANCK, F.R.S. DECEASED.

Messrs. CHRISTIE & MANSON respectfully inform the Connoisseurs and Public, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, March 25, at 1 precisely, (by order of the Executors),

THE CABINET of ITALIAN, FRENCH, FLEMISH, DUTCH, and ENGLISH PICTURES, selected upon every favourable occasion with great taste, and with a view to agreeable subjects, by that highly-esteemed Amateur, DR. FRANCK, F.R.S., deceased, and removed from his late residence, 26, Hertford-street; comprising the Holy Family, a beautiful work of Orsolino, from Charles 1st's collection—The Nativity, by Fra Bartolomeo, from Mr. Solly's collection—The Magdalen washing the Feet of Christ, by Rubens; and Peter denying Christ, by Honthorst, both from the Marquess of Ely's gallery—La Vie Champêtre, by D. Feti, from the Orleans Gallery—A Landscape, by Moucheron, with Figures by A. V. der Velde, from Lord Gwyder's collection—The Temptation of St. Anthony, and Two others, by Teniers—Two Cuips by V. der Velde—Three Landscapes by Wynants—Horse and Cattle Fairs, a Pair of capital Works by Roos—A Karl du Jardin, from Lady Stuart's collection—A very elegant Specimen of Greuze—The Lake Averno, by Wilson; and Two beautiful Enamels by Bone and Muss; and very pleasing Specimens of the following Masters—

Carracci	Metzer	Poelemborg	E. V. der Neer
Canaletti	Gonzales	Wouvermans	Poussin
Breughel	J. Steen	Storck	Artois
V. Balen	De Hooghe	Weenix	Le Nain
Brauwer	Maes	De Heam	Daniell
Berghem	V. Huysum	Ferg	Wilson.

VERY CHOICE ETCHINGS AND ENGRAVINGS, AND SOME BOOKS, OF A GENTLEMAN.

By Messrs. CHRISTIE & MANSON, at their Great Room, King street, St. James's-square, on WEDNESDAY, March 29.

THE VERY CHOICE COLLECTION of ETCHINGS and ENGRAVINGS, the Property of a Gentleman, selected at the Duke of Buckingham's and other celebrated Sales; comprising the Pistol Man, by Visscher, in unique state—fine Proofs of the Works of

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Wille	Porporati	Felsing	Sharp

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PICTURES OF HIGH QUALITY, THE PROPERTY OF A GENTLEMAN.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on THURSDAY, March 30, at 1 precisely,

TWENTY-FOUR PICTURES, the Property of a Gentleman; consisting of a beautiful Landscape by Hobbema from Baron Becker's collection at Vienna—the celebrated Chef-d'œuvre of Eglon Van der Neer, the Lying-in Visit, from the *Lockhorst* collection—the capital Camphuysen, the finest known, from Mr. Solly's cabinet—Banditti, by S. Rosa—The Holy Family, by Annibale Carracci—some admirable copies by Chatelain, and beautiful Specimens of the following Masters:

G. Romano	C. Muratti	Canaletti	N. Carta
Schelone	S. Ferrato	Teniers	Greuze
S. di Ferrara	Murillo	Backhuysen	David
Guercino	O. Marinari	G. Dow	Le Mercier.

May be viewed two days preceding, and Catalogues had.

THE WORKS OF SIR ROBERT KER PORTER, DECEASED.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on THURSDAY, March 30,

(By order of the Executrix),

THE ORIGINAL WORKS in OILS, by this highly distinguished Painter, comprise a fine Altar-piece, from the Apocalypse, originally designed for St. John's College, Cambridge; the original Oil Sketches of the Siege of Seringapatam and the Battle of Alexandria; a beautifully finished Picture of a Battle in the Commonwealth; also several interesting Portraits, numerous Water-colour Drawings, and Sketches of Military Subjects; Views and Costumes in Russia, the Peninsula, the East, and in South America, &c.; a Portrait, by Van Dyck, others by different masters; Proof Impressions of the Siege of Seringapatam and other Engravings after Sir Robert Ker Porter's Works; Books and Antiquities, comprising Coins, Babylonic Cylinders, &c., collected during his travels in the East, together with some small pieces of Plate and other offerings of respect presented to Sir Robert by distinguished individuals.

Further notice will be given.

THE ORIGINAL WORKS,

And EXQUISITE COPIES in OIL and WATER COLOURS OF F. W. WILKIN, ESQ. DECEASED.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on SATURDAY, April 1st, at 1 precisely,

By order of the Executors,

THE ENTIRE COLLECTION of the Works left by that most distinguished Copyist in Water Colours, F. W. WILKIN, Esq., deceased;

whose peculiar talent in *transferring* to Water Colours, with all the power of Oils, the Works of the great Painters, has given him a reputation unrivalled. The copies, in most instances the size of the originals, are from the most celebrated and favourite Works of

L. da Vinci	Carracci	Titian	V. Dyck
Raffaelle	A. Sacchi	Velasquez	Teniers
S. del Piombo	C. Dolce	Murillo	Sir Joshua
A. del Sarto	Guido	Rubens	West.

Also some Original Pictures in Oil, and a few by Old Masters.

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CAPITAL PICTURES AND SUPERB OBJECTS OF TASTE AND VERTU, AND SMALL LIBRARY OF BOOKS, OF JOSEPH BOND, ESQ., REMOVED FROM ST. JAMES'S-STREET.

Messrs. CHRISTIE & MANSON respectfully inform the Connoisseurs and Public, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on FRIDAY, April 7, and following day, at 1 precisely,

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Among them will be found the celebrated chef-d'œuvre of Ruysdael, brought from Shasborough, and which formed the great attraction at the Earl of Lichfield's sale in St. James's-square—The exquisite Fruit Piece by Rachel Ruysh, from Sir Simon Clarke's Collection—An Interior, a fine work of Jan Steen—Apollo and Marsyas, a cabinet gem of Parmeziano—A Cattle Piece by Cuyp, from the Bishop of Meath's Collection—A Sea-port, a grand work of W. V. der Velde—Maddens, by Gainsborough; and fine Specimens of the following Masters:—

Baroccio	De Koning	Berghem	De Heem
Albano	F. Bol	Huchtenborg	Pannini
Carracci	V. de Helst	Tilborg	Claude
Georgione	Cuyp	N. Maes	Millé
Rotenhaemer	Hindius	Graesbeck	Zoffany
Holbein	B. Graat	Blankhoff	Morland.

Also, three superb Vases of Malachite, from Prince Paul Leven's Cabinet—Three fine Florentine Cabinets, formerly Prince Esterhazy's—Boule Cabinet, Tables, and Pedestal—Exquisite old Sevres and Dresden Porcelain—Bronzes—Marble Busts—Ormoulu French Clocks—Superb Marqueterie and Ebony Tables; and the elegant small Library of Modern Books, in Italian, French, and English Literature, in beautiful condition.

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CAPITAL MODERN PICTURES AND FINE ITALIAN AND ENGLISH ENGRAVINGS, SOME BOOKS, AND BOOKS OF PRINTS.

By Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on WEDNESDAY, May 3, at 1 o'clock precisely,

(By order of the Assignees,)

THE COLLECTION formed by S. LANGTON, Esq. The capital MODERN PICTURES include three fine Specimens of Morland; Martin's Joshua; and beautiful Specimens of the following Artists:—

Cipriani	Lee, R.A.	Allen	Jackson
Diebrich	West	Ward	Corbould
Stephens	O'Connor	Linnell.	

Among the ENGRAVINGS are fine Proofs of the Works of Edelinck, Perfetti, Müller, Morghen, Volpato, Longhi, Richomme, Bettelini, Jesi, Desnoyers, Bartolozzi, Sharpe, Woollett, Heath, Reynolds, Brown; Landseer's Bolton Abbey, and Highland Drovers, proofs before letters; the Works of Wilkie, including a proof of John Knox, with the autograph of Sir David Wilkie; Cuitt's Etchings; and Etchings by German and Dutch Masters. Also some Books of Prints, including the Pilasters of the Vatican; the Pinacoteca de Bologna; Rossini's Views in Rome; Nash's Paris, India proofs; and some Modern Books.

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Journal of English and Foreign Literature, Science, and the Fine Arts.

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UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That in consequence of the Death of the Rev. R. Murphy, M.A., the Office of EXAMINER in MATHEMATICS and NATURAL PHILOSOPHY in this University is vacant.

Candidates must send in their applications to the Registrar on or before the 30th of March; and the Senate will proceed to election on Wednesday, the 5th of April.

The Salary of the Office is 175l. per annum.

Somerset House, March 15, 1843. By order of the Senate, R. W. ROTHMAN, Registrar.

ARTISTS' BENEVOLENT FUND. Under the Patronage of THE QUEEN. Incorporated by Royal Charter.

The ANNIVERSARY DINNER will be held on SATURDAY, the 6th of MAY.

The Right Hon. the LORD JOHN RUSSELL in the Chair.

JOHN MARTIN, Secretary.

PUBLIC NOTICE.—ART-UNION OF LONDON.—The Subscribers are respectfully requested to take notice that the ANNUAL GENERAL MEETING, to receive the Report of the Committee, and distribute to the amount subscribed for the purchase of Works of Art, will be held at the THEATRE ROYAL DRURY LANE, (by the kind permission of W. C. Macready, Esq.) on TUESDAY, APRIL 25, at 11 for 12 o'clock precisely. His Royal Highness the DUKE of CAMBRIDGE, President, in the Chair.—Subscribers will be admitted on presentation of the receipt for the current year, at the entrance in Brydges-street. The LISTS WILL BE CLOSED on Friday, the 31st instant. An immediate payment is solicited.

4, Trafalgar-square, Charing-cross.

GEORGE GODWIN, F.R.S. F.S.A. } Honorary
LEWIS POCOCK, F.S.A. } Secretaries.

4, Trafalgar-square, 15th March, 1843.

*** The legality of the Art-Union of London has been fully established by the highest legal authorities.

ETCHING CLUB ILLUSTRATIONS of the DESERTED VILLAGE.—The Five Guinea Copies of this Work have been all disposed of, and the plates destroyed. Eleven of the Thirteen Guinea Proofs before Letters, and nineteen of the Ten Guinea Proofs remain, and may be obtained on application to the Secretary, Mr. Redgrave, Hyde Park Gate, Kensington-gore; or to Messrs. Longmans, Paternoster-row.

The Illustrations of Milton's L'ALLEGRO and IL PENSEROSO are in progress.

GOVERNESS INSTITUTION, 30, Soho-square.—Mrs. HINTON respectfully informs the Nobility, Gentry, and Principals of Schools, that she can introduce highly-respectable Ladies, properly qualified to fill every department in Education. Mrs. H. is much accustomed to tuition, and having resided many years on the Continent, is familiar with the French, Italian, and German Languages.—Schools transferred and recommended in England and on the Continent.—Letters must be free.

HOFWYL HOUSE, STAMFORD HILL, MIDDLESEX.—The Educational Plans at this Establishment are founded on the practice of PESTALOZZI, FELLENBERG, and other celebrated Educators. The course of instruction is extensive and profound, embracing the Ancient and Modern Languages, the Mathematical and Physical Sciences, Geography, Astronomy, Chemistry, Drawing, Gymnastics, &c. THE TERMS for a complete course of instruction in English, with board, &c. are Twenty-four Guineas per annum. French, German, Italian, Greek, and Latin, each Three Guineas extra.

To render the instruction more real and effective, a select library is provided, and an extensive collection of philosophical and chemical apparatus, with cabinets of minerals and shells; a laboratory, bath, workshop, gymnastic apparatus, &c.—Prospectuses may be had of Messrs. Jones & Co. 20, Lower Holborn; or of the Principal, as above.

THE FIRST CHORAL MEETING of the UPPER SINGING SCHOOLS, taught under the sanction of the Committee of Council on Education, will be held at EXETER HALL, on WEDNESDAY NEXT, March 22, 1843.

PART I.—SACRED MUSIC.

Hymn for the Queen—'O King of Kings'..... *Kreutzer.*
Motett, Semi-chorus—'O be joyful in the Lord' *Palestrina.*
Psalm, harmonized (in the ancient manner, with the melody in the tenor,) by..... *Ravenscroft.*
Canon, Semi-chorus—'Awake, thou that sleepest'..... *Horsley.*
Hymn, (Workmen's Upper School)—'O God that madest Earth and Sky'..... *Hullah.*
Psalm, (Female Voices)—'My Shepherd is the Lord.'
Motett, Semi-chorus—'Thou art beautiful'.... *Giovanni Croce.*
Magnificat, chanted—The Chant by Dr. Cooke.
Hymn—'Give to us peace in our time, O Lord'.. *Russian Hymn.*

PART II.—SECULAR MUSIC.

Song in honour of Peace—'Freemen, rejoice'.. *Purcell.*
Part Song, Semi-chorus—'Day-break'..... *Moscheles.*
Part Song, (Workmen's Upper School)—'The Smith at his toil'..... *Kreutzer.*
Madrigal, Semi-chorus—'Since first I saw your face'..... *Ford.*
Chorus—'Sing loud a joyful strain'..... *Gluck.*
National Song—'The hardy Norseman.'
Glee—'Come, let us all a-Maying go'..... *Atterbury.*
National Anthem—'God save the Queen.'

Tickets, for the Platform, price 7s.; for the Upper Platform, price 5s.; and for the Western Gallery, price 3s., may be obtained of Mr. Parker, Publisher, 445, West Strand, between the hours of 12 and 5 daily.

INTERESTING and CLASSICAL EXCURSION.—STEAM to CONSTANTINOPLE, calling at GIBRALTAR, MALTA, ATHENS, SYRIA, SMYRNA, MYTILENE, and the DARDANELLES. For Passengers, Goods, Specie, and Parcels. The Peninsular and Oriental Steam Navigation Company will despatch the TAGUS (900 tons and 300 horse power), on her next trip to the above places, from Southampton, on FRIDAY, the 28th APRIL, at 9 o'clock, A.M. Goods and Parcels must be at Southampton by the 26th April. Programme of the route, rates of freight and passage, and other particulars, may be obtained at 44, Regent-street, Piccadilly; also of Earle Langston, Manchester: F. M'Gowan, 3, Burghquay, Dublin; and to secure Passages, apply at the Company's offices, 37, High-street, Southampton, and No. 51, St. Mary-Axe, London.

EMIGRATION.—LAND SURVEYING in the COLONIES.—Mr. HENRY CASTLE, Lecturer on Land Surveying and Levelling, at King's College, London, author of a treatise on the same subjects, and formerly Boundary Commissioner to the Home District, Upper Canada, is forming a FIELD CLASS for instruction on the peculiar method of SURVEYING in NEW COUNTRIES. Fee, Five Guineas for the course of three months.—Apply at No. 30, Queen-square, Bloomsbury.

TWO HUNDRED POUNDS coming in.—An opportunity offers for an actively-disposed person to become PARTNER in a respectable and agreeable line of business, in which his services will be required. A knowledge of the paper trade, or printing business, would be an advantage, but is not absolutely necessary.—Apply by letter, stating real name and address, Y. Z., Mr. Betts', 7, Compton-street, Brunswick-square.

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LOVELL REEVE begs respectfully to invite the attention of Amateurs to his COLLECTION of EXOTIC SHELLS, now newly assorted for the season, with many valuable additions. Gentlemen residing in the Country may have Specimens forwarded, named, and priced, to make selection from at their leisure.

On the 1st March was published (to be continued Monthly), price 10s. coloured, (size, Quarto,) No. II. of the

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PICTORIAL HISTORY OF FRANCE.

NOTICE.—The first Volume of this Work being now ready, Subscribers possessing the early Parts are informed that after the 30th of April it will be impossible to complete their Sets, as the stock will then be formed into perfect Volumes, and only sold in that state.

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LONDON, SATURDAY, MARCH 18, 1843.

REVIEWS

Memoirs and Correspondence of Francis Horner, M.P. Edited by his Brother, Leonard Horner, Esq. Murray.

"He died before he had reached his fame;"—this tribute to the memory of youthful heroes, so common in the verses of the Northern Scalds, would have been an appropriate epitaph for the subject of the memoir before us. His talents and character were of that kind which demand time and attention to be appreciated; but which, when once comprehended, ensure and maintain respect. He had little brilliancy, but he compensated for this deficiency by simplicity, integrity, and independence of mind. In his writings and speeches there is a fund of honest thought, such as could only be produced by a man who thought for himself, and who laboured earnestly to arrive at truth, without yielding to the temptation of gratifying a clique on the one hand, or dazzling a populace by rhetorical display, on the other. At the age of nineteen he sketched a rule of conduct, from which he rarely deviated in after-life, and though the form in which it is expressed displays some youthful immaturity, the substance is equally valuable and practical:—

"I often look forward to a rule of conduct, which I hope no circumstances may ever induce me to abandon; and it is this, to connect myself with the exclusive interests of no political party whatever. A man's independence must be best preserved, and his duty to the public best performed, by attaching *himself*, not to any set of political characters, but to that system of measures which he believes most conducive to the public welfare. It seems a reasonable duty, at all times, rather to lean towards the ruling ministers; for no administration can act with the energy that it ought, unless it can trust to the countenance of respectable people. But I have long since imbibed an opinion (which, whenever it occurs, I find more strongly impressed upon me), that every form of government is to be valued in the proportion of its affinity to those principles of rational freedom, which impose no further restraints than the common security makes necessary, and establish nothing that can operate as a check upon the exertions of worth and talents."

His opinions of political party are further developed in a letter written after the death of Mr. Fox; they are even more applicable to the present political aspect of affairs than to the ministerial crisis by which they were suggested:

"I look upon what has been called Mr. Fox's party, the remains of the old Whig faction, as extinguished entirely with him; his name alone kept the fragments together, after the party had been long ago broken to pieces. At the same time, I cannot resist the conviction, that, in spite of appearances, there is in the middling order of people in this country a broad foundation for a popular party, constituted by the opinions, interests, and habits of those numerous families who are characterized by moderate but increasing incomes, a careful education of their youth, and a strict observance of the great common virtues. No doubt, this is the genuine democracy, if they preserve their weight in that public voice, which government must obey. Many circumstances have occurred of late years to depress the just influence of that order of men; and it is melancholy to think, that they are the very circumstances which have brought other free governments to an end—an overgrown foreign trade, the dependencies proceeding from too bulky a system of finance, and an augmentation of the military force on account of foreign danger. These causes, I am persuaded, have already both undermined our institutions, and vitiated the sentiments and character of the nation. At the same time, it does strike me very forcibly, that the great number among whom wealth is diffused in considerable yet equal portions, the tolerably good education that accompanies it, the strength of physical and moral forces that are thus combined in a population to which both order and freedom are necessary, form a new case very different from any former example; and it is from this aspect of our condition, that I take my hopes of there being still a chance of defending successfully the liberties of England, chance enough to make it a reproach for ever against the present age if it does not make a trial at least."

As these volumes consist of letters never intended for publication, and a journal irregularly kept, we are not to expect in them any continuous narrative of events, but rather incidental commentaries on the men and things belonging to a period which is beginning to take its place in history,—the early part of the present century, "when George the Third was king." Our extracts, like the volumes themselves, must be desultory, and we shall therefore quote, without lengthened remark of our own, some sketches of character, and reflections on events, which possess an enduring interest. No introduction is necessary to the name of Mr. Horner's playfellow and brother student, whom he thus notices in a letter to the Rev. Mr. Hewlett:—

"Had you any conversation with Brougham? He is an uncommon genius, of the *composite order*, if you allow me to use the expression; he unites the greatest ardour for general information in every branch of knowledge, and, what is more remarkable, activity in the business, and interest in the pleasures of the world, with all the powers of a mathematical intellect. Did you notice his physiognomy? I am curious to know your observations on it."

Mr. Horner was a diligent student of Lord Bacon's works, and imbued with the spirit of his philosophy. Referring in the private journal to Bacon's account of the evil effects of premature system upon the progress of science, and the superior advantage of distributing our knowledge in detached aphorisms, Mr. Horner makes the following very judicious remarks on Adam Smith's celebrated work:—

"Did not Adam Smith judge amiss, in his premature attempt to form a sort of system upon the wealth of nations, instead of presenting his valuable speculations to the world under the form of separate dissertations? As a system, his work is evidently imperfect; and yet it has so much the air of a system, and a reader becomes so fond of every analogy and arrangement, by which a specious appearance of system is made out, that we are apt to adopt erroneous opinions, because they figure in the same fabric with approved and important truths. That illustrious philosopher might therefore have contributed more powerfully to the progress of political science, had he developed his opinions in detached essays; nor would he have less consulted the real interests of his reputation, which indeed may have been more brilliant at first, by his appearance as the author of a comprehensive theory, but will ultimately be measured by what he shall be found to have actually contributed to the treasures of valuable knowledge."

The following brief comment on the Discourses of Sir Joshua Reynolds is worth quoting:—

"He is one of the first men of genius who have condescended to inform the world of the steps by which greatness is attained: the unaffected good sense and clearness with which he describes the terrestrial and human attributes of that which is usually called inspiration, and the confidence with which he asserts the omnipotence of human labour, have the effect of familiarizing his reader with the idea that genius is an acquisition rather than a gift; while with all this there is blended so naturally and so eloquently the most elevated and passionate admiration of excellence, and of all the productions of true genius, that upon the whole there is no book of a more *inflammatory* effect."

The lovers of literary history will be gratified to learn something of the origin of the *Edinburgh Review*, which was projected by Mr. Horner, Mr. Jeffrey, and the Rev. Sydney Smith. Its first number appeared in November 1802, and in the preceding April Mr. Jeffrey thus writes to Mr. Horner:—

"I must first tell you about the Review, that you may be satisfied it holds the first place in my affection. We are in a miserable state of backwardness, you must know, and have been giving some symptoms of despondency; various measures have been tried, at least, against the earliness of our intended day of publication; and hints have been given of a delay that I am afraid would prove fatal. Something is done, however, and a good deal, I hope, is doing. Smith* has gone through more than half his task. So has Hamilton†. Allen‡ has made some progress: and Murray§ and myself, I believe, have studied our parts, and tuned our instruments, and are *almost ready to begin*. On the other hand, Thomson‖ is sick. Brown¶ has engaged for nothing but Miss Baillie's Plays; and Timothy** has engaged for nothing, but professed it to be his opinion the other day that he would never put pen to paper in our cause. Brougham must have a sentence to himself; and I am afraid you will not think it a pleasant one. You remember how cheerfully he approved of our plan at first, and agreed to give us an article or two without hesitation. Three or four days ago I proposed two or three books that I thought would suit him; he answered, with perfect good humour, that he had changed his view of our plan a little, and rather thought now that he should decline to have any connexion with it."

It was in the first number of the *Edinburgh Review*, that Mr. Horner put forth those views on the Currency which he subsequently embodied in the report of the Bullion Committee. The article did not excite so much attention on its first appearance as it afterwards obtained, but it served to break up the ground in one of the most valuable fields of political economy. Mr. Horner's note in his journal, on the success of the new review, evinces a very modest sense of his own merits, and a warm appreciation of those of the editor:—

"Before I proceed to speak of my own studies, I shall make a short memorandum with respect to the reception which the first number of our Review has met with in Edinburgh, for we have not yet got an account of its fate in London. Upon the whole, I do not think we have gained much character by it; it is considered as respectable enough in point of talents, but the severity, in some of the papers it may be called scurrility, has given general dissatisfaction. In the next number, we must soften our tone, and be more indulgent to folly and to bad taste. Jeffrey is the person who will derive most honour from this publication, as his articles in this number are generally known, and are incomparably the best: I have received the greater pleasure from this circumstance, because the genius of that little man has remained almost unknown to all but his most intimate acquaintances. His manner is not at first pleasing; what is worse, it is of that cast, which almost irresistibly impresses upon strangers the idea of levity and superficial talents. Yet there is not any man, whose real character is so much the reverse; he has indeed a very sportive and playful fancy, but it is accompanied with very extensive and varied information, with a readiness of apprehension almost intuitive, with judicious and calm discernment, with a profound and penetrating understanding. Indeed, both in point of candour and of vigour in the reasoning powers, I have never personally known a finer intellect than Jeffrey's, unless I were to except Allen's."

Our next extract shall be an amusing sketch of a debate in the days of the Addington administration:—

"Windham attacked the minister most fiercely last night; in a speech of indignant self-defence, he asked if he had not given the House eight out of the nine motions which the honourable gentleman sup-

* The Rev. Sydney Smith.
† Alexander Hamilton, Esq.; afterwards Professor of Sanscrit, &c. at Hayleybury.
‡ Present Master of Dulwich College.
§ Present Lord Murray.
‖ Late Professor of Pathology in the University of Edinburgh.
¶ Dr. Thomas Brown, Professor of Moral Philosophy.
** Thomas Thomson, Esq., Advocate.

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ported? The idea, of the *Doctor* having given the House eight *motions* tickled the whole patient so irresistibly, that he was made quite angry. Kinnaird laughed so much louder than the rest, that he turned towards him, and said he claimed the protection of the chair; if the gentleman had anything to object to in his conduct, he begged him to do it on his legs. Jekyll is a mischievous fellow; he says that Grey, in wording his motions, had duly attended to the decorum of professional expression; he had moved for the papers relating to the retention and evacuation of the Cape."

Mr. Horner early took an active interest in the affairs of Ireland, and the question of Catholic Emancipation. In reference to these he relates two anecdotes which we do not remember to have seen in print before, and which possess some historical importance in the annals of party:—

"Remember what Hume tells us of the conduct of Elizabeth to the Catholics, who in her time were really dangerous; now it is a certain fact, that the few of the present peers and gentry of England, that adhere to that persuasion, have been treated with indignity and distrust. They held a meeting for an address to the king, adding to the usual forms of loyalty an expression of regret that, by the laws of the land, they could not contribute their personal services: Lords Petre, Arundel, and Kenmare (of Ireland), were the leading names. From delicacy alone, a draught of their address was previously communicated to one of the Secretaries of State, and it was returned with the passage I have alluded to expunged. The consequence was, that no address was presented. This was before the rebellion broke out in Ireland. Since that event, a plan has been suggested by the Prince, that he should go to that country with Moira, Lord Hutchinson, and Sheridan; in such a disease, even desperate remedies and quack medicines ought to be tried, and I really believe that the humbug popularity of Sheridan and Moira might have a healing effect, especially if assisted by the more substantial measure of emancipation, which hazards nothing against us, gives the Irish almost all they ask, and nothing more than in justice they ought to have had long ago. The Doctor, or some other of his compeers, said of this scheme with great decency, that it was as much as their places were worth to hint at it."

After Mr. Horner had been for a short time at the English bar, some of his friends became anxious that he should be introduced into parliament, and as a preliminary, he was invited to an opposition dinner given by Earl Fitzwilliam. The reflections entered in his journal state the reasons which induced him to join the Whig party, and they are every way too remarkable to be omitted:—

"Almost from my first entrance upon the study of law, I considered politics as an ultimate object and a concurrent occupation. Political adventure is a game which I am disqualified from playing by many circumstances of my character; and which I am resolved to decline. But some share in public business, acquired by reputation and supported on an independent footing, is a fair object, and almost the only reward that stimulates me to the law. Without belonging to a party, there can be no efficient participation in public affairs. If an honourable man sees no formed party among the factions of the state, by whom his general ideas of policy are maintained, he will shrink from them all, and attempt only individual efforts to explain and enforce his views. But in the general maxims and principles of Mr Fox's party, both with regard to the doctrine of the constitution, to foreign policy, and to the modes of internal legislation, I recognize those to which I have been led by the results of my own reflection, and by the tenor of my philosophic education. And I am ambitious to co-operate with that party, in labouring to realize those enlightened principles in the government of our country; however I lament some violences and mistakes in the conduct of Opposition on particular occasions, and however much I suspect the characters of some who have at times been very near Mr. Fox's person. All my feelings carry me towards that party; and all my principles confirm the predilection. Into that party, therefore, I resolutely enlist myself; with very feeble hopes of its ever being for any long period triumphant in power. There is a low prudence, in rearing the fabric of one's fortunes, which fixes the ambition (if it may be called by so proud a name) on the actual possession of places and emolument; and there are some living instances which prove this to be quite a sure game, provided there are never any compunctious visitings of principle or personal regard. There is a more virtuous discretion, which limits a man's schemes of exertion to his professional sphere, and to the honest accumulation of large profits and small praises, such as the English bar seems almost infallibly to bestow on diligent abilities. But there is a more elevated prudence, which does not stop at affluence in its prospect, but ventures to include the chances of lasting service to mankind, and of a good name impressed upon the history of the times."

Mr. Windham's character of Pitt, which Mr. Horner has recorded in his journal, is graphic and forcible:—

"Mr. Windham, speaking of Pitt, described him as being without affectation in the least, much above vanity. He considers him as having suffered greatly by having been introduced too soon to office, and losing the opportunities of seeing men and manners, except as a minister, not the most favourable way (Mr. Windham added) of seeing men: had he only seen them for a little while, as his father did, in the army. In preparing his measures, he thinks more of the House of Commons than of their operation; satisfied if they will look well in statement—like those improvers of ground, who will build you a house that shall look most picturesque to spectators on the outside, though within it be incommodious. Mr. Windham instanced the Parish Recruit Bill, and said this was the most satisfactory solution he had been able to give of Pitt's failure in this and many other plans, when Mr. Fox had observed to him, that surely these were occasions on which it was Pitt's interest to summon all his talents. Speaking of his going through military details—military cars, rockets, catamarans, &c., Windham observed, that Pitt's judgment on such matters was generally bad, though he had a great talent in stating them. On another occasion, with Ward and John Ponsonby, when there was a great deal of conversation about the exercises and sports of the common people, the impolicy of suppressing them, &c., and when we ran over the names of the different public men in the state and the law, whose opinions upon such a point of policy might come to be of importance, I hazarded Pitt's name,—'Oh!' exclaimed Windham, 'Pitt never was a boy; besides, such questions won't conduce to make a minister.'"

The following instance of Fox's respect for his great rival deserves to be made known; it took place when the Whigs discussed the propriety of proposing an amendment to the address during the illness of the Minister:—

"A few hours before going down to Westminster there was a Meeting at Mr. Fox's house of a few of the principal persons of Opposition; Cowper was there: Fox stated to them that he thought it impossible they could enter into the discussion; he could not, while they had the idea that Pitt was in extremities; —'*mentem mortalia tangunt*,' he said. Cowper described him as appearing to feel very sensibly the calamity of his distinguished rival; and he described it by saying, that Fox appeared to feel more than Lord Grenville, who was present also."

Mr. Horner's opinions on the state of Ireland (written in 1806) are honourable to his character, as a zealous philanthropist and enlightened statesman. They are calculated to suggest painful but obvious reflections on the evils which have since arisen from the delay of the great measures he earnestly recommended:—

"My anxieties are fixed upon quite another subject from that which occupies your letter—Ireland; where there is the fairest and surest opportunity of doing good, not only against the present danger, but through all the succeeding ages of this country, and where there are the materials of unceasing agitation, perhaps of some fatal explosion, if that opportunity be neglected. Since the present administration came into power, they have adopted a new set of maxims for the government of that injured country, and have enforced them by including Catholics in their distribution of patronage, as well as by repressing, as much as possible, the hostile and malignant spirit of the Orangemen. While Mr. Fox lived, whose power the Catholics regarded as a pledge that as much would be done for them as was practicable, the continuance of this impartial and mild spirit of administration might have anticipated the effects of more decisive measures; but now, some of these are absolutely necessary, in order to renew a pledge which they lost by his death. It is something, that ministers have been able to crush the late disturbances, without stepping out of the forms of the law; and to my mind, this is a contrast with the proceedings of former governments, that would alone attach me to the present. But I am persuaded the time is now come, when that which ought to have been bestowed long ago, as an act of justice to that country, must be conceded as a precaution for our own security. You know where the difficulty lies upon this subject; with our gracious sovereign again, and the bigots of the church establishment. Whether our ministers have determined anything upon the subject, I do not know; I speak only of my own wishes and fears. I shall regard it as a fatal oversight, if another session of parliament shall pass away, without a most decisive measure being adopted with regard to the church revenues of Ireland, and the rights of Catholic subjects to rise in the army and the state."

Mr. Horner reprobated strongly the concession made to royal prejudices by the Grey and Grenville ministry, in withdrawing the bill for admitting Catholics into the Army and Navy; he was of opinion that they should immediately have resigned, and not waited to put the King more clearly in the wrong, by depriving him of any plausible pretext for a change of administration:—

"Nothing but the impatience of the king's advisers to get into power, or his own impatience to get rid of the reformers and abolitionists, perhaps the Duke of York's to stop the reformation of barrack abuses, could have so blinded a practised artist in cabinet-making, like the king, as to make him overlook the advantage he would have gained, by keeping them, with their withdrawn bill, a little while longer in office, to be thrust out on the next opportunity."

There is much pithy wisdom in the following recommendation of a work for review to Mr. Jeffrey:—

"The mention of the Presbyterians puts me in mind of a book, which I read last summer, and which has not been reviewed yet; the Memoirs of Colonel Hutchinson, one of Charles the First's judges, by his widow. It is a composition of much merit in various respects, and would give you an excellent opportunity for that characteristic criticism, which you ought to be very vain of; the personages who play what they thought a most important part in that day, are brought forward with strong effect; and the fanaticism of the times exhibited so far in a new light, that you see it in alliance with elegance of manners and accomplishments, mitigated by them, and corrupting them. If you could review Mrs. Hutchinson without quizzing her, which I rather doubt, you might give a very gratifying and useful impression of the practicability of accommodating, even to the sternest times of civil war, the same domestic virtues, and the same love of letters and the arts, which thrive best, no doubt, in tranquillity. I do not mean that those times are coming to us; *we* shall live on in the tranquillity of a vulgar servitude and degeneracy."

Byron, in his 'English Bards,' has immortalized the outcry which was excited by Brougham's article on Cevallos, in the *Edinburgh Review;* Jeffrey himself was startled by the commotion, which he thus amusingly describes:—

"I see by the Courier that the combustion which the review of Cevallos has excited here has spread in some degree to London. I am convinced, too, that it has damaged us a little; and am so much persuaded that it is necessary for us to make more than an ordinary exertion at this crisis, that I take courage to do that which is now very painful to me—to solicit your aid in my day of need. The Tories having got a handle are running us down with all their might;

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and the ghosts of all the miserables we have slain are rising to join the vengeance. Walter Scott and William Erskine, and about twenty-five persons of consideration, have forbidden the Review to enter their doors. The Earl of Buchan, I am informed, opened his street door, and actually *kicked* it out!"

The brief notice of Brougham's entrance into parliament, expresses some doubts of his discretion, which certainly was not very manifest in his career as a contributor to the *Edinburgh Review*:—

"Brougham never could have found a more fortunate moment for setting out upon his career; which, though it may appear less brilliant at first, on account of the expectations which are formed of him, will be very speedily distinguished; and, upon the whole, I would predict, that, though he may very often cause irritation and uncertainty about him to be felt by those with whom he is politically connected, his course will prove, in the main, serviceable to the true faith of liberty and liberal principles. For him, personally, it will be very fortunate, if he has some probationary years to pass on the Opposition side of the House."

One more instance of Horner's dread of the indiscretion of his old playfellow occurs in a letter to Mr. Jeffrey:—

"Brougham has been too useful and powerful an ally, to make it easy for you to point out any change you might wish for; but when I recollect the many admirable articles he formerly gave you upon more general subjects, I own that I regret very much that he should misplace his compositions so much, as to print in the Review what he ought to speak in the House of Commons. I wish very much that Brougham and I were upon such a footing that I could state these things to himself; but that has been long otherwise: a consideration which more than any other has made me backward in stating them to you. But I have been latterly so much urged by other persons to use my influence with you, that I have been induced to make that effort upon this occasion."

Hitherto Mr. Horner had been rather a spectator of the political drama than an actor on the stage; we have next to view him in his part of that perpetuated cast, "Cash, Corn, and Catholics." His views on these subjects are well deserving of examination, but the task must be reserved for some future opportunity.

So addled in our craniums meet
Popery and Corn, that oft we doubt
Whether this year 'twas bonded wheat,
Or bonded Papists, they let out.

Criminal Jurisprudence, in relation to Cerebral Organization. By M. B. Sampson. Highley.
The Plea of Insanity in Criminal Cases. By Forbes Winslow. Renshaw.

THE strong excitement which at present prevails in the public mind on the subject of insanity, in its relation to criminal jurisprudence, gives an unwonted value to the above publications, and entitles them to special attention. Since the latter end of the eighteenth century, there has existed a growing distrust in the efficacy of punishment, and more especially of death punishments. But the question has been treated too much in isolation; on the one part by an inadequate consideration of secondary punishments, on the other by overlooking the influence of physico-moral causes. There has arisen, of late years, consequently, a reaction of opinion, partly from disgust at the silly sentimentalities of the pseudo-humane, and partly from the disappointment of those who have expected entire results from partial causes. At this moment, the returning disposition to unreasoned severity is receiving a sudden increase, through a recent most deplorable event; and it would not be too much to say, that it amounts almost to a monomania of cruelty, if downright refusal to think calmly had not more to do with the state of things, than incapacity to exercise that function. However, we rejoice to see that the question has been discussed with calmness and dignity by the law Judges, and we have confidence in the influences of their reproof.

Of the relation of insanity to criminal jurisprudence, not only are the general public in a state of profound ignorance, but the very lawyers and doctors have the science of the subject to create; it is not therefore surprising that men, women, and children, under the influence of quick passions, should talk nonsense. With false and imperfect data, to what conclusion less than erroneous can the wisest dialectician arrive?

The prevalent error of the moment resolves itself into two formulæ; first, that a madman who can reason correctly on subjects disconnected with his peculiar delusions, is, and ought to be, held a responsible agent; and, secondly, that, mad or not mad, it is desirable to hang the criminal, for the better impressing a salutary terror on others similarly affected. For the first of these errors we are indebted to the lawyers, with Lord Hale at their head, who, having defined madness, in complete ignorance of the entire subject, have reasoned *à perte de vue* on their own dictum, straining law, evidence, and metaphysics, to suit the necessities of every special case as it has arisen, to a sort of guess-work approximative justice. The late decision in the case of M'Naughten we hold to have been in strict accordance with truth and right reason, and, considered as a precedent, it constitutes a practical advance in the right path. Still, it is impossible to look at the discordant and vague language employed by all parties, without being satisfied that there was more of empiricism than of sound theory in their conclusions.

For ourselves, we are satisfied that unsoundness of mind does not so much consist in the want of power to distinguish right from wrong, as in the want of the common and ordinary power of sane persons to act in correspondence with the conviction. The primary affection we believe to be a morbid derangement of some natural desire, some impulse or affection, which may merely hurry the party with more or less of violence in some given direction, or may also suggest delusive ideas and sensations, or affect the entire functions of the brain, and suspend all control over the thoughts. But in a train of phenomena like this, in which disease may be aggravated by almost imperceptible gradations, who shall presume to decide where responsibility ends and immunity begins? On this subject, Mr. Winslow quotes from the *Edinburgh Law Journal* a passage that fully explains our views:—

"If it be true that there is none of the phenomena of yet imperfectly understood human nature, over which hangs a thicker veil to the general eye, than the phenomena of mental aberration, what are we to think of making distinctions, and drawing the line of responsibility with perfect confidence, as if all were clear between partial and total insanity. We humbly but earnestly suggest, that instead of deciding for responsibility in partial insanity, it is both more just and more merciful to doubt as to that essential, when disease of mind, to a palpable and considerable amount, is proved. It is more just and more merciful in such a case to take care of the accused and of society by his confinement, than to run the risk of putting to death an irresponsible agent. Insanity, as far as we have the means of perceiving, is a bodily disease; in other words, its visible and invariable condition is a morbid action of the brain, either structural or functional, a definition of the effect in feeling, and manifestation of a diseased brain, which shall be sufficiently comprehensive to include all the varieties of insane affection, is scarcely to be looked for; yet definitions are constantly sought after in courts of law, and the whole value of a witness's evidence is often made to turn on its relation to a standard which is in itself the merest assumption. It would be a safer rule for courts of law to direct their attention to the proof generally of diseased manifestations of the intellect and feelings; and when these are undoubted, to presume irresponsibility, because the contrary cannot be made sure of, and the balance of probability is greatly on the side of irresponsibility. If mercy is often extended to youth, to seduction, even to great provocation, how much more ought it to shelter diseases of the mind when clearly established."

This also is the opinion of Dr. Haslam, a gentleman whose practical experience entitles him to more weight, than the lawyers (influenced by a dictum once uttered by him in court, which they did not understand,) have been latterly accustomed to admit:—

"'If it should be presumed,' says Dr. Haslam, 'that any medical practitioner is able to penetrate into the recesses of a lunatic's mind, at the moment he committed the outrage; to view the internal play of obtruding thoughts, and contending motives, and to depose that he knew the good and evil, right and wrong, he was about to commit, it must be confessed, that such knowledge is beyond the circuit of our attainment. It is sufficient for the medical practitioner to know that the person's mind is deranged, and that such a state of insanity will be sufficient to account for the irregularity of his actions; and that in a sound mind, the same conduct would be deemed criminal. If violence be inflicted by such a person during a paroxysm of rage, there is no acuteness of metaphysical investigation, which can trace the succession of thoughts, and the impulses by which he is goaded for the accomplishment of his purpose.'"

The view here given of the subject is the more safe, inasmuch as responsibility itself depends on no easily defined condition: even when not complicated with the other imperfectly known state of madness. Responsibility is predicated of the sane, under many different degrees; but when two vague and ill-understood data are compared, it becomes utterly impossible to say, with accuracy, whether the one includes the other. For a further consideration of this question, we must refer the conscientious reader to Mr. Winslow's lucid and admirable little volume.

As to the other formula, the hanging mad homicides *in terrorem*, the very proposition is a despair; so grievous are the heartlessness and the folly of such a notion; so indicative is it of an imperfect, nay, a retrograde civilization. It is, indeed, a touchstone to try the extent to which even the educated part of the community have abdicated their privilege of reason. If it be a terrible and abhorrent necessity to take human life under the plea of justice, in cases of purely moral obliquity, is it not monstrous to visit with capital infliction a case of mere malady? Before, however, this question can be properly entertained, it is first necessary to prove that madmen could be serviceably influenced by example;—a conclusion jumped to by declaimers. It is with reference to this part of the question that Mr. Sampson comes to our aid, with much curious information respecting the homicidal monomania, which, he contends, renders death punishment especially inapplicable as a restraint on that morbid influence. In recommending this gentleman's work, we are not yet prepared to adopt his criterion, that "every person is sane to the requisite extent for the performance of social duties, so long as he possesses the mental power and disposition to act in obedience to the law," or in other words, that a criminal overt act is in itself a *pro tanto* proof of lunacy.

Neither would we be understood as standing sponsors for Mr. Sampson's phrenological doctrines. Phrenological arrangements can change nothing in human nature; and whether the brain be an organization, such as phrenology supposes, or not, the tendencies which the professors of that doctrine endeavour to explain, remain just what they were—acknowledged phenomena, undenied and undeniable; and there is further to be said for the author's reference to phrenology, that its advocates have materially aided in scrutinizing and popularizing the phenomena of volition, and have brought into prominent notice a variety of particulars, which had escaped the

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observation of less interested investigators. It is, then, in the writings of this sect (and more especially in those of Mr. Combe) that a connected view of the whole subject can most easily be obtained. We beg, therefore, such of our readers as are interested in improving our criminal law, but are unfavourable to the "new science," to discard, as the judges say, that consideration from their mind, and simply to direct their attention to the evidence of Mr. Sampson, without reference to the technicalities with which he clothes it, as symbolical of his phrenological profession of faith.

Mr. Sampson then states, that whatever may be thought of the influence of example in other cases, death punishment is particularly inapplicable to the homicidal lunacy, because the morbid impulse to slay is closely connected with the suicidal tendency:—

"Those, he says, who will take the trouble to refer to any considerable number of cases of murder, will be struck by the remarkable fact, that the homicidal is almost invariably accompanied by the *suicidal* tendency; and hence, that persons, who are in the state of mind which renders them capable of attempting the destruction of a fellow-creature, are usually, at the same time, *desirous* of self-destruction. In a proportion of at least two out of three cases, this peculiarity is evidenced either by the circumstance that the individual has attempted suicide previously to the perpetration of the murder; that he has destroyed himself immediately afterwards; that he has given himself up to justice, expressing at the same time a desire to be hanged; or that by his conduct previously to the offence he has evinced the absence of any solicitude so to lay his plans as to enable him to escape from its consequences. On referring to the 'Annual Register,' I find that the murders recorded therein, as committed in Great Britain during a period of five years, from 1831 to 1835 inclusive, amount in all to thirty-one. Of these, in ten cases the perpetrators surrendered themselves to justice, expressing, in most instances, a perfect readiness, and sometimes an eager desire, to meet the fate that awaited them; in three cases the murder was followed by the immediate suicide of the culprit; in two cases suicide had been attempted previously to the perpetration of the homicide; and in five the parties showed by their general conduct the absence of any wish to escape from the consequences of the act: thus making a total of twenty out of thirty-one cases in which the desire for self-destruction was more or less clearly manifested."

Mr. Sampson then proceeds to examine his cases in detail, and adds ten others, which took place during the first four months of the past year. From these an inference may be drawn, that two thirds of the criminals are in a state generally recognized as insanity. Juries, indeed, commonly take the attempt at self-destruction as conclusive of lunacy; on which Mr. Sampson pens the following pregnant sarcasm:—

"It seems to be a cherished opinion amongst Juries, that it is one of the functions of a sound mind to impel its possessor to the crime of murder. In mere cases of Suicide—no matter if performed with the most unparalleled coolness—a verdict of 'Temporary insanity' is almost invariably rendered; but when it is proved that an individual has previously committed, or attempted to commit murder, all doubts regarding the healthy state of his mind are at once removed, and a verdict of *felo de se* is returned. Some time back, an inquest was held on a shoemaker named Silcox, who, calling upon a man and his wife with whom he was acquainted, rose up, after partaking of some elder wine, and stabbed and beat them to death. He then pursued a boy with the same intent, but, not succeeding, retreated from the house, and after mutilating himself, threw himself into a stream where he was drowned. This was pronounced *felo de se*. Had the case been that of some rich merchant who had destroyed himself in a calm and deliberate manner, after an unsuccessful speculation in the Stocks, it would doubtless have been 'Temporary insanity.'"

After adducing other corroborative facts tending strongly to generalize the inference, the author thus sums up:—

"It will be seen, that, in a large majority of the foregoing cases, the punishment of death was fully contemplated previously to the committal of homicide; and that the subsequent confession, and voluntary surrender, of the guilty party, in each instance, was, in fact, a sort of indirect suicide added to the first crime, and intended to form part of the transaction. In some cases, it seems, indeed, as if the murderer considered that, in surrendering himself to death, and gratifying the suicidal propensity, he achieved a kind of moral expiation of his crime; and that it was by contemplating this course that he reconciled it to his views of equity. In the remaining cases, where murder was followed by the direct perpetration of suicide, it will be seen that the latter act did not arise from remorse, or from any sudden impression that suicide had become necessary as a means of escape from the more fearful alternative of a public execution. In some instances attempts at suicide had *preceded the murder*; in each case the two acts appear to have been committed almost simultaneously; and not infrequently there is evidence that they both formed part of a premeditated course, and that the culprit had prepared himself and indeed entertained a desire for his own death."

The startling conclusion deduced by Mr. Sampson is, that so far from death being an appropriate punishment for murder, it is an additional encouragement, at least in those cases where murder has been long meditated, prepared, and (we may say) incubated, by a prolonged fixation of the mind on the one idea:—

"If it be true that this class of offenders are animated by a desire for self-destruction, to hold out self-destruction as a consequence of the act, must be as sure a way of affording a stimulus to its perpetration as would result if, in cases of theft, we were to 'punish' every offender by presenting him with a purse of money. 'There are many instances on record,' says Dr. James Johnson, 'where the monomaniac lacks courage to commit suicide, or cannot make up his mind as to the means of accomplishing it; under which circumstances *he has committed capital crimes with the view of being capitally punished*;' and, among the cases which I have quoted, there are several in which the prospect of this punishment appears to have operated as the sole motive to crime. Hence, I do not hesitate to express my belief that a remarkable diminution in the number of murders by which our country is annually disgraced would be the immediate consequence of its abolition."

The argument which is raised by the author against capital punishment, on the score of its demoralizing influence on the spectators, is not new; but he cogently urges the less known tendency of the spectacle of punishment, first, to inflame the destructive impulses of the multitude, and, secondly, to irritate the imitative tendency. Of the incalculable extent of such incentives, few are aware; but while we yet write, instances of the fact are daily occurring. One such, strikingly in point, the author cites on the authority of a correspondent:—

"A clergyman who has read the treatise on Criminal Jurisprudence would suggest whether the following fact is not connected with the general theory: Some years ago, in the north of England, a clergyman of the Church of England, in a town of moderate size, deemed it proper to preach a discourse to his parishioners on suicide. There had been no case of the kind occurring to induce him. Within three weeks afterwards *three* of his parishioners cut their throats."

It would be difficult to bring the injustice and impolicy of judicial infliction in lunatic cases nearer to a demonstration. But it will be asked, is every murderer to be discharged from penal consequences who can play off a few antics and mystify a jury? and we reply, certainly not. The question itself involves but an argument from abuse to use. What, (we may say with like reason,) is every man to be let off who can trump up an *alibi*? It is the business of the law functionaries to look to this, and by obtaining and sifting the best evidence, to come to a sound conclusion. Innocent men are not to be hanged for the encouragement of judicial idleness or incapacity. The deception, in truth, is not so easy—nothing, in fact, being more difficult than to simulate insanity, so as to deceive those conversant with the peculiarities of disordered minds; and for rare exceptions, they must be dealt with on their own peculiar grounds. In one word, the dangers now encountered by society from the overt acts of the insane are attributable chiefly to the difficulties thrown by public opinion in the way of precautionary measures affecting the liberty of the diseased. If conscientious physicians were supported in their efforts to restrain the lunatic, instead of being viewed with suspicion, fatal accidents would be far less frequent.

Letters on South America; comprising Travels on the Banks of the Paraná and Rio de la Plata. By J. P. and W. P. Robertson. 3 vols. Murray.

The authors of these volumes are already known to fame for their Letters on Paraguay and their account of Francia's Reign of Terror. They made a promise in the former of these works, contingent on its success, of giving a continuous history of their twenty-five years' residence in South America; and in fulfilment of this promise they have presented to the public the work now before us. A residence of five and twenty years in the regions which pour their waters into the Rio de la Plata—among the sequestered communities dwelling on the Paraná, with majestic and almost interminable forests on the one hand, and on the other, plains as level as the sea, and almost as boundless, extending westwards to the steep flanks of the Andes—where Spaniards, still nurturing ignorance, and breathing the pride of the sixteenth century, live intermingled with remnants of the red race, who cherish the memory of times now deeply sunk in the darkness of the past—a long residence in such scenes, trodden by such men, might, one would think, furnish many an original observation on the manifold resources of nature, or on that strange compound of subtlety and simplicity, the human heart. Volumes of anecdotes might be related of the rude energy and originality of character set in motion by the revolution in South America. But our authors do not seem to be impelled by the copious nature of their theme: indeed, they have hardly kept their promise. We find in their Letters on South America, an account of little more than a year's residence on the Paraná, with occasional glances, of a subsequent date, at the settlements on that river, a sketch of society in Buenos Ayres, and a very slight disconnected history of the revolution and consequent civil wars of the Argentine Republic. They are at some pains, in their introductory chapter, to vindicate their volumes relating to Paraguay from the charge of exaggeration, and they show that the same statements in their work at which doubting critics shook their heads, were at once believed and accepted on the testimony of others. But the fact is, that our authors have not yet arrived at the art of making a plain statement; they overload every little narrative with details, or rather with phrases, so many and so elaborate as to hide nature; their portraits are all caricatures: in fact, they aim at what is called fine writing; with them wood-fires cast "reflective scintillations on the glassy surface," &c., and the oppressed subjects of Dr. Francia live "in terrorem." They set less value on their material than on its manufacture; and—*sed motos præstat componere fluctus*—we must allay the rising storm of criticism. When our merchants abroad find leisure to describe the scenes of their enterprise, we ought perhaps rather to consider their lucubrations as

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so much unexpected gain, and to relax in their favour the strictness of our critical tarif. In this spirit, then, we shall proceed to glance over the contents of the Letters on South America. In 1815, one of the authors landed at Corrientes, on the banks of the Paraná, with a large property in merchandise, which, owing to the disorganized state of the country, seemed more likely to be a source of danger than of gain to him. Gifts of money and of bottled porter insured his safety from day to day, but still there was reason to fear that some caprice or drunken freak "might give his body to the dogs and his property to the winds." He could see no chance of realizing his commercial hopes, when an unexpected ray of light thus broke upon him :—

"At this critical juncture I chanced to make the acquaintance of one of the most extraordinary, daring, and all but desperate men I ever knew. Sitting one evening under the corridor of my house, there came up to my very chair, on horseback, a tall, raw-boned, ferocious looking man, in Gaucho attire, with two cavalry pistols stuck in his girdle, a sabre in a rusty steel scabbard, pending from a besmeared belt of half-tanned leather, red whiskers, and mustachios, hair uncombed of the same colour, matted with perspiration, and powdered with dust. His face was not only burnt almost to blackness by the sun, but it was blistered to the eyes ; while large pieces of shrivelled skin stood ready to fall from his parched lips. He wore a pair of plain ear-rings, a foraging cap, a tattered poncho, blue jacket, with tarnished red facings, a large knife in a leathern sheath, a pair of potro boots, and rusty iron spurs, with rowels an inch and a half in diameter. His horse was a noble animal, and sweated profusely. His gored sides were panting, his nostrils distended ; he champed his enormous bit, tossing his head till he foamed at the mouth, and besprinkled both his own body and that of his master with froth. * * The Hibernian brogue, the mangled Spanish, the countenance when closely scanned, the carroty locks, and bright grey eyes, all revealed to me a son of the Sister Isle, transformed into a more fearful looking Gaucho than any native one I had ever beheld. When I had a little recovered from my surprise, I asked my strange guest who it was I had the honour to accost. 'Por Dios!' said he; 'don't you know Peter Campbell ?'—Cam-*bèll*,' he continued, laying a strong accent on the last syllable. 'Pedro Cam-*bèll*' (Paythro he pronounced it), 'as the Gauchers calls me? Troth, now, an' don't ye know me, Paythro Cam-*bèll?* An' ye never heerd of that name, then you're the only gentleman in the who'al country as has not.'"

The raw-boned red-haired Irishman, here so grotesquely caricatured, soon became the chief instrument of our author's success; and we think there is exaggeration as well as unkindness in the expression applied to him, of "all but desperate man." That he spoke bad Spanish is probable enough, being, as his name discloses, not of Milesian, but of Scottish descent; his English, also, may have been incorrect, though we can hardly believe that he uttered the cockneyisms which our authors ascribe to him. Notwithstanding the ridicule which might attach to his address, we cannot avoid perceiving, that he was not only an enterprising and dauntless man, but that he was also perfectly upright and honest. Considering the influence which he had acquired and maintained with Artigas, the chief of the republic, and the important services which he rendered to our authors, it can hardly be doubted that he had more character than could be represented in a rudely humorous sketch. Peter Campbell was in early life a tanner by trade; but enlisting in the army, he served in the expedition against Buenos Ayres, under General Beresford. Having deserted, with many more, from the invading force, he worked for some time at his trade in Corrientes. The revolution, which raised Artigas into power, called forth also into action Campbell's slumbering energies, and the gaunt Hibernian became the terror of the Gauchos, whom he heartily contemned. The revolution had despoiled the farmers; had dispersed their herds and flocks; had broken up the waggons, and sweeping away security of property, had completely put a stop to trade and intercourse throughout the interior. Campbell undertook to re-organize society, to repair the waggons, to collect produce, and to set again in motion the traffic of the estancias, or estates; the success of his efforts may be learned from what follows :—

"You may be able to form some idea of what our daily operations were, when I say, that during the nine months I stayed at Goya, from January to October, we shipped off from that port fifty thousand ox hides, one hundred thousand horse hides, and bales of wool and hair I know not how many. To collect all this produce ; to barter here ; to contract there ; to bring it from everywhere ; to have the hides weighed and piled up in the galpones on receiving them ; to see that they were cleaned, beaten, put in order, examined, classed and sorted on the quay ; then to ship them ; to keep the requisite number of men constantly together ; and, finally, to attend to our tropas of carts, and keep them moving (to say nothing of the daily levees held at my cottage), all formed an animated scene of activity and bustle."

Tame cattle are slaughtered in South America by horsemen with the laso. The mode of killing wild cattle is thus described by our authors :—

"For shelter during the night they invariably took to the woods, and the 'matanza,' or slaughter of them took place there during the summer months, and by moonlight. When the night was clear—and it was seldom otherwise—a number of men, varying according to the quantity of cattle collected, or hides wanted, put on a sort of front armour of hide, so as to enable them to scramble in among the thorny trees without lacerating their bodies. The woods consist almost exclusively of mimosas, including many varieties of the thorny acacia. When the men got in among the trees where the cattle were reposing, they crawled on their knees and hands among the sleeping tenants of the woods ; and armed with sharp knives, they stuck them in the throats, left them to bleed to death, and returned in the morning to flay them. These men carried, also, a kind of hide shield, to defend them in the event of an attack from any of the roused bulls, should they suddenly turn round upon them. There was a picturesque barbarity in the operation; but it was comparatively easy work to that of slaughtering the wild horses,—the noble and unrestrained, but nevertheless doomed tenants of their native forests. At the time of our sojourn in Corrientes, these wild horses and mares had so overrun the country, that it was not uncommon to find particular herds of them of five to ten thousand in number."

In order to kill wild horses, a corràl, or circular enclosure, is formed, capable of holding from five to ten thousand of them, and opening at its bottom, or opposite to the entrance, into another and smaller corràl. The wild droves are then pursued by about fifty expert horsemen into the larger enclosure, and are forced from time to time, by a feigned attack made on them, to rush into the small corràl, where, crowded together, they are easily dispatched by the bolas of the Gauchos. It is said, that often, in the course of these hunts, the jaguar (for this, we have no doubt, is the animal which our authors generally call the tiger), by aroused the clattering drove, and trying to flee with it, is trampled to death. However animated may be the pursuit of horses chased for slaughter, it never calls forth the display of equestrian skill and courage shown in taking young horses alive; when the Gaucho, fixing his eye on a promising colt, separates it from the drove, runs it down, then seizing and prostrating it with the laso, leaps from his saddle, and tames, or thinks he tames, the fallen animal by blowing into its nostrils. But to return to the hides, we have in the following passage an illustration, of which Adam Smith would have gladly availed himself, of the increase of value arising from demand.

"The dried *hide* became more valuable than the animal itself, for there was to add to the original cost all the expense of slaughter, curing the hide, carting, &c. For a great proportion of ours in Corrientes and Goya, we paid one dollar to ten rials the *pesada*, a weight of thirty-five pounds, equal to about three halfpence per pound. Three months afterwards they were sold in Buenos Ayres at about five pence halfpenny per pound ; and perhaps six months after that they were sold in Liverpool and London at from nine pence to ten pence per pound, to the tanners. Supposing one hide with another to give twenty shillings, it then produced exactly ten times the amount which the South American country gentleman received for the whole animal on his estate. No doubt many of the ox hides, or calf and horse skins thus sold and transported to England, found their way back to Corrientes in the shape of boots and shoes, when the estanciero discovered, that to be entitled to as much of his own original material, now metamorphosed by British manufacture and craft, as would cover his legs, he had to give up a score of good bullocks ; or that wanting a smaller portion to protect his feet, he must make over for it some forty or fifty good horses or mares. I have still in my possession a contract which I made in Goya, with an estanciero, for twenty thousand wild horses, to be taken on his estate at the price of a *medio* each ; that is to say, three pence for each live horse or mare. The slaughter of them cost three pence a head more; the staking and cleaning the hides, once more, three pence ; and lastly, a like sum for the carting to Goya, making the whole cost one shilling for each skin. Of this contract ten thousand animals were delivered ; the skins were packed in bales, and sold in Buenos Ayres at six rials or three shillings each, and they sold ultimately in England for seven or eight shillings ; that is, the skins sold for about 2,800 to 3,000 per cent. on the first cost of the horse from which the skin was taken. Such is the accumulative value sometimes of the produce which is taken from the hands of the grower in one country before it gets into the hands of the consumer in another."

Here we shall relate an anecdote bordering at once on the domains of natural history and of trade, and which, though not to be found in our authors' volumes, ought, we conceive, to have been there. Horses' tails have some value in commerce; they furnish the long and fine hair used in making the bows of violins and similar stringed instruments. A large proportion of the hair thus used is brought from South America. Yet it must not be supposed that the wild horses of the Pampas have tails flowing in silky tresses of twenty-eight inches in length (and shorter hairs are useless); on the contrary, their tails are torn, and ragged, and inextricably matted with clay and filth. But within the clotted mass, the inner growth of hair forms for itself a small spherical chamber, where it lies in regular folds, of greater length and much finer texture than belongs to the hair which grows exposed, and it has also the advantage of being colourless. One good horse-tail in London is worth as much as a dozen horses in the Pampas.

Besides the valiant Hibernian, Peter Campbell, our author sketches, in the same broad style, a French adventurer, a Yankee, and a Londoner. The Scot he omits, for obvious reasons. These overwrought caricatures, however, throw no light on South America; we prefer the following description as more germane to the matter :—

"There is in the general mass a class of men, of whom the habits are so peculiar, that we are tempted here to give some account of them. These are the Pampa Indians, an erratic but on the whole a peaceful tribe, whose general alliance with the natives of Buenos Ayres is not much interrupted. Among themselves, they are often implacable; and wandering on horseback over the Pampas, in small parties of forty or fifty, with their wives and children, they not unfrequently couch lances with their enemies. They are extremely fond of stealing whatever comes in their way in the open plain, and when they can do it with

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impunity, they attack the huts of the estancieros, take the most valuable part of the property, and as many cattle as, compatibly with safety, convenience, and speed, they can carry off. They then bivouack under hides or mats for a season, and when they think that the affray has been forgotten or overlooked, they quietly saddle their horses, come in to Buenos Ayres, and pay a visit to the Director, headed by their cacique, he wearing a tawdry uniform coat, a sword, and cast-off cocked hat, of all which he is very proud, especially as they have been made him a present of by the Director. He then harangues the supreme chief of the state, receives from him a few dollars for himself and cavalcade, and hies him back to his bivouack in the purlieus of the city. This offers as good a picture of savage life as I ever saw. You might fancy yourself in the Pampas. See assembled in a large yard, not unlike the knacker's, the tattered and half naked Indians of the Pampas; two mares, which they have just killed for dinner, they are cutting up with more avidity than precision. They live almost entirely on mare's flesh, a dainty which they prefer to all others. Now comes the mâté, the cigar, and best of all, the raw spirits, which they never leave till finished. They then wrap themselves in their ponchos, each with his better half, if he have one, round a blazing fire in winter, and in summer under the light of the moon."

There is in this paragraph one remarkable inaccuracy; the state of La Plata is not at peace with the Indians of the Pampas, but, on the contrary, has been carrying on for some years a war of extermination against them. The popularity of Rosas, the present ruler of that state, among the peasants or Gauchos, is founded on his implacable hatred of the Indians. The estrangement of the Argentine government from Europeans in general, which attracts so much attention at the present moment, arises from the presumption that the latter sympathise with the Red Men, and are averse to the policy which counsels their extirpation. Our authors, having resided on the banks of the Paraná, in the neighbourhood of peaceable tribes of the Guarani race, probably paid little attention to the predatory movements of the Araucanian tribes, dwelling farther southwards. Yet he tells the story of a poor Spanish girl, surprised near Cordova, on the borders of Peru, by the Indians, and dragged into captivity. She was fortunate in catching the eye of Peter Campbell, when he visited the Indian huts, who forthwith restored her to liberty. In like manner, Rosas has recaptured some hundreds of Spanish women, whom the Indians had carried off from the Pampas; but he has used his victories with a harshness (the Indian prisoners being degraded to the lowest kind of servitude) which promises to perpetuate the animosity already existing between the two races.

During the revolutionary wars of La Plata, a body of Indian troops in the pay of the state, and led by one Andres, an Indian, though the adopted son of Artigas, took up their abode in Corrientes. The European residents, and especially the ladies, were of course not a little alarmed at the thought of being in the power of such a garrison. Nevertheless, the Indians conducted themselves like men of honour. In our authors' narrative, it is stated:—

"There was really much merit due to the Indians for their good conduct; for they had been suffering great hardships from want of clothing and food. They had frequently been compelled to boil pieces of dried hides and live upon them, not being able to procure even horse-flesh; and their clothing was truly miserable, many having only *chiripás* (or kilts), and those who had any farther clothing being still quite in tatters. Some were armed with muskets, some with spears, and others with bows and arrows; while bringing up the rear, and armed with the latter weapons of a small size, came about two hundred little Indian boys. It appeared they had been carried off at different times by the Correntinos, and treated as slaves. Wherever Andres found any of these children he liberated them, and seized upon a corresponding number of the children of the men in whose service he found them. The parents of the children thus taken away, not knowing what was to be their fate, were of course thrown into a state of great mental distress and alarm. After keeping the children prisoners for about a week, Andres sent for the mothers. He forcibly pointed out to them the cruelty and injustice of which they had been guilty towards the poor Indians, appealing to their own feelings of anguish as the best corroboration of his charge. 'Take back your children,' concluded Andres, 'and remember in future that *Indian mothers have hearts.*"

As soon as the Indian General entered the town, he hastened to the house of the principal English merchant, "to place himself at the feet of the Señora and Señoritas." That he fulfilled his promises to them appears from what follows:

"Nothing could exceed the respect, attention, and civility which we received from these men the whole time we were in Corrientes. The troops never passed us without presenting arms; and at the performances before mentioned, we had always seats placed at the right hand of the general, while the governor and his family sat on the left; nor were the performances allowed to commence till we arrived. The band, too, was sent every day to play for an hour before our house. We were not a little amused at their always addressing us as *paysanitos* (countrywomen), or *Indias rubias* (fair Indians). 'Were not,' they said, 'the ancient Britons Indians before they were conquered by the Romans? and was not Campbell one of themselves?'"

But though Andres was a general, and the adopted son of Artigas; although he was a humane and honourable man, yet he had a coloured skin; he was an Indian by race, and therefore was not entitled to the civilities of the thorough-bred Spaniards of Corrientes. When he gave a grand entertainment, he was mortified to find that no one came to it; and was informed, on inquiry, that the Correntinos did not care to see Indian dances. But it seems that he had the power to retort.

"Andresito had hitherto submitted to a great many overt acts of contempt from the town, and had really shown more forbearance than could have been expected from him; but now being completely roused, he took an extraordinary way of punishing his enemies. 'So they do not choose to come and see the Indians dance,' said he,—'well, let us try.' So the following morning (a very hot day) the drums beat to arms, and every man of respectability of the place, excepting Don Isidoro Martinez, old Duran, and my father, was marshalled into the *plaza* (or square), and there they were made to pluck up the grass and weeds, level and clean it from one corner to the other. They were kept at work the whole day, under the blaze of a scorching sun; and really, however sorry one might feel for the unfortunate labourers, there was something laughable in the Indian's whim. I suppose the square was never before, nor has ever been since, in such perfect order. While the men were thus employed, their wives and daughters were taken off to the barracks, and made to dance all day with the Indians,—a much more unpardonable affront than the manual labour imposed on the males."

Our authors' anecdotes of the revolutionary period in La Plata, are, for the most part, deficient in the vivacity which usually marks the fruits of personal experience. The general effect of the revolution was to bring forward the Creoles, who had hitherto formed an inferior class in society. Those who give attention to omens and strange coincidences, will remember with pleasure, that the first brilliant success attending the arms of the young republic, proceeded from the cordial union of Brown and White, the one an English seaman, the other an American. The great hero of South America, was St. Martin, who crossed the Andes, liberated Chili, and obtained a decisive victory over the royalists of Peru. For these grand achievements his grateful country rewarded him with a pension of 120*l.* a year! Among the singular incidents of that period, may be mentioned the fact, that a fine Spanish frigate (the *Mercurio*), anchored in the La Plata, was left high and dry, in consequence of that great river being *blown out* by the continued pamperos, or south-west winds.

The carnival amusements at Buenos Ayres are of a peculiar character. They begin with sly discharges of perfumed waters on visitors or passers-by; ladies on the roofs shower down into the streets their liquid salutations; but as the festival comes towards its close, the watery strife increases; pumps, syringes, and buckets are plied with activity, and torrents (not perfumed) rush in every direction. The poet's remark—

For gentle Dulness ever loves a joke,

is well exemplified in these *effusions*. We are told that the officers of a British frigate in the La Plata, once took their fire-engine ashore during the carnival at Buenos Ayres, and directed their "hissing water spout" with such effect as quickly to wash away all opposition. They cleared all the roofs, in short, those very roofs which had proved so fatal to General Whitelock and his host. We have no doubt, that a good practical joke would, in many cases, answer the ends of a bloody battle. But it is only during the carnival that the inhabitants of Buenos Ayres relax to this extent; they are too Spanish and punctilious to be habitually funny. Our authors, in speaking of the case of an attorney general, in Buenos Ayres, who was impeached for picking his teeth in the presence of the republican ministers, relate this whimsical anecdote:—

"Till lately, if a respectable person was walking through the streets of Buenos Ayres, and saw that another passed him without a salutation, or the taking off of his hat, he considered himself to be mortally affronted. This excess of courtesy and urbanity has been almost entirely suppressed, by the commerce and intercourse of foreigners: but in 1810, it existed, and there are still some lingering symptoms of it observable. Greetings to persons unknown are continued in the country; and a Gaucho is capable not only of hating one who thus neglects him by passing him without saying good morning, but to begin by picking a quarrel with him and to end by stabbing him. Thus it was not only held to be improper in Buenos Ayres to pick one's teeth, but, on the contrary, to be a grievous offence, and proving clearly the hauteur and insolence of the Attorney-general towards the Government. In every country, things are embodied into being and importance, from received ideas or adopted customs. In 1830, Señor Anchorena, minister of the Government, sent to prison a French engineer named *Ponce*, for not having taken off his hat to him in the street, with an order that he should not be liberated without making *three bows to the hangman. Ponce* acceded to this, bowing profoundly, as he was ordered to do, to this distinguished officer of justice; after which the Frenchman was liberated."

Experienced as the world now is in the arts of cruelty and torment, there is something novel in what follows:—

"The darkest scene of the tragedy remains to be shown. The father of the Carreras fell ill from grief and anxiety on seeing his two sons arrested and taken to Mendoza. While labouring under his mental and bodily afflictions, and confined to bed, the Buenos Ayres Government, with a refinement of cruelty which is perhaps without a parallel, allowed its officers to send to the old man an account of *the expences incurred in executing his two sons*, demanding payment of the same. He looked at the account; then thrust it under his pillow; refused all further consolation, and died two or three days afterwards."

As a counterpart to this, we must give a sample of Peter (*alias* Don or Admiral Pedro) Campbell's cruelty.

"Campbell, as you know, was much feared by the people, a look from him being quite enough to fill them with terror. On one occasion a poor fellow was brought before him for having committed some offence, which appeared to excite Campbell's anger to the highest pitch. He told the culprit he deserved

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to lose his head, and, suiting the action to the word, he drew out his sharp knife, seized the man by his fine long platted queue, and severed it from his head, commanding him thereupon to be off. The poor wretch had quite expected to have his head taken off, and was not a little rejoiced to make his escape, minus only his tail."

Peter Campbell bore an inveterate hatred, it appears, to long queues, and whenever he caught Paraguayans, who wore these appendages, he made it a rule to clip their superfluous locks, or, in Hibernian phrase, to decapitate their tails. This circumstance throws some light, we think, on the valiant tanner's early history: he belonged, we suspect, to the body styled Croppies, and thence conceived that profound dislike of the ascendancy-pigtail, which subsequently extended to queues of even the most liberal and cosmopolitan shape and character.

Report of the Commissioners on the Employments of Children, &c.; with Appendices, &c.

CONDITION OF THE WOMEN AND THE FEMALE CHILDREN.

We have not yet exhausted the subjects of painful interest afforded by this remarkable Report. We might fill many pages with curious extracts, illustrative of facts and morals, and with the speculations to which they must give rise in every thinking mind—but, for the present, we shall confine ourselves to one particular part of the evidence, that which relates to the condition of the women and the female children. In doing so, we shall spare the feelings of our readers as much as possible—omitting, necessarily, the more revolting details. We shall not be accused, we think, of attaching undue importance to this part of the evidence. The press has lately teemed with works of which the condition, the destiny of women is in some form or other the subject,—'Woman's Mission,'—'The Women of England,'—'The Wives of England,'—'The Daughters of England,'—'Woman and her Master,'—'Woman, her Rights and Duties,' &c. &c. It is the popular theme of the day. Open one of these books—or indeed open any book whatever, of morals, physics, travels, history,—they tell us, one and all, that the chief distinction between savage and civilized life, between Heathendom and Christendom, lies in the condition and treatment of the women; that, by the position of the women in the scale of society, we estimate the degree of civilization of that society; that, on her power to exercise her faculties and duties aright, depends the moral culture of the rising generation—in other words, the progress of the species. They assume, as a principle, that in every class of Christian society there is what is called *domestic life*, and that this domestic life supposes as its primary element—the presence, the cares, the devotion of woman. Her sphere is home, her vocation the maternal (not meaning thereby the literal bringing forth of children, but the nourishing, cherishing, and teaching of the young). In all the relations between the sexes, she is the refiner and the comforter of man; it is hers to keep alive all those purer, gentler, and more genial sympathies, those refinements in morals, in sentiment, in manners, without which we men, in this rough, working-day world, would degenerate (*do* degenerate, for the case is not hypothetical) into mere brutes. Such is the beautiful theory of the woman's existence, preached to her by moralists, sung to her by poets! Let man, the bread-winner, go abroad—let woman stay *at home;* let her not be seen in the haunts of rude labour any more than in those of vicious pleasure—for is she not *the mother?*—highest, holiest, dearest title to the respect and the tenderness of her "protector, man!" We really beg pardon of our readers for repeating these truisms—we merely quote them here, to show that, while they are admitted, promulgated, taught as indisputable, the real state of things is utterly at variance with them. Our social system abounds with strange contradictions in law, morals, government, religion. But the greatest, the most absurd, the most cruel of all is the anomalous condition of the women in this Christian land of ours. We call it *anomalous* because it inculcates one thing as the rule of right, and decrees another as the rule of necessity. "Woman's mission," of which people can talk so well and write so prettily, is irreconcileable with woman's position, of which no one dares to think, much less to speak. A high authority, Sir James Mackintosh, says,—"If you would educate, begin with the women,"—that is, "begin with the mothers and first educators of men,"—a piece of advice which our legislators and political economists seem to have set aside wholly—even while laying down the principle that where women are ignorant, wretched, demoralized, and perverted from their true vocation, there society is poisoned in its very sources.

Dr. Grainger, in his Report, certifies,—

"That the education of the girls is even more neglected than that of the boys; that the vast majority of females are utterly ignorant; that it is impossible to overstate the evils which result from this deplorable ignorance. The medical practitioners of Birmingham forcibly point out the misery which ensues from the neglected condition of the women—improvidence, absence of all comfort, abandonment of children, alienation of all affection in families, and drunkenness on the part of the husband."

A witness thus deposes:—

"My own experience tells me, that the instruction of the females in the work of the house, in teaching them to produce cheerfulness and comfort at the fireside, would prevent a great amount of misery and crime. As a working man, within my own observation, female education is disgracefully neglected. *I attach more importance to it than anything else.*"

This is the evidence of a mechanic. Only a few days ago, an intelligent man of this class gave a similar statement to the writer. "Ten years ago," said he, "there were no such girls as you see now in my native town—at least very few; now they are in hundreds—girls who have no idea of anything in the world, but working for just as much money as will buy a gown to their back—girls without an idea of duty to God or man, without the sense of fear or shame."

From among such as these the men, debased as themselves, take to them wives; for there has existed in the lower, that is, the labouring classes, a necessity for marrying, such as the Malthusians have not dreamed of in their philosophy. "Jim!" said a nobleman, in our hearing, to a labourer who was ditching in his ground, a poor, pale, half-idiotic looking object, "I hear you have got married since I was down last: what could possibly put such a thing into your head, you fool? are you not ashamed? what can you expect but that you and your children will become a burthen to the parish?" "If you please, my Lord," replied Jim, twirling a ragged hat on his thumb, "I was, as one may say, *etten* up with varmint, and—I married a wife to keep me clean!" The plea was as unsuspected as unanswerable; it seems then, that among the agricultural labourers a man still marries in the hope that his wife will "keep him clean;" can he do so in the manufacturing and mining districts, where the female children are employed in guiding bobbins, making nails, "hurrying" coal-trucks from morning to night? where the young girls are described as hardened and demoralized into something worse than the worst men? "constantly associating with depraved adults, they fall into all their ways; drink, swear, fight, smoke, whistle, sing, and care for nobody." Another witness testifies that—"the women of some of the manufacturing districts are becoming similar to the female followers of an army. Wearing the garb of women, but actuated by the worst passions of men, in every riot or outbreak, the women are the leaders and exciters of the young men to violence. The language they indulge in is of the most horrid description; in short, while they are demoralized themselves they demoralize all that comes within their reach. It had been said that Englishmen would never exhibit one-hundredth part of the ferocity displayed by the French in 1780 and during the reign of terror, even if a similar crisis should occur, but it was difficult to say what the contagion of such examples and language would effect."

These future mothers of our labourers and operatives are described as wretched, diseased, debased, haggard, enfeebled creatures, whose offspring must, of necessity, be physically degenerate, who are not only incapable of performing the duties of a mother, but cannot be trusted with the lives of their own offspring; we gave, in a late number (*ante*, p. 229), that part of the evidence relating to the maltreatment of female infants, of the thousands set to work for twelve hours a day, for masters or for their parents, beginning their life of toil as early as three and four years old; the great majority before they are nine; of the numbers dosed to death with laudanum and treacle, "to keep them quiet," the excuse being, "that the mother is obliged to adopt this plan, because she has no time to attend to the child." Is she, therefore, a born monster? she *must* live: to live she *must* work, and make her children work as soon as they can use their little hands. We may shudder, and talk of the necessity of taking away the children to educate them, but by what right will you take the food out of the mother's mouth, procurable by no other means than through her own and her children's perpetual toil? what alternative do you leave her besides this course of unnatural cruelty and absolute starvation? These are questions to be asked and answered, or our merciful reforms are like to be only new forms of injustice and oppression. In extremity of want, "the pitiful mother hath sodden her own child." Go preach humanity to hunger! "Amid such abject wretchedness," says the Commissioner, "there is little hope of amending things;" and the only hope held out is a distant one—the better education of the women:—

"The first and most prominent suggestion is the better education of the females in the arts of domestic economy. To the extreme ignorance of domestic management on the part of the wives of the mechanics, is much of their misery and want of comfort to be traced. Numerous instances have occurred to us of the confirmed drunkard, who attributes his habits of dissipation to a wretched home."

The Commissioners, in the fifth section of their Report, thus sum up their view of the case:—

"The girls are prevented by their early removal from home, and from the day schools, to be employed in labour, from learning needlework, and from acquiring those habits of cleanliness, neatness, and order, without which they cannot, when they grow up to womanhood, and have the charge of families of their own, economize their husbands' earnings, or give their homes any degree of comfort, and this general want of the qualifications of a housewife in the women of this class, is stated by clergymen, teachers, medical men, employers, and other witnesses, *to be one great and universally prevailing cause of distress and crime among the working classes.*"

This is the *cause*, but where is the remedy? if to exist—to procure a pittance of food and hardly decent clothing, a young woman must toil incessantly at some handicraft from five years old and upwards, where and how is she to learn needlework, cookery, economy, cleanliness—and all the arts of *home?* These things are not taught in the "Sunday Schools," nor in the Dame Schools—and if they were, she has

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no time to learn them, nor opportunity to apply them, being learned: she must toil in womanhood as in childhood—always toil, toil;—unremitting, heart-sickening, soul and body-wearing toil! Where is the use of instituting a system of education if you continue a state of things in which that education is useless?—which renders it impossible for the woman to practise what the child has learned? in which incessant labour is the sole condition of existence? The women of these classes have "*no home;*"—can we wonder that they have "*no morals*"?

Let us go a step higher, to the class immediately above them. Attorneys and apothecaries, tradesmen and shopkeepers, bankers' clerks, &c.: in this class more than two-thirds of the women are now obliged to earn their own bread. This is an obligation which the advance of civilization, no less than the pressure of the times, has forced upon them—an obligation of which womankind, in the long run, will not have reason to complain; meanwhile it is not of her just share of hardship in hard times, that the woman complains at present; but she may well think it a peculiar hardship, a cruel mockery, that while such an obligation is laid upon her, and the necessity, and the severity of the labour increases every day, her capabilities are limited by laws, or custom strong as law, or prejudice stronger than either, to one or two departments, while, in every other, the door is shut against her. She is educated for one destiny, and another is inevitably before her. Her education instructs her to love and adorn her home ("the woman's proper sphere!!")—cultivates her affections, refines her sensibilities, gives her no higher aim but to please man, her protector—and allows her no other ambition than to become a good wife and mother. Thus prepared, or rather unprepared, her destiny sends her forth into the world, to toil and endure as though she had nerves of iron; she must learn to protect herself, or she is more likely to be the victim and prey of her "*protector, man,*" than his helpmate and companion. She cannot soothe his toils—for like him she must toil: to live she must work—but by working can she live?

It ought to be no question whether those who are able and willing to work can live by their work, but here it is a question. In these middle classes, the opportunities afforded to men to gain a living are, compared with those of the women, as ten to one; yet the men tell us that the competition is so great, they find it difficult to maintain themselves, and to maintain a wife and children next to impossible. The increasing number of unmarried men—with their reading clubs, mechanics' institutes—we will say nothing of taverns, theatres, and other places of social resort—argues, of course, an increasing number of unmarried females, who not only have no opportunities of mutual improvement and social recreation, but if they be "respectable" women cannot even walk through the streets without being subjected to the insults of men also called and esteemed "respectable;" who are destined never to be either wives or mothers, though they have heard, from their infancy, that such, by the appointment of God, is their vocation in this world, and no other. Such may be their vocation, but such is not their destiny: no—they must go forth, to labour; to encounter on every side strange iron prejudices, adverse institutions, formed and framed in a social state quite different from that which exists at present—a state, in which the position of the woman was altogether different from what it is now. One of the greatest moral writers of the day has thus strikingly put the case. "A woman, from the uneducated classes, can get a *subsistence* by washing and cooking, by milking cows and going to service; in some parts of the kingdom by working in a cotton mill, &c. But for an educated woman, a woman with the powers which God gave her, religiously improved, with a reason which lays life open before her, an understanding which surveys science as its appropriate task and a conscience which would make every species of responsibility safe—for such a woman there is in all England no chance of subsistence but by teaching—that almost ineffectual teaching which can never countervail the education of circumstances, and for which not one in a thousand is fit,—or by being the feminine gender of the tailor and the hatter." "There are departments of art and literature from which it is impossible to shut women out. These are not, however, to be regarded as resources for bread. Besides, the number who succeed in art and literature being necessarily extremely small, it seems pretty certain that no great achievements in the domains of art and imagination can be looked for from either men or women who labour there to supply their lower wants, or for any other reason than the pure love of their work. While they toil in any one of the arts of expression, if they are not engrossed by some loftier meaning, the highest which they will end with expressing will be the need of bread." This is most true; but needlework and teaching the young, "the feminine gender of the tutor and the tailor," seem the natural employments of woman, and in harmony with all her instincts; moreover, she is willing to do or be anything which shall procure her a decent subsistence, and save her from becoming a burthen to those already overburthened: so driven by stern necessity from the *home* for which she was educated, she goes forth to struggle with the harsh destinies for which she was *not* educated. What shall she be? A governess? that is always the first thought; it is the only *genteel* profession open to her; accordingly the competition is here so enormous, that the chances against her are a hundred to one, even supposing her qualified. We shall not here enter into the statistics of governesses; it makes no part of the evidence before us; we shall merely observe, that in these educating days we do not pay governesses better nor estimate them more highly, but we require more of them: many a young woman who could, a few years ago, have obtained a situation as a teacher, cannot do so now. She has one other resource, she can be a dress-maker. In the first notice of this Report (*Athen.* No. 801), we gave a part of the evidence on the condition of the milliners: we will merely refer our readers back to a picture of hopeless suffering and quiet misery, derangement of health, loss of sight, and gradual extinction of the powers of youth and life; we refer our readers to the extracts already given from Mr. Grainger's report; and we shall merely add, that in this class the competition is so great, as to leave a poor young woman but little chance of earning her bread. As long as milliners can have girls to work eighteen hours out of the twenty-four, or sit up "three nights in the week through the season," they can do without more hands: no room for her here!—no, though she should be ready for 12*s.* or 15*s.* a week to wear her eyes out, and work her fingers to the bone. What shall she do? She can write a good hand and keep accounts; she might be a clerk or cashier, or an assistant in a mercantile house; but who would employ her? Who would countenance such an innovation on all our English ideas of feminine propriety?—and such it must be, as long as the woman is the licensed prey of the man, unprotected by opinion or by custom. We have heard that many women are employed in writing and engrossing for attorneys, but it is scarcely an acknowledged means of subsistence; they are employed secretly, and merely because they are paid much less than men. The young woman, tenderly brought up, who is discouraged by the difficulties, and, we will add, by the insults and the dangers to which her position exposes her, may shrink back into her poor home, if she have one;—if it be a kind home, to feel acutely her own helplessness; if it be an unkind home, to be taunted with cruel words, till no longer able to endure bitter dependence, she goes forth into the streets, or shrinks into a lonely garret to make shirts for 6*d.* a piece, "finding her own thread."

Is the picture exaggerated? Some may think so; but those who know the real state of things, know that it is so far from being overstated, that it rather falls short of the truth. This is what we mean when we speak of the *anomalous* condition of woman—a contradiction in itself, and disgraceful in the present advanced state of social opinion on every other subject. Every one admits the truth, every one acknowledges the hardship, but it remains unremedied, and "no man layeth it to heart."

In giving the evidence relating to the horrible condition of the girls employed in dress-making and needlework, we were led to inveigh against the luxury of dress; yet, on second thoughts, we do not see that a reform in gowns and caps would necessarily cure, or even ameliorate the evil: if our fine ladies were suddenly to be seized with a fit of economy and "late remorse," the immediate result would be, that hundreds of these poor girls, who now derive a wretched existence from their luxury, would then have no existence at all, or one still *more* wretched—more degraded—adding infamy to misery. Are we prepared for this? Have we any other alternative to offer them?

Education is the panacea offered for these crying evils; and truly, if we could swallow it at once, as we do a bit of bread, it might do some good; but it will be ten years, at least, before the best system of education can be made available—twenty before it can be seen in its effects. Meantime, it is publicly avowed in the council of our legislators, "that a generation is growing up around us more miserable, more debased than any previous generation for the last 300 years." Such a state of things will task public wisdom and private benevolence to the utmost. We have done what lay with us to awaken the feeling and startle the conscience of those in power, hoping earnestly that the keen and painful sense of national sin and shame, roused by the publication of this body of evidence, may lead to some good result;—and returning once more to the especial purpose of this article, we would ask one question of those best able to solve it: we would ask, what is the reason that in legislating in behalf of women (as in the recent case of the Custody of Infants' Bill), or in originating any measures, private or public, of which woman is the object, such strange, such insurmountable obstacles occur, as seem to daunt the most generous and zealous of their public advocates, and defeat all the aims of private benevolence, however well and wisely considered? It seems to argue something rotten at the very foundation of our social institutions, that such is so invariably the case.

The importance of the education of the women, the dreadful evils which spring out of their neglected and perverted state, are acknowledged; but in framing a national system of education, how will they meet the contradictions which arise out of the social position of the woman? a state of opinion, a licence of custom, which makes a home and a protection necessary to her, and a state of things which throws her into the midst of the world, to struggle and toil for her daily bread? We hear everywhere of Normal Schools, for the training of school-

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masters: are there any Normal Schools for the training of school-mistresses? We hear of none. Are they less necessary? It appears by the whole tenour of this official evidence, that they are more so; but "they are fraught with difficulties and dangers,"—no one ventures to state openly of what particular nature, or even give them a definite shape to their own fancy, but every one shrinks from them.

Then, again, there are institutions for the reform and education of juvenile delinquents and outcasts—boys of course; but when the same attempt was made in behalf of poor wretched little girls, it failed. After struggling a few years with difficulties, such as no zeal could surmount, it was given up. It was gravely said, that when a boy of twelve or fourteen had been exposed to bad influences, the case was far from hopeless; but that a girl "early depraved, was depraved for ever." We deny this: it is a matter of opinion only, of which there is no proof,—for which there is no necessity in nature. It is the opinion which makes the necessity, and we look upon it as the most cruel, the most besotted among the prejudices, through which these poor little forlorn creatures (many of whom have been injured without any conscience or will on their own part) are suffered to rot and perish, body and soul.

It is not long since the Government opened a Female School of Design at Somerset House. In a state of things such as we have touched upon, it seemed no mighty effort that the advantages, already given to about 200 boys, should be extended to a few girls;—that a poor young woman should be enabled to obtain, at a small cost, the power of using a pencil, drawing ornaments, and inventing patterns, thus adding one more to their limited means of subsistence, and one particularly calculated for the quick fancy, the elegant taste, the neat ready hand of a woman. We happen to know that when the idea of this drawing school for women was first mentioned, it was met with cool derision, as a thing out of the question. It had to encounter such difficulties, sneers, petty objections, jealous interference, that it required some months of perseverance, on the part of one or two good-hearted and resolute men, to bring it to bear; and all this on the excuse of *morals* forsooth! One would have thought that half London was to be demoralized, because a class of twenty or thirty girls were taught to use a pencil, under the same roof with a class of boys, though the two schools are separated from each other by three stories! The reader, perhaps, pauses and doubts, and finds it difficult to be serious. We, who write, feel that such things have their serious, and even their tragic aspect. If there be *no* just cause for these fears and scruples, it is all ridiculous enough; but if there be just cause, it is monstrous.

OUR LIBRARY TABLE.

On the Poetics of Aristotle, and his Relation to Modern Dramatists—[*Ueber die Poetik des Aristoteles*], by Frederic von Raumer.—A short essay, in which the Berlin Professor, disclaiming any pretension to criticize the philosophy of Aristotle in general, attempts to effect something like a reconciliation of the opposite modern views respecting the merit and purpose of some particular canons laid down in the Poetics. The work he believes to be a genuine production of Aristotle's, and not, as some have asserted, an anonymous compilation from a work not his; or, as others have conjectured, a summary gathered by some disciple from his oral communications. But we doubt whether it is not a mere fragment of what the philosopher wrote or intended to write on the subject. The chief points noticed (for no regular commentary is undertaken) are the Aristotelian meaning of Imitation as a sole object of art, especially in the Drama; and the celebrated definition of Tragedy,—of which a series of versions are given, collected from the Latin, English, German, French, and Spanish. In these and the subsequent aphorisms, the essayist discusses the grammatical sense of the passage, as well as its philosophical meaning, with the general result (for it is impossible to report his conclusions in detail), that these canons of Aristotle have been too partially interpreted, and that his *dicta* on points of detail do not necessarily imply his rejection of larger views of Poetry as a whole. The tragic canon, after all, is left in some suspense as to its real meaning. The other subjects discussed are on Pleasure as the object of Tragic presentation (ἡδονή); on the relation of Ethics to Art; on the Unities, which are shown to have been prescribed in the narrow sense of French criticism; on the strife between Fate and Free-will as the essential element of Tragedy, and on the poetical treatment of historical persons and subjects. The attempt throughout is to enforce a more liberal interpretation, and to show that the dogmas of the Greek teacher have been too narrowly understood. Von Raumer even ventures to combat the opinion that the Aristotelian code really condemns what is now known as the romantic school of Tragedy, and discusses the probable judgments of the philosopher himself upon Calderon, Shakspeare, Goethe, and Schiller, giving reasons to show that his system would have led him to embrace much, if not all, that is peculiar and excellent in these authors. Finally, Von Raumer believes that Aristotle's theory (founded, he admits, on the specimens of dramatic composition extant at the time) will serve for modern tragedy far more completely than for comedy; and this because of the superiority, as Von Raumer thinks, of the latter over the Greek. In support of this view, he discusses, in an appendix, the Plautian Comedies (as copies of Grecian works), and finds, that in skilful construction, in probable unity of place and action, in moral decorum, and in genuine power of provoking laughter, the Latin imitator is not to be compared with Calderon, Molière, and Shakspeare. These views are maintained with much ingenuity and many reasons which we cannot discuss. The essay, altogether, will be interesting to the more learned of the critical class, for whom it is chiefly fitted.

The Conciliator of Manasseh Ben Israel, by E. H. Lindo, 2 vols.—The object of this work, written by one of the most eminent Rabbis of modern Judaism, is to explain and reconcile the apparent inconsistencies in various parts of the Old Testament. It is a valuable collection of Rabbinical opinions, intermingled with many original observations, and deserves the attention of Biblical students.

Sir Michael Paulet, by Miss Ellen Pickering, 3 vols.—This fiction escaped us on its first issue; but a good word never comes too late; and, perhaps, ours may be as serviceable when commending 'Sir Michael Paulet' to all Easter parties in country houses, as it would have been had we pointed him out as an eligible Christmas guest. Here is a *bonâ fide* romance: not such a one as clever Mrs. Gore, in her preface to 'Abednego, the Money-lender,' announces herself to have composed out of May Fair follies and Old Jewry miracles—but an old-fashioned tale of love, rivalry, mystery, doom, and retribution, laid in the year 1745, though with but a distant allusion to the Rebellion, and wrought up with a power which assures us that Miss Pickering's hand has not become wearied by its ceaseless occupation. Sir Michael Paulet is a hero of the Childe Harold school—less gloomy in mien, it is true, than Byron's Laras and Corsairs, but as inscrutable in his purposes, as tempestuous in his passions, and as unscrupulous in his actions, as the wildest of his predecessors. Capt. Greville, the lover, and Frances Evelyn, the heroine of the story, whose path Sir Michael crosses with peremptory lawlessness, are less strongly marked—fit rather to figure in such a Watteau-like group as gracefully opens the drama, than to move to and fro in its scenes of passion. But the strength of the novel lies with Nella, Greville's cousin, whom Nature has denied beauty, but recompensed with a double measure of affection, generosity, high-heartedness—all, in short, that makes woman "the ministering angel." The first idea of this character might, perhaps, be found in the Eugenia of Miss Burney's 'Camilla'—but the developement is Miss Pickering's own: and creditable to her as an artist. Marina, the Mexican, and the scenes in which she takes part, are more common-place and melodramatic; but the book, we have said, is a romance: and, whatever be the extravagancies it possesses, is one calculated to excite a strong interest.

War and Peace, by William Jay.—This essay has been extensively circulated in America, and has been republished here by the Peace Society. It is a castigation of the war-party in the United States; but the only part of it which possesses much interest in England, is the author's argument to prove that free trade is the true bond of unity between nations. His reasoning on this head is conclusive as far as it goes; but the argument is imperfectly developed, and the author's illustrations are not always appropriate to the reasoning.

The Shipwreck of the Dryads, in Letters to a Sister.—This little narrative may pair off with the well known story of the burning of the *Kent* East Indiaman. In both catastrophes, the gentle but high-toned fortitude of our countrywomen is calculated to arouse our national pride. Here, one of them narrates the perils and sufferings of shipwreck, as unaffectedly as she bore them heroically.

Love Letters of Mrs. Piozzi.—These letters are offered, as proof that Mrs. Piozzi, at eighty years of age, was in love with Conway, the handsome actor, who appeared at Covent Garden some twenty years since, and that she hoped to be loved in return. We have not come exactly to this conclusion; though certainly, if we lay aside all consideration of the relative ages of the parties, the letters may fairly enough be called 'Love Letters.' We doubt, however, whether Mrs. Piozzi was ever in love—she had not heart enough—she was a weak, vain, foolish woman, who loved excitement; a far cleverer actor than Mr. Conway; and in the scene before us, she played her part to admiration.

Comic Nursery Tales.—The Sleeping Beauty.—Between Mr. M'Clise and Mr. Tennyson, the charmed princess of this fairest of faëry legends is in great luck. Here she hath not been quite so well treated. The illustrations are grim, rather than humorous, and dry where a touch of grace and poetry would so charmingly have relieved the grotesque. In the verse, too (to adopt its own spirit), oddity sometimes runs into slipshoddity. But the artist and the poet, referred to in the opening of our paragraph, have probably made us fastidious as regards 'The Sleeping Beauty.'

Floral Fancies, and Morals from Flowers: with Seventy Illustrations by the Author.—Pretty, fantastic fables—some of them, however, far-fetched—in which the curiosities of Botany are employed to serve the cause of good morals. Some of the illustrations, too, are whimsical; but in all the idea is better than the execution.

Views of the Statics of the Human Chest, &c., by J. Jeffries.—This is a volume of considerable originality, displaying sundry novel physiological conclusions, which more or less affect the practice of medicine. It is therefore addressed exclusively to the scientific and professional public. The author is popularly known as the inventor of the Respirator; and a very false estimate of the publication will be formed, by those who, confounding together the ideas of advertisement and quackery, shall measure the book by their dissatisfaction with the instrument. We may add, that the author has advantageously introduced considerations of climate among the ordinary sources of physiological inquiry, in the discussion of his subject.

Hymns for the Christian Church and Home. Collected and edited by James Martineau.—Though this volume displays refined taste and diligent research, we can neither receive it nor recommend it with unqualified approbation. What was said in the last number of the *Athenæum* for 1842, concerning Mr. Ogden's musical publication (issued in connexion with the present volume), will apply to the selection before us. Not only has Mr. Martineau smoothed away from many of the hymns their doctrinal peculiarities, but he has modified not a few of the metres, to the injury of the compositions thus transmogrified; and not even the eloquence of his apologetic preface can reconcile us to a proceeding so entirely at variance with our notions of what is suitable and becoming in art and poetry.

Sabbath Evening Readings, by the Rev. D. Kelly.—A volume of trite common-places.

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The Highland Note Book; or, Sketches and Anecdotes, by R. Carruthers.—A collection of articles originally published in the *Inverness Courier*. We have a kindness for all such miscellanies, as preserving fragments of local information with regard to antiquities, anecdotes, social peculiarities, and the like, which escape the notice of more ambitious historians. The present volume, too, is more than usually interesting, as giving us glimpses into Macbeth's country, the mountain and moorland fastnesses, in which the Young Chevalier's rebellion was closed, and the district swept by the Morayshire floods, made classical ground by the delightful narrative of Sir Thomas Lauder.

Knight's Cabinet Shakspere, Vol. II.—This is a remarkably neat and pretty edition, and will be acceptable to many as a "pocket-book;" and to many more who cannot afford the library editions, for it is to be completed in ten volumes at 2*s.* 6*d.* each, and is neatly bound in cloth with gay gilt edges.

Elements of Language, by G. Payne, L.L.D.—This book may be safely recommended to students, as a useful introduction to the principles of general grammar.

Elements of Universal History, by H. White, B.A.—This work has been compiled with care and skill; and is a useful addition to the list of school-books.

Parliamentary Companion for 1843, by C. R. Dodd, Esq.—*Vacher's Parliamentary Companion for* 1843.—Both useful works, the merits of which are well known.

A Love Gift—The Gift Book.—Stolen, instead of Gift, should have figured in the title-pages, for beyond the Prefaces we do not see that the editors have contributed a single line. We rank with those persons alluded to in the latter work, who think this field has been already sufficiently cultivated.

Methodus Medendi; or the Description and Treatment of the Principal Diseases incident to the Human Frame, by H. M'Cormac, M.D.—This English work with a Latin title, is a text-book for the use of students. Of the author's design, we shall leave him to speak for himself:—"As regards the present work, irrespective of the author's experience, a considerable amount of new and interesting matter from our own, as well as from foreign writers, will be found embodied. The pathology of many diseases has been simplified, and the diagnosis, it is hoped, further elucidated."

Treatise on Enlarged Tonsil and Elongated Uvula, by J. Yearsley.—The views entertained by this gentleman on the subjects of the present essay, are sufficiently known to the public, to render explanation on our part unnecessary. How far the author does or does not lie under the influence of the nothing-like-leather fallacy, we are not called on to decide.

A Practical Treatise on Pulmonary Consumption, &c., by Francis Cook, M.D.—The practical result of this treatise is a censure of the prevailing treatment of consumption by low diet and depletion, and a recommendation of directly invigorating means.

List of New Books.—Critical and Historical Essays, contributed to the Edinburgh Review, by the Right Hon. B. Macaulay, 3 vols. 8vo. 36*s.* cl.—Dalzel's Analecta Græca Minora, new edit. crown 8vo. 6*s.* bd.—Murray's Handbook for Travellers in Central Italy, with Map, 12mo. 15*s.* cl.—Knight's Ecclesiastical Architecture of Italy, folio, 40 plates, 5*l.* 5*s.* hf-bd. morocco.—The Definition of the Faith and Canons of Discipline, by the Rev. W. A. Hammond, 8vo. 7*s.* 6*d.* cl.—Library of Anglo-Catholic Theology, 'Andrews' Sermons,' Vol. V. 8vo. 14*s.* cl.; 'Beveridge's Works,' Vol. I. 8vo. 12*s.* cl.; 'Bull on Justification,' Parts II. and III. in 1 vol. 8vo. 12*s.* cl.—Moffat's Farewell Services, edited by John Campbell, D.D., fc. 8vo. 2*s.* 6*d.* cl.—Ainsworth's Annotations on the Pentateuch, 2 vols. 8vo. 28*s.* cl.—Baptismal Regeneration Discussed, by the Rev. J. N. Green Armytage, M.A., 12mo. 3*s.* cl.—Riddle's Christian Antiquities, 2nd edit. 8vo. 18*s.* cl.—The Papal and Hierarchical System compared with the Religion of the New Testament, 12mo. 4*s.* 6*d.* cl.—The Use of the Catechism, the Baptismal Vow, &c. considered in Twelve Lectures, Preached in Lent, 1841, by the Rev. Charles Smith Bird, M.A., 2nd edit. 12mo. 3*s.* 6*d.* cl.—The Gospel Promotive of True Happiness, by the Rev. Hugh White, M.A., fc. 8vo. 6*s.* cl.—Memorials of Two Sisters, with Biographical Sketches, by the Author of 'Aids to Development,' 4th edit. 12mo. 5*s.* cl.—The Union Version of the whole Book of Psalms, 32mo. 2*s.* bd.—The Poetical Works of Thomas Campbell, 1 vol. 8vo. illustrated with Vignettes, from Designs by Turner, 20*s.* bds.—Aldine Poets, Vols. VII., VIII., IX., 'Cowper's Poems,' 3 vols. new edit. fc. 8vo. 15*s.* cl.—Poems, &c., by Ben. Fenton, 1 vol. post 8vo. 7*s.* cl.—Poems and Psalms, by Bishop H. King, edited by the Rev. J. Hannah, fc. 8vo. 7*s.* 6*d.* cl.—The German Substantive Developed, in its Relations to Gender, Declension, and Number, by H. G. Migault, post 8vo. 5*s.* cl.—Worsley's New Progressive Drawing-Book, oblong, 7*s.* 6*d.* bds.—Crank's System of Arithmetic, 12mo. 4*s.* cl.—The Value of Annuities and Reversionary Payments, by D. Jones, 2 vols. 8vo., Library of Useful Knowledge, 21*s.* cl.—Ruff's Guide to the Turf for 1843, 18mo. 2*s.* 6*d.* cl. swd.—A Memoir of the late Albert Blest, by the Rev. M. C. Motherwell, A.B., fc. 8vo. 5*s.* cl.—Hargrave, or Adventures of a Man of Fashion, by Mrs. Trollope, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Sketches and Extracts, by La Vicomtesse de St. Jean, 8vo. 21*s.* bds.—Raymond, a Tale of Truth, post 8vo. 8*s.* cl.—The Electro-Physiology of Man, by J. Doddridge Humphreys, Esq., 12mo. 7*s.* cl.—The Young Ladies' Work-Table and Embroidery-Frame Manual, 32mo. 2*s.* 6*d.* cl.—Mogg's Picture of London and Guide to its Sights, 6th edit. with Maps, 18mo. 3*s.* 6*d.* cl.—Grimshawe's Restoration of the Jews, 12mo. 2*s.* cl.—Oswald's Etymological Dictionary, 18mo. 5*s.* 6*d.* bds.—Lusitania Illustrata, Notices of the Literature of Portugal, Part I., by John Adamson, crown 8vo. 7*s.* 6*d.* swd.—Biographical Sketch of the late John Trotter Brockett, Esq., post 8vo. 2*s.* swd.

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ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

LECTURE III.

The Professor resumed his subject at the period of the establishment of the school of Phidias, in the fifth century B.C.

The battles of Salamis and Marathon having, he observed, secured to the Athenians their liberty, and placed at their disposal immense wealth, the temples, which had been destroyed in the Persian invasion, were rebuilt, and gratitude to Minerva, their tutelary divinity, suggested the erection of an edifice to her honour, which in the beauty and costliness of the materials, as well as in every refinement which the advanced state of the Fine Arts could supply, should surpass any that had before existed in Greece. With this feeling the Parthenon was built, and was enriched with the most perfect specimens of sculpture—illustrating the Panathenaic festival which had been instituted in honour of the goddess, and other subjects, mythological or historical, appropriate to such an edifice, and calculated to render it, at the same time, a worthy monument of the gratitude and piety of the Athenians, and of the political rank to which their valour and talents had raised their country.

To unbounded magnificence, and the spirit of sublimity which animated Pericles, were happily united a refined taste and equal judgment. Phidias, to whom was confided the accomplishment of this vast design, employed Callicrates and Ictinus as the architects: Alcamenes, Agoracritus, Colotes, and other artists of equal eminence, were associated with himself in its external decorations: while the statue of the goddess for the interior of the temple was reserved to be the work of his own hands. In contemplating what has been spared to us of these extraordinary examples there is an irresistible admission of their excellence. Of no other works has superiority been assented to with the same degree of unanimity; and certainly of all the known productions in Art, the sculptures of the Parthenon approach nearest to perfection. On examining these marbles, we are at a loss to decide whether the beauty and variety in the arrangement of the several parts, the choice of form, or the skill exhibited in the execution, most demand our admiration. The great care bestowed upon the latter, namely, the execution, strikes us with more astonishment when it is remembered that, in many instances, more especially in the eagles of the pediment, the greater part of the work must, from the position of the sculpture, have been totally out of sight; and those portions which could be fully viewed, were, at the nearest point of view, not less than 120 feet from the spectator. We learn, from the authority of several writers, that a custom prevailed of exposing works to public view before they were placed in the situations they were destined to occupy; and the ambition the artist would naturally feel to excel, may be adduced as a sufficient motive for the extreme finish throughout of these statues. But, we may reasonably infer, that a much higher feeling—the sanctity of the edifice, and the glory of being associated with a work proposed to surpass all others in magnificence, and to be raised in honour, not only of the divinity presiding over Athens, but, at the same time, the immediate protectress of the Arts themselves—would prevail over every other minor motive to call forth the highest energies of the artist. The form of this temple was hypæthral, or in part open to the sky. It was about 200 feet in length, 100 in breadth, and 53 feet in height to the base line of the tympanum, and 72 feet to the apex. The height from the ground to the metopes and Panathenaic frieze was about 46 feet. The latter received its light chiefly by reflection, and from between the columns of the peristyle. The entrance was at the east end, a custom, it appears, observed in all Athenian temples, in contradistinction to the Dorian Greeks, who entered at the west, and addressed the Deity with their faces towards the east, as is generally practised, at this time, in Christian communities.

The sculpture which decorated the eastern pediment represented the birth of Minerva; that of the western, the contest of Neptune with Minerva for the guardianship of Attica; while the goddess herself, in all the gorgeous display of chryselephantine sculpture, was placed at the western extremity of the interior; she was dressed in a tunic which reached to the feet, and over it were thrown the chlamidion and the peplos.

In reviewing the sculpture belonging to these pediments we can consider them abstractedly only, and as works of Art; the heads in all but one statue being either lost, or too much mutilated to allow of any observations or reasoning on individual character. The eastern pediment supplies this exception in the recumbent figure reclining on a rock, covered with a lion's skin. Whether it represents Theseus, or according to a later hypothesis, Cephalus, or whether the Idean Hercules be personified in this statue, the distinctive character which would apply to either of these heroes, is fully developed. Beauty, breadth, and strength, are united, conveying to the mind the powers of a god, without the distinctive quality which stamps him, in the ideal treatment of parts, his equal. The Professor observed, that there perhaps was no statue in existence which more fully exemplified the remarks he had made in a former lecture upon the adaptation of peculiar forms and treatment to the representation of subjects of a certain class or character, than that in the Elgin collection which has hitherto been called the Theseus.

In considering the draped groups,—the one supposed to represent Ceres and her daughter Proserpine, the other two of the Fates, (the third Fate being presumed to be intended in a fragment of a seated figure removed from the same pediment)—we can reason upon them only in reference to their harmony as compositions, or to their consent of form with action or position.

Referring to the Fates more particularly, it will be observed that as civilization advanced, taste became more refined; the elegantly minded Greeks abandoned the monstrous forms which early fable had associated with destructive or offensive moral qualities, and personified even the Gorgons and Harpies under pleasing forms; characterizing their properties by their actions and by appropriate attributes.

These groups are so nicely balanced, that it is difficult to make any distinction as to their comparative merits; it is in certain qualities only, that they differ: in their conception they are evidently the emanation of the same master mind.

The draperies of the Ceres and Proserpine are generally of a broader style than those of the group of the Fates, assimilating more with the treatment of the statue which has been called Iris, in the same pediment; both these works appear to be from the hand of the same artist.

The peculiar grace in the repose of the recumbent figure in the group of the Fates, the arrangement of the limbs, and the breadth and grandeur of its style, claim particular regard. She is represented in all the majesty of nature, and in the meridian of beauty; but a beauty of a lofty character, which, while it

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calls forth our admiration, seems also to command our respect.

There is no example, in the whole range of Grecian art, that displays more unequivocally the knowledge possessed by the ancient artists of the construction of the human figure, or shows more decidedly their judgment in the choice of position for the developement of its physical elements, and, at the same time, their great skill in execution,—in which quality it surpasses all contemporary and later productions,—than the statue presumed to personify the Ilyssus. In the contemplation of this work, Art is forgotten in the truth of the imitation. No statue in the antique offers stronger motives for reflection. Let those who doubt the research of the ancient artists into the organization and economy of the human frame, and who would reduce their practice to a superficial imitation of form, attentively regard the Ilyssus, and their doubts will be dispelled. In this statue the most consummate practical skill is made subservient to the influence of mind. With regard to the sentiment or motive of this statue, the Professor declared his opinion to be in accordance with that of the celebrated antiquary Visconti, who led the way in developing the subjects of these marbles. The Genius of so favoured a stream as the Ilyssus, said to have been the resort of the Muses, must naturally have been considered as no indifferent spectator in a contest for the patronage of a country through which its waters flowed. The body of the figure is half raised, and is slightly leaning forward, expressing his participation in the general surprise at the miracle effected by Minerva, who has just caused the olive tree to spring from the ground. The weight is supported by the left arm; the right arm is extended, and most probably, as the broken portions would seem to indicate, rested upon or fell over the knee. The head, as is evident from the position of the mastoid and the line of the trapezius muscles, was directed towards the centre of the composition.

The Ilyssus presents a simple personification, the subject having no particular or palpable quality by which it could be symbolized. There is neither the elevation of Nature, as in the athlete, nor the absorption of the minor details, as in the hero, but simply the expression of the artist's individual feeling. In this statue Nature alone furnished the type; the sculptor's care was to ennoble it, and supply by sentiment the absence of attribute.

The difference or variety of treatment of subjects of a particular class, that discriminating quality which, it has already been observed, is found to pervade all works of the Greeks, is seen especially in the Ilyssus. He is represented in the vigour of manhood. The loss of the head is indeed to be lamented, but it requires no great exercise of fancy to determine the intentions of the sculptor. The influence of mind over matter was never more powerfully illustrated than in the contracted forms of the muscles of the diaphragm, marking the effect of the drawing in of the breath; while the general meaning or intention of the figure is fully indicated by the position of the skeleton, so to speak, and the tension and rigidity of the rectus and sartorius muscles of the right thigh; affording abundant proof that the artist was well aware that expression is not confined solely to the head, but that the emotions of mind are manifested throughout the whole muscular frame.

We have several specimens of basso relievo of the archaic age, executed on the same principle as the Panathenaic frieze, but few have reached us of precisely the character of the metopes of the Parthenon. That compositions had been similarly applied to buildings is evident, in the examples afforded us by the discoveries made by Messrs. Angell and Harris, of ancient sculptures, at Selinunte, in Sicily, the date of which may, with great probability, be fixed as early as 650 years B.C. The Professor then offered some observations upon the metopes of the Parthenon; first, in reference to their subjects, secondly, to their character, as applied to the building, and lastly, to their art.

Ancient Art, he remarked, revolved around a living national poetry, and the mythology of the Greeks afforded abundant resources for plastic creation, and no subject could be more agreeable to, or more popular with, the Athenians, than the exploits of Theseus, under whom they had acquired their highest reputation. The metopes which have been removed from Athens, and which now exist in the British Museum, refer to the quarrel which arose between the Centaurs and the Lapithæ at the marriage of Pirithoüs.

The mixture, or combination, of the human figure with that of the horse was, as we learn distinctly from the description in Pausanias of the chest of Cypselus, embodied as early as 660 years B.C. It was not, however, until the age of Phidias, that this monstrous application or configuration was conveyed under agreeable and beautiful forms; the early ages, as we find, having added to the human figure merely the hind quarters of the horse.

It is necessary, in order to reason upon the character and relief of these marbles, to consider the site, or position rather, of the temple of which they formed the decoration. It has been supposed, not only with respect to the Parthenon, but all great temples in Greece, confined within areas, that processions were so arranged as to approach them at the angles; consequently, that a view was commanded at the same time, both of the flank and end of the building. This being the case, the necessity of considering the just balance of relief, fitted to the points of view, was obvious; and it appears, that any other relief than that adopted in these sculptures, would have been less suitable for the purpose. Objects in lower relief would have been obscured by the projection of the triglyphs; and a higher style of relief would have broken the connexion of the triglyphs with the metopes.

From the inequality of the metopes, both in their composition and treatment, we might reasonably be led to doubt whether they were the emanations of the same mind. It is obvious they were not the productions of the same hand. In some will be found the highest qualities of the period to which they belong; in others may be traced the hard and severe style of the earlier schools; whilst others do not conform, either in sentiment, disposition, or style, with either. This may be accounted for. Phidias was an example of extraordinary genius, in advance, it may be said, of his own time; and although he retained the principles established at Ægina, and of preceding ages, he must be considered the founder, rather than the disciple, of a school. It is highly probable, also, that in the execution of the very extensive works on which he was employed, he would be compelled to call in the assistance of many artists with whom early habits and social associations would interfere to prevent their immediate adoption of his enlarged principles.

Several of the metopes offer, not only an agreeable variety in their compositions, but forcible examples of those abstract principles of representation, whether of human or brute character of form, which the Greeks sought for in nature, as immediately applicable to the distinguishing qualities they desired to embody. Thus, in the allegorical image of the Centaur, we find in the human portion not merely a different race of men from the Lapithæ, but we see expressed the character of a people; and this, not only in the brutal and ferocious aspect of the Thessalian, but in the quality and treatment of the general forms: in the round and healthy fulness of the body, in the knotty deltoid, and in the marked connexions of the bones, approaching, in a degree, the character of the Faun, and indicative of hardy and savage habits of life. The square and compact divisions of their bodies and limbs, the truth, beauty, and education of form, and the variety of the attitudes of the Lapithæ and the Athenians are finely opposed to the less elevated treatment of the Centaurs. The animal portion, from which the human body springs, is of the same unsubdued character, and its accordance with the human parts is finely exemplified in several of these relievi, but particularly in the victorious single Centaur, with the skin over his left arm. It is not the high conditioned, clean limbed Arab, which is seen in the Panathenaic frieze, but the strong-knitted, sinewy, and powerful muscle of an animal unused to restraint.

The greater part of these metopes may be considered perfect examples, as regards style; and they are equally remarkable for their execution, which is of that high quality which fully justifies us in attributing them to the hand of the greatest sculptor of the extraordinary period of Art to which they belong.

CHARACTERS IN 'CYMBELINE.'—II.

Posthumus and Iachimo.

They who are disposed to regard the dramatist as making Posthumus guilty of foolish credulity, in allowing himself to be convinced of his wife's infidelity by the evidence which Iachimo adduces, should attend to the sequel of that confession, from the mouth of Iachimo himself, of which, in our preceding paper, we have cited the former part. Still addressing Cymbeline, he says:—

> Away to Britain
> Post I in this design. Well may you, sir,
> Remember me at court, where I was taught
> Of your chaste daughter the wide difference
> 'Twixt amorous and villanous. Being thus quenched
> Of hope, not longing, mine Italian brain
> 'Gan in your duller Britain operate
> Most vilely; for my vantage, excellent, &c.

The sentence—

> Mine Italian brain
> 'Gan in your duller Britain operate,

shows us clearly the spirit in which the dramatist conceived the relation here subsisting between the deceiver and the deceived. He treats it as one illustration of the grand contrast presumed to exist between the open simplicity of the British character and the guile of the Italian. It is no defect of judgment in Posthumus, but the superabundance of craft in Iachimo, that is made to work this false conviction in the husband's mind. What says Iachimo himself on this point?

> My practice so prevailed,
> That I returned with simular proof enough
> To make the noble Leonatus mad,
> By wounding his belief in her renown
> With tokens thus, and thus; averring notes
> Of chamber-hanging, pictures, this her bracelet
> (O, cunning, how I got it!), nay, some marks
> Of secret on her person, that *he could not*
> *But think* her bond of chastity quite cracked,
> I having ta'en the forfeit.

So, in the chamber scene itself, he had anticipated the irresistibleness of these evidences. Taking off the bracelet, he says—

> 'Tis mine; and this will witness outwardly,
> *As strongly as the conscience does within*,
> To the madding of her lord. On her left breast
> A mole cinque-spotted, like the crimson drops
> I' the bottom of a cowslip: here's a voucher
> Stronger than ever law could make: this secret
> Will *force* him think I have picked the lock, and ta'en
> The treasure of her honour.

The same prevalent idea, as to the superiority of Italian cunning, appears in Imogen's exclamation to Pisanio, on their way to Milford-haven:—

> My husband's hand!
> That drug-damned Italy hath *out-craftied* him,
> And he's at some hard point!

as also in Pisanio's words to her:—

> It cannot be,
> But that my master is abused:
> Some villain, ay, and *singular in his art*,
> Hath done you both this cursed injury.

To show that, in fact, Iachimo has been elaborately delineated by the poet as a villain most "singular in his art," becomes requisite, in order to place the character and conduct of Posthumus in a light perfectly just and true.

In the banquet scene, indeed, wherein they first become acquainted, only one side of the Italian's character is brought out—the easy and familiar assurance of the libertine man of the world, sceptical as to all merit in men, and incredulous regarding feminine virtue. It is in his opening scene with Imogen that the powers of insinuation and deceit possessed by this "noble gentleman of Rome" begin to unfold themselves. Certain it is, that his very first glance at the princess whose virtue he has undertaken to assail, gives him an impression such as he has never before received from woman; and herein we find one of the master-strokes by which the poet exalts the ideal perfection of his heroine:—

> All of her that is out of door, most rich!
> If she be furnished with a mind so rare,
> She is alone the Arabian bird, and I
> Have lost the wager.

Already, indeed, his spirit quails before "the sun-clad power of chastity"; and he feels that the enterprise he has engaged in calls for all, and more than all, the resources of that *artful* and *tasteful* eloquence wherewith the poet has so exquisitely endowed him.

> Boldness, be my friend!
> Arm me, audacity, from head to foot!
> Or, like the Parthian, I shall flying fight;
> Rather, directly fly.

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Yet, be it remembered, he has the advantage of that strongest of all possible recommendations to the good-will and the confidence of Imogen, that he bears to her the first letters she receives from her banished lord, and in them is commended to her by his own hand as "one of the noblest note, to whose kindnesses I am most infinitely tied. Reflect upon him accordingly, as you value your truest Leonatus." Well may she tell him, then,—

> You are as welcome, worthy sir, as I
> Have words to bid you; and shall find it so,
> In all that I can do.

How exquisite a masterpiece of insidious oratory do we find in his ensuing addresses! The engaging her curiosity and attention by the acting of abstracted astonishment—"What! are men mad?" &c.; then, the giving her to understand that he is occupied with a comparison between herself and some absent lady—

> It cannot be I' the eye; for apes and monkeys,
> 'Twixt two such shes, &c.

then the vague insinuation—

> The cloyed will,
> That satiate yet unsatisfied desire, &c.

until Imogen's question,—

> Continues well my lord? His health, beseech you?

informs him that he has succeeded in rousing in her breast obscure apprehension concerning her husband. Then we see the dexterity with which he touches this tender string, her anxiety for her husband's health and cheerfulness, till he makes his account of her lord's mirthful humour so naturally introduce the sentence wherein he attributes to him exactly one of his own voluptuary sentiments:—

> *O! can my sides hold, to think that man—who knows*
> *By history, report, or his own proof,*
> *What woman is, yea, what she cannot choose*
> *But must be,—will his free hours languish for*
> *Assured bondage!*

Then comes his "pity" for them both;—next, his more direct insinuation of her husband's infidelity—

> Had I this cheek
> To bathe my lips upon.....
> .....should I (damned then!)
> Slaver with lips as common as the stairs
> That mount the Capitol.....
> .....It were fit
> That all the plagues of hell should at one time
> Encounter such revolt!

To which she makes the beautifully characteristic answer—

> My lord, I fear,
> Has forgot Britain.

Up to this point the insinuator is successful, his suggestions appearing only in the guise of involuntary and undesigning exclamations. But in the very next sentence he begins to get out of his depth, and awaken her suspicions of him, by assailing her with direct flattery; and beautiful it is to watch the light, as to his true character, bursting more and more upon her mind. When he says—

> Not I,
> Inclined to this intelligence, pronounce
> The beggary of his change; but 'tis your graces
> That, from my mutest conscience to my tongue,
> Charms this report out,—

she answers, "Let me hear no more." But it is only in order that she should hear more, that he has told her so much already. He proceeds, according to her own expression, "to expound his beastly mind" to her, and so stands revealed in his true colours. When he first says "Be revenged," he staggers the belief of her husband's inconstancy, into which he had betrayed her.

> *If this be true,*
> *(As I have such a heart, that both mine ears*
> *Must not in haste abuse,)—if it be true,*
> How should I be revenged?

And when he arrives at the full disclosure of his object,—

> I dedicate myself to your sweet pleasure, &c.

how glorious is the flashing of the whole truth on her pure heart and her unclouded intellect:—

> Away! I do condemn mine ears, that have
> So long attended thee. If thou wert honourable,
> Thou would'st have told this tale for virtue, not
> For such an end thou seek'st, as base as strange.
> Thou wrong'st a gentleman, who is as far
> From thy report as thou from honour; and
> Solicit'st here a lady, that disdains
> Thee and the devil alike!

Our "false Italian," however, though repulsed and defeated, is not a whit disconcerted. His scheme of seduction, indeed, is extinguished; but in his "Italian brain" he has another scheme in reserve. The half of his estate to save—the diamond to win—his reputation for gallantry to sustain—and a perilous duel to avoid: these are powerful incentives to a man with little conscience. He, therefore, loses no time in making his peace with the lady; and with what admirable tact and self-possession does he apply the most delicate flattery to her admiration and affection for her husband:—

> O happy Leonatus! I may say,
> The credit that thy lady hath of thee
> Deserves thy trust; and thy most perfect goodness
> Her assured credit. Blessed, live you long!
> A lady to the worthiest sir that ever
> Country called his! and you his mistress, only
> For the most worthiest fit! Give me your pardon.
> I have spoke this, to know if your affiance
> Were deeply rooted; and shall make your lord
> That which he is, new o'er; and he is one
> The truest mannered, such a holy witch,
> That he enchants societies unto him:
> Half all men's hearts are his.
> *Imo.* You make amends.
> *Iach.* He sits 'mongst men like a descended god:
> He hath a kind of honour sets him off,
> More than a mortal seeming. Be not angry,
> Most mighty princess, that I have adventured
> To try your taking of a false report; which hath
> Honoured with confirmation your great judgment
> In the election of a sir so rare,
> Which you know cannot err. The love I bear him
> Made me to fan you thus; but the gods made you,
> Unlike all others, chaffless. Pray, your pardon.
> *Imo.* All's well, sir. Take my power i'the court for yours.

Then, harping on the same string, the interest that her lord has in the matter, follows his request, to have his trunk of pretended valuables taken under her protection; and her voluntary undertaking to keep it in her chamber.

That same bedchamber scene is surely one of the things most exquisitely conceived amongst all the exquisite conceptions of the Shakespearian drama. The involuntary homage rendered by sacrilegious villany to the very purity which it is plotting to slander, is imagined, not only in the highest poetical, but in the most powerful dramatic spirit. Iachimo's exclamation—

> Though this a heavenly angel, hell is here!

embodies the essence of the scene.

How admirably, too, both in this scene, and in the following one with Posthumus and Philario, are we shown the intimate combination, in this character, of the elegant voluptuary with the crafty deceiver; from which association results that self-possessed and insinuating eloquence with which this personage is so peculiarly gifted, and which we find exerted with art no less consummate in deluding the husband than it has been in attempting the seduction of the wife. Let us note the artful gradation by which he proceeds to lead the Briton to this false conviction. First of all, the letters which he delivers to Posthumus prove, that notwithstanding the speediness of his return, he has really visited the British court and the princess. Then comes his tastefully critical account of the decorations of her chamber—the tapestry—the chimney-piece—the ceiling—the andirons—becoming more and more close and particular, until Posthumus, after telling him at first—

> And this you might have heard of here, by me,
> Or by some other,

is led on to the admission—

> Let it be granted, *you have seen all this*, &c.;

and is so prepared by the belief that Iachimo, at all events, has actually had an opportunity of leisurely surveying the interior of his wife's bedchamber, to receive the full effect of his discovery of the bracelet.

Let us mark the subtlety of art with which this discovery is managed. Iachimo gives Posthumus at first, not the full view of it, but only a hasty and imperfect glimpse,—

> —— I beg but leave to air this jewel. See!
> And now 'tis up again: it must be married
> To that your diamond; I'll keep them.

The agitating effect of that glimpse upon the feelings of the husband can only be estimated by calling to mind, as he must instantly have done, the moment when he had last beheld the jewel in question, in that exquisite parting scene which had passed between himself and Imogen:—

> *Post.* Should we be taking leave
> As long a term as yet we have to live,
> The lothness to depart would grow. Adieu!
> *Imo.* Nay, stay a little:
> Were you but riding forth to air yourself,
> Such parting were too petty. Look here, love,
> This diamond was my mother's: take it, heart;
> But keep it till you woo another wife,
> When Imogen is dead.
> *Post.* How! how! another!
> You gentle gods, give me but this I have,
> And sear up my embracements from a next
> With bonds of death! Remain thou here,
> [*Putting on the ring.*
> While sense can keep it on! And sweetest, fairest,
> As I my poor self did exchange for you,
> To your so infinite loss; so in our trifles
> I still win of you. For my sake wear this;
> It is a manacle of love; I'll place it
> Upon this fairest prisoner.
> [*Putting the bracelet on her arm.*
> *Imo.* O, the gods!
> When shall we see again?

What then must be the agonizing tumult of emotion stirred in the exiled husband's breast by the momentary suspense into which this gesture of Iachimo's throws him, as to the identity of the bracelet which he sees in his possession! For the moment his whole soul is absorbed in *ascertaining* that identity:

> Jove!—
> Once more let me behold it!—Is it that
> Which I left with her?

It is this absorption of his attention, skilfully designed by his deceiver, and his stunning astonishment on the complete discovery of the fact, that leave his mind utterly unguarded, to receive quite passively Iachimo's artfully natural account of the acquisition,

> Sir (I thank her), that
> She stripped it from her arm; I see her yet:
> Her pretty action did outsell her gift,
> And yet enriched it, too: she gave it me, and said
> She prized it once.

And now the impostor has so far beguiled his victim as to make him absolutely *see* "the pretty action" delivering up the consecrated jewel, and feel as if he had no resource but to suppose she had intended it to be conveyed to himself:—

> May be she plucked it off
> To send it me.

And now that he has once admitted the idea of her having given it with her own hand, he is fast in the clutch of the fiend. Iachimo clenches his conviction by the simple rejoinder—

> She writes so to you, doth she?

thus turning the very heralds of her love into the most damning testimonials of her falsehood; so that in most logical consequence does Posthumus exclaim,

> O, no, no, no; 'tis true! Here, take this too;
> [*giving the ring.*
> It is a basilisk unto mine eye,
> Kills me to look on't!

His bias is now taken; he listens but faintly to his friend Philario's suggestion, that the bracelet may have been lost or stolen; and abandons it entirely on Iachimo's exclaiming, "By Jupiter! I had it from her arm,"—

> Hark you, he swears; by Jupiter he swears, &c.

Indeed, it should here be borne in mind, that this form of obtestation, in the age and country wherein this scene is laid, was a very different matter from swearing "by Jove" now-a-days: the oath by the father of the gods had a real and awful solemnity: and it is worthy of remark, that the dramatist, with subtle propriety, has made even the unscrupulous Iachimo employ it only this once, and in support of an assertion which, though not substantially, is literally *true*, "I had it from her arm." When Posthumus has hurried on to his conclusion, and given him the ring,—

> There, take thy hire; and all the fiends of hell
> Divide themselves between you!—

his Italian deceiver, like a perfect master of his art, seeing his dupe's imagination thoroughly on fire, thinks it worth his while to "make assurance doubly sure" by casting a little more fuel on the flame: describing to him the "mole, right proud of that most delicate lodging," and still asking, "Will you hear more?" until the unhappy husband is maddened into exclaiming,—

> I will kill thee, if thou dost deny
> Thou hast made me cuckold!

It is worth observing, too, regarding the question as to the reasonableness of Posthumus's conviction, that his own Italian friend Philario acquiesces in it at last, by saying to Iachimo "you have won."

Once arrived at this point, all the rage, despair, and desire of revenge, that we find bursting from the lips of the miserable husband, are intelligible enough. And here we must observe how seriously the acting play is mutilated by the entire omission of that soliloquy of Posthumus which immediately follows. Shakespeare's dramatic purpose in it is evident and essential—to lay clearly open to us that stormy deso-

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lation, those volcanic heavings of a noble heart, our full conception of which can alone make us tolerate the purpose of sanguinary vengeance which is to be formed and pursued by his hero. That Elysian prospect of life which had opened to his view through the rich and roseate light of a noble and a happy love, is, by one dread thunderburst, darkened and devastated. By the force of contrast, the hell that now surrounds him calls up in more maddening brightness the smiling image of the heaven he has lost. Yet even here, from the very gulf of torture, the dramatist, in all his matchless and exquisite might, has drawn forth a tribute, the proudest and most delicate, to that purity and dignity of the very voluptuousness of virtuous love, which give the crowning charm to the interest of this delightful drama. No spirit less noble or less refined than that of Shakespeare himself, could have made the suffering husband's ruminations, on such an occasion, serve to cast the loveliest tints of all over the purity of Imogen—dewy and pearly—even as a reflection from the wings of Iris on the bosom of Venus:—

> Me of my lawful pleasure she restrained,
> And prayed me, oft, forbearance: did it with
> A pudency so rosy, the sweet view on't
> Might well have warmed old Saturn; that I thought her
> As chaste as unsunned snow!

Then the fierce contrast into which his imagination runs, as is ever the case when early faith in moral beauty is thus violently overthrown—

> This yellow Iachimo, in an hour—was't not?
> Or less—at first. Perchance he spake not, &c.:

all terminating in that fine tirade against the sex, which might serve as a standing text for all that amiable class of writers who are disposed to pen formal satires against feminine frailty, and contrasts so strikingly with the quiet answer, which, in the banquet scene, he had given to Iachimo's assertion of what he "durst attempt against any lady in the world,"—"You are a great deal abused in too bold a persuasion:" this is the man who is now worked up into telling us:—

> Could I find out
> The woman's part in me! For there's no motion
> That tends to vice in man, but I affirm
> It is the woman's part. Be it lying, note it,
> The woman's; flattering, hers; deceiving, hers;
> Ambitions, covetings, change of prides, disdain,
> Nice longings, slanders, mutability,
> All faults that may be named, nay, that hell knows,
> Why, hers in part, or all; but, rather, all;
> For, even to vice
> They are not constant, but are changing still
> One vice but of a minute old, for one
> Not half so old as that. *I'll write against them,*
> Detest them, curse them. Yet 'tis greater skill
> In a true hate, to pray they have their will—
> The very devils cannot plague them better!

But this, in the maddened husband, is the bitterness of mere despair; and the personal revenge which he meditates, should, in this, and all such cases, be regarded less as a murder than as a part of suicide. What says he in writing to his servant? "Thy mistress, Pisanio, hath played the strumpet in my bed; the testimonies whereof *lie bleeding in me.* I speak not out of weak surmises: from proof *as strong as my grief,* and as certain as I expect my revenge."—Revenge, alas! upon the dearest part of himself—made so by virtuous love in his own breast, and *therefore* never more to be made otherwise, even by her heaviest fault—to be destroyed, it may be, but assuredly to his own destruction:—

> Yea, bloody cloth, I'll keep thee; for I wished
> Thou shouldst be coloured thus. You married ones,
> If each of you would take this course, how many
> Must murder wives *much better than themselves*
> For wrying but a little.
> I am brought hither
> Among the Italian gentry, and to fight
> Against my lady's kingdom. 'Tis enough
> That, Britain, I have killed thy mistress. Peace!
> I'll give no wound to thee. Therefore, good heavens,
> Hear patiently my purpose: I'll disrobe me
> Of these Italian weeds, and suit myself
> As does a Briton peasant: so I'll fight
> Against the part I come with; so I'll die
> For thee, O Imogen, even for whom my life
> Is, every breath, a death: and thus, unknown,
> Pitied nor hated, to the face of peril
> Myself I'll dedicate.

After the battle, wherein he earns the praise of Cymbeline as "the poor soldier that so richly fought,"

> Whose rags shamed gilded arms, whose naked breast
> Stepped before targe of proof,

we find him pursuing the same desolate strain:—

> To-day, how many would have given their honours
> To have saved their carcases!—took heel to do't;
> And yet died too! I, in mine own woe charmed,
> Could not find death where I did hear him groan,
> Nor feel him where he struck. Being an ugly monster,
> 'Tis strange he hides him in fresh cups, soft beds,
> Sweet words, or hath more ministers than we
> That draw his knives i' the war. Well, I will find him:
> For, being now a favourer to the Roman,
> No more a Briton, I have resumed again
> The part I came in. Fight I will no more,
> But yield me to the veriest hind that shall
> Once touch my shoulder. Great the slaughter is
> Here made by the Roman, great the answer be
> Britons must take: for me, my ransom's death;
> On either side I come to spend my breath;
> Which neither here I'll keep, nor bear again,
> But end it by some means for Imogen.

And when his captors have thrown him into prison, comes the deep climax of his despairing and repentant resignation:—

> Most welcome, bondage! for thou art a way,
> I think, to liberty. .....
> ..... My conscience, thou art fettered
> More than my shanks and wrists. You good gods, give me
> The penitent instrument, to pick that lock;
> Then, free for ever! .....
> For Imogen's dear life, take mine; and though
> 'Tis not so dear, yet 'tis a life: you coined it.
> ..... And so, great powers,
> If you will take this audit, take this life,
> And cancel these cold bonds. O Imogen!
> I'll speak to thee in silence.

The total omission of these prison scenes in acting, is another great injury done to the dramatic interest as conducted by the poet. There may, indeed, be valid theatrical reasons for suppressing the vision of Posthumus during the slumber which is supposed to terminate his soliloquy: but the suppression deprives us of the solemnly pathetic effect of that simple chorus, which is plainly introduced in order, by recalling the whole tenor of the story, to remind the auditor that the hero is much more unfortunate than criminal, and to relieve our feelings by announcing an approaching deliverance from adversity,—at the same time that curiosity is kept alive by the mysterious terms in which the prediction is made. The attendant music adds to the soothing solemnity of the scene. How beautiful, too, is the plaintive simplicity of the ballad verses reciting his fortune, chanted by the apparitions of his deceased relatives, not one of whom has he seen in life. Thus, his father Sicilius:—

> Great Nature, like his ancestry,
> Moulded the stuff so fair,
> That he deserved the praise o' the world,
> As great Sicillus' heir.

Then, one of his brothers, who had fallen in battle against the Romans—

> When once he was mature for man,
> In Britain where was he
> That could stand up his parallel;
> Or fruitful object be
> In eye of Imogen, that best
> Could deem his dignity?

Next, his mother—

> With marriage wherefore was he mocked,
> To be exiled, and thrown
> From Leonati's seat, and cast
> From her his dearest one,
> Sweet Imogen?

Then, again, Sicilius—

> Why did you suffer Iachimo,
> Slight thing of Italy,
> To taint his nobler heart and brain
> With needless jealousy;
> And to become the geck and scorn
> Of the other's villany?

Now, the second brother—

> For this, from stiller seats we came,
> Our parents and us twain,
> That, striking in our country's cause,
> Fell bravely and were slain;
> Our fealty, and Tenantius' right,
> With honour to maintain.

And now, again, the first brother—

> Like hardiment Posthumus hath
> To Cymbeline performed:
> Then, Jupiter, thou king of gods,
> Why hast thou thus adjourned
> The graces for his merits due—
> Being all to dolours turned? &c.

In fact, both the sufferings and the deserts of the hero have now reached their climax; nor could they be more affectingly recalled to us than by thus evoking the spirits of his kindred, whose deaths had left him, at his very birth, a brotherless orphan. How fine a change, again, from the brief measure of this artless complaint, to the solemn flow of the lines supposed to be spoken by the descended Jupiter:—

> Poor shadows of Elysium, hence! and rest
> Upon your never-withering banks of flowers:
> Be not with mortal accidents oppressed;
> No care of yours it is; you know, 'tis ours.
> Whom best I love, I cross; to make my gift
> The more delayed, delighted. Be content;
> Your low-laid son our godhead will uplift:
> His comforts thrive, his trials well are spent.
> Our jovial star reigned at his birth, and in
> Our temple was he married. Rise and fade!—
> He shall be lord of lady Imogen,
> And happier much by his affliction made, &c.

And then, again, with what exquisite versatility does this miraculous artist change his hand once more, to give us that gloriously classical description of the deity's appearance, breathing all the sweet sublimity of a Milton, or even of a Sophocles!

> *Sicilius.* He came in thunder; his celestial breath
> Was sulphurous to smell; the holy eagle
> Stooped, as to foot us: his ascension is
> More sweet than our blessed fields; his royal bird
> Prunes the immortal wing, and cloys his beak,
> As when his god is pleased!

Posthumus, however, awakes as from an ordinary dream—

> Poor wretches, that depend
> On greatness' favour, dream as I have done;
> Wake, and find nothing.

Yet he finds the tablet laid upon his breast, foretelling an end to his miseries and prosperity to Britain, but in terms too mysterious for him to unriddle—

> 'Tis still a dream; or else such stuff as madmen
> Tongue and brain not: either both, or nothing:
> Or senseless speaking, or a speaking such
> As sense cannot untie. Be what it is,
> The action of my life is like it, which
> I'll keep, if but for sympathy.

And so he remains in perplexity, mocked by the mere phantom of hope.

We by no means agree with those who are disposed to think that the comic scene with the gaoler, which follows (omitted with the rest in acting,) was introduced by Shakespeare more for the sake of making some "score of barren spectators laugh," than from any real regard to dramatic art and propriety. It would be strange indeed to find him so trifling in the very midst of such intense earnestness! No—Shakespeare knew well that he was but presenting to us the last inevitable phasis of the mind in him who is at once condemned to death and desiring it—that "lightning before death" of which he elsewhere tells us—that careless interval when the man has cheerfully parted with this world, and is ready to "encounter darkness as a bride." The single line of Posthumus to the gaoler, "I am merrier to die than thou art to live," conveys at once the spirit and the vindication of the whole scene.

We are now arrived at a point where it is necessary, before terminating our view of the developement of Posthumus's character, to consider that part of Iachimo's which is unfolded in his remorse and his confession.

Be it well observed, that he is shown to us from the first as a disbeliever in feminine virtue, not like Iago, from an inherent grossness of nature, Caliban-like, rendering him inaccessible to the very idea; but from an experience of the sex, which has been so exclusively vicious, as to work in him a most sincere conviction of the truth of the doctrine which he maintains respecting them. The greatest triumph, as we have already remarked, which the poet gives to the pure radiance of Imogen's beauty, consists in the shock which the very first sight of her gives to this article of faith in the creed of the confirmed voluptuary. The result of his interview uproots it entirely: he is already a convert in theory, although too many motives of self-interest and self-love still urge him to be a sinner in practice. At once, however, he undergoes the bitter internal humiliation of being reduced from the part of a first-rate seducer, to the viler and more pitiable one of a cunning slanderer. We see every reason to presume that, as the terms of his final confession assure us, he had set out for Britain with no predetermination whatever to commit so black a piece of deception, but had unexpectedly found himself driven to it as a last desperate expedient. His conscience, which had rather misgiven him on his first interview with the lady, is much more ill at ease in the stealthy chamber scene; and in the following explanation with Posthumus, with all his consummate self-possession, we yet find there is something that withholds him from averring any *literal* falsehoods, at least, that he can avoid. And when once his vanity and his covetousness are

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thoroughly gratified by the saving of his property and his reputation, and the winning of the costly jewel, the foulness of his guilt in calumniating such lovely and majestic purity, begins to oppress him, as one who is not by nature insensible to the charms of moral beauty as well as personal. In this frame of mind we find him when, on his re-appearance in Britain with the Roman troops, he is disarmed by Posthumus in disguise—

> The heaviness and guilt within my bosom
> Takes off my manhood: I have belied a lady,
> The princess of this country; and the air on't
> Revengingly enfeebles me.

This prepares us for his behaviour in the scene where, when brought captive before Cymbeline, he is questioned respecting the diamond ring upon his finger,—

> I'm glad to be constrained to utter that
> Which torments me to conceal. By villany
> I got this ring: 'twas Leonatus' jewel,
> Whom thou didst banish; and (which more may grieve
> thee,
> As it doth me,) a nobler sir ne'er lived
> 'Twixt sky and ground.———
> ———That paragon, thy daughter—
> For whom my heart drops blood, and my false spirits
> Quail to remember—Give me leave—I faint.—
> .....
> Upon a time (unhappy was the clock
> That struck the hour!)—it was in Rome (accursed
> The mansion where!)—'twas at a feast (O, would
> Our viands had been poisoned! or, at least,
> Those which I heaved to head!) &c.

The confession that follows, we have already cited. When the criminal, at the end of it, after describing the imposture he had practised upon Leonatus, begins to speak of the passion into which it had thrown him,—

> Whereupon,—
> Methinks, I see him now,—

comes that wonderfully effective dramatic situation, where Posthumus comes forward and discovers himself:—

> Ay, so thou dost,
> Italian fiend! Ah me, most credulous fool,
> Egregious murderer, thief, anything
> That's due to all the villains past, in being,
> To come! O give me cord, or knife, or poison,
> Some upright justicer! Thou, king, send out
> For torturers ingenious: it is I
> That all the abhorred things o' the earth amend
> By being worse than they. I am Posthumus,
> That killed thy daughter;—villain-like, I lie—
> That caused a lesser villain than myself,
> A sacrilegious thief, to do't. The temple
> Of virtue was she—yea, and she herself.—
> Spit, and throw stones, cast mire upon me, set
> The dogs o' the street to bay me: every villain
> Be called Posthumus Leonatus; and
> Be villany less than 'twas!—O Imogen!
> My queen, my life, my wife!—O Imogen,
> Imogen, Imogen!

Nothing can exceed the dramatic beauty of this electric burst of agonizing shame and remorse from the husband's heart, thus taking the place of Iachimo's intended account of the transport of vindictive rage into which he had fallen when first persuaded of his wife's infidelity. The atonement to the injured name of Imogen is now complete, and the catastrophe of the drama fully prepared; but before proceeding to it, we shall trace the rich developement of the character of the heroine herself, through all that romantic variety of fortune and of situation, by which the poet has so fondly delighted to diversify the exhibition of her personal, moral, and intellectual graces.

OUR WEEKLY GOSSIP.

THE Directors of the Liverpool Mechanics' Institution have decided on having a second public Exhibition of objects illustrative of the Fine Arts, National History, Experimental Philosophy, Machinery, Manufactures, &c. These exhibitions have now been held in most of our great towns, and always, it is believed, with the most beneficial effect; and yet nothing of the sort is done for the people in this great overgrown city. It is strange, seeing that London and the suburbs have been broken up into electioneering districts, that the several representatives and candidates for parliamentary honours, do not, as a mere question of cheap popularity, set themselves energetically to work. What so easy, for example, as for the members for Marylebone to form a committee, receive subscriptions—a very moderate sum would be sufficient—hire or borrow, say for two months, at the dead season of July and August, some of the riding-schools, barracks, or other great buildings in their district, and announce, that they will receive for public exhibition, all works of the class and character above referred to? The models, specimens, &c. thus collected might, by arrangement and consent of the parties, be then transferred to Finsbury or the Tower Hamlets, and so pass at little cost all round the metropolis. To many of the contributors, it would be a cheap and profitable advertisement, and to the public—to thousands and tens of thousands of worthy mechanics, and humble people, who cannot afford to throw away a day's wages or more, even for the instruction as well as amusement of their families—a most interesting and beneficial exhibition.

The Duke of Sutherland is, we hear, to preside at the Anniversary Dinner of the Literary Fund Society, which will take place at the Freemasons' Tavern, on Wednesday, the 10th of May; and Lord John Russell, at the Dinner of the Artists' Benevolent Fund, on the 6th of May.

Our countryman, Mr. Senior, has been elected a corresponding member of the Moral and Political Section of the Institute; M. Lainé (Professor of Natural Philosophy at the École Polytechnique), member of the Academy of Sciences, in the section of Geometry; and M. H. Rose, of Berlin, a corresponding member for the section of Chemistry.

The Report of the Directors of "The Booksellers' Provident Institution," read at the Annual Meeting last week, shows that the benefits to be derived from that excellent institution, are beginning to be generally known and appreciated among the trade, for there was a considerable increase in the list of members during the past year. The funded capital already amounts to 11,773*l.* In order to carry out more fully the intention of the projectors, it was proposed by the President, that a separate and distinct fund should be raised, for the purpose of forming a new society, to be called "The Booksellers' Retreat Association," which should have for its object the building of some small habitations in a healthy situation, for the reception of such aged and infirm members, or their widows, as may require a house to live in, in addition to the annuity granted by "The Booksellers' Provident Institution." This was so well responded to by the members present, that a subscription was immediately entered into, the President, Mr. Orme, commencing with 100 guineas, and followed by Mr. Nisbet, Mr. E. Hodgson, Mr. Brown, and Mr. Green, with 50 guineas each, besides others for smaller sums, amounting together to about 500*l.*

The Antarctic voyager, whose letter we had the pleasure to publish (*ante*, p. 212), mentioned, that the Expedition would proceed in August to St. Martin's Cove, near Cape Horn, where it would probably remain for two or three months, then return to the Falkland Islands, and thence proceed homeward or to the South Seas. It now appears, that the Expedition returned to the Falkland Islands on the 13th of November, having completed their various observations, and were still there on the 1st of December, but were to sail on the 6th for the Antarctic Seas. It is a curious coincidence that, as lately mentioned (*ante*, p. 241), Mr. Schomburgk, on his return from his explorations in the interior of Guiana, found, waiting his arrival, a letter informing him, that the gold medal had been awarded to him by the Geographical Society of Paris; so Captain Ross, on his return to the Falkland Islands, had the gratification to find a letter announcing that the gold medal had been awarded to him by the Geographical Society of London.

Those who were pecuniarily affected by, and therefore dissatisfied with, the decisive judgment of Mr. Serjeant Talfourd, respecting the illegality of Art-Unions, have, it appears, taken the opinion of Mr. Kelly, which, as it is understood, differs from that of his learned brother, and is in their favour. We shall not, of course, enter into the discussion (though a lawyer friend at our elbow observes, that it is a suspicious circumstance that the Opinion only, and not the Case submitted to Mr. Kelly, has been made public); but having read over again the passages which we formerly quoted (*ante*, p. 117) from the several Acts of Parliament relating to Lotteries, we will take especial care that no informer shall have it in his power to try the question at our expense.

On the subject of the Homeric Ilium, and the opinion of Dr. Von Eckenbracher, (referred to *ante*, p. 191) we have received the following communication:—

> Edinburgh, 13th March, 1843.
>
> In your number of February 25, I find a paragraph in which you state that Dr. Von Eckenbracher has published an article upon the site of the Homeric Ilium, and that his opinions on this subject seem to differ from those of his predecessors, as he removes Troy from Bunarbaschi (on which site, since the times of Chevalier, it has been supposed to be situated), two miles lower on the plain, to the spot which, up to the present time, has been known by the name of New Ilium. Will you allow me to state, that in 1822 I published a volume, entitled a 'Dissertation on the Topography of the Plain of Troy,' the leading object of which was to demonstrate this very proposition; namely, that Ilium Recens, which was patronized by Alexander the Great and the Romans, occupied the identical site of the Troy of Homer. A copy of the work was sent to Göttingen, and noticed in a German journal there; and six or eight copies were sent to Constantinople, and left with the British Embassy. I have the materials for a new edition ready, and shall probably bring it out before the year closes. CHARLES MACLAREN.

The most important consolidation of the public records, which has yet been effected in the Branch Office at Carlton Ride, was carried into execution last week, by the removal of the records of the late Court of Augmentations, (being the court created to take charge of the plunder which *augmented* Harry the Eighth's revenues,) from the office opposite Saint Margaret's Church, Westminster. For all topographical purposes connected with territorial property, and rights at any time in the possession of monastic establishments, or at any time in the hands of the Crown, since the dissolution of the monasteries, these records are of great value and interest. This collection is also the richest mine of general topographical information, which any class of our public records is able to yield, and still remains almost unworked, except for legal purposes. The collection too is not without its interest in Art, for it contains several hundreds of impressions of Middle Age seals, illustrative of costume, heraldry, architecture &c.; the workmanship of some being ascribed to Holbein. Until these Augmentation office Records were brought within the provisions of the Public Records Act, the access to them was as difficult and costly, as it has since been easy and cheap. Although the chief part of the collection has thus been transferred, some few classes yet remain to be removed, and will continue, as we are informed, in their old repository for a few weeks, until the Ride is ready to receive them.

A work now in course of publication at St. Petersburgh, under the title of 'Portretnaya i Biographitcheskaya Galereya (Portrait and Biographical Gallery), promises to afford much interesting and novel information relative to the literary men and artists of Russia. Hitherto, that department of its national biography has been much neglected: historical and military names constitute the bulk of those in Bantiesh-Kamensky's 'Celebrated Men of Russia.' Of literary names, in that work, the sprinkling is very scanty, and the articles are particularly meagre. Neither is the Russian 'Encyclopædia,' extensive as is its plan, so full in regard to native literary and artistical biography, as could be desired; besides which, it does not give any account at all of living Russians, however eminent they may be, notwithstanding that it contains articles of contemporary biography for every other part of Europe. Sokolov's 'Gallery,' on the contrary, will form a series of portraits and biographical notices, exclusively, of those who have distinguished themselves either in literature or the fine arts, and the majority of whom are still living. The list of persons intended to be included, is one of considerable length, and though few of them are unknown to us by name, we have hitherto, in vain, sought for further information relative to the respective individuals. A work of this kind will tend to make other countries better acquainted with the actual state of Russian literature and art, in regard to the former of which we have just been reproached for our indifference, by Mr. Shaw, in the prefatory remarks accompanying his translation of Marlinsky's 'Amalat Bek,' commenced in the last number of *Blackwood*. He is in error, however, when he supposes that no one in this country had before heard of any of the Russian novelists he mentions, for not only has the tale of 'Amalat Bek' itself been spoken of here, but an analysis of the story both of Bulgarin's 'Dimitri,' and Polevoi's 'Lomonosov,' appeared some years since, in the *Foreign Quarterly*. As to 'Amalat Bek,' which, we should say, is not only the best, but the only one

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of Marlinsky's tales likely to be palatable to English readers, it will have a fair trial, appearing as it does in a widely circulated periodical. Should it find favour with the English public, it may create a desire to become acquainted with other productions of the literature to which it belongs.

Victor Hugo appears so to have managed or mismanaged matters in respect to his new drama, as to have embroiled himself and others in strange disputes. Last week we noticed the appeal of Mdlle. Maxime to the Cour Royale. Now, the papers bring accounts of a still more extraordinary law-suit. It appears that a literary gentleman presented himself on the morning of the first representation, at the office of the theatre, to take a place for the evening, and was informed that there was no place to let, and that *the whole of the pit was reserved for the author and his friends!* A complaint was immediately lodged, on the grounds that the theatre was a public one, and that the public was entitled to be admitted on payment of the price usually demanded. The Court declared itself to be incompetent to decide on the matter.

A M. Buchon has addressed a letter to the *Journal des Débats*, announcing his discovery of an historical fact which, he says, is unknown even to the learned amongst his countrymen, viz. that the French founded, in 1205, at the close of the fourth Crusade, a powerful feudal principality, in the Morea, Continental Greece, the Cyclades, and the Ionian Islands—"that is to say, within wider limits than those of the existing kingdom of Greece." To perfect his discovery, he has examined archives French and foreign, and sought in the scenes themselves the traces of the alleged domination. Of this journey and researches, he states the results to be—a collection of upwards of 200 unpublished documents, a Narrative of his tour, and a History of the French Principality in the Morea, during the 13th, 14th, and 15th centuries.

Letters from Rome announce the death, in that capital, of the Cardinal Prince Giustininni—from Athens, of the celebrated Colocotroni—from Toulouse, that of Count Joseph de Caraman, Prince de Chimay, whose recent successful search in that town for the burial-place of his illustrious ancestor, Riquet, was mentioned some time since in this paper—and from Paris, of M. Defauconpret, the translator of Scott's novels, in his 75th year.

A Return, giving the annual amount of gold, bank notes, and other valuables contained in letters, either not delivered, or refused and consigned to the Dead Letter Office, since 1837, and another exhibiting the progress of the Money Order department, have recently been presented to the House of Commons. Both show some curious results of the present cheap postage rates. In England, before the reduction of postage, the annual amount of property found in dead letters, was about 443,000*l.* Since the reduction it has only been about 298,000*l.*! The facility of the money order system has, no doubt, had its influences, but something perhaps must be allowed for the system of prepayment. There is now no such temptation to refuse a letter post-free, as formerly existed with an unpaid one, and especially a double letter, which any letter with an inclosure was. Many a money-letter, we have no doubt, was unwittingly refused under the old system. Besides, the apparent increased security, which, considering the increase of letters, is remarkable, may result from the practice, now pretty general, of acknowledging letters, and the general facility of correspondence. The receipt of a money-letter is easily announced. The effect of the adoption of the penny postage on the money order system, appears to have doubled the poundage received immediately. Cheap postage produced a greater effect than the reduction of the poundage, when the latter was reduced from 1*s.* 6*d.* to 6*d.* on sums between 2*l.* and 5*l.*, and from 6*d.* to 3*d.* on sums below 2*l.*, though these reductions advanced the revenue. From that period to the present time, the receipt of poundage on money orders has been rapidly increasing, and it is now about five times as great as before the reduction of postage. In the October quarter of 1839, the poundage received in England was 1,343*l.*; in the April quarter of 1842, it was 7,166*l.* It appears, indeed, from a letter written by one of the Honorary Secretaries of the Parker Society, a copy of which has been communicated to us, that "the collection of the subscriptions from even the most remote districts of the United Kingdom, is so greatly facilitated by means of Post Office orders, that last year more than 2,000*l.*" was thus paid to the Society.

We had great pleasure, on Wednesday morning, in hearing a service by the venerable Thomas Tallis, which was performed with a full assemblage of choristers, at Westminster Abbey. The stores of English music contain little which is more ancient: nothing (thus heard) which is more imposing. We know that antiquarianism may be pushed too far; that a zeal for revival may degenerate into an indiscriminate acceptance of what is precious and what is mean; and that the musician, unbiassed by nationality, must find in this antique work crude harmonies, monotony of colour, and a general want of design. But, all these characteristic features and deficiencies were forgotten, with the lofty vaults above our head, and the dim perspectives stretching hither and thither; while a solemnity of impression remains, beyond the power of any more modern conjurations. It is not desirable, that this music should ever be brought into the concert room: still less that it should be adopted as a model, since those adopting it must forget much that they have learned, ere attempting to write after so obsolete a pattern; but to hear it performed, from time to time, is a treat of the highest order, and we are glad that a disposition exists to keep the memory of it alive.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1*s.*: Catalogue, 1*s.*

WILLIAM BARNARD, Keeper.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

Mar. 8.—The President, Mr. Warburton, in the chair.

1. Description of a new form of Encrinite, from the Dudley Limestone, by Mr. J. Chaning Pearce, F.G.S.—The remarkable fossils which form the subject of this paper were communicated to Mr. Pearce by Mr. John Gray, of Dudley. The generic name of *Pseudo-crinites* is proposed for them, and two species are described, both characterized by the arms and fingers being inserted in bands, which commence just above the column, and pass over the plates of the head, to its summit. One species has two, the other four, of these bands of fingers.

2. 'On the Non-locomotive and Locomotive powers of the family *Crinoidea*,' by Mr. J. Pearce.—The author proposes to group the animals of this family under two divisions: 1st. The "Non-locomotive," which, when once attached to any solid substance by their base or foot, were immovably fixed; and 2nd, the "Locomotive," which possessed the power of grasping with the foot any substance, and again relaxing their hold at pleasure. The first he subdivides into solid-footed and root-footed, and the second into branch-footed and sucker-footed. He enumerates examples of each section, and speculates on the habits and structure of the crinoids generally, concluding with a tabular view of the several divisions of the family.

3. 'On a Fossil Pine Forest at Kurrur-kurran, in the inlet of Awaaba, on the Eastern Coast of Australia,' by the Rev. W. B. Clarke.—The inlet of Awaaba occupies a portion of that formation of conglomerate and sandstone, with subordinate beds of lignite, which extends from the Hunter River southwards towards Brisbane water. It is the lignite of this formation which constitutes the so-called Australian coal. On a flat tract of the sandstone, covered by alluvium, the fossil forest described by Mr. Clarke is seen; the stumps and stools of fossilized trees, standing out of their soil, seeming as if the trees of a living forest had all been cut down to a certain level. In the adjoining lake also, to the distance of from 80 to 200 feet from the shore, similar stumps are seen peeping above the surface of the water, like a reef of rocks. The greater part of these stems stand vertically, and many have remains of their roots in the sandstone. The stools on shore stand from two to three feet above the surface of the ground, and are from two to four feet in diameter, but one in the lake is at least four feet above the level of the water, and is five or six feet in diameter. Sections of these stools exhibit the identical appearance of slices of modern pine wood, the rings of growth being as distinctly marked as in recent trees. In several of the stumps, 60 to 120 concentric rings of growth may be counted. Many of the stems have the bark adhering firmly to the trunk, and the bark in one instance was of the thickness of three inches. Its appearance in one or two cases was such as to show that it had been partly torn from the tree while yet standing: as if they had been broken down, and the bark had been rent by the fall. The upper extremities of the fossil stumps present clean horizontal sections; which shows that they were not broken off while recent, since no mode of fracturing recent pine-wood could have occasioned such neat, plane, and parallel sections as the summits of these stumps exhibit. Mr. Clarke enumerates other localities in Australia in which similar fossil forests are to be seen, and observes that it is probable that the bed of sandstone containing trees in a vertical position, which is found nearly at the same level above the sea at Kurrur-kurran, and other places, is the true geological position of that ancient forest, from which the enormous quantities of fragments of wood which occur either spread over the surface, or embedded in the sandstone above and below the lignite, have been derived. He infers from the present position of the fossil trees that the land must have been alternately depressed and elevated.

GEOGRAPHICAL SOCIETY.

Mar. 13.—Sir Charles Malcolm, V.P. in the chair.

1. A letter was read from Mr. Schomburgk, giving an account of his proceedings since his return from Takutu (see *ante*, p. 241).

2. A paper, by Major Sterling, E.I.C.S., stating the writer's opinion, that the desert about Cairo was, in very remote times, thickly wooded; an opinion which the Major endeavours to substantiate by passages from Scripture, and from the abundance of petrified wood that is met with in the valley of the Nile.

3. A paper, by Mr. Higgs, on the progressive rise of the river Thames, as indicated by the necessity for constantly increasing the height of the Thames marsh walls, and by the fact of old causeways, &c. found below the present level of high water in the river, and by other collateral evidence.

4. A letter from Major Rawlinson, on the Comparative Geography of Upper India. As the proofs of identification of sites is drawn from etymologies and comparisons of the statements of ancient authorities, this paper does not admit of being given in an abstracted form, so as to afford any satisfactory evidence.

ASIATIC SOCIETY.

March 11.—Prof. Wilson in the chair. The Secretary laid before the Society an appendix to the paper on the Bhíls, read at the last meeting. One part he read which contained some miscellaneous remarks on the mountaineers of India, by Col. Robertson. The observations of Col. Robertson seem frequently to be at variance with those of Capt. Hunter; but this arises from the circumstance, that the Bhíls of different parts of India are very diverse in their habits and manners, however agreeing in certain peculiarities. Those of Candeish are hard-featured, idle, poorly fed, and scantily clothed; cruel, reckless of life, and revengeful. As a counterpart to these vices, Col. Robertson states, that they are honest; so that in cases where they have left their ancient habitations without paying up their government taxes, they will remit the sum from a distance. Their fidelity may be depended on; and perfect reliance may be placed on their word. They are also kind and affectionate as husbands and fathers. Some of them are Mohammedans, but the majority follow the worship of Brahma.

The Secretary then read a Review of the Buddhistical and Jain literature of India, being a continuation of a paper on the Literature of India generally, by Dr. Stevenson. The Buddhists and Jains have many features in common. Both adopt the same great principles, both use a language not Sanscrit, but closely allied to it, and both vie with the Brahmans in their extravagant pretensions to antiquity; though it is fully recognized, that in India at least, the Brahmanical religion is more ancient than that of Buddha It is true, that the Buddha, who appeared in the

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sixth century before the Christian era, represented himself as a successor of others who had preached the same doctrines for many ages before; but the Brahmanical traditions contained in the Puranas show the origin of this assumption. Bauddha doctrines, or at least doctrines discordant with the claims of Brahmanism, had been circulated before the sixth century B.C.; and many sages had loudly expressed their intolerance of many Brahmanical rites and articles of faith; but the propagators themselves were of the sacerdotal caste, and the Brahmans were content to allow mere speculations, or even attacks on their doctrines, to pass by without notice, provided no attacks were made on their own temporal pretensions. But the Buddha of the sixth century was not of the sacred caste. He taught men to disregard the distinction of caste altogether; and the benevolence of his practical tenets induced immense numbers to follow his preaching. The Brahmanical superiority was endangered; resistance was felt to be necessary for their self-preservation, and the Buddhists were compelled to separate themselves, and thus to form a distinct body and a new religion, while former followers of similar principles passed merely as slightly differing branches of the old faith. The ancient inscriptions, which are found from Guzerat to Bengal, show that a Buddhist prince, named Piadasi, or Asoka, reigned more than twenty centuries ago over the whole of northern and central India, and that he had diplomatic relations with Ptolemy and Antiochus, the sovereigns of Egypt and Syria. These inscriptions, deciphered by Prinsep, which had long baffled the curiosity of European antiquaries, prove to be edicts forbidding the slaughtering of cattle for victims, which was a common practice of Brahmans in those ages. Buddhistical works are now principally found in Nepal or Ceylon; the former in Sanscrit or Thibetan, the latter in Pali. There can be no doubt, that many were composed in India, but they have disappeared. The sum total of the doctrines have been given in the following stanza:—

> No vice is to be committed;
> Virtue must be perfectly practised;
> Subdue entirely your thoughts,
> This is the doctrine of Buddha.

A short extract was read from the Dulva, a Thibetan work on Bauddha Philosophy. The Mahawanso, translated by the Hon. Mr. Turnour, is a valuable historical document, though it requires much pruning of silly fables, and may be suspected as to matters occurring before the sixth century B.C. The libraries of China, Siam, and other Buddhistical countries, may be searched for remains of Buddhistical literature; and the writings of Rémusat and Hodgson throw some light upon the subject. The Jain literature is chiefly ceremonial. As an example of their style, an extract from the Kalpa Sustra, a digest of great authority in Guzerat, was read, being an exposition of the temporal benefits of religion. The Jains have adopted the rules of caste from the Hindús, though contrary to their principles; but in this they are like many Mohammedans, and even native Christians. The opinion of the most learned Indianists is, that the Jains were originally Buddhists; but that, by their nearer approximation, or outward conformity with Brahmanism, they have escaped that destructive persecution which has utterly rooted Buddhism out of India. A mode of persecution, which still prevails in India, is stated to be, that, when the Jains have built a costly temple to one of their saints, the Brahmans sometimes bring a *linga*, and consecrate the edifice to Mahadeva. The Jains resist; but the Brahmans being more powerful, and more influential with the government, invariably carry their point. Several temples in Guzerat have been obtained in this manner. Dr. Stevenson concludes this part of the subject, by observing, that the most celebrated Sanscrit dictionary—the Amera Cosha—was the work of a Buddhist. The remainder of the paper, on the Mohammedan and modern literature of India, was deferred.

Horticultural Society.—*March* 7.—R. W. Barchard, Esq., in the chair. The Rev. J. Antrobus, W. Brown, and G. Green, Esqrs., and Mr. J. Garraway, were elected Fellows. Mrs. Lawrence exhibited a handsome specimen of *Columnea scandens*, its light green foliage drooping gracefully around the pot, and each shoot bearing at its extremity large light crimson flowers; *Oncidium bifolium*, with a small, chocolate spotted perianth, and a large, bright yellow labellum; *Brassavola glauca*, in excellent health, which appeared to be owing to its being grown in earth instead of upon a block of wood; *Æschynanthus maculatus*, with dark fleshy leaves, amongst which its numerous clusters of scarlet blossoms produced a pretty effect; a species of Hippeastrum, with bright scarlet flowers, having a greenish centre; a large plant of the new *Begonia coccinea*; and the beautiful *Burlingtonia rigida*: a Knightian medal was awarded for the *Columnea*, *Burlingtonia*, and *Begonia*. From W. H. Story, Esq., well-bloomed plants of *Erica Petiveriana bicolor*, having pretty greenish-yellow tubular flowers, with a reddish tinge at the base, and prominent brown stamens; several handsome hybrid Epacrises, one called *coruscans*, with long crimson tubular blossoms; *E. rosea umbrata*, of the same form, but lighter than the preceding; and *E. magniflora*, of a deep rose colour, and remarkable for the freedom with which it blooms: a Banksian medal was awarded for the Epacrises. From Mr. Beck, very healthy and well-bloomed plants of *Cytisus racemosus*, *Leschenaultia formosa*, *Erica transparens*, *bicolor*, and three Cinerarias, all grown in slate pots, affording a further convincing proof that plants of any description may be cultivated in this material. Mr. Gaines exhibited two Camellias (one called Henri Favre), with neatly-cupped petals, of a bright rose colour; the other *C. monstrosa*, red, with a double row of outer petals, and having the centre filled up with smaller petals, of various forms. From Mr. Conway, two plants of *Pelargonium Lanei*, which appears to be a free bloomer, and well suited for early forcing. Messrs. Rollison exhibited the beautiful *Cœlogyne cristata*, with white flowers, having the labellum strongly marked with light yellow: a Banksian medal was awarded. From Sir G. Beaumont, Bart., a fair specimen of the Queen Pine, weighing 3lb. 10oz., sent for the purpose of showing that fruit of this variety may be well swelled in winter, if kept at a low temperature; the plant from which the present fruit was cut having been grown in a house never higher than from 50° to 55° by night, and from 60° to 65° by day, unless under powerful sunshine. Mr. Dredge, of Wallington, exhibited the root of a Pear-tree, which had been taken out of a well; this root was 33 feet long, and resembled a small rope, having only one or two ramifications during its entire length. From Mr. Scott, specimens of cast-iron pipes; these are so constructed that by means of moveable nuts, and screw-pieces cast upon the pipes, a series of pipes can be securely joined together, without soldering or brazing. The same person also exhibited a contrivance, in the form of a slide-expanding and contracting box, to allow for the alternate expansion and contraction of pipes containing steam or hot water. From the garden of the Society were plants of the large and small varieties of *Oncidium ampliatum*, the former bearing a fine spreading panicle of large, bright yellow flowers; *Dendrobium aggregatum*, with a drooping spike of sulphur-coloured flowers, having the centre of the labellum strongly marked with orange; the delicate little *D. secundum*; and *Acacia Riceana*, an elegant species, with drooping branches, loaded with a profusion of light yellow, feathery spikes of flowers.

Linnean Society.—*March* 7.—The Bishop of Norwich in the chair. Messrs. T. C. Janson and W. Solly were elected Fellows. Mr. Westwood presented two curious productions obtained from plants of *Sonneratia acida*. They had been sent by Mr. Templeton, of Ceylon, in which island the Sonneratia grows abundantly. These bodies were spindle-shaped, looking like great Clavarias. In a letter from Mr. Templeton, they were stated to be produced as off-shoots from the roots of the Sonneratia. The end most distant from the root had a distinct bark and pith, whilst that which was near the root sent off several distinct rootlets of its own. The middle, which was very much enlarged, as compared with the two ends, consisted of an exceedingly light, soft, fibrous, woody tissue. On this account it had been used with great success as a lining for insect cases. A continuation of Mr. Griffith's Paper on the developement of the ovulum of *Santalum* was read, and accompanied by drawings illustrative of the author's views.

Institution of Civil Engineers.—*March* 14.—The President in the chair.—The first two papers read were by Mr. M. Rankine. The first described a practical plan of setting out railway curves with precision and dispatch, by a method which depends on the well-known principle, "that the angle subtended at any point of the circumference of a circle, by a given arc of that circle, is equal to half of the angle subtended at the centre by the same arc." The operation of this method was shown to be practically superior, from its correctness and simplicity, to any other now in use among surveyors.—The second paper described an invention by Lieutenant Rankine, for suiting the action of the springs of railway carriages to variable loads: it consists in substituting for the usual shackles or rollers, a small convex plate at each end of the springs, so adjusted, that when the carriage is not loaded it bears on the extreme end, giving the greatest degree of flexibility, but owing to the convexity of the plate, the more the load is increased the nearer does the point of bearing of the plate upon the spring approach to the centre, thus giving it the necessary amount of stiffness to resist the pressure: the effect of the plate being virtually to diminish the length of the spring in proportion to the load, and thus to increase its strength in the inverse ratio of its length, and its stiffness in the inverse ratio of the cube of the same quantity. The experiments and the practical use of this contrivance on the Edinburgh and Dalkeith Railway, proved its utility.

The paper by Mr. Simms, 'On the Application of Horse Power to raising Water,' gave the results arrived at, from the use of nearly a hundred horses, working during stated periods daily, at eleven shafts drawing water by barrels with "gin rolls," from an average depth of 104 feet. The shafts were sunk in order to enable a driftway to be pierced in the direction and at the level of the base of the Saltwood Tunnel on the line of the Dover Railway: it runs through the lower greensand, which was so saturated with water, that it assumed the character of a quicksand, and it became necessary to use the most strenuous efforts to draw off the water, and enable the miners to form the drift, which was intended to operate the natural drainage. The length of time during which horses were employed, enabled Mr. Simms to make extensive experiments, which were carefully tabulated, with all the attendant circumstances, and the result appeared to be, that rejecting all forced work, horses working constantly for three hours raised 32,943 pounds one foot high in a minute: while, if they were forced to work constantly for six hours, they could only raise 24,360 pounds one foot high in a minute. These results differ materially from the data which have been hitherto received, inasmuch as the eight hour experiments of Boulton and Watt give 33,000lb., Tredgold 27,500lb., Sauveur 34,020lb., and Desagulier 44,000lb. Mr. Simms found, that if the horses were worked either a longer time, or at a greater speed, they soon died, but that with an average speed, and frequent relays, they bore their work well. From the regularity and the extent of his experiments he assumed them to be correct, although they differed from those which had hitherto been considered standard authorities on the subject.

Society of Arts.—*March* 8.—W. Tooke, Esq., V.P., in the chair.—His Grace the Duke of Norfolk was elected a Member.

Mr. Blashfield described the new material for tesselated pavements, and explained practically the process of constructing the same. The Roman tesselated pavements, described by Vitruvius, specimens of which are still in the British Museum, are coloured marbles of various kinds, and of different degrees of compactness and durability. Three years ago Mr. Prosser discovered that by subjecting a mixture of pulverized felspar and fine clay to a strong pressure between steel dies, the powder was compressed into about one-fourth of its bulk, and became a compact body, much harder and considerably less porous than the common porcelain. The first application of this discovery was to the manufacture of buttons, which are more durable and less expensive than those in ordinary use. One of the principal uses to which this invention is applied, is that of constructing tesseræ for pavements. The machine for making these tesseræ is very simple; a vertical screw, worked by a horizontal handle, twenty-four inches in length, is furnished with a steel die at the bottom, of the same shape as the intended tesseræ: immedi-

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ately below this die is a cavity formed in the bed of the machine 1½ inch in depth, and corresponding with the die which works into it. The cavity being filled with the powder, in as dry a state as possible, pressure is applied by turning the handle of the screw rapidly round; and the bulk of powder is thus reduced in thickness from 1½ inch to three tenths of an inch. Each tessera, when formed, is raised from the bottom of the cavity by a moveable bed or die, worked by a vertical rod attached to a treadle. When removed from the press, the tesseræ are placed in an oven to undergo the process of baking. These tesseræ will bear a pressure of forty tons, and have been put to the most severe test in respect to the effect of frost on them, having been immersed in boiling water and then exposed to a temperature of 32°. They may also be exposed to a considerable degree of heat, so that flues may be constructed below the tesselated pavements thus formed without causing any injury to them. Blue and green colouring is effected by metallic oxides in the process of baking, but other colours are mixed up before being submitted to pressure. Compact and durable bricks are also made by a similar process, but subjected, of course, to a much greater pressure, which is effected by the use of the hydraulic press. Slabs of elaborate design, and inlaid with coloured devices, suitable for chimney-pieces, &c., are also made by this process, being submitted to a pressure of 250 tons before baking. The subject was illustrated by specimens; and several tesseræ were made by the machine and distributed among the company.*

Mr. Braithwaite described the process for producing imitations of Carvings, the subjects being illustrated by numerous specimens of mouldings, finials, &c., including a chair of rich design and elaborate workmanship. This invention was first produced in France, but has not been carried out in that country to any great extent. In carving wood, as usually performed, two persons are employed, the one to cut out the intended subject in the rough, the other to finish it. When a particular design is submitted to be prepared by Mr. Braithwaite's process, a mould is made of cast iron of the intended form, which is heated to cherry red, the heated mould being placed ready to receive the oak, chesnut, or other wood to be prepared. The block of wood is rapidly pressed into the mould by means of a lever press, with a power of from ten to thirty tons, according to the depth of cutting, and this is repeated until the full relief is obtained; the wood is then thrown into cold water, and the charred surface is afterwards scraped or brushed off, when the process is completed. After 250 impressions have been taken off, the mould requires chasing; and the whole number of impressions that may be taken from one mould amounts to about from four to five hundred.

March 15.—J. A Yates, Esq., V.P., in the chair.—Twenty-nine members were elected.

Mr. Wishaw read a description of Casella's Improved Pluviameter, or Rain Gauge, which consists of a hollow cylindrical vessel, 23 inches high and 3 inches and seven twelfths in diameter, mounted upon a hollow base, forming the segment of a cone, whose lower diameter is 13 inches, upper diameter 3 inches and seven twelfths, and height 8 inches. This may be filled with dry sand, or other substance, to give steadiness to the apparatus. It is furnished with three pointed legs, for the purpose of fixing it into the ground. At the top of the vertical cylinder is an open basin, of the same form and size as the base, perforated in the bottom with an aperture equal to one twelfth of an inch in diameter, through which the rain collected in the basin descends to the bottom of the cylinder, and the height of the column of water so collected is shown by a graduated glass tube attached to the cylinder, and communicating therewith at bottom. The tube is half an inch in diameter internally, and the graduation of the tube is in inches and tenths of an inch. The collective areas of the cylinder and glass tube being equal to one tenth of the area of the basin at top, a scale is readily formed for ascertaining the depth of rain fallen on the surface of the earth in a given time. The mode of adjusting the pluviameter before using it, is merely to fill the cylinder with water exactly up to zero on the scale.

Mr. J. Smith explained the principles of representing inanimate objects on paper, according to the fine systems of projection now in ordinary use among civil and military engineers, architects, and others, and which are termed orthographic, isometric, military, and perspective projections. The subject was illustrated by Mr. Smith's projective frame, and several models and diagrams.

METEOROLOGICAL SOCIETY.—*March* 14.—(*Anniversary Meeting.*)—Lord R. Grosvenor, President, in the chair.—The Earl Spencer was elected a Member.—The Treasurer read the Report of the Council, from which it appeared, that the Society has now sixty-five contributing Members, fifty-nine Associates in foreign parts, and ten Honorary Members.

The Secretary read two short papers, from J. H. Manerly, Esq.:—1. 'On a Grand Display of Meteors, with an accompanying Aurora Borealis, on the night of August 9, 1842.'—2. 'A Representation of Two Solar Haloes, a large Intersecting Circle, Five Inverted Arches, and Five Parhelia, about the Sun on the 12th of July, 1842.'

MEETINGS FOR THE ENSUING WEEK.

MON. Statistical Society, 8, P.M.
— Society of British Architects, 8.—'Some remarks on the Chapter House of Salisbury Cathedral,' by T. H. Wyatt.—'Some account of a curious double Spiral Staircase at the Church of St. Editha, Tamworth,' by B. Ferrey.
— Royal Academy, 8.—Sculpture.

TUES. Horticultural Society, 3.
— Institution of Civil Engineers, 8.—'Description of the Automaton Balance, invented by W. Cotton, Esq.,' by T. Oldham.—'Description of a Smelting Furnace and new filling Barrow, in use at the Butterley Iron Works,' by S. C. Kreeft.
— Linnean Society, 8.
— Chemical Society, 8.

WED. Geological Society, half-past 8.
— Society of Arts, 8.—Sir F. Desange's 'Improved elastic Machine for sweeping Chimneys,' will be described and illustrated.
— Medico-Botanical Society, 8.

THUR. Royal Society, half-past 8.
— Royal Academy, 8.—Painting.
— Royal Society of Literature, 4.
— Numismatic Society, 7.
— Society of Antiquaries, 8.

FRI. Royal Institution, half-past 8.—Mr. Arundale 'On the Architecture, Sculpture, Painting, and Literature of Ancient Egypt.'
— Philological Society, 8.

MUSIC AND THE DRAMA

HANOVER SQUARE ROOMS.—Mr. BRAHAM will sing in Haydn's Oratorio the CREATION, which will be performed by the MELOPHONIC SOCIETY, on WEDNESDAY EVENING, 22nd of March.—Principals, Miss Cubitt, Miss Ward, Miss A. Williams, Mr. Braham, and Mr. Leffler. Tickets, 3s.; reserved seats, 5s.; may be had at the Hanover Rooms, of the principal Music-sellers, or of the Secretary, T. Savage, 213, Tottenham-court-road.

ANCIENT CONCERTS.—The first Concert for this season was under the direction of H.R.H. the Duke of Cambridge, conducted by Sir H. R. Bishop, and attended by a fuller audience than is usual at the commencement of these aristocratic entertainments. The band and chorus were in good order, though by no means put to the best uses of which they are capable. Sir Henry Bishop's characteristic as a conductor is inertness; he takes all movements in too slow a *tempo*, and makes them yet seem slower by neglect of accent; has little regard to the pertinence of a dotted note (as was instanced in the case of Vinci's 'Vo solcando,' on Wednesday,) and none to any form of expression beyond a bald alternation of *piano* and *forte*. We have never been able to understand how a composer so long connected with the stage, and thence, beyond all other men, necessarily aware of the varieties of musical effect, can systematically neglect such essential matters. The singers were Madame Caradori Allan, Mrs. Alfred Shaw, Miss Birch, and a Mrs. Chatfield. The last lady made a creditable *début*. Her voice is rich, and fairly trained: nor was she to be affrighted out of a very satisfactory composure of style, by the formidable ordeal to which she was subjected; for what can be more trying than to sing before a *coterie* of Directors, not a word of whose criticisms can escape the aspirant, and a public who does not find it *bon ton* to applaud? To these may be added the names of Mr. Hobbs and Mr. Phillips. Could no better tenor singer be found to sing the opening of 'The Messiah,' than the former gentleman? His voice is now unequal to the task. As regards the music selected, the gems of the evening, to us, were, Handel's overture to 'Alcides,' with a minuet and march which might have been written yesterday, and a chorus—'Domine ad adjuvandum'—by Giovanni Porta. This was a Venetian composer, born about the end of the seventeenth century, who, for a while, was music-director to Cardinal Ottoboni, the patron of Corelli, subsequently paid a visit to London, and finished his career as chapel-master to the Elector of Bavaria, in whose service he died in 1740. His name is appended to seventeen operas: some of which must be well worth inquiring after, if the noble composition, produced on Wednesday, be a fair specimen of his genius. We have not heard anything so grand, save from Handel. The opening movement, indeed, bears so close an affinity to the 'Hailstone Chorus,' that we could not help speculating whether the splendid plagiarist, who from an ancient dance tune, could weave the Pastoral Symphony in 'The Messiah,' might not possibly have made its acquaintance: a fugue which follows is little less admirable. How low have the Italians fallen since such music was written, and not by their most famous men!

SACRED HARMONIC SOCIETY.—The Concert yesterday week was one of the most interesting we have ever attended in Exeter Hall. The *programme* was made up of an Anthem by Dr. Crotch, Beethoven's Mass in C major, and the 'Lobgesang' of Mendelssohn, with some recent additions by its composer. It is wise in the Society, from time to time, to attempt such novelties, since their production must satisfy the public, either by enlarging its stores of pleasure, or by convincing it that the most familiar works are the worthiest. It is in right of his 'Palestine' that Dr. Crotch has always been cited as among our classical authors. Yet the reputation of his Oratorio has been maintained as much by the care with which it has been hoarded up, as by intrinsic merit or individuality. In its style, we recognize an attempt to combine the characteristics of Handel and Mozart; but the successful execution of such an idea seems to us impossible. The Anthem performed yesterday week is written in the same mixed manner. The opening chorus is decidedly after the fashion of the modern German Catholic motett writers, with a flow of easy melody, supported by florid orchestral figures; while the final chorus, if anything, is Handelian, in the more ancient and formal motion of its accompaniment. We suppose, too, that the puerile reiterations of the word '*Rejoice*,' at the close, may have been suggested by the "*Alleluia*" of the Messiah, or the repeated "*continually*" in the 'Cherubim and Seraphim' chorus of the Dettingen 'Te Deum.' The work will not bear a second hearing.

The performance of Beethoven's Mass offers occasion for a few words on the expediency of producing any service-music at a concert—on the place of the individual composer among modern mass-writers—and on the executive powers of the Sacred Harmonic Society. It is our judgment that, by transplantation, all service-music loses effect; not merely from a transfer of associations, but because, in its original form, there are pauses between the separate movements, affording the ear time for rest—while, by continuous performance, a heaviness and monotony are stamped on the work, calculated to depreciate its value. Next, as to the place Beethoven should hold among the mass-writers:—less secular, more select, more spiritual than Mozart and Haydn (who have given us 'Kyries,' 'Quoniams,' and 'Donas,' which have all the airy cheerfulness of stage music); more picturesque and inventive than Cherubini and Hummel,—this Mass in C reaches the highest perfection in that composite style of church music, which allows the admixture of orchestral intricacy and vocal grandeur. It is difficult to single out particular portions where all is so high-toned, so melodious, so appropriate, and so original; but we cannot forget the 'Qui tollis,'—the central portion of the 'Credo,' including the 'Et incarnatus' and the 'Et resurrexit'—the entire 'Benedictus,' which, though somewhat of the longest, might, if properly performed, displace the more familiar 'Benedictus' of Mozart's *Requiem* from its high place in English favour—and the exquisitely tranquil and holy close of the entire composition. We have the less pleasant duty of stating that, to those who did not know this admirable work by heart, its effect must have been chaotic and

* We have an article on the subject of Decorative Pavements in type; but the publication of it must be deferred until we have more space at our command. In the mean time, we may announce that Mr. Owen Jones has lately published some *Designs for Mosaic Pavements*.

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unsatisfactory, owing to bad performance. The organ, which is always to be employed with mistrust in the complicated music of the modern schools,—was never in tune with the orchestra;—from the latter again, two of the *solo* singers were as perseveringly at variance. The band, on no occasion strong enough in its violins, was more than usually tame and wavering. For instance, we listened anxiously for the spirited passages in the 'Credo,' to the words "Cujus regni," or thereabouts; but all the firmness, character, and brilliancy of the phrase, were so entirely inaudible, that a large portion of the audience was probably not aware of their existence. The above drawbacks are calculated to operate unfavourably upon Beethoven's music. Till it be performed with as much spirit and precision as Handel's Oratorios, let it not be judged.

We have left ourselves no room to speak of the performance of Mendelssohn's 'Lobgesang,'—the less familiar work claiming precedence; its beauties, however, were cordially relished, though imperfectly developed. Neither have we room to do more than advert to the Annual Report of the Society, by which, in despite of all rumours, it is proved to be in a thriving condition. Our strictures are an evidence of the sincerity of our good wishes for its permanence and progress.

HER MAJESTY'S THEATRE.—The opening of the Opera season, this day week, was brilliant as regards ballet. A new *divertissement* introduced to us Mdlle. Dumilatre, one of the most promising of the younger race of dancers; "fair to see," as the old ballads have it, and very effective in that floating and poetical style, which Taglioni was the first to introduce, and Duvernay and Carlotta Grisi have since so charmingly adopted. She was ably supported by a numerous *corps* of young ladies, and by poor M. Perrot. His brilliant feats and flights, however,—and never were they more brilliant,—were cut short by a sudden sprain, which compelled him to leave the stage. The music of this *divertissement*, which is long enough to be of some importance, is mean and characterless: yet we hear that its concocter, Signor Pugni, has been intrusted with the new ballet, 'Esmeralda.' After the opera, 'La Tarentule' was revived, with Mdlle. Fanny Elssler as its heroine. Her re-appearance was triumphant, and deservedly so. Not one of the delicacies of her art has been lost by her during her campaign in America—not one point of style is exaggerated: while she appears to us alternately more arch and impassioned in her pantomime, more firm and brilliant in her execution than ever. To speak of the opera is a less agreeable duty. The 'Adelia' of Donizetti,—a feeble and uninteresting passage from French history,—does not contain a single bar of melody or harmony worthy of production. A quadrille tune in the prelude, a morsel of chorus in the first act, and a movement *à due* in the second, are all the passages which recur to us; and none of these rise to mediocrity. Madame Persiani was the heroine, with her voice, alas! in a most unsatisfactory condition; thinner, and more false than usual in its intonation. Her exquisite art in ornament, however, has rarely been shown to greater advantage. Signor Conti was the tenor. From certain prefatory announcements, we hoped for something in his style more pure and manly than has been recently presented to us: but he seems as inferior to Signor Guasco, our last year's tenor, as Signor Guasco is to Rubini. Making allowances for a bad cold, stage-fright, and the other difficulties of a first appearance, the impression remains, that Signor Conti's voice is limited, being only a note and a half, at the utmost, higher than a baritone, as that voice is now understood; and either singularly untoward, or else never properly developed in practice; while his only attempt at style was an adoption of Tamburini's least defensible peculiarity; preposterous roulades by way of cadences; and these were rough and incomplete. No tenor on the English stage dare venture anything so commonplace and so ill-executed. The other parts in this dreary opera were filled by walking gentlemen, of whom it is needless to speak.

COVENT GARDEN.—The revival of 'Oberon,' for Mr. Bunn's benefit, will not add to the reputation of Covent Garden as an operatic theatre: the work being one which, owing to the undramatic nature of its construction, demands every possible scenic aid, and a nicety of execution not attained on Monday evening. Among all the performers engaged, Miss Poole, as *Fatima*, was the only one who had even a partial success. The choruses were coarse, the processions meagre, and the scenery and dresses parcel showy parcel shabby. Of Weber's exquisite music we spoke so fully (*Athen.* No. 704) that we need not again dwell on its beauties. We have rarely seen so mirthful or so discriminating an audience in an English theatre; not a fault was unobserved. After the opera, Mdlle. Fanny Elssler brought the house round into a humour to praise, by her brilliant dancing in Auber's 'Maid of Cashmere,' this being the first time, we believe, that she has performed the character of *La Bayadere* in England.

MISCELLANEA

Paris Academy of Sciences.—Feb. 27.—A voltaic pile of a new form, recently adopted in Germany, the invention of M. Reiset, was exhibited. There are several glass vases, containing diluted nitric acid, in which floats a cylinder of coal. In this cylinder is placed a vase of porous earth, containing sulphuric acid, which has in it a rolled leaf of amalgamated zinc, each leaf being in communication, by a metallic conductor, with the diaphragm of the adjacent vase of coal. The coal cylinders are made of a mixture of bituminous coal and coke, calcined in a mould, and then passed under a lathe, and damped with sugared water, and again calcined. The pile exhibited was composed of forty elements. All the experiments performed with it were satisfactory. The intensity of the current is great, and the expenditure of zinc is small.—A specimen of gilded paper was submitted by M. Annois. The artist has endeavoured to reproduce the effects of the gilding in old manuscripts, and, by a process which he imagines to be the same as that adopted by the artists of former times.—M. Arago announced the order given by the Minister of Marine for the residence of an hydrographical engineer at the Marquesas; and the Academy, appointed a commission, with instructions to provide all the means required to render the decision of the Minister as efficacious as possible.—M. Petit, Director of the Observatory of Toulouse, communicated some observations on a remarkable aërolite which was seen at Toulouse on the 3rd of June last.—M. Fournault laid before the Academy a paper on the causes of the diseases which affect workmen in manufactories, and persons of sedentary occupations, and on the means of prevention. The author states—1. That the chronic diseases observed in manufactories, prisons, penitentiaries, hospitals, and public establishments for education, and in low and damp situations, act principally upon the skin. 2. That ventilation and muscular exercise are the most efficacious means of prevention, and that when the diseases exist the most successful method of treatment is in re-establishing the activity of the functions of the skin, and particularly the promotion of insensible perspiration.—A report was made of the results of the experiments of MM. Dander and Flandin, of the effects of arsenic upon sheep, and the length of time which should be allowed to elapse after the administration of the poison before the animal is used as food. They stated that arsenic is a poison for sheep as well as for dogs and man; but that they may take an infinitely larger dose without danger, and that six weeks should for more perfect security be allowed to elapse after giving the arsenic before they are killed for the market; although MM. Dander and Flandin, and some friends, ate the mutton of a sheep to which a large dose of arsenic had been given 35 days before, without experiencing any inconvenience. Whatever the time may be, however, at least a week should pass during which the urine exhibits no traces of arsenic; for in some cases the animal may appear to be in its normal state, and yet arsenic will be found in the fluid secretions.—*March* 6.—M. Elie de Beaumont read a report on a paper by M. de Castelnau, giving an account of his geological researches in America. M. Liebig, in order to show that he was not in error in his estimate of the component parts of vegetable alimentary substances, laid before the Academy the result of some new and apparently conclusive experiments.—M. Velpeau read a paper on the anatomy, physiology, and pathology, of closed cavities, and on the treatment of the dropsy, of which these cavities may become the seat.

The Earthquake.—The speculations hazarded last week, that Guadaloupe had been the centre of the convulsion, has been already confirmed, and the worst anticipations more than realized. The extent of the mischief is not known, but the most populous city, Pointe-à-Pitre, is entirely destroyed, and, it is believed, that from 1500 to 2000 persons had been either killed or wounded. Of the earthquake, or of the accompanying circumstance, it is only mentioned, and that incidentally, that it lasted about 70 seconds.

Meteorology.—The Madrid journals mention, that at Valencia, on the 1st of March, during a heavy gale of wind, an immense red mass was seen in the horizon, which advanced gradually, and at length covered the whole sky over the city. It then disappeared slowly, leaving the streets covered with a fine red-coloured dust.

Dr. Lepsius and his Party.—Our excellent correspondent, Mr. Wild, has left us but little to glean, from the German papers, respecting Dr. Lepsius and his party; the following, however, from letters in the *Prussian Gazette* is a pleasant and graphic sketch, and may interest our readers:—"We rise early in the morning, and the silent desert soon teems with busy life. While in Europe the whole landscape is buried in darkness, here the first rays of the sun are gilding the tops of the Pyramids, and the golden orb itself soon rises majestically over the eastern mountains. At 9 o'clock, A.M., our workmen come from the neighbouring village, and squat in a circle, waiting for us to fix their respective occupations. The fresh cool breeze of the morning tempts us, likewise, to labour: for at sunrise we have often had only + 2° Reaumur. These clear days are especially bright and cheerful. The desert, broken by wonderful lights and shades, glitters with its strange and varied colours. The beautiful valley of the Nile lies like a velvet carpet of black and green; canals wind through the country like blue threads; villages rise out of the palm groves, and beyond, in the distance, sparkle the white minarets of Cairo: on the top of the hill stands the citadel, which, with every peak and formation of the rock, appears in clear, sharp outline, although tinted by a beautiful violet-coloured vapour; and over all the scene bends the cloudless vault of the pure blue sky. At times, however, we have cold, stormy days, with winds which shake our tents, and sometimes sweep all before them, making us fain to take shelter in a friend's dwelling, in some neighbouring grave. The sunsets are unspeakably beautiful. The western sky is on fire with orange and rosy light, while the mountains glow with a golden purple hue. At this time we all collect in the open air, Germans and Arabians, the latter their day's work done, waiting for their pay. Our nights are such as you in Europe have no conception of. Orion is right over our heads, under him Canopus, unknown to the skies of Europe; the pole star lies close on the horizon, and the bear almost dips into the sea. Of all this which I am describing, you will be better enabled to judge by our great map, prepared on the basis of the excellent chart of Wilkinson, which, however, has been improved by us in many important points. But neither map nor words can give you an adequate idea of the surpassing magnificence of the scene in this kingdom of the dead. It is with the Pyramids as with the Coliseum at Rome: the mind seems incapable of taking in the gigantic whole, and ever beholds them again with renewed wonder. The immense giant blocks of stone are all reduced to the most precise mathematical shape, and thus all the beauty of form and mass impress themselves on the mind together. I had but lately left that wonder of our German architecture, the Cologne Cathedral, and the difference between the two was indeed striking. In both the same mathematical precision of form: in both the same victory of mind over matter. But our German art had clothed the naked outline with a gorgeous robe of ornament and decoration, while these monuments of Egyptian antiquity present themselves to us in the majesty of exquisite but unornamented precision of shape and figure. We are soon about to repair to Fayum, to study the labyrinth and the lake of Mœris, for which Linant, an architect in the service of the Pasha, has made extensive preparations. I have already visited and made out about eighty-two burial-places. The sculpture, in many, is very beautiful, both in high

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and low relief; but they do not seem at that time to have attained canons of proportion, which we find prevailing afterwards. The pictures on the walls are exceedingly beautiful, representing, frequently, passages in the life of the deceased, and seem intended to present to the eyes of the spectator his wealth in slaves, housee, cattle, &c. I think, that from the information I have obtained concerning the private life of these worthies, I could draw up a history of the court and camp of King Cheops, or Cephren. The finest graves, those hewn out of the rock, are chiefly those of princes, relatives, or prime ministers of the Pharaoh in whose time they lived. Many of the noblest princes seem to have been employed as "architects to his majesty," and superintendents of public buildings. I am now employing from forty to sixty men in disinterring the temple in front of the great Sphinx, part of which I intend to take a plaster cast of for the museum at Berlin. My companions are very industrious, having already drawn, and almost finished, one hundred folio sheets. If we proceed in this way we shall have rich treasures to show on our return."

The Ecclesiologist continues the catalogue of offences against ecclesiastical proprieties. Among the most striking, the following are recorded: the conversion of the Chapel of the Apostles, attached to the old priory of Tynemouth, into a powder magazine!—The font of Beckenham church (Kent) is in the garden of the "Crooked Billet," a public house at Penge Common. The carved bench-ends in the church of St. Mary, Bishops Lydiard, were lately sold to panel a dining room. The granite tower of St. Andrews Plymouth, is undergoing repair with Portland stone *painted* to represent granite, though abundance of the latter material is to be had on the spot,—and so on, the recitals filling about six pages of small print. But we notice these numbers chiefly to acknowledge the efforts which the Society is making, like ourselves, for purifying the unholy state of Westminster Abbey. "There seems," says the *Ecclesiologist*, "to be but one feeling amongst intelligent people, a feeling finding daily utterance in the periodical press, and growing more confirmed by constant repetition in private circles, that the present desecrated condition of the Abbey, with its fees for entrance, its revolting monuments, and its miserable Choir, is a disgraceful contrast to that state in which its liberal founders intended to leave it, and the Church expected from its appointed guardians that it should be preserved."

American Journalism.—A New York paper gives the following statistics with reference to this subject. The number of journals and periodical works published throughout the Union is 1,641, of which 148 appear daily, 1,141, weekly, 125, twice or thrice a week, and 227 at longer intervals. There are 1,552 typographical printing offices in the States, giving occupation to 15,000 or 16,000 workmen; and about 500 great bookbinding establishments.

Silk.—The *Moniteur* publishes some details of experiments made on silk and cotton grown in Algeria. Specimens of the latter, produced in 1841 in the government nursery, were sent to Rouen, and delivered to some of the manufacturers. They had it worked up, and have declared unanimously that its excellence is undeniable, and that it bears a great analogy to the cottons of Pernambuco, Bahia, and Maragnan. Other experiments are at present being proceeded with at Lille and St. Quentin.

An Extraordinary Bar of Iron.—The largest bar of iron ever made has been rolled at the Cyfarthfa ironworks, near Merthyr Tydvil, and is, we are informed, for a house in Holland. It is a cable bolt, 25 feet in length and 6 inches in diameter, and weighs about 2,400lbs. The pile from which it was rolled was about 7 feet long by 12 inches square, and weighed upwards of 2,600lbs. The pile was taken from the heated furnace and put at once into the rolls, just in the same manner as they roll bars of an ordinary size.

To CORRESPONDENTS.—F. S. A.—W. C. B. received.—Verito, the one name includes three provinces; the other fixes the locality to one province.—J. G., we decline, with thanks.—We should have been greatly obliged had the extracts from the letter referred to by "An old Subscriber (Plymouth)" reached us in time; but even he must have sent his name, in confidence.

Erratum.—Page 212, col. 1, line 13, for "bursting" read *trusting* flowers.

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LONDON, SATURDAY, MARCH 25, 1843.

REVIEWS

Incidents of Travel in Yucatan. By John L. Stephens. 2 vols. Murray.

THE one hundred and twenty engravings which illustrate the wanderings and discoveries of Mr. Stephens, explain, we apprehend, how it happened that Mr. Norman's ramble among the ruined cities of Yucatan [see *Athen.* Nos. 790-1] got the start in publication. Come when he will, however, Mr. Stephens, with his budget of "incidents," is sure to be welcome: and our readers will rejoice to hear, that his light heart, his love of adventure, and his graphic ease of style, have undergone little change, either from time or travel. Here, it is true, he is more matter-of-fact and methodical in his descriptions than on former occasions; but this was inevitable, seeing that he travelled with a specific object, and was neither to be turned aside to the right nor the left, by perils or difficultics—not to be baffled by the encroachments of vegetation, which, thick as the wood in the 'Sleeping Beauty,' shrouds the ruins he has so pleasantly laid open "to common day"—not to be beaten off by the assaults of mosquitos or guarapatas—nay, or even that worse enemy, Fever, which besets the remote fields where he laboured. Ruined cities were his first object: and adventures are but the episodes of his book. We must add, that the value of this, and of its illustrations, is enhanced by the melancholy fortune of the collection of antiquities, which, by the exertions of our author and Mr. Catherwood, was transferred to the United States, and which was there destroyed by conflagration.

Thus much premised, we have only to follow Mr. Stephens with as little digression as possible. The party, consisting of Mr. Stephens, Mr. Catherwood, and Dr. Cabot, who joined them as physician and naturalist, first touched at Merida. Merida was in high festival, for our travellers chanced to arrive there at the close of the *fête* of San Cristoval, when there is a general illumination: the church also, brilliantly illumined, was filled with a crowd of women, dressed in white and decorated with flowers; "rockets, fireworks, drums, and violins, all working away together on the steps," as the congregation streamed out;—and a gigantic illuminated cross, hung across a street, pointing the way, as it seemed, to some further devotional exercise. The crowd, however, stopped short of this holy symbol, and squeezed its way into a house: our curious author of course among the foremost:—

"On each side of the sala was a rude table, occupying its whole length, made of two rough boards, and supporting candles stuck in little tin receivers, about two feet apart. Along the tables were benches of the same rough materials, with men and women, whites, Mestizoes, and Indians, all sitting together, as close as the solidity and resistance of human flesh would permit, and seemingly closer than was sufferable. Every person at the table had before him or her a paper about a foot square, covered with figures in rows, and a small pile of grains of corn, and by its side a thumping stick some eighteen inches long, and one in diameter; while, amid all the noise, hubbub, and confusion, the eyes of all at the tables were bent constantly upon the papers before them. In that hot place, they seemed like a host of necromancers and witches, some of the latter young and extremely pretty, practising the black art. By degrees we were passed out into the corridor, and here we were brought to a dead stand. Within arm's length was an imp of a boy, apparently the ringleader in this nocturnal orgy, who stood on a platform, rattling a bag of balls, and whose unintermitted screeching, singsong cries had throughout risen shrill and distinct above every other sound. At that moment the noise and uproar were carried to the highest. The whole house seemed rising against the boy, and he, single-handed, or rather single-tongued, was doing battle with the whole, sending forth a clear stream of vocal power, which for a while bore its way triumphantly through the whole troubled waters, till, finding himself overpowered by the immense majority, with a tone that set the whole mass in a roar, and showed his democratic principles, he cried out, 'Vox populi est vox Dei!' and submitted. Along the corridor, and in the whole area of the patio, or courtyard, were tables, and benches, and papers, and grains of corn, and ponderous sticks, the same as in the sala, and men and women sitting as close together. The passages were choked up, and over the heads of those sitting at the tables, all within reach were bending their eyes earnestly upon the mysterious papers. They were grayheads, boys and girls, and little children; fathers and mothers; husbands and wives; masters and servants; men high in office, muleteers, and bull-fighters; señoras and señoritas, with jewels around their necks and roses in their hair, and Indian women, worth only the slight covering they had on; beauty and deformity; the best and the vilest in Merida; perhaps, in all, two thousand persons; and this great multitude, many of whom we had seen but a few minutes before on their knees in the church, and among them the fair bevy of girls who had stood by us on the steps, were now assembled in a public gambling-house! a beautiful spectacle for a stranger the first night of his arrival in the capital!"

The next day Mr. Stephens witnessed a bull-fight, took part in the pleasures of the *paseo*, the Meridan Corso, and subsequently in a Meridan concert. For these our readers must consult his book. We, however, whose business it is to record the progress of Art and Science, prefer an account of the first operation for strabismus, performed at Merida, and of the introduction of the wonder-working Daguerréotype, a narrative almost as sprightly as Paul de Kock's imaginary chapter on that engine of modern sorcery in 'La Grande Ville de Paris':—

"Having made trials upon ourselves until we were tired of the subjects, and with satisfactory results, we considered ourselves sufficiently advanced to begin; and as we intended to practise for the love of the art, and not for lucre, we held that we had a right to select our subjects. Accordingly, we had but to signify our wishes, and the next morning put our house in order for the reception of our fair visitors. We cleared everything out of the hammock, took the washhand basin off the chair, and threw odds and ends into one corner; and as the sun was pouring its rays warmly and brightly into our door, it was farther lighted up by the entry of three young ladies, with their respective papas and mammas. We had great difficulty in finding them all seats, and were obliged to put the two mammas into the hammock together. The young ladies were dressed in their prettiest costume, with earrings and chains, and their hair adorned with flowers. All were pretty, and one was much more than pretty; not in the style of Spanish beauty, with dark eyes and hair, but a delicate and dangerous blonde, simple, natural, and unaffected, beautiful without knowing it, and really because she could not help it. Her name, too, was poetry itself. I am bound to single her out, for, late on the evening of our departure from Merida, she sent us a large cake, measuring about three feet in circumference by six inches deep, which, by-the-way, everything being packed up, I smothered into a pair of saddle-bags, and spoiled some of my scanty stock of wearing apparel. The ceremonies of the reception over, we made immediate preparations to begin. Much form and circumstance were necessary in settling preliminaries; and as we were in no hurry to get rid of our subjects, we had more formalities than usual to go through with. Our first subject was the lady of the poetical name. It was necessary to hold a consultation upon her costume, whether the colours were pretty and such as would be brought out well or not; whether a scarf around the neck was advisable; whether the hair was well arranged, the rose becoming, and in the best position; then to change it, and consider the effect of the change, and to say and do many other things which may suggest themselves to the reader's imagination, and all which gave rise to many profound remarks in regard to artistical effect, and occupied much time. The lady being arrayed to the best advantage, it was necessary to sent her with reference to a right adjustment of light and shade; to examine carefully the falling of the light upon her face; then to consult whether it was better to take a front or a side view; to look at the face carefully in both positions; and, finally, it was necessary to secure the head in the right position; that it should be neither too high nor too low; too much on one side nor on the other; and as this required great nicety, it was sometimes actually indispensable to turn the beautiful little head with our own hands, which, however, was a very innocent way of turning a young lady's head. Next it was necessary to get the young lady into focus—that is, to get her into the box, which, in short, means, to get a reflection of her face on the glass in the camera obscura at that one particular point of view which presented it better than any other; and when this was obtained, the miniature likeness of the object was so faithfully reflected, that, as artists carried away by enthusiasm, we were obliged to call in the papas and mammas, who pronounced it beautiful—to which dictum we were in courtesy obliged to respond. The plate was now cleaned, put into the box, and the light shut off. Now came a trying time for the young lady. She must neither open her lips nor roll her eyes for one minute and thirty seconds by the watch. This eternity at length ended, and the plate was taken out. So far our course had been before the wind. Every new formality had but increased our importance in the eyes of our fair visitors and their respectable companions. Mr. Catherwood retired to the adjoining room to put the plate in the mercury bath, while we, not knowing what the result might be, a little fearful, and neither wishing to rob another of the honour he might be justly entitled to, nor to be dragged down by another's failure, thought best to have it distinctly understood that Mr. Catherwood was the maestro, and that we were merely amateurs. * * The result, however, was enough to induce us never again to adopt prudential measures, for the young lady's image was stamped upon the plate, and made a picture which enchanted her and satisfied the critical judgment of her friends and admirers. Our experiments upon the other ladies were equally successful, and the morning glided away in this pleasant occupation. We continued practising a few days longer; and as all our good results were extensively shown, and the poor ones we took care to keep out of sight, our reputation increased, and we had abundance of applications. * * There was one interesting incident connected with our short career of practice. Among the portraits put forth was one of a lady, which came to the knowledge of a gentleman particularly interested in the fair original. This gentleman had never taken any especial notice of us before, but now he called upon us, and very naturally the conversation turned upon that art of which we were then professors. The portrait of this lady was mentioned, and by the time he had finished his third straw cigar, he unburdened himself of the special object of his visit, which was to procure a portrait of her for himself. This seemed natural enough, and we assented, provided he would get her to sit; but he did not wish either her or her friends to know anything about it. This *was* a difficulty. It was not very easy to take it by stealth. However strong an impression a young lady may make by a glance upon some substances, she can do nothing upon a silver plate. Here she requires the aid of iodine, bromine, and mercury. But the young man was fertile in expedients. He said that we could easily make some excuse, promising her something more perfect, and in making two or three impressions, could slip one away for him. This was by no means a bad suggestion, at least, so far as he was concerned, but we had some qualms of conscience. While we were deliberating, a matter was introduced, which, perhaps, lay as near Doctor Cabot's heart as the young lady did that of our friend. That was a pointer or setter dog for hunting, of which the doctor was in great want. The gentleman said he had one—the only one in Merida—and he would give it for the portrait. It was rather an odd proposition, but to offer a dog for his mistress's portrait was very different from offering his mistress's portrait for a dog. It was clear that the young man was in a bad way; he would lay

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down his life, give up smoking, part with his dog, or commit any other extravagance. The case was touching. The doctor was really interested; and, after all, what harm could it do? The doctor and I went to look at the dog, but it turned out to be a mere pup, entirely unbroken, and what the result might have been I do not know, but all further negotiations were broken off by the result of our out-of-door practice and disgust for the business."

We must now introduce the wonder-working Doctor:—

"Secluded as Merida is, and seldom visited by strangers, the fame of new discoverics in science is slow in reaching it, and the new operation of Mons. Guerin for the cure of strabismus had not been heard of. In private intercourse we had spoken of this operation, and, in order to make it known, and extend its benefits, Doctor Cabot had offered to perform it in Merida. * * But no one cared to be the first, and as the doctor had no sample of his skill with him, no subject offered. We had fixed the day for our departure, and the evening but one before, a direct overture was made to the Doctor to perform the operation. * * At ten o'clock the doctor's subject made his appearance. He was the son of a widow lady of very respectable family, about fourteen years old, but small of stature, and presenting, even to the most casual glance, the stamp of a little gentleman. He had large black eyes, but, unluckily, their expression was very much injured by an inward squint. With the light heart of boyhood, however, he seemed indifferent to his personal appearance, and came, as he said, because his mother told him to do so. His handsome person, and modest and engaging manners, gave us immediately a strong interest in his favour. He was accompanied by the gentleman who had spoken of bringing him, Dr. Bado, a Guatimalian, educated in Paris, the oldest and principal physician of Merida, and by several friends of the family, whom we did not know. Preparations were commenced immediately. The first movement was to bring out a long table near the window, and then to spread upon it a mattress and pillow, and upon these to spread the boy. Until the actual moment of operating, the precise character of this new business had not presented itself to my mind, and altogether it opened by no means so favourably as Daguerreotype practice. Not aiming to be technical, but desiring to give the reader the benefit of such scraps of learning as I pick up in my travels, modern science has discovered that the eye is retained in its orbit by six muscles, which pull it up and down, inward and outward, and that the undue contraction of either of these muscles, produces that obliquity called squinting, which was once supposed to proceed from convulsions in childhood, or other unknown causes. The cure discovered is the cutting of the contracted muscle, by means of which the eye falls immediately into its proper place. This muscle lies under the surface; and, as it is necessary to pass through the membrane of the eye, the cutting cannot be done with a broadaxe or a handsaw. In fact it requires a knowledge of the anatomy of the eye, manual dexterity, fine instruments, and Mr. Catherwood and myself for assistants. Our patient remained perfectly quiet, with his little hands folded across his breast; but while the knife was cutting through the muscle, he gave one groan, so piteous and heart-rending, that it sent into the next room all who were not immediately engaged. But before the sound of the groan had died away, the operation was over, and the boy rose with his eye bleeding, but perfectly straight. A bandage was tied over it, and with a few directions for its treatment, amid the congratulations and praises of all present, and wearing the same smile with which he had entered, the little fellow walked off to his mother. The news of this wonder spread rapidly, and before night Dr. Cabot had numerous and pressing applications, among which was one from a gentleman whom we were all desirous to oblige, and who had this defect in both eyes. On his account we determined to postpone our departure another day; and in furtherance of his original purpose, Dr. Cabot mentioned that he would perform the operation upon all who chose to offer. We certainly took no trouble to spread this notice, but the next morning, when we returned from breakfast, there was a gathering of squint-eyed boys around the door, who, with their friends and backers, made a formidable appearance, and almost obstructed our entrance. As soon as the door opened there was a rush inside; and as some of these slanting eyes might not be able to distinguish between meum and tuum, we were obliged to help their proprietors out into the street again. At ten o'clock the big table was drawn up to the window, and the mattress and pillow were spread upon it. * * The first who presented himself, was a stout lad about nineteen or twenty, whom we had never seen or heard of before. Who he was, or where he came from, we did not know, but he was a bisco of the worst kind, and seemed able-bodied enough to undergo anything in the way of surgery. As soon as the doctor began to cut the muscle, however, our strapping patient gave signs of restlessness, and all at once, with an actual bellow, he jerked his head on one side, carried away the doctor's hook, and shut his eye upon it with a sort of lockjaw grip, as if determined it should never be drawn out. How my hook got out I have no idea, fortunately the doctor let his go, or the lad's eye would have been scratched out. As it was, there he sat with the bandage slipped above one eye, and the other closed upon the hook, the handle of which stood out straight. Probably at that moment he would have been willing to sacrifice pride of personal appearance, keep his squint, and go through life with his eye shut, the hook in it, and the handle sticking out; but the instrument was too valuable to be lost. And it was interesting and instructive to notice the difference between the equanimity of one who had a hook in his eye, and that of lookers-on who had not. All the spectators upbraided him with his cowardice and want of heart, and after a round of reproof to which he could make no answer, he opened his eye and let out the hook. But he made a bad business of it. A few seconds longer, and the operation would have been completed. As it was, the whole work had to be repeated. * * The room was now full of people, and being already disgusted with the practice of surgery, I sincerely hoped that this exhibition would cure all others of a wish to undergo the operation, but a little Mestizo boy, about ten years old, who had been present all the time, crept through the crowd, and reaching the table, squinted up at us without speaking, his criss-cross expression telling us very plainly what he wanted. He had on the usual Mestizo dress of cotton shirt and drawers and straw hat, and seemed so young, simple, and innocent, that we did not consider him capable of judging for himself. We told him he must not be operated on, but he answered, in a decided though modest tone, 'Yo quiero, yo quiero,' 'I wish it, I wish it.' We inquired if there was any one present who had any authority over him, and a man whom we had not noticed before, dressed, like him, in shirt and drawers, stepped forward, and said he was the boy's father; he had brought him there himself on purpose, and begged Doctor Cabot to proceed. By his father's directions, the little fellow attempted to climb up on the table, but his legs were too short, and he had to be lifted up. His eye was bandaged, and his head placed upon the pillow. He folded his hands across his breast, turned his eye, did in all things exactly as he was directed, and in half a minute the operation was finished. I do not believe that he changed his position a hair's breadth, or moved a muscle. It was an extraordinary instance of fortitude. The spectators were all admiration, and amid universal congratulation, he was lifted from the table, his eye bound up, and without a word, but with the spirit of a little hero, he took his father's hand and went away."

Other operations were performed, and with like success: and these occupations, alternated with the study of the ancient history of Yucatan, filled a few days benevolently and profitably; but the encampment at Merida must needs at last be broken up, and after many leave-takings, and a positive refusal on the part of the landlord to receive rent, the luggage was sent forward on the backs of mules and Indians, and the three rode forth, on the 12th of November (1841?) under the best of auspices, the country being now at peace, and no danger to be apprehended from robbers.

Halting successively at Tekoh, an Indian village, with a large church and a convent, where a hospitable and intelligent Cura gave the party welcome assistance, and at Telchaquillo, the first resting-place of any antiquarian consequence, was the hacienda of San Joaquin, on which stand the ruins of Mayapan. Ere reaching this, Mr. Stephens turned aside to examine an immense fossil cave, discovered, so runs the account, by the major-domo of the hacienda, while pursuing some robbers, who had stolen a bull. But our traveller could not delay his visit to Mayapan, having already been beckoned thither (figuratively to speak) by a great mound, sixty feet high and one hundred feet square at the base, which he had seen from the tower of the church of Tekoh. He conceives himself to be the first person who had disturbed the forest round these ruins: as was in some sort proved by the plenteousness of the sculptured stones strewed about the base of the mound and among the woods; remains of kindred statues to those which Bernal Dias found on the coast. Mayapan contains too, a senote, or underground reservoir of water, which was to be explored; and a strange round tower on the summit of a mound, the interior walls of which are covered with stucco, and display the traces of red, yellow, blue, and white paint. Concluding the narrative of his interesting researches in the old style:—

"The interest of our day at Mayapan," says Mr. Stephens, "came near being marred by an unlucky accident. Just as we were leaving the ruins a messenger came to inform us that one of our pistols had shot an Indian. These pistols had never shewn any particular antipathy to Indians, and had never shot one before; but, hurrying back to the hacienda, we found the poor fellow with two of his fingers nearly shot off. The ball had passed through his shirt, making two holes in it, fortunately without hitting his body. The Indians said that the pistol had gone off of itself while they were only looking at it. We felt sure that this was not exactly the case, knowing that pistols are not free agents, and laid the blame upon them; but it was a great satisfaction that the accident was no worse, and also that Doctor Cabot was at hand to dress the wound. The Indian seemed to think less of it than we did."

The next field of discovery was among the ruins of Uxmal: where the party fairly established itself for a considerable period. Mr. Stephens, in arranging his plans, had counted upon escaping the rains which make such places of abode dangerously pestilential—but, this year, unluckily, the dry season had not, as usual, set in with November; the exhalations from the *aguadas* and tanks of water were oppressive; and the grand apartments of the Casa del Gobernador damp to the ague point. Yet in these the party was to sojourn. A fire, of course, was the first thing needful: but, with all his boasted resources, fire is not always a servant within command of civilized man. The leaves and brushwood collected by our travellers, caught fire and blazed, but then went out—a squib, even, failed to do the required feat. At last, all "scraps of paper, and other availables" being entirely exhausted, it occurred to the party to call in the savage science of an Indian boy, whom they had engaged to clear an opening on their threshold by his machete:—

"We intimated to him by signs that we wanted a fire, and, without paying any respect to what we had done, he began in his own way, with a scrap of cotton, which he picked up from the ground, and, lighting it, blew it gently in his folded hands till it was all ignited. He then laid it on the floor, and, throwing aside all the material we had been using, looked around carefully, and gathered up some little sticks, not larger than matches, which he laid against the ignited cotton, with one point on the ground and the other touching the fire. Then kneeling down, he encircled the nascent fire with his two hands, and blew gently on it, with his mouth so close as almost to touch it. A slight smoke rose above the palms of his hands, and in a few minutes he stopped blowing.

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Placing the little sticks carefully together, so that all their points touched the fire, he went about picking up others a little larger than the first, and laying them in order one by one. With the circumference of his hands a little extended, he again began blowing gently; the smoke rose a little stronger than before. From time to time he gently changed the position of the sticks, and resumed his blowing. At length he stopped, but whether in despair or satisfied with the result seemed doubtful. He had a few little sticks with a languishing fire at one end, which might be extinguished by dropping a few tears over it. We had not only gone beyond this, but had raised a large flame, which had afterward died away. Still there was a steadiness, an assurance in his manner that seemed to say he knew what he was about. At all events, we had nothing to do but watch him. Making a collection of larger sticks, and again arranging them in the same way as before, taking care not to put them so close together as to smother the fire, with a circumference too large for the space of his hands, but of materials so light as easily to be thrown into confusion, he again commenced blowing, so gently as not to disturb a single stick, and yet to the full power that the arrangement would bear. The wood seemed to feel the influence of his cherishing care, and a full body of smoke rose up to gladden us, and bring tears into his eyes. With the same imperturbable industry, unconscious of our admiration, he went on again, having now got up to sticks as large as the finger. These he coaxed along with many tears, and at the next size he saved his own wind and used his petata, or straw hat. A gentle blaze rose in the whole centre of the pile; still he coaxed it along, and by degrees brought on sticks as large as his arm, which by a gentle waving of his hat, in a few minutes were all ignited. Our uncertainty was at an end. The whole pile was in a blaze, and all four of us went busily to work gathering fuel."

It cost the party no less trouble to dispose of the plague of mosquitos; but fire and rest were at last secured; the next thing was food; and after considerable difficulty, a staid Indian woman, aged fifty or thereabouts, named Chaipa Chi, was engaged and set to work:—

"The first essay of Chaipa Chi was in boiling eggs, which, according to the custom of the country, she boiled para beber, or to drink; that is, by breaking a small hole in the shell, into which a stick is inserted to mix together the white and yolk; the egg is to be disposed of through this hole in the primitive way which nature indicates to the new-born babe. This did not suit us, and we wished the process of cooking to be continued a little longer, but Chaipa Chi was impenetrable to hints or signs. We were obliged to stand over her, and, but for the name of the thing, we might as well have cooked them ourselves."

Having thus seen our party decently settled, we shall spare our readers anything like a detailed journal of their proceedings among the ruins of Uxmal—seeing that at every step and stone Mr. Stephens refers to the minute and elaborate illustrations after drawings by Mr. Catherwood. The following discovery, however, though comparatively unimportant, has a touch of the picturesque in it, not to be resisted:—

"In working out the plan on the spot, it was found that the back wall, throughout its whole length of two hundred and seventy feet, was nine feet thick, which was nearly equal to the width of the front apartment. Such thickness was not necessary for the support of the building, and, supposing it might contain some hidden passages, we determined to make a breach through the wall, and to do this in the centre apartment. I must confess that I felt some repugnance to this work of demolition, but one stone had already been picked out by an Indian to serve for mashing maize upon; and as this was likely to be done at any time when another might be wanted, I got over my scruples. Over the cavity left in the mortar by the removal of the stone were two conspicuous marks, which afterward stared us in the face in all the ruined buildings of the country. They were the prints of a red hand with the thumb and fingers extended, not drawn or painted, but stamped by the living hand, the pressure of the palm upon the stone. He who made it had stood before it alive as we did, and pressed his hand, moistened with red paint, hard against the stone. The seams and creases of the palm were clear and distinct in the impression. There was something lifelike about it that waked exciting thoughts, and almost presented the images of the departed inhabitants hovering about the building. And there was one striking feature about these hands; they were exceedingly small. Either of our own spread over and completely hid them; and this was interesting from the fact that we had ourselves remarked, and heard remarked by others, the smallness of the hands and feet as a striking feature in the physical conformation of the Indians at the present day."

By a communication from Mr. Schoolcraft, whose familiarity with the usages of the North American Indians is well known, we find that "the figure of the human hand is used" by the northern aborigines "to denote supplication to the Deity or Great Spirit, and stands in the system of picture writing as the symbol for strength, power, or mastery thus derived"—further, that the "use of the hand is not confined to a single tribe or people." There is food for famous antiquarian speculation, our author obviously thinks, in this coincidence.

An excavation attempted, at Uxmal, by Mr. Stephens was not successful; however, he resolved upon removing thence the richly carved beam of sapote wood, which he had admired so much on his former visit. The removal was easily accomplished; but the relic, as we have already mentioned, was destroyed, by an accidental fire, after its arrival in the United States. A rude circular mound, which was broken into, at the instance of Cura Carillo, yielded a curious double-headed idol, in the form of a cat or lynx; but this was too heavy to be removed.

Having fairly started Mr. Catherwood with his daguerréotype and a cohort of Indians to clear away brush and bush, at his bidding, our lively author started for the fair of Jalacho. Here he found religious ceremonies and gambling-tables side by side, as he had done at Merida, with the never-failing *dessert* of a bull-fight:—

"This over, there was an interval for business, and particularly for visiting the horse-market, or rather a particular section to which dealers sent their horses to be exhibited. I was more interested in this than any other branch of commerce carried on at the fair, as I wished to purchase horses for our journey. There were plenty of them, though, as in all other sections of the country, but few fine ones. Prices varied from ten dollars to two hundred, the value depending, not upon bone, blood, or muscle, but upon training and paces. The young hacienda horses, with nothing but the trot, or trotones, as they were called, were worth from ten dollars to twenty-five, but as they excelled in pace or easiness of movement their value increased. No one pretends to ride a trotting horse in Yucatan, for he who does labours under the imputation of not being able to purchase a pacer. The finest horses in the country in appearance are those imported; but the Yucatan horses, though small, are remarkably hardy, require no care, and endure an extraordinary degree of fatigue. Night came on, and the plaza was alive with people and brilliant with lights. On one side, opposite the church, along the corridors of the houses and in front of them, were rows of tables, with cards and dice, which were very soon crowded with players, whites and Mestizoes; but the great scene of attraction was the gathering of Indians in the centre of the plaza. It was the hour of supper, and the small merchants had abundant custom for their eatables. Turkeys which had stood tied by one leg all day, inviting people to come and eat them, were now ready, of which for a medio two men had a libera allowance; and I remarked, what I had heard of, but had not seen before, that grains of cacao circulated among the Indians as money. Every merchant or vender of eatables, the most of whom were women, had on the table a pile of these grains, which they were constantly counting and exchanging with the Indians. There is no copper money in Yucatan, nor any coin whatever under a medio, or six and a quarter cents, and this deficiency is supplied by these grains of cacao. The medio is divided into twenty parts, generally of five grains each, but the number is increased or decreased according to the quantity of the article in the market, and its real value. As the earnings of the Indians are small, and the articles they purchase are the mere necessaries of life, which are very cheap, these grains of cacao, or fractional parts of a medio, are the coin in most common use among them."

From these pleasures, Mr. Stephens was presently lured away by an invitation to examine some antiquities on the estate of a certain Don Simon not far from Jalacho. These consisted of gigantic blocks which reminded our author of the Copan monuments, but were not, like them, ornamented with carving. The woods and the farms, indeed, seem absolutely sown with the remains of cities and mounds. At another of the stations, which detained our author on his return to the Casa del Gobernador and Chaipa Chi's *tortillas*, he found an arch, plastered and painted in red, green, yellow and blue: the colours quite fresh. But the most eminent and curious "lion" of this strange district is the cave of Maycanú. Many of the other antiquities, described by our tourist, are hardly known in their immediate neighbourhood—the forest year by year enveloping them, as it were, with shadow and secrecy; but the cave in question—called by the Indians Satun Sat, and by Spaniards El Laberinto—has a "marvellous and mystical reputation:" no one seemed willing to enter it, and it had never been fully explored:—

"Several persons had penetrated to some distance with a string held outside, but had turned back, and the universal belief was, that it contained passages without number and without end. * * My retinue consisted of eight men, who considered themselves in my employ, besides three or four supernumeraries, and altogether formed a crowd around the door. Except the mayoral of Uxmal, I had never seen one of them before, and as I considered it important to have a reliable man outside, I stationed him at the door with a ball of twine. I tied one end round my left wrist, and told one of the men to light a torch and follow me, but he refused absolutely, and all the rest, one after the other, did the same. * * I entered with a candle in one hand and a pistol in the other. The entrance faces the west. The mouth was filled up with rubbish, scrambling over which, I stood in a narrow passage or gallery, constructed, like all the apartments above ground, with smooth walls and triangular arched ceiling. This passage was about four feet wide, and seven feet high to the top of the arch. It ran due east, and at the distance of six or eight yards opened into another, or rather was stopped by another crossing it, and running north and south. I took first that on the right hand, running south. At the distance of a few yards, on the right side of the wall, I found a door filled up, and at the distance of thirty-five feet the passage ended, and a door opened at right angles on the left into another gallery running due east. Following this, at the distance of thirteen feet I found another gallery on the left, running north, and beyond it, at the end, still another, also on the left, and running north, four yards long, and then walled up, with only an opening in it about a foot square. Turning back, I entered the gallery which I had passed, and which ran north eight or ten yards; at the end was a doorway on the right, opening into a gallery that ran east. At the end of this were six steps, each one foot high and two wide, leading to another gallery, which ran north twelve yards. At the end there came another gallery on the left, which ran west ten yards, and at the end of this another on the right, running north about sixty feet. This passage was walled up at the north end, and at the distance of five yards from this end another doorway led into a passage running to the east. At the distance of four yards a gallery crossed this at right angles, running north and south, forty-five feet long, and walled up at both ends; and three or four yards farther on another gallery crossed it, also running north and south. This last was walled up at the south, and on the north led to still another gallery,

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which ran east three yards long. This was stopped by another gallery crossing it, running to the south three yards, when it was walled up, and to the north eight yards, when it turned to the west. * * I was not entirely free from the apprehension of starting some wild animal, and moved slowly and very cautiously. In the mean time, in turning the corners, my twine would be entangled, and the Indians, moved by the probability of getting no pay, entered to clear it, and by degrees all came up with me in a body. I got a glimpse of their torches behind me just as I was turning into a new passage, and at the moment I was startled by a noise which sent me back rather quickly, and completely routed them. It proceeded from a rushing of bats, and, having a sort of horror of these beastly birds, this was an ugly place to meet them in, for the passage was so low, and there was so little room for a flight over head, that in walking upright there was great danger of their striking the face. It was necessary to move with the head bent down, and protecting the lights from the flapping of their wings. Nevertheless, every step was exciting, and called up recollections of the Pyramids and tombs of Egypt, and I could not but believe that these dark and intricate passages would introduce me to some large saloon, or perhaps some royal sepulchre. Belzoni, and the tomb of Cephrenes and its alabaster sarcophagus, were floating through my brain, when all at once I found the passage choked up and effectually stopped. The ceiling had fallen in, crushed by a great mass of superincumbent earth, and farther progress was utterly impossible."

On issuing forth from his disappointing quest, Mr. Stephens, for the first time, perceived that this redoubtable labyrinth was not a maze hewn out in a hill side, but built up in a mound; and thence arose the idea, so tempting to curiosity and enterprise like his, that all the widely-spread and gigantic masses of masonry, which form so magnificent a feature in the antiquities of Central America, may possibly contain secret passages and chambers, waiting the patient labour of some Belzoni to break in and disinter the secret of these structures. In pursuance of this idea, on his return to Uxmal, Mr. Stephens set himself to explore several circular holes opening at different places in the ground. These proved to belong, chimneywise, to small ovens, cisterns, or, what Mr. Stephens thinks more probable still, repositories of grain. In one of them he found a vase of terra cotta, standing on three feet, and coated with enamel, and this was all. Meanwhile, the 'incidents' of antiquarian research at Uxmal were diversified by the maize harvest, and the benevolent deeds of Dr. Cabot, who operated upon some of the Indians needing surgical assistance. These poor people possess the patience of a gentle but somewhat phlegmatic submissiveness. Mr. Stephens witnessed the funeral of an Indian woman, at which her husband officiated as sexton and undertaker without showing any of the emotions that usually belong to a chief mourner. A visit from the Cura Carillo, the padre of Ticul, was an agreeable passage; the more so, as he arrived at the time when our author was "down" with the fever, which, at last, made its mischievous rounds among the party of discoverers. The Cura insisted upon carrying Mr. Stephens back to his own convent to be nursed. In another day or two arrived Dr. Cabot, who was also disabled, and Albino, the travellers' head man. The Cura physicked them by a very simple nostrum—"a decoction of the rind of the sour orange, flavoured with cinnamon and lemon juice," to be administered every two hours. This carried off the fever; but his wisdom could not save the Cura himself. who was subsequently and severely visited by the same scourge.

By way of beguiling the first days of convalescence, and encouraged by the sight of a richly ornamented vase, which was "loaned" him to make a drawing from, Mr. Stephens undertook an excavation at Ticul. After six hours of hard work among the ruins, a skeleton was found in a sitting posture, to the consternation of the assistants.

"The Indians were excited, and conversed in low tones. The cura interpreted what they said; and the burden of it was, 'They are the bones of our kinsman,' and 'What will our kinsman say at our dragging forth his bones?' But for the cura they would have covered them up and left the sepulchre. In collecting the bones, one of the Indians picked up a small white object, which would have escaped any but an Indian's eye. It was made of deer's horn, about two inches long, sharp at the point, with an eye at the other end. They all called it a needle, and the reason of their immediate and unhesitating opinion was the fact that the Indians of the present day use needles of the same material, two of which the cura procured for me on our return to the convent. One of the Indians, who had acquired some confidence by gossiping with the cura, jocosely said that the skeleton was either that of a woman or a tailor."

Not far from the skeleton, in the same sepulchre, a vase of rude pottery was discovered, "resembling very much the *cantaro* used by the Indians—a water jar." Both were carried away by Mr. Stephens, to the great dismay of the simple people who had found them; and who attributed the fever which, as we have said, shortly after overtook the Cura of Ticul, to this sacrilegious transaction. In a few days our traveller was enabled to return to Uxmal, where, to his great comfort, he found Mr. Catherwood still industriously at work, and as yet unvisited by the epidemic. But at last the artist also, stout as he had proved himself, was prostrated by illness; and the end was, that the encampment in the Casa was broken up, Chaipa Chi paid off, (poor woman, she only lived a month after the departure of the Americans!) and the party moved off in search of fresh antiquities:—

"As we descended the steps, Mr. C. suggested that it was New-year's day. It was the first time this fact had presented itself; it called up scenes strikingly contrasted with our own miserable condition, and for the moment we would have been glad to be at home. Our cochés were in readiness at the foot of the terrace, and we crawled in; the Indians raised us upon their shoulders, and we were in motion from Uxmal."

The next city "*tapped*"—to use Horace Walpole's word—by our discoverers, was Mohpat, with an array of terraces, mounds, monuments, and sculptures, accurately described by Mr. Stephens. Thence the party moved on to Kabah, which offered a field for the daguerréotype little less extensive than Uxmal. One building, indeed, seems to surpass, in barbaric richness of ornament, all others in the district. A portion of a façade, delineated by Mr. Catherwood (and the Sun), presents *two stories*, each containing three rows of gigantic masks wearing the hideous semblance of human faces—every inch of which is *tattooed* with rings, foliage, serpents, &c. These "stories" are divided by mathematical borders, alternated with the endless Grecian volute. Kabah, too, yielded another enormous carved beam of sapote wood. But to diversify this *catalogue raisonné*, we will give Mr. Stephens's description of certain relics, a trifle less antique, which he came upon in the village of Nohcahab. Here not only is the church wall battlemented with rows of skulls, but the whole building is decorated with the same grisly ornament:—

"The floor of the church was interspersed with long patches of cement, which covered graves, and near one of the altars was a box with a glass case, within which were the bones of a woman, the wife of a lively old gentleman whom we were in the habit of seeing every day. They were clean and bright, as if polished, with the skull and cross-bones in front, the legs and arms laid on the bottom, and the ribs disposed regularly in order, one above the other, as in life, having been so arranged by the husband himself; a strange attention, as it seemed, to a deceased wife. At the side of the case was a black board, containing a poetical inscription (in Spanish). * * The widowed husband wrote several stanzas more, but could not get them on the black board; and made copies for private distribution, one of which is in my hands. Near this were the bones of a brother of our friend the cura of Ticul and those of a child, and in the choir of the church, in the embrazûre of a large window, were rows of skulls, all labelled on the forehead, and containing startling inscriptions. I took up one, and staring me in the face were the words, 'Soy Pedro Moreno: un Ave Maria y un Padre nuestro por Dios, hermano.' 'I am Peter Moreno: an Ave Maria and Paternoster for God's sake, brother.' Another said, 'I am Apolono Balche: a Paternoster and an Ave Maria for God's sake, brother.' This was an old schoolmaster of the padrecito, who had died but two years before. The padrecito handed me another, which said, 'I am Bartola Arana: a Paternoster,' &c. This was the skull of a Spanish lady whom he had known, young and beautiful, but it could not be distinguished from that of the oldest and ugliest Indian woman. 'I am Anizetta Bib,' was that of a pretty young Indian girl whom he had married, and who died but a year afterward. I took them all up one by one; the padrecito knew them all; one was young, another old; one rich, another poor; one ugly, and another beautiful; but here they were all alike. Every skull bore the name of its owner, and all begged a prayer. One said, 'I am Richard Joseph de la Merced Truxeque and Arana, who died the twenty-ninth of April of the year 1838, I am enjoying the kingdom of God for ever.' This was the skull of a child, which, dying without sin, had ascended to heaven, and needed not the prayers of man. In one corner was a mourning box, painted black, with a white border, containing the skull of an uncle of the padrecito. On it was written in Spanish, 'In this box is enclosed the skull of Friar Vicente Ortigon, who died in the village of Cuhul in the year 1820. I beseech thee, pious and charitable reader, to intercede with God for his soul, repeating an Ave Maria and a Paternoster, that he may be released from purgatory, if he should be there, and may go to enjoy the kingdom of heaven. Whoever the reader may be, God will reward his charity. 26th of July, 1837.' The writing bore the name of Juana Hernandez, the mother of the deceased, an old lady then living in the house of the mother of the padrecito."

Our notice of this work has run to an unusual length; but we hope to be the first, as with Mr. Norman's visit to these interesting ruins, to introduce it to the English public.

The Rise, Progress, and Present State of the Mormons; to which is appended, an Analysis of the Book of Mormon. By H. Caswall, M.A. Rivingtons.

WE were the first to give a detailed account of the impudent imposture of which the present volume is a history [*Athenæum*, No. 701], and our report may be taken as a sufficient analysis of the work before us. It is right, however, to say that Mr. Caswall is a Missouri man, and Professor of Divinity in the Kemper College of that State. These facts may render it necessary to take, *cum grano salis*, so much of his story as depends upon general colouring. We need have little doubt that the conduct of the miserable fanatics was stupid enough, and as ferocious as stupidity commonly is; but in summing up the "great account 'twixt me and vengeance," in striking a balance between fanatical aggression and mob re-action, it is right to remember the relation of the historian to the contending parties. We do not, in so saying, intend to infer that the facts of Mr. Caswall's statement are either knowingly or unknowingly distorted; for, judging by a general acquaintance with human nature, there is nothing in his story that outrages probability: and of local matters we cannot be supposed to know much. But there is a tone of—honest indignation shall we call it

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—or of sectarian vehemence about the narrative, that casts an air of suspicion on what may be, after all, a tolerably accurate statement.

The position of the Professor, nevertheless, may be fairly supposed to have some positive relation with a proposition which is brought prominently forward; namely, that the rapid propagation of this strange delusion amidst all the light of the nineteenth century, should be attributed to the absence of any "influential church strongly controlling public opinion." What is here meant by an influential church is not left in ambiguity. Episcopacy, says our author, "is unknown in America except in name. The colonists applied for an American bishop, and the mother country declined granting the request." "There was no visible centre of unity; there were no means for the ready removal of abuses; each clergyman acted for himself." After the revolution, the American government had not the power to set up any national form of religious doctrine and worship; and the people came to the conclusion that "any legislation by which Christianity should be distinguished from Mahometism, Paganism, or infidelity, would be contrary to the first principles of American liberty." Bating the unfair innuendo concealed in the last sentence, which, however, falsifies the whole, there is such a portion of truth in the argument as suffices for a one-sided view of the question. It is substantially untrue that American institutions are a correct exponent of the religious earnestness of the people; and the author himself admits that the great source of the popularity enjoyed by the new doctrine, such as it was, rested directly on its being founded on Bible doctrines; and he further allows that it spread here in England, in spite of the most florid church establishment that the world knows. No one will deny that a perfect church, administered by perfect men, would hold a very potent control over the minds of its followers, and prevent gross absurdity from prevailing among a people. But men are not perfect. A comparison, if any be necessary, should not be made between fanaticism and a church acting under a powerful combination of checks, but between fanaticism and the utter prostration of mind, and political slavery, that have prevailed where one church has ruled exclusive and supreme.

This is, however, a question foreign to our pages: what concerns us is, that the advancement of a *non causa* operates to put out of sight the *causa vera*, which is imperfect popular education,—in the remoter parts of the United States an inevitable result of a dispersed population, and at home, a consequence of the utter confusion and ignorance prevailing concerning what education should be. By education our readers know that we do not mean mere parrot work, mere elementary instruction in reading and writing; but education that not only teaches men to think for themselves, but encourages them to do so;—an education which brings a man acquainted with his own nature, wants, and powers, and teaches him to judge of all things on sound principles.

We may freely admit to Mr. Caswall that Mormonism has prevailed chiefly among those sects which were best prepared for its reception, by the entertainment of congenial absurdities; though numerous examples of an opposite description are not wanting. But poverty is not altogether without its influence in multiplying those sects. Hard fare in this world disposes men to seek compensation in a fanatical excitation respecting the other. Many of the English converts were from a class already flying from pressure at home to the wilds of America; and their spiritual and bodily wants centred in the same point. The rich proportionately escape fanaticism, because they have present interests to occupy their thoughts; and minds well stored with information cannot readily fall into that exclusive indulgence in one train of thoughts, which constitutes the fanatical monomania. The general fund of information which is called the common sense of the nation, (of which the poor partake as little as of its pecuniary capital,) is a powerful protector.

Memoirs and Correspondence of Francis Horner, M.P. [Second Notice.]

A modern German writer asserts that the future historians of England will find the best materials for an account of the Regency in political squibs and caricatures. Croker's 'Whig Guide,' Moore's 'Twopenny Post-bag' and 'Satirical Odes,' the unacknowledged sportive effusions of Canning, and other statesmen, afforded some relief to a period distinguished above most others for the dulness both of ministry and parliament. In turning over Mr. Horner's correspondence, the gloomy view which we find him entertaining of the state of the government and the country, is relieved by our recollections of many a clever parody and witty epigram; and we cannot discuss so grave a question as the constitutional powers of a regent, without remembering the description which the Prince is represented as giving of his position in the parody on his letter to the Duke of York:—

> A strait waistcoat on him, and restrictions on me,
> A more limited monarchy could not well be.

Horner and many other constitutional lawyers were surprised and vexed at the part which Lord Erskine took on this great question, and he relates an anecdote which shows that the Prince was not satisfied with the conduct of the ex-Chancellor.—

"The story you heard of Lord Erskine and the Prince had some foundation; but was exaggerated, and the scene was mislaid. There was some argument between them about privilege, at a dinner at the Foundling Hospital, which was magnified by Erskine's enemies into a sharp and angry dispute. But I understand it was at a private dinner that the retort you allude to was made by the Prince, who, when Erskine said the principles he maintained were those which had seated H.R.H.'s family on the throne, said they were principles which would unseat any family from any throne. I have no idea that there is any serious displeasure felt by the Prince against Erskine on this account; though Erskine has not left it to this day for him to prove, that rather than yield his public opinions, he is ready to encounter that displeasure. His opinions upon this occasion are, I think, quite erroneous; his prejudices as a lawyer, perhaps an itch for popular favour, perhaps, too, a dislike of the House of Commons, all conspire to lead him wrong. The House of Commons was not his theatre of glory; he was perpetually losing there the fame he won in Westminster Hall."

The interest of the Regency question has long since passed away; not so that of parliamentary privilege, which at this moment is again placed in issue. In Horner's time, the question was raised by the actions which Sir Francis Burdett brought against the officers of the House of Commons for false imprisonment. Mr. Horner's sketch of the patriotic baronet unites the vividness of cotemporary writing with the sober judgment of history:—

"What a curious scene was exhibited last week in this city; and what would John Wilkes or Cardinal de Retz have said to such a false step as Burdett has made, in failing to appear in the procession prepared for him. He has acted in that a more temperate and peaceable part than I had previously given him credit for; but it is manifest that his conduct is inconsistent with itself, that all he had done before required him to go on, and that he had advanced too far in the popular race to turn back. His popularity is accordingly very much impaired. The agitators and desperate spirits have had it proved to them, that he is not a leader for them and has not mettle enough; and the good-hearted mob have found, to their disappointment, that whether it be want of courage, or too good a taste, he will not always enter into all their noise. The more intelligent of his party must be satisfied, that he is deficient in resolution, and cannot always be depended on. His powers of doing mischief are diminished, therefore, if he ever had any mischievous designs, which I do not believe; and if the public were once satisfied that he is no longer popular with the multitude, and thereby formidable, I think he has qualities that would enable him, in his way, to do good occasionally, and to assist other public men in doing good in theirs. Vain he is, no doubt, and always acting upon the suggestions of others, and those often inferior to himself; but he has a prompt indignation against injustice and oppression, one of the best elements of the passion for liberty; and by great and fortunate labour, he has acquired a talent for speaking in public. I believe he loves his country and the ancient institutions. I think, too, he has considerable candour in judging of the talents as well as motives of other men; but there have been some symptoms of a very pitiful jealousy towards those who have interfered with him in his own line of Westminster popularity. He has rendered himself a remarkable man, though I fear he is not likely to do any great or lasting service to the public: his late transactions have extended his popularity beyond the capital, to which it was confined before; but in the end they have lessened it in the capital."

Horner felt mortified when the resolutions founded on the Bullion Report were rejected in parliament, and the counter resolutions, which have conferred immortality on Vansittart, were adopted in their stead. He describes his feelings in a letter to his father:—

"I have at last got rid of bullion; the country, I fear, will not get rid of the necessity of resuming the question very soon. So far as the mere votes of the House of Commons go, mischief has been done by the parliamentary discussion; for we have concluded by two resolutions, one of which misrepresents, in a very dangerous manner, the prerogative of the King over the standard of money, and the other is a ridiculous evasion of the fact of depreciation. They will probably give birth to a new host of pamphlets. But, in another point of view, the impression made upon the public mind, as to the importance of the question, I believe much good has been done; in the House, it was manifest, that we established unanswerably our conclusions, though the apprehensions naturally excited by such a statement, and magnified by the obscurity in which most persons find themselves upon such a subject, make them dread the effect of confessing its truth. I hear, also, that there has been a considerable change in the sentiments of the city."

The anticipation that the resolutions adopted by parliament would give rise to a host of pamphlets, proved correct; but they likewise produced legions of squibs on the Chancellor's assertion of the union between paper and gold. We remember, even at this distant day, being amused by a remonstrance which Paper, in the character of a faithful wife, addressed to her erratic husband, Gold:—

> Your scampering began
> From the moment Parson Van,
> Poor man, made us *one* in Love's fetter;
> "For better or for worse,"
> Is the usual marriage curse,
> But ours is all "worse" and no "better."
>
> In vain are laws pass'd,
> There's nothing holds you fast,
> Though you know, sweet sovereign, I adore you;
> At the smallest hint in life,
> You forsake your wedded wife,
> As *other* sovereigns did before you.

Horner was very anxious that parliament should interfere to put an end to the trials which arose out of the real or supposed breach of the Convention Act by the Catholic Committee, in Dublin. The curious contrast between the proceedings of the Irish Secretary, Mr. Wellesley Pole, and his brother, Lord Wellington, afforded much amusement to the wits of the day. It was said—

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See how Wellington fights, and how squabbles his brother!
For Papists the one, and *with* Papists the other;
One crushing Napoleon by taking a city,
While t'other lays waste a whole Cath'lic committee.

Mr. Horner took a graver and juster view of the matter:—

"If the Irish judges support their government, in the construction of the Convention Act, we ought to move for the repeal of so abominable a statute, and in discussing it have no mercy for the judges. If by any unlooked-for turn of patriotism, or fear in the judges, they should construe the act as it seems to me it ought to be, then we shall have a much freer game to play, by an attack upon the administration alone; but, in either event, I feel very anxious that opposition should go resolutely to the attack, without any compromise towards the Regent. It is not unlikely that Parliament will meet before the legal question can be decided at Dublin; in that case, ought we not to act without any delay, assuming our own construction of the act to be clear and indubitable? I have not the least faith in any stories of secret intelligence possessed by government, as to designs on the part of the Catholics; if government is sincere, they may have been frightened by the appearance of a little more eagerness among the Catholics, when they believed the day of emancipation was at last coming on; and the show of a little more determination and system, when they found that day bring them a fresh disappointment. I am much more inclined to believe that Percival and the Archbishop of Canterbury have worked upon Lord Manners,* who is a timid man, and very bigoted. The conduct of the Wellesleys in all this business is very pitiful, for they have no bigotry on the subject."

In the band of political economists, led by Mr. Baring, now Lord Ashburton, to resist the imposition of Corn Laws, Mr. Horner bore a conspicuous part. His speech on the subject, was one of the best delivered on the side of free importation; and his remarks on restriction, in a letter to his friend Murray, contain sound principles, very pointedly expressed:—

"There is certainly no foundation for the distinction with which I am honoured, it seems, at Edinburgh, of being a convert to the Corn Bill. The more I have read upon the subject, and the more I hear upon it, I get more firmly fixed in my original opinion, that nothing should be done; of course it will be carried with a loud clamour, and with much abuse of all *lackland* theorists. It would be as absurd to expect men to be reasonable about corn, as to be reasonable in matters of religion. I do not imagine any new discovery is made about the relation of the price of labour to that of grain, or the effects of scarcity or plenty upon wages. The principles, upon which all such effects must depend, are obvious to every one who understands the operation of demand and supply upon prices; indeed, they are all an application of that single principle. A great many cases are necessary to be put, in order to distinguish the various effects of scarcity or plenty upon wages, according to the nature of the particular employment in which labour is to be paid for; but even when the effects are the most opposite, it is still the operation of the same principle. All this is stated well enough by Adam Smith, towards the end of his chapter on the Wages of Labour. The most important convert the landholders have got, is Malthus, who has now declared himself in favour of their Bill; and, to be sure, there is not a better or more informed judgment, and it is the single authority which staggers me. But those who have looked closely into his philosophy will admit, that there is always a leaning in favour of the efficacy of laws; and his early bias was for corn laws in particular. It was a great effort of candour, in truth, to suspend his decision upon this particular measure so long. I think I could demonstrate, from his own principles of population, that if this measure is effectual at all, it must be attended with great misery among the manufacturing classes, as well as among the labourers in husbandry; and with a violent forced alteration of that proportion, in this country, between agricultural and manufacturing population and capital, which the freedom of both has adjusted, and would continue to maintain, better and more lightly for all the people, than can be effected by all the wisdom of all the squires of the island, with the political arithmeticians to boot."

* Lord Chancellor of Ireland.

As the Corn Laws are, at the present moment, matters of deep interest, we shall make some further extracts from Mr. Horner's reasonings on the subject, contained in a letter addressed to Mr. Malthus:—

"You will think me very hardened, but I must own that my old faith is not shaken by your reasonings; on the contrary, I am even so perverse, as to think I have discovered, among your ingenious deductions respecting rent, some fresh and cogent arguments in favour of a free corn trade for this country; by which I always mean, as free a trade as we can secure by our own good sense, however it may be impaired by the deficiency of our neighbours in that qualification. If the consequence of 'high farming' and curious cultivation be a progressive rise of the price of produce, an importation of partial supplies from countries, which by a ruder agriculture can furnish it cheaper, seems the provision laid by nature for checking too exclusive an employment of capital upon the land least fit for culture. It would be a palpable sacrifice of the end to the means, if, for the sake of extending our most finished husbandry to every sterile ridge that can be forced to yield something, we must impose upon the whole body of the people extravagant prices for the necessaries of life. Nor do I see, upon your peculiar principles, what other result there would be, if Dartmoor and Blackstone Edge were laid out in terraces of garden-ground, but a population always in some peril of being starved, if their rulers will not let them eat the superfluity of their neighbours. ** Speaking from recollection only, I should not say that it is a result to be gathered from the evidence before Parliament, that 'a continuation of low prices would, *in spite of a diminution of rents*, destroy farming capital, and diminish produce.' (p. 5.) The witnesses, who make this prediction, generally at least, if not uniformly, speak upon the supposition of the present rents being still to be paid. I may observe too, that they generally take for granted, which is more fallacious, that with low prices, and continued low prices, all the expences and outgoings of a farm are still to keep at their present rate; and so they prove, demonstrably to their own conviction, that a farmer will never be remunerated if he gets but 8*s.* a bushel for his wheat at market, while he is feeding all his ploughmen, and buying his seeds, and paying all the auxiliary labour of the farm, with wheat at 12*s.* a bushel. ** In considering the influence of a low price of corn upon the condition and comforts of the labourer, you have wholly omitted this consideration, that such a fall will release thousands and tens of thousands from the parochial pauper list, and restore them to the pride of earning their bread by free labour. I could not read without indignation, in the evidence of Mr. Benett, of Pyt House, who seems the very model of a witness for Corn Committees, this cool statement of the rule he makes, and unmakes, for the distribution of rations of provender and fodder among the prædial slaves of a whole district of Wiltshire. It is this audacious and presumptuous spirit of regulating, by the wisdom of country squires, the whole economy and partition of national industry and wealth, that makes me more keenly averse to this Corn Bill of theirs than I should have been in earlier days of our time, when the principles of rational government were more widely understood, and were maintained by stronger hands at the head of affairs. The narrow conceit of managing the happiness of the labouring population, and of directing the application of industry, as well as the competition of the market, works in the present day upon a much larger scale than when it busied itself with the pedlar items of the foreign trade."

The last paragraph may be supposed to have suggested the following lines, addressed, at the time, to Lord King:—

When Rome was uproarious, her knowing patricians
Made "bread and the circus" a cure for each row,
But not so the plan of our noble physicians—
"No bread and the treadmill 's" the regimen now.

So cease, my dear Baron of Ockham your prose,
As I shall my poetry—neither convinces;
And all we have spoken and written but shows,
When you tread on a nobleman's corn, how he winces.

Passing from this "never ending still beginning" discussion, we turn to the portrait which Mr. Horner has given of his contemporary Mr. Whitbread. It is a portrait drawn by one who had a keen insight into character, and who would not allow the partiality of friendship to prevent the harsher lineaments from being faithfully depicted.—

"The event that has most agitated me since I parted from you, is the death of Whitbread, which you mentioned with sentiments that gave me a real pleasure; for I shall ever respect his memory, and with something like affection too, for the large portion of my life which, in a certain sense, I consider as having been passed with him, and for the impression he had made upon me of his being one of the most just, upright, and intrepid of public men. As a statesman, I never regarded him at all; he had no knowledge of men or affairs, to fit him for administration; his education had been very limited, and its defects were not supplied by any experience of real political business: but he must always stand high in the list of that class of public men, the peculiar growth of England and of the House of Commons, who perform great services to their country, and hold a considerable place in the sight of the world, by fearlessly expressing in that assembly the censure that is felt by the public, and by being as it were the organ of that public opinion which, in some measure, keeps our statesmen to their duty. His force of character and ability, seconded by his singular activity, had, in the present absence of all men of genius and ascendency from the House, given him a pre-eminence, which almost marks the last years of Parliament with the stamp of his peculiar manner. His loss will lead to a change of this: in all points of taste and ornament, and in the skill too and prudence of debate, the change may probably be for the better; but it will be long, before the people and the constitution are supplied in the House of Commons with a tribune of the same vigilance, assiduity, perseverance and courage, as Samuel Whitbread. The manner of his death quite overwhelmed me, I could think of nothing else for days together: nor do I remember, in our own time, another catastrophe so morally impressive, as the instantaneous failure of all that constancy, and rectitude, and inflexibility of mind, which seemed possessions that could be lost only with life; yet all the while there was a speck morbid in the body, which rendered them as precarious as life itself."

Mr. Horner's honourable and successful exertions to amend the Irish Grand Jury Laws must ever hold an honoured place in the annals of Ireland. The subject, however, could not be discussed without raising the painful feelings of a heated controversy, which is now nearly forgotten. We turn then to our statesman's view of the policy pursued towards Napoleon. It is contained in a letter addressed to Mr. Hallam; and the name of another great man introduced at the close will sufficiently justify our extending the extract:—

"I fancy you will not agree with me, in being sorry to see, that nothing has been said by any body, upon the bills relating to the prisoner at St. Helena, expressive of a regret that it was cast upon this country to execute so odious a part of the arrangements to which the victory of Waterloo has led. You know all my sentiments about the man, how little I share any of that admiration which his extraordinary fortunes and character have imposed upon some persons, and how much I execrated all along his tyranny and military ambition, and enmity to all civil liberty. At the height of his power, I expressed myself more strongly against him than I should permit myself to do publicly now. In the treatment he has met with, I feel no inclination to deny, that the sparing of his life is an act of humanity, such as is not recorded of any of those former ages in which such characters and events are to be found: yet I cannot but feel, at the same time, that, when a few years more are gone by, and we can all look back upon these transactions from some distance, it will be our regret and mortification that the government of this day could see no safety for Europe against a single man, but in transporting him to a rock in the ocean, and that in leaving him his life, we have taken all that can make life any thing but a torment. I do not mean to make a stronger imputation, than that we

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have been wanting in magnanimity, where the opportunity was obvious and commanding. But this country has reached too high a station, to be at liberty to miss such opportunities. Our virtues must rise with our fortune, or we shall be thought to have been unworthy of it: a large and secure generosity, is one of the conditions by which we are to hold our greatness. Instead of this, we have treated our captive with the timid severity of a little republic; and have lowered ourselves to the notions of our despot allies, who know nothing of safety but in force and bonds. Perhaps, some years hence, at the point of view which I anticipate, I shall soberly discover all this to be a romance. I can say, without any affectation, that I shall have nothing but pleasure in seeing the glory of the country quite clear of the stain which I think I see upon it at present. Do you hear any thing of Canning's coming into office? I wish he were back in the House of Commons; it would refresh one's mind, to hear something like eloquence again, and to see a man at work, who, with all his faults, owes his means of greatness to his power in that House. His faults, it must be owned, and especially his late errors, are miserable."

Mr. Horner died prematurely, at a time when his services were most wanting and likely to prove of most value. Part of a letter addressed to him by Lord Holland, will show the objects to which, had he been spared, his exertions in parliament would have been directed:—

"I agree with you in most of your points, but not quite in the same degree. Retrenchment and economy, which must include suppression of sinecures in future, and as far as the rights of property (established by legal decision) admit, the reform of those now existing, as well as the reduction of many useless places, miscalled the splendour of the crown, are absolutely necessary to give any party, who wishes to do good, authority and weight with the people. They must go. The community are punished, and severely punished, for their base acquiescence in liberticide wars, by their present distresses. I am not so sorry for that as I ought to be. But let ministers and the court be punished too, and a useful lesson will be inculcated, that rash and unprincipled wars cannot be entered into without (even in the case of success) the people risking their prosperity, ministers their power and influence, and kings and courts a part of their beloved splendour. It is through the unpopularity of the expenditure that we must get at the foreign system of politics, which, in my conscience, I think the cause of it. As to parliamentary reform, the industry of the violent party, and the talents, I must own, of one among them, seem to have made a deep impression; but I do not despair of getting over that difficulty well. There are many of our best friends out of parliament, and many, too, who were not our friends till now, who are anxious to support retrenchment, and to change foreign policy, and to dismiss ministers, and yet, though reformers, are no great sticklers for any very violent reform, and are both disgusted and alarmed at the language of Cobbett, Hunt, and Cochrane. They are, I hear, of their own accord, and without any concert with us, to have a great dinner in Westminster, at which their resolutions will be such as we must all approve; though perhaps, on the subject of sinecures, some of them will be a little more peremptory than we could wish; but the fact is, they are eyesores, neither beautiful to the sight nor useful to the body; while they remain, we can make no progress in courting the community, and they must be lopped off."

We have dwelt with melancholy pleasure on the life of a statesman, whose brief career was marked by consistent advocacy of free and equitable institutions. It has been lamented that he never held such an official position as would have enabled him effectively to develope his principles; "the gates of promotion were shut on him as those of glory opened;"—we have no sympathy with this sorrow; the labours of the wise and good, however ineffective they may appear for a season, are like "the bread cast upon the waters, which will be found after many days." It is instructive to converse in the spirit with such a man as Horner; in these volumes "though dead, he yet speaketh," and even those the most removed from him in political opinions may be profitably informed by his intelligence and warned by his admonitions. We do not anticipate great and immediate popularity for these volumes, but there is much in them which cannot die; "honest opinion, even when mistaken, is predestined to immortality." Horner loved truth for its own sake, and his singleness of affection has met its appropriate reward, not in thunders of applause, not in extravagant eulogy, but in the silent homage of the heart ratified by the mature judgment of the understanding: so true is the declaration of Grattan—"The words of the genuine patriot, as of the inspired prophet, will not die with the holy man, but will survive him to animate, instruct, and guide future generations."

Notes and Reflections, during a Ramble in the East, an Overland Journey from India, Visit to Athens, &c. By C. R. Baynes, Esq. Longman & Co.

This unostentatious book of travels commences with remarks upon the settlements of the Cape of Good Hope, some of which we shall quote, as they appear to have been made by a judicious and inquiring observer. Mr. Baynes paid particular attention to the condition of that part of the Cape population, which has been formed by emigration from England, under the auspices and superintendence of the "Children's Friend Society." From a communication addressed to the author, by the Chairman of the corresponding committee of the above-mentioned Society at the Cape, we take the following testimony to the favourable situation of the class in question:—

"I must declare that my observations have impressed me with a conviction that the emigrant boys are well fed, well clothed, kindly treated, and not overworked; in short, are in every respect far better off than those of their own class in England. The objects of the Society appear to me to have been most fully answered, if they consisted in wishing to remove to a country where honest labour will always insure a decent and comfortable maintenance, a portion of the inhabitants of a land not able to hold out a similar certainty to all its population."

The description given of the lives and manners of the Boers is interesting:—

"In every farm-house the style of living, the hours, and customs, appear nearly, if not entirely, similar; sufficient for the more wealthy, and within the means of the less opulent, but little room is thus afforded for the exercise of that idle vanity of display, which, preferring empty show to solid comfort, is productive of so much misery in our own country. There is scarcely any variety even in the construction of the houses, all have the 'stoep,' or raised foot pavement, running along the front, which is to the Cape Boer what the 'hearth' is to the Englishman: the abode of the penates, the seat of honour of the house. Any disrespect shown to this sacred spot, is much felt by them: any offence or insult is greatly aggravated by the stoep being made the theatre of its perpetration; and I have known considerable irritation caused by a stranger, ignorant of their peculiarity in this matter, inadvertently bringing his horse upon it."

The following is high commendation:—

"The manners of these hospitable and simple people are instinctively and innately polite; with less action than the French, they display more warmth than the English, and never did any class of men make on my mind a more favourable impression, than the Dutch Boers of the Cape colony. Such were my observations, made while passing my time very pleasantly among them, and such I believe is the unvarying tenour of their lives, unless when a birth, marriage, or death disturbs for a while the daily routine of the family, and begets unusual relaxation and festivity; even to the latter event, this term is somewhat applicable, for the custom of the 'funeral feast' still indicates their derivation from the old Germanic root, and carries back the ideas of the Englishman to his Saxon progenitors. Such a life may appear dull, monotonous, and uninteresting to those who have the power of comparing it with the excitements of European society, and the diversified pursuits which are the result of refinement and civilisation: to those who have not, happily for themselves, the means of making this comparison, no such reflections can present themselves, and even if they were aware of all that passes, of all that is to be enjoyed, and all that is to be suffered in the wide world, beyond their own little corner, I believe many of these would be found strong-minded and philosophical enough to decline any change."

Another passage bears witness to the general morality of the Cape Boers, and particularly to their temperance, in which they take an unusual, but it seems a successful, method of training up their children:—

"As far as my opportunities enabled me to judge, I was led to form a very high opinion of the morality of the Cape Boers: better regulated families cannot be; an indecent or profane expression never met my ear, drunkenness I never beheld, respect to parents exists in a degree which, in these days, is not sufficiently common in our own country, and religious worship is invariably attended, even though great difficulties be in the way. It is not unusual for a family to travel in their waggon a journey of from four to five hours to church, and in order to receive the sacrament they will consume a whole week in journeying, greatly of course to their temporal inconvenience and loss. One trait in their character to which I have alluded, the absence of drunkenness, may seem strange in a country abounding with wine. Had I not seen it practised, I should hardly have thought their mode of education in this respect likely to produce the temperate habits which it certainly does. Their plan is simply this, never to tell the children it is wrong to take wine, never to forbid them the use of it; from their infancy they see it all around them, they may help themselves. Some perhaps take a little more than would be good for a continuance. The evil is its own cure; no remark is made, headache and the usual accompaniments of excess are experienced, and it is not repeated: the result is a temperate habit, in the midst of temptation to intemperance."

Mr. Baynes is of opinion that the wine of the Cape is susceptible of a high degree of improvement, so as to constitute a much more valuable branch of trade than it is at present. He also assigns reasons for its present inferiority:—

"It has evidently been the intention of the legislature to patronise this staple commodity of the Cape market. Low duties, however, have not caused the transmission to England of generally good wine, or rather have not caused the production of it, for of course the merchants of Cape Town send the best they can get; and from the wine having a bad name in the English market, much advantage is lost to the colony. That *excellent* wine can be made, I know from pleasant experience. Often have I asked the farmer, 'Why do you not make all your wine like this?' The various reasons alleged in reply generally amounted to an expression of their conviction that it would not pay. I could not find, however, that any had given it a fair trial; nor indeed could any individual farmer do so. As 'Cape wine,' his produce must go into the market; and if he took more than the ordinary care, or employed more than the usual labour in its manufacture, he would fear, and perhaps justly, that the superior quality of his small quantity would not be recognised, nor his wine produce a proportionably higher price. I should think that, in a matter so deeply affecting their mutual interests, the grower and the merchant, through whom the wine passes into the European market, might advantageously co-operate; the native farmer striving to produce a better article, the merchant exerting himself to obtain for it its due place in the market. I am sure a wine might be made fully equal to the marsala, and ordinary sherries now consumed in England, and of course at a greatly inferior price."

The chapters relating to the Cape appear to contain the most valuable of Mr. Baynes' observations, and we therefore do not accompany him further upon his Eastern travels.

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On the Value of Annuities and Reversionary Payments. By David Jones. ('Library of Useful Knowledge.')

Of all the works which have ever been published on the subject of life annuities, this is the most extensive in its tables. The three well known works of Morgan, Baily, and Milne contain altogether about 300 octavo pages of tables; the one before us contains 900 pages of more closely printed tables, of which much the greater part are deduced from the Carlisle rate of mortality.

The introductory treatise on life annuities is sound and extensive, and, including 43 pages of tables on annuities *certain*, occupies 234 pages. Its greatest defect is an inconvenient and somewhat difficult notation, but there is nothing about it which a resolute student need fear. Both the great methods of treating the subject are explained: the old one, which proceeds by tables of annuities; and the new one, invented by Mr. Barrett, and improved by Mr. Griffith Davies, which uses the now well known preparatory tables. At the end of the book is an account of the insurance offices, with lists of their premiums (which we have not reckoned in the 900 pages of tables,) and a digest of the principal law cases arising out of contracts of life assurance.

The enormous bulk of tables to which we have alluded, is mainly due to the manner in which the cases involving two lives have been treated. It was usual to give the difference of ages only to every five years, at 3, 4, 5, and 6 per cent. interest. Mr. Jones has given *every* difference of ages, and for the rates of 3, 3½, 4, 4½, 5, and 6 per cent. Again, Barrett's tables have never been printed for two lives till now; but, wherever the common tables are given, in the present work, the corresponding ones in the new method are also given for every difference of ages and for the above rates. It must suffice to say, that in other particulars the tables are as extensive as they should be, to render them suitable prefaces or accompaniments to those on two lives.

In the course of calculating the annuities at 3½ per cent., a curious error was made. In the fundamental tables, from which the joint annuities were calculated, a 6 had been rubbed down by use into a 0; in consequence of which, a serious error was made throughout a great part of the annuities at the above-mentioned rate of interest. The whole of this table has, therefore, been cancelled and reprinted. There is another cancel, which is creditable both to the Society and Mr. Jones. A part of the joint annuities had been calculated from the usual tables, having differences for every five years, by the usual and admitted, but not most correct, mode of interpolation. Some part of the results had been printed and published in the current numbers, when it was found that more correct tables, calculated by the full and accurate method, could be obtained from a friend of the author. The printed part was therefore cancelled, and the more correct results adopted.

We congratulate Mr. Milne, the respected author of the Carlisle Table, (who both foresaw that a new table would be wanted, and made one out of no very great amount of materials, the truth of which experience has confirmed, as far as the middle and higher classes in England are concerned,) on his having lived to see, in the present work, and that of Mr. Sang, which we noticed a few weeks ago, his results made the foundation of an extent of tabular deduction, to which no one, at the time when he published, would have looked forward. The difference between the *matériel* of the two works is, that Mr. Sang, confining himself to 3 per cent. and one life, the current rate of interest and the most common case, has fairly exhausted his subject, and given almost every result which, at that rate of interest, can be asked for. Mr. Jones takes various rates of interest, and two lives as well as one, and has both corrected existing methods, by publishing his joint annuities complete, and has very much reduced the labour of calculation, by annexing Barrett's tables. We will venture to say, that, for some time to come, and as long as the Carlisle Table continues, writers on life annuities will cease to publish tables, and will refer their readers to those of Mr. Jones.

There is one matter on which Mr. Jones has not acted fairly by the memory of Barrett, to whom he and all actuaries are so much indebted, and to whose fame full justice is the least they can pay, in return for the neglect with which he was treated during his life. Mr. Jones says, (p. 117), "Davies' formula is an improved modification of that of Barrett," (which he proceeds to describe). This is the truth: Mr. G. Davies contributed an essential improvement to the symmetry of Barrett's method; he also extended the same principle directly to questions of assurance, as well as to those of annuities, the manner in which Barrett solved questions of the first kind, though easy, being indirect. But, in the preface, Mr. Jones will no longer allow Barrett any place, for he gives the whole to Mr. G. Davies: "In the part which treats of life contingencies, resort has been had to Mr. Griffith Davies's method of constructing tables of the values of annuities, published by him in a small tract in 1825." We are sorry to see that in this tract Barrett's name is not mentioned at all, though his method, with the author's improvements, is explained and exemplified; which looks as if the author did not acknowledge Barrett's priority. Mr. Francis Baily and Mr. Babbage have both done justice to Barrett; and it is idle to suppose that a fact in the history of life tables, as well known as the appendix to Mr. Baily's work, (which now exists both in English and French), can be *cushioned*.

With this one warning to our readers, many of whom may see the preface and use the tables, without looking at page 117, we take our leave of the work before us, giving it as our decided opinion, that if there be any one book in our language or any other, which, by itself, would both train an actuary and enable him to practise his profession, this is the one.

OUR LIBRARY TABLE.

A Theory of the Structure of the Sidereal Heavens, &c. founded on a new Astronomical Doctrine.—Of all new things, new astronomical doctrines are the most likely to be false, unless they come from the hands of those who are both mathematicians and astronomers. The author is no more of a mathematician than this—he finds the amount of the interstices in a vessel filled with balls by pouring water into it. In his astronomy he proceeds as follows: he fills the universe with large spherical systems, and the interstices with smaller systems. As we cannot argue either for or against pure speculation, we stop here, wishing the author had expended his time, money, and very neat copper plates in something more likely to do him and others good.

The Pictorial Museum of Animated Nature, Part II. merits a repetition of the praise we gave to the first Part, although we still find, in the short generic characters, the same unpalatable technicalities. The present Part is occupied by the monkeys, lemurs, squirrels, mice, &c. Many of the figures are excellent, but we protest against the repetition of the same subject, and often on separate pages: there are, for instance, numerous animals figured twice; three figures of the Chacma are given, three of the Alpine Marmot, three of the Marmozet, and four of the Egyptian Jerboa; in almost all of which cases some of the figures are quite caricatures: figures 26, 53, 191, 239, for instance. Who would believe figures 210 and 211, 140 and 141, or 165 and 166, to represent the same animals? Quality, not useless quantity, ought to be the guide, in the selection of the cuts for such a work as this. Figures 243 and 244 are the same drawing reversed! It would also be advisable to introduce the figures representing the same animal on the same page; and, if possible, to add some mark or number to indicate the natural size of the animal represented, or the scale by which its size has been reduced. The space which may be gained by not introducing so many useless cuts, may be taken advantage of to place the figures in an upright position. The book is sufficiently awkward on account of its size, and it becomes more so by having the cuts placed in all directions, as in page 12.

A General History of Animalcules—being Part 1 of a History of Infusoria living and fossil, by Andrew Pritchard, 8vo.—An excellent popular digest of the recent discoveries of Ehrenberg, Meyer, Dujardin, and other continental authors amongst the present existing infusorial zoophytes; the extinct species being reserved for a future portion of the work. To these are added various practical remarks on the best methods of capturing, examining, and preserving these minims of creation, illustrated by plates containing between five and six hundred figures of different species, some of the plates being very beautifully engraved. To the microscopic observer, this cheap little book will be of great service, and will, we trust, be the means of enabling some fortunate member of the Microscopical Society to clear up a few of the singular queries which still exist respecting these creatures.

Jack the Giant Killer, by the Author of 'The Comic Latin Grammar.'—One of the series of 'Comic Nursery Tales'—we are sorry to add, by no means the best. Mr. Leech's giants are ugly rather than terrible—and Jack the redoubtable, looks, if the truth is to be told, like a girl in boy's clothes—rather than the queller of the Gog and Magog of the faëry tales. Neither does the author of 'The Comic Latin Grammar' come up to the author of 'The New Tale of a Tub' in ease and impudence: and without impudence there is no burlesque of the quality here attempted.

List of New Books.—Lectures on Chemistry, illustrated with 106 woodcuts, by Henry M. Noad, 1 vol. 8vo. 12*s.* 6*d.* cl.—Fallacies of the Faculty, by S. Dickson, M.D., People's Edition, royal 8vo. 2*s.* 6*d.* swd.—The Friend of Youth, a Series of Papers on the Duties of Life, by William Mackenzie, 12mo. 5*s.* cl.—The British Minstrel and Musical and Literary Miscellany, Vol. I. royal 8vo. 5*s.* 6*d.* cl.—Incidents of Travel in Yucatan, by John L. Stephens, with 120 engravings, 2 vols. 8vo. 42*s.* cl.—Jay's Works, Vol. VI., 'The Christian Contemplated,' post 8vo. 7*s.* 6*d.* cl.—Hone's Lives of Eminent Christians, Vol. IV. 12mo. 4*s.* 6*d.* cl.—Church Courts and Church Discipline, by Archdeacon Wilberforce, 8vo. 7*s.* 6*d.* cl.—South's Sermons, new edit. 4 vols. 8vo. 40*s.* cl.—Expository Sermons, preached in St. Martin's Church, Leicester, by Edward Thomas Vaughan, M.A., 12mo. 7*s.* 6*d.* bds.—Thornton's Lectures on the Pentateuch, 2nd edit. 8vo. 12*s.* cl.—Lecture Sermons, preached in a Country Parish Church, by William Nind, M.A., 12mo. 6*s.* cl.—The Churchman's Companion, a Help to Scripture Knowledge, fc. 8vo. 4*s.* cl.—Tales from Jewish History, by the Misses C. and M. Moss, 3 vols. royal 12mo. 31*s.* 6*d.* cl.—The Jewess, a Tale from the Shores of the Baltic, 2nd edit. fc. 8vo. 2*s.* 6*d.* cl.—Davis's (the Rev. J. H.) Hulsean Prize Essay for 1842, 'On the Moral Precepts of the Old and New Testament,' 8vo. 3*s.* 6*d.* cl.—Sixteen Revelations of Divine Love, by Mother Juliana, 12mo. 5*s.* cl.—A Compendium of Mercantile Law, by J. W. Smith, 3rd edit. with additions, 8vo. 1*l.* 5*s.* bds.—The Theory, Practice, and Architecture of Bridges of Stone, Iron, Timber, and Wire, illustrated with 138 plates, 4 vols. bound in 3, royal 8vo. 4*l.* 10*s.* hf-morocco.—Hydrotherapia, or the Water Cure, by Thomas Smethurst, M.D., 8vo. 6*s.* swd.—Lee's Animal Magnetism and Homœopathy, 3rd edit. 12mo. 4*s.* cl.—Melanthe, or the Days of the Medici, by Mrs. Maberly, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Glimpses of Natural History, by a Lady, with illustrations, 16mo. 4*s.* 6*d.* cl.—History of the Molluscous and Cirripedal Animals in the North of Scotland, by Professor Macgillivray, 12mo. 6*s.* cl.—Riddle's Diamond Latin-English Dictionary, royal 32mo. 4*s.* roan.—The Life of a Travelling Physician, 3 vols. post 8vo. 31*s.* 6*d.* cl.—The Magazine of Science, Vol. IV. royal 8vo. 8*s.* cl.—The Life and Times of Sir Thomas Gresham, by John William Burgon, with Illustrations, 2 vols. 8vo. 15*s.* cl.—Gavin on Feigned and Factitious Diseases, post 8vo. 9*s.* cl.—How to keep House on 150*l.* to 200*l.* a Year, 18mo. 1*s.* swd.—Lives of the Princes of Wales, Heirs to the Throne of England, by Folkestone Williams, Esq., Vol. I. small 8vo. 10*s.* 6*d.* cl.—An Account of the only known Manuscript of Shakespeare's Plays, recently discovered, by James O. Halliwell, Esq., 8vo. 1*s.* swd.—The Turf Remembrancer for 1843, with an abridged Racing Calendar for 1842, 18mo. 2*s.* cl.—Use Them, or Gathered Fragments, Missionary Hints, and Anecdotes for the Young, by Mrs. Beddow, 2nd edit. 18mo. 1*s.* 6*d.* cl.—Perseverance Rewarded, by Mrs. Beddow, 18mo. 2*s.* 6*d.* cl.—Abbotsford Edition of the Waverley Novels, Vol. I. 'Waverley,' royal 8vo. 15*s.* cl.; Vol. II. 'Guy Mannering,' royal 8vo. 15*s.* cl.; Vol. III. 'Antiquary,' royal 8vo. 15*s.* cl.; Vol. IV. 'Black Dwarf' and 'Old Mortality,' royal 8vo. 15*s.* cl.—The Lady's Hand-Book of the Toilet, 32mo. 1*s.* swd.

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Meteorological Observations made at the Royal Society, Somerset House, for 37 *successive hours, commencing* 6 A.M. *of the* 21*st of March*, 1843, *and ending* 6 P.M. *of the following day, (Greenwich mean time).*
By Mr. J. D. ROBERTON, Assistant Secretary, Royal Society.

Hours of Observation.	Barom. corrected. Flint Glass.	Barom. corrected. Crown Glass.	Attach. Ther.	Exter. Ther.	Old Standard Barom.	Attach. Ther.	Difference of Wet & Dry Bulb Ther.	Dew Point.	Rain in Inches.	Wind.	REMARKS.
6, A.M.	29.453	29.446	53.3	47.7	29.509	53.7	02.6	50		SE	Cloudy—brisk wind.
7, ..	29.455	29.446	53.8	48.3	29.516	54.0	02.0	48		SE	Do. ditto.
8, ..	29.443	29.436	56.0	51.3	29.507	54.7	02.9	47		SE	Fine—light clouds and wind.
9, ..	29.441	29.432	57.0	53.8	29.513	55.4	04 6	49		E	Do. ditto.
10, ..	29.436	29.427	56.6	53.5	29.505	56.0	03.8	50		SE	Cloudy—light wind.
11, ..	29.417	29.410	56.3	56.0	29.485	56.6	05.7	49		SE	Do. brisk wind.
12, ..	29.410	29 403	56.0	56.2	29.477	57.2	05.3	50		SE	Dark clds. ditto.
1, P.M.	29.401	29.392	55.6	55.7	29.471	57.2	04.9	50		ESE	Do. ditto. slight rain.
2, ..	29.387	29.380	55.6	57.3	29.457	57.3	06.0	50		SE	Do. ditto.
3, ..	29.387	29.380	55.4	56.8	29.457	57.0	05.4	52		SE	Do. ditto.
4, ..	29.392	29.383	55.3	56.5	29.455	56.7	05.2	51		SE var.	Do. ditto.
5, ..	29.396	29.387	55.3	55.5	29.461	56.6	05.1	49		SE	Fine—light clouds—brisk wind.
6, ..	29.396	29.387	55.2	55.3	29.461	56.3	04.7	49		E	Cloudy—brisk wind.
7, ..	29.390	29.383	55.0	54.2	29.447	56.0	04.2	51		E	Do. ditto.
8, ..	29.386	29.379	54.8	53.7	29.445	55.7	04.1	50			Do. ditto. few stars.
9, ..	29.377	29.368	54.6	52.8	29.433	55.5	04.6	50			Fine and starlight—brisk wind.
10, ..	29.369	29.360	54.6	52.6	29.425	55.3	04.0	50			Cloudy—brisk wind.
11, ..	29.359	29.352	54.6	52.3	29.415	55.2	03.9	49			Do. ditto.
12, ..	29.357	29.348	54.5	52.8	29.410	55.2	03 9	50			Do. ditto.
1, A.M.	29.347	29.338	54.5	53.3	29.402	55.3	04.1	49			Do. slight rain.
2, ..	29.335	29.328	54.5	52.6	29.388	55.2	03.1	50			Do. ditto.
3, ..	29.324	29.315	54.4	52.3	29.382	55.0	03.3	50			Overcast—brisk wind.
4, ..	29.324	29.315	54.4	52.4	29.378	55.0	03.1	50			Do. ditto.
5, ..	29.330	29.323	54.3	52.3	29.384	55.0	03.3	50		SE	Do. ditto.
6, ..	29.344	29.335	54.3	51.0	29.394	55.0	01.7	50		SE	Do. light rain—brisk wind.
7, ..	29.372	29.363	54.3	50.3	29.425	54.8	01.4	49	.094	SW	Do. ditto ditto.
8, ..	29.360	29.353	54.3	50.3	29.421	55.0	01.9	49	.055	S	Do. ditto ditto.
9, ..	29.374	29.365	55.0	51.8	29.431	55.5	03.6	52	.023	E	Cloudy—brisk wind.
10, ..	29.390	29.383	55.3	54.2	29.455	56.3	04.0	50		SSE	Do. ditto.
11, ..	29.399	29.392	55.7	55.7	29.465	56.7	04.5	49		SSE	Do. ditto.
12, ..	29.396	29.387	56.0	56.8	29.459	57.2	05.0	51		E	Do. light wind.
1, P.M.	29.384	29.379	56.0	57.3	29.455	57.5	06.0	51		E	Do. ditto.
2, ..	29.393	29.384	56.3	57.5	29.461	57.8	05.6	50		SE	Do. ditto.
3, ..	29.393	29.384	56.4	56.3	29.465	58.0	04.0	50		E	Do. ditto.
4, ..	29.391	29.382	56.2	55.7	29.459	57.8	03.7	50		E	Do. ditto.
5, ..	29.386	29.377	56.0	55.2	29.451	57.4	03.2	52		SE	Fine—light clouds and wind.
6, ..	29.381	29.374	55.7	55.7	29.449	57.2	03.3	50		SE	Cloudy—light wind.

The observations of the Barometer (Flint and Crown Glass) are severally corrected for temperature, as also for capillarity.

ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

LECTURE III.—CHIAROSCURO.

In my last lecture, I endeavoured to demonstrate the paramount value of *Design* or *Drawing*, and to impress on the student the necessity of securing as early as possible this only solid foundation of Painting. I remarked that a mere outline or contour, if well studied, may give a characteristic idea of the figure of any object, by showing its general proportions and lateral boundaries; but to convey its anterior appearance—its various projections, planes, and hollows—the contours must be filled up with a scrupulous copy of every gradation of tone observable on its surface, from the highest light, to the deepest shade: this belongs to *Chiaroscuro*, which I proceed to consider as the next great element of our art.

The term Chiaroscuro, in its full sense, includes the whole scheme of lights and darks in a picture, from whatever cause they may proceed. Of these some are the necessary consequences of the reflection of the light, by which they are made visible, and are governed by certain optical laws, which must be implicitly attended to; for a want of truth in those natural effects will scarcely escape detection from the commonest observer. This part of chiaroscuro is naturally comprehended in the drawing or making out of the forms, and constitutes the peculiar process by which the art imparts to her productions an illusive appearance of substance and relief. Thus far it is merely imitative, but in superadding to these lights and darks, which do not necessarily belong to the subject, (such as may result from a light or a dark drapery, or background, a black or white horse, a stormy or bright sky,) and in deciding on the intensity, quantity, and arrangement of these tones, chiaroscuro becomes essentially inventive or *ideal*, and one of the most powerful agents of the painter. Though derived from observation and study of the more striking or agreeable combinations which we see occasionally in nature, the chiaroscuro of a picture is not necessarily referable to any precise natural standard; it affords therefore great scope to the fancy, taste, and science of the artist; it is capable of adding richness, harmony and vigour to his compositions, as well as of investing them with great poetical feeling and character. Chiaroscuro is the quality which more immediately attracts the eye, and at the first glance gives a favourable or unfavourable impression of the work, as well as a hint at the nature of its subject; and hence it is technically called the *effect* of the picture, as distinguished from the design or composition. This may be still farther aided by colour, which is of course included in the idea of a complete picture; yet a number of admirable compositions in chiaroscuro by various masters, as well as the fine works of engraving, show how capable it is of delighting by its own separate power, while colour cannot be employed in painting, without producing a degree of chiaroscuro by its lighter and darker tints. As the principles of an art can only be discovered by investigating the doctrines and practice of those who have most excelled in it, I shall endeavour, after briefly tracing the rise and progress of chiaroscuro, to develope its theory from the examples left us by the most distinguished painters.

It does not appear that the ancients were acquainted with inventive or ideal chiaroscuro as a constituent of our art. On the contrary, it is supposed that harmony in its present extent and compass was unknown to them both in Painting and Music: and there is reason to believe, that as in the latter art they were unconscious of the power of

> Cecilia's mingled world of sound,

they were equally so, in the former, of those splendid combinations of tone and colour we see in Rubens, Correggio, and Rembrandt. It would seem that they were content with a much greater degree of simplicity in both these arts, than is found to satisfy the moderns. At least the few specimens we have left of their painting (which, however, are probably neither of the best masters nor of the best time) evince scarcely any attempt at chiaroscuro, beyond that of the mere light and shade which necessarily arose out of their imitation of illuminated forms. Of their excellence in this respect there can be no doubt; it must have been insured by their profound study of Nature; but there is no proof of their having understood chiaroscuro as an inventive principle and powerful element of the art.

A few circumstances, however, are recorded which indicate that some of their painters were not wholly without a perception of its value. What is related of Pausias, that in painting a sacrifice, he foreshortened the victim, and threw its shade on the crowd, to express its height and length, seems to prove this; and the invention is even an instance of the picturesque, though it may have arisen from accident, rather than from theory. That Apelles was a master of tone, which, as compounded of light and dark, is a property of chiaroscuro, may be inferred from his celebrated work of 'Venus rising from the Sea,' (in which he had succeeded in representing the humidity of her skin,) as well as from his usual method of passing over the whole of his picture with a dark glaze, to veil or reduce the too great fierceness of the colours, and perhaps add to their transparency. I may here observe, that their sculptors also were aware of the beauty arising from tone, which is to be found in the extended half tint or *mépldt* of the finest Greek statues, a breadth of treatment very conspicuous in the flat style of the Panathenaic frieze in the British Museum, as well as many of their earlier gems and relievos. It is needless however to pursue any further inquiry as to the degree of skill which the ancients may have attained in chiaroscuro, or to consider from what cause they never possessed so great a knowledge of harmonious combination as the moderns—curious as the fact may be, that this philosophical and tasteful people should never have discovered a principle so indispensable as it should seem now, to the full developement of the powers of both Painting and Music—whether they had never discovered it, or that they rejected it as undesirable, the revivers of painting, in Italy, could acquire no hint of the value of chiaroscuro from their immediate predecessors the miserable descendants of the ancient Greeks, who supplied them with their first crude notions of art.

Aiming only at a close copy of the objects and effects they saw before them, the Italian artists of the thirteenth and fourteenth centuries were satisfied with a light and shade of the most timid description, relieving their figures chiefly by an opposition of dark coloured draperies to the bright sky, or light stone buildings, which were everywhere presented to their eyes. Giotto, and afterwards Masaccio, seem to have been the first to venture upon introducing a greater breadth and quantity of shadow in their works. But it was reserved for the great philosopher of our art, Leonardo da Vinci, to discover the principle of chiaroscuro, in its fullest meaning, and employ it as a new element in Painting.

The high degree of perfection to which he succeeded in carrying this, in combination with colour, may be seen in his 'Last Supper,' in which the lights and darks are so ingeniously varied and proportioned, in their quantities and shapes, and carried through the picture with such consummate art and apparent ease, that it would well deserve to be studied on this account, even if it were not possessed of those nobler qualities of dramatic conception and expression in which it is pre-eminent. I include not the background, which, by its want of simplicity and the harshness of its parts, considerably injures the effect. As all the copies of this work vary in their backgrounds, the defect may perhaps be attributed rather to the copyists than to Leonardo, and to the depth which the darks have naturally acquired by time; or it may have been adapted to its particular location. But in fact the true nature of backgrounds was not then understood.

An original cartoon of this great artist, which the student may see in the Painting School, is also a powerful example of the value of broad shadows. Nothing of Correggio excels it in this respect, and it deserves to be remarked in this, as in all his works, how much he made his new principle contribute to the exquisite beauty of his female heads. This cartoon may perhaps be one of those which Vasari speaks of, as having filled his countrymen with admiration, attracting them in crowds to his house, by their novelty of effect.

His celebrated 'Battle of the Standard,' engraved by Edelinck, from a drawing by Rubens (the best or only representation we have left of that energetic composition), is a vigorous specimen of chiaroscuro. Where Rubens was so fortunate as to see the original (unless he discovered it in the Louvre or Tuileries) is unknown, but it is obvious that he here found the

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prototype and all the elements of those noble hunting pieces which he afterwards produced.

It was from Leonardo that Giorgione, Fra Bartolomeo, and afterwards Correggio, derived those principles of relief and breadth of effect which they displayed so happily in their own works.

Fra Bartolomeo had the honour of rescuing Raffaelle from the tameness and insipidity of Pietro Perugino, and imparted to him a perception of the value of extended shade, which he himself had just gained; but his illustrious pupil does not appear to have ever cultivated chiaroscuro as an inventive principle of great importance. Mengs asserts that though he understood it well, as respects imitation, he knew nothing of the *ideal* part, and that when a glimpse of the latter appears in his works, it is accidental, and the result rather of his fine natural taste than of science. I must however observe, that his 'St. Peter released from Prison,' the 'Heliodorus,' and the 'Transfiguration,' are fine examples of depth and relief; and in the cartoon of 'Elymas struck blind' there is a breadth and combination of dark, introduced by the spreading of the shadows of the architecture, and the relief of some heads in the middle group, by the light behind, which seems like an aim, and a successful aim, at inventive chiaroscuro.

In the 'Madonna dello Spasimo' there are also examples of finely conceived light and shadow; in the Magdalen and other of the heads (large engravings of which may be seen in the Library) Raffaelle took care to place his model in such a position towards the light that the shadows might fall upon it so as to preserve the forms as entire as possible, contriving the folds of drapery upon the body or limbs in such a manner as to leave the lights broad and unbroken on the prominences, and throw the shadows into the retiring parts; by which he obtained roundness and mass, and gave to his figures a substance and distinctness that is remarkable even at a distance. The bias of his genius, however, led him to prefer expression to any other quality of the art, and his excellence in that became great in proportion: but Correggio, who had a stronger feeling of the value of chiaroscuro, devoted himself to it with ardour, and gave it perhaps all the perfection of which it is capable in his own class of subjects (which were invariably of a pleasing character), combining it with a more delicate colour, and bringing all the parts of the art into a poetical union, never before accomplished. The predominating principle in all his works, however, was still chiaroscuro. A happier instance of its power, in combination with colour, of adding not only to the beauty, but to the sentiment of a picture, cannot perhaps be found than in his celebrated 'Notte' at Dresden. The light which illumines the scene emanates from the Infant Christ, and is of that silvery hue which belongs to the first dawn of morning: this idea is supported, and as it were explained, by a streak of light in the horizon, indicating the break of day, bringing to mind, as strongly as words could do, the sublime idea of "the day-spring from on high hath visited us." It would be difficult to point out, in the whole range of painting, a more felicitous illustration of a poetical image. Here the two arts successfully reflect their beauties on each other.

The breadth, suavity, and fulness of the chiaroscuro is one of the great charms of Correggio's 'St. Jerome,' at Parma, and is in perfect accordance with the colour, composition, and expression of that fascinating picture. A copy of this celebrated work, by Annibale Carracci, is to be seen in the Bridgewater Gallery, which, however, falls very short of the beauty and perfection of the original. His 'Christ in the Garden,' formerly in the collection of the King of Spain, but now in that of the Duke of Wellington (a repetition of which may be seen in the National Gallery), is another beautiful specimen of the same power and feeling: here, as in most of his works, the chiaroscuro is inventive and poetical. The Saviour is lighted from above: the hovering angel receives his light from Christ; the compactness of the light shows it to be supernatural, and the broad mass of dark background by which it is set off, gives the picture at once brilliance and repose. Correggio was the first who, by collecting a large mass of light in the centre, connecting light with light, and dark with dark masses, losing the outlines, and softening all angles and disagreeable forms into the shadows and negative parts adjoining, obtained that magic and unrivalled union of sweetness, force, repose, and sentiment, which, as Fuseli has said, "affects us like a delicious dream."

Giorgione, according to Vasari, adopted that breadth of oscuro and vigorous relief which distinguish his pictures immediately after seeing the works of Leonardo. Titian and Paolo Veronese probably studied the same principles, but they produced their effects in general more by means of lucid and dark colours, than by masses of positive light or any prolixity of shade.

Titian invariably made his carnations the chief attraction, as affording the best opportunities for displaying that exquisite colour which was his leading aim, and with which he found tender shadows most compatible, making up his darks by low-toned draperies, or backgrounds, ingeniously contrived for the purpose. Paolo Veronese, like Titian, conducted his chiaroscuro chiefly by tones of colour, in an expanded daylight, with little or no shadow; a beautiful instance of which may be seen in his picture of 'Mercury and Herse,' in the Fitzwilliam collection at Cambridge.

Tintoretto, on the contrary, whose mind was of a more impetuous nature, relying less exclusively on colour, employed a greater quantity of oscuro, and fiercer oppositions. As we have no examples by this master of any magnitude or character in England, I would refer the student to Fuseli's vivid description of his great works at Venice, and to prints from him in the Library, for some notion of his power and daring in this branch of the art, in which he eclipsed all the Venetian school. A sketch in the possession of Mr. Rogers, of his celebrated 'St. Mark' (called the miracle of the hammer), although small, is a very striking specimen of vigorous effect, the great mass of figures, which cross the picture in rich and deep-toned draperies, is relieved against almost white buildings; and the light, skimming partially over the groups, just serves to unite them with the background.

On this school I shall have occasion to dwell more in my lecture on Colour. As far as their practice is connected with my present subject, it appears to me, that they have sometimes fallen into spottiness, by making their subdivisions, of light and dark, rather too distinct, and not giving sufficient attention to predominating masses; aiming at brilliance and animation, they have lost, perhaps, somewhat of that repose which is no less necessary. They seem, occasionally, to want a reconciling medium, or atmosphere: the effect of time on their darks may partly account for it. The mean between these opposite qualities was happily adopted by Rubens, whose powerful genius seized at once upon all the principles of his great predecessors, and made them his own. His copies, from the 'Battle of the Standard,' and from the 'Last Supper' of Leonardo, show, that he had well considered and understood their excellence. In his grand hunting pieces, on the plan of the former, the figures, as in their prototype, are often relieved by strong darks from light backgrounds, and derive much of their spirit and vigour from this decided opposition, which accords so well with the energy of the actions and the general character of the composition; but they possess, at the same time, all the breadth and repose which are admissible in subjects intended to rouse and excite the feelings. He studied, too, (with equal penetration and success) the suavity and union of Correggio, and the distinctness of the great masters of the Venetian school, adopting, with that surprising facility which seems never to have failed him in any department of the art, all that would combine with the splendid system which he had so early formed. I shall endeavour to point out what appears to me the principle on which he conducted the chiaroscuro of some of his admirable works.

In his celebrated 'Raising of the Cross,' at Antwerp, he seems to begin from the upper corner of his canvas, on the side on which he supposes the sun to enter, with a broad diffusion of secondary light, into which he gradually weaves more and more half tint as he descends towards the focus of his picture, where his strongest darks and lights are collected in the chief group, the upper part of which joins on to the light above, and the lower unites with an extended series of darks, which, crossing the composition diagonally, counterbalance and give effect to the great mass of light; below this, again, the light is revived with considerable brightness, and acts as a satellite, or secondary mass, on the other side of the picture, in the proportion of about one-third as compared with the quantity above; thus the light streams through, from left to right, gradually sinking into deeper and deeper shade near the centre, from whence it emerges again, and passes out of the picture at the opposite corner. This fine arrangement may be traced in perhaps the majority of his works.

In the 'Taking down from the Cross' (the scene requiring a greater solemnity of effect), his light is more concentrated, and is confined chiefly to the principal figure, and the white drapery in which it is supported; this is carried off by the lights in smaller masses, on the heads and hands of the other figures, and passes out of the picture by an inferior portion of light in the sky: all behind is involved in gloom and mystery. He has made use of the scroll, which bore the inscription, and lies now on the ground to introduce a low whitish tint, which varies the effect ingeniously. The deepest shadows are placed close to the centre, and brought to a focus at the dark elbow of the figure descending, which is vigorously relieved from the highest light. The extremes of his scale are there in immediate contact, and the effect is as powerful as his materials would admit. Almost all his works might be adduced as examples of the consummate science of Rubens in this part of the art, the limits of which he considerably enlarged. In such of his pictures as would allow of it, he frequently adopted black velvet or satin draperies, which act as deep bass notes in the harmony of his effect, increasing his scale in compass and richness. He often made use of this artifice: he was also very fond of introducing a figure in armour in the centre of his picture, in whose polished cuirass he could bring together his strongest touches of light and dark, and by blending his tones together, more than the Venetians, he united softness with vigour in a greater degree, perhaps, than any other painter, if we except Correggio. I cannot help thinking, however, that his system has occasionally led him into mannerism, and too obvious a sacrifice of truth. In his 'Rape of the Sabines,' in the National Gallery, for instance, his darks are chiefly assembled in the lower part of the picture, which are spread by one or two smaller patches on the left above; his aim being evidently to obtain great breadth, by keeping an extended mass of light in the upper part and in the centre. There he has spread his light sky by a white building, and, to increase it still more, has made his shadows on the figures adjoining fainter than can possibly be accounted for; they want middle tint to give them the force which they might be expected to have in the situation they occupy, as compared with the other groups, and consequently look evanescent and unreal. Art is here, perhaps, too palpable. But he seems at all times to have been too well satisfied with the theory he had so happily organized to be very anxious to *hide* its principles. The licence I have adverted to is not, however, apparent in his other pictures in the same collection. His allegorical work, in particular, is a noble specimen of his power in chiaroscuro, as well as in composition and colour. The Dutch and Flemish painters, in their pictures of familiar life, excelled in the management of light and shade, and, according to Reynolds, have shown in this department that consummate skill which entirely "conceals the appearance of art," and he particularly recommended to the young artists a careful study of the works of Jan Stein, Teniers, Ostade, &c. The chiaroscuro to be found in these seems to arise naturally from a mere imitation of the ordinary effects and circumstances of the subjects they chose, skilfully managed. Any *appearance* of *artifice* would have been at variance with their homely character, in which great truth and simplicity, with beauty of execution, were the only charms by which they aimed at captivating the spectator. But in the hand of Rembrandt chiaroscuro, though intimately combined with colour, became the essential predominating quality of his art; he diminished the quantity of light hitherto usually adopted, and confined it more decidedly in one focus, with which he allowed no other light to vie, or interfere in brightness, though he took care that his extended darks should never be empty; these he contrived to vary and enliven by reflected half-tones (which are often the result of merely loading the parts with thicker colour), re-

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flecting light by substance as well as hue, and thus introduced multiplied details into his shadows with surprising truth and breadth.

Reynolds thinks, that he has sometimes pushed this concentration of effect beyond its proper limits, and that by making his light too solitary, and employing too small a quantity of it, he has given an artificial look to his pictures: this may occasionally be the case in the subjects that he has represented out of doors and illumined by the sun; but in others, which fell in more naturally with his taste for subdued and deep tones, his chiaroscuro seems to be perfect. A beautiful instance of it may be seen in the 'Nativity' in our National Gallery, where the light proceeds from the infant Saviour, on the plan of Correggio's 'Notte,' spreads on the surrounding figures and forms the principle mass; this is supported by a secondary light of a lantern near, and revived by a third light behind. The rays from these are caught in faint echoes by the rafters and other parts of the stable, and are diffused throughout with great ingenuity, truth, and picturesque effect. There is, besides, so much propriety in the characters and expressions of the figures, and such consistency in the whole picture, as prove it to be a work of great intellectual, as well as great imitative power.

Having alluded to Correggio's 'Notte,' I am tempted to bring it again before you for an instant, for the purpose of making a remark on the different modes in which Correggio and Rembrandt have treated this subject, in both of which chiaroscuro has so much influence. In skill and science they are both nearly equal; Rembrandt's *composition* I think preferable, but they differ essentially in *taste*: Rembrandt presents us with the birth of an extraordinary child, it is true; the supernatural light in which he is enveloped, accounts for the awe and worship of the spectators; and from all the surrounding circumstances we cannot mistake the subject of the picture for any other than the 'Nativity:' but we are still chiefly impressed by the truth with which the mean and multiplied details are rendered, and with the technical skill he has displayed; while Correggio, by introducing a group of angels floating in the divine light of the infant Saviour, adoring and rejoicing in the transcendant event which has just taken place, and the daybreak which has burst on the darkness of the world, elevates the mind to the sublimity of his theme.

The students in the Painting School have more than once had an opportunity of examining one of Rembrandt's pictures, 'Joseph and Potiphar's Wife,' to which there is perhaps no specimen in this country superior in brilliance of effect and colour; to say nothing of its great truth, and even refinement, of expression—a quality which it may with truth be asserted, is always found in the genuine works of Rembrandt, however ill-lodged in his homely *dramatis personæ*. His 'Adoration of the Magi,' in the Royal Collection, presents a very remarkable specimen of chiaroscuro, and though perhaps not equal to many other of his works as a whole, has very fine parts, and is interesting, as it strikingly shows the loaded mechanical process by which it is elaborated.

Chiaroscuro, as one of the great powers of Painting, has been more appreciated and cultivated with more success in our own country, than in any of the modern schools. Perhaps the invention of mezzotint engraving and the great perfection to which it has been carried here, may have had some influence in leading to a fuller perception of the efficiency of the principle; but it is to the genius of Reynolds that the English school is indebted for its developement and application. I shall not quote his precepts on this part of the art, because I conclude that every student of this institution is either already acquainted with them or means soon to become so. This great painter has shown in his doctrine, as well as in his practice, that he had made himself master of all the technical systems of the different schools, and was acquainted with every mode of picturesque effect; he cannot, therefore, be too carefully studied. In his own works he has displayed the greatest variety of chiaroscuro; sometimes he made his lights tell in decided masses and agreeable shapes upon low middle-tints, intermixed with the deepest darks. Of this mode, his 'Mrs. Siddons as the Tragic Muse' is a beautiful instance; at other times he adopted the contrary principle, of dark masses on an extended light, always combining them with a rich modulation of half tones, and remarkable breadth. In his 'Infant Hercules,' broad lights, intersected by strong masses of dark, sweeping across the picture diagonally, like Tintoretto, give a most brilliant and powerful character to this the finest of his compositions: the chiaroscuro is like a sudden burst of lightning on the scene. In all his works, the strongest darks are closely opposed to the lights, by which he renders *both* distinct and vigorous, and sustains the low and mellow tones of his colour. He employed with great freedom what are called accidental shadows, wherever he thought they would improve the effect, leaving the spectator to account for them by "passing clouds," or as he best could. Though not the inventor of this convenient licence, which had its origin in the Venetian school, he was the first to bring into practice what seems now to be considered not merely justifiable, but almost indispensable.

To our *staple art*, portrait painting, it is no doubt of the greatest advantage, in affording opportunities of disguising the formalities of dress, or the abrupt and often awkward termination of parts of the figure; in giving agreeable shapes to the lights, and roundness and union to the whole; it may therefore well be allowed in works where so much is gained by it, if not carried to excess. The great object in portraiture being to give value to the head, the rest of the picture is to be rendered subordinate, but agreeable, by every contrivance the artist can have recourse to, consistently with an appearance of truth.

The Venetians rarely attempted to relieve their figures, when dressed in black or dark colours, by backgrounds still darker, but rather by lighter tones, giving them in this manner a distinct and natural character; but Reynolds justly considered strong relief as less desirable than breadth and fulness of effect; and he inculcated the propriety of supporting the strong shadows of foreground objects, by equally strong darks in the background. In consequence of this principle, he frequently made a black coat assume the appearance rather of a grey one, by extreme depth of tone in a curtain or wall behind. The singular beauty of his hues, and the rich colour he introduced in other parts of his picture, enabled him, however, to render this agreeable; but it seems rather a struggle of art with nature, and in other hands is perhaps seldom successful.

In the consideration of this branch of my subject, I must not omit to cite another artist of our school. Lawrence may be said to have extended, varied, and invigorated the treatment of chiaroscuro, and to have wielded it, in all its different modes and characters, with uncommon power. His peculiar brilliance arises from the vivid opposition and broad masses, of his lights and darks (with little intervention of middle tints), and the particular intensity which he contrived to give them; to obtain which he employed the most powerful pigments that chemical science could produce. His white was like snow, and his darks deeper than black; and these were often brought into the fiercest collision, as if with the endeavour to rival light itself, and dazzle the eye of the spectator. Whether this be the legitimate aim of painting, and whether his pictures did not lose somewhat in beauty of tone, while they achieved such uncommon splendour of effect, may admit of a doubt; but to extend the sphere of Art, and show where and how any of its powers may be augmented, is an admitted test of genius: and however the qualities thus practically evolved may afterwards be modified or applied, they may, at least, be considered as valuable landmarks for the guidance of future artists; and he who has raised them is justly entitled to gratitude and admiration.

Were it proper on this occasion to do so, I might here add the names of several living authorities among us, which I am persuaded will naturally occur to my hearers; but I shall rather endeavour to assist the student in further developing the principles I have now laid before him, and their practical application.

The first point which seems necessary in arranging the chiaroscuro of a picture, is to determine the source and nature of the light by which the objects in it are supposed to be illuminated, whether it proceed from the sun, or some artificial cause, and come in from one side, from behind, or in front of the spectator, as these will necessarily influence the situation, direction, and depth of the shadows. These are to be considered as fixed points, on which the ideal part is to be engrafted. And here the necessity will immediately appear for a considerable knowledge of aërial as well as linear perspective, and a familiar acquaintance with the laws of optics, without which the projection of the shadows of objects upon the ground, the deviation occasioned in the progress of these by the interposition of other bodies, and the reflections of the light under various circumstances, can never be truly expressed. The poetical character of the subject will then suggest what additional quantities of light and dark may be desirable to give effect to the whole; which invention, taste, and science must contrive, proportion, and distribute; for every subject requires a particular treatment of chiaroscuro. As the work partakes of the gay or grave, the lively or severe, light or dark should prevail, and be more or less dispersed, concentrated, or opposed. In inventions of a cheerful or joyous nature, a large preponderance of light, and delicate half tint, is desirable, set off by a few darks, as we see in the pictures of Paolo Veronese, Guido, and in some of Rubens'. In those of a grave or pathetic character, the greater portion of the picture should consist of a low half tone, deepening into strong shades, with a small quantity of subdued light. This is deemed the legitimate tone of historical painting, especially of scriptural history, and is conspicuous in the works of Ludovico Carracci, and most of the Bolognese school. When the subject is gloomy, still more dark will be necessary; if terrific, a prolixity of shade, with flashes of vivid light, and little middle-tint, as may be found in the pictures of Guercino, Caravaggio, and Spagnoletto. In works, again, of a magnificent character, the chiaroscuro may be made out more by richness and depth of colour, as we see in those of the Venetians and Rubens. Where vivacity is required, the lights and darks must be detached; where breadth or softness, they must be more blended or diffused. In all cases, a chief and predominant mass of light or dark is essential, which must be modulated through the work; either of these may form the melody or air, and the other the accompaniment. The effect will be more piquant if small quantities of the strongest light and dark be brought up as reserves at those points where sparkle is required; such was often the practice of Titian, who generally spread the light and dark throughout his pictures with an economy that still left him the means of giving additional spirit to the chief point or focus, by a small portion of each, drawn from the extremes of his scale.

In his picture of Venus and the Graces of which Mr. Thompson's copy in the Academy will give the student an opportunity of judging, the strongest touches of both light and dark are brought close together on the wing of Cupid in front, which forms the salient point of the composition; this is the principle of the light and shadow on a bunch of grapes, the favourite system of this great master, and by which he gave a centre to his picture, ensured breadth, roundness, and union of effect, without emptiness. This is also the principle of the chiaroscuro of Correggio and Rubens. Rembrandt is still more spherical and blended, and, for that reason, occasionally appears more artificial. Reynolds, to obtain great force, and support his rich tone of colour, sometimes adopted large masses of midnight shadow, in which, perhaps, the parts are too much sacrificed, and confounded with the background, although no one is more remarkable, in general, for a beautiful modulation of low half tints in his darks. But it is not improbable that the want of a more Academic education may have disposed him to give less value to form, as an element of the art, than it deserves, and always maintains in those higher styles which he so much felt; and his admiration of which is to be found in every page of his writings. After all, if a fine effect can be made out by the natural light and shadow and colour of the subject without obvious contrivances and a display of chiaroscuro, the work will probably be of a higher order; although, as I have said, such aids seem almost indispensable in the treatment of portraits—at any rate, they are chiefly admissible in ornamental works, having, in themselves, a great tendency to undermine sentiment. In avoiding this error, however, Poussin seems to have fallen into the opposite extreme, and to have lost sight of that concentration and subordination which produce unity of

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effect, an indispensabler equisite in every style. Reynolds remarks that, in this respect, he is just the reverse of Rembrandt, and is as defective in chiaroscuro, as Rembrandt is too artificial and condensed.

The science of chiaroscuro (for so it may be termed in the present state of Painting) has given a new character to Art; and in this country at least has become, not only an essential part of the composition, but almost its distinguishing feature, and the most relished; it is, in fact, the principal ingredient of that quality of Painting called the *picturesque*, on which, I think, it may here be desirable to offer a few observations. The term picturesque, derived from the Italian *pittoresco*, literally signifies, that which is after the manner of a painter, and, therefore, it may be considered a part of my duty to point out what qualities are generally understood to be included in it. The epithet is too vague to admit of any close definition, but it seems to have been founded on the gradual discovery, or perception, that light, dark, and colour, are not only valuable as the necessary instruments of imitation, as the language of the art, but that they have, in themselves, properties so agreeable, that when skilfully adopted, they are capable of communicating interest to the most ordinary objects and circumstances, and of making a picture (in the common acceptation of the word) out of the most trivial, and even repulsive materials, the dregs and refuse of nature. The sun breaking out upon a dunghill, and reflected in a puddle, may furnish a picturesque effect. Rembrandt's 'Kitchen,' among many other of his works, might be cited as an example. The hunting pieces of Rubens, and the celestial light of Correggio's 'Notte,' also belong to it, from their brilliancy of chiaroscuro. The picturesque appears to have been either unknown or disregarded by the ancients, and those masters who preceded Leonardo; and, indeed, the term could hardly have arisen, till after painters had begun to display a degree of mannerism. This first became conspicuous in the works of the *machinisti*, who according to Fuseli, date their origin from Correggio himself. His great works in the Duomo and church of S. Giovanne at Parma, no doubt led the way to those enormous compositions which fill the cupolas, and ceilings of the churches and palaces of Italy. Mengs considers Lanfranco more particularly the inventor of this style, who, he says, copied only the surface of Correggio's art, but did not penetrate its refinement. The distance from which these works were to be viewed, suggested, and almost rendered necessary, violent antitheses of colour and effect, sprawling attitudes, and, in general, a caricature of all the qualities desirable in a legitimate picture; in the midst of which, and at such a height, neither sentiment nor subject could be very distinguishable. Practice on this immense scale soon gave the artists, so employed, extraordinary facility in the arrangement and execution of these often masterly productions, for such may certainly be considered the ceiling of the Barberini Palace, by Pietro da Cortona, the works of Lanfranco and many others; and these brilliant effusions of the practical powers of the art, seemed to have introduced a passion for the new manner of the painters, or the picturesque—in contradistinction to the more pure and sober style of their great predecessors. This epithet, and with it, we must suppose, the qualities it implies, was soon extended to Poetry;—Sculpture and even Architecture began to affect the picturesque; as we see in the fluttering marble draperies, and Rubens-like forms of Bernini, and the architectural extravagancies of Borromini and Juvara. And it is now the great criterion of all that is supposed to be most interesting in landscape scenery. What then are its particular properties, as it belongs to Painting?—a line of demarcation seems to have been recently drawn on the continent, in relation to the Arts, which separates them into the *classical* and the *romantic* styles. The first, which is that of the ancients and the most celebrated moderns, aims at grandeur and symmetry of form, beauty, grace, sublimity, pathos; all that is calculated to excite our best feelings and exercise our noblest faculties—to raise and adorn our nature, avoiding everything mean, sordid, and vulgar. The latter, the romantic, appears to be essentially the same as the picturesque—a sort of chartered libertine, who, abhorring the formal and the classical, courts the wild, the capricious, the strange and accidental; and proud of a looseness and bravura of execution, hardly compatible with purity or correctness, is content with stimulating the fancy, and delighting the sense. Each of these styles has its warm partizans: which of the two is the worthier aim of the art, I need hardly point out; yet it is not to be denied that the picturesque also deserves to be studied in its utmost extent.

That which may be considered the most attractive quality of our Art, which includes the whole of its peculiar and appropriate interest, the means by which its higher aims may be made effective, cannot safely be neglected; nay, something is to be sacrificed to its claims.

Poetry, when combined with Painting, must be of such a kind as will unite freely with its elements, and, if necessary, bow somewhat to its paramount pretensions. As music "when married to immortal verse," though less intellectual than her partner, asserts a similar precedence, and sense is often compelled to give way, in some degree, to sound. In both these instances, Poetry is not in her own dominions, but is acting only as an ally, and sense and intellect must compromise their reciprocal claims as well as they can. Reynolds has justly said, that "perhaps no apology ought to be received for offences committed against the vehicle (whether it be the organ of seeing or hearing) by which our pleasures are conveyed to the mind." And how *much* of the picturesque may, by a great master, be combined even with the sublime, without degrading its elevated character, his admirable picture of Mrs. Siddons practically and strikingly proves.

It is evident, however, from his Discourses, that he conceived the picturesque to belong properly to the *ornamental*, in contradistinction to the great style of Painting, and he objects, on this ground, to a frequent practice of the Venetian school, that of throwing the principal figure into shadow, a circumstance which, I confess, does not appear to me altogether inadmissible in subjects of a high poetical character,—nay, some of these may, perhaps, demand such a mode of treatment, and derive from it particular grandeur; Sir Joshua has himself adopted it in his 'Macbeth' in the witches' cave: it is, of course, generally unfavourable to expression.

If our Art has been losing ground in intellectual dignity since the days of the great triumvirate, Leonardo, M. Angelo and Raffaelle, it has much advanced in the power of chiaroscuro and picturesque effect. Reynolds recommends that we should, in these days, endeavour to soften the severity of the grand style, and, in the instance of Mrs. Siddons, he has done so with a success that puts criticism to silence. It would be a question, however, of some nicety to determine whether many of those celebrated works, which, to modern eyes, may seem deficient in picturesque effect, or, in other words, dry and formal, would, or would not, be improved by a larger portion of its fascinations; and it might be an interesting and not unimproving exercise to take up the cartoons, for instance, and try how far they might be benefited or otherwise by such an admixture. One may conceive that greater breadth and force might be given to some of them without injury; and that neither the composition, style, nor expression, would necessarily suffer by greater truth and harmony in the hues in which they are presented to us. An able and judicious artist might possibly accomplish this, and render them more attractive at the first glance, without interfering with the higher aim of these great works. Such, perhaps, might be the case with 'The Charge to Peter' the 'Ananias,' the 'Paul at Athens' and others, and many of the backgrounds might evidently be simplified with advantage, but a more splendid scale of colour, and an ostentatious or imposing chiaroscuro, like that of Rubens or Rembrandt, would infallibly degrade them to the *ornamental* style, and dispossess them of the dignity and sentiment for which they have hitherto been so generally and justly admired. Perhaps, even the bland union of qualities which we find in Correggio might not improve their character, but rather lower them from the *grand* to the "*pleasing*." I apprehend the 'School of Athens' could admit of such a reformation, only (if at all) in a very limited degree. The figures in this magnificent composition are so numerous, and the subject of so comprehensive a nature, that it seems incapable of being treated with a greater degree of unity than it already possesses; and although the hues and the harmony might be improved, *more* probably would be lost than gained, by any endeavour to give it greater breadth, and still more by the vain attempt to dress it in the qualities of modern painting. It decidedly belongs to the *classical*, of which character it might easily be stripped, but from its very nature it could never be made picturesque.

In fact, the degree in which the master-pieces of that period might be rendered more attractive to the sense, without their losing *caste* as works of mind, would, I think, be comparatively trifling, and the experiment of reforming them one of no *ordinary* difficulty.

I will not pursue these speculations further at present, but conclude with observing, that when this useful, but somewhat insidious ally, picturesque chiaroscuro, does not challenge an undue attention, but is judiciously adapted to the demands of the subject—when it assists the sentiment and purpose, and is in unison with the poetical character of the picture, it may justly claim its share of admiration; but if it usurp anything beyond this, it soon becomes meretricious and degrading; has a tendency to substitute mere stains and blots for design and expression, and to merge the intellectual in the technical capabilities of the art.

DR. SOUTHEY.

THE painful information, incautiously spread abroad by Mrs. Sigourney, and recently noticed in the *Athenæum* (*ante*, p. 139), will have prepared the public to receive, without surprise, almost without regret, an announcement of the death of Dr. Southey. After a long career of literary labour and exertion, "a cloud," as his wife tenderly described it, overshadowed his mind, and from its darkest gloom, as she foreboded, he has passed to the portals of the grave. The historian, the biographer, the poet, one of whom England has so much reason to be proud, is "gathered to his fathers." The simplicity of this scriptural expression is particularly applicable to one to whom what Milton calls beautifully "the charities of life" were especially dear; whose genius may be admired, but whose personal and domestic virtues were an example to all.

Dr. Southey had a manly and affectionate pride in adverting to his parentage. His father was a linen-draper, in Wine Street, Bristol, where his son Robert was born on the 12th of August, 1774. From a memorial, the notes for which were furnished by himself, we learn, that the boy was sent to school when six years of age, to Mr. Foote, a Baptist minister; that he was subsequently taught by a Mr. Flower, at Corston, near Newton St. Loo, and by a Mr. William Williams, "a Welchman, from whom little scholarship was to be got," being subsequently placed at Westminster, in 1788, by his maternal uncle, Mr. Hill, and finally at Baliol College, in 1792, with an idea of his entering the church. But Southey's Oxford career closed in 1794; for his tendency towards Socinian opinions made the plan of life chalked out for him altogether distasteful. In the same year he published his first poems, in conjunction with Mr. Lovell, the friends assuming the names of Moschus and Bion. About that time, too, he took part in the famous Pantisocracy scheme, to which all the eager contributors brought golden theories, but of more tangible coin so little, that the Utopian project was necessarily relinquished. In the November of the following year, 1795, he married Miss Fricker of Bristol, the sister of Mrs. Coleridge. In the winter of the same year, while the author was on his way to Lisbon, 'Joan of Arc' was published. He returned to Bristol in the following summer; in the subsequent year removed to London, and entered Gray's-Inn. He passed part of the years 1800–1 in Portugal; and we find notices of a casual residence in Ireland, (as secretary, we believe, to Mr. Corry or to Mr. Foster), and of his final establishment at Keswick, in the lake country, early in the century. The other events of Dr. Southey's life, apart from the books he wrote and the books he collected,—each an incident to a scholar,—may be recorded in small compass. On the decease of Mr. Pye, in the year 1813, he was appointed Laureate; received his Doctor's degree in the year 1821; and about six years ago, contracted a second marriage with Miss Caroline Bowles, one of the most pathetic and natural among contemporary authoresses. That he was at different times offered

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a baronetcy and a seat in parliament, are facts well known to his friends; the public can trace the rest of his career in the works which he poured forth, with a versatility, a care, and a felicity unrivalled in these hasty and superficial days.

To give a complete list of his labours is impossible, at a moment's warning. The poems are 'Wat Tyler,' 'Joan of Arc,' 'Thalaba,' 'Metrical Tales,' 'Madoc,' 'The Curse of Kehama,' 'Carmen Triumphale,' 'Roderick,' 'The Vision of Judgment,'—to say nothing of fugitive pieces. The enumeration of these, small as is their bulk among Dr. Southey's literary performances, suggests at once the scholarship and the diligence of their writer; for they range between the remote superstitions of Hindù mythology, the early history of England, France, and the Peninsula, and the great political and historical changes of his own time, in which it was Dr. Southey's fate to participate; for, in the interval between the publication of 'Wat Tyler' and his apotheosis of George the Third, the poet had veered from "liberty and equality" to "right divine." It must be added, that in both extremes of opinion, whether as poet, historian, or critic, Southey was eager, unshrinking, and uncompromising. Yet, in private life, he was kind, gentle, and tolerant; few men have been more beloved by a circle of intimate friends; and literary pursuit and moral worth served with him for a bond of intimacy.

But we are digressing, while the task of enumerating the principal of his prose works is still unperformed. These comprise translations of the poems of the Cid, of Amadis, and Palmerin of England:—Essays, allowing the 'Letters of Espriella,' 'Sir Thomas More's Colloquies,' and the slighter 'Omniana' to bear the name:—Histories, among which are 'The Book of the Church,' the 'History of the Peninsular War,' the 'History of the Brazils':—Criticism, which section, of course, includes his voluminous and important contributions to the *Quarterly Review*,—and Biography. Foremost in this last department we must point to the 'Life of Nelson,' as one of the most popular and perfect specimens of its class which our language possesses, noble in feeling, and faultless in style,—to the 'Life of Wesley,'—the 'Life of Cowper,'—the 'Life of Chatterton,'—and the 'Life of Kirke White, of Nottingham.' The last exhibits our author in one of his most amiable aspects.

We must close this insufficient and hasty sketch, feeling that to do justice to the variety of attainments of its subject is impossible. But, though far from subscribing to the opinions which Dr. Southey advocated so warmly, sometimes so intemperately, we cannot take our last leave of him without offering a tribute to his virtues. He was benevolent, generous, patient, *punctual*;—and how much is comprised in the last epithet, as applied to one in whom premature old age was superinduced by ceaseless labour of hand and brain! As a man, the poets, historians, and biographers of England should long look upon him as a model, and feel that they have lost a teacher as well as a friend.

SIR JOHN ROBISON.

Science and the practical arts have lost an active and zealous friend in Sir John Robison, who died at Edinburgh, on the 7th inst. He had been seriously indisposed for more than a week, and the causes of death were water on the chest and disease of the heart. To his intimate friends it had been well known, that his health was by no means in a satisfactory state, and for the last six months he had been subject to slight attacks of a threatening character.

Those who were acquainted with the energy and activity of Sir John, and his strong and healthful appearance, will be surprised to know that his age was sixty-five; but on the other hand, when it is known that he went out to India at the age of twenty-four, that he remained there until he had acquired a considerable fortune, and that he has now been twenty-eight years engaged in a very active life at home, they will be no less astonished that he could have done so much in so short a time. In India, his mechanical skill was the principal cause of his rapid success. Always devoted to mechanical pursuits, and of a very ingenious and inventive mind, he attracted the attention of the Prince of Nizam, whose artillery he was employed to remodel; and he soon raised it to the standard of European perfection. Success in this undertaking led to the favour of the Court, and he was successively employed in the construction of important engineering works in that country, by which he continued to increase in favour and success, until, in thirteen years, he was able to return home with a respectable fortune, the reward of his energy and mechanical skill.

Next to his own family and personal friends, his loss will be most deeply felt in the Royal Society of Edinburgh, and in the Royal Scottish Society of Arts. Of the former he has for many years been the secretary, and the amount of time and zeal he devoted to its duties, his accurate business habits, and the zealous, affable and disinterested manner in which he discharged its duties, had a great deal to do with the measure of success which attended the meetings of that learned body. His hospitality to foreigners and distinguished scientific strangers was widely known and acknowledged, and the amenities of science were never better or more cheerfully administered. Of the Society of Arts he had been one of the founders, along with Sir David Brewster, and Mr. Tod; he was its President, and one of its very active contributors.

Of his usefulness as a member of the British Association, our own pages bear ample testimony: he was one of its Council, and president of the Mechanical section. He was associated with Mr. Scott Russell in the important researches carried on under the Association; and although his last act at the last meeting of that body was to disclaim his own right to share the merit of those researches, which he stated to have been planned and conducted by his coadjutor, yet the latter gentleman did not fail to acknowledge the valuable assistance he had derived from consulting with Sir John, and to express the great pleasure which he had enjoyed in his hearty and zealous co-operation in all that could promote the objects of their scientific inquiries.

Next to the promotion of the interests of science, his favourite occupation was the pursuit of mechanical amusements. He was an expert turner, possessed a workshop, where he spent much of his time, and bestowed great attention in bringing to perfection various apparatus for constructing screws, turning metals, soldering, filing, and the like; and in several departments was the author of improvements which have incorporated themselves permanently with the arts in this country. Whatever he did, he desired to do in the best possible manner. He built a house, in order that he might improve the system of domestic architecture; and when he had accumulated a sufficient stock of further improvements, he sold it, built another; and it is well known, that in all respects, as regarded arrangement, comfort, beauty, excellent warming, and unparalleled ventilation, no houses were equal to them. His last house was absolutely perfect, and was adopted as a model by Mr. Loudon, who, in one of his late works, had it drawn for him, engraved, and fully described.

Sir John had some peculiarities—and which of us is without them?—but thus much may be said of him, that he was never known to undertake any duty which he did not most zealously discharge; he never slept with an unanswered letter except once, and it made him so miserable, that he awoke at 3 o'clock in the morning, got up and wrote the answer to it. His delight was to seek out talent in others and bring it out into its appropriate sphere of usefulness. He had inherited many of the good qualities of his distinguished father, the late Professor Robison.

RECOLLECTIONS OF THE LATE SIR ROBERT KER PORTER.

[*From a Correspondent.*]

The sight of a Catalogue for the sale of Sir Robert Ker Porter's personal effects, to take place at Christie's Auction Rooms next week, has recalled to our recollection the days of his youth, in this country, when we knew him universally extolled for the diligent application and brilliant results of the variety of talents with which the unsparing hand of Nature appeared to have endowed him. But he bore all with a genuine modesty and unchanged happy companionship with his young compatriots, that will ever endear his name to their remembrance. His destiny was an enterprising, a romantic, and in many respects a splendid one; but in all, he was still the same man, unassuming, amiable, and beloved, and ever supporting, in all the foreign countries to which that destiny led him, and in every station he bore, the legitimate character of an Englishman, by the suavity, firmness, and quiet dignity of his conduct and manners.

His career of life may be divided into three divisions:—The Fine Arts, the Army, and Diplomacy. The first began in his almost infancy, in Scotland, whither his mother, then in her early widowhood, had taken her children for education; and there, when a boy still in petticoats, being one evening at tea in the little parlour of the renowned Flora Macdonald, in Edinburgh, he fixed his eyes on a battle-piece hanging on the opposite side of the room; the heroine observed his speechless admiration; told him it was one of the fierce combats during the memorable year Forty-five, and, taking him near to it, explained all its particulars. From that moment his heart took fire; a pencil and sheet of paper were never out of his hand; and the inspired passion never forsook him.

In the course of a few years Mrs. Porter removed to London, and lost no time in consulting the then President of the Royal Academy, Benjamin West, respecting what might really be the promise of her son's abilities for the art he so delighted in. Mr. West examined the various drawings she had brought as specimens, and, without hesitation, while he held in his hand one, a battle-sketch, pronounced the boy to be a fit disciple for the Royal Academy. "If he live, (said he,) I see, by the spirit of this I hold in my hand, he will be one of us."

He was, consequently, soon admitted into that Academy (then at Somerset House), where, as the essential foundations for a consummate artist, he studied anatomy, and carefully drew, not only from the best antique models, but from the breathing forms of men and women in the Life Academy. There are several books of these Academy studies, done at the time, in Messrs. Christie's catalogue; and also not a few of the aspirant battle-sketches we have spoken of,—the essays of his boyish pencil.

From year to year he progressed on, a zealous student in every point which he thought could reflect light upon his particular bias in the art. He studied History, Heraldry, Fortification ancient and modern, Architecture, and Geographical and Military Surveying; thus, almost unconsciously, fitting himself for all the subsequent changes in the pursuits of his life. And thus he was early prepared for the accomplishment of that great effort of the historical painter's art, which, by one stroke, it may be said, at once established his fame—we mean, 'The Storming of Seringapatam,' the description of which, by the papers, and the lips of some of his military friends who had shared in its perils and its glory, on the instant seized the whole bent of his genius, and, within six weeks after he had listened to its details, he suddenly astonished the people of London, by presenting the whole scene on a spread of canvas of one hundred and twenty feet, in the Great Room at the Lyceum.

Mr. West, who saw this work before it was opened to the public, said to the Royal Academicians, (then assembled at Somerset House, preparing for the Annual Exhibition,) "He had just looked on what he must consider a wonder in the art; a work of such dimensions, finished throughout, in a brevity of time which any other man would demand even to sketch out his design; done by young Ker Porter, hardly then in his twentieth year!"

This picture was successively followed by others nearly as large, all dedicated to similar historical subjects, one of which is still extant in some of the chambers of Guildhall—'The Battle of Agincourt'—which he presented to the City of London, about the time he was meditating to change the pourtraying of military scenes for the actual field itself. And, when preparing for his first expedition, he consigned some of his above-mentioned works to the safeguard of a friend's warehouse in London, and, amongst them, that of 'The Storming of Seringapatam,' where it was, unhappily, destroyed, in a fire that consumed the premises.

There fortunately exists a kind of "living remains" of this picture, in the *original sketches*, done by his own hand, in oils, and from which he painted the one vast panoramic scene, now no more. They are in three compartments, for the convenient disposition

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of the artist, while painting on so extensive a canvas. They are of moderate dimensions, admirably finished, and are in Messrs. Christie's catalogue.

Similar to them, in size, are not less interesting sketches of battles in Egypt, that of Alexandria, and another of the dying scene of Sir Ralph Abercrombie. The campaign in Portugal, and the Cossack affairs in Russia, also shared his pencil. Indeed, it appears, from the portfolio collection of drawings, presented to us in this schedule of his remains, that whether as a traveller of careful observation, or as an artist, he has left nothing worthy of notice in the countries he visited, without bringing home some interesting memorandum of what he saw.

Even while at the place of his last diplomatic duties, (Caracas, in South America, where he resided sixteen years,) when any hours of relaxation presented themselves, he employed them in drawing views of its adjacent beautiful and magnificent scenery amongst the valleys of the Andes, or in painting pictures consonant to the frame of mind such sublime, and often solemn, subjects produced. Of all these various exercises of his pencil, numerous specimens will soon be before the eyes of his countrymen; and, amongst them, five particularly striking. Four are sacred subjects; beginning with that of 'Christ at the Last Supper, blessing the Cup.' This was the first picture he painted in the Caracas, and he did it to consecrate, to the eyes of the common people in that city, (who, then in their dark bigotry, considered our countrymen as having no connexion with the Christian faith,) a little chapel and cemetery, which he was there establishing for the secure burial of the Protestant dead. The structure was quietly erected, under the sanction he obtained from the Caracas government, and, by the time it was finished, an Act of Toleration was also effected; and the Bishop of Barbadoes being invited over from that island, also by the sanction of the President of the Republic, Sir Robert Ker Porter had the satisfaction of seeing the sacred object he had been working at, during the first five years of his residence, fully completed, in this consecration of a Christian place of sepulture for his countrymen. The picture of the 'Salvator Mundi,' before mentioned, having remained above a year in the little English chapel, and produced the desired impression on the natives of the country, whose minds, by improved systems of education, were gradually becoming enlightened, it was obliged to be taken down, the power of the sun having begun to injure its surface; and Sir Robert replaced it with a tablet, on which he caused the Ten Commandments to be engraved in the native language.

The second picture of this class, is 'Our Saviour blessing the Little Child:' tender, yet brilliant, in its colouring; and the infant has already a holy aspect in its young eyes.

The third, an 'Ecce Homo,' we are told, was the last of all the pictures Sir Robert Ker Porter painted in that country. He finished it only a few months before he came away; and though the preceding two are beautiful in design and execution, this one has a depth of expression, a yielding compassion evinced in the Divine nature, while suffering in the body for the expiation of man's penalty for sin—(for them, for whom, in their then actual deeds of cruelty, His boundless mercy prayed, "Father, forgive them; for they know not what they do,")—which, to our eyes, renders it the most admirable of the three: and it is even the more interesting to us, when we consider it to have been his last.

The limits of these sketching recollections will not allow of our particularizing any more of this posthumous collection of our lamented artist's works. Therefore, we shall only remark, that the memorials he brought to England of his antiquarian researches in the East, are valuable; and curious from their variety; some being of the remotest ages. We can imagine the interest with which he sought these relics, and the enthusiasm with which he gathered them.

That all these richly exercised talents—all this research, and patriotic dedication of its acquirements, are now closed—is a theme of such regret to us, who knew, respected, and loved him, when he lived amongst us, that we hasten to turn from the page that would give any detail of the sudden stroke of death, induced by the severity of a Russian winter last year, acting on a constitution so long accustomed to the warm suns of South America; and which deprived his country, and his friends in all countries, of the services, and the endeared companionship of such a man.

FOREIGN CORRESPONDENCE.

Berlin, Tuesday night, March 14.

As you thought a few hasty remarks, written while the solemn charm of the 'Antigone' was upon me, worth printing, I shall send you an equally hurried report of Gluck's 'Armida,' from which I am just returned, weary and delighted. I regret to think that there is little chance of your hearing this wondrous work in London, and I would fain send home to my dear fatherland a humble tribute of whatever pleasures I have enjoyed out of it.

I had never heard an opera of Gluck's. I had no distinct expectation, no idea of its character, except that it was the perfection of musical declamation;—and, generally, unlike every other. But, first, as to the subject. The Armida of Gluck is not the Armida of Tasso; whatever the *libretto* may say. She is much more a Medea,—a haughty and implacable sorceress, struck by a wrathful deity with a consuming and unrequited passion, against which she vainly struggles. She speaks of her love as a curse, and of its object as an enemy—she tries to pull the barbed and poisoned arrow from her breast, and is filled with rage and shame at her weak and unavailing efforts. She summons to her aid furies and demons, and when by her incantations she has at length subdued Rinaldo to her power, she feels the degradation of such a conquest, the shame of such a love. "He loves me," she says, "but ah! what a love! Can I rejoice at such a victory? Ah, vain conquest; it is but a delusive shadow. Woe is me! His love is not like mine. I invoked the infernal powers to kindle his flame; my spells compelled his soul. Without art, without effort, without a wish, he has enchained my heart with indissoluble bonds. Woe is me,—his love is not like mine."

Such are the auspices under which her love triumphs; such the forebodings by which her triumph is poisoned. The whole conception is essentially tragical, and much more Greek than Italian. *The doom* is ever hovering with its dark wings over the brightest scenes of the piece,—we see their shadow. In Tasso's Armida we forget the enchantress in the woman; we see her gentle, devoted, subdued to her love and her lover. Gluck's Armida is always terrible; terrible in her pride, her vengeance, her love, and her despair. All this one ought to know beforehand: for one feels, before an act is over, that Gluck could not conceive Armida as Tasso conceived her. The grand, the solemn, the majestic, the stately, the strong, are his element, spite of bits of exquisite tenderness and voluptuous beauty. For want of knowing the drama, I felt something like disappointment in the first act. It seemed to me magnificent, but inappropriate music; and that was exactly what I did not expect. The first thing that struck me much, was the incantation in the second scene of the second act,—this is awful and ominous in the extreme. But now comes one of those creations of matchless and faultless beauty, which at once lap the mind in absolute content. One feels that Genius can go no higher, and that for a moment the unquenchable longing of the human heart after beauty and harmony is satisfied.

Rinaldo is discovered walking in Armida's garden. The symphony is of a sweetness of which words can give no idea. You want not to be told that his senses are greeted and taken captive by every enchantment of nature; that the song of birds, the gushing of brooks, the balmy air, the fragrance of flowers, and all the unutterable intoxication of spring, is around him; you *hear* it all. Yes, I mean what I say; you hear the flowers breathe odours, you hear the whole ravishment of the scene; and before the hitherto inflexible hero opens his mouth, you feel that he is lost. Heart of man could not resist the vast weight of beauty and delight which that music describes. Before he takes off his helmet, you fancy the steel must melt or turn soft; and when he resigns himself to slumber, you feel that his fate is as inevitable as that of the frozen traveller who lies down to sleep in polar snows. In short, this instrumental music alone describes more eloquently than any words, far more vividly than even Tasso's, all the sweet poison that lurks in the air of Armida's garden. The chorus that follows, with the distant echoes, is wonderfully beautiful, and only not equal to the symphony. Then comes a scene in which Armida endeavours to murder Rinaldo sleeping,—a fine piece of declamation, of alternate vengeance and relenting. A very fine passage closes the third act. After the Fury she has invoked, and then rejected, pronounces upon her, as a punishment, the curse—heavier than all others—of slighted love, Armida turns, with trembling and almost despairing accents, to the God of Love, for protection against the curse. "Reject not a heart that devotes itself to thee alone." This is wonderfully pathetic. The fifth act opens with a *duo* between Rinaldo and Armida, in the enchanted garden. His armour is laid aside, and he speaks with scorn of his past glory. The recitative part, which is, as usual, long, did not strike me as very expressive; but the *duo* is one of the loveliest things I ever heard. The only objection is, that it is too good. It breathes a noble and lofty tenderness, out of keeping with the story.

Armida now leaves him, desiring her attendants to amuse him in her absence. They dance—but *what* a dance! A minuet, which instantly sets you a thinking who was ever worthy to tread so august a measure. Charles I. of England, the mirror of gentlemen—Maria Theresa, in the pride of her stateliest beauty—Louis XIV. at the height of his glory,—all the types of courtly grace and grandeur, involuntarily, and, I must confess, very incongruously, rise to one's imagination, for *it is a minuet*, and what else can such a minuet call up but Kings and Empresses, haughty and graceful, grave and dignified? But if such images were inconsistent with the story, I take leave to say they were not more so than the short-petticoated nymphs spinning on one toe were with the character of the music. Keeping time is not all; and I am perfectly certain Gluck had other beings and other movements than those I saw in his head, when he wrote that minuet. I shall be asked if I would have the *corps de ballet* dance minuets? Not exactly; but something very different to what they did dance. The air in which Rinaldo dismisses them till Armida's return, has a melancholy beauty, which sounds foreboding. It is like the first moanings of the wind before a storm. Upon this come in Ubaldo and the Danish knight, to rouse Rinaldo to a sense of his degradation and his duty, by a strain of martial grandeur. To them enters Armida, and bursts into the most vehement and passionate compliments, entreaties, and reproaches. Rinaldo is at length moved by her despair. At this moment the adjurations of his companions, "Follow the call of honour," with its trumpet accompaniment, breaks in again like the sound of the Archangel's trump, which none may disobey. You feel that he must go, and he goes. Armida, in a long and passionate recitative, devotes herself to the infernal gods, and is borne off in a chariot drawn by dragons. This will immediately suggest to you a comparison which, most unfortunately for a deserving young actress, was ever recurring to my mind. Who that has seen Pasta in Medea can ever forget her? or can ever hope to see anything that will not be pale and vulgar in the comparison? Who can forget the might and majesty of the woman? the oppressive greatness of her love and her character, which you saw were the cause of her lover's inconstancy and her own woes? If I could call up at will departed things, or such as never existed but in Imagination, one of them certainly would be Pasta in Armida—Pasta, with her Greek dignity, her Italian passion, and with a German knowledge and understanding of the music; but this would be a spectacle for Olympus, and not for our poor world. That she was ever before me, is a sufficient proof of what I have already said as to the character of the heroine—for who could ever think of Tasso's Armida and Pasta as one?

As to the performance—the instrumental part may be dismissed with a word. It was perfect. At least, I can conceive of nothing surpassing it. On the other hand, not one of the singers rose above mediocrity, and this from no want of study or intelligence; but not one of them is endowed with the gifts that are requisite to form a great dramatic singer. Indeed, nothing has surprised me more than the extreme rarity of fine voices in Germany. It seems as if the ears of Germans, so susceptible to some musical de-

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fects, were indifferent to this. Singers are constantly listened to with patience, and even admiration (when they know how to sing), whose voices are to me a source of positive suffering, and who, I think, would no more dream of becoming public singers elsewhere, than a man with one arm would a pianoforte player. One is not at all aware of the comparative profusion of fine voices in England till one leaves it. I have never heard any approach to such voices as Mrs. Salmon's or Miss Paton's, Miss Stephens's, Miss Novello's, Mrs. Shaw's, or even to those of the hundred and one very bad singers at our theatres. That fresh and liquid warble which one hears so often at home, unaccompanied with either science or expression, I have never heard here. It may be my bad luck; but the voices strike me as generally hard and rough. You will not imagine that I forget the glorious exception formed by Mdlle. Sontag. Mdlle. Marx is a meritorious performer; and if nature seconded her conceptions of the part, she would produce something first-rate. But her powers break down under her whenever she wants to express vehement emotion. The last scene of anguish and despair was well felt; but it was one of those dangerous experiments which nothing but Genius, supported by great corporeal gifts, ought to make. Occasionally she had the air and tone of a scold. Indeed, in the first act, the way in which she shook her fist as she said "she would subdue the rebellious heart of Rinaldo," would, I thought, if the recalcitrant hero had seen it, have had an effect not exactly favourable to her wishes. Still, on the whole, there was intelligence, thought, and feeling, in the performance, and one could only regret that Nature had not done more for one who had done so much for herself. Such representations are respectable, but *entrainement* is out of the question. Madame Fassman played the Fury—her voice, whatever it might have been, is now not agreeable; but her gestures have the *disinvoltura* and confidence of a consciously fine woman, who is pretty sure she cannot go much amiss. Rinaldo was agreeably sung, and insignificant; yet in spite of this utter want of eminent genius or gifts in the performers, one had a constant satisfaction, arising from the conscientious character of the whole. These singers would no more think of introducing roulades or trills—of playing sacrilegious tricks with the immortal *opus* they are employed to represent, than we of altering Milton, and adorning the 'Paradise Lost,' with scraps from Moore and Byron. This profound respect for all the intentions of a great master, this deference to the Inspired, is, I think, more than a compensation for any of the defects I have mentioned. I am convinced that nowhere else could one see such an opera so performed. The extreme want of mental culture in Italian singers generally, their narrow and exclusive nationality as to music, unfit them for all such thoughtful and laborious undertakings. Of English public singers *generally*, it would be absurd to speak in connexion with such a work; you might as well ask them to act the Antigone. And thus we come back to the old and consolatory doctrine of compensations, and of the balance—not of power, but of merit—which patriots will not hear of, but which the experienced and the dispassionate see at every turn, and in every shape.

I have no time for a word more, except to say that the King and Queen, who lose no opportunity of marking their respect for genius, and their sympathy with all endeavours after higher things in art, were present, as well as the Prince and Princess of Prussia, and other royal personages. The house was crowded to excess, with an attentive and delighted audience. I left it with a feeling of deep regret at the thought how long it would probably be before I should hear such a work again. France, England, and Italy united, cannot produce that.

OUR WEEKLY GOSSIP.

In consequence of the death of the Dowager Marchioness of Northampton, the *soirée* of the President of the Royal Society, which was to have been held this evening, will not take place.

The judges to whom is to be intrusted the delicate duty of awarding the premiums for the Cartoons sent in, at the invitation of the Committee for the Promotion of the Fine Arts, have been appointed, and are, Sir Robert Peel, Mr. Rogers, and a third gentleman, whose name we have not heard, as amateurs, and Sir R. Westmacott, Mr. Richard Cook, and Mr. Etty, as artists. Sir M. A. Shee and Sir A. Calcott were asked, but declined,—the latter on the score of ill health.

Periodical literature has recently exhibited a new feature, in frequent articles either purporting to proceed from the pen of medical students, or bearing internal evidence to the same effect. Whoever has paid attention to the subject, must have been less than satisfied with the pervading tone of the majority of these communications. Some by disclosing malpractices in the hospitals; and others by the choice of subject, or the slang and low style of execution, (see an example *ante*, p. 45) lead to conclusions the most unfavourable to the character of medical men, as far at least as the writers in question can be considered as truthful narrators, or as fair representatives of the class to which they belong. How far this may be the case, we do not pretend to declare, but allowing to the fact a *quantum valeat* extension, in that degree it must be taken as indicating something essentially defective in the schools of which such articles can be a result. We are far from believing that the evil extends to all. On the contrary, there is something ennobling in the medical sciences themselves, and the number of well conducted and well informed youths, who pass through the schools of the metropolis, is very considerable: still, if the manners described and the facts related in the papers to which we allude, and have before alluded, be in any degree accordant with truth, the internal arrangements of hospitals and the state of medical tuition require immediate examination and reform. We are not called on at present either to suggest or consider a remedy; but we have little doubt that, even as things are, the influence of dignified and well conducted professors, though exerted merely in the daily intercourse of teaching, might be made effective in improving the tone of morals and manners of the students. With this conviction full in our minds, our attention has been painfully drawn to a lecture by Mr. Guthrie, as reported in the *Medical Times*, in which there was especial reference to the case of the late Mr. Drummond. This report, if trustworthy, will go far to convict that Professor of a coarseness of manner and contempt for the minor courtesies and proprieties of life, that must be anything but edifying to those youths who, by position, (as the grammarians say,) look to him as a standard for imitation. With the Professor's peculiar opinions on insanity, or the logic by which they are maintained, we have nothing at present to do: but throughout the lecture, there runs a vein of blustering irony, a disregard for other men's opinions and feelings, and a contempt for the claims of official station to forbearance, (to say nothing of the coarse and vulgar morality in the opening passage on the influence of pecuniary considerations,) which we would fain believe must have been greatly overcoloured; but which, if faithfully recorded, demand a comment from the well-wishers of the profession. What a strange difference in the tone and temper of this lecture delivered by the ex-President of the College of Surgeons, and of the Lectures delivered at the Royal Academy! When, indeed, we remembered how anxiously excited the public mind had been with reference to the melancholy death of Mr. Drummond—and coupled it with the fact, that Mr. Guthrie was one of the surgeons in attendence upon that gentleman, we were fairly startled at the dull jokes and miserable *un*pleasantries in which the Professor thought it not unbecoming him to indulge in a public lecture.

We may at length announce that the celebrated picture by *Van Eyck* purchased for the National Gallery, will make its public appearance there next week. Having given a full analysis of it when exhibited some time since among the "Ancient Masters," (see No. 714), there is little need to dilate upon its merits again. As, however, by the kindness of the official authorities, we have had an opportunity for minuter inspection than we before enjoyed, another remark or two will, perhaps, not be deemed superfluous. The black-letter inscription on the panel appears now certainly to confirm what we dubiously conjectured,—the date 1434 instead of 1424, and *fecit* instead of *fuit*: it therefore runs thus in painter's Latin—

Johannes de Eyck fecit hic.
1434.

The true date determines this specimen as several years junior to the Chatsworth Van Eyck, dated 1421, and consequently as much less close upon the earliest period assigned to the Invention of Oils. With this fact our previous impression amalgamates well, that the workmanship is a clear departure from *Hubert* Van Eyck's manner (if the distinction taken by connoisseurs be valid), Hubert having died, his tombstone says, according to Van Mander, in 1426. It has a smooth, lucid, crystalline impasto, somewhat like enamel, as though it would break "with a glassy fracture," in geological phrase: and possesses all the concomitant qualities, good and bad, of its style—firmness but hardness of line, purity of tone but no morbidity, exquisite but super-subtle elaboration. It is altogether devoid of that unpleasant *hot* complexion which John Van Eyck's works oftentimes display, v. g., certain at the Bruges Academy. His marvellous power in simple colours evinces itself by the art he has of making *yellow* tell as *gold*—this is true alchemy: ornaments and trinkets from his philosopher's stone of a pencil are lustrous enough to deceive a jeweller without very nice examination. We did not mention before that the mirror introduced to reflect the backs of the two figures, and the front of the chamber, shows likewise *three* other personages, on a most Lilliputian scale, who must be supposed to stand near the spectator's position—a dainty device for representing these separate groups together, yet keeping them separate, and for turning the wings of the scene into centre pieces, yet without concealing the centre! Ten small circular frames which appear capped with convex glasses surround the principal mirror frame, and exhibit so many subjects from the New Testament, the figures being in still more pigmean dimensions, but sufficiently distinguishable through a magnifier. The various traceries, the border-and-scroll work, the enriched minor details, of the room, seem to be daguerréotyped rather than painted, such is their extreme fineness and precision. Verily we might counter-change the terms of Bassanio's ejaculation and cry out—"here the *spider* plays the *painter!*" Under Italian tuition what would all this exuberant invention and labour have produced?—a second Raffael! We have but one further particular to add upon Van Eyck's picture. The lady's embonpoint, however suspicious from its being limited to her waist, we have elsewhere explained as an effect of bizarre costume, and mistaken *grace** bestowed by the artist; since then we directed attention to another example of it in the Strawberry Hill 'Marriage:' (No. 754) but parallel cases abound among the antique Masters, both limners and sculptors—we think one may be seen at Westminster Abbey on the Shrewsbury monument, where the Countess's stomacher projects beyond all decorous proportions, unless her ladyship had died *enceinte*, and was modelled so into the bargain. Six hundred guineas were paid for our Van Eyck—a small price if we consider that such paintings are not to be found quite as often as Murillo's. N.B. It is in almost immaculate condition.—Wilkie's private collection sold last year (No. 758) contained a *Rubens* which we panegyrized not more than it deserved—the original sketch of the large centre-piece at Whitehall: this work also has been bought by Government, very judiciously, save with respect to the time chosen, seeing that what was sold by the auctioneer for eighty guineas, the nation has had to pay the purchaser two hundred pounds for, so soon after. Where were our Committee of Taste? The Sketch is, we repeat, exquisite: its silveriness of tone and indefinable delicacy of handling are in singular contrast with Rubens's coarse and carnal outline.

The unrivalled water-colour copies of the old masters, by the late Mr. F. Wilkin, which were publicly exhibited some five and twenty or more years since, are, we observe, to be disposed of by Messrs. Christie & Manson, on Saturday next. Comparatively few of our readers can remember that exhibition, and it may therefore be worth their while to look in at Messrs. Christie's, and examine, with their own eyes, these interesting works, all executed by a young man scarcely of age. At that time, it is true, our water-colour painters had not wrought up those powerful effects with which we are now familiar; but still, according to our recollection, they were

* It is Hogarth's principle of "the bending line" anticipated, though ill carried into practice.

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surprising works; and we especially remember among them, Raffaelle's 'St. Catherine,' now in the National Gallery, 'The Salutation,' by Sebastian del Piombo, 'Pan and Syrinx,' by Rubens, 'Portrait of Leo X.,' by Velasquez; others after Titian, Murillo, and Del Sarto, all of the size of the originals, and many exquisite gems on a small scale.

It is announced that Prof. Böttiger, of Frankfort-on-the-Maine, has just discovered a mode of daguerreotyping in colours, as easy and as rapid as the ordinary process. The first complete experiment has been made in a portrait of Alexander von Humboldt, which is described as excellent. As yet he has only succeeded in bringing out three colours, of which the flesh colour is the most perfect.

The ceremony of opening the Thames Tunnel is to take place this day. What an interval of anxiety, of hope, and of despair, since the undertaking was commenced in 1824! nearly twenty years ago.

A few days since, a letter from one of the most enterprising musical publishers in Germany fell under our notice, in which it was laid down as a trade fact, that since the French had begun to think about the Rhine, and the *Zoll-verein* to bind one German state with its neighbour, considerable changes are beginning to develope themselves in the theatrical world. Translated French operas, if not positively at a discount, are ceasing to be the staple fare of the managements; while the compositions of the modern Italians are only upheld by a few of the ambitious singers. In short (so runs the tenor of the letter), "we now look out for operas written by our countrymen." So be it: such a spirit of self-assertion has been long wanting to the musical stage of Germany. But the French manufacturers of musical drama, it would seem, are going a step further, and seeking to propitiate, not merely by taking care of themselves, but by denouncing their neighbours. The master idea of Halévy's 'Charles Six,' just produced at the *Académie Royale*, is based on the vain-glorious *refrain*—

Jamais en France
Jamais l'Anglais ne regnera—

and M. Duprez, at the same moment that he is understood to be bending his indomitable perseverance to master the "*th*'s" and other strange sounds of our barbarous language, prior to conquering a London pit, boxes, and gallery, by singing in English, is exciting the *parterre* of the Rue Lepelletier by the above spirited manifesto. Some timorous souls, it seems, among our neighbours, have gone the length of entreating the interference of the censorship, but the matter has been wisely treated as a joke. To return to serious things, from unsubstantial whimsies,—in spite of the *piquant* nationality aforesaid, and in spite of the efforts of Mesds. Stolz and Dorus Gras, MM. Duprez, Levasseur, Baroilhet, Poultier, and Canaple—a rare assemblage of talent—and in spite of the pompous verses of MM. Delavigne—better poets than usually undertake an opera book—this last work by M. Halévy is pronounced to be a failure by his enemies, and by his friends, a production too profound and elaborate to be appreciated at a first, or even a second hearing. We have never believed that M. Halévy, clever though he be, possesses sufficient original genius to sustain himself as a composer. The success of 'La Juive' was, after all, one of story and pageantry, not music; while 'L'Eclair' (his only other work which has fairly stood the test of time) is repeated occasionally, rather for the sake of the neatness of its scientific and dramatic construction, than because it contains any such felicity of melody, or charm of orchestral colouring, as will long keep alive the genuine French comic operas of Grétry, Boieldieu, and Auber.—At the *fifth concert* of the *Conservatoire*, the *programme* consisted of a symphony by M. Scipion Roussellot, Beethoven's c minor Symphony, some selections from a mass by Haydn, and a violoncello *solo*, by M. Chevillard.—While we are on the subject of music in Paris, we may add a report that the association of the Italians, which has for so many years given the charm of perfect concord to their operatic performances, has been at last broken up; that Mme. Persiani intends returning to Italy; and that it is possible that Signors Lablache and Tamburini may also take engagements elsewhere. This is bad news for the Boulevards.—One line more must be given, to record the success of M. Berlioz and his hyper-fantastic music, in Germany; a fact which tells against the statement before mentioned; for M. Berlioz is as indefeasibly French—and young French, too—as the neo-Christianity of M. Lamennais, or the pseudo-artistic and pseudo-philosophical romance of Madame Dudevant.—At home, there is a prodigious bustle, rather than a healthy stir, in the musical world. While Mr. Macready is preparing to delight the town with Miss Clara Novello and Mrs. A. Shaw in Pacini's 'Saffo,' Mr. Bunn is about to reproduce, after an absence of some sixteen years or thereabouts, none other than Madame Ronzi de Begnis! while an English version of 'I Puritani,' at the Princess's Theatre, is said to be thoroughly successful. The disposition of the public, indicated by all this, ought not to be lost upon our young composers, and still less on our young singers. To say nothing of the impending visit of Madame Thillon, we hear of the possible return from Italy of Miss Delcy, Miss Austin, Miss Edwards, Miss Trotter, &c., but of tenors and basses, thus advantageously trained on a foreign stage, not a word. We are told, however, that Mr. J. Braham, another son of the veteran vocalist, is about to make his *début* as a singer in London. He is said to possess a fine bass voice, and to be a superior musician.

A new tragic opera by Pacini, under the title of 'Maria Tudor,' has been produced at Palermo, and caused a great deal of excitement. It being supposed that the rapturous *Da capo*'s were owing more to the political character of the libretto than the appreciation of the music, the police interfered, and the curtain was dropped suddenly, amidst tremendous uproar, during the third representation.

Early in the week, considerable interest was awakened, by a letter from Sir John Herschel, which appeared in the *Times*, and directed attention to a Comet of enormous magnitude, now in course of progress through our system. The phenomenon was, it has subsequently appeared, observed on board the *Tay*, on her homeward voyage from the West Indies, so early as the 6th inst.; at Nice, on the 12th, by our countryman Mr. Cooper, late member for Sligo; and in Paris, on Friday the 17th. In a letter of the 21st, Sir John Herschel observes,—"Last night being cloudy, the tail of the comet was not visible here. To-night it is very bright: its direction and breadth are as before, but, perhaps, some trifle curved, the convexity being upwards. Be that as it may, the line of the well-defined part, or *axis*, of the tail has evidently advanced northwards." The probability, therefore, is that we shall soon see the head.

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SCIENTIFIC AND LITERARY

STATISTICAL SOCIETY.

March 15.—The Anniversary Meeting was held this day.—The Marquis of Lansdowne, President, in the chair.—The Annual Report was read, and the following noblemen and gentlemen elected Officers and Members of the Council for the ensuing year:—

President, Lord Ashley, M.P. *Treasurer*, G. R. Porter, Esq., F.R.S. *Honorary Secretaries*, J. Fletcher, Esq., W. A. Guy, Esq., M.D., W. D. Oswald, Esq. *Council*, C. Ansell, Esq., F.R.S, Lord Ashley, M.P., Sir J. P. Boileau, Bart., Rt. Hon. Sturges Bourne, F.R.S., J. Bowring, Esq., L.L.D., M.P., J. Clendinning, Esq., M.D., F.R.S., G. Coode, Esq., Viscount Ebrington, M.P., Rev. E. Wyatt Edgell, W. Farr, Esq., J. Fletcher, Esq., F. H. Goldsmid, Esq., Wm. Aug. Guy, Esq., M.D., H. Hallam, Esq., F.R.S., J. Heywood, Esq., F.R.S., R. Hill, Esq., Sir C. Lemon, Bart., M.P., F.R.S., N. Lister, Esq, M.D., Earl Lovelace, H. Merivale, Esq., Lord Monteagle, W. D. Oswald, Esq., G. R. Porter, Esq., F.R.S., Rev. Whitworth Russell, Viscount Sandon, M.P., Lieut.-Colonel Sykes, F.R.S., T. Tooke, Esq., F.R.S., S. Tremenheere, Esq., Major A. M. Tulloch, J. Whishaw, Esq., J. Wilson, Esq.

March 20.—Sir C. Lemon, Bart., V.P., in the chair.—Three Fellows were elected.

A paper was read by Colonel Sykes, 'The Statistics of Civil Justice under the Presidencies of Bengal, the North-West Provinces, and Madras, and the Criminal Statistics of Bengal and Madras.' It was compiled from official Reports at the East India House, comprising many thousand manuscript pages. Civil justice is administered in the north-west provinces of Bengal, now called the Agra Government, by the following courts:—First, the lowest, which is that of the Moonsiff, or Native Judge, who decides on suits in which Europeans are not parties, the amount in litigation not exceeding 30*l.* The next is that of the Sudder Ameen, the judge being a native, and the maximum amount in litigation being 100*l.* The third court is that of the principal Sudder Ameen, who determines for unlimited amounts, and in appeal cases from the Sudder Ameen, or in cases referred from the District Judges. The District Judges follow, who are Europeans, and take cognizance of original suits and appeals. And the ultimate court, is that of the Sudder Dewanee Adawlut, with appellate jurisdiction only, receiving appeals from the principal Sudder Ameens, and District Judges. All judicial officers, whether European or native, are paid by fixed salaries. Pleadings filed in the Court of Judicature, are upon stamped paper, in lieu of fees, which also extends to bonds, deeds of conveyance, and other instruments executed by individuals. These stamps range in value from three halfpence to 200*l.* In 1840-41, the product of the stamp duties in Bengal and the N.W. provinces, was 3,067,182 rupees. The tables accompanying the paper, extend over a period of four years, from 1836 to 1839, inclusive, and exhibit the operations of the several tribunals in the N.W. provinces, and in Bengal, from which it appears, that in a population of about 32,000,000, there were 236,397 cases disposed of in the N.W. provinces, 29,900 of which were appeals from subordinate courts. The average duration of a suit in the N.W. provinces, was 4 months and 10 days. The following table is curious, as showing the description of original suits.

Years.	Relating to Land.	Relating to Debt.	Relating to Indigo, Sugar, &c.	Relating to Religion, Caste, &c.
1837	10,162	38,320	504	79
1838	11,097	38,773	927	65
1839	10,257	44,067	940	110

The result of the suits was, for the plaintiff 118,558, for the defendant 31,537. The value of property litigated amounted, in 1836, to 1,391,950*l.*, and in 1839, to 2,316,021*l.* The working of the civil courts in Bengal, though not exhibiting exactly the same features as those of the N.W. provinces, yet the difference, in proportion to the population, is so trifling, as not to make it worth while to give abstracts of the tables. The population of Bengal being about 40 millions, and the suits instituted 105,000 annually, the proportion would be nearly 1 suit to 381 persons. The value of property litigated, rose from 2,480,768*l.*, in 1837, to 5,761,061*l.*, in 1839. The criminal statistics of the Madras presidency exhibit the operations of criminal justice under the presidency of Fort St. George, during the two half years from the 1st of July, 1839, to the 30th of June, 1840; from which it appears, that out of a population of about 13,000,000, there was, in the first half-year, 1 conviction to every 609, and in the second, 1 to every 633. 21 persons were executed in the half-year in 1839, and 31 in the half-year in 1840. Similar statistics, during the years 1837 to 1840, were given of the Bengal presidency, comprising a population of about 40 millions, by which it appears, that in 1837, 38,902 persons were convicted, and 1840, 42,785; of whom 37 were executed in 1837, and 27 in 1840; while in England the numbers in those years upon whom sentence of death was passed, were 116 and 77.

A second paper was read, by Professor Guy, of King's College, 'On the Influence of the Seasons and Weather on Sickness and Mortality.'—As this Paper will be presented at the next meeting, in a more complete shape, we defer giving any abstract of it.

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MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2, P.M.
— Botanic Society, 4.
MON. Geographical Society, half-past 8.
TUES. Institution of Civil Engineers, 8.—'Experiments made upon Cast and Malleable Iron, at the Milton Iron Works,' by D. Mushet.—'On the supply of Water to Glasgow,' by D. Mackain.
— Zoological Society, 8.—Scientific Business.
WED. Society of Arts, 8.—Mr. Kemp 'On Printing on Warps to produce fabrics termed Clouded or Chiné.'
THUR. Royal Society, half-past 8.
— Society of Antiquaries, 8.
— Chemical Society, 8.—Anniversary.
FRI. Royal Institution, half-past 8.—Mr. Holditch 'On the General Structure and recent improvements of the Organ.'

MUSIC AND THE DRAMA

PHILHARMONIC CONCERTS.—The scheme of the first Concert of this ill-starred Society was, in some respects, so singular as to call for comment. The Directors had set their hearts on Chopin's pianoforte *concerto*, in F minor, to be performed by Madame Dulcken; that lady, however, was unfortunately incapacitated from using her nimble hands at the rehearsal, and, of course, there is no other pianist in London, and no other *concerto* which it would have been possible to substitute! Accordingly, overlooking Mr. Moscheles, Mr. W. S. Bennett, Mr. Edward Schulz, Mr. Edward Roeckel, and others, the Directors had recourse to the shilling promenade concerts, and thence fished out M. Deloffre, the violinist, who having once performed at these meetings, had no claim to such a distinction, and M. Pilet, who, though very clever as a violoncellist, is less acceptable, when executing one of his own shallow *fantasias*, than any of the above-mentioned would have been in interpreting one of the great *concertos* of Mozart, Beethoven, Hummel, or Weber. Then, for the accommodation of Mr. Phillips, who was afterwards to sing in 'Comus' at Drury Lane, Mozart's symphony in G minor, was placed at the close of the first act, and Beethoven's, in D major, at the opening of the second! It is needless to point out how an arrangement so surfeiting to the ear might have been avoided by placing Mr. Phillips earlier in the *programme*, for surely the hackneyed *terzetto*, 'L'usato ardir,' from 'Semiramide,' was not worth retaining. Such blunders in arrangement, unimportant as they may seem, seconding the effect produced by managerial supineness as regards research and rehearsal, weary the audience, and thence thin it year by year. The solitary novelty given on Monday evening was a song from Spohr's 'Fall of Babylon,' in which every phrase, every close, every harmony, and every combination, was an old acquaintance; having been used by the composer some twenty times before. In addition to Mr. Phillips, the singers were Miss Birch, and Miss Hawes, who sung for Mrs. Alfred Shaw. The former executed, with her usual power and skill, the long *scena* from Paer's 'Griselda,' with violin *obligato*. We are never so tempted as while hearing this sort of antiquated and mechanical music, to take up the cause of the modern Italian composers: since anything less dramatic, less original, less expressive, is hardly to be found in the vilified stores of Donizetti or Bellini, while the *cabalettas* of both are more amusing, and better for the purposes of vocal display. We have but to add, that the overtures were Weber's to 'Euryanthe,' which was *encored*, and Winter's to 'Calypso'—that Sir George Smart conducted and Mr. Loder led, and that the orchestra was firm and spirited, though less delicate and expressive in the *andante* of Beethoven's symphony, than a band of such renown ought to be in the year 1843.—It is generally rumoured that an engagement has been entered into with M. Berlioz, to produce and conduct some of his compositions at these Concerts in the course of the season.

MUSIC FOR THE PEOPLE.—*First Choral Meeting, Exeter Hall.*—That the cause of popular music is flourishing was most satisfactorily demonstrated on Wednesday evening. What its friends have now chiefly to fear, are the immoderate expectations of enthusiasts, or of dissentients clothing themselves with ultra-criticism for this particular undertaking, who forget to take into account time, circumstance, and possibility, and expect that an assemblage of people miscellaneously collected, should at once exhibit, in the most trying of all musical positions, a sensitiveness and finish exquisite beyond that which has ever been obtained in England by any similar body of artists who have made the profession their exclusive study. It by no means enters into the plan of the promoters of the popular singing classes, to reject every voice which offers itself because it may be weak or untuneable, a fact to be borne in mind by those who expect a stentorian volume of tone from the twelve hundred executants. But richer and more sonorous the full chord of the four voices could hardly have been: in the upper gallery, especially, the effect was noble. Again, it should be recollected, that, for such a mass of choralists to sing without accompaniment, is one of the most difficult of all musical tasks. We have heard a handful of trained madrigalists, fresh from the Royal Academy, break down as to time, tone, and tune: and have occasion again and again to remark how timid and unsteady that much vaunted body, the *Sacred Harmonic* chorus, becomes, if it have to go only a few bars alone, without violins and violoncellos, and the pedal pipes of the organ, to support and to hearten it up. This much in fairness, not by way of apology, for none was needed. The music selected for Wednesday's performance was a twelvemonth more difficult than that performed at the choral meetings last spring. It comprised a motett by Palestrina, a beautiful canon by Mr. Horsley, admirably executed, which well deserved its *encore*, another motett, by Giovanni Croce, a part song by Moscheles, 'Daybreak,' which was also *encored*, and went steadily though less delicately than is demanded—by a composition so charming but requiring such very high finish,—and a capital song for male voices, being a version of Conradin Kreutzer's merry 'Der Schmidt,' which has thrown many a *Liedertafel* society of Germany into an uproar of jovial enthusiasm. This, too, was repeated. Then we had Ford's madrigal, 'Since first I saw your face,' a few more part-songs, and some hymns, including the fine national tune of Russia, besides a 'Magnificat,' by Dr. Cooke, which was excellently chaunted. All these widely various pieces were sung in the steadiest possible time, (which made itself felt by the positive *sting* of sibillation whenever an *s* occurred), and, some little exception allowed for, well up to pitch. In short, the soundness of the method adopted, and so zealously carried out by Mr. Hullah, can no longer be denied or doubted, and we have but to wish for the prosperity of the undertaking, and once again to counsel all who aid as well as all who judge it, to beware of the unfairness of immoderate expectations.

MISCELLANEA

Travellers' Club, March 21.

Mosaic Pavements.—In the report of the proceedings of the Society of Arts, on the 8th of March, published in the *Athenæum* of the 18th inst., there are some statements which convey an erroneous impression, that the recent revival of Mosaic Pavements in this country was consequent upon Mr. Prosser's ingenious invention of compressing dry powdered clay into moulds. As this is not the fact, I feel assured that you will have the goodness to allow the following statement a place in your journal:—In 1838, a patent was granted to my son, Mr. Alfred Singer, of Vauxhall, conjointly with Mr. Henry Pether, for a new mode of producing tesseræ of pottery and porcelain, and of combining them into slabs for such purposes. The process was first applied to the reproduction of the mosaics of the Alhambra in coloured pottery. In 1840 my friend, Mr. Barry, did me the honour of consulting me about the formation of an ornamental pavement for the saloon of the Reform Club House, and the result was, the production of the Mosaic Pavement which now adorns it. Mr. Blashfield saw it during the process of laying it down, and having previously given his attention to ornamental pavement in scagliola, was struck with its superiority. He made arrangements, therefore, with Mr. Prosser, for a supply of tesseræ of various-coloured clay, similar, even in size, to those of which it was composed, and was about to form slabs and floors of them, when, notice being given him that, by so doing, he was infringing the patent granted to my son and Mr. Pether, he consented to take out a licence under that patent. It will be obvious, therefore, that Mr. Blashfield could not have stated that Mr. Prosser used a "*new material* for Tesselated Pavements," or have intended to convey an impression that the modern mosaic owed its revival to him.

S. W. SINGER.

Lotteries and Little-goes.—We have received a dozen or more letters on this subject; but as we cannot doubt that the subject will be ere long set at rest, we shall not, for the present, do more than record progress. These are the announcements of the past week:—

Second Important Distribution (by Chances) of Twenty-three valuable PAINTINGS, by the following Masters:—Murillo, that famous Picture of the Beggar Boy eating Fruit, from the Collection of General Sebastiani, &c. &c.; by One Thousand Tickets, at Five Shillings each. The Pictures to be viewed at the Treasurer's, —, High Holborn, where Tickets may be had, &c.; Black Horse, Salisbury; Castle Hotel, Southampton; Black Swan Hotel, Winchester; Christopher Inn, Bath; and most of the respectable Stationers; and at Lyons, New Road, Brighton. The Drawing to take place at Six o'Clock in the Evening, by two Boys.

Novelty! An Excellent Public House, situated in Greenwich, to be Disposed of, by a certain number of Subscribers, at the small sum of 1*l.* each Member, to be conducted on the Derby Principle.—The following is the Third of the "Conditions:"—The Winner to pay down the sum of 10*l.*, and the Owner of the House 10*l.*, which sums are to be expended in Refreshments on the day of Drawing.

Earthquakes are either more common, or we are more observant of them than formerly. There has been another in Lancashire, felt pretty generally throughout the county, and as far as Carlisle. The following particulars are from the *Lancaster Guardian*. "The force of the shocks was such that many persons were shaken in their beds, whilst windows and furniture rocked to and fro in every direction, and the very houses trembled to their foundations. The river is likewise reported to have been considerably agitated. Considerable damage has been done amongst the china, glass, and other brittle materials, in many dwellings. The fetters and other prison implements hung up in the gateway tower of the Castle, clanked against each other with great violence." This was on Friday the 10th, and the shock was felt, according to the *Manchester Guardian*, at from *five to three minutes to one o'clock*. There is a probability that its influence reached much farther than anticipated, for the Guernsey Paper of the 13th observes: "A shock of an earthquake was distinctly felt in this island at *a little before one of the clock on the morning of* Friday last. It was accompanied by a noise resembling the rumbling of a carriage. A gentleman residing near Mount Durand states that he distinctly saw the furniture in his bed-room agitated by the shock. The Jersey papers state that the shock was felt in that island nearly at the same time."—Before taking leave of the subject, we may mention that the *Pilote du Calvados* states that several light shocks of an earthquake were felt in the department of the Manche, on the night of the 10th, about half-past twelve.

Railways.—The official Report just published shows a progressive diminution in the number of accidents. The last report contained an analysis of the returns of accidents from the 12th of August, 1840, the date of the passing of the Act for the regulation of railways, to the 1st of January, 1842, from which it appeared that the number of railway accidents of a public nature, attended with personal injury, during the last five months of 1840, amounted to twenty-eight, by which twenty-two deaths and upwards of 131 cases of injury were occasioned; while during the twelve months of 1841, the number of accidents of a similar description amount to 29, with 24 deaths, and 71 cases of injury. During the past year (1842), the number of accidents of this description had been only ten, the number of deaths five, of which only one occurred to a passenger while travelling by a train and observing the proper degree of caution, and the number of cases of injury were only fourteen. These did not include accidents which had happened to individuals owing solely to their own inadvertence and misconduct, nor accidents to servants of the company under circumstances involving no danger to passengers, neither of which could be fairly classed among railway accidents of a public nature. With respect to the comparative safety of railway travelling, a comparison of the number of accidents attended with death or injury to passengers with the number of passengers conveyed by railway during the same period, which appears to have been upwards of 18,000,000, it would seem to indicate that the science of locomotion, as far as the public safety is concerned, has arrived at a very high degree of perfection, seeing that out of more than 18,000,000 passengers conveyed by railway in the course of the year 1842, only one had been killed while riding in the train, and observing the common degree of caution.

TO CORRESPONDENTS.—T. W. received.—The project of R. P. D. is impracticable.—The Author of 'The Scottish Heiress' has been misled by a careless reader, as he will see on referring to the review.

The Publisher of the Athenæum will be happy to buy any of the January Numbers of the Journal.

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BASS'S EAST INDIA PALE ALE.—This particular kind of Ale is prescribed by the most celebrated Physicians. Dr. Prout, who has examined it, in his work upon diseases of the stomach, &c., after condemning common ales, especially recommends this to weakly persons. In excellent condition, in casks or bottles, at their appointed Agents, Henry Barry & Co. 3, St. James's-street.

METCALFE'S NEW PATTERN TOOTH-BRUSH and SMYRNA SPONGES.—The Tooth-Brush has the important advantage of searching thoroughly into the divisions of the teeth, and cleaning them in the most effectual and extraordinary manner, and is famous for the hairs not coming loose—1*s.* An improved Clothes-Brush, that cleans in a third part of the usual time, and incapable of injuring the finest nap. Penetrating Hair-Brushes, with the durable unbleached Russian Bristles, which do not soften like common hair. Flesh-Brushes of improved graduated and powerful friction. Velvet-Brushes, which act in the most surprising and successful manner. The Genuine Smyrna Sponge, with its preserved valuable properties of absorption, vitality, and durability, by means of direct importations, dispensing with all intermediate parties' profits and destructive bleaching, and securing the luxury of a genuine Smyrna Sponge. Only at METCALFE'S Sole Establishment, 130 B, Oxford-street.

CAUTION—Beware of the words "From Metcalfe's" adopted by some houses.

LOOKING GLASSES, &c.—TO ALL PARTIES FURNISHING.—W. E. GOULD respectfully acquaints his friends and the public, that he has on sale a large assortment of CHIMNEY GLASSES of superior quality, in gilt frames, which for elegance of design and superiority of workmanship, are not to be equalled at moderate prices. Window Cornices from 4*s.* 6*d.* per foot. A variety of Picture Frames; Cheval and Toilet Glasses; Regilding in all its branches. Every article manufactured upon the premises, 19, MOORGATE-STREET, CITY.—A few Second-hand Chimney Glasses for sale.

LOOKING GLASS and PICTURE FRAME MANUFACTORY, 13 and 14, LONG-ACRE.—JAMES RYAN begs to call the attention of those who may favour him with their orders to his splendid Stock of Looking Glass, Picture and Print Frames, Girandoles, Console Tables, Cornices, Candelabras, Screens, Brackets, and every article connected in the above line, made to any pattern or design, at such prices as will defy competition. Fancy Wood Frames in every variety of pattern, at his Wholesale and Retail Manufactory, 13 and 14, Long-acre.

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These Baths are accessible at all hours of the day to the public at large, and to members of the medical profession, with their patients, in cases where it is desirable that the medical attendant should witness and direct the administration of the bath.

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NORTON'S CAMOMILE PILLS are confidently recommended as a simple, but certain remedy, to all who suffer from Indigestion, Sick Headache, Bilious and Liver Complaints; they act as a powerful tonic and gentle aperient, imparting strength to the stomach, and composure to the nervous system. Sold in bottles at 1*s.* 1½*d.* or 2*s.* 9*d.* each, by A. Willoughby & Co., late B. G. Windus, 61, Bishopsgate Without, and nearly all Medicine Venders.

DELICACY OF COMPLEXION.—The use of GOWLAND'S LOTION is speedily followed by the disappearance of every species of cutaneous defect and discolouration, and the establishment of a pure surface of the skin, accompanied by the brilliant circulation which constitutes the tint of beauty; whilst as a refresher it preserves the most susceptible complexion from the effects of heat, freckle, and sallowness, and sustains in all cases to a protracted period the softness of texture and vivacity peculiar to earlier years.—'Robt. Shaw, London,' is in white letters on the Government stamp, without which it is not genuine.—Prices, 2*s.* 9*d.*, 5*s.* 6*d.*; quarts, 8*s.* 6*d.* Sold by all Perfumers and Medicine Venders.

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ROWLAND'S KALYDOR, under the *special patronage of Her Most Gracious Majesty* and the *Royal Family*.—A creamy, odoriferous preparation from *Oriental Herbs*, is now universally known as the *only* safe and efficient *protector* and *beautifier* of the Skin and Complexion. Its virtues are commonly displayed in thoroughly eradicating all *pimples, spots, redness, tan, freckles*, and other unsightly *cutaneous defects*, in healing chilblains, chaps, and in rendering the most rough and uneven skin pleasantly soft and smooth. To the *complexion*, it imparts a juvenile roseate hue, and to the *neck, hands*, and *arms*, a delicacy and fairness unrivalled. To Gentlemen, it allays the irritation of the skin after shaving. Price 4*s.* 6*d.* and 8*s.* 6*d.* per bottle, duty included.

CAUTION.—Ask for "ROWLAND'S KALYDOR," and see that these words are on the envelope, as much *pernicious* trash is now offered to the Public as "KALYDOR" by Perfumers of *apparent* respectability.

*** To protect the Public from fraud, the *Hon. Commissioners of Stamps* have authorized the Proprietors' signature to be engraven on the Government Stamp thus—A. ROWLAND & SON, 20, Hatton-garden; sold by them, and by Chemists and Perfumers.

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MESSRS. HERING & REMINGTON, having been appointed sole Agents in Great Britain for the several Art-Unions of Germany, and also for the leading Continental Publishers of Works of Art, have the honour to submit their List of a few of the Publications recently issued in the various states of Europe. It contains the most popular and admirable productions of the respective Schools, and impressions have been selected with exceeding care. The personal inspection of the Artist and the Amateur is respectfully invited at the Depôt, No. 153, REGENT STREET, where any production of the foreign burin, either of recent or remote date, may be procured from its authentic source. In their late visit to the Continent, Messrs. H. & R. have entered into engagements with the principal Publishers, which will afford greater advantages and facilities than have hitherto been given for the transmission and the sale of Foreign Works of Art in England.

'The INTRODUCTION of the ARTS into GERMANY by CHRISTIANITY,' and 'ITALY and GERMANY;' engraved by ED. SCHAEFFER, from the celebrated Frescos in the Gallery at Frankfort; painted by VEIT.

The ORIGIN of MUSIC, painted by Professor VON KLOEBER, of Berlin.

The SCHOOL of RAPHAEL—size 30 by 24 inches.

"It is in process of engraving in mezzotinto by JAZET, from a painting by HORACE VERNET, and will undoubtedly be classed as a *chef-d'œuvre* of the art. Raphael is pictured surrounded by his pupils; the fair model with her child, from whom he is painting the virgin mother, is seated in the centre of his school. The leading incident of the picture, however, is that which depicts his great rival, Michael Angelo, departing in jealous wrath, and throwing a bitterly angry glance upon the young and triumphing competitor—a look that is returned by Raphael with gentle and tender goodness. The back ground is filled by eager and anxious watchers, among whom is the Pope. The subject is a full one—perhaps too full—yet the interest is not scattered; it concentrates upon the main object. In all respects this is a work of extraordinary merit. In design, grouping, and, more especially, in character, it will be regarded as one of the chief glories of modern art, and cannot fail to elevate the honoured name of the great French painter even higher than it has yet stood—removing, at once, all our preconceived notions that he can attain excellence only in one particular walk. The Engraving, although not yet finished, promises to be one of corresponding excellence; and, as we understand the print is to be dedicated to the Marquis of Northampton, we presume it is intended to issue it simultaneously in England and France. If our space permitted, we should notice the work at greater length, for it is entitled to very elaborate criticism."—*Art-Union Journal.*

POPE LEO X., after RAPHAEL, engraved in line by JESI.

In imp. folio, No. I. to XXVII. of the celebrated Pictures of

The ROYAL GALLERY at DRESDEN. Drawn on stone, from the Originals, by FRANZ HANFSTAENGEL; with Descriptions of the Pictures, Biographies of the Masters, &c. in French and German.

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The HISTORY of the ARCHITECTURE of the MIDDLE AGES, containing Lithographic Drawings of Interiors and Exteriors, Plans and Details of the Principal Buildings of Nuremberg, Magdeburg, Brunswick, Munster, Aix-la-Chapelle, Worms, &c., and of the ancient towns of Belgium.

HUSS at COSTNITZ, by Lessing.

The LEGEND of the HOLY EUPHROSYNA, by Lessing.

CHRIST'S INCARNATION, by Führich.

CROWNING of the VIRGIN, by Veit.

PAUL et VIRGINIE, by Schopin.

DÉPART des CONSCRITS, by Bellangé.

RETOUR au PAYS, by ditto.

AVANT la PRIÈRE, by Dubufe.

Le RETOUR de la MESSE, by Schlesinger.

Le DIVIN PASTEUR, ST. JEAN INSPIRÉ. } Two Plates after Murillo.

The DEATH of QUEEN ELIZABETH, by Paul Delaroche.

A TREATISE on FRESCO, ENCAUSTIC and TEMPERA PAINTING, in English. By EUGENIO LATILLA.

The FRESCO PAINTINGS of the Royal Chapel of All Saints, at Munich. By Professor H. HESS. Nos. I. to XIV. imp. folio.

The GLASS PAINTINGS of the newly-erected Mariahilf Church at Munich, executed under the directions of Professor H. HESS. Lithographed by F. X. EGGERT.

The CELESTIAL PALM GARDEN, Catholic Prayer-Book after the old edition. By NAKATENUS, containing Six Illustrations after E. Steinle. Engraved by Professor Keller.

The above Engravings separately on India paper.

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LIEBER und BILDER, Songs of a Painter; containing 30 highly-finished Etchings. A few copies of this beautiful work have been coloured.

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James Holmes, 4, Took's Court, Chancery Lane. Published every Saturday, at the ATHENÆUM OFFICE, 14, Wellington-street North, Strand, by JOHN FRANCIS; and sold by all Booksellers and Newsvenders.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, J. Cumming, Dublin.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 805. LONDON, SATURDAY, APRIL 1, 1843. PRICE FOURPENCE (Stamped Edition, 5d.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28fr. or 1l. 2s. the year. To other Countries, the postage in addition. [JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

UNIVERSITY COLLEGE, London.
ELEMENTARY COURSE of BOTANY.
Professor LINDLEY will commence a Course of LECTURES on BOTANY to a Junior Class, on MONDAY, April 3. Subject—The Distinctions between the Principal Natural Classes and Orders of Plants belonging to the Flora of Europe. The Course is adapted for persons commencing the study of Botany, and for Students preparing for the Matriculation Examination at the University of London. Fee, 2l.
The COURSE to the SENIOR CLASS will commence early in May.
GEORGE LONG, A.M., Dean of the Faculty of Arts.
THOMAS GRAHAM, Dean of the Faculty of Medicine.
CHAS. C. ATKINSON, Secretary to the Council.
March 24, 1843.

ROYAL COMMISSION OF FINE ARTS.
Whitehall, 24th March, 1843.
HER MAJESTY'S Commissioners hereby give Notice:—
1. That the cartoons or drawings intended for competition, according to the notices published in April and July, 1843, will be exhibited in Westminster Hall, whither they are to be sent between the hours of ten and five on any day, Sunday excepted, during the first week in June next, when agents will be in attendance to receive them: but no drawing will be received after Wednesday, the 7th of June.
2. Each candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter containing his name and address, and having on the outside of its cover a motto or mark similar to that on the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.
3. The title of the subject of each drawing, together with the quotation, if any, to illustrate it, must be affixed either to the back or front of the drawing.
4. Each drawing is to be sent upon, or accompanied by, a stretching-frame; but no ornamental frames in addition to the stretching-frame will be admissible.
5. The artists or their agents may attend to examine the works sent by them, and to re-stretch such drawings as shall have been detached from their stretching-frames and rolled for the convenience of carriage.
6. No drawing will be allowed to be retouched after having been received, except to repair an injury occasioned by accident, and then only by the artist himself.
7. Every possible care will be taken of the works sent, but in case of injury or loss the Commissioners will not be responsible.
8. All the drawings will be exhibited, and catalogues will be published.
9. The names of the judges appointed to award the premiums will be made known.
By command of the Commissioners,
C. L. EASTLAKE, Secretary.

PRIVATE PUPIL.—A CLERGYMAN, for many years Tutor to a Nobleman, and subsequently receiving six Pupils into his house, a moderate distance from London, would be glad to fill a VACANCY with a GENTLEMAN'S SON whose education or health may require more than common attention.—Letters addressed to the Rev. J. C. C., Post-office, Hampton Court, Middlesex, will be forwarded to him.

SCHOLASTIC.—A most eligible opportunity now offers for a Gentleman desirous of establishing himself in a profitable Classical, Commercial, and Mathematical Academy.—The Principal of a School for Young Gentlemen, many years established near a rail-road station, is desirous of retiring from the profession after the Midsummer Vacation, and would, therefore, be glad to find a SUCCESSOR highly qualified to conduct such an Establishment. The situation is admitted to be particularly healthy, and the premises are in every respect of a superior description, in good repair, and well arranged. As advantages very rarely combined are here presented, no one should apply who is not prepared to advance an adequate sum for premium, school furniture, and fixtures. Most satisfactory reasons will be given for the present Proprietor's wish to dispose of it.—Apply by letter (post paid) to A. B., care of Mr. Robertson, Solicitor, Southampton-buildings, Chancery-lane, London.

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The Rev. J. H. BROWN, M.A., of Trin. Coll. Cam.
Terms per Annum, payable quarterly in advance.
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Upper School .....20 guineas.
Or the Sons of Clergymen .....16 guineas.
The Son, Brother, or Nephew of a Donor of 100l., do. do.
A free nomination to this School has been given by the Right Honourable Lord Francis Egerton, to be competed for among the pupils.
Several University Exhibitions will shortly be founded in connexion with this School.
The course of instruction is similar to that pursued at King's College, London, and the other great public schools.
The exercises of the day are commenced and terminated with prayer; and the reading and exposition of the Holy Scriptures form an essential portion of the instruction.
Several of the Professors and Masters receive boarders into their houses.
Any further information will be supplied by
J. GREGORY JONES, Secretary.
Liverpool, March 28, 1843.

BOOKSELLERS' PROVIDENT RETREAT.—A PUBLIC MEETING of BOOKSELLERS and Others will be held at the ALBION TAVERN, Aldersgate-street, on TUESDAY, April 4, at Three o'clock precisely, for the purpose of forming a Society for the establishment of a BOOKSELLERS' PROVIDENT RETREAT. This retreat is intended for the reception of aged booksellers, booksellers' assistants, and their widows, being annuitants of the Booksellers' Provident Institution; and every person subscribing one guinea a year, or giving a donation of ten guineas at one time, will be entitled to vote at all elections, and will also be eligible to become a Director of the Society.
Subscriptions or donations for this important object will be received by Thomas Brown, Esq. Treasurer, 30, Paternoster-row; or by Mr. Ives, Honorary Secretary, 14, Paternoster-row.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Decayed Artists, their Widows and Orphans. Instituted 1814. Incorporated by Royal Charter, 1842. Under the immediate protection of
Her Most Excellent Majesty the QUEEN.
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The Nobility, Friends, and Subscribers are respectfully informed that the TWENTY-EIGHTH ANNIVERSARY FESTIVAL will be celebrated in FREEMASONS' HALL, on SATURDAY NEXT, the 8th of April,
The Lord Viscount MAHON, M.P. in the Chair.
Stewards.

Charles Andrews, Esq.	Alexander Johnston, Esq.
Francis Arundale, Esq.	John Edward Jones, Esq.
David Brandon, Esq.	Robert M'Innes, Esq.
Thomas Brigstock, Esq.	Henry Moseley, Esq.
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George Hawkins, Esq.	Henry Jas. Townsend, Esq.
George E. Hering, Esq.	Thomas Webster, Esq. A.R.A.
Thomas H. Illidge, Esq.	Henry Wilkin, Esq.

Dinner on Table at Six precisely.
Tickets, 1l. 1s. each, to be had of the Stewards; of Charles Fowler, Esq. Honorary Secretary, 1, Gordon-square; and of the Assistant Secretary, 14, Osnaburgh-street, Regent's-park.
WILLIAM JOHN ROPER, Assistant Secretary.

HON. E. EDEN'S ORIGINAL DRAWINGS of THE PRINCES AND PEOPLE OF INDIA, are now ON VIEW at 114, New Bond-street. Cards of admission to be had of the Publishers.—The First Part of this interesting series of Drawings will shortly be published.—Messrs. Dickinson & Son, 114, New Bond-street.—LIEUT. V. EYRE'S PORTRAITS OF HIS FELLOW CAPTIVES IN AFFGHANISTAN, taken during his imprisonment, have arrived, and have been entrusted to Messrs. Dickinson & Son for publication. They include Portraits of LADY SALE, MAJOR E. POTTINGER, &c., and can be bound up with the published Journal of his Imprisonment.—Further particulars will be announced.

LONDON LIBRARY, 49, PALL MALL,—Patron HIS ROYAL HIGHNESS PRINCE ALBERT.—The Library is open for the issue of books to Subscribers, every day except Sunday, from 11 to 6 o'Clock. The first Supplement to the Catalogue, containing about 4,000 vols. in addition to the number in the former Catalogue, making a total in the Library of above 17,000 vols., is now published, price 1s.
By order of the Committee,
J. G. COCHRANE, Secretary and Librarian.

Published this day, GRATIS, and sent into the Country postage free,
A SUPPLEMENTAL SHEET to DANIELL'S BOOK-BUYERS' ANNUAL, or CATALOGUE of CHEAP BOOKS for 1843; containing some valuable and important Works on HERALDRY, GENEALOGY, and TOPOGRAPHY, from the Library of a Literary Gentleman recently deceased. Also some Standard Library Books in excellent condition; and part of a Collection of Single Tracts, many of which are early printed and curious. On sale by EDWARD DANIELL, 53, MORTIMER-STREET, CAVENDISH-SQUARE.
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By HENRY SOUTHGATE & Co., at their Rooms, 22, Fleet-street, on THURSDAY, April 6, and two following days,
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39, Paternoster Row, April 1, 1843.

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Whilst, however, we hope to enlist upon our side the graces of fiction—of that fiction born of truth, as the "bright consummate flower" owes its scent and radiance to the hidden root—so shall we endeavour to look warily at the real world that lies about us. We shall not shrink from any subject with a social wrong at its core; shall certainly not imitate the easy benevolence of these very virtuous and tender folk who think they pay the best homage to what they deem the right, by carefully blinding themselves to the wrong; who, putting cotton in their ears that they may not listen to the cry of the wretched, strike the psaltery and timbrel in praise of their own vehement content.

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REVIEWS

The Temple Church—An Account of its Restoration and Repairs. By William Burge, Esq. of the Inner Temple, &c. Pickering.

Mr. Burge, one of the most active and zealous members of the Committee who have conducted the restorations at the Temple, has published this pamphlet for the purpose of making known that these restorations consisted of very extensive repairs, absolutely required for sustaining the edifice; (repairs, however, effected in the manner, and style, and character, of the Temple Church of 1185 and 1240, and with materials of the same kind, worked with the same ornaments, as those with which it was then constructed). He has done this, in order to correct any misapprehension which might exist as to the expense of executing the works.

The publication of this pamphlet, and the rumour that the works will shortly be brought to a close, though some important objects still remain to be effected, suggest a few observations in addition to those which we have from time to time expressed on this subject. Exceptions to the details of these restorations might, we think, be justly taken, and we shall not scruple to allude to some of them; yet, on the whole, they appear to us the best of the kind which our age has yet accomplished,—right in spirit, and well executed, considering the sort of mixed tribunal which superintended them. It has been said that the cost has been disproportionately great, and that half a dozen chapels or churches might have been erected with the money spent in decoration. It has also been said, that it is absurd to attempt to restore the works of a past age so literally as in the present case: that we might as well dress the benchers like Knights Templars, with white flowing mantles and red crosses, as decorate their church in its ancient guise. Believing, as we do, that morals and taste may be much influenced by the character of religious ceremonies, we cannot look scornfully on any works which, like those at the Temple, at least set people thinking. We are sure that not a score of miserable, tasteless, barn-like chapels, plagiarized from classical temples or Gothic cathedrals, would have produced one tithe of the good in the creation of a taste for decoration, or even in the way of mere discussion, as the works at the Temple Church. We do not defend extravagance,—and that there has been some, arising from neglect, there is too much reason to believe,—but we contend, that if the church was to be restored, it was the wise and proper course to restore it in the best possible way, without reference to questions of economy, or different modes of appropriating the money. What the twelfth century did, regardless of the cost of labour and material, we surely can imitate without being ruined. We dislike that niggardly captious spirit which looks askance at all things, accomplishing nothing itself, and always busy in cavils and deterioration. The Temple Church was to be restored. The work has been done well, and there ends the matter. The second objection seems to us somewhat illogical. The objectors condemn whitewash: they affect to appreciate consistencies: they admit that painted vaultings were appropriate in the twelfth century, and yet protest against the arabesques now adorning the Temple Church, whilst they would preserve the characteristic forms and outlines of the architecture, which, without colour, would be imperfect.

The Temple Church was worthy of being restored, so far as was practicable:—

"The building," says Mr. Cottingham, in some suggestive observations on its architectural features which Mr. Burge has printed, "at once decides the long disputed point about the origin of the pointed style of architecture, at least in this country. This structure alone is quite sufficient to prove that the pointed style was not imported into England in a perfect state. The transition from the round to the pointed arch was by no means sudden. In the round part of the Temple Church we find the architect endeavouring to obtain an altitude and lightness in the character of his building, which compelled him to trespass on the solemn grandeur of the Norman style; for although the circular arch prevails throughout the exterior of the rotunda, it is evidently of a lighter character than the preceding Norman style. The carved work in the beautiful entrance door-way, and in the capitals of the window columns, fully shows that a transition was taking place. No doubt the circular colonnade in the interior greatly favoured the object in view, namely, that of obtaining by its elevation a greater quantity of light than the Norman style would admit. There is every appearance that one and the same master mind designed both the round and square parts of the church. The central archway into the choir was not an after-thought; it was carried up with the original circular wall work, and the lightness and elevation obtained by this dexterous movement from the circular to the pointed style, led to the entire adoption of the latter in the square or choir part. Besides it is very doubtful whether any of the round churches in this country were originally complete rotundas. Certainly the Temple Church was not; for the oblong building on the south side, pulled down a few years ago, was undoubtedly a portion of the original design. The beautiful Norman Chapel at Ludlow, built soon after the Conquest, had a square choir attached to the circular part, carried up with it in a similar manner to this church; and the later specimen of the kind at Maplestead had the square and the round parts built at the same time. It appears that the Temple Church was upwards of fifty years in building. This was not an unusual length of time for such a splendid edifice; but a much less period would undoubtedly have been sufficient to establish the pointed style of architecture; for the elevated effect produced by the most simple examples of the pointed arch was not lost to the keen observation of the Norman Ecclesiastics, who were the principal architects of that period. They soon made themselves masters of its powers, and by adopting it, threw a flood of light into their buildings which enables them to complete the inimitable *coup d'œil* of a Gothic church by the introduction of stained glass, which the great thickness of the walls and smallness of the windows in a Norman building did not encourage. Having thus slightly described the leading features of the new style in the Temple Church, it is curious to contemplate the struggle which took place in the minor details of the round church. All the windows are circular headed, and ornamented at the angles with slender columns, terminated by foliated capitals of a transition character, similar to those at the entrance door-way. The recesses formed by a series of columns above the stone bench in the aisle on the north and south sides of the entrance are decidedly pointed, retaining the Norman square abacus in the capitals of the columns, and the billetted moulding in the arches. The triforium is ornamented by an arcade of interlaced arches, a portion of Norman decoration, retained long after the ascendancy of the pointed style. I am inclined to think that the circular part of the oak ribs, and the richly carved oak boss in the centre of the ceiling, are portions of the original work, which might have been cut down from the top to accommodate a new roof. It was not at all unusual for the ribs of wood groining to have stone springers to a certain height, which is the case here; the boss and mouldings of the present ribs are decidedly of very early pointed character. The ceiling was probably finished in a domical form originally. No building in existence so completely developes the gradual and delicate advances of the pointed style over the Norman, as this church, being commenced in the latter, and finished in the highest perfection of the former; the choir, or square part of the church, is decidedly the most exquisite specimen of pointed architecture existing. There is a boldness in the conception, and a lightness in the execution, which charm every beholder. The groining of the ceiling is in perfect unison with the whole design. The ribs, light and elegantly moulded, rise from the caps of the slender marble columns, and branch out in such palmy and graceful lines, that the mind is quite prepared to meet the flowery canopy which they are made to support."

Before we speak of the restorations, our readers should be reminded of the former general appearance of the church. Little indeed of its original character was apparent; and like most of our ecclesiastical buildings, it had been "beautified" with classical anachronisms:—

"The screen of 'right wainscoat,' which in 1682 was erected at the west end of the oblong church, and between that and the round church, was adorned with ten pilasters of the Corinthian order, also three portals and pediments; and the organ gallery over the central entrance was supported by two fluted columns of the Corinthian order, and adorned with entablature and compass pediment. The intercolumns were large panels in carved frames, with an enrichment of cherubims near the pediment on the south side. The screen extended completely across the church. The central archway was occupied by the organ, the ornamented front of which was carried up nearly to the ceiling of the nave. The side archways were, above the screen, carefully plastered up, so that their form was rendered invisible. The lower parts of these, and the centre archways, were filled up with glass doors and windows. * * The beautiful columns and shafts of Purbeck marble, their foliated capitals, and the cornice or string course of Purbeck marble, were enveloped in whitewash and plaster. The clustered columns were concealed by an encasement of wainscoting, reaching above the band which connected them at the centre, and they were further concealed by large massive monuments, which were affixed to them above their centre. * * In the oblong part of the church, the Purbeck marble pillars were encrusted with coats of plaster and whitewash. A floor was raised, nine inches above the original pavement, and the intermediate space between was filled with loose earth, saturated with water, flowing from the graves in the churchyard. The height of the building was thus diminished. This raised floor, and the wainscoting and pewing of the whole church completely concealed, not only the bases, but eight feet of the columns. * * The monuments affixed to these columns still further contributed to impair their intrinsic beauty and effect on the edifice. Cumbrous and heavy monuments were also affixed to the sides, so as to encroach considerably on the beautiful lancet-shaped windows, conceal their character, and affect the whole appearance of the aisle. The altar-piece extended still higher than the wainscoting; it was finely carved, adorned with four pilasters, and between them two columns with entablature of the Corinthian order, and enrichment of cherubims; a shield, festoon, fruit, and leaves, enclosed with handsome rail and banister. It covered not only the Purbeck cornice or string course, but concealed from view a considerable portion of the beautiful central window at the east end."

The first step towards the repair of the church was taken in 1825; when Sir Robert Smirke restored the whole exterior of the south side, and the lower part of the Round Church. Little was done to the interior of the Round, and nothing to the Oblong Church. We cannot agree with Mr. Burge, that Sir R. Smirke's restorations were "executed with the greatest skill and the best taste." We should say that they were conducted in a cold unsympathetic taste, the very reverse of Mr. Burge's eulogium. Besides, Sir Robert Smirke committed an unpardonable outrage by removing the little chapel attached to the south side of the circular church. He did it, too, as we believe, in spite of entreaties to spare it. It was dedicated to St. Anne, and was reputed to have been the shrine at which, in the days of the Templars, childless wives prayed to become mothers.

We will now, as briefly as possible, mention the principal and the most expensive works

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which have been executed. The ancient entrance, with its magnificent doorway, has been restored to its original state. The whole of the interior of the Round Church, excepting the stone seat and arcade in the aisle, has been renovated. The roof, the marble shafts, the pavement, are all new. The organ and all its screen-work, which filled up the arches connecting the square and round churches, has been entirely removed, and the forms of the arches displayed. All the monuments have been transported from both churches up into the Triforium of the Round Church. The Crusaders' effigies, in all their original forms, have been carefully restored. All the marble and stone work in the Oblong Church have been likewise repaired thoroughly. A new chamber has been erected in the centre of the north aisle, to receive the organ, which was built by Father Schmidt, and it has been located there without any sacrifice of its effect. The pews have been entirely removed, and oaken benches, profusely and richly carved, have been substituted for them. These are somewhat too many, too heavy, and too high, to our taste. The pavement has been lowered considerably, in order to exhibit the whole of the bases of the marble shafts.

Mr. Burge gives the particulars of the progress of these works. We do not propose to follow him, either through his account of the dilapidated state of the fabric, or the repairs performed; not because we are unmindful of the necessity which existed for a large expenditure on substantial repairs, or that we are unobservant of the excellent manner in which they have been executed. The curious in these matters should betake themselves to the church itself, and they will be puzzled to distinguish between what is new and what is old, so harmoniously have the two been blended in material and in form. But these, the more essential works, are comparatively unseen, whilst those which may be classed under the head of decorations obviously excite most notice; and it is rather to the decorations, which, though revivals, in fact assume the character of novelties, that we prefer to devote the space at our disposal. And here we cannot but express our regret that the works are to be suspended—the resumption of them being somewhat a matter of doubt—and the church left in its present unfinished state. The Committee would surely have done wisely not to have commenced any measures unless they had first made up their minds to carry them out completely. To place a single stained glass window in the Round Church, and decorate the roof only, leaving the greater part of the superficies in all nakedness, seems to us a mistake. If you begin a system of bright and strong colouring in decoration, there is no stopping half-way, or rather quarter-way, as in the present case. It is not a question of more or less—it is one of all or none. The Committee should either complete what they have begun, or undo it and revert to a consistent white ceiling. They should not deliver up their credentials to their parliament, as the legislative department of these Inns is called, until they are able to say that the Round Church is completely decorated. This halting before the journey is ended, coupled with a number of experiments which we have observed from time to time to be going on in the church, satisfy us that there is no consistent scheme to be realized. The knowledge that *two* architects are now superintending the works does not weaken this opinion. One result of this extraordinary arrangement is, that there is no responsibility. Inquire by whose direction something odd has been done, and all you can learn is, that it was no part of Mr. Savage's original design, and further that the responsibility of it does not rest either with Mr. Sidney Smirke or Mr. Burton. Thus we objected to the altar, not only as interrupting the string course which is carried round the church, but as belonging to a style of architecture later than that of the Church. No one is found willing to father the design. Ask, who raised the benches close to the aisle-walls? Nobody. Who the ponderous uncouth altar railings? Nobody. Whose work are the squatty altar chairs? Nobody's. Again, no one knows by whom the Bishop of Everdon's monument was choked up and hidden by the benches, or who invented the hideous model of square railing which was lately raised beside the crusaders' effigies, or who it is that recommends the suspension of the works whilst the Round Church remains undecorated.

We have said that the decorations appear as novelties, and so in fact they are to our times. Since the days of the Reformation, the decoration of architecture by means of colour has been positively discouraged, and many who do not know that it was indispensable to the full effect of all the styles of Gothic architecture are startled to find it here. The ignorance is excusable, as scarce a remnant of coloured decoration can be found in our churches which is not hidden beneath wash or behind panelling. We highly esteem the ornamental colouring which Mr. Willement has introduced in the vaultings, altar, &c.—so judiciously and temperately that we regret its absence in all bare places—not only for its intrinsic merits, but because we believe it will give an impetus to the restoration of colour generally in architectural decoration—a consummation devoutly to be wished in our cheerless climate. Mr. Willement has here shown how tastefully the use of bright positive colours—vermillions, cobalts, &c.—may be employed to produce an effect of rich harmony. We must find room for a few passages from Mr. Willement's report on the works conducted by him:—

"In the Norman architecture, colour was much used within the churches, of which many examples may be found in the early illuminations. In the early buildings in the pointed style, the ceilings partook of the same richness which was spread over the windows, walls, and pavements. In some cases the vaultings were made resplendent by stars and rosettes in gold, on a rich ground of azure, but more frequently by flowing ornaments drawn with decision in powerful colours strongly contrasted, on a ground tinted to represent the hue of ancient vellum, or perhaps nearer to the rich tone of the Normandy stone when first raised. * * The colours most affected were yellow or gold, bright blue, and scarlet, which were taken mystically to represent, light, air, and heat; to these were cautiously added a bright green, emblematic of fecundity. Black, which was understood to represent darkness or evil, was very seldom introduced. * * Considerable remains were discovered on the ribs and vaultings of the Temple Church, which proved that these had been originally painted in powerful colours, but they were not of sufficient extent to warrant a restoration of any particular pattern. The manner in which the ceiling is executed is founded on examples of the same period, and which strongly assimilate with the decorations of the illuminated manuscripts, coeval with the church."

Stained glass has been introduced with very fine effect into all the windows of the east end, into one on the south aisle, opposite to the organ, and into one window of the Round Church: this latter window being a present from the artist. We think there will be found few dissentients among those who have considered the principles on which fenestral decoration is based, that these windows are certainly the finest specimens which have been executed in modern times, constructed upon the true principles of ornament; and that even the ruby colour in the window of the Round Church has perhaps never been surpassed. But it occurs to us, without being hypercritical, that the mosaic patterns in the east windows are somewhat too small to develope the colours in full brilliancy. To our eye, the intense blue, which is very abundant, seems to lessen the purity of the reds, rather inclining them in appearance towards purple, and also deadening the brilliancy of the yellows. We have no doubt that Mr. Willement has authority for the employment of these mosaic patterns; but we rather question if they were used on so small a scale as the narrowness of these lancet windows has made necessary. Still the work, with all exceptions that may be taken to it, is one to be proud of and grateful for, and especially with the recollection of the misdeeds in this department of art which were perpetrated at New College, Oxford, and at St. George's Chapel, Windsor, both under the sanction of two Presidents of the Royal Academy, the first under Reynolds, the latter under West. The lawyers, in these works, have set an example which we hope the clergy will not be slow to follow. There is scarcely a humble parish church in the kingdom which, if restored to its pristine state, might not become, in addition to its religious aims, the promoter of good taste and refinement among the people.

Critical and Historical Essays, contributed to the Edinburgh Review. By T. B. Macaulay. 3 vols. Longman & Co.

Mr. Macaulay has thought it necessary to apologize for the republication of these Essays—a necessity which no one, we believe, will acknowledge but himself. It will not be easy to name three thick octavo volumes from among the mass of modern publications, which possess equal claims on the reader's attention. The immediate occasion for thus coming forward is, that the Essays have been pirated in America, and that the publishers of the Edinburgh Review are anxious to protect their home market from such dishonesty. It is no small aggravation of the outrage done upon authors by the pirate, that he is not always content with reproducing *verbatim* the original, and so striking only at the pocket of the literary man: he must also go marauding through periodicals and miscellanies, to reproduce, in a collective form, the *disjecta membra* of celebrated writers, without pausing to consult their wishes on the subject. He thus arrogates to himself the right of bringing into notice what the true owner may wish to be forgotten; of reproducing opinions, as actually entertained, which the writer may have modified or abandoned; of reviving hostilities over which time had exercised its cooling influence; and of bringing within the focus of a bound volume, papers which were written for isolated publication, and with a knowledge that they would stand severally disconnected, by long intervals of time, and by the intercalation of many subjects, many styles, and many interests. That these considerations must have exercised a distinct influence on the original composition of Mr. Macaulay's papers, both as to the selection of thoughts to be presented to the reader, and to the mode in which they should be embodied, is self-evident. The hasty skimmer of multitudinous periodicals, and the closet student, are personages of a different stamp, and each loves to be addressed, like Shakspeare's citizen of London, by his own Recorder. Topics that are well fitted to moments of political and polemical excitement, may assume an air of gratuitous malignity by their re-appearance when the occasion is past; and as far as criticism is concerned, the coolest and most forbearing writers will

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occasionally be betrayed by the controversial spirit, into asperities for which maturer consideration must grieve.

Independently of these considerations, we rejoice that Mr. Macaulay has determined on the step he has taken; for, whatever may be the legitimate expectations formed of some possible work proceeding from his pen, we are still inclined to estimate more highly the positive utility of these shorter and more popular essays, which, being addressed to a wider circle of readers, will act more immediately on public opinion, and more effectually assist in dragging the inert and reluctant masses of mankind to a nearer level with the few in advance of their age. Without pledging ourselves to all the opinions put forward by the author, on points either of political or of literary criticism, we acknowledge that his writings abound in incidental truths, tending to develope a sounder state of the public mind. We have often envied the more ample scope and more sufficient verge of the trimestrial journals, which, while they permit their writers to do full justice to a subject, are yet restricted enough to compel some effort at condensation of thought, and to determine the choice of language, concise, vigorous, picturesque, and lucid. Of these peculiarities of thinking and of expression, Mr. Macaulay is a great master; and whatever may be deemed of the scope and tendency of his historical articles, few, we imagine, will deny that the pictures they present of especial epochs are well calculated to convey to the general reader clearer and more comprehensive notions, than those he could pick up in his scattered perusal of the professed historians. In this author's critical writings, too, even when his judgment of a work may be less than dispassionate, when they may be either somewhat tinted by a capricious idiosyncracy of taste, or stained by party or coterie prejudice, there is still a constant recurrence to first principles, to philosophical illustrations of cause and effect, well adapted to nourish and excite the intellect of the reader, to awaken inquiry, and to develope taste. Mr. Macaulay is less remarkable for that happy power of illustrating absurdity by an image, of pointing a maxim by a *bon mot*, and of giving wings to a withering sarcasm, or an overwhelming refutation, by an epigram not to be forgotten, which form the peculiar charm of Sydney Smith's controversial style. But he possesses, in an eminent degree, the power of grasping and commanding a subject, a sustained force of demonstration, an aptitude for insinuating into his reader the elements and the habit of independent thought. If Mr. Sydney Smith is more suggestive to the practised thinker, Mr. Macaulay is a more laborious pioneer to the half-educated man of the world, desirous of forming honest opinions for himself. Both impregnate popular topics with the rich and fertilizing germs of their own genius; both present novel views of subjects in themselves more or less familiar; but each contributes to the progress of truth by separate means and in different directions.

Having said thus much, we purposely abstain from any specific observations on the multifarious contents of the volumes. Among the courts of criticism there is no appellate jurisdiction; and from essays so condensed and consecutive, it would be impossible to quote with any satisfaction either to ourselves or our readers. Otherwise we might break a friendly lance with the author, touching his estimate of Horace Walpole, question his opinion of the probable duration of Popery as an establishment and a power, or laugh, with him, at Mr. Croker's dates and classicalities. But we must forbear, and simply refer to the volumes themselves such of our readers as possess the information and the taste for critical and historical speculations of no ordinary depth and originality.

A Narrative of a Visit to the Australian Colonies. By James Backhouse. Hamilton & Co.

It was no love of trade or of travel, but the impulse called, according to the phraseology of the Society of Friends, "a religious concern," which led Mr. Backhouse to undertake a voyage to Van Diemen's Land, "on the third of the ninth month 1831." Hence his observations were necessarily narrowed within the circle of his benevolent cares, and the record of his residence in the new country, is enormously swollen by notices of his missionary operations. The style of his book is amusing, as offering a fair specimen of the verbal circumlocution and formality into which the respectable body to which the author belongs is driven by its anxiety to observe a literal precision. To appreciate this fully, the reader should have some preparatory acquaintance with the literature of Dissent; nevertheless, we think, that few will refuse a smile to the following travelling adventure, which befell the worthy Friend shortly after his disembarkation at Port Davey:—

"I once ascended Spring Hill alone, taking the rocky part of it, which is composed of projections of white quartz, sometimes tinged with pink or blue, amongst which I could climb as on a rude stair-case. Being sheltered from observation by the rocky spires, I came among a flock of White Cockatoos, which are too shy knowingly to admit the presence of a stranger: they chattered to each other, and shook their beautiful lemon-coloured crests with an amusing degree of consequence, until at length I threw a stick among them, which dispersed the assembly."

After breaking up the meeting of the Cockatoos —the courage of Friend Backhouse was put to the proof as follows:—

"The top of the peak was composed of large blocks of white quartz, with thick scrub between them. From one to another of these I skipped to the opposite side of the peak; and from thence descending, passed through a thick scrub as high as my shoulders, hoping to reach the vessel by a nearer cut; but I had not proceeded far, before a deep woody ravine obstructed my course. * * Evening was drawing on, I was alone and several miles from my companions; the scrub through which I had come had closed as I had left it, and it was necessary to retrace my steps. * * Losing little time in observations, and being favoured to find my way across the rocks in safety, I took to my heels upon the more open ground, and came in sight of the Tamar before the sun had set. I was much surprised not to see the boat off, as I had requested the men who came on shore for water in the morning, to come for me in the evening, saying, they might then expect to see me somewhere on the face of Spring Hill. Like men of their class, they had so little regarded the instructions, that when inquired of, a few hours after, they could give no account of me. My companion had become uneasy at my absence; and, at length, I saw him with some seamen leave the vessel in a boat and come toward the shore, and heard the V. D. Land cry of Cooey, borrowed from the Aborigines, to which I answered; but to my dismay, saw the boat again pushed from the land. Not having taken into account that sound does not readily descend, they had concluded, as they did not hear me, that I was not there. No time was to be lost. I left the rocky part of the mountain for a slope on which I hoped to run; but on reaching it, my feet slipped among a fungus resembling moistened glue—a species of *Tremella?*—with which the ground had become covered during the rain. I arose and fell until my legs shook under me; and giving up the hope of standing, I launched off in a sitting posture; and besmeared with this slimy vegetable, passed rapidly to the bottom of the hill. Here again I ran and shouted: my voice reached far over the still water, and the boat, to my great comfort, returned. I met it in the sea, for the purpose of washing my clothes, that previously, for several hours, had been soaked with rain, which fell at times so heavily that I had no occasion to stoop to drink during the whole day."

The whole narrative is in a like strain. Our author's exertions to improve the convict population, and to encourage temperance and economy, deserve recognition, for they appear to have been unwearied, judicious, and devoid of fanatical excitement. From a long account of Macquarie Harbour, one of the penal settlements, some extracts may be taken:—

"Notwithstanding the fine scenery of Macquarie Harbour, it was a gloomy place in the eyes of a prisoner, from the privations he suffered there, in being shut out from the rest of the world, and restricted to a limited quantity of food, which did not include fresh meat; from being kept under a military guard; from the hardship he endured, in toiling almost constantly in the wet, at felling timber and rolling it to the water, and from other severe labour, without wages, as well as from the liability to be flogged or subjected to solitary confinement, for small offences. Out of 85 deaths that occurred here in eleven years, commencing with 1822, only 35 were from natural causes; of the remainder, 27 were drowned, 8 killed accidentally, chiefly by the falling of trees, 3 were shot by the military, and twelve murdered by their comrades. There is reason to believe that some of these murders were committed for the purpose of obtaining for the murderers, and those who might be called upon as witnesses on their trials, a removal from this place, though at the ultimate cost of the life of the murderers, and without a prospect of liberation on the part of the others! Some of the prisoners who returned hither with us in the Tamar, had been witnesses in such a case; but they had had the privilege of the change, for a time, to the penitentiary at Hobart Town! These circumstances, with the fact, that within the eleven years, 112 prisoners had eloped from this settlement, proved also that its privations were felt to be very great. Escape from Macquarie Harbour was well known to be a difficult and very hazardous undertaking, and very few who attempted it, reached the settled parts of the Colony. Out of the 112 who eloped, 62 were supposed to have perished in the bush, and 9 were murdered by their comrades on the journey, for a supply of food. For this purpose, the party proposing to attempt traversing the formidable forest, selected a weak minded man, and persuaded him to accompany them; and when the slender stock of provisions which they had contrived to save from their scanty rations, was exhausted, they laid violent hands on their victim. One party when lately apprehended near the settled districts, had in their possession, along with the flesh of a Kangaroo, a portion of that of one of their comrades."

Mr. Backhouse considers that in the early days of the settlement, the reform of the prisoners was retarded by the employment of flagellation as a punishment:—

"The first missionary sent here found a chief officer living in open profligacy, and saw so little prospect, under such circumstances, of being able to do any good among the prisoners, that he returned by the same vessel to Hobart Town. Of latter time the administration of corporal punishment was much diminished, and that of solitary confinement increased, with evident advantage. Major Baylee also expostulated with the parties, and convinced them that he would not administer punishment without cause: this greatly increased his influence, and obtained for him such respect and esteem, that he could go about the settlement, unattended, with perfect confidence. * * The removal of a few prisoners from Macquarie Harbour, on account of good conduct, before the expiration of their sentence, had a decidedly good effect upon the others. * * On conversing with some of the reformed prisoners, they said, that the change of heart they had undergone had altered the face of the settlement in their eyes: it had ceased to wear the gloom by which it was formerly overcast. Two, to whom it had been so irksome as to tempt them to run away, said, they were now well satisfied, and thankful they had been sent there. Others who had been placed in the less laborious part of the establishment, because of good conduct, were, at their own request, allowed to return to their old employments, which they preferred on account of being less exposed to temptation; saying, they were less afraid of labour than of sin. * * The number of prisoners at the settlement at the time of our visit, including the out-gangs,

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was 177; formerly it was about 300. Many of them were employed on Sarahs Island, in ship-building, and others at out-stations, chiefly as a wood-cutting gang at Phillips Creek, where they were superintended by a constable, and lodged in huts of the humblest construction; but these, being furnished with good fires, were not very uncomfortable, particularly when the inmates whitewashed them, and kept them clean. On conversing with the men of this gang respecting the hope of remission of sentence on good conduct, one man, with tears in his eyes, said, he had been there 10 years: he seemed cast down almost below hope. We assured them of the pleasure it gave the Lieutenant Governor, to remit their sentence, when they gained a character to warrant his doing so. On being asked, one man said, that their ration of provision was not sufficient for them at such hard work; and though their general appearance was healthy, yet when they were engaged in heaving timber, and rolling it down to the water, and other fatiguing labour, it might often fail in appeasing the cravings of exhausted nature. The timber they cut was chiefly Huon Pine. No beasts of burden were allowed at Macquarie Harbour. In order to get the felled timber to the water, a way had to be cleared, and to be formed with logs and branches; over this, straight trunks of trees were laid in the manner of the slips or skids, used in launching ships. Upon these the timber was rolled by the prisoners, sometimes to a great distance. These roads were termed Pine-roads.—If any of the men proved unruly at the out-stations, the constable lit a fire, the smoke of which was observed by the sentinel at the settlement, from whence assistance was promptly sent. Except sometimes as a punishment, the men were not in irons, for if they had been, they could not have performed their work. * * The general health of the prisoners at Macquarie Harbour was good. Seldom more than three of them were in the hospital at a time. The average of deaths did not amount to more than one in 35 per annum, including those by violence and accident. These circumstances, the more remarkable in men whose habits had been dissipated, might reasonably be attributed to spare diet and hard labour, in a mild though humid climate, and seclusion from strong drink. But whether from the limited supply of food, or from being restricted to the use of salt meat, or from some other cause, the surgeon remarked, that when the men became ill, the tone of their constitution was so low that they were difficult to recover. Some of them were affected with scurvy for long after leaving the settlement. The common temperature of the winter at Macquarie Harbour, was 43° in clear weather, when the wind was from the south, and 52° when cloudy with the wind from the north. Frost and great heat were of rare occurrence. Rain is said to have fallen on five days out of the seven, during ten months in the year, from the formation of the settlement in 1822. The prisoners had no allowance of spirits at this station; but rewards for little extra services were sometimes given them by the officers, in this pernicious article; the allowance of which to the latter and to the military generally, was a great evil, and the source of much misconduct."

The humanity of Mr. Backhouse extended itself to the aborigines. Hard, indeed, is the fate of the children of the soil, and one of the darkest enigmas of Life lies in the degradation and decay wrought by the very civilization which should succour, teach, and improve. But the publication of Mr. Backhouse's volume has been delayed until it has lost much of its interest: he arrived in Australia early in 1832 and left in 1838, five years since—a century, judged by events in the history of a young settlement. The work, therefore, will be of little value to those who seek for information relating to the Australian colonies; but those who delight to study human nature, may find amusement in it. Our author, of course, lost no opportunity of bearing testimony against card-playing, music and dancing; but there is nothing stable, even in the world of scruple. The Society of Friends has advanced a step, since the days when one tenderly-conscienced elder was made uneasy by the sight of a field of red clover; and another was cut to the heart, on being present at the packing of a box full of dressed dolls, believing that the same savoured of idolatry. Though Music is still tabooed, Drawing is recognized—nor are the flowers of the field thought stumbling blocks because they are clad in garments gayer than the gayest worn by the world's people. It is evident, from Mr. Backhouse's pages, that he is a well instructed botanist: and his journal is illustrated by some etchings, from the pencil of a brother missionary, which, if not surprising as works of art, at least appear to us faithful representations of Nature.

A casual note respecting poor Glover, who, unfortunately for our Water Colour Exhibitions, emigrated to the newest world some fifteen years since, will be read with interest by those whom his landscapes delighted:—

"We visited John Glover, a celebrated painter, who came to this country when advanced in life, to depict the novel scenery: his aged wife has been so tried with the convict female servants, that she has herself undertaken the house-work. We generally find that females prefer England to Tasmania, on account of this annoyance."

History of the Pillar of Infamy, by Alexander Manzoni; with *Observations on the Use of Torture*, by Pietro Verri—[*Storia della Colonna Infame, &c.*]. Paris, Baudry.

The author of the 'Promessi Sposi' is understood to have for some time forgotten the charms of poetry and romance in the raptures of religious seclusion, and a premature silence has fallen on the voice that once promised a new dramatic era to Italy. It is fortunate, therefore, that he has yielded so far to secular impulses as to publish the historical treatise of which some expectation was given in that remarkable part of the 'Promessi Sposi' which described the plague of 1630, in Milan. Amongst the terrible circumstances of that event, which has been fully narrated in this Journal (No. 644), will be remembered the popular belief in the propagation of the disease by the *untori*, a body of purely imaginary miscreants, who were supposed to have anointed the walls of houses throughout the city with some new poison, fatal to all who touched it. This absurd notion, originating with the vulgar, was rather encouraged than repressed by the magistrates. They received the vague depositions of some ignorant women, maddened by stupid fear; proceeded against the innocent persons denounced, as if their guilt had been inevitably proved; forced them—some by tortures, others, more resolute, by cajolery and promises of safety—to accuse themselves, and point out others, which seems to have been done by the miserable wretches at random, merely to escape from their extremity of torments; and at the close of this horrible mockery of justice, consummated their guilt, by devoting the whole of these innocent victims to a death of the most appalling cruelty. As if this were not sufficient, the judges decreed that the house of one of the accused persons, a barber named Mora (whom the first victim was driven to denounce as the preparer of the imaginary poison) should be razed to the ground, and a column erected on the site, with an inscription commemorating the circumstance. This monument remained standing until 1778, near the Porta Ticinense, and was known as the *Colonna Infame*, or Pillar of Infamy; which gives the name to Manzoni's treatise.

This iniquitous proceeding had already been discussed in the 'Observations on the Use of Torture,' written by Count Pietro Verri, in 1778, when "the question" was still recognized in Italy as a legal process. The main object of his dissertation, now appended to the Paris edition of Manzoni's work, was to promote the banishment of this wicked absurdity from the tribunals of Lombardy. This object naturally led the author to enforce his arguments by citing a notorious instance, in which, perhaps, of all recorded cases, the torture was most keenly administered, on the slightest grounds, with the most evident failure as a discoverer of truth, and the utmost injustice to the accused. His special deduction from these premises, however masterly, is happily one which little concerns any European community in the present day. It is no longer needful to demonstrate the folly and wickedness of torture as a means of obtaining evidence; nor is there much danger of this particular abuse being ever restored.

Manzoni's commentary on the same subject is therefore more interesting and valuable, because its conclusions, derived from another view of the facts, are more general, and may serve as a lesson for all times, while passion and fear can disturb the rectitude of public justice. He proves, by an acute dissection of the evidence, and by numerous legal authorities, that even admitting the possibility of the crime alleged, and the right of torturing, as defined by the legal principles of that time, there was in this case neither any inchoate ground for the prosecution, nor any excuse for the cruelty exhibited in its progress and conclusion. "I have sought," he says, "to exhibit clearly the true aspect of this proceeding; to prove that these judges condemned innocent persons; whom these judges, even with the firm persuasion of the efficacy of the alleged *unctions*, and with a code that permitted torture, should have acknowledged to be innocent; and that, consequently, to prove them guilty, to suppress the truth, which re-appeared every moment, in a thousand forms and on a thousand sides, in characters as legible then as now, they were forced to practise continual efforts of cunning, and employ expedients the injustice of which they could not but know. I do not, certainly, wish (wicked, indeed, would be the attempt) to take from ignorance and the torture their several parts in this horrible transaction; the one was the lamentable occasion, the other a cruel and active means; but neither the sole nor the chief one. But I deem it important to distinguish the true and efficient cause, which was an iniquitous manner of action: and how originating?—in the wicked passions of man."

With this object in view, Manzoni pursues his argument through the incidents of the history, with equal address and logical power; pausing at times to relieve his feelings in bursts of manly indignation, uttered with all his wonted eloquence. The tale is related with a power equal to any displayed in his former efforts; but the details are so revolting, that we shall not harrow the reader's feelings by a fruitless display of such cruelties. It is impossible to dwell without abhorrence on these instances of the oppression which man has delighted in practising on his fellow-creatures. They are the shameful parts of history, on which it is almost pollution to gaze. We turn with humiliation from the last scene of the wretched Munster fanatics, the miseries which exterminated whole races in New Spain, or the spectacle of science prolonging the agonies of Damien. In passing over such *opprobria generis humani*, we may truly rejoice that England has ever been purer than any other nation from such abominations, and was the first to cast them utterly away. And seeing how a century has changed the moral features of all Europe in this single point, one may boast that even from hence alone the superiority of present over past times might be victoriously demonstrated.

One singular trait which occurs in the account of these trials, may perhaps deserve to be

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mentioned. The first prisoner examined, one Guglielmo Piazza, protested his innocence throughout the most trying severity of "the question." Before administering it a second time, the judges ordered him to be shaved and purged, lest he should have some talisman concealed in his hair, or recently swallowed, whereby the efficacy of the torments might be destroyed. And in the extract of another's trial, one Vedano's, we find him taken down, during the progress of the examination, because he steadfastly persisted in his denials, and shaved in the inquisitor's presence, evidently for the purpose of depriving him of any such means of endurance. A belief in the application of these existed in Germany down to the eighteenth century. A singular book, published at Celle, in Hanover, with the sanction of the authorities, in 1718, describing the trials and execution of a formidable gang of robbers, the leader of which was one Lips Tullian, makes repeated mention of a charm or specific which seems to have been regarded as infallible. Instances are cited of the apparent impassiveness of many of the criminals under torture, ascribed to their possession of some secret of the kind, so direct and surprising, as almost to render it probable that a recipe for producing temporary stupor was then known to malefactors; although the effects described exceed those of any opiate we now possess. But such ancient testimonies we would by no means assume to be more than curious.

A VISIT TO COZUMEL AND TULOOM.

Incidents of Travel in Yucatan. By J. L. Stephens.

[Second Notice.]

In our former account of this delightful work, we bore the author sufficiently close company to give our readers an idea of the wherefore and the whereabouts of his wanderings. To follow him throughout the circuit recorded in his second volume, is rendered unnecessary by the recent space devoted to Mr. Norman's book, in which the remains of Chi-chen, Zayi, &c. &c., were not only described, but presented by the aid of wood-cuts. But though we would avoid "the tediousness of a twice-told tale," we have not yet done with Mr. Stephens; we will, therefore, start with him on an excursion, in which he had no predecessor, and leaving the mounds and pyramids of the heart of Yucatan, at once bring him down to the port of Yalahao:—

"In our journey to the coast (says our author) we had entered a region of novel and exciting interest. On the road we had heard of quondam pirates, having small sugar ranchos, and enjoying reputations but little the worse for wear, in fact, much respected, and looked upon with a sort of compassion, as men who had been unfortunate and broken up in business. We had now reached the focus of their operations. It is not many years since the coast of Cuba and the adjacent continent were infested by bands of desperadoes, the common enemies of mankind, and doomed to be hung and shot without trial, wherever caught. Tales of piracies and murders which make the blood run cold are fresh in the remembrance of many. The sailor still repeats or listens to them with shuddering interest, and in those times of rapine and blood, this port was notorious as a rendezvous for these robbers of the sea."

Mr. Stephens came, however, yet more directly into contact with the buccaneers of Yalahao than by tradition:—

"Immediately on our arrival we had visiters, some of whom were silent and uncommunicative upon the historical associations of the place; and when they went away their good-natured neighbours spoke of them as los pobres, who had good reason to be silent. All spoke with kindness and good feeling of the leaders, and particularly of one Don Juan, the captain, a dashing, generous fellow, whose death was a great public loss. Individuals were named, then living in the place, and the principal men, who had been notoriously pirates; one had been several years in prison and under sentence of death, and a canoa was pointed out, lying in front of our door, which had been often used in pirate service."

A more interesting visitor was Don Vicente Albino, for he had established a rancho on the island of Cozumel, whither our travellers were bound: and they looked to him for information. It does not seem, however, that they gained much. We should here say, that Mr. Stephens had, before leaving the United States, determined to make this voyage; with the object "in following the track of the Spaniards along this coast, to discover vestiges or remains of the great buildings of lime and stone which, according to the historical accounts, surprised and astonished them." To put his adventurous plan into execution, he hired, at Yalahao, "El Sol," or the Sun, a well-known canoa, commanded by a middle-aged Mestizo fisherman,—a craft, thirty-five feet long, and six feet wide at the top, but curving towards the bottom, carrying two sails, and with a "space of eight or ten feet clear in the stern," all the rest being filled with luggage, provisions, &c. &c. These "last were chocolate, sweetened bread, beef and pork in strings, two turtles, three bushels of corn, and implements for making tortillas"—no scanty store this! and, taken conjointly with the dimensions of El Sol, the reader will hardly be surprised to hear, *apropos* of the discoverers' sleeping arrangements on the first night, that they made "so tight a fit in the canoa, that if the bottom had fallen out, they could have hardly gone through."

Mr. Stephens touched for a moment at a wretched island, about two leagues distant from Yalahao, being compelled so to do by the bad sailing of El Sol, which was prevented by a strong wind from doubling a certain headland:—

"This desolate point was Cape Catoche, the memorable spot on the Continent of America at which the Spaniards first landed, and approaching which, says Bernal Dias, we saw at the distance of two leagues a large town, which, from its size exceeding any town in Cuba, we named Grand Cairo. The Spaniards set out for it, and passing by some thick woods, were attacked by Indians in ambuscade. Near the place of this ambuscade, he adds, were three buildings of lime and stone, wherein were idols of clay, with diabolical countenances, &c."

At last, however, El Sol accomplished the feat, and proceeded on her way, past other places of antiquarian curiosity. Mr. Stephens had set his heart on visiting the ruins of a Spanish church, belonging to a town destroyed by the buccaneers: but the Mestizo informed him, that disembarkation at the Boca de Iglesia was impossible, the beach being flat and muddy, and the difficulties of landing not to be overcome by wading. Disappointed in this, our author made sail for the island of Contoy:—

"At eleven o'clock we reached the island of Mugeres, notorious in that region as the resort of Lafitte the pirate. Monsieur Lafitta, as our skipper called him, bore a good character in these parts; he was always good to the fishermen, and paid them well for all he took from them. At a short distance beyond the point we passed a small bay, in which he moored his little navy. The mouth was narrow, and protected by ledges of broken rocks, on which, as the patron told us, he had batteries constantly manned. On the farther point of the island we had a distant view of one of those stone buildings which were our inducement to this voyage along the coast. While looking at it from the prow of the canoa, with the patron by my side, he broke from me, seized a harpoon, and pointing with it to indicate the direction to the helmsman, we came silently upon a large turtle, apparently asleep, which must have been somewhat surprized on waking up with three or four inches of cold steel in his back. The patron and sailors looked upon him as upon a bag of dollars snatched from the deep. There are three kinds of turtles which inhabit these seas; the Cahuamo, the eggs of which serve for food, and which is useful besides only for its oil; the Tortuga, of which the meat as well as the eggs is eaten, which also produces oil, and of which the shell is worth two reales the pound; and the Karé, of which the shell is worth ten dollars a pound. It was one of this kind, being the rarest, that had crossed our path. I would not make any man unhappy, but the fishermen say that the turtle which forms the delight of the gourmand is of the commonest kind, not worth killing for the sake of the shell, and therefore sent away alive. The karé he has never tasted."

Some of the sea-creatures which haunt this out-of-the-world coast, are less pleasant to encounter than the Karé. While bathing under the lee of the point of Nesuc, Mr. Stephens and his comrades were watched by a pair of large sharks. The coast, too, swarms with mosquitoes: and the party was glad fairly to put to sea for Cozumel, though, when once fairly out in the strait, it became obvious, that El Sol was not calculated for a blue-water voyage. Another discovery, little more comfortable, was, that the Mestizo proved to be ignorant of the coast of the island, which abounds in reefs, making disembarkation hazardous. At length, after a night and half a day of uncertainty, El Sol came to anchor at the desired spot, "the little bay of Don Miguel, on which stood the rancho of Don Vicente." This "had been broken up by the mutiny of the Indians," who had attempted to murder the proprietor. It seemed a very Eden of comfort and luxury after the canoa:—

"Our act of taking possession was unusually exciting. It was an immense relief to escape from the confinement of the canoa. The situation commanded a view of the sea, and, barely distinguishable, in the distance was the coast of Yucatan. On the bank were large forest trees which had been spared in the clearing, and orange and cocoa-nut trees planted by Molas. The place had a sort of piratical aspect. In the hut were doors and green blinds from the cabin of some unlucky vessel, and reeving blocks, tar buckets, halliards, drinking gourds, fragments of rope, fishing nets, and two old hatches were scattered on the ground. Above all, the first object we discovered, which would have given a charm to a barren sand bank, was a well of pure and abundant water, which we fell upon at the moment of landing, and were almost like the Spanish soldier in the expedition of Cordova, who drank till he swelled and died. And, besides the relief of a pressing want, this well had a higher interest, for it assured us that our visit was not bootless. We saw in it, at the first glance, the work of the same builders with whose labours on the mainland we were so familiar, being, like the subterranean chambers at Uxmal, dome shaped, but larger both at the mouth and in the interior. This well was shaded by a large cocoa-nut tree. We hauled up under it one of the hatches, and, sitting around it on blocks, had served up the turtle which had been accomplishing its destiny on board the canoa. With our guns resting against the trees, long beards, and canoa costume, we were, perhaps, as piratical-seeming a trio as ever scuttled a ship at sea."

The attention of Mr. Stephens had first been directed to Cozumel by the republication, in Paris, of a journal kept by the chaplain of Don Juan de Grijalva, who discovered the island in 1518. The Island of Swallows (for such is its Indian name) was at that time thickly inhabited. Multitudes of Indians, "who made a great noise with their drums," came down to gaze upon the intruders. Fourteen small towers, or houses, "about eight palms in length, and the height of a man," were also seen. On Friday, the 6th of May, 1518, a solemn disembarkation was made: the array of the Spaniards, however, terrified the Indians, who hid themselves, so that upon reaching one of the towers aforesaid, for the purpose of planting the royal standard, not a single man was to be seen:—

"The ascent to this tower was by eighteen steps; the base was very massive, one hundred and eighty feet in circumference. At the top rose a small tower of *the height of two men placed* one upon the other. Within were figures, bones, and idols that they adored. From these marks we supposed they were idolaters.

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While the commandant was at the top of the tower with many of our people, an Indian, followed by three others who kept the doors, put in the interior a vase with very odoriferous perfumes, which seemed of storax. This Indian was old; he burnt many perfumes before the idols which were in the tower, and sang in a loud voice a song, which was always in the same tone. We supposed that he was invoking his idols. * * * * These Indians carried our commandant with ten or twelve Spaniards, and gave them to eat in a hall constructed of stones very close together, and covered with straw. Before the hall was a large well, from which everybody drank. * * * They then left us alone, and we entered the village, where all the houses were built of stone. Among others, we saw five very well made, and commanded by small towers. The *base* of these edifices is *very large* and *massive*; the *building is very small at the top*. They appear to have been built a long time, but there are also *modern ones*."

Subsequently Cozumel was visited by Cortez, who caused a crucifix and an image of the Holy Virgin to be erected on one of the high places, from which its idols were thrown down, to the great terror of the Indian priests. Gomarra, too, describes the sacred buildings of the island circumstantially; and other later historians "speak of Cozumel as a place containing many adoratorios and temples, as a principal sanctuary and place of pilgrimage, standing to Yucatan in the same relation as Rome to the Catholic world." But the shrines are now utterly laid waste, and the descendants of the worshippers have forsaken the spot:—

"The whole island (says Mr. Stephens) was overgrown with trees, and, except along the shore or within the clearing around the hut, it was impossible to move in any direction without cutting a path. We had only our two sailors, and if we should cut by the compass through the heart of the island, we might pass within a few feet of a building without perceiving it. Fortunately, however, on the borders of the clearing there were vestiges of ancient population, which, from the directions of Don Vicente Albino, we had no difficulty in finding. One of them, standing about two hundred feet distant from the sea, is even now visible above the tops of the trees to vessels sailing by. It stands on a terrace, and has steps on all four of its sides. The building measures sixteen feet square; it had four doors facing the cardinal points, and is very low. The exterior is of plain stone, but was formerly stuccoed and painted, traces of which are still visible. The doorways open into a narrow corridor only twenty inches wide, which encompasses a small room eight feet six inches long and five feet wide, having a doorway opening to the centre. South-southeast from this, near an opposite angle of the clearing, and five or six hundred feet from the sea, stands another building raised upon a terrace, consisting of a single apartment, twenty feet front and six feet ten inches deep, having two doorways and a back wall seven feet thick. The height is ten feet, the arch is triangular, and on the walls are the remains of paintings. These were the only buildings in the clearing, and though, doubtless, many more lie buried in the woods, we saw no other on the island; but to us these were pregnant with instruction. The building standing close to the sea, answers, in all its general features, the description of the 'towers' seen by Grijalva and his companions as they sailed along the coast."

A modern ruin, of great interest, was also found by the discoverers—the ruins of a Spanish church, sixty or seventy feet front, and two hundred feet deep:—

"The front wall has almost wholly fallen, but the side walls are standing to the height of about twenty feet. The plastering remains, and along the base is a line of painted ornaments. The interior is encumbered with the ruins of the fallen roof, overgrown with bushes; a tree is growing out of the great altar, and the whole is a scene of irrecoverable destruction."

Few traditions remain to throw light on the story of this building, beyond the general fact, that Cozumel was, in the days of the Spaniards, a rich bishopric, while Culhua was a poor appointment; whereas, the former is now a wilderness, while the latter is the richest see in New Spain. The reader, however, will be glad of a conjecture or two brought forward by Mr. Stephens:—

"It is a notion, or, rather, a principle, pervading all the old Spanish writers, that at some early day Christianity had been preached to the Indians, and connected with this is the belief that the cross was found by the first conquerors in the province of Yucatan as a symbol of Christian worship. Prophecies are recorded supposed to show a traditionary knowledge of its former existence, and foretelling that from the rising of the sun should come a bearded people and white, who should carry aloft the sign of the cross, which their gods could not reach, and from which they should fly away. The same vague idea exists to this day, and, in general, when the padres pay any attention to the antiquities of the country, they are always quick in discovering some real or imaginary resemblance to the cross. A strong support of this belief is advanced in the 'Cozumel Cross' at Merida, found on the Island of Cozumel, and in the time of Cogolludo, as at this day, supposed to have been an object of reverence among the Indians before their conversion to Christianity. Until the destruction of that edifice it stood on a pedestal in the patio of the Franciscan convent, and, as we were told, from the time when it was placed there, no lightning had ever struck the building, as had often happened before. It is now in the Church of the Majorada, and in looking for it at that place, Mr. Catherwood and myself were invited into the cell of an octogenarian monk then lying in his hammock, for many years unable to cross the threshold of his door, but in the full exercise of his mental powers, who told us, in a tone which seemed to indicate that he had done what would procure him a remission from many sins, that he had himself dug it up from among the ruins, and had it set up where it is now seen. It is fixed in the wall of the first altar on the left, and is almost the first object that arrests the eye of one entering the church. It is of stone, has a venerable appearance of antiquity, and has extended on it in half relief an image of the Saviour, made of plaster, with the hands and feet nailed. At the first glance we were satisfied that, whatever might be the truth in regard to its early history, it was, at least, wrought into its present shape under the direction of the monks. And though, at that time, we did not expect ever to know anything more about it, the ruins of this church cleared up in our minds all possible mystery connected with its existence. In front of the building is a cemented platform, broken and uprooted by trees, but still preserving its form; and on this stand two square pillars, which, as we supposed on the spot, had once supported crosses, and we were immediately impressed with the belief that one of these missing symbols was that now known as the 'Cozumel Cross,' and that it had probably been carried away by some pious monk at or about the time when the church became a ruin and the island depopulated. For myself, I have no doubt of the fact; and I regard it as important, for, even though crosses may have been found in Yucatan, the connecting of the 'Cozumel Cross' with the ruined church on the island completely invalidates the strongest proof offered at this day that the cross was ever recognised by the Indians as a symbol of worship. At noon we had finished all our work, but there was a charm about our absolute proprietorship of this desolate island which made us regret that there was not more to give us occupation. Doctor Cabot found in it a rich field for his ornithological pursuits, but he was rather unfortunate. Two specimens of rare birds, which he had dissected and put away to dry, were destroyed by ants. In the clearing was a dead tree, holding on its topmost branches the nest of a hawk of a rare species, the eggs of which were unknown to naturalists. The nest seemed to have been built in apprehension of our visit. The dead branches were barely able to support it, and would evidently bear no additional weight. The patron and sailors cut down the tree, and the eggs were broken, but preserved in fragments."

After further adventure with the canoa, the party left the desolate island, and ran down again in the direction of Cape Catoche. Early in the second day they came in sight of the ruins of the Castillo of Tuloom, a building on a high cliff, two leagues from shore, discernible at a distance as much from its own importance and unimpaired condition as from the airy position it occupies. It was, of course, to be fully explored, though, from the rugged nature of the surrounding country, it appeared to be nearly as inaccessible as the Great Carbuncle of Mr. Hawthorne's American faëry legend. At last, however, Mr. Stephens reached the grand staircase of the Castillo:—

"The steps, the platform of the building, and the whole area in front were over-grown with trees, large and principally ramon, which, with their deep green foliage and the mysterious buildings around, presented an image of a grove sacred to Druidical worship. Our boatmen and Molas cut a path up the steps, and, carrying up their loads, in an hour we were domesticated in the Castillo. We had undertaken our long journey to this place in utter uncertainty as to what we should meet with; impediments and difficulties had accumulated upon us, but already we felt indemnified for all our labour. We were amid the wildest scenery we had yet found in Yucatan; and, besides the deep and exciting interest of the ruins themselves, we had around us what we wanted at all the other places, the magnificence of nature. Clearing away the platform in front, we looked over an immense forest; walking around the moulding of the wall, we looked out upon the boundless ocean, and deep in the clear water at the foot of the cliff we saw gliding quietly by a great fish eight or ten feet long. * * The building, including the wings, measures at its base one hundred feet in length. The grand staircase is thirty feet wide, with twenty-four steps, and a substantial balustrade on each side, still in good preservation, gives it an unusually imposing character. In the doorway are two columns, making three entrances, with square recesses above them, all of which once contained ornaments, and in the centre one fragments of a statue still remain. The interior is divided into two corridors, each twenty-six feet long; the one in front is six feet six inches wide, and had at each end a stone bench, or divan; and again on the walls we found the mysterious prints of the red hand."

Mr. Catherwood's illustrations are required to give a full idea of the impressiveness of these picturesquely situated ruins. Here Mr. Stephens first found vestiges of walls, watch-towers, and gateways, enclosing these mysterious cities; more than one adoratorio, or altar, was also discovered, with stucco ornaments. In short, the object of which our intelligent and enterprising author was in quest, was here fully attained; and we will give the summing up in his own words:—

"Under the circumstances attending our visit to it, we found this one of the most interesting places we had seen in our whole exploration of ruins; but I am compelled to omit many details deserving of description and comment, and shall close with one remark. The reader knows the difficulty we had in reaching this place from the interior. The whole triangular region from Valladolid to the Bay of Ascension on one side, and the port of Yalahao on the other, is not traversed by a single road, and the rancho of Molas is the only settlement along the coast. It is a region entirely unknown; no white man ever enters it. Ruined cities no doubt exist, and young Molas told us of a large building many leagues in the interior, known to an old Indian, covered with paintings in bright and vivid colours, and the subjects of which were still perfect. With difficulty we contrived to see this Indian, but he was extremely uncommunicative; said it was many years since he saw the building; that he had come upon it in the dry season while hunting, and should not be able to find it again. It is my belief that within this region cities like those we have seen in ruins were kept up and occupied for a long time, perhaps one or two centuries, after the conquest, and that, down to a comparatively late period, Indians were living in them, the same as before the discovery of America. In fact I conceive it to be not impossible that within this secluded region may exist at this day, unknown to white men, a living aboriginal city, occupied by relics of the ancient race, who still worship in the temples of their fathers. The reader will, perhaps,

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think that I have gone far enough. We had now finished our voyage along the coast, and the end which we had in view was fully accomplished. We had seen, abandoned and in ruins, the same buildings which the Spaniards saw entire and inhabited by Indians, and we had identified them beyond question as the works of the same people who created the great ruined cities over which, when we began our journey, hung a veil of seemingly impenetrable mystery. At that time, we believed the discovery and comparisons of these remains to be the surest, if not the only means, of removing this veil; and though other proofs had accumulated upon us, these were not on that account the less interesting. Our journey in this direction is now ended, and our course is homeward. We were detained one day at Tancar by a storm, and on Tuesday morning the patron came to us in a hurry with a summons on board; the wind had veered so that he could get out of the harbour; and, bidding good-by to the carpenter and Molas, we were soon under way. The wind was still high, and the sea so rough, and kept the little canoa in such commotion, that in half an hour nearly all our party were sea-sick. The servants were completely disabled, and there was no chance for a dinner. We had a strong wind and fair, passed several small square stone buildings, like those of which representations have been given, but, on account of the rough sea and rocky shore we could not land, and late in the afternoon put in at Nesuc, where we had stopped before, distinguished by its solitary palm tree."

We might very possibly have found livelier passages in Mr. Stephens's book, but assuredly nothing more picturesque than his glimpse at these forsaken places. Here, however, we must take leave, but we hope to meet Mr. Stephens again and again.

The American Book Circular. Wiley & Putnam.

THIS is a classified list of the more important and recent American publications. Our readers, however, will be principally interested in a preliminary paper, in which the publishers (Messrs. Wiley & Putnam) defend their countrymen from charges, often preferred, of indifference to the claims of literature and literary men—of systematic literary piracy—and of patronizing an infamous and demoralizing newspaper press. On the first point, the writers observe,—

"The fact that *nine editions* of Prescott's 'Ferdinand and Isabella,' (an expensive work in three volumes octavo, equal to the London edition in style, &c.); that 12,000 copies of Stephens' 'Central America,' (also expensive—two octavos), and at least as many of his other works, have been sold in the United States in about four years, is perhaps sufficient proof, that those two writers also are not entirely neglected by their own countrymen. We may also mention in this connexion, the sale of more than 4,000 sets of Washington's writings, in twelve octavo volumes; of about the same number of Franklin's works, in ten volumes; the publication of such books of travel as 'Robinson's Researches in Palestine;' Stephens, and others; in Science, as the translation of the 'Mécanique Céleste,' with a commentary of nearly the same bulk, forming four large quartos; 'The Natural History of the State of New York,' in ten quarto volumes, produced at an expense of 40,000*l.* (200,000 dol.); the sale of *nine* editions of Bancroft's History of the United States; and other elaborate works; and the publication, chiefly within ten years, of no less than 120 different novels, original and copyright; and of 110 different poetical works."

To these may be added school books and children's books out of number; as a class excellent, and almost all of home manufacture.

Another charge preferred against the Americans, by Mr. Alison, is of indifference to their historical records and monuments. We confess, that this appears to us singularly unjust. Our own library shelves would almost enable us to refute it. But assuming that there had been indifference on the part of the government, the Historical Commemorations alone, a custom peculiar to America, must, from their nature, tend to collect and preserve such a mass of historical information, as no other country has ever possessed, or can ever hope to possess. Every town, indeed, has its history and its historical records; and the labour of selection will be the great difficulty in the way of the future historian. However, let the Americans adduce their proofs of its injustice.

"The publication of more than fifty octavo volumes of the historical memoirs and correspondence of Washington, Franklin, Jay, Jefferson, Hamilton, Madison, Morris, Adams, and many other statesmen; of twenty volumes of Diplomatic Correspondence; of three or four biographical collections, and as many historical, statistical, and commercial Journals, continued for several years; the three folio volumes, commencing a series of 'American Archives,' arranged by Mr. Force, under Congressional authority; the collection of American State Papers, in about forty folio volumes; the existence of at least two thousand volumes of documents, published in successive years, by the two houses of Congress, and the various state legislatures; the systematic collection and arrangement of the *original* public archives, commenced in Massachusetts, under the direction of the government, and continued by other States; the collections of the Historical Societies of Massachusetts, twenty-six volumes, of New York, of Pennsylvania, of Connecticut, of Rhode Island, of New Hampshire, of Georgia, of Ohio! and many more."

The question of an international law of copyright is not touched on; but in proof that all the piracy is not on one side, it is observed that Englishmen read more American books than is generally supposed:—

"The case of 'the oldest' *London Review* appreciating the articles of the *North American* well enough to appropriate some of them entire, *as original, accidentally* omitting to mention their origin, is not a solitary one. American periodicals have contributed 'considerably' to some of those in England, in mutually innocent unconsciousness. Some few American writers would scarcely recognise their own offspring under their new names and foreign dress; and authors are apt to take some pride in their bantlings, whether clever or otherwise. Who, in looking over a list of titles, would suppose that 'Quebec and New York, or the Three Beauties,' was the same as 'Burton, or the Sieges;' and 'Cortes, or the Fall of Mexico,' a reprint of 'The Infidel;' that 'The Last Days of Aurelian' is no other than Mr. Ware's 'Probus, or Rome in the Third Century;' and 'Montacute' only a new title for 'A New Home;' that Mr. Muzzey's 'Young Maiden' and 'Young Wife' are *translated* into 'The *English* Maiden,' and the '*English* Wife,' and Mr. Sparks's 'Life of Ledyard, the *American* Traveller,' is only made more attractive as 'The Memoirs of Ledyard the *African* Traveller' (anon.); and two volumes of his 'Writings of Washington,' in twelve volumes, are reprinted with the original title, and apparently as if complete? Dr. Harris's 'Natural History of the Bible;' Bancroft's Translation of Heeren's Politics of Greece; Mr. Everett's Translation of Buttman's Greek Grammar, were all reprinted and sold as English books. Judge Story's 'Law of Bailments,' was 'chopped into fragments,' and appended here and there, by Mr. Theobald, in his Notes on Sir William Jones. These are a few specimens;—in most of them, the *preface*, &c., is sufficiently altered to conceal their origin, and in several the author's name is *suppressed*. One more may be mentioned:—Mr. Neal, of Philadelphia, published, about 1839, a volume, called 'Charcoal Sketches,' with illustrations; his name appended in full. This volume appears *entire*, plates and all, in the *middle* of 'Pic-Nic Papers,' &c., 'edited by C. Dickens, Esq.,' 3 volumes, London, 1841. Mr. Neal, no doubt, would have been proud of his company, if his patron had not introduced him as a *nameless* person! 'A volume has been appended,' (to make the orthodox *three*,) 'from an American source,' says the editor; 'but not a syllable about the name, either of author or book!'"

Now of the general truth of this disgraceful statement we have no doubt; and therefore, on behalf of American, as of British authors, we shall continue to urge, and all the more emphatically, the necessity, the policy, and the justice of an international law of copyright. But, as Mr. Dickens has a name of weight and authority, especially with reference to this subject, we will observe that the 'Pic-Nic Papers' was, if we mistake not, an avowed gathering of *gratuitous contributions, gratuitously edited* by Mr. Dickens, and published for the benefit of the widow and children of Mr. Macrone, the bookseller. It is more than probable, therefore, that all the favour asked of Mr. Dickens was permission to print his popular name in the title-page, with a few words of introduction. Against this double-dealing system we have, as our readers know, again and again protested—but, if any circumstances can excuse it, they are included in this statement of facts.

Another mischievous consequence arising out of these piracies, of even a more serious nature than the original "appropriation," is, the liberty which the pirates take of "adapting" the work to their special market, to the manifest injury of the reputation of the author. The extent to which this has been carried may be judged of by one fact:—The *Westminster Review* favourably noticed the well-known Peter Parley's works, quoting, however, a series of "*Americanisms*," which "disfigured" them. Now every one of these quotations proved to be from the interpolations of the London publishers! Not *one* was written by Peter himself, or is to be found in the American editions!

With reference to the article in the *Foreign Quarterly*, on the state of the press, the writers observe:—

"The *Foreign Quarterly* article on the Newspaper Press of the United States (endorsed by Mr. Dickens), has at its head as text, the names of *eleven* newspapers (out of about 1,600 in the country), while at least nine-tenths of the censurable extracts, to prove the writer's views, are from *one* paper, the *New York Herald:* and from *eight* out of the eleven, not a *single line* is quoted, either for praise or censure! The *candid* writer of the article forgets to mention that this same *Herald*, the disgrace and curse of the country, is entirely owned and conducted by *foreigners*. He refers to the *circulation*, as boasted for obvious purposes, by its editor, and doubtless much exaggerated. Do not the English stamp returns show a greater circulation of the ——— than of almost any other paper? And are we then to infer that that paper is the best index of the tastes, opinions, and literature of the English people? Mr. Dickens refers all doubtful readers to the papers themselves for proof of this 'perfectly truthful' article. If any one took the trouble, did he find that either of those eight papers, with all their imperfections, deserved the atrocious character which is disingenuously fastened upon them by extracts—not from themselves, but from the *New York Herald?* We would second the suggestion—'let the malefactors be *examined.*' 1,640 American newspapers are certainly not immaculate; deficiencies in ability, in courtesy, and in integrity, may, without question, be fairly charged upon many in this vast number, and in particular upon such as are blindly enlisted in political partizanship; but the ——— is scarcely a fair specimen of the English press, nor is the *New York Herald* a representative either of the American newspapers or American people."

There are facts in this statement which we thought our readers might like to peruse.

OUR LIBRARY TABLE.

Melanthe: or, the Days of the Medici, a Tale of the Fifteenth Century, by Mrs. Maberly, 3 vols.—Some reading, some passion, and some power, have gone to the confection of this romance: yet, we fear, that not many will have courage to thread its mazes from first to last; for the reading is so anxiously displayed, as to suggest a mistrust of the general stores of the authoress; and the passion wanes too often into sentiment; while, on the other hand, (as must be the case in a woman's book, treating of one of the Borgias as principal actor) it as often stops short of the reality. Lastly, power is more than once abused: *vide* the horrible inquisition scenes in the third volume, which are painted in the colours of the shambles, not the artist's *studio.* In the first volume, we are at Constantinople, called in to witness the tragedy of Mahomet and Irene; in the second and third, we get involved in the Florentine conspiracy of the Pazzi. The heroine's parentage, and the unfortunate circumstances of her infancy, are detailed in the earlier: her love-trials, and the persecutions to which she is subjected, in the later portion of the story. Many of the passages are well written, but the want is life beneath the colouring, and character to give reality to the action. It is all hearsay work. Why will so few of our female authoresses tell us of the world with which they are familiar? Truth will al-

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ways be popular at the moment when it is told, and may become classical when the novelty has passed; witness Miss Edgeworth, Miss Austen, Mrs. Marsh; witness homely Frederika Bremer, with her details of Swedish bakings and brewings,—of a heroine past her prime; and a hero, who smokes, chews, and is not ashamed of his habits. We should have conceived few things less likely to interest the reading public, at the present juncture, than a story made up of such materials; yet this 'The Neighbours' has done: and this is what, we fear, 'Melanthe' may never hope to do.

Raymond: a Tale of Truth.—The worn-out adage that "Truth is stranger than Fiction," will hardly help us here: since, paradoxical though it may seem, unusual adventures are made in 'Raymond' to assume an air of common-place, by a bald manner of narration; and strong passions produce no more forcible effects than the forms of drawing-room parlance, so tamely are they expressed in dialogue. In short, when we have stated that the tale embraces scenes in India as well as in England, and that it is well-meant, we have said as much as its merits demand.

Observations on Medical Institutions in France, Italy, and Germany, by Edwin Lee, M.R.C.S.—This is a new and an enlarged edition of a work that has been some time before the reading professional public. Mr. Lee is known to our readers as a keen enemy to homœopathy and animal magnetism (*Athen.* Nos. 555, 556). We add the additional testimony he brings forward respecting the first, as the result of his second visit to Leipsic, the quondam residence of Hahnemann, and head quarters of homœopathy:—"At my last visit, I heard that matters were going on but indifferently with homœopathy, the hospital, for want of funds having been turned into a dispensary: an *exposé* was likewise made about two years ago by a house physician, who having become convinced, during a residence of some time in the establishment, of the nullity and danger of homœopathy, resigned his appointment, and published an exposition of the system pursued, with an account of the cases, which clearly shows—what had been long evident to the profession—that the so-called cures were recoveries from ordinary ailments by the efforts of nature, the cases, as in the above instances, being mostly a long time under treatment; whereas, by proper medication, and attention at the outset, they might, in all probability, have been cured in a few days; and, on the other hand, that many of the more serious cases got worse, instead of better, for the want of efficient treatment."

Elements of Chemical Analysis, by E. A. Parnell.—Another and a valuable addition to the library of the student, which admits not of analysis. Chemistry is especially a science in which the student must work for himself; and every one who has approached the subject must have felt the want of such a help as that which is here offered.

List of New Books.—Black's General Atlas, new edit. in Monthly Parts, comprehending 61 folio Maps, and Index of upwards of 50,000 Names, 6*s.* swd.—The Early History of Rhode Island, an Historical Discourse, by J. Callender, M.A., with Memoir of the Author, by R. Elton, 8vo. 6*s.* 6*d.* cl.—Eyre's Affghanistan, 4th edit. complete, post 8vo. 12*s.* 12*s.* cl.—The Man-o'-War's Man, by Bill Truck, 12mo. 6*s.* cl.—Ragland Castle, a Tale of the Great Rebellion, by Mrs. Thomson, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Man of the People, by C. G. Rosenberg, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Bunyan's Pilgrim's Progress, with Life of the Author, by the Rev. Robert Philip, pictorial edition, super-royal 8vo. 18*s.* cl.—The Christian's Daily Companion, a series of Meditations, by Clergymen of the Church of Scotland, royal 8vo. 21*s.* cl.—Marryatt's Believer's Manual, 16mo. 3*s.* 6*d.* cl.—Taylor's Hymns for Infant Minds, 34th edit. 18mo. 1*s.* 6*d.* cl.—The Psalter, with Gregorian Chants, 32mo. 2*s.* cl. swd.—M'Neile's Lectures on the Passion Week, 12mo. 4*s.* 6*d.* cl.—The Baroness, a Tale, post 8vo. 10*s.* 6*d.* cl.—Legends, Lyrics, and other Poems, by B. Simmons, 12mo. 7*s.* 6*d.* cl.—A Grandmother's Advice to Young Mothers, by Lady Mountcashell, 12mo. 6*s.* cl.—Thomson's Universal Gazetteer, with 32 Maps and Plans, 8vo. 18*s.* cl.—A Voyage of Discovery to the North Pole, by Capt. F. W. Beechey, R.N., 8vo. 14*s.* cl.—Borrow's Gypsies in Spain, 2nd edit. 2 vols. post 8vo. 18*s.* cl.—Life in the West, 2nd edit. post 8vo. 10*s.* 6*d.* cl.—Gilbert's Map of the Heavens and Guide to the Comet, 6*d.* on card.—European Geography, by J. J. Gaskin, 12mo. 1*s.* 6*d.* cl.—The Waverley Novels, Vol. V. royal 8vo. 20*s.* cl.—Broun's Baronetage for 1843, 12mo. 7*s.* 6*d.* cl.—The Medical Jurisprudence of Insanity, by J. M. Pagan, M.D., 8vo. 6*s.* cl.—Lectures on the Eruptive Fevers, by George Gregory, M.D., 8vo. 7*s.* 6*d.* cl.—Simms on the Principles and Practice of Levelling, 2nd edit. 8vo. 5*s.* cl.—The Handbook of Painting in Water Colours, 32mo. 1*s.* swd.—The Overseer's Guide, 18mo. 1*s.* swd.—The Constable's Guide, 18mo. 1*s.* swd.—Everard's Preparatory Latin Grammar, 12mo. 2*s.* cl.

AN APRIL HYMN.

Fountain of good—dear God!—thou that dost make
The sap to flow,
And, safe from floods, the snowdrop's trance dost wake,
Far 'neath the snow,
Why o'er the heart still leavest thou to break
Rivers of woe?

It must be that the heart offendeth thee—
That there is wrong
Somewhere in secret, which no eye can see,
Some sin too strong—
Thou that hast friend and father been to me,
My poor life long!

A soul of sorrow liveth in the flowers
That seem so glad;
It floats and breathes along the lustrous hours,
As if it had
A privilege immortal, which empowers
To make me sad.

I must have wandered from the one bright way
So early taught,—
The sense of transport could not else decay,
Which thou hadst wrought
Into the eternal spirit of this clay
With each Spring thought!

Well I remember how I thrilled, to mark
The soft hours roll,
That brought the violet to my lonely ark!—
I near life's goal;
But that Old Spring is past,—and ye are dark,
My Days of Soul!

'Tis well to be a mourner,—well to feel
My glad hope die;
And sicken at the tears that daily steal
O'er the dimmed eye,
If this strong Desolation should reveal
Where my sins lie.

Oh! tenderest chastener! whom in love, not fear,
I dare adore,
Offending whom, I have no comfort here
On this green floor!
Forgive! or when the flowers are on their bier,
Wake me no more!

E. L. MONTAGU.

ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

LECTURE IV.

THE observations of the Professor were confined chiefly to the examination of the principles on which the ancient sculptors constructed their compositions. He said it would not be possible, in his reflections upon this subject, to separate the consideration of the mechanical from the mental or philosophical qualities or relations that are found to pervade their works. The first—the mechanical—is exhibited in the skilful disposition of the lines and balance of the masses, and in an agreeable variety in the combinations; the second, in the adoption of such forms as are consonant with the spirit in which the artist has conceived his subject; and by making the parts not only in union with each other, but subservient to a whole, conducing to that general harmony, by which an impression is to be produced, or any desired effect increased.

Composition in all the arts is subject to the same general rules, though it is much more limited in Sculpture than in Painting. In this art, Composition in what is technically termed the *round*, may be classed under three distinct heads: Simple—as it applies to construction in a single object, as, for instance, in the Apollo Belvedere; Columnar—when there are two or more objects whose base is confined, or nearly parallel with its bulk, as in the group of Venus and Cupid in the Vatican, Bacchus and Ampelus in the British Museum, Hercules and Antæus, and the group of Cupid and Psyche; Pyramidal—as in the group of the Laocoon, Hæmon and Antigone, and the Toro Farnese. The simple may be applied in Alto and Basso Relievo; but in this branch of sculpture, composition generally is extended to more complex disposition and arrangement, taking the oval, circular, square, or other geometrical forms, which, by well balanced combinations, may be carried to any extent; as may be seen in the Phigalian frieze, and other compositions of the kind.

A composition, whether it is simple or complex, must be true to Nature, on which all imitative art is founded. It must necessarily be governed in the balance of parts by her laws, and there is no example in the best ages of Greek sculpture in which these laws are violated. In the Belvedere Apollo, for instance, the action of the statue is carried to the greatest extent of which Nature is capable. Had the sculptor gone further, the just balance of the figure would have been destroyed, and the whole sentiment of the statue lost. Among the best examples of justly balanced, and therefore agreeably composed, Grecian statues, which do not depend upon accessories, are the Meleager, the Antinoüs—or, more properly, Mercury—of the Vatican, and the Jason. Among modern works, the bronze Mercury of Giovanni di Bologna, in the gallery of Florence, is pre-eminent. Independently, however, of the application of balance as a means of producing harmony in composition, there is an additional and powerful necessity for the observance of equal or just quantities in sculpture, in which a false calculation may prove fatal to a work.

The Professor remarked, that Composition, when it applies to the distribution and arrangement of matter, must be considered quite distinct from the invention which suggests that arrangement. The former is the part or work of Art: the latter has its rise in the genius of the artist; but a faculty of no mean character is required to combine or unite this matter skilfully and agreeably. The effect of the whole depending on the harmonious agreement of the forms, or a due regard to the places these should occupy, and on the absence of all restraint, they should be in unison with the action or passion intended to be represented, so that the sentiment may be conveyed in that significant and intelligible manner which will at once produce the effect required. The Greek sculptors appear to have felt strongly the great advantage to be derived from simplicity of construction, as well as from the avoidance of unnecessary and extraneous matter, in composition. It will be observed in the works of the best ages of Grecian art, that only such matter and incidents are introduced as are immediately applicable and appropriate to the subject, and all accessories which do not necessarily and essentially add to the grace, dignity, or effect of the whole are omitted. It is the multiplicity of small and unimportant parts, and the disregard of this valuable principle of simplicity, which so frequently adds to the difficulty of deciphering the subjects in many of the relievi which are found in sarcophagi of the later periods of Roman sculpture. The Roman artist followed, with respect to forms, the example of the Greeks in the filling in of the divisions of their compositions, but they appear to have overlooked, or perhaps they never understood, their principles. They outstepped the modesty of nature, and, in consequence, the complication of matter produced confusion and disorder, and instead of assisting the illustration of the subject, the attention is disturbed and fatigued, and the eye has no point on which it can repose with satisfaction. It is at the same time very important to bear in mind that composition is not confined only to the arrangement of the great mass, but must be extended to the study of the subdivisions of that mass, and the forms those subdivisions would assume. This consideration is necessary in all extensive compositions in which much action or excitement is to be expressed. The subordinate forms in the composition which a crowd, for instance, would assume, should be in accordance with the prevailing sentiment in the mass, whether of attention or repose, or of their opposites, as of turbulence, fear, exultation, or whatever motive happens to influence it. The former—the more tranquil—would be found to act in squares, parallelograms, or other composed or simple forms. The latter, in figures of a more irregular character, as acute-angled triangles, rhomboidal or trapezoid forms. Gaiety, or the dance, would take forms of corresponding harmony.

The Professor observed, there are many works in the Academy (alluding to the collection of plaster casts) which, though they are not of a character sufficiently complete to be recommended to the students as models in the class of form, still possess qualities

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which, as their judgment becomes matured, might be profitably consulted on other grounds. There is, he remarked, scarcely any work of the Greeks in which there is not some peculiar and distinguishing quality to render it worthy of study and attention. The group of Niobe and her Children is of this number, and, as an example of beauty and expression, is of the highest order. The same observation would apply to the extensive composition of figures known as Apollo and the Muses.

Apollo, in this group, is characterized as *Musagetes*, or the leader of the Muses, and the graceful action in the statue, and the elegant disposition of the drapery, justify the high consideration in which we may presume its prototype was held by the ancients from the numerous copies of it which are left us in marble, as also from the same figure so often recurring on coins and medals. The original statues are generally believed to have been the work of Timarchides, the Athenian. The circumstance of their being selected for the decoration of so distinguished a place as the Palace Portico of Octavia confirms the conclusion that the statues we have are copies, by Grecian sculptors who had sought an asylum at Rome on the dismemberment of their own country.

The Olympic Games assisted in giving to the Greeks their martial spirit; but in that ardour of emulation, and love of glory, which those institutions encouraged, they were not unmindful of the milder virtues: thence the most beautiful allegory which perhaps was ever conceived, was embodied in the Muses.

Fabled as the daughters of Jupiter and Mnemosyne, or, in other words, the offspring of Intelligence and Memory, they were presumed to preside over every art which adorned existence, or contributed to the civilization and happiness of man. They recalled the remembrance of benefits conferred; they promoted benevolence, and presented to the mind pleasing and agreeable images. The brilliant imagination of the poets gave the attributes by which they might be distinguished, themselves becoming the invokers of the divinities they had created. That beneficent luminary who received the homage of the world was, under the name and image of Phœbus or Apollo, their protector, and he was supposed to be ever present with them. Diana, or Chastity, was their constant companion, and the Graces were given them as their attendants. Apollo, in this group, is habited in the palla, his peculiar dress, as described by Tibullus and other authors when he was represented as the god of Poetry and Music. The chlamys is thrown negligently over his shoulder. This statue is, perhaps, the most elegant in the whole series. The *motive*, or intention, expressed by the action, is that of heavenly inspiration. The drapery is broad, and on a beautiful principle, and all the minor divisions are nicely adapted to display the form. It will be observed, that the Greeks, in all clothed statues, were attentive to the general divisions of the figure; even the chest was indicated, the hip decidedly defined, and one or both knees, whenever possible, were marked; and so carefully was this principle observed, that there is not a Grecian statue in existence in which, however fully it may be dressed, the forms and action, or, in other words, the intention of the figure, may not be discovered.

Of the statues of the Muses in this group, the most distinguished in the class of composition to which they more immediately belong, are Euterpe, Thalia, Melpomene, Erato, and Polyhymnia.

There is no statue in this collection which we contemplate with greater regret for the loss of the original, or which excites a stronger desire that its prototype may yet be restored to us, than that of Melpomene. The action is imposing and characteristic of the Muse; and, notwithstanding its great faults, the air of majesty and grace, of noble and profound melancholy, which pervades it, moves us sensibly on beholding it. There is a mixture of sternness, and yet of fascinating beauty, in the head of this statue, and a grace throughout the whole *busto*, which are peculiarly striking; and the rich and full masses of the hair, picturesquely combined with the Bacchic wreath of vine-leaves and fruit, render it altogether one of the most enchanting productions transmitted to us of ancient Art.

There is a coarseness of execution throughout the whole of these statues by no means in accordance with their composition or the sentiment which pervades them. This is one of many reasons for believing them to be copies by inferior artists. It is not improbable that with accessories at the termination, they may originally have occupied the pediment of a building. These statues are also excellent examples of simple composition, as it applies to action or construction in a single object. The Professor closed some remarks he had made on the judgment shown by the Greeks in their choice of momentary action, and harmonious combination of invention and composition, by some observations on the Belvedere Apollo.

This statue, he said, may justly be considered an intellectual work; it is the finest model in existence of the sublime in what is termed Ideal Art. The mind of its great artist appears to have been raised to that conception of character which was not only appropriate to a god, but to the god of eternal youth and beauty. It is the union of all that is beautiful in thought, rendered visible through matter, without the grossness of materiality. The head supplies a fine example of judgment in the preservation of character without the slightest violation of beauty. The scorn expressed in the inflation of the nostrils, the contempt in the lower lip, and pride in the brows, are so regulated by the grand and open simplicity of the forehead, that we find nothing derogating from the dignity of the god. Self-possession and tranquillity reign throughout the whole. The head of the Apollo conveys more instruction than any other in existence, and he who is fully acquainted with, and capable of producing an exact imitation of that head, (and the same may be said of the feet, as regards those extremities,) may say he is thoroughly grounded in the grammar of his Art.

In Columnar composition, or that class of arrangement which includes two or more objects, whose base is confined, or nearly parallel with its bulk, a very pleasing example may be seen in the group of Cupid and Psyche. There are few compositions which, for the interlacing of lines and harmony of the parts, are more agreeable to the eye. Pyramidal composition assumes, in a great degree, a different character from the preceding classes, in not requiring so strict an adherence to the balances of the angles, such compositions being often intended for particular situations, and, consequently, limited points of view. The best exemplification of this class of composition, is the marble group of Laocoon and his sons.

This group supports the observations already made, that the general form of a composition should be agreeable to, or consonant with, the prevailing sentiment in the subject. It is so with the group of the Laocoon; a mere blot of the composition would be indicative of excitement, and of a perturbed subject.

Alto and Basso Relievo differ much in the principle and character of their composition from the classes hitherto considered, in which, the object being to produce an immediate effect, there was a necessity for compression.

In Alto and Basso Relievo, which, both from surface and extent, approaches more nearly than any other branch of Sculpture to the sister Art, there is always less necessity for this compression. Assuming the character of a narrative, it admits of all such simultaneous incidents as belong to the subject; and this enables the sculptor to diversify his work, for where the incidents are judiciously contrasted, the variety not only heightens the effect of each, but renders the whole agreeable to the eye.

In considering the compositions of the Greeks as they apply to Alto or Basso Relievo, and especially in compound or complex arrangements, their combinations will be found so constructed and balanced, that even by transposition the connexion or mutual harmony is not affected. A valuable illustration of this is afforded in a well-known alto relievo of Niobe and her Children, which forms the subject of the front of a sarcophagus in the collection of sculpture in the Vatican. This work is of a late age, and is rude in its execution, but the invention, expression, and other high qualities that are found in it, prove it to be the production of a very superior mind.

This composition is a perfect whole, and yet the parts, of which that whole is composed, are also perfect in themselves, and they maintain their places without affecting other parts, but are capable again of admitting their combinations.

Speaking of the merely mechanical qualities of Composition, the Professor took occasion to observe that an artist may be a tolerable composer, without possessing, in any great degree, the faculty of invention. But he begged the students to bear in mind, that it is in proportion only to the degree of power with which the inventive faculty is exercised, that a composition affects the spectator.

Very good examples of merely mechanical arrangements may be seen in many of the sarcophagi of the later periods of Roman Art, more especially in those of the age of Commodus.

CHARACTERS IN 'CYMBELINE.'—III.

Imogen and Pisanio.

The more we find it to be generally admitted, that Shakespeare designed his Imogen as a type of feminine excellence—a model of rich, genuine, delicate, and cultivated womanhood,—the more important it seems that we should truly estimate the qualities with which he has really endowed her;—since it is plain that any appreciation of them that falls short of the standard to which the dramatist has raised them, becomes a derogation either from the power of Shakespeare's own genius, or, which is a more injurious error still, from the dignity of that sex whose charms and whose merits he has here undertaken to personify and to celebrate.

First of all, then, let us observe, how studiously the poet has insulated the moral and intellectual beauty of the attachment between the heroine and her lover, amid the weakness, wickedness, and meanness of the court which surrounds them. It sparkles in lustre, like the diamond which Imogen places on the finger of her husband; it trembles in loveliness, like the parting kiss which she "had set between two charming words." Her mother dead, her brothers stolen in their infancy, how must the heart and mind of Imogen have grown up in sympathy with her orphan playmate, so brave and gentle, so graceful, intelligent, and accomplished. How pure and perfect their reciprocal affection, is beautifully shown in the two passages, where Imogen says of Posthumus to her father—

> He is
> A man worth any woman—*overbuys me*
> *Almost the sum he pays,*—

and where Posthumus himself says to Imogen,

> As I my poor self did exchange for you,
> *To your so infinite loss, &c.*

This is the very religion of true and happy love—it thinks not of *giving*—imagines not that it gives at all—it is all boundless gratitude for what it *receives*.

This lady "fair and royal," in uniting herself to this "poor but worthy gentleman," has but been true to her early affections and her matured judgment: the folly, inconsistency, and falsehood, lie all in her weak father, ruled by her wicked step-mother, who would fain marry the heiress of the kingdom to her worthless and booby son. Thus the dramatist has taken care to show his heroine, from the very beginning, notwithstanding her clandestine marriage, free from the taint of disobedient self-will. By drawing the character of Cloten, too, at full length, showing it in thorough contrast with that of Posthumus and in utter repugnance to that of Imogen, we are made yet more forcibly to feel how fully and how justly her intellect has sanctioned her own disposal of her heart.

That intellect, indeed, not only beams serenely above the agitation of her own feelings, tenderly thrilling as that agitation is; but the light of it, radiant in her words, discovers to us the true aspect of every character about her. She is not only the most exquisitely feeling, but the most keenly penetrating person of the drama,—not only the finest poet of the piece, but the noblest moralist also. How admirably do her very first words hit off the whole character of her step-mother—

> Oh
> Dissembling courtesy! How fine this tyrant
> Can tickle where she wounds!

How convincingly does she state her father's cruel folly! And how truly expressed are the respective characters of her husband and her suitor in the metaphor, "I chose an eagle, and did avoid a puttock." And then, what a charming developement of this parallel of hers do we find in the following passage of her subsequent altercation with Cloten, wherein, still to borrow her

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own expression, she is "sprighted with a fool, frighted, and angered worse:"—

Cloten. You sin against
Obedience, which you owe your father. For
The contract you pretend with that base wretch
(One bred of alms, and fostered with cold dishes,
With scraps o' the court), it is no contract, none—
And though it be allowed in meaner parties
(Yet who than he more mean?) to knit their souls
(On whom there is no more dependency
But brats and beggary) in self-figured knot;
Yet you are curbed from that enlargement by
The consequence o'the crown; and must not soil
The precious note of it with a base slave—
A hilding for a livery—a squire's cloth—
A pantler—not so eminent.
Imogen. Profane fellow!
Wert thou the son of Jupiter, and no more
But what thou art besides, thou wert too base
To be his groom: thou wert dignified enough,
Even to the point of envy, if 'twere made
Comparative for your virtues, to be styled
The under-hangman of his kingdom, and hated
For being preferred so well.

How delicious, again, the dignified familiarity of her communing with her master's faithful servant Pisanio, and his affectionate veneration for her, making him proof against all the temptations held out by the ambitious and crafty step-mother, to induce him to avail himself of the place he holds in his lady's confidence, to incline her to forget his banished lord,

Who cannot be new-built, nor has no friends
So much as but to prop him.

The dramatist, we see, was sensible that the refinement, no less than the constancy, of affectionate feeling was a quality indispensable to the personage whom, in the character of a confidential servant, both to his hero and his heroine, he designed to be the guardian genius of their mutual faith and love, amid those formidable trials of both which were to make the leading interest of the drama. To no vulgar follower, however steadily attached—to none but a delicate as well as intelligent spirit—could Imogen have been represented as unbosoming all her sweetest and tenderest emotions of affection and solicitude for her absent lord. How beautifully is this interesting position of Pisanio, as the one sure medium of communication between two such hearts, first brought before us in that early scene where, after being anxiously sent back by his departing master to attend upon his otherwise unprotected mistress, she, in turn, despatches him to the haven, to bring her the very, very latest intelligence of his master's safety. And how her clear, bright imagination keeps pace with her ardent feeling, in the scene where Pisanio so expressively describes her lord's embarkation:—

I would have broke mine eye-strings; cracked them,
But to look on him; till the diminution
Of space had pointed him sharp as my needle;
Nay, followed him, till he had melted from
The smallness of a gnat to air; and then
Have turned mine eye, and wept!—But, good Pisanio,
When shall we hear from him?

Again, how clearly does she render to us all the bearings of her position, as well as the whole cast of the feelings resulting from it, in the brief soliloquy:—

A father cruel, and a step-dame false;
A foolish suitor to a wedded lady,
That hath her husband banished;—O, that husband,
My *supreme crown of grief*—and those repeated
Vexations of it! Had I been thief-stolen
As my two brothers, happy!—but most miserable
Is the desire that's glorious! Bless'd be those,
How mean soe'er, that have their honest wills,
Which seasons comfort!

How effectively, too, this precedes the appearance of Iachimo, introduced to her by Pisanio—

Madam, a noble gentleman of Rome
Comes from my lord with letters,—

and her delighted agitation in opening and perusing them—

So far I read aloud—
But even the very middle of my heart
Is warmed by the rest, and takes it thankfully.

Let us mark the beautiful clearness of intellect as well as purity of heart which she manifests throughout this trying scene. Already, in treating the character of Iachimo, we have shown how her interest and her confidence are bespoken, absolutely commanded, for that visitor by the terms of her husband's letter which he bears—how the door is closed in her mind against all suspicion of the Italian's character and intentions, by her beloved Leonatus's own hand. She feels the kindest solicitude for one whom her husband owns as his benefactor. His abstracted and disordered behaviour first of all makes her fear that he is unwell,—next, that something ill has befallen her husband. It is from no weak simplicity, but through the most logical deductions, that she accepts all his exclamations and disclosures as sincere, until, oppressed by the sense of calamity rather than of wrong, she so simply and beautifully says, "My lord, I fear, has forgot Britain;" and adds, in answer to her informant, who goes on, adding to her load of already intolerable anguish, "Let me hear no more!" Iachimo, we see, here overacts his part. The disgusting detail into which he immediately enters, as to the way in which, he says, her husband spends the money drawn from her own coffers, instead of strengthening her conviction and rousing her resentment, as he had anticipated, has precisely the contrary effects. It both affords her time to recover from the first stunning shock given to her mind by such a communication acting upon the unguarded confidence into which she had been betrayed, and by the very overcharging of the picture which he draws, begins to awaken her incredulity as to the truth of the representation. And so soon as he has ventured on his insulting proposal, how finely does the clear activity of her intellect appear in her instant call for the faithful Pisanio, whom her treacherous visitor had designedly sent away on a feigned errand, to look after his own servant. Such a demonstration as this, from any woman in the like circumstances, whatever consciousness of physical weakness it may show, is an eminent proof of moral energy and ready self-possession. It is one of the many instances, in the course of Shakespeare's development of this character, which show her so remarkably endowed with practical as well as speculative wisdom. A weak woman, intellectually speaking, would first of all have given vent to her indignation against the seducer: but the first thing which occurs to the firm, clear mind of Imogen is, not what she is called upon to *say* in this extraordinary emergency, but what it behoves her to *do*. She is instantly conscious, in herself, less of the insulted princess than of the woman who needs personal protection: for the highest heroism in woman, according to Shakespeare, is, at the same time, the most essentially feminine: he admitted not the virago into his ideal of female excellence: to borrow the words of Pisanio himself in relation to his mistress, our poet makes "fear and niceness" to be

The handmaids of all women, or, more truly,
Woman its pretty self.

The ensuing explanation on the part of Iachimo, and her consequent reconciliation, demand our particular attention; the more, because, amongst other important misconceptions as to the qualities and the conduct of this personage, Hazlitt, in his examination of this play, has the following remark upon this passage:—"Her readiness to pardon Iachimo's false imputations and his designs against herself, is a good lesson to prudes; and may show, that where there is a real attachment to virtue, it has no need to bolster itself up with an outrageous or affected antipathy to vice;" an observation which Mrs. Jameson, in her account of the character of Imogen, cites at full length, and sanctions, by telling us, "This is true."

But this version of the matter is nothing less than degrading both to the intellect and the delicacy of the heroine as portrayed by Shakespeare. It is talking as if, when, according to Hazlitt, she "pardons" Iachimo, or, as Mrs. Jameson expresses it, is "pacified," she still believed that her Italian visitor had really intended to leave her husband slandered in her opinion, and her own purity stained. Had she continued so to believe, it would have been contamination to her to exchange another sentence with one whom she held to be so foul a villain. But he, "singular in his art," had with subtle dexterity converted, in her estimation, his very defamation of her husband and his insult to herself, into a precious testimony of his extreme solicitude for her dear lord's welfare—that most irresistible of all claims upon her kindly regard. He had spoken thus, only "to know if her affiance were deeply rooted," and to enable himself to carry back to her husband the more gratifying report of her incorruptible constancy. His eloquent eulogy of Leonatus—

He sits amongst men like a descended god, &c.—

has a double charm for her by contrast with the foulness of his previous imputations. She betrays no weakness of judgment in accepting this explanation from a man introduced to her, under her husband's own hand, as "one of the noblest note," to whose kindnesses he was most infinitely obliged. Overlooking, though not quite forgetting, the liberty taken with herself, the revulsion of feeling in her generous breast makes her welcome the insinuating stranger with hardly less cordiality than before, though with the added reserve of a dignity and a delicacy too lately wounded.

How finely, too, does the reflection, shortly after, of one of the lords attending upon Cloten, prepare us for the added peril to her fame exhibited before us in the bedchamber scene:—

Alas, poor princess,
Thou divine Imogen, what thou endur'st!
Betwixt a father by thy stepdame governed;
A mother hourly coining plots; a wooer,
More hateful than the foul expulsion is
Of thy dear husband, than that horrid act
Of the divorce he'd make! The heavens hold firm
The walls of thy dear honour! keep unshak'd
That temple, thy fair mind! that thou may'st stand
To enjoy thy banished lord, and this great land.

How beautifully is the sentiment of these lines continued in her own brief orison, which immediately follows:—

To your protection I commend me, gods!
From fairies, and the tempters of the night,
Guard me, beseech ye.

As this, again, gives added effect to the stealing of Iachimo from his hiding-place:—

Our Tarquin thus
Did softly press the rushes, ere he wakened
The chastity he wounded.

With what wonderful art, indeed, has Shakespeare lavished every sort of homage upon this his favourite model of a glorious woman—making even self-sufficient fatuity own her influence no less than selfish villany. After the Italian thief has breathed out his hymn to that lovely purity, so awful in its defencelessness, in those low accents suited to his midnight proceeding, how delightful is the change to that daybreak salutation from the booby prince's musicians, which seems to soar on the very wings of the lark—that "wonderful sweet air, with admirable rich words to it"—combining, in its cheerful cadence and its luscious rhyme, its dews and its blossoms, the voluptuousness of midsummer with the buoyancy of spring. What a delicious comment upon Iachimo's proud celebration of her sleeping charms, do we find in the closing strain of the serenade—

With every thing that pretty bin
My lady sweet, arise!
Arise, arise!

But the troubles of poor Imogen thicken around her: it is just when she is most tormentingly "sprighted by a fool," that she misses the precious bracelet:—

Go, bid my woman
Search for a jewel, that too casually
Hath left mine arm; it was thy master's: 'shrew me,
If I would lose it for a revenue
Of any king's in Europe. I do think
I saw't this morning: confident I am,
Last night 'twas on mine arm; I kissed it.
I hope it be not gone to tell my lord
That I kiss aught but he.

Why, let us ask, is this last most exquisitely significant sentence omitted in acting? Surely, surely the suppression cannot have been owing to any suspicion that something approaching to indelicacy here drops from the lips of Imogen! Yet, as no other motive seems conceivable for striking out a sentence of such peculiar dramatic force, and as mere wantonness can hardly have produced what would in that case be so senseless a mutilation, we are compelled to attribute it to misapprehension as to the decorousness of the words themselves coming from the mouth of the heroine—a misapprehension which, in vindication of the poet's consistency, and the peculiar delicacy of mind so constantly preserved in this character, we feel it necessary distinctly to expose.

The palpable error, then, must here have been committed by the theatrical censor, whoever he be, of transferring to the mind of the heroine herself some suspicions of the fact whereof the auditor, at this point of the drama, is fully conscious—that the bracelet is really gone to testify against her. But there is not another word in the play which indicates that any such suspicion has once entered her mind. It is the pure innocence of her heart, and the ready playfulness of her fancy, that produce the touchingly sportive wish, that the jewel may not be gone to tell her lord she kisses "*aught* but he;"—"*aught*," be it observed—not "*any one*." The ideas suggested by this latter expression would have been as contaminating to her spotless soul, as the very imagination that

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such a charge could have been forged against her would have been foreign to her unsuspicious nature. Her words are clearly to be taken in their strictly *literal* sense, as a mere sally from the tender sportiveness of anxious affection. So far, then, from their being, as any deliberate suppresser of the sentence must have supposed them to be, of the nature of a conscious *double entendre*, their delicate simplicity derives a higher charm by contrast with that compound sense which they necesarily assume in the mind of the auditor. Here, in short, we find one of the subtlest master-strokes of dramatic skill of which even a Shakespeare was capable; for, besides that exquisite significance which we have already pointed out, how much is this proscribed sentence needed, to give full effect to the exclamations of Pisanio, on perusing the next letter from his master:

How! of adultery? Wherefore write you not
What monster's her accuser? Leonatus!
O, master! what a strange infection
Is fallen into thy ear! What false Italian
(As poisonous tongued as handed) hath prevailed
On thy too ready hearing? Disloyal! no,
She's punished for her truth; and undergoes,
More goddess-like than wife-like, such assaults
As would take in some virtue. O, my master!
Thy mind to her is now as low as were
Thy fortunes.—How! that I should murder her!
Upon the love, and truth, and vows, which I
Have made to thy command!.....
..... *The letter*
That I have sent her, by her own command,
Shall give thee opportunity.

It is this letter, sent for this purpose, his presenting of which—

Madam, here is a letter from my lord—

draws from her another of those exquisitely characteristic effusions:—

Who? thy lord? that is, my lord? Leonatus?
Oh, learned indeed were that astronomer
That knew the stars as I his characters;
He'd lay the future open! You good gods,
Let what is here contained relish of love,
Of my lord's health, of his content—yet not
That we two are asunder—let that grieve him
(Some griefs are med'cinable; that is one of them,
For it doth physic love)—of his content,
All but in that!——Good wax, thy leave. Bless'd be
You bees that make these locks of counsel. Lovers,
And men in dangerous bonds, pray not alike;
Though forfeiters you cast in prison, yet
You clasp young Cupid's tables.——Good news, gods!

We know nothing that has been said upon the charms of epistolary correspondence between absent lovers that approaches this delicious passage, except the words of Heloïse on the same subject, in the opening of the first of her celebrated letters.

Then, when her eye catches her husband's intimation of his landing in Cambria, and his wish that she should *renew him with her eyes*, how glorious the instant leaping forward of her heart—

Oh, for a horse with wings!

that she may fly—

To this same blessed Milford.

And how delicious her fond parentheses:—

Then, true Pisanio,
(Who long'st, like me, to see thy lord—who long'st—
Oh, let me 'bate—but not like me—yet long'st.
But in a fainter kind—oh, not like me!
For mine's *beyond beyond*)—say, and speak thick—
(*Love's counsellor should fill the bores of hearing*
To the smothering of the sense)—how far it is, &c.

This is quite equal, in passionate eagerness, to Juliet's exclamation,—

Love's heralds should be thoughts,
That ten times faster fly than the sun's beams, &c.

Yet how quickly does her practical understanding recover its ascendancy:—

But this is foolery:
Go, bid my woman feign a sickness; say
She'll home to her father; and provide me, presently,
A riding-suit, no costlier than would fit
A franklin's housewife.

The next scene between these two interesting personages brings us to the very "heart's core" of the drama, its "heart of heart"—scarcely rivalled for pathos even on the page of Shakespeare. What can surpass the painting which the dialogue here gives us of that agonizing moment, the disclosure of his master's murderous purpose, by the faithful servant, to his beloved and venerated mistress?—

Imo. Thou told'st me, when we came from horse, the place
Was near at hand. Ne'er long'd my mother so
To see me first, as I have now. Pisanio! Man!
Where is Posthumus? What is in thy mind
That makes thee stare thus? Wherefore breaks that sigh
From the inward of thee? One but painted thus,
Would be interpreted a thing perplexed
Beyond self-explication. Put thyself
Into a haviour of less fear, ere wildness
Vanquish my staider senses.——What's the matter?
Why tender'st thou that paper to me with
A look untender? If it be summer news,
Smile to't before; if winterly, thou needs
But keep that countenance still. My husband's hand!
That drug-damn'd Italy hath out-craftied him,
And he's at some hard point. Speak, man,—thy tongue
May take off some calamity, which to read
Would be even mortal to me.
Pisa. Please you, read;
And you shall find me, wretched man, a thing
The most disdained of fortune.——
What shall I need to draw my sword?—The paper
Hath cut her throat already!

How beautifully does her recovering exclamation contrast with her husband's rumination, to which we have before adverted, upon the supposed easiness of Iachimo's success. It gives us, too, another of those enchanting pictures of virtuous loveliness, wherein we find the dramatist's imagination revelling throughout his treatment of this character:—

False to his bed! What is it to be false?
To lie in watch there, and to think on him:
To weep 'twixt clock and clock: if sleep charge nature,
To break it with a fearful dream of him,
And cry myself awake? That's false to his bed,
Is it?

To account for this extravagant imputation upon her, but one alternative presents itself to her mind—that Leonatus himself is false. Taking it to be at least as improbable, that he should believe in her infidelity, as that he should himself be unfaithful, the very detailed account of his misconduct, which Iachimo had given her, and so suddenly retracted, revives in her memory, and very naturally and logically hastens her to the conclusion, that, after all, it had been well-grounded, and only withdrawn to appease her indignation:—

I false! Thy conscience witness!——Iachimo,
Thou didst accuse him of incontinency;
Thou then look'dst like a villain; now, methinks,
Thy favour's good enough. Some jay of Italy,
Whose mother was her painting, hath betrayed him.
Poor I am stale, a garment out of fashion;
And, for I am richer than to hang by the walls,
I must be ripped; to pieces with me!

And now, the following passages demand especial attention; for in them the poet unfolds to us the inmost recesses of his heroine's heart and mind; showing us the liveliness of her fancy ever keeping pace with the warmth of her feeling, and the brightness of her intellect with the glow of her imagination. It behoves us, also, by comparing her behaviour and language on this occasion, with those of Posthumus under the like violently painful excitement, to mark narrowly the superiority over her husband, in understanding as well as in heart, which the dramatist has studiously maintained in her under these most trying circumstances of all.

Posthumus, then, for his wife's alleged inconstancy alone, seeks deliberately to take her life; but she, by the far greater enormity of guilt and wrong which she believes him to have committed against herself, in adding to his conjugal infidelity the command to murder her, is moved not to the selfish passion of revenge, but to that noblest kind of pity that even the most exalted Christian morality can teach—the pity of the injured for the injurer:—

Though those that are betrayed
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.
And thou, Posthumus, thou that didst set up
My disobedience 'gainst the king my father,
And make me put into contempt the suits
Of princely fellows, shalt hereafter find
It is no act of common passage, but
A strain of rareness; and I grieve myself,
To think, when thou shalt be disedged by her
That now thou tir'st on, how thy memory
Will then be panged by me!

"A strain of rareness," indeed, is this; the most signal exhibition of all which the developement of this noble character presents to us, of moral elevation towering above the dignity of rank. Yet on this occasion, if on any conceivable one, might the offended princess have asserted herself against the injuries offered her by the man whose mind, according to Pisanio's expression, was now "as low to her" as once his fortunes were.

Posthumus, again, we have seen, is hurried on by the astounding conviction of his own wife's frailty, to a sweeping condemnation of all womankind. But the high, calm intellect of Imogen, under her vastly greater provocation, is not so blinded into passionate injustice. She does not infer, that all mankind *are* false, but only that such unexpected falsehood will *cast suspicion on the true*:—

Oh,
Men's vows are women's traitors! All good seeming,
By thy revolt, O husband, shall be thought
Put on for villany; not born where't grows,
But worn a bait for ladies.
True honest men, being heard like false Æneas,
Were, in his time, thought false: and Sinon's weeping
Did scandal many a holy tear; took pity
From most true wretchedness. So thou, Posthumus,
Wilt lay the leaven on all proper men;
Goodly and gallant shall be false and perjured,
From thy great fall!

She desires to die; but here, again, her moral and intellectual superiority displays itself. She does not seek death wantonly and gratuitously, as Posthumus does when he repents him of his rash revenge:—

Against self-slaughter
There is a prohibition so divine,
That cravens my weak hand.

But she feels herself at liberty to insist upon Pisanio's executing his master's command:—

Come, fellow, be thou honest;
Do thou thy master's bidding: when thou see'st him,
A little witness my obedience; look!
I draw the sword myself: take it, and hit
The innocent mansion of my love, my heart:
Fear not—'tis empty of all things but grief;
Thy master is not there, who was, indeed,
The riches of it.
——Come, here's my heart.
Something's afore't. Soft, soft, we'll no defence—
Obedient as the scabbard! What is here?
The scriptures of the loyal Leonatus,
All turned to heresy! Away, away,
Corrupters of my faith! you shall no more
Be stomachers to my heart! Thus may poor fools
Believe false teachers.
——Pr'ythee, despatch—
The lamb intreats the butcher! Where's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too!

Pisanio, we find, entertains not for a moment the belief of his master's incontinency; for, on the one hand, he has not heard Iachimo's story of his conduct; and, on the other, his very sex, and that kind of experience of the world which it has naturally brought him, render him far more aware than his mistress of the depth of artful deceit which a male villain may practise; while her own womanly apprehensions as naturally suggest to her, that she is wronged through the arts of "some Roman courtezan." However, she is too much interested in finding herself mistaken, not to be easily persuaded by her trusty counsellor to suspend her conviction until, by placing herself near her husband's foreign residence, she can have more certain information as to his conduct. And how beautifully do we trace all the woman, so fond yet so delicate, in her brief assent to Pisanio's proposal:—

Oh, for such means!
Though peril to my modesty, not death on't,
I would adventure.

How exquisitely conceived, again, is the whole of Pisanio's instruction to her how to assume and to enact her masculine part, with his gracefully and respectfully affectionate farewell:—

To some shade,
And fit you to your manhood. May the gods
Direct you to the best!

We need scarcely enlarge upon the surpassing grace and sweetness of her scenes with Belarius and her unknown brothers, familiar as they are to the heart of every lover of beauty and of Shakespeare. The peculiar and inexpressible charm of Imogen's male personation, results from her unvarying feminine consciousness, accompanied by that equally constant self-possession which lets her not for one moment forget, in the presence of others, the assumed character of manhood which she is enacting. Hence it is, that the indefinable captivation which, in her page's garb, she exercises over every beholder, never once occasions her sex to be suspected. Herein, therefore, the strength and subtlety of her intellect are especially conspicuous; the more so for the presence in her of that exquisitely feminine nature, which enhances the difficulty of her assuming the masculine character, by rendering it quite impossible for her to follow Pisanio's instruction that she should change "fear and niceness"

to a waggish courage,
Ready in gibes, quick-answer'd, saucy, and
As quarrellous as the weasel.

We must select two short passages which peculiarly illustrate this observation. The first is that where she comes out of the cave, when surprised by

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the return of Belarius and his youths from the chase. The "fear and niceness" of "woman its pretty self," exhibited in this charming scene, have been much remarked; yet these, we contend, form not the predominating qualities of her deportment on this occasion,—which we take to be, her clear conception of her own position at the moment, and her ready fertility of thought and language suited to the emergency,—in one word, as we have said before, her practical sagacity. Having always, as a princess, been taught that "all's savage but at court," the language of propitiation which here she so eloquently utters, proceeds rather from an undisturbed intelligence than from the agitation of fear,—appealing to the reason as irresistibly as to the feelings:—

Good masters, harm me not.
Before I entered here, I called; and thought
To have begged, or bought, what I have took. Good troth,
I have stolen nought; nor would not, though I had found
Gold strew'd o' the floor. Here's money for my meat:
I would have left it on the board, so soon
As I had made my meal; and parted
With prayers for the provider.
Guiderius. Money, youth!
Arviragus. All gold and silver rather turn to dirt!
As 'tis no better reckon'd, but of those
Who worship dirty gods.
Imogen. I see, you are angry.
Know, if you kill me for my fault, I should
Have died had I not made it.
Belarius. Whither bound?
Imo. To Milford-Haven, sir.
Bel. What is your name?
Imo. Fidele, sir: I have a kinsman, who
Is bound for Italy; he embark'd at Milford;
To whom being going, almost spent with hunger,
I am fallen in this offence.

Again, how her strong understanding, no less than her noble heart, appears in the comment which she afterwards makes upon her undeception regarding the character of these mountaineers:—

These are kind creatures. Gods, what lies I have heard!
Our courtiers say, all's savage but at court:
Experience, O, thou disprov'st report!
The imperious seas breed monsters; for the dish,
Poor tributary rivers as sweet fish.

The other passage to which we have alluded, is that where she prevails on her outlaw entertainers to leave her, though unwell, alone at the cave, and attend to their daily occupation:—

Bel. You are not well: remain here in the cave;
We'll come to you after hunting.
Arv. Brother, stay here:
Are we not brothers?
Imo. So man and man should be;
But clay and clay differs in dignity,
Whose dust is both alike. I am very sick.
Guid. Go you to hunting—I'll abide with him.
Imo. So sick I am not. Yet I am not well;
But not so citizen a wanton, as
To seem to die ere sick. So please you, leave me.
Stick to your journal course: the breach of custom
Is breach of all. I am ill; but your being by me
Cannot amend me: society is no comfort
To one not sociable. I'm not very sick,
Since I can reason of it. Pray you, trust me here:
I'll rob none but myself; and let me die,
Stealing so poorly.

The exquisite pathos of the scenes where Belarius and the brothers lament over the seeming death of "the bird that they had made so much on," has been universally felt and acknowledged: yet an injury is done to it by the present mode of performing them at Drury Lane, which, in justice to the dramatist, we feel bound to point out. The dirge by Collins, indeed, has been very properly dismissed as a piece of meretricious obtrusion; but the sort of duet into which the simply recited verses of Shakespeare have been converted, does hardly less violence to the spirit of the original passage. Shakespeare, in his every piece, like a true and great artist, keeps the musical in strict subordination to the dramatic,—a principle which, in dealing with his plays, no manager is at liberty to compromise. The poet, in the instance before us, is not seeking to regale the ears of his audience, but has the nobler purpose of striking deeply into their hearts. The affectionate grief of these artless youths for the loss of their lovely companion, whom we, the auditors, know to be their sister,—with this it is that he cares to impress us, not with an admiration of their cultivated vocal powers, the incongruity of gifting them with which, under their homely training, was also, doubtless, present to his mind. We have already pointed out the beautiful contrast which he sets before us, between Iachimo's refined description of the sleeping Imogen, and Arviragus's simple effusion over the lifeless Fidele; and to us it is equally plain that Shakespeare designed the like opposition, in every way, between the "wonderful sweet air" of Cloten's serenade which follows upon Iachimo's oration, and the verses which the mourning brothers had, when children, sung over their mother, but were now too much choked by manly grief to sing over the corpse of their adopted brother:—

Guid. Cadwal,
I cannot sing: I'll weep, and word it with thee;
For notes of sorrow, out of tune, are worse
Than priests and fanes that lie.
Arv. We'll speak it then.

Here, we do think, the poet should have been felt to have given a sufficient admonition to forbear converting into a sort of operatic chant the artless lines that follow, like the rough sighing of autumnal winds among the fallen and the falling leaves!

The awaking of Imogen from the trance into which Pisanio's potion had thrown her, and the recognition of what she supposes to be the headless corpse of her husband, is a scene of agony much akin to that of the waking of Juliet in the sepulchral vault. The revulsion of feeling is even more violent. The horror of recognizing Posthumus's person with such certainty, as she thinks, by the figure and the clothes, but missing those adored features on which she had been wont to hang so fondly,—with the conviction flashing at the same moment across her mind that her husband, after all, was true to her, and her servant false, in league with their common enemy,—may well draw from her the exclamation—

Pisanio,
All curses madded Hecuba gave the Greeks,
And mine to boot, be darted on thee!

Here, again, the dramatist makes his heroine conduct herself in strict accordance with his general conception of her character. Left, as she supposes, friendless in the world, by the death of her husband, and the treachery of the man whom they had believed to be their one faithful adherent, she yields to the sole offer of kindliness that presents itself to her upon earth, and attaches herself, in her page's character, to the service of the Roman commander. And with what exquisite art is the greatest probability given to this passage—with what beautiful and pathetic truth of nature is it managed. How charmingly is her undeviating presence of mind, as to her masculine part and her page's attire, made to produce from her, in answer to the Roman's inquiry, "What art thou?" that touching expression of fond fidelity, which only the soul of an Imogen, and under that peculiar combination of circumstances, could have breathed out:—

I am nothing: or if not,
Nothing to be were better. This was my master,
A very valiant Briton, and a good,
That here by mountaineers lies slain. Alas!
There are no more such masters: I may wander
From east to occident, cry out for service,
Try many, all good, serve truly, never
Find such another master!

Already she had been informed, of "noble Lucius," that "he's honourable, and, doubling that, most holy." We are, therefore, prepared for his kind response to this tender lamentation, and for Imogen's consent to follow him:—

'Lack, good youth!
Thou mov'st no less with thy complaining, than
Thy master in bleeding.....
Wilt take thy chance with me? I will not say,
Thou shalt be so well mastered; but, be sure,
No less beloved. The Roman emperor's letters,
Sent by a consul to me, should not sooner
Than thine own worth prefer thee. Go with me.
Imogen. I'll follow, sir. But first, an't please the gods,
I'll hide my master from the flies, as deep
As these poor pickaxes can dig; and when
With wild wood-leaves and weeds I have strewed his grave,
And on it said a century of prayers,
Such as I can, twice o'er, I'll weep, and sigh;
And leaving so his service, follow you,
So please you entertain me.
Lucius. Ay, good youth;
And rather father thee, than master thee.
My friends,
The boy hath taught us manly duties. Let us
Find out the prettiest daisied plot we can,
And make him with our pikes and partisans
A grave.

And here we see the honourable interment of her dear lord's remains, establishing already a bond of deepest gratitude in the noble heart of Imogen towards her new protector. How she discharged it, appears in the terms in which Lucius afterwards entreats of Cymbeline to spare her life alone among the Roman prisoners:—

Never master had
A page so kind, so duteous, diligent,
So tender over his occasions, true,
So feat, so nurse-like.

How beautifully does this enhance our feeling of the superior intensity of interest which makes her leave this kind master's life to "shuffle for itself," and attracts her to the ring which she espies on the finger of the captive Iachimo. And then, again, how gloriously pathetic is that forgetfulness of her male disguise, which comes over her, for the *first* time, when she hears her name reiterated in the accents of agonizing remorse from the breast of the still faithful husband, who stands before her as one risen from the dead! The blow which, by springing forward with the exclamation—"Peace, peace, my lord! hear, hear!" she brings upon herself, from Posthumus, mistaking her for an impertinent page, is the most pathetic incident of the whole piece, and gives the crowning effect to his recognition of her whom he had thought to be murdered by his own revengeful act:—

Imogen. Why did you throw your wedded lady from you?
Think that you are upon a rock; and now
Throw me again!
Posthumus. Hang there like fruit, my soul,
Till the tree die!

And now we see, that if all the sympathetic feelings of her heart were not capable of being extinguished in grief for the loss of her husband, neither can they be absorbed in her over-joy for his recovery. It is not, in fact, those individual attachments which are the most exclusively engrossing to the feelings, that are either the warmest or the firmest. Such all-absorbing devotions are much rather indicative of a narrow heart and a petty mind. Generous love, when it takes possession of a noble heart, guided by an enlightened understanding, much rather opens it to a keener sense and a wider capacity for every other benevolent sympathy,—makes it overflow with more genial good-will to all with whom it stands in any kindly relation. So soon as Imogen has solicited her father's blessing, she turns first to her brothers, in reply to her father's remark upon their restoration—"Oh, Imogen, thou hast lost by this a kingdom":—

No, my lord;
I have got two worlds by't. O, my gentle brothers,
Have we thus met? O, never say hereafter,
But I am truest speaker: you called me brother,
When I was but your sister; I you brothers,
When you were so indeed!

Then to Belarius—

You are my father too; and did relieve me,
To see this gracious season.

And her last words are to Lucius—

My good master,
I will yet do you service.

Indeed, one sentence in the mouth of Cymbeline tells us emphatically the proud station of Imogen at the close of the drama, as the uniting centre of all the benevolent sympathies which are there brought together:—

See,
Posthumus anchors upon Imogen;
And she, like harmless lightning, throws her eye
On him, her brothers, me, her master; hitting
Each object with a joy: the counterchange
Is severally in all.

Even Posthumus's forgiveness of Iachimo, and Cymbeline's pacification with the Romans, serve but to grace the triumph of the nobly and intelligently sympathetic heart of the heroine. The very oracle has made the peace and prosperity of Britain to depend upon the recognizing and rewarding of her generous affection and unshaken constancy. The Roman soothsayer may declare with propriety,—

The fingers of the powers above do tune
The harmony of this peace:

but the instrument through which they tune it is, the harmonious soul of Imogen!

We leave this full examination into Shakespeare's own conception and developement of what would seem to have been the most fondly laboured of all his ideally feminine personations, to make its due impression upon the reader's mind. An attentive perusal of it, we are persuaded, will enable him to dispose for himself of any estimate of this great character so inadequate as that, for instance, wherewith Mrs. Jameson closes her account of it;—"On the whole, Imogen is a lovely compound of goodness, truth, and affection, with *just so much* of passion and intellect and poetry, as serve to lend to the picture that power and glowing richness of effect which it would otherwise have wanted."

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Neither can any more signal instance be adduced to confute the position which Hazlitt, singularly enough, bases upon his consideration of this very character:—"It is the peculiar excellence of Shakespeare's heroines, that they seem to exist *only in their attachment to others*. They are *pure abstractions of the affections*. No one ever hit *the true perfection of the female character, the sense of weakness leaning on the strength of its affections for support*, so well as Shakespeare." Poor Imogen!—strong as her affections are, had she no strength *but* theirs to rely on, she must have sunk again and again!

The more we reflect upon these criticisms, the more we feel it a great moral object, to rescue so exalted an ideal character of Shakespeare from such injurious depreciation—an object only second in importance to that of vindicating the dignity of a great historical character. The question—what was the conception entertained by Shakespeare, as to the highest standard of female grace, virtue, and intellect?—is, we repeat, hardly less momentous than it is interesting.

One word more. The nobler and richer the ideal portrait sketched by the dramatist, the greater ever is the task, not only of expression, but of completion, in a kindred spirit of art, imposed upon its histrionic representative. With the characters of Shakespeare this is transcendently the case. In a following paper, therefore, while speaking in general of that late reproduction of 'Cymbeline' at Drury Lane, which merits far greater attention and encouragement than the public have yet afforded it, we shall be more especially called upon to draw whatever supplementary illustration we find to be derivable from the present personation of Imogen.

DR. FRANCK'S PICTURES.

Besides the Exhibitions, pre-eminently so called, opening and closing regularly with the season, there are certain other ones, occasional and fugitive, each perhaps visible but for two or three days, and then, like frost-work scenes, melting away for ever. We allude to those "Dissolving Views" of Private Collections exhibited before sale at various Auction-rooms throughout London. They appear to us not altogether unimportant, though unrecognized, adjuncts of the great annual shows at the Royal Academy and British Institution: wherefore it is, that, as lovers of art, we often accord them particular notice. Such collections, chosen in most cases by a Committee of *One*, display all the advantages and evils attendant upon singleness, and, by contrast, upon multitude of counsel; if they reveal injudicious purchases, they seldom present evidence of palpable *jobs*. We grant, indeed, that auction-room exhibitions are oftentimes mere exposures of the collector's *gusto* for trash and *amour* for ugliness, and wide mental range in trivialities and profound acquaintanceship with false principles of connoissance; but sometimes they at least comprise valuable works, many or few, from the meritorious even up to the excellent; and form collectively, as it were, a shifting panorama of almost all the circulative artistic objects in the kingdom, which come round and round again before the eyes of a time-honoured visitor, who may, and too frequently does, entitle himself a *virtuoso*, on the strength of the knowledge such sources afford him.

Dr. Franck's cabinet of pictures, which was sold last Saturday by Messrs. Christie & Manson, was no "Orleans Collection," it is true, yet was sight-worthy enough on the whole, and contained several pieces that deserve mention. Among these were two described as having been once in the said Orleans collection, a 'Repose near classical ruins,' by *Polemburg*, and 'The Spinner' by *Feti*; that, an excellent little work, of the smooth, monotonously dulcet character peculiar to its author, who seems as if he always painted on whetstone, 63 guineas; this, an ordinary production of a painter, from whose hands we have seldom seen anything extra-ordinary, 12½ guineas. A 'Holy Family' by *Garofalo*, once in another celebrated collection belonging to Charles I., has the "royal brand" on its panel; we should be inclined to mark it with a brand of a different stamp, as an imposture, though a clever one. When the king's pictures were put up for sale, it could not find a purchaser; doubtless the royal *dilettante* made his mistakes like the humblest amateur; it would have been well had he never committed any more fatal! price 34 guineas. Two pictures from the Marquess of Ely's collection were, 1mo. a 'Peter denying Christ,' by *Honthorst* (we cannot guarantee all these great names), which is painted with much power, but the apostle sacrificed to the secondary personages—dicers in a corner and an armed ruffian in front—for sake of effect, the usual error with second-rate artists: 2do. 'Mary washing the feet of Christ,' catalogued as by *Rubens* instead of *Van Veen*, his master, who afterwards became his imitator; it is a repetition of the work exhibited some years since at the British Institution—see *Athenæum*, No. 715, page 525, where we conjectured the possible existence of a fac-simile. Respective prices, 22 and 100 guineas. From Mr. Solly's collection, two pictures, a *Teniers* and a *Fra Bartolommeo*. Apropos, let us put simple visitors on their guard with respect to an auction-room figure of speech, but half understood in general: *from* such or such a collection may mean either *selected* by the purchaser or *ejected* by the proprietor. It makes no slight difference whether a work took its departure by that mode or this, yet the ambiguous term always passes as a grand recommendation! Teniers' pencil, so spirited and sure, could scarcely have produced such a timorous work as the 'Milk-maiden' above-said, which seems a good deception at best, 46 guineas. With regard to the other piece, we have long watched the picture-market in hopes of discovering what our National collection much desiderates, a genuine and suitable *Fra Bartolommeo*—but this is not it, nor indeed a *Frate* at all. It is a *pasticcio*, i. e. an olio of several styles, having the general air and composition of Il Frate, the tone and landscape of Del Sarto, &c. We do not recollect any of the few specimens extant by Suor Plautilla Nelli well enough to venture a comparison, yet she was fond of just such medleys, intermixing most of Fra Bartolommeo's manner, and some little of her own. It represents an 'Epiphany,' with the symbolical star and angel triune above; the Child lying beneath, in its child-like yet significant attitude (finger on lip and a steadfast grave smile on its countenance), expressive of the Word, though as yet not articulate; kneeling at each side are the parents, and a little St. John is seen approaching between them. We consider the work both curious and valuable, if neither authentic nor excellent; the landscape very good, and the virgin's look noble and sweet, her figure graceful: it deserved more than 25½ guineas. Another Epiphany (mis-called a 'Nativity,' from which it differs as much as an 'Assumption' from an 'Ascension,' though it seems a point of true-blue Protestant criticism to confound these Romish distinctions), painted by *Jan Steen*, brought 46 guineas. This picture, feeble in execution and absurd in conception, belonged to the tasteful connoisseur, Lord de Tabley. His talent for humour often made Jan farcify the most serious theme, and profane the most sacred with ill-timed, though, perhaps, unconscious burlesque: nothing could be more inappropriate than his mob of droll-faced, half-fuddled boors and booresses present on such a solemn occasion, except his Virgin—a vulgar fine lady, who realizes the meek and humble-minded Carpenter's Wife about as well as the lady of Loretto in her full court-dress and diamonds. Are we to believe it done by him whose characteristics Sir Joshua declares, are "a strong manly style of painting, which might become even *the design* of Raffaelle, the greatest skill in composition and management of light and shadow, as well as *great truth in the expression and character* of his figures"? A large, gray-green, hard landscape, by *Moucheron* and *Vandervelde*, once Lord Gwydir's, 72 guineas. Three landscapes by *Wynants*, having his usual sameness of merit and manner, 50, 65, and 37 guineas. 'Lake Averno,' by *Wilson*, a most Elysian prospect, where the atmosphere seems one golden haze, misty with radiant motes "that people the sunbeams," thick brightness, even brightness that could be felt. We rave: but enthusiasm apart, let us ask is there any Ancient Master,—Claude or Cuyp himself,—who can, like Wilson, paint a whole picture in so cool a general colour as green, yet give it so much warmth? He sometimes repeats in this colour a parallel miracle to the 'Blue Boy' of Gainsborough. Price 100 guineas. A credible *Metzu*, the 'Music Lesson,' brilliant and elaborate, but of rather a piecemeal composition; 77 guineas. Nearly the same might be said of a *Mieris*, the 'Lady and Parrot,' which brought not more than 12 guineas, and will, perhaps, bring twelve times as much again, on a less lucky occasion for the purchaser. A very poetical 'Market-Cart,' however incongruous the terms, by *Sebricht*, 17½ guineas; and an admirable 'Frost-piece,' by *Vanderneer* (painter of brown Moonlights in common), 80 guineas. One of the richest, mellowest, and finest works by *Brauwer* we have ever seen, 'Children in a Landscape,' quite a Venetian picture, almost a Titian, only 75 guineas. An *Ostade*, thus marked, but more in the style of his fellow-pupil and friend, Brauwer, than his own adopted afterwards. It represents a 'Boor lighting his pipe,' one of those happy low-lie-downs who render the state of semi-embrutification almost enviable; he is not, we confess, just the friend we should like to take to our bosom, and let drink of our cup (he would drink it all!)—looking, indeed, as if his skin had never felt water since his baptism, and as if his neighbourhood were redolent of perspiration rather than *huile antique à la rose*—but we admire him at a distance beyond measure. Surely these Dutch sooterkins are the nearest approach on earth to souls in bliss, and terrestrial bliss must be best attained by ignorance, beer, and tobacco! The object of our interest and regard sold below its value, 4*l.* 10*s.* There were other articles which might deserve a word, but we have expatiated too long already.

OUR WEEKLY GOSSIP.

His Royal Highness Prince Albert has expressed his intention of presiding at the meeting of British Architects, which is to be held on Monday; on which occasion His Royal Highness will present the Medals awarded by the Institute during the Session, to Edward Chamberlain and J. W. Papworth, for Essays on Synchronism, &c.;—to Arthur Johnson, Student, the Soane Medallion, for a Design for a Princely Palace, as described by Lord Bacon.

We have been much pleased with the Hon. Miss Eden's Sketches of Eastern men and manners, now on view at Messrs. Dickinsons', prior to their being lithographed. Of course, the sister of the Governor-General of India had opportunities of observing character and costume, which fall to the lot of few: and we must add, that she has shown qualifications for perpetuating what she saw, which are rare among amateur artists; a taste in arrangement, a feeling for character, and an eye for colour.

The Marquis of Lansdowne is the nobleman associated with Sir Robert Peel, Mr. Rogers, and the artists named last week, as the committee to award the premiums for the Cartoons.

We mentioned last week, from the German papers, a report that Prof. Böttiger had discovered a mode of daguerreotyping in colours. How this may be we know not: but certainly our own clever and enterprising artist, Mr. Beard, has discovered a mode of colouring daguerreotypes, which has a very pleasing effect. Two whole-lengths, one of a Highlander and the other of a lady in rich old-fashioned costume, struck us as admirable, and, for clearness and natural effect, hitherto unequalled.

In consequence of our remarks, last week, on what appeared to be a prevailing tone of manners and morals in our metropolitan medical schools, we have received several communications directing our attention to the great and laudable efforts now making to reform the medical institutions of the country, with a view (amongst other things) of raising the character of the profession. We have also been informed of a design entertained by certain literary men, for some combination directed towards the redemption of literature from the low estimate in which it is held by the general public. We of course, wish well to all zealous labours in a good cause; but notwithstanding the false money-value which Englishmen affix to what they call respectability, we are firmly persuaded, that the consideration enjoyed by any large body of men, will be closely determined by their average morality; and it is more to high principle, gentlemanly conduct, and a scrupulous and honest industry in the discharge of duties, that literary and professional men must look, for taking and maintaining their proper station in the ranks of society, than to acts of parliament or corporate manœuvres.

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Our readers will be pleased to hear, that Lady Sale's 'Journal of Events in Affghanistan' has been received by Mr. Murray, and is already in the hands of the printer. Mr. Murray also announces 'Letters from the Pyrenees during three months' Pedestrian Wanderings amidst the wildest scenes of the French and Spanish Mountains, in the Summer of 1842,' by T. Clifton Paris, B.A.

In another part of this day's paper (p. 307), the subject of literary piracy has come, incidentally, under notice. Our attention has since been called by Messrs. Longman to a very flagrant case of injustice to individuals, and of injury to literature and *to the public*, arising from the absence of an international law of protection. The valuable series of Encyclopædias publishing by that firm is well known; and, among the most popular and useful volumes is Brande's 'Dictionary of Science, Literature, and Art.' This work is now re-publishing in America, at a price which precludes the future sale of a single copy of the original edition—for those who pay nothing to authors can, of course, afford to sell cheap. On this volume alone the Messrs. Longman expended more than 6,000*l.*, whereof *above a half was paid to authors*. It is well observed, that the Americans gain much less by this piratical system than might be at first supposed; for if they agreed to an International Copyright—if they secured to the original publishers an exclusive sale in the American market—the price of the original edition of a work like Brande's Dictionary would be reduced fully one-third.

The following extract from a letter from Bonn appears in the *Foreign Quarterly*:—"A few days ago, Professor Goldfuss received a present for our university museum, sent from London by His Royal Highness Prince Albert. The present is in itself an object of considerable scientific interest, and is the more welcome inasmuch as it is accompanied by an assurance, that Prince Albert cherishes a pleasing recollection of his studies at Bonn. The letter with which the gift is accompanied says, among other things, 'the Prince wishes hereby to give you a small proof that he still entertains a friendly remembrance of you and the University of Bonn.' The present consists of a well-preserved specimen of the *Hepialus virescens*, a curious caterpillar, from the tail of which sprouts a vegetable twig about six or seven inches long. It was recently brought from New Zealand by Capt. Siardet. In a description sent along with the caterpillar, it is stated to be the larva of a species of Hepialus (called *Hepialus virescens* in Dr. Dieffenbach's journey to New Zealand), on which a parasitical Sphæria frequently grows. The plant developes itself in the living body of the animal, and when the latter creeps into the earth prior to its chrysalic transformation, it fructifies. Whilst the vegetable shoot sprouts from the caterpillar, the living animal is gradually converted into a substance resembling fungus, which substance retains the form of the caterpillar. Another species of Sphæria grows in the larva of a moth in China, where it is gathered and used as a medicine. Some specimens have been brought from South Australia of a species in which several sprouts, forming a bunch, shoot from an individual animal. A fourth variety, described by Edwards, is found in the West Indies: this invariably grows on the larva of *Cingale*. The silk-worm is subject to a disease which transforms the interior of the body into a sort of fungus. Prince Albert's present was likewise accompanied by some very interesting correspondence relating to curious migratory birds whose bones have lately been found in New Zealand." From the same source we learn, that the Dutch poet and philologist, Hoeufft, died lately at Breda: and that Petronilla Moens, a lady to whom the literature of Holland is indebted for many esteemed productions, in verse and prose, died at Utrecht on the 4th of January, at the age of 80: that the Dutch government has recently purchased some curiously painted windows, taken from the old house at Gorcum, to which Grotius was conveyed after his escape from the Castle of Louvestein—on the windows are portraits of Grotius, Romboot, Hoogerbeets, and Thomas Esperius.

An oration of the historian, Frederick von Raumer, pronounced at the Academy, concerning the religious character of Frederick the Great, has created a great sensation in Berlin. The King has ordered it to be printed.

Leopold Schefer, a well-known German poet, has just published a volume of poetry, entitled 'Vigils,' or hymns of the new church, the apotheosis of the whole human race. From the extracts given in the German papers, it would seem to have more than an ordinary share of the mysticism, as well as the beauty which pervade this author's writings. Those who have read his 'Laien-brevier,' or layman's breviary, will not readily forget the impression it must have made upon them, of the earnestness and power of the writer.

The various fragments and relics of marble monuments, &c. excavated during the past year in different parts of Italy, have been carefully bought up by several Jesuits, for the purpose of decorating churches about to be built or restored. Many of them have been used in the restoration of the church of the Colleggio Germanico. The new high altar consists of a collection of valuable stones, which, it is said, is not equalled by any other in Italy, except, perhaps, that in the Borghese chapel of Sta. Maria Maggiore. The value of one of the slabs of marble is estimated at 24,000 florins, that of the whole altar at 200,000.

In consequence of the continued disturbances in Palermo, resulting from the performance of the opera of 'Maria Tudor,' mentioned last week, the theatre has been shut for the season by order of the police.

The King of Greece does not seem to have forgotten the country of his birth. A letter from Athens mentions that he has conferred a cross of the Order of the Redeemer on Schwanthaler, the well known Bavarian sculptor.

From Alexandria, we hear of the death, on the 30th of January last, at Assouan, in Upper Egypt, of a Norwegian, Mensen-Ernst, who had gone in search of the sources of the White Nile. He was buried near the first Cataract, by some European travellers, who happened to be in the neighbourhood.

The exhibition, which has just opened at the Louvre, appears, on the whole, to have given satisfaction to the Parisian journalists. Although neither Scheffer, Delaroche, Ingres, Decamps, Roqueplan, Delacroix, Gallait, Gudin, Marilhat, Jules Dupré, or Alfred Dedreux have sent pictures, and the sculpture is very poor indeed, still the critics tell us that abundant proof is offered that the French school is in a state of progressive advance. There has been, however, a good deal of excitement respecting the number and the class of works rejected, among which were many, the productions of old and acknowledged favourites. It is not clear to us, whether this has been a consequence of inferior production, or of a higher tone and standard taken by the committee. If, as we suspect, of the latter, we rejoice at it. But an indignant writer, in *Galignani*, hints at other causes. "Ought this state of things," he says, "to last? Ought painters, whose works have placed them in an advantageously conspicuous situation, to be made amenable to any other tribunal than that of public taste? Ought they to be at the mercy of a tribunal where architects and sculptors form a most imposing majority? Many such men, as Horace Vernet and Paul Delaroche, have withdrawn themselves in despair from the council, being unwilling that their presence should even give an appearance of sanction to acts which it was out of their power to control. It is asserted, however, that measures are about to be taken to modify the present mode of reception."

In consequence of the death of the Dowager Marchioness of Northampton, the *soirée* of the President of the Royal Society, intended to have been held on Saturday next, the 8th of April, will not take place.

BRITISH INSTITUTION, PALL-MALL.
The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS IS OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.: Catalogue, 1s.
WILLIAM BARNARD, Keeper.

ROYAL POLYTECHNIC INSTITUTION.
During Lent the DISSOLVING ORRERY will be exhibited on the Morning and Evening of WEDNESDAYS and FRIDAYS, when the THEORY of COMETS and other CELESTIAL PHENOMENA will be explained and illustrated by Diagrams. At work daily, a complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDING, ROVING, and SPINNING FRAME. Cary's NEW MICROSCOPE, magnifying SEVENTY-FOUR MILLION TIMES. DISSOLVING VIEWS. The Science of Electricity demonstrated by the COLOSSAL ELECTRICAL MACHINE at a quarter to Three Daily, and at Eight in the Evening, except Wednesdays and Friday Evenings. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, by Dr. Ryan and Prof. Bachhoffner. The CLASS LECTURES are continued as usual. Admission, One Shilling. Schools, half-price.

SCIENTIFIC AND LITERARY

INSTITUTION OF CIVIL ENGINEERS.—*Mar.* 21.—The first paper read, was a description, by Mr. S. C. Kreeft, of the furnaces at the Butterley Iron Works, and the barrow used for filling them. The application of the pointed Egyptian arch, to avoid the effects of expansion and contraction by the heat, and the use of the self-weighing barrow, with its moveable bottom, to distribute the materials equally in the furnace, were generally approved.

The next paper read, was the description, by Mr. Oldham, of the machine invented by Mr. Cotton, the Governor of the Bank of England, for weighing sovereigns, and separating the light ones from those of standard weight. The machine exhibited, was made by Mr. Napier, and was so delicate, that it detected with precision, a variation of a twelve thousand two hundred and fiftieth part of the weight of a sovereign. The coins are placed in a tube or hopper, from whence they are carried on to a small platform, which is suspended over a delicately poised beam; to the other end of which is appended the standard Mint weight. On setting the machine at work, a sovereign is placed upon the platform, and if it is full weight, a small tongue advances, and strikes it off into a till appointed to receive it; but if it is light, the platform sinks, and brings it within the reach of another tongue, at a lower level, which advances at right angles to the former tongue, and pushes the coin into another till. Other coins succeed in rapid rotation, so that the machine can weigh and sort 10,000 sovereigns in six hours, while an expert teller can, at the utmost, only weigh between 3 and 4,000 coins, by hand scales, in the same time, and even then, the optic nerve, by incessant straining, becomes fatigued, and errors occur.

Mr. Fairbairn exhibited and described a model of a large woollen-mill, which he is now constructing entirely of cast-iron, on the fire-proof principle, for the Sublime Porte, under the superintendence of Mr. Onanes Dadian, of Constantinople, who was present, with several gentlemen from the Turkish Embassy. The building forms three sides of a square, and covers an extent of 3 acres, the two main rooms, are 272 feet long by 40 feet wide, and 280 feet long by 20 wide. The other parts are in proportion. The power employed is water. One wheel of 80 horses, and another 50 horses power, giving motion to all the shafts and machines necessary. Many details of the manufacture, as of the construction of the building itself, were given.

March 28.—The President in the chair.

The paper read was a Report, by Mr. D. Mushet, on some experiments made at the Milton Iron Works, to ascertain the relative strength of the cast and malleable iron produced at those works, both by the hot and the cold blast processes. The results, which were arranged in tabular forms, showed, that although in some districts the introduction of heated air for smelting might have deteriorated the strength of the iron, yet with minerals like those of Yorkshire and Derbyshire, it could be used with advantage, and that the quality was improved. The table of breaking weights, from Mr. Fairbairn's experiments on cast iron, was given, and it appeared that the strongest quality quoted by him broke under a pressure of 581 lbs; whereas, the Milton hot blast iron only yielded at 610 lbs. The experiments upon malleable iron were not considered so conclusive, as the force of the blows for breaking the bars being manual labour, could not be accurately increased; the impact of a weight falling from a given height would have been more satisfactory.

Some specimens of wrought iron, of a fine quality, made from hot blast pig iron, at the Butterley Works, were exhibited; and in the discussion which ensued, it appeared to be the opinion, that the use of hot air in smelting might, with due precaution, be adopted with advantage, but that unfortunately, from the facility it afforded for working up refuse ores and sulphureous coal, it had been abused.

MEETINGS FOR THE ENSUING WEEK.

MON.	Institute of British Architects, 1.—General Meeting.—'The Essay on Synchronism,' &c., by E. Chamberlain.
—	Entomological Society, 3.
TUES.	Horticultural Society, 3.
—	Institution of Civil Engineers, 8.—'On the Supply of Water to Glasgow,' by D. Mackain.—'On the Supply of Water to Malta,' by W. L. Arrowsmith.
—	Linnean Society, 8.
—	Chemical Society, 8.

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WED. Geological Society, half-past 8.
— Society of Arts, 8.—General Meeting.—Mr. B. Smith 'On Messrs. Elkington's Process of Electro-Plating and Gilding.'
THUR. Royal Society, half-past 8.
— Zoological Society, 3.—General Business.
— Society of Antiquaries, 8.
FRI. Botanic Society, 8.
— Royal Institution, half-past 8.—Mr. Faraday 'On the Ventilation of Lamp-Burners.'
— Philological Society, 8.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

It is useless to waste space in preluding when nothing new is to be said; which simple words will acquaint our readers that we are again disappointed in this the twentieth exhibition of the Society.

Mr. Prentis stands foremost on our list of those to be noticed, in right of his four illustrations of *Sponging* (10). These begin with exhibiting the dinnerless man soaked by a bitter shower, at that gloaming time when cheerful fires from kitchen windows are so peculiarly appetizing, and a roast pig, snugly covered up, entering a house on the head of a baker's boy, is an incitement to impudent ingenuity little less potent than "Umbrana's head" to the parasite in the old comedy. We are sure that the case will not be allowed to rest at Hunger standing without in the rain, while good cheer is spread within by the fire; and accordingly No. 2 gives us the assault of the Sponge, at the very moment when the neatest of maid servants has deposited the savoury dainty aforesaid between a dull old gentleman, who is nevertheless a gastronome, as his bulk assures us, and a dull middle-aged gentlewoman, who is shrewd, however, at tasting sauces, as we see by the curl of her lip. There is something approaching to abject supplication in the bent body of the Sponge; that his necessity is written on his face, may almost be gathered from the cool indifference of the maid in waiting, who despises the intruder, because he has no flatteries to bestow upon her; and in whose eyes he is little more respectable than the poor relation, the Mr. Billet, "who did not get pudding every day," and whom Charles Lamb hath immortalized. In Nos. 3 and 4, the touch of pity which the extremity of the case awakened is destroyed. The Sponge is now warm—full and fulsome: giving out the stale nothings he professes to have gathered on his morning ramble (miserable man! he had been all that day haunted by visions of Duke Humphrey) as freshest news to his cajoled hostess, whom dinner has made credulous, and stultifying the already phlegmatic host—who is additionally tranquillized by *his* share of crackling and prune sauce—with truisms in praise of the wine which the said Sponge is so eagerly imbibbing. Of their coarse kind nothing can be more humorously conceived than these four pictures; but they are not well painted. Mr. Prentis always tended towards an ashy blackness in his shade tints; here he has reached the sooty acme: hence the pictures may possibly look better in mezzotint than in oil. But there is something of the moralist in our painter, which entitles him to respect. We thank him for another pair of pictures (265), entitled *Morbid Sympathy*. In the first, a brutal murderer is slinking away from the scene where the crime has been committed: a more thorough-paced villain never rode to Tyburn Tree. In the second, he is the object of a prison visit from three sentimental souls; a lady (and a gay lady, too, by her bonnet) who tenders soothing tracts with an insinuating and sisterly kindness, and, worse, a delicate girl, with more than compassion in every meek line of her face, by whom it is, we cannot but think, that the flower has been given, which the ruffian wears in the button-hole of his prison jacket. It is saddening to reflect how many are the English houses in which this forcibly delineated contrast might be medicinally displayed. Surely the spread of education will do something for the sympathizers, as well as for the criminals! We must not, however, forget the technicalities in our admiration of the intention of these pictures. They are still worse coloured than the humorous series, while the repulsive and japan-like finish which distinguished Mr. Prentis from the outset of his career, has not been in the slightest degree mitigated.

The sky effect in Mr. Holland's *River Thames below Woolwich* (17), earned for it a note of admiration with us. It is singularly, bold, bleak, and true. Hitherto the painter has too exclusively confined himself to Venice; and indeed this very exhibition room contains many pictures by him, the scene of which is laid in St. Mark's city. But in these he is rivalled by Mr. Tomkins, who has left the Rhine, this year, for the lagoons, and exhibits more than one subject in which he will remind the lounger of Canaletti. The *View on the Grand Canal* (41) is truth itself: but it is painted with that tricky and smearing touch which lessens its attractiveness as a work for to-day, and its chances of surviving as a work for to-morrow.

Mr. Stephens gives us another of his pretty wax figures in *Little Red Riding Hood* (21). It is a pity that he is wedded to a manner so unfortunate, since the child's face is sweet and innocent, and indicative of better things than its painter has ever chosen to accomplish. But some of the leading men of this exhibition seem resolute against amendment; which assertion we beg to offer, in place of detailed criticism, on all that Mr. Hurlstone has this year exhibited. In another season or two, to judge from the rapidity with which he has reached his present position, his mannerism will have become intolerable.

The next artist we shall mention—Mr. Hamerton—is one whose name is less familiar. In a little picture (22) of two children before a window, he displays a pleasant power over bright colour and natural expression. He will be found further on in works more ambitious, but hardly more praiseworthy. For instance, his *Emigrants receiving News from England* (150), though a clever and pleasing picture, wants variety. The listeners are either gay or indifferent: either delighted with tidings of the old country, or so habituated to their new allotment as to care little for any other quarter of the globe. Was there no opportunity for displaying the conflict of home-sickness with present comfort, which we imagine to be a characteristic of the emigrant's real feelings, be his valley ever so pleasant—be his flocks and herds ever so many? Mr. Hamerton must also be called to account for carelessness of finish, especially observable in the foliage of the spreading tree. How is it that so many of our young artists are mistaking this for the audacity of genius? There is Mr. Woolmer, whom a lamentable possession of this sort is fast ruining, in spite of an eye for colour, and a graceful and poetical turn of invention, which might almost, with better schooling, have made him the Watteau of England. Were his slovenliness of touch, both as to drawing and painting, only corrected, his picture (185), a Mother bending over a sleeping child at her bosom, would be, of its domestic kind, first-rate; so charming is the management of light, so delicate the tones and tints employed; and, best of all, so placidly graceful the feeling of the composition. Mr. Woolmer has many other pictures, displaying a more exuberant fancy, but none so unexceptionable in point of taste.

There is an odd, but impressive picture by Mr. Danby—*The Rescue of Madame Dunoyer* (31), which those familiar with French exhibition rooms, will find interest in comparing with the shipwrecks and disasters at sea painted by M. Gudin. Both painters are fond of golden colours: in this differing from the Vanderveldes and Van Goyens of the Flemish school, who loved the soberer hues of ocean and heaven—the fleecy whiteness of the cloud, or the subdued but intense green of the water. Yet who will maintain that the moderns, with all their varieties of orange, and violet, and emerald, are less monotonous than those less extravagant colourists? Here, as in all pictures of the class, we are treated to a stage effect in the broad and garish sunset, which flames over the desolate waters, and shows in strong contrast the upright figure of the negro, to whose care the desolate woman and her children are committed, in a skiff as frail "as the boat of birchen bark" of Moore's North American legend;—on the other hand, there is more sublimity in the mountainous, but not angry swell of waters, than could have been given by the most frantic storm: and with all its faults (which are all its figures) the picture will detain many an eye and interest many a heart.

Continuing our circuit of the Great Room, and having bound ourselves over, on the present occasion, not to criticize Mr. Hurlstone's productions in detail, we shall mention Mr. Heaphy's *Story of Cosmo de Medici and Don Garzia* (149), and Mr. J. Stevens's scene from *Marino Faliero* (180), as two of the most ambitious pictures in the Exhibition; the latter displaying an attempt at Venetian colour as well as Venetian history. Defective as this picture unquestionably is, and mannered as it could hardly fail to be, from the peculiar style essayed, it nevertheless deserves consideration, on account of the breadth of effect produced, and for a dignity of attitude in the main figure not unworthy of the subject. Nor in Mr. Heaphy's historical picture must we overlook a certain originality in composition which is hardly English. The figure of the recumbent prince, so courageously foreshortened, reminds us of certain works which are to be seen at the Luxembourg and the Louvre; the costume, again, has something of the affected ultra-precision of the modern French school, which tells so disagreeably in a picture precisely because it tells so well on the stage. Let the treatment be carried but a little farther, and the drapery and decorations become the principal points of the picture.

One more paragraph must conclude our notice of this Exhibition. This shall commence with praise of Mr. Allen's *Devonshire Scene* (165), which is a delicious landscape. Rapid success and royal patronage have not, as yet, done their perverse work upon the painter. He seems every year to put more and more of mind and—what is better—of hand into his pictures; and the one vividly before us while writing, is as fair a representation of as fair an English scene as we could offer for the introduction of foreigners to the charms of our country. Here are no rocks, nor ruins, nor lakes, to challenge comparison; the road winds downward among a few old wood and mortar farm-houses underneath a sloping bank, behind which extends a distance of pastoral and well-wooded country. This enumeration of objects may not sound tempting: but there is much in treatment and tone of colour. Perfect repose, apart from lifelessness, can hardly be expressed without a certain poetry of atmosphere being diffused; nor can the glorious colours of early Autumn, caught at the moment when Summer lingers still on the bough, be rendered as faithfully as Mr. Allen has rendered them, without the picture possessing somewhat of the joyous serenity which belongs to the fairest of seasons. Another clever landscape, *Going to Water* (201), by another of our clever landscape painters, Mr. Tennant, hangs in near neighbourhood to Mr. Allen's picture. This, too, is a sunshiny picture, but it is as lifeless as its neighbour is alive; owing, perhaps, to peculiarity of texture, but more largely, we think, to the artist's determination to copy Cuyp rather than Nature. Mr. Pyne's *London from Greenwich Park* (227) deserves a third place in the list of landscapes, in spite of a certain chalky and livid mannerism, which recalled to us the worst portions of the most feebly executed panoramas ever seen in Leicester Square. We shall now conclude, when we have said that Mr. Josi's *Campagna of Rome* (191) is a close, yet not successful imitation of Leopold Robert; but mimickry is too much the order of the day—*vide* Mr. Huskinson's Landseer*ish Gipsies* (285), see also more than one rustic scene by Mr. Montague, in which Wilkie has been the elected model. A last word, to protest that Mr. Zeitter's *Departure of the Countess of Croye from Peronne* (317) is Mr. Zeitter's—not Scott's version of the story, but cleverly hit off, nevertheless, and containing a good effect of artificial light. Neither is Countess Hameline, the inimitable, so utterly wide of the mark as the rest of the procession.

MUSIC AND THE DRAMA

ANCIENT CONCERTS.—Our judgment with respect to the organization of these Concerts being on record, we need but point out such peculiarities as justify it, without again and again adverting to the general question. Some very odd illustrations of taste in selection distinguished the second, or Archbishop of York's Concert. It commenced with the Occasional Overture, after which, without pause or prelude, came the superb chorus, '*For* unto us a child is born': a movement as inevitably belonging to the song it follows, as the latter does to the former clause of every well constructed sentence. Nor did the wonder end here: we had *then* the Pastoral Symphony from 'The Messiah,' stopping short at the recitative. The repetition of such mistakes, year after year, is disheartening: since, where are we to look for progress in Art, if its highest patrons and professors treat a grand

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musical work like the show-box of a kaleidoscope, from which it matters not which scrap of blue, yellow, or green glass is withdrawn, so that something pretty is left? Once more, the selections from Handel were all in one colour—nearly all in one key: but to expect attention at the Ancient Concerts to an arrangement so delicate as this, would be to demand a degree of enlightenment nothing short of Utopian! A movement from Haydn's 'Passione' seemed to give great satisfaction: to ourselves, this work is finer in its first and purely instrumental form, than with the vocal parts superadded, which were an after-thought, and (at least as performed on Wednesday) interfere with the exquisite accompaniments. We have little more to note with regard to this concert than the first appearance of Miss Towers, a young lady of more than usual promise. She has a thoroughly fresh, sweet *English* voice, of that quality which recalls to us the rich, but delicate tones of Miss Stephens—a fair articulation, and a degree of composure and refinement from which industry and intelligence may be augured. Her song was, 'But thou didst not leave,' from 'The Messiah.' The other ladies were, Miss Birch, who attempted the Seraph's song from 'The Mount of Olives,' which is too high for her voice, and was more successful in the *solo*, 'But bright Cecilia,'—Miss Rainforth, who was victimized in 'Gratias agimus,' by the utterly stagnant *tempo* in which Sir H. Bishop chose to take the movement,—and Miss Dolby, who would do well to polish her articulation. Do our songstresses ever think of such a thing as a reading-master? and where is the professor of declamation at our Royal Academy? We believe that it is the disregard of this branch of the art, rather than of musical science, which keeps back so many of our richly endowed vocalists from excellence. The gentlemen who took part in the concert were Mr. Harrison, Mr. Phillips, and Mr. Hawkins. The subscription this year seems to be in a reviving state; an additional reason, if "the powers that be" were only wise, for energy and intelligence in the conduct of the Society.

HER MAJESTY'S THEATRE.—The revival of Donizetti's 'Belisario' has been thoroughly successful. The first two acts of this opera are in the composer's better manner, affording fair scope to the singer as well as the actor. In the third, both *libretto* and music dwindle to an anti-climax. After the 'Adelia,' however, almost any work would be sure of welcome. 'Belisario,' too, had a better chance on Saturday last than is here permitted to most operas which, like it, have been already tried, and failed to please. The character of *Irene* was given to Persiani, and made worthy of her adoption by an interpolated *bravura*, the *adagio* of which was a model of singing in the grand and florid style. *Antonina's* entrance brought back to the public its great favourite, Signora Moltini; and in truth, her pleasant looks, agreeable voice, and sensible method of singing make up a whole so engaging, that it is only on recollection we can find in our hearts to wish she had been sterner, more forcible, and more impassioned, and to express our judgment that her real sphere is *opera buffa*, or, at most, among such gentle sorrows as the trials of *Amina* and *Ninetta* give occasion for. The part of the hero was enacted by Signor Fornasari, whose *début* excited a greater sensation than any that we recollect at the Opera since that of Madame Persiani. Nature has bountifully given to him magnificent stature, and, as far as an ultra-luxuriant beard permits us to judge, a handsome and radiant countenance. His voice, too, is in harmony with the frame which encases it, being a rich, sonorous bass, extensive in compass—of the most mellow quality, and in power almost rivalling Lablache. Of his method we are not quite so sure: his enthusiasm and feeling carried the house by storm, and we have not to complain of any trick *ad captandum* to which one so liberally gifted might easily be tempted; but here and there came a tone (we fancied) which told of imperfect vocalization. The peculiarity, however, if it should prove constant, is so slight as to be within reach of cure. His action in the first act is something redundant; but the newly imported Italians *must* gesticulate more than we Northerns can admire; and it is something to have an artist in the prime of powers so great, who is as thoroughly in earnest as Signor Fornasari. More artistic was his quieter action in the assumption of blindness. His success, as we have said, was almost unprecedented, and we wait but his appearance in another character to join the chorus of satisfaction and delight raised by the subscribers and the public. We cannot leave 'Belisario' without expressing our warmest admiration of the manner in which the orchestra performed its duties. The prelude (it is really unworthy the name of an overture) was executed with a dashing precision and brilliancy we have never before heard in England. The chorus of Bulgarians, too, in the last part, showed signs of a disposition to act and to break through the formal semicircle traditional at the Opera, which cannot be passed over without commendation. The *ballet* 'Giselle' was revived on Thursday evening; and so brilliantly as to demand a more extended notice on a future occasion.

ST. JAMES'S THEATRE.—*French Plays.*—In our last notice of the popular Mdlle. Plessy, the line which she could not pass as an *artiste*, was pointed out: and we were confirmed in the justice of our opinion by the different impressions she produced on Monday evening in 'Clemence' and in 'Le Legs.' The former drama is by Madame Ancelot: the latter by Marivaux. *Clemence* is the daughter of an advocate, brought up from home, and privately married to the son of a nobleman, who employs her unconscious father's legal talent to break off the marriage. In spite of the agony of this discovery when *Clemence* reveals her secret, the sense of duty does not forsake the father: he *must* defend the interests committed to his care; goes into court, and wins the nobleman's cause for him. The latter, on discovering the facts, is so thoroughly touched by the integrity of his advocate, and the dignified submission of the daughter, that he voluntarily ties again the knot he had taken such pains to cut. With this overstrained story to work out, Mdlle. Plessy, nevertheless, contrived to draw not a few tears, by the pathos and the quietness of her emotion. We have never seen her to greater advantage, more thoroughly possessed with her part, and less anxious about the boxes and *parterre*:—on the other hand, we never liked her less than in the one-act drollery by Marivaux which followed. Consummate must be the talent, which, out of his flimsy dialogue, can evoke a character; exquisite must be the bearing which will enable the actress to keep the stage without wearying the audience, in scenes so conversational, where repartee fences with repartee, while wit is wholly absent. Yet Mdlle. Mars did both feats by the force of demeanour. To see her manage her fan in one of these sketches was a study. When the words conveyed little meaning, how *it* executed some witticism!—threatened — cross-examined—screened the little sentimental "*asides*," in which the actress let out, that under all the feathers and lace and coquetry, a woman's heart was there—perhaps only a small one, but still keeping touch and time. Then her step, her curtsey, her entrances and exits were all so high-bred—all so full of meaning! not a turn of her head, but told upon the audience as thoroughly as Lady Teazle's air upon her uxorious husband—not a "*oui da*" or an "*effectivement*" which her exquisite diction failed to invest with some significance, generally feminine and specially characteristic. It was a fine thing to see how consummately Art could clothe and colour an outline so shadowy and meagre. But we fear the secret has gone with the actress. As the willing but sprightly countess, waiting to be wooed as a noble-woman should wait—that is, with due respect to her own dignity—Mdlle. Plessy was angular, sullen, and unyielding, as compared with her predecessor. That sly man the Marquis would have never really got to the temerity of his final

Et encore une fois qu'en pensez-vous?

had the lady, with all her vivacity, been so *aigre*, as the actress was by moments. Nor do we see any signs of *mellowing* in Mdlle. Plessy. To play Marivaux, may not possibly be worth the trouble; but we think that she will never play it. We have the less scruple in venturing the above reminiscence and parallel, seeing that our fair visitor has already left us;—to be replaced by M. Vernet, the drollest of the droll, and Madame Doche, the handsomest of the handsome. Every one must see the former in 'Le Père d'une Débutante.' It beats.... but we have made one comparison, and that shall suffice for the present.

MISCELLANEA

Paris Academy of Sciences.—March 13.—A discussion took place relative to the experiments of M. Liebig on the food of animals, but without adding anything to the facts which have already been stated.—A communication was made by M. Daguerre respecting a new improvement in the process which bears his name. M. Daguerre, being struck with the variations in his photographic plates, although all prepared in the same way, endeavoured to ascertain the cause, and found it was owing to the presence of greasy emanations, which prevented the uniform action of the vapour of the iodine. To obviate this inconvenience, he heats the plate, and covers it with a small quantity of water; the greasy matter rises to the surface, and is poured off. M. Arago announced that M. Daguerre is following up his experiments, to accelerate the photogenic action, by the intervention of electricity.—A great portion of the sitting was occupied with discussions on medical subjects, possessing little general interest.—*March* 20, 27.—The communications were from M. Arago, and related to the comet. Unfortunately, the atmosphere at Paris, he stated, had been so clouded, that what was known relating to the comet came from other places. The intelligence from England was unimportant. It had been seen at Nice, on March 12, 13, and 14; at Toulouse, on the 18th; at Marseilles at the same time as at Paris, and the united observations of the two places would be sufficient to determine its orbit. At Geneva, the weather had enabled very excellent observations to be made, the comet having been examined on three successive occasions. It appeared certain, from the information derived from this quarter, that not only had the present comet approached the nearest the sun of all others known, but that it had even penetrated into the luminous matter of that body. The tail was presented in an oblique direction, and could not be less than 63 millions of leagues. He had taken some observations, with a view of deciding the disputed point as to whether comets shine by their own light, or by a light reflected by the sun, and he was decidedly of opinion that they shine by a light of their own. The appearance of the comet, at this particular moment, would, he said, have the effect of strengthening the old belief, that such phenomena are always productive of dreadful calamities to man. Thus, that which was seen at Rome, in the year 373 before Christ, coincided with an earthquake and inundations, which overturned two cities in the Peloponnesus. The terrible disaster at Guadaloupe would be quoted by many as the dire effects of the present heavenly visitant. It was also generally believed that comets produced an extraordinary elevation in the temperature, and, this year, the weather had certainly been particularly mild; but, remarked M. Arago, this could only be a coincidence, for it was impossible that the immense heat of comets—and Cassini calculated the heat of that seen in 1702 as 2,000 times greater than red-hot iron—could have any effect on our temperature; and calculations made at the Board of Longitude had even proved that the heat in the years when comets appeared have not been, on an average, greater than others, and sometimes was even less.

Portable Gas.—The *Censeur* of Lyons states that, at one of the late sittings of the Municipal Council, a trial was made of a new portable gas, to which its inventor has given the name of *hydroluminous*. The apparatus, says this journal, is very simple, and applicable to the smallest candlesticks as well as to the largest and most splendid candelabra. The light it gives is very fine, and it is so portable that it may be carried about with the commonest hand-candlestick.

A Volcano of a novel kind has broken out in the neighbourhood of Kœnigshutte, a town in Silesia. For twenty years past a slow fire, which occasioned no alarm, has burnt in the coal-mines of that district; but recently it has assumed an alarming character, shooting out immense volumes of flame, which threaten destruction to the surrounding buildings, and to the vast forests of the country. A steam-engine has been established for the purpose of discharging water into the mines; but, at the latest accounts, this machine had been in action for seventy-two hours without producing the slightest effect.

TO CORRESPONDENTS.—J. C.—A Subscriber—Orpheus—A. J. M.—P. M. B. received.

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[Advertisement.]

SCOTTISH (WIDOWS' FUND) LIFE ASSURANCE SOCIETY.

Report of the Procedure at the Twenty-ninth Annual General Court of the Society, held on the 7th March, 1843;

The Rev. Dr. GRANT in the Chair.

The Minutes of last General Court having been read and approved of, the Manager read States of the Business done during the past year,—of the Existing Business,—and of the present amount of the Capital and Revenue of the Society. From these it appeared—

1. That the Assurances Effected during the year 1842, consisting of 504 Policies, amount to 371,291*l.* 7*s.* 4*d.*
2. That the total Amount of Assurances Effected since the commencement of the Society is very nearly Six Millions, and that there have been no fewer than 6817 Policies issued.
3. That the total Subsisting Assurances amount to upwards of Four Millions and a Half.
4. That the Amount of Sums paid to the Representatives of Deceased Members is upwards of Half a Million; and that the Sum paid during the last year alone was 52,490*l.* 4*s.* 4*d.*
5. That the Capital Accumulated and Invested is now upwards of One Million Two Hundred and Seventy Thousand Pounds.
6. And that the Annual Revenue of the Society is upwards of Two Hundred Thousand Pounds.

Mr. LINDSAY, Accountant, auditor of the Society, then rose and said, "The statements which have just been made by the Manager have been examined by me, and compared with the books of the Society, and it gives me much pleasure to confirm their accuracy.

"The total amount of the Insurances which have been effected with the Society from the period of the last investigation on 1st January, 1839, to the close of the year which is just past, is about 2,006,500*l.*, being an annual average of more than half a million. It will be observed, however, that the amount insured in last year (371,000*l.*) is considerably under the average. But it cannot, I think, be matter of surprise to any one who considers the depression which has prevailed in the commercial and manufacturing interests of the country during this period, that such should be the case. Insurances with this Society are usually effected with a view to family provisions, and not, as is very generally the case with companies differently constituted, as a security for debt. It is therefore evident that, in periods of depression, such as we have lately seen, parties engaged in business must necessarily be prevented by other demands on their resources from making the provisions for their families which they would otherwise be disposed to do. In confirmation of this view I may refer to the number of policies which have been *surrendered* in the past year, and which amount to no less than 51,000*l.* This is a sum greatly beyond the amount surrendered in 1841, and more than double the amount of those surrendered in any previous year. Now, as all our experience shows that parties who have obtained the privilege of becoming Members of this Society do not lightly or readily part with the benefits which it confers, I think it may be fairly assumed that so marked an increase in the amount of surrenders could have been occasioned by no ordinary pressure; and that the same pressure must necessarily have operated, in an equal degree at least, on the amount of the new Insurances.—(Hear.) The same diminution has not, however, occurred in the number as in the total amount of the Policies. The average amount of the individual Policies passed in the last year is about 740*l.*, while the average used formerly to be about 1000*l.* There has, in fact, been a gradual diminution for some years past in this average, indicating, in the most satisfactory way, as it appears to me, a progressive extension in the community generally of a due appreciation of the benefits of Life Insurance. So far as can be judged from the short period which has elapsed since the close of the last year, the business of the Society is again upon the increase; the amount insured up to the present time being greatly more than in the last or preceding years at the same period.—(Hear, hear).

"With regard to the mortality during the past year, I have much pleasure in stating that the losses by death are not only less in actual amount than those of the preceding year, by upwards of 13,000*l.*, but that, looking to the amount only, and not to the number of deaths, they are, when compared with the tabular expectation, the smallest that have yet occurred in the experience of the Society; being in point of fact not quite thirty-nine per cent. of this expectation. This very favourable contrast, while it is no doubt in the meantime satisfactory, yet being considerably below our own general experience, cannot be anticipated as often likely to recur, in the same degree at least. And as I have already referred to the increase in the amount of the business since the close of the year, it is but right that I should also mention the fact, that during this period, the amount of the casualties by death is rather above our usual experience in the same time; although still much below the tabular calculations. It is not, however, to short periods, such as that to which I have now referred, nor even to single years, but, as is wisely provided for by the laws of the Society, to a period of several years' duration, that we must look for a fair average upon which to found a safe estimate of the true position and prospects of the Society's affairs.—(Applause.)

"I have only to add that the Manager and myself have much pleasure in bearing our united testimony to the continued attention and assiduity with which the official details of the Society's business are performed by the various members of the Establishment."—(Applause.)

The Rev. CHAIRMAN then addressed the Meeting in nearly the following words:—"It now, Gentlemen, according to the established form of procedure, falls to me, as having the honour to occupy the chair of the Meeting, to address this General Court, on the subject of the statements that have been submitted by the Manager and Auditor. And you will allow me to preface the little I have to say, by the expression of deep regret that the discharge of this duty should have fallen to one so little qualified, from the nature of his profession, and other causes, to discharge it aright—a regret which is increased when I consider in what way it would have been discharged by the learned Lord (Moncrieff) who was expected to take the Chair, and recollect the ability and impressiveness with which, in other years, it was performed by our noble President, whose absence all of us deplore (hear), and none with as good cause as myself. I rejoice, however, to think that the reports which have been read are at once so clear and so satisfactory as to make my task comparatively easy as well as pleasant.

"I can have no difficulty or hesitation in offering you my congratulations on the statements that have been submitted to us, and on the continued prosperity of the Society which these evince. You have heard, indeed, that there has been a decrease in the amount of business done, as compared even with the last, and still more, with one or two other preceding years. But there is not, in this fact, any the least ground either for surprise or apprehension. Such an extraordinary increase in the business done by the Society, as had taken place in some former years, was hardly to be expected to continue. An increase to the same extent is not at all essential to the success of the Society, and to its realizing, to those who may have joined it, the benefits it holds out. And the state of things during the past year is more than accounted for by the depression that, for some years, has unfortunately affected the mercantile and manufacturing interests of the country. That it is directly traceable to this cause is shown by the admitted fact that, whatever may be the case with a few Societies still in their infancy, the amount of Insurance business done throughout the country generally has decreased even in a greater proportional degree. It is farther shown by the facts, noticed in the Report of the Auditor, that, during the past year an unusual number of policies has been surrendered, and on those that still subsist an unusual amount of money has been borrowed. These last facts themselves, proved as they are from our own books, I repeat, leave us in no doubt as to the cause of the decrease in the amount of business done; and though they are very painful in their character, as showing an adverse change in the circumstances of many of our members, they are not at the same time without their advantage, as reminding us, and the public generally, of the facility with which in this Society the value of a policy is converted into a cash credit, and the liberal terms on which those parties are dealt with who find it necessary to surrender their policies, and abandon their connexion with us.—(Hear, hear.)

"But, Gentlemen, while the decrease that has occurred in the amount of our business during the past year may be, as I have said, very easily and satisfactorily accounted for, you are by no means to conclude that that amount has been small. Policies have been issued covering no less a sum than 370,000*l.* The whole sums insured amount to between four and five millions. Our Annual Revenue is above 200,000*l.*, and the Accumulated Fund greatly upwards of a million. Add to this, that we have the promise of an increase of business during the current year, so far as we may judge from that portion of it that has elapsed. In short, it clearly appears that as ours is the first Scottish Assurance Society in point of age, so it is the first in point of extent and importance; that it has passed safely through the anxious period of its childhood and youth, and has reached the maturity of its strength and manhood.—(Hear, hear.)

"But, Gentlemen, while I take on me to assure you that the Society is in a state of great prosperity, you are aware that that fact is not necessarily proved by the mere amount of business done and of cash accumulated. The amount of business done is indeed enormous. The sum accumulated in our coffers, and payable in the form of annual rates, is very great; to a poor unsophisticated man like me it is astounding, and produces some degree of the stupid amazement with which a common rustic reads an account of the national debt!—(Laugh.) But then we must also look steadily in the face the obligations we have contracted, and the conclusion that we are in a state of prosperity can be legitimately drawn only *from a strict comparison of our funds and our liabilities.* Now, such a comparison has been made, from year to year, and the result has been most satisfactory.—(Hear, hear.) And here I beg to recall your attention to one statement in the able Report of the Auditor, as bearing directly on this point—I mean that in regard to the small number of casualties that has occurred. These have, on the whole experience of the Society, little exceeded fifty per cent. of the estimated number. This year they have only reached thirty-nine per cent., less than *two-fifths* of the amount according to the tabular expectation. This is, in every view, a most gratifying circumstance. It is directly profitable to the great body of the Society, that its older Members should have survived so long. It may, in one view, be a loss to the individuals themselves, inasmuch as they may have come to pay more for their policies than in any circumstances they can receive; but this is a loss they are not very likely to grudge or complain of.—(Hear, and a laugh.) It may set at nought the estimate of human life formed in the Northampton and Carlisle Tables, and confound even the more experienced calculations of our own Auditor, but he will not be angry if we should fail to offer him our condolences on his disappointment.—(A laugh.) But, above all, the fact shows that the standard of what is called a good life, which is arbitrary, and varies in different offices, has with us been kept unprecedently high; that our Directors and Office-bearers, attentive and severely economical as regards every branch of their administration, are especially careful and scrupulous on this all-important point;—and that the whole proceedings of our Society are based on principles and calculations that are even far more than safe.

"There is just one feature more of the Report of the Auditor to which I would refer. I allude to the statement that, though the total sum insured last year amounts to less than that in the preceding one, the average amount covered by each Policy is less also, and, in consequence, the number of Policies is greater. I submit that this fact should afford great satisfaction to every philanthrophic mind, as showing that classes lower in the scale of society than formerly have become alive to the benefits of Life Assurance, and to the peculiar advantages which this Society holds out. And it also affords the best guarantee for the future extension of our operations, because the lower we descend in society the wider the field for our operations necessarily becomes.—(Hear, hear.)

"In conclusion, I deem it altogether superfluous to allude to the general benefits of the system of Life Assurance. These are now generally known and admitted, and your presence here, and the position you hold as Members of the Society, show that you properly appreciate them. I have already alluded to my particular profession as unfitting me to discuss, with the same effect as other men, the principles and practice of such a Society as this. That very profession, however, is one which peculiarly leads me to appreciate the business of Life Assurance. The incomes of the clergy are fixed: they are generally scanty, at least we are ourselves in the habit of thinking and saying so;—(laughter)—and then our families—often it would appear just in proportion to the scantiness of our incomes—are generally immoderately large—(Continued laughter.) Life Assurance, then, beneficial in almost all circumstances, is inestimable to *us*, as affording, in truth, the only means we in general enjoy of securing something for those dependent on us, in the event of premature decease. And I can, from experience, testify the amount of solid satisfaction, which, apart from all future benefit to others, it presently affords to ourselves.

"I have only now to apologise for having trespassed so long on your patience, and again to congratulate you on the state and prospects of our Institution."—(Great applause.)

On the motion of Lord IVORY, seconded by Mr. PENNEY, advocate, a vote of thanks was given to the Directors. On the motion of the SOLICITOR-GENERAL, seconded by Mr. ALEXANDER DOUGLAS, W.S., the Directors for the next year were appointed, viz.—

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Those marked thus * are new appointments.

On the motion of the Rev. T. G. SUTHER, seconded by Mr. CADELL, bookseller, a vote of thanks was given to the Trustees, Manager, Auditor, and Medical Officer, of the Society.

Mr. MACDUFF RHIND then gave notice that he should make the following motion at next General Meeting:—"That a special investigation be made, in order to ascertain to what extent the Guarantee Fund, as fixed by the Original Articles of Constitution, now exceeds the amount necessary to meet every contingency contemplated by these articles, and how far the same should not be altered or modified: That the opinion of the most eminent Actuaries be taken upon the subject, and a Report made thereon by the Directors to the next General Meeting."

On the motion of Mr. DALRYMPLE of Fordel, the Meeting cordially voted their thanks to DR. GRANT for his conduct in the Chair, which was received with much applause. The Rev. Chairman acknowledged the compliment; after which the Court adjourned.

N.B. *Full Reports of the Speeches will be published in the Annual Report, which may be obtained on application at the Head Office, or to any of the Society's Agents, within a fortnight from this date.*

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LONDON, SATURDAY, APRIL 8, 1843.

REVIEWS

Examples of Railway Making; being chiefly an Account of the Utica and Syracuse Railroad, constructed by O. H. Lee and C. B. Stuart, Engineers, of the United States. London, Weale.

EIGHTEEN months ago we directed attention to some questions regarding the General Economy of the Railroad System, which at that time appeared to us of considerable importance to our national and commercial welfare. The evils to which our attention was directed were then just beginning to be felt as casual annoyances, without having assumed a definite shape or general features. It was occasionally found out that a town which wanted a railway was *not large enough* to have one. It was ascertained that a particular district was *not sufficiently populous* to participate in the railway privileges of its neighbours, and, therefore, must be content to remain isolated, cut off from the great railway world, in which alone commerce breathes the atmosphere of health, and grows in the sinews and thews of the mercantile contest. Even a whole fertile and populous country of the British Union, a land teeming with population, and rich in all mercantile, agricultural, and commercial capabilities, is declared to be *too poor* to share the blessings of the railway system. These evils were then regarded as the inevitable judgments of fate, to be quietly endured with Mohammedan resignation. To us, however, they appeared only as manifestations of the giant evil of the British railway system,—an evil of which we endeavoured to ascertain some of the causes, and to point out what appeared to be the possible remedy (see *Athen.* No. 739).

This giant evil in railway economics has recently manifested itself in a variety of ways too palpable to be mistaken; and our observations, which to some at that time appeared too strongly expressed, because, we admit, strongly felt, and were reckoned somewhat premature and overstated, have been forced home on the convictions even of the sceptical and incredulous men of 1841. This evil is the enormous cost of railways. Here, at last, is the bill, as made up by Mr. Wishaw:—

Cost of British Railways.

Designation.	Length.	Cost.
Arbroath and Forfar	15	£160,000
Ardrossan and Johnston	5½	19,250
Aylesbury	7	59,000
Ballochney	6	38,431
Birmingham and Derby	38¾	1,030,000
Birmingham and Gloucester	55	1,329,300
Bishop Auckland	8½	96,000
Bodmin	14½	35,498
Bolton, Kenyon, and Leigh	9¾	157,750
Brandling Junction	17¾	326,790
Canterbury and Whitstable	6	80,000
Chester and Birkenhead	14¾	496,999
Chester and Crewe	20¾	458,333
Clarence	32½	500,000
Dublin and Kingstown	6	303,724
Dundee and Arbroath	16½	140,000
Dundee and Newtyde	12¾	170,000
Durham Junction	4½	130,000
Durham and Sunderland	13¾	256,000
Eastern Counties	18½	1,234,958
Edinburgh and Dalkeith	8½	133,053
Edinburgh and Glasgow	46	1,200,000
Edinburgh and Newhaven	2	140,000
Garnkirk and Glasgow	8	167,364
Glasgow and Ayr	33½	732,381
Glasgow and Greenock	22½	533,333
Grand Junction	82½	1,921,496
Great Northern	45	1,300,000
Great Western	117½	4,508,160
Hull and Selby	8½	369,589
Lancaster and Preston	20	440,000
Leeds and Selby	20	340,000
Leicester and Swannington	16½	140,000
Liverpool and Manchester	30½	1,407,172
London and Birmingham	112½	5,698,375
London and Blackwall	3½	643,343
London and Brighton	42½	1,800,000
London and Croydon	8¾	615,159
London and Greenwich	3¾	663,280
London and South Western	76½	2,054,386
Manchester and Birmingham	29½	895,914
Manchester and Bolton	10	650,000
Manchester and Leeds	49¾	2,113,988
Midland Counties	57¾	1,257,811
Newcastle and Carlisle	61¾	950,000
Newcastle and Shields	7	240,000
Northern and Eastern	28¾	269,496
North Midland	68	2,635,942
North Union	25	578,931
Paisley and Renfrew	3	30,000
Sheffield and Rotherham	5½	170,000
Slamennan	12½	120,400
South Eastern	69	1,950,000
Stockton and Darlington	25½	250,000
Stockton and Hartlepool	8	92,500
Whitby and Pickering	24	135,000
Ulster	7¾	107,602
York and North Midland	23	445,942

This is truly an appalling array of figures—FORTY MILLIONS sterling and more, expended on 1,500 miles of railway! And worse still, more than half that sum *unprofitably* invested! Is it not well we should avail ourselves of the present pause of speculation, to ponder on the effect and tendency of so large an investment? Surely this giant feature in modern national economy demands an attention which it can hardly be said to have received.

We shall not, for the present, stop to inquire where this money came from, though this is a most interesting question; nor to find out where this money has gone to, or what has become of it now. Who have gained by the change? who have lost by it? What might have happened if railways had not been created? What a volume might be written on the Railway System as an Element of Social Economy—a source of the wealth of nations! an engine of national industry! commerce! prosperity! luxury! Why has this book not already been written? Who will take up the gage we have thrown before them?

Our question at this moment is, however, a much plainer, homelier, simpler one. Have we been spending all this money in the best way? Have we got the greatest practicable amount of value for our money? Could not the same amount of money have extended the benefits of the system through a wider range? In that case, would not a larger population, enjoying these benefits, have increased the profitableness of investment in all? and would not the number of unprofitable investments have been greatly diminished? Have they already cost so much, that we cannot afford to go any further? Forty millions of pounds—could it have been expended better? Fifteen hundred miles of railway—could we not have had more? Twenty-six thousand pounds a mile—would not less have done equally well? Such are the questions we now put. They should have been put by our legislators long ago, but the ins and outs of office are too important in their eyes to leave leisure for the mere interests of the nation. We may now reply to them more at large, than we did formerly, when we mooted the questions.

Question 1.—1,500 miles of railway for forty millions, at 26,000*l.* per mile! Could this have been less?

Answer first:—Belgium has provided her subjects with a well organized system of railways, at a low tariff of charges, as follows:—

350 miles of railway for five millions, at 14,000*l.* per mile.

This is a pretty good reduction to begin with—nearly a half; so that we might, with our much cheaper iron and machinery, have had a double profit on our railway stock, provided always it had been possible to make our railways at the rate of the Belgian—*nous verrons.*

Answer second:—We have lent a great deal of money to Brother Jonathan: he has made railroads with a portion of it. How has he expended our money comparatively with our own investment? By a careful examination, we have found that Brother Jonathan has made with our capital lent to him,—

6,000 miles of railway for twenty-seven millions, at 4,500*l.* per mile.

In regard to many of these American lines, it is further to be observed, that they are arranged systematically under the direction and superintendence of the government, each State having a main line, supported and enriched by lateral and tributary branches, while the systems themselves are again united on a more extensive scale in larger systems and lines of general communication; thus economizing the resources and extending the advantages of the system, and preventing that redundancy of lines, which in this country deprives some districts altogether of communication, and allows excessive competition on others, injurious to both and to the public well-being. Now, America is a very thinly peopled country; a comparatively poor country; and its distances enormous. Yet, in 1839, all the railways—good, bad, and indifferent—had paid on the average 5¼ per cent.!

Let us examine into the causes that have led to the enormous cost of our lines compared with those of other countries; this will go farther to answer our question.

Answer third:—Want of faith in the powers of the locomotive engine and the resources of mechanical improvers, has been one material source of expense.

The slowness to believe in the capabilities of the locomotive engine, exhibited by the engineers of Great Britain, is truly surprising. This is the more surprising, as means for making the experiment have never been wanting, since the earliest coal railways, with the rudest locomotives, were at work at Newcastle, in Scotland, and in Wales. What is most remarkable in the locomotive engine, is its astonishing power of adapting itself to circumstances! of varying its exertions according to the work to be done! of straining every nerve (bolt?) to encounter and conquer a difficulty! of its power of extraordinary exertion in an emergency! It is difficult at first thought for any one to conceive this versatility of energy, especially one who has never handled the wonderful creature. It is well known to the intelligent driver; and, indeed, much of the success of the engine in an effort and in general work depends on the handling and the management,—the "feeding," the "watering,"—now keeping her by the head, now letting her out, now spurring, and occasionally running to her utmost, taking care above all, as with a good steed, never to run her out of breath, to keep her well in check at the starting, never to let her take too much water at a time, and a sufficient interval between her feeds, and especially never to over-feed before hard work. In short, the waggoner must thoroughly understand the character of his individual engine, and the nature of the line and the work, to do his engine any justice; and an unskilful driver will cost his employers more in one day, than his wages will cover in a year; hence he should be well kept, well paid, and moderately worked. But with such a driver, it is wonderful what an engine will accomplish. First, as regards speed, the locomotive engine has a power of adaptation. Let us conceive an engine starting, with a train behind her, and going along steadily at fifteen miles an hour,—a slow pace; it will require all the steam she then produces to maintain that pace, and she will manifest no capability of going faster; in short, she will consume all the steam she has the power of producing at that pace, and, therefore, to all appearance and to all reason, she has attained her maximum speed, and can go no faster; nor would an ignorant engineer ever imagine it possible she could do more. But now comes the art, and its effect. The driver prepares his steed for

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the race: he gets the fire into a general glow, except just round the margin, where he lays the fresh coke; he regulates the water until just the proper quantity, but rather a full charge, is in the gauge, and waits till the steam is just strong enough to raise the valve. Now for the race: he slacks the rein (valve) a little, and off bounds the steed with increasing strength and speed, and, of course, with a much more rapid expenditure of steam, so that the supply of the boiler would manifestly be soon completely exhausted, and the store being expended, the speed would soon relax; but this does not happen; on the contrary, the steam increases in supply more rapidly, or at least as rapidly, as it is carried off, so that instead of the boiler being emptied by the rapid process of exhaustion, it is just the reverse,—that is, the more rapidly it is emptied, the fuller does it become; the more it has to do, the more it is able to do; the greater its speed, the greater its ability to sustain that speed. The paradox is explained thus: and this is one of the wonderful qualities and contrivances of the structure of the locomotive engine, from which it derives its great value as a worker of railway labour, that its powers of exertion and production are developed in precise proportion to the demand for exertion. The contrivance for this purpose is like most valuable inventions, simple in proportion to its value. There is a contrivance for blowing the fire. This contrivance is automatic,—that is, the engine blows the fire of itself. Let us call this apparatus the blast. This blast operates by puffs; and these puffs are so regulated, that when the machine is in motion, the air shall be blown into the fire by one puff for every four feet of distance over which the engine travels. When the engine, therefore, travels over one mile, the fire receives 1,320 puffs. Now each puff carries into the fire a certain quantity of oxygen to sustain the combustion, and this supply of oxygen is a proximate cause of the production of heat by the fire, and, indeed, an approximate measure of the quantity of heat produced; double the quantity of air, therefore, properly applied, will give double the quantity of oxygen, and, of course, double the quantity of heat. Therefore, if each puff force into the fire a given quantity of air with its oxygen, a double number of puffs per minute will give a double supply of heat, and will generate double the quantity of steam, and give out in a minute double the quantity of work. Suppose, now, that an engine starts with a speed of one mile an hour, it will make only about one puff of air into the furnace in three seconds of time; at three miles an hour it will make a puff every second of time, or rather 66 puffs per minute, and will advance about 4½ feet per second; at twelve miles an hour it will advance 18 feet per second, and make 264 puffs per minute; and at twenty-four miles an hour, it will make a bound forward of 12 yards in every second of time, but in each second of time it will also make 9 puffs, or 528 puffs per minute. By this contrivance of making the puffs of the blast apparatus regulated not by an independent cause, but directly by the speed of the engine, or the quantity of steam it requires, which is as the speed, there is given to the locomotive that faculty, by which its means of generating strength increases along with the demand for that strength. It was otherwise in the early locomotive engines; they were, in this respect, like the common engines of a steam-boat, or like the common steam-engines fixed on land; these engines have a chimney, the height of which measures the draught, and it has no connexion whatever with the number of strokes of work that may be required of the engine. They will only burn a given amount of fuel, and raise a given quantity of steam, and do a given quantity of work per day, whatever be the accidental necessities of the case. But for this beautiful contrivance, the locomotive engine would have been an inert, plodding machine, like any commonplace engine. It is this wonderful ability to increase and multiply its powers of performance with the emergency that demands them, which has made the giant engine the noblest creation of human wit, the very lion among machines. With this wonderful capacity, it may be truly said, that danger and expense are the only known limits of railway speed.

We have said that want of faith in the capabilities of the locomotive engine has formed one important item in the expense of the English railway system. Engineers set out in their railway career with the impression that the locomotive was ill-calculated to climb up hill with its load, and that, therefore, to work with advantage, it must work on lines either altogether level or nearly so; hence mountains required to be levelled, valleys filled up, tunnels pierced through rocks, and viaducts reared in the air—gigantic works at a gigantic cost, all for the purpose of enabling the engine to travel along a dead level, or nearly so. But here, again, was want of faith in the powers of the locomotive engine. The locomotive engine can climb the mountain side, as well as career along the plain; for here, also, its wonderful quality of increasing its efforts with the emergency comes into play. We have already seen how, in running along the level, the engine's powers of production increase with the demand for them, and supply of steam increases in proportion to the speed of the engine; but so also does the power of propulsion increase with the load to be dragged, or with the steepness of the incline to be ascended. In proportion as the load is increased does the elasticity of the steam, as it issues from the engine, increase, and thereby is the strength of the blast which blows the fire so increased, as to generate more steam, and stronger in proportion to the severity of the work to be done. Thus the locomotive engine has been found capable of ascending hills of rapid inclination. A slope rising 1 yard in 220, or 8 yards in a mile, has been found hardly of sensible disadvantage in a railway; double that, or 48 or 50 feet in a mile, is quite practicable; and the parliamentary slope of a common road, or 1 foot in 36, by no means impossible to the wonderful powers of our present improved locomotive engines. It should, therefore, cease to be deemed impossible to adapt railroads to the face of the country. Those enormous works may be dispensed with, or greatly diminished, which were made for the purpose of making the way practicable to the locomotive engine; and the enormous expense which this erroneous view, this want of faith, has cost us in the past, may be saved us in the future. Engineers must resign their crotchets about optimum gradients,—must cut their roads, as their tailors their coats, according to their cloth, and give to such places as will not pay for an optimum railway, such a railway as their means can afford or their traffic warrant. Instead of going through the mountain, they must go over it, or round its base, as they best can. We can no longer afford to erect costly monuments of the talent or ambition of engineers; we want plain, useful, profitable railroads for the carriers of our goods and the drivers of our coaches; we want a fair speed and a moderate price: and that is all we wanted, or should have had, from the beginning; by which means we might now have had double the length of line, and a much larger revenue for the present amount of national expenditure.

So much for gradients: but there is another crotchet of engineers about curves, which, equally absurdly and uselessly, has cost immense sums of money. Neither satisfied to go over a hill or round it, our engineers insist on going through it: like the land-crab in its migrations, the engineer in his railways, seems to forget that he has the power of turning to the right or left, and insists, at all hazard, of going right on, and eating his way through when necessary; he flatters himself that a straight line is the shortest distance between two points, and has an instinct, like the ass, which directs him to adopt it. (We forget which ancient philosopher asserts, that the donkey has an intuitive knowledge of geometry, as far as the XVII. Prob. of Euclid, for, says he, place a donkey at one end of a straight line and a bundle of hay at the other, and he will manifest his proficiency by adopting the straight line, rather than any other line, to reach the fodder). When a hill is in his way, the engineer says, remove that hill, and take this rock and fill with it that chasm,—forgetting how much easier (commercially speaking) it may be to remove that locomotive engine out of the way of the mountain, than the mountain out of the way of the locomotive engine. A very learned and profoundly scientific engineer will tell you, that the straight line is the only true path of momentum for moving bodies, or rather the circle of curvature of the earth, and will, to prove his learning, refer you to the Phil. Nat. Principia Math., auct. Isaaco Newtono, Eq. Aurato, p. 15, edit. P.P. Thomæ le Seur et Francisci Jaquier, vol. primum; and there to the Leges Motûs, ubi lex primum: Corpus omne perseverare in statu suo quiescendi vel movendi uniformiter in directum, nisi quâtenus viribus impressis cogitur statum illum mutare: which he interprets thus, that a locomotive engine naturally prefers (like the philosopher's ass aforesaid) the straight line, and is, indeed, so fond of it, that you have only to give it a push at one end of it, and it will arrive, without further impulse, at the other, under the guidance of Newton's first law of motion. Now all this is very profound and very wise, only it happens not to be true so far as the locomotive engine is concerned. The locomotive engine does not like the straight line, and never will go in it. When placed on a straight and level piece of railway, it will, of its own accord, begin pirouetting from one side to the other, describing a continual serpentine line, as far as the rails and the guiding flanges of its own wheels will let it. This oscillating motion may often be felt even in the carriages, when going fast. The opposite axiom is, therefore, true, and is this, that locomotive engines prefer curves to straight lines, and always will adopt them when not prevented; so that, in short, it is always proper and right to use curves when wanted, provided their curvature do not exceed the curvature which the engine would naturally take when moving with a given velocity. Experience has shown, that such curves are perfectly consistent with speed, regularity, and safety. Had engineers been sufficiently acquainted with their profession, they would have understood all this, and spared us many millions of expenditure, besides leaving us a great deal of money to have been making railroads with *now*, instead of having *none*. Much that has been said, and unhappily done, in the English railway system, has gone on these two grand errors, arising from ignorance of the nature of the locomotive engine, and want of faith in its capabilities, and the gradual improvement that would take place in its manufacture. It can both climb a hill and go round one with ease and safety, and fair speed. To select a level and straight line is very proper and right, if it is to be had, and the wish for one is very well, if, by so doing, the engineer can make the mountain (and why not the valley as well?)

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come to him. Let the engineer select the shortest and straightest and levellest line he can get, by all means; but if Nature has been very perverse, let him work with her, rather than without her. If, by making a line two miles in fifty longer, he can make it two thousand in ten thousand cheaper, which he frequently could, it is not difficult to see which way the gain lies.

Now, be it observed, that we are talking all this while, not of what engineers might have done by possibility, if they had been of our mind, but of what they actually have done, against their will, when they have been compelled by circumstances to give proofs opposed to their own practices. Mr. ——— finds that his tunnel through a hill will not stand (on account of the nature of the soil), and, in order to open his railway at all, is compelled to go round the hill instead of through it, which might have been done with easier curves, and better, if he had voluntarily done so at first, to avoid not so much the mountain of earth as the mountain of money in his way. No, but the reputation of the engineer rises with a handsome tunnel, and falls with a sharp curve. There's the rub. The engineer loves a bit of good masonry, a well formed arch and a good tunnel; *therefore* it must be made, and of course the company will pay: but this may be thought personal, so we will stop. We have merely shown, that where impossibilities have rendered curves imperative, they are adopted without hesitation: now economical views—the interests of the country at large—should have rendered them imperative, and we should have had more railways and better returns for them. And as with curves, so with inclinations. Where it has proved impossible, from the features of the country, to get level lines, lines with inclinations formerly considered impracticable are sucessfully employed. When it is known that the cost of cutting down hills and of filling up hollows increases in the *two-fold* proportion of the height and depth, it will be seen how enormously the expense increases with the theoretical perfection of the line; thus, a cutting of four miles in length, and of an average seventy feet deep, will cost, say 60,000*l.* per mile; now, by a gentle increase of inclination towards the summit level, before entering and after emerging from it, one-half of the depth may be saved; but while one-*half* of the depth is saved, *three-fourths* of the expense are saved, or the cutting is reduced to 15,000*l.* per mile, being a clear saving of 45,000*l.* per mile, or of 180,000*l.*: a *bagatelle*, it may be said, in three or four millions; true, but many such bagatelles would sensibly affect these same millions, and would, moreover, suffice to open many a good paying branch line for the public use, so extending the benefits of the system, besides providing many a good feeder to the line itself. The same law holds in regard to embankments as well as cuttings, whose expense diminishes in a double proportion to the diminution of height, besides manifold subsequent advantages in sustentation and repairs, and condition of way.

If engineers must have monuments of their talent, we suggest that St. James's Park, at the end of George Street, Westminster, would be a much more appropriate site for them than the lines of railway over which passengers pass so often without seeing the engineering wonders of the line, often in the darkness of night, and still oftener in the dark about the merits of the railways and those who made them. But on this site in the Park, at the end of Engineer-street, might all these monuments be accumulated in one vast pile, erected at the public expense:—or rather say, that all the money which might be, or might have been saved by intelligent engineering, were devoted to the erection there of a tower or pyramid of granite, we are sure the tower would be higher than that of Belos, and the pyramid than that of Cheops. On it might be exhibited to advantage the names of talented engineers, whose united labours would, we are confident, far outstrip, if thus accumulated, even on railways alone, all the labour, material, and cost of all the pyramids of all the Pharaohs. In this building might be held all the meetings of the great Institution of Engineering: here might be exhibited all the works of those great men whose title in future to admission should be as follows: that they should exhibit the plans, not as heretofore, of the monuments of Genius they have actually built, at public expense, but of all which they would have built, had not an enlightened regard to the general welfare led them to prefer the public good to their personal gratification. And thus at last might these exhibitions display, in happy and harmonious union, Genius, Principle, and disinterested Patriotism. But we are speaking of Utopia: engineers will have monuments as long as the public will submit to pay.

Examples are not wanting, in our own country, of the successful adoption of the economical principles of construction we have ventured to recommend and to advocate. The great line between Liverpool, Manchester, and London illustrates our principle well: the northern half, below Birmingham, called the Grand Junction, cost 23,000*l.* per mile; the upper half, between Birmingham and London, cost 50,000*l.* per mile. Now in this great disparity, one very important element is this, that the former adapts itself to the face of the country, rising and falling as much as 20, 30, and 60 feet per mile, while the latter rigidly limits itself to the theoretical gradient, excluding in every case a steeper inclination than 16 feet per mile: witness the result; the one of 82 miles length is made under two millions of expense; the other, of 112 miles, has cost more than five and a half millions. The consequences are as follows: the one pays a considerably larger per-centage of profit, though with much less traffic than the other, and we do not find in the comparative expenses of working the lines anything from which we can infer that any practical advantage is gained on the more expensive line, either in more economical, more expeditious, more safe, or more regular transport. *Cui bono?* is the question which the disparity of expense brings home upon us continually—echo answers *Cui bono?*

Again, take the Newcastle and Carlisle Railway, 62 miles long. It passes through a most difficult country, and might have been an expensive railway in the hands of a talented and ambitious engineer; but being in prudent and conscientious management, it has cost less than a million, or about 15,000*l.* per mile. Curves and inclinations suitable to the country are adopted: Mr. Wishaw, in his 'Railways,' says very justly—"Whoever is in the habit of travelling on this railway, between Newcastle and Carlisle, will be forcibly struck with the sinuosities of its course throughout; yet notwithstanding this apparent impediment to speedy locomotion, no railway in the kingdom is better regulated in point of punctuality of the arrivals, especially of the quick trains, nor is there any upon which fewer accidents have occurred."

But the most extraordinary line is the Birmingham and Gloucester, where we find two planes, rising 52 feet in a mile, one of 65 feet, and one which rises the unparalleled amount of nearly 140 feet per mile, or one foot high in every 37 feet forward, being about the inclination of a slope in a good mail-coach road. We do not, however, quote this as a desirable rate of railway inclination: we merely adduce it as a practicable inclination, which it would be better to put up with than want a line, or want profit on the line when made.

In other points our most striking lessons in railway economics may be taken from the railways constructed with our money in America. But these we reserve for another notice, having given our hobby a sufficient airing for this week.

A Voyage of Discovery towards the North Pole, performed in His Majesty's Ships Dorothea and Trent, under the Command of Captain David Buchan, R.N.; 1818. By Captain F. W. Beechey. Bentley.

When we remember how long and anxiously public attention was directed to the proceedings of our arctic voyagers—how eagerly the narratives of Ross, and Franklin, and Parry, and Back, and others, were, not read but devoured—it does seem strange that no account should have been published of the first of those perilous voyages until a quarter of a century after the close of the expedition, and when the interest must, in a great degree, have subsided. If the past will not throw a light on this question, will the future? Is Captain Beechey's volume, "published by authority," a trumpet to rouse public attention once again? Is another expedition in contemplation? We think it not improbable, and before we conclude we may say a few more words on the subject. Meanwhile our concern is with the narrative before us—the incidents of the voyage especially, for the results have long been known.

The question of a north-west passage to the Pacific had for ages engaged the attention of all the northern nations; but after the unsuccessful expedition under Captain Phipps, in 1793, the attempt to solve it seemed to be altogether abandoned. The peace, however, in 1814, left us a little leisure for speculation: attention was again directed to the subject by the pleasantest of faery tales in the *Quarterly;* interest was awakened; it was soon found out that time and circumstances were especially favourable; Polar changes were announced, that led the enthusiastic to look in that direction for the garden of the Hesperides; and forthwith expeditions were fitted out—two ships, commanded by Captain Ross and Lieutenant Parry, to proceed by Baffin's Bay; two other ships, the *Dorothea* and *Trent*, commanded by Captain Buchan and Lieutenant Franklin, by a northern course across the Polar Sea.

On the 25th of April, 1818, the expedition, under Capt. Buchan, sailed from the Thames, and arrived at Lerwick on the 1st of May. The ships had been made as strong as wood and iron could make them, and yet they were hardly clear of the river before a leak was discovered in the *Trent*. Fortunately it was not of such magnitude as to endanger the vessel, but quite enough to cause serious uneasiness, and to deter the Shetland fishermen from joining the expedition. On the 10th they sailed from Lerwick, and pursued their course towards Spitzbergen. Captain Beechey remarks:—

"In a voyage over a portion of the globe so entirely new to us, and so totally different in its natural phenomena from those to which we had been accustomed, either in our own country or in parts of the earth nearer the equator, we experienced much to interest us at almost every step of our proceedings; but nothing made so deep an impression upon our senses as the change from alternate day and night, to which we had been habituated from our infancy, to the continual daylight to which we were subjected as soon as we crossed the arctic circle. Where the ground is but little trodden, even trifles are interesting; and I do not, therefore, hesitate to describe the feelings with which we regarded this change. The novelty, it must be admitted, was very agreeable, and the ad-

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vantage of constant daylight, in an unexplored and naturally boisterous sea, was too great to allow us even to wish for a return of the alternations above alluded to; but the reluctance we felt to quit the deck, when the sun was shining bright upon our sails, and to retire to our cabins to sleep, often deprived us of many hours of necessary rest; and when we returned to the deck to keep our night-watch, if it may be so called, and still found the sun gilding the sky, it seemed as if the day would never finish. What, therefore, at first promised to be so gratifying, soon threatened to become extremely irksome, and would, indeed, have been a serious inconvenience, had we not followed the example of the feathery tribe, which we daily observed winging their way to roost, with a clock-work regularity, and retired to our cabin at the proper hour, where, shutting out the rays of the sun, we obtained that repose which the exercise of our duties required."

On the 26th they got sight of Spitzbergen, and soon after fell in with several "streams of ice," and then came upon that old barrier which has hitherto set limits to Northern discovery. They coasted along its margin to within a short distance of the land, and then steered for Magdalena Bay, where they arrived the 3rd of June.

"We had been in possession of the anchorage a few days only, when we were agreeably surprised at the appearance of a strange boat pulling towards the ship. On a nearer approach we found that she belonged to some Russian adventurers who were engaged in the collection of peltry and morses' teeth. They appeared equally astonished at the sight of our vessels, but after scrutinizing us awhile, they took courage and went on board the *Dorothea*, where, by the well-known mode of signs, they had no difficulty in communicating their desire for some spirits; Captain Buchan gave them a kind reception, and supplied them with whatever they wanted; in return for which, they sent on board the following day a side of venison in excellent condition. Being desirous of gaining further information of these people, an officer of the *Dorothea* accompanied them to their abode at the head of a small cove, about four miles to the southward of Magdalena Bay. They had here a comfortable wooden hut, well lined with moss, divided into three compartments, in one of which there were three carcasses of fine venison, and many wild ducks. It was with extreme pleasure we noticed, in this retired spot, probably the most northern and most desolate habitation of our globe, a spirit of devotion rarely exercised in civilized countries. On landing from the boat, and approaching their residence, these people knelt upon its threshhold, and offered up a prayer with fervour and evident sincerity. The exact nature of the prayer we did not learn, but it was, no doubt, one of thanksgiving, and we concluded it was a custom which these recluses were in the habit of observing on their safe return to their habitation. It may, at all events, be regarded as an instance of the beneficial effect which seclusion from the busy world, and a contemplation of the works of Nature, almost invariably produce upon the hearts of even the most uneducated part of mankind. This is one of the few remaining establishments at Spitzbergen still upheld by the merchants of Archangel, who, during the last century, and under the auspices of the Russian government, formed a settlement in Bell Sound, upon this coast, and who still send annually a small vessel to bring home the peltry and sea-horse teeth that have been collected by their servants during the year."

The expedition started again on the 7th, and again sailed along the margin of the solid ice. After some days, a channel was perceived, which appeared to lead to an open sea; the ships entered, but were soon stopped by the old enemy, and their retreat cut off by the closing of the channel. When the tide changed, the ice began to separate, and the vessels were immediately hauled into two small bays in the floes, and secured by ice-anchors. Here we first meet with one of those fearful adventures with which the narratives of subsequent explorers have made us familiar.

"On the 13th, an officer of the Dorothea obtained permission to proceed with a few seamen over the ice to the shore, which was distant about three or four miles from the ships—a journey which, whilst the day was fine and the breeze light, seemed to be of very easy accomplishment. Early in the afternoon he set out with his party, and commenced his excursion pleasantly enough, travelling at a good rate and surmounting every obstacle. Scarcely, however, had he reached half way to the shore when the appearance of a fog in the horizon induced the prudent part of his companions to return to the ships, and, shortly afterwards, obliged the remainder to desist from proceeding further. The fog approached quicker than was expected, and soon obscured every distant object; so that the party, having failed in every other mode of preserving the direction of the ships, attempted, as a last resource, to retrace their footmarks in the snow; but this was found to be equally impracticable, in consequence of the pieces of ice over which they had passed having changed their position, and of the occurrence of other tracks, such as those of bears and seals, which at distances were mistaken for their own. Thus circumstanced, they felt the full extent of the danger to which they had thoughtlessly exposed themselves—a danger of no trifling magnitude, as it threatened to involve the lives of the whole remaining party. Still, endeavouring to preserve the direction in which the ships had last been seen, they wandered about, making a very circuitous course, which was rendered still more indirect than it might otherwise have been by the difficulty of getting from one piece of ice to the other, and the necessity of searching for the most convenient places for that purpose. To travel over ragged pieces of ice, upon which there were two feet of snow, and often more, springing from one slippery piece to the other, or, when the channels between them were too wide for this purpose, ferrying themselves across upon detached fragments, was a work which it required no ordinary exertion to execute. Indeed, the getting from one piece to the other was, throughout, by no means the least hazardous part of their journey; the difficulties too were much increased, and many accidents occurred, through that hurry, and anxiety to overcome them speedily, which occasioned the neglect of many precautions, that leisure had before enabled them to observe, in order to ensure their safety. Some fell into the water, and were with difficulty preserved from drowning by their companions; while others, afraid to make any hazardous attempt whatever, were left upon pieces of ice, and drifted about at the mercy of the winds and tides. Foreseeing the probability of a separation, they took the first opportunity of dividing, in equal shares, the small quantity of provision which they had remaining, as also their stock of powder and ammunition. They also took it in turns to fire muskets, in the hope of being heard from the ships, which they knew would return the fire, and that they would thus at least learn in what direction to proceed, even though it might be impracticable to derive assistance from them. These discharges were distinctly heard on board; but it is a remarkable fact that, although they were answered by volleys of musketry, and even by cannon, not one report was heard by the party, who, consequently, concluded themselves at a much greater distance from the ships than they really were. Our adventurers continued to travel in the supposed direction of the ships, keeping within view of each other, and rendering one another all the assistance possible, until a breeze sprung up, and set the pieces of ice in rapid motion. Unable to contend with this new difficulty, and overcome with wet, cold, and sixteen hours of fatigue, they sat down in a state of despondency, upon a piece of ice, determined to submit their fate to Providence. It is difficult to imagine a more distressing situation than that of the party at this moment; almost perishing with cold and fatigue, with the bare snow for their only resting-place, their supply of provision exhausted, and themselves drifting about in a thick fog, they knew not whither, perhaps far away from their ships, and with the prospect of being carried out to sea, where death would have been inevitable. The muskets we had heard on board the ship had, of course, made us extremely anxious to afford relief to our suffering companions; but, for many hours, no person dared venture over the ice, on account of the fog, and the difficulty of getting back to the ship; but when, by the report of the muskets becoming more audible, we found that the party were drifting towards us, the anxiety to rescue them was so great that the Greenland master and mate of the Trent ventured out, with poles and lines, and had the good fortune to fall in with the party, who, by this time, were drifted nearly within sight of the vessels. They found them seated upon a piece of ice, as already described, cold, wet, and so overcome that in a few hours more, the greater part of them must have perished. Their joy at unexpectedly beholding their companions come to their relief, and still more at finding themselves so near their ship, may readily be imagined, and inspired them with fresh vigour, which enabled them, with the assistance of their shipmates, to effect the remainder of their journey. After eighteen hours' absence, they all got safely on board, fully determined, in future, to rest satisfied with the view of the shore which was afforded them from the ship, and without the slightest desire to attempt to approach it again by means of the ice."

After thirteen days' detention, they again reached the open sea. A calm followed, herds of walrusses appeared, and permission was given to go in pursuit of them.

"The boats, properly equipped, and manned with some of the officers and seamen, pushed off. The first herd which was selected disappointed the sportsmen, but another was so intent upon its gambols, that, notwithstanding the extreme vigilance I have noticed, several of the crew managed to effect a landing upon the ice without any alarm being given to the animals; but immediately on the first musket being fired the affrighted group made such a desperate rush towards the edge of the ice, that they nearly overturned the whole of our party, purposely stationed there to intercept them. The seamen finding this charge more formidable than they expected, were obliged to separate, to allow their opponents to pass through their ranks, and being thus, in their turn, taken by surprise, they suffered them, almost unmolested, to perform their summersets towards the sea. What with their uncertain movements, the extreme toughness of their skin, and the respectful distance at which the men were obliged to keep, to avoid the lashing of the head and tusks of the animals, it was, indeed, no easy task to inflict any serious injury upon them. One, however, was desperately wounded in the head with a ball, and the mate of the brig, being determined, if possible, to secure his prey, resolutely struck his tomahawk into his skull, but the enraged animal, with a twist of its head, sent the weapon whirling in the air, and then lashing his neck, as though he would destroy with his immense tusks everything that came in his way, effected his escape to the water. The seamen followed, and pushed off in their boats; but the walrusses finding themselves more at home now than on the ice, in their turn became the assailants, and the affair began to assume a serious aspect. They rose in great numbers about the boats, snorting with rage, and rushing at the boats, and it was with the utmost difficulty they were prevented upsetting or staving them by placing their tusks upon the gunwales, or by striking at them with their heads. It was the opinion of our people, that in this assault the walrusses were led on by one animal in particular, a much larger and more formidable beast than any of the others; and they directed their efforts more particularly towards him, but he withstood all the blows of their tomahawks without flinching, and his tough hide resisted the entry of the whale lances, which were unfortunately not very sharp, and soon bent double. The herd was so numerous, and their attacks so incessant, that there was not time to load a musket, which, indeed, was the only effectual mode of seriously injuring them. The purser, fortunately, had his gun loaded, and the whole now being nearly exhausted with chopping and sticking at their assailants, he snatched it up, and thrusting the muzzle down the throat of the leader, fired into his bowels. The wound proved mortal, and the animal fell back amongst his companions, who immediately desisted from the attack, assembled round him, and in a moment quitted the boat, swimming away as hard as they could with their leader, whom they actually bore up with their tusks, and assiduously preserved from sinking. Whether this singular and compassionate conduct, which in all probability was done to prevent suffocation, arose from the sagacity of the animals, it is difficult to say, but there is every probability of it, and the fact must form an interesting trait in the history of the

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habits of the species. After the discharge of the purser's gun, there remained of all the herd only one little assailant, which the seamen, out of compassion, were unwilling to molest. This young animal had been observed fighting by the side of the leader, and from the protection which was afforded it by its courageous patron, was imagined to be one of its young. The little animal had no tusks, but it swam violently against the boat, and struck her with its head, and indeed would have stove her, had it not been kept off by whale-lances, some of which made deep incisions in its young sides; these, however had not any immediate effect: the attack was continued, and the enraged little animal, though disfigured with wounds, even crawled upon the ice in pursuit of the seamen, who had relanded there, until one of them out of compassion, put an end to its sufferings."

On the 6th of July another attempt was made to penetrate the icy barrier, and again the ships were locked in. Captain Beechey has before adverted to the enormous pressure of the ice:—

"The following morning it blew a hard gale from the south-west, and such a heavy sea rolled in upon the pack, that, although the ships were nine miles distant from the margin of the surf, it was distinctly heard like distant thunder. The pressure of the ice around the ships now became very great; every pool of water was closed, and the enormous force acting upon the floes was occasionally apparent by large pieces of ice being forced upon those with which they were in contact. In anticipation of an occurrence of this nature, we had taken the precaution of placing the vessels in small bays, formed in the field to which they were secured, and were thus, in a great measure, protected by the points of ice on either side of us. But, notwithstanding this advantage, it was evident, by the grinding noise against their sides, that they sustained considerable pressure throughout the gale. At one time, when the *Trent* appeared to be so closely wedged up that it did not seem possible for her to be moved, she was suddenly lifted four feet by an enormous mass of ice getting under her keel; at another, the fragments of the crumbling floe were piled up under the bows, to the great danger of the bowsprit. The *Dorothea* was in no less imminent danger, especially from the point of a floe, which came in contact with her side, where it remained a short time, and then glanced off, and became checked by the field to which she was moored. The enormous pressure to which the ship had been subjected was now apparent, by the field being rent, and its point broken into fragments, which were speedily heaped up in a pyramid, thirty-five feet in height, upon the very summit of which there appeared a huge mass, bearing the impression of the planks and bolts of the vessel's bottom! It is remarkable that, although we had indisputable evidence that it was blowing a gale of wind at sea,—by the enormous pressure upon the ice, the roaring of the sea upon the edge of the pack, and the aspect of the sky—the ships were so perfectly becalmed that the vane at the mast-head was scarcely agitated. There was also a most marked difference in the state of the atmosphere over the packed ice and that over the open sea. Over the ice the sky was perfectly cloudless, whilst the sea was overcast with stormy-looking clouds, which passed heavily along with the gale, until they reached a line nearly perpendicular to the edge of the packed ice. At this point, or line of demarcation of the two atmospheres, it was curious to mark the rapid motion of the clouds to the right or left, and how immediately they became condensed, or were dispersed on arriving at it; and although masses of clouds were continually borne towards the spot, by the impetuosity of the tempest, the line of termination did not encroach upon that of the serene atmosphere overhanging the pack. This contrast between the two atmospheres, so remarkable in cloudy weather especially, is termed the 'ice blink,' and enables the experienced mariner to judge of the nature and position of the ice, even at a distance. The effect of a south-west gale upon the ice, especially when it is of long continuance, is first to pack it so closely as to exclude every pool of water, and then to propel the whole body to the northward. But, as soon as the wind ceases, the floes separate with an apparent elasticity; the prevailing current, which has been pressed up by the gale, resumes its course, the ice opens in every direction, and may be seen travelling at a rate scarcely credible. Thus, on the 23rd, we found the field to which we were fast, setting to the southward at the rate of three miles an hour, and the pack beginning to open in every direction."

On this occasion he observes:—

"During the period of our detention in the ice we found that with westerly or southerly winds, and occasionally upon the change of the tide, the fields of ice would sustain such a pressure that their points would yield and be crumbled to atoms; the bay ice would slide upon, and form a layer over the field that was in contact with it; immense hummocks would be overset, and sometimes forced under water; and in other parts, again, fragments would be piled up thirty or forty feet in height. As nothing made of wood can withstand these pressures, a vessel, if caught, must either be crushed, or rise and allow the ice to advance until it meets an opponent as unyielding as itself. Fortunately, the wedge-like form of a vessel is favourable to her rising, and the outline of the fields is generally so irregular that some points of it are nearly certain to receive the strain before it presses much upon the vessel; the squeezes are, however, occasionally very dangerous. On the evening of the 10th the Trent sustained one which made her rise four feet, and heel over five streaks; and on the 15th and 16th both vessels suffered damage, especially the Dorothea, from her being longer and more wall-sided than the Trent. On that occasion we observed a field fifteen feet in thickness break up, and the pieces pile upon each other to a great height, until they upset, when they rolled over with a tremendous crash. The ice near the ships was piled up above their bulwarks, to the great danger of the bowsprit and upper works. Fortunately the vessels rose to the pressure, or they must have had their sides forced in; the Trent received her greatest damage upon the quarters, and was so twisted that the doors of all the cabins flew open, and the panels of some started in the frames, while her false stern-post was moved three inches, and her timbers cracked to a most serious extent. The Dorothea suffered still more: some of her beams were sprung, and two planks on the lower deck were split fore and aft, and doubled up, and she otherwise sustained serious injury in her hull. It was in vain that we attempted any relief, our puny efforts were not even felt, though continued for eight hours with unabated zeal; and it was not until the tide changed that the smallest effect was produced."

While thus embayed, the ships were driven westward, and soundings increased from 80 to 300 fathoms:—

"From these depths we brought up several species of living zoophytes, a star-fish, a lobster, a piece of sponge, and a *branch of dead coral* attached to a stone. That a coral of this species, the growth of which is generally limited to a mild climate, should be brought up from a great depth in the latitude of 80° north, may form a subject of curious speculation to the naturalist. We certainly know of no current in the Atlantic save that of the strongest part of the gulf-stream, which could transport such a stone, with its appendage, so many miles from the supposed place of its growth; and if we did, the tender ramification of its perfect branches would not permit the conclusion that it had suffered such a violent mode of transportation. The inference, therefore, seems to be, that the specimen was reared near where it was found, and that either the zoophyte is capable of enduring a greater degree of cold, and has a wider range of habitation, than has hitherto been generally supposed, or else the temperature of the Polar region has undergone a very considerable change."

This time the ships remained embayed in the pack for three weeks. On effecting his escape, Captain Buchan seemed to think that he had given a fair trial to the ice in the vicinity of Spitzbergen, and determined, therefore, to try his fortune to the westward; and thither we shall accompany him next week.

Proverbial Philosophy. By M. F. Tupper, M.A. 2nd Series.—*Polylogy.—Aphorisms and Reflections.* By W. B. Clulow.—*The Prism of Thought.* By the Baroness de Calabrella.

If this be not a wise age, it is not for lack of Solomons, nor for dearth of Queens of Sheba. The tragic poets of the day are not more numerous than the proverb-writers. Authors are grown so pregnant, that in nine cases of literary parturition out of ten, they bring forth a book of proverbs. Literature exhibits the "facies Hippocratica," she has grown so aphoristic. If a writer is not a Solomon, it is twenty to one he is a Rochefoucault; if not, he is nearly certain to be a Sancho Panza. Nothing is more astonishing than the prodigious scale upon which every intellectual demand of the present generation is supplied. The subject of China is no sooner started, than 'Ten Thousand Things about China' makes its appearance. Are facts called for, 'A Million of Facts' is issued forthwith. There is the same profusion in the instance now before us,—proverbs, sayings, maxims, and reflections, are as the sands of the sea in number. There cannot be less than a million of these scraps of wisdom in the actual library of proverbs now splitting our table. We are well nigh blinded by the diamond-dust of so many sparkling maxim-mongers, who have submitted every branch of human knowledge to a process of pulverization, and brayed Philosophy, as it were, in a mortar, perhaps to punish her for denying the existence of atoms. If you are an homœopathist in intellectual matters, you may now have an infinitesimal dose of instruction upon any subject whatsoever. In fact, these aphoristic writers hold wisdom in solution; and this accounts for the fact that, when one of their drops is analyzed, wisdom is ascertained to be present in such wonderfully minute quantities.

But we are not going to be severe upon either the Solomons or the Shebas. One of the first maxims of the 'Prism of Thought' plucks out our critical sting, and leaves us not a waspish feeling. Pathetic is the appeal, that "many a budding genius has been crushed by stern criticism, whom judicious praise might have led to future excellence." Anxious, therefore, for the future excellence of the Baroness of Calabrella, what can we do but praise her pretty little square illuminated volume? Truth is not the less truth because it has been a thousand times reiterated; and if but one of her ladyship's many sound and amiable rules of life and principles of morals gain a readier admission into any youthful understanding, because recommended by the borrowed charms of colouring and gilding, we shall not deplore the cost at which her work has been given to the small world. And who is ignorant of the magic powers of colours in the fresh morning of life? The first joy of infancy is the perception of the solar light, which is the glorious combination of all hues; but the familiarity of the pleasure quickly deadens the sense of it, and none remember the rapture with which the organ of sight made its first acquaintance with the day; but everybody recollects how his young eye was captivated by the blazonry of the rainbow, or the glancing splendours of a drop of dew upon a rose-leaf, or by the reflections from a many-sided piece of glass or crystal. Light decomposed is more attractive than the radiant composite itself. Light may be said to be the natural food of the eye, but colours are its luxuries: it subsists upon the one; it revels in the other. Far from objecting, therefore, to the modern method of embellishing and adorning books of elementary education, we consider it most judicious to profit by so powerful a source of interest, and a help to the memory natural and elegant. The remembrance of the old race of school-books, not yet entirely extinct, almost makes the blood run cold. Our grandfathers seemed to think that first principles were only to be instilled through the medium of everything revolting in paper, typography, and binding. A grammar of those days was as horrible to look

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at, as to study. We vividly recollect an elementary work of our own thumbing, which the teachers of the present day would not place in the hands of a little pickpocket in Bridewell. The bristles of the animal that supplied the binding stood erect upon the cover, so that we could have brushed our coat with our Alvary's Prosody, for that was the book to which we allude. Because the idea of a royal road to learning was justly scouted, our ancestors sprang to the conclusion that the path lay through the narrowest and most offensive lanes. They would have sent the Baroness de Calabrella to St. Luke's, for her attempt to make the pleasures of the eye subsidiary to the enlightenment of the understanding. In short, in point of *illumination*, they were decidedly our inferiors.

But this has nothing to do with our books of proverbs; we have been led astray by the gay hues of the 'Prism of Thought,' like an enthusiast in tulips, or the huntsman of a butterfly. In Mr. Tupper's 'Proverbial Philosophy' (written in irregular blank verse of more than Alexandrine dimensions) there is not much profound thinking, but there are many excellent reflections couched in language of some poetical merit. Take for example the following verses on the subject of 'To-day,'—

Now is the constant syllable ticking from the clock of time,
Now is the watchword of the wise, Now, is on the banner of the prudent.
Cherish thy to-day and prize it well, or ever it be gulphed into the past,
Husband it, for who can promise, if it shall have a morrow?
Behold thou art,—it is enough: that present care be thine;
Leave thou the past to thy Redeemer, entrust the future to thy Friend;
But for to-day, child of man, tend thou charily the minutes,
The harvest of thy yesterday, the seed-corn of thy morrow.

The moral feeling, too, of another couplet, is expressed by a noble image:—

O bright presence of To-day, let me wrestle with thee, gracious angel,
I will not let thee go, except thou bless me; bless me, then, To-day.

We extract four lines from the chapter 'Of To-morrow,' chiefly for the beauty of the second:

Each morn the bees fly forth, to fill the growing comb,
And levy golden tribute of the uncomplaining flowers:
To-morrow is their care; they toil for rest To-morrow;
But man deferreth duty's task, and loveth ease to-day.

'Of Neglect' is another section from which we shall quote a passage or two, having been struck by the truth of the sentiment and the delicacy of the expression:—

It is an evil thing and bitter, when the cheerful face of Charity,
Going forth gaily in the morning to woo the world with smiles,
Is met by those wayfaring men with coldness, suspicion, and repulse,
And turneth into hard dead stone at the Gorgon visage of Neglect.
O brother, warm and young, covetous of others' favour,
I see thee checked and chilled, sorrowing for censure or forgetfulness:
Let coarse and common minds despise—that wounding of thy vanity,
Alas, I note a sorer cause, the blighting of thy love.

Again:—

Moreover, praise is good; honour is a treasure to be hoarded;
A good man's praise foreshadoweth God's, and in His smile is heaven.

He proceeds to the anodynes of "neglect," and amongst others recommends reflection upon the necessary selfishness of mankind. There is truth in the verses suggestive of this mournful consolation:—

But consider, child of sensibility; the lot of men is labour,
Labour for the mouth, or labour in the spirit, labour stern and individual.
Worldly cares and worldly hopes exact the thoughts of all,
And there is a necessary selfishness, rooted in each mortal breast.
The plans of prudence or the whisperings of pride, or all-absorbing reveries of love,
Ambition, grief, or fear, or joy, set each man for himself:
Therefore the centre of a cycle, whereunto all the universe convergeth,
Is seen in fallen solitude, the naked selfish heart:
Stripped of conventional deceptions, untrammelled from the harness of society,
We all may read one little word engraved on all we do;
Other men, what are they unto us? the age, the mass, the million,—
We segregate distinct from generalities, that isolated particle, a self:
It is the very law of our life, a law for soul and body,
An earthly law for earthly men, toiling in responsible probation.
For each is the all unto himself, disguise it as we may,
Each infinite, each most precious; yet even as nothing to his neighbour.
O consider, we be crowding up an avenue, trapped in the decoy of time,
Behind us the irrevocable past, before us the illimitable future,
What wonder is there if the traveller, wayworn, hopeful, fearful,
Burdened himself, so lightly heed the burden of his brother?
How should'st thou marvel and be sad, that the pilgrims trouble not to learn thee,
When each hath to master for himself the lessons of life and immortality?

The author is not equally felicitous in dealing with subjects of lower interest. The style and versification that suit reflections of an elevated moral nature, are quaint and almost ludicrous, when applied to topics of criticism and philology. Here is an instance from the chapter entitled 'Of Names':—

Many a fair flower is burdened with preposterous appellatives,
Which the wiser simplicity of rustics entitled by its beauties.
The herbalist had a simple cause for every word upon his catalogue,
But now the mouth of Botany is filled with empty sound;
And many a peasant hath an answer on his tongue, concerning some vexed flower,
Shrewder than the centipede phrase, wherewithal philosophers invest it.

And a little further on:—

The fossilist hath found a bone, the rib of some huge lizard,
And forthwith standeth to it sponsor, to tack himself on reptile immortalities.

It is hardly necessary to say, that it is not to Mr. Tupper's volume we would apply the remarks with which this notice commenced. They must fall, however, upon 'Polylogy's Sayings' without reserve. How it could have entered the mind of writer or publisher to conceive, that two volumes of such matter, although there is here and there a dash of frantic cleverness, could find as many readers, is to us an enigma. But as "Polylogy" says himself, "Folly is infinite; the greatest fool can always find a greater fool than himself for an admirer." The preface is a curiosity, and leads one to suspect that the work is a production of the Hanwell asylum. We quote one short passage which is decidedly lunatic:—

"The attention of the lovers of rare books is called to the linear metre of these thoughts, a conceit and peculiarity of publication, which has caused the editor and printer much embarrassment, and may make this book of value in their libraries. Many of these thoughts are the essential extracts of huge volumes, but they retain their expansive nature, and as texts in the hands of diffusive writers may be made again to assume their pristine size and pomp of furniture. Couplets of thought may be cut out of the pages, each thought having a reverse, and be embodied in polylogy plums; confectioners by such incarning will give these twin kernels of meditation and memory the qualities physically, which psychally they may need."

Why Mr. Clulow should call his book a book of "aphorisms" it is not easy to determine. Brevity is one of the qualities of aphorism, and the name is absurdly applied to a tissue of observations frequently extending to a couple of pages, and occasionally still further protracted by the addition of notes.

Poems on Slavery. By H. W. Longfellow. Cambridge (U.S.), Owen.

Mr. Longfellow has a name and fame not unknown to our readers; but all the laurels he has heretofore won as a scholar and a poet, were they twenty times as luxuriant, would fade and wither before this little volume. "It is the cause—the cause," that here ennobles; and when we remember the state of public feeling in America with reference to slavery, we forget the poet in our admiration of the man. But the poems themselves are worthy of the cause; and we shall extract some half dozen without comment, leaving them to make their own way to the heart of the reader. The first is worthily dedicated to a worthy fellow labourer:—

To William E. Channing.

The pages of thy book I read,
And as I closed each one,
My heart responding, ever said,
"Servant of God! well done!"

Well done! Thy words are great and bold;
At times they seem to me,
Like Luther's, in the days of old,
Half-battles for the free.

Go on, until this land revokes
The old and chartered Lie,
The feudal curse, whose whips and yokes
Insult humanity.

A voice is ever at thy side
Speaking in tones of might,
Like the prophetic voice, that cried
To John in Patmos, "Write!"

Write! and tell out this bloody tale;
Record this dire eclipse!
The Day of Wrath, this Endless Wail,
This dead Apocalypse!

The Slave's Dream.

Beside the ungathered rice he lay,
His sickle in his hand;
His breast was bare, his matted hair
Was buried in the sand.
Again, in the mist and shadow of sleep,
He saw his Native Land.

Wide through the landscape of his dreams
The lordly Niger flowed;
Beneath the palm-trees on the plain
Once more a king he strode;
And heard the tinkling caravans
Descend the mountain-road.

He saw once more his dark-eyed queen
Among her children stand;
They clasped his neck, they kissed his cheeks,
They held him by the hand!—
A tear burst from the sleeper's lids
And fell into the sand.

And then at furious speed he rode
Along the Niger's bank;
His bridle-reins were golden chains,
And, with a martial clank,
At each leap he could feel his scabbard of steel
Smiting his stallion's flank.

Before him, like a blood-red flag,
The bright flamingoes flew;
From morn till night he followed their flight,
O'er plains where the tamarind grew,
Till he saw the roof of Caffre huts,
And the ocean rose to view.

At night he heard the lion roar,
And the hyæna scream,
And the river-horse, as he crushed the reeds
Beside some hidden stream;
And it passed, like a glorious roll of drums,
Through the triumph of his dream.

The forests, with their myriad tongues,
Shouted of liberty;
And the Blast of the Desert cried aloud,
With a voice so wild and free,
That he started in his sleep and smiled
At their tempestuous glee.

He did not feel the driver's whip,
Nor the burning heat of day;
For Death had illumined the Land of Sleep,
And his lifeless body lay
A worn-out fetter, that the soul
Had broken and thrown away!

The Good Part,
That shall not be taken away.

She dwells by Great Kenhawa's side,
In valleys green and cool:
And all her hope and all her pride
Are in the village school.

Her soul, like the transparent air
That robes the hills above,
Though not of earth, encircles there
All things with arms of love.

And thus she walks among her girls
With praise and mild rebukes;
Subduing e'en rude village churls
By her angelic looks.

She reads to them at eventide
Of One who came to save;
To cast the captive's chains aside,
And liberate the slave.

And oft the blessed time foretells
When all men shall be free;
And musical, as silver bells,
Their falling chains shall be.

And following her beloved Lord,
In decent poverty,
She makes her life one sweet record
And deed of charity.

For she was rich and gave up all
To break the iron bands
Of those who waited in her hall,
And laboured in her lands.

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Long since beyond the Southern Sea
Their outbound sails have sped,
While she, in meek humility,
Now earns her daily bread.

It is their prayers, which never cease,
That clothe her with such grace;
Their blessing is the light of peace
That shines upon her face.

The Slave Singing at Midnight.

Loud he sang the psalm of David!
He, a Negro and enslaved,
Sang of Israel's victory,
Sang of Zion, bright and free.

In that hour, when night is calmest,
Sang he from the Hebrew Psalmist,
In a voice so sweet and clear
That I could not choose but hear,

Songs of triumph, and ascriptions,
Such as reached the swarth Egyptians,
When upon the Red Sea coast
Perished Pharaoh and his host.

And the voice of his devotion
Filled my soul with strange emotion;
For its tones by turns were glad,
Sweetly solemn, wildly sad.

Paul and Silas, in their prison,
Sang of Christ, the Lord arisen,
And an earthquake's arm of might
Broke their dungeon-gates at night.

But, alas! what holy angel
Brings the Slave this glad evangel?
And what earthquake's arm of might
Breaks his dungeon-gates at night?

But the fate of the negro is not half so morally offensive as that of the Quadroon—many of whom are tenderly brought up, and carefully educated, while others are sold as slaves. Here is a touching picture, but too true:—

The Quadroon Girl.

The Slaver in the broad lagoon
Lay moored with idle sail:
He waited for the rising moon,
And for the evening gale.

Under the shore his boat was tied
And all her listless crew
Watched the grey alligator slide
Into the still bayou.

Odours of orange-flowers and spice,
Reached them from time to time,
Like airs that breathe from Paradise
Upon a world of crime.

The Planter, under his roof of thatch,
Smoked thoughtfully and slow;
The Slaver's thumb was on the latch,
He seemed in haste to go.

He said, "My ship at anchor rides
In yonder broad lagoon;
I only wait the evening tides,
And the rising of the moon."

Before them, with her face upraised,
In timid attitude,
Like one half curious, half amazed,
A Quadroon maiden stood.

Her eyes were, like a falcon's, grey,
Her arms and neck were bare;
No garment she wore save a kirtle gay,
And her own long, raven hair.

And on her lips there played a smile,
As holy, meek, and faint,
As lights in some cathedral aisle
The features of a saint.

"The soil is barren,—the farm is old;"
The thoughtful Planter said;
Then looked upon the Slaver's gold,
And then upon the maid.

His heart within him was at strife
With such accursed gains;
For he knew whose passions gave her life,
Whose blood ran in her veins.

But the voice of nature was too weak;
He took the glittering gold!
Then pale as death grew the maiden's cheek,
Her hands as icy cold.

The Slaver led her from the door,
He led her by the hand,
To be his slave and paramour
In a strange and distant land!

We will conclude with a poem that will find an echo in every honest heart:—

The Witnesses.

In Ocean's wide domains,
Half buried in the sands,
Lie skeletons in chains,
With shackled feet and hands.

Beyond the fall of dews,
Deeper than plummet lies,
Float ships with all their crews,
No more to sink or rise.

There the black Slave-ship swims,
Freighted with human forms,
Whose fettered, fleshless limbs
Are not the sport of storms.

These are the bones of Slaves;
They gleam from the abyss;
They cry, from yawning waves,
"We are the Witnesses!"

Within Earth's wide domains
Are markets for men's lives;
Their necks are galled with chains,
Their wrists are cramped with gyves.

Dead bodies, that the kite
In deserts makes its prey;
Murders, that with affright
Scare schoolboys from their play!

All evil thoughts and deeds;
Anger, and lust, and pride;
The foulest, rankest weeds,
That choke Life's groaning tide!

These are the woes of Slaves;
They glare from the abyss;
They cry, from unknown graves,
"We are the Witnesses!"

The Life of a Travelling Physician, &c. 3 vols. Longman & Co.

When the 'Diary of a late Physician' first appeared in *Blackwood's Magazine*, the public was somewhat startled at the possible betrayals which the title seemed to foreshadow; and only tranquillized when it became manifest that the diarist's cases, patients, and melo-dramatic scenes, were pure fabrications. Here, however, we have the veritable life of a Physician. The narrative, of course, is of a much paler hue, but it is true; in place of the terrible death-bed phenomena of conscience, sharpened by mortal agony, we have here a show-up of the friends, medical or lay, to whom the young Doctor had letters of introduction—a sketch of Lord A. and his family, with whom he travelled—a full-length portrait of his employer, Prince B., and his foibles—particulars of the personal and domestic habits of the Countess C., at whose house they visited—the ridiculous embroidering fancies of another host, Count D.—the private hospitalities of merchants E., F., and others. It will be fortunate for future Travelling Physicians if they do not find their positions in continental society somewhat less pleasant than heretofore, and if they be not forbidden the use of pen and ink, save when a pill or a composing draught is required.

The writer is undoubtedly a clever man,—but not so clever as he imagines; he is too complacently occupied with himself and his own *dicta*, to see any other person very clearly, or listen to them very attentively. He knows nothing of Art; cannot distinguish a Raphael from a Titian, and prefers Paul Potter's Bull to either; yet he oracularly denounces the polychromatic decorations of Cologne Cathedral:—he finds all the translations of 'Faust' bad and incorrect, and modestly publishes his own;—takes up his parable against Botany in one page (pathetically exclaiming, "How much we learn that is not worth remembering!") and lo! recommends Tournefort's system as a pretty plaything for the ladies, with a passing sneer at Mrs. Somerville and Miss Martineau. [See vol. iii. p. 127.] But much as we object to some of the "pencillings" in these volumes, we admit that the work is pleasantly written, and that our Physician is often happy in sketching a portrait, and has a very sprightly narrative style; and we shall do our best to satisfy the reader on these points. Let us then, without further preamble, introduce Prince —— and his *chef de cuisine*:—

"The Prince shone as a star in the gastronomic firmament; but what greater eulogium can be paid him, than the one pronounced upon him by his own cook, who, in speaking of him, and discussing his different merits, observed, that it was a pleasure to serve him, for, said he, '*Monsieur le Prince est essentiellement cuisinier.*' Now this same artist had been cook to two empresses, and to many princes, which adds weight to the compliment paid the Prince upon his culinary talents. He paid dear for the compliment, it is true, in more ways than one; nor was he blind to the system of depredation which these artists practised upon him. * * The Prince, once shut up with him in his carriage, and proceeding gloomily along the road which leads to Smolensko (soon after the termination of the campaign which reduced that city to ashes), wishing no doubt to change his train of ideas, burst like a torrent upon his unsuspecting artist with the emphatic demand, 'Why do you rob me so?' The poor astounded cook, who was at the very moment probably devising some plan of peculation, to make up for the time lost in a long, and for him unprofitable, journey of some weeks' duration, replied in an agitated tone, 'Sir, sir, I don't rob you, I only—only——only make the usual profits of my ——' 'Stop,' said the Prince, 'I am not angry with you: I know that you rob me; but I wish to make an arrangement with you. Why do you do it? I give you a handsome salary, you have many perquisites, and what need have you of more? Now be candid, and speak the truth boldly: you know that I cannot do without you.' * * 'Why, sir, I admit that your's is an excellent situation; but you know, sir, that it is not equal to my expenses. I like society—to treat my friends handsomely. I am addicted to play; *enfin j'ai une petite maîtresse*; and you must be aware, Prince, that all these things considered, your wages are not sufficient.' 'Good,' said the Prince, 'this is precisely the point to which I hoped to bring you. Tell me how much all this costs you over and above what I give you, and I will make up the difference; only do not rob me.' The cook laid his hand upon his heart for a minute, and looking with an affectionate, and even grateful expression towards his master, replied in a suppressed sigh, '*Non, Monseigneur, je préfère de vous voler.*' Having said this, he burst into tears, and hid his face in a cotton handkerchief."

But neither London nor Paris must detain us, and we shall therefore start for Poland, and thence proceed to Odessa. We need not, perhaps have travelled so far to find the original of the following:—

"He was a great politician, and one of the old school. He was averse to all kinds of innovations; he would not even listen to the voice of philanthropy, nor would he believe in the distresses of the poor, nor of the expediency of improving their condition, if the possibility even existed. He hated all public charities; never subscribed to any; nor had he any idea of such a science as political economy. He held in abhorrence all kinds of machinery which tended to throw the manual labourer out of work. He pointed to his peasants, and asked me of what use manufactures could be to people who wore a sheep's skin in winter, and whose wives wove them a linen dress for the summer? He would hear of no improvements in the breed of cattle. Little horses were better than large ones, because they were hardier, and were more economically fed. As to constitutions and charts, he believed them to be instituted for no other purpose than for impeding the progress of government. Notwithstanding all these illiberal ideas, he was a gentleman and a scholar, and a man of very considerable mental capacity. He had travelled all over Europe; had been in the United States, and was passionately fond of the English, of whose institutions he spoke with enthusiasm. If you spoke to him of the French, he got red all over, and was threatened with apoplexy."

Here is a whole-length portrait of an English musician, stumbled on in Austrian Poland. It is true to the life, and will be recognized in a moment by many persons:—

"So disgusted was he with the arbitrary system, and with the apparent poverty which seemed to surround him, that he could not contain himself, but launched out into execrations against the government, 'wishing that the Almighty might send an angel, with a flaming sword and a pair of fiery wings, to destroy them all.' This was uttered too in a coffee-house, and in public. It is singular how tolerant all foreigners are towards the English; how much they will bear from them, without being excited to anger; and how seldom even the most despotic governments

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take notice of their outrageous conduct. Whence is it that so much deference is paid them? Why are they to escape whole, when for similar offences a Frenchman or an Italian would be put in prison? 'Pshaw, it is only an Englishman; when he has sworn himself easy, there is no more harm in him. He has no idea of intriguing or interfering with the government itself. He curses his own all day long. Allow him the privilege of doing as much for others.' Whether such be the reasoning I know not, but certain it is that an Englishman will get *into* a scrape, and *out* of a scrape, sooner than any man of any other nation; and he asserts his right to liberty of speech so strenuously, that he persuades others that it is useless to attempt to restrain him. So it was with my countryman. He had been disappointed in his expectations, so that the measure of his wrath was full. He had quitted Florence, where he had resided for some years, with the idea of making a fortune in Russia; and imagined that, by giving a concert in the different towns through which he passed, he should defray all his expenses, and fill his pockets into the bargain. Of all men in the world, however, he was the least likely to succeed in his undertakings; not but that he was a first-rate musician, but he seemed to think that, as such, everybody should show, by their submission to his eccentricities, how they appreciated his talents. As to his condescending to be civil to anybody, no such idea entered his head. He treated all alike, and he would tell a princess to open her mouth wider, and not squall like a peacock, where another music-master would have hardly ventured to have intruded a suggestion. As a teacher for children he was inimitable, for he never passed over the slightest fault, and he either made them learn, or he broke their hearts. It happened that his wife was taken ill during my stay in Lemberg, and he begged me to see her. She was a striking contrast to himself; a mild, placid woman, who, having in vain endeavoured to cure her husband of his impolitic conduct, gave it up as hopeless, and now, making a virtue of necessity, laughed at the very things which perhaps had formerly made her weep."

Subsequently, at Odessa, the writer observes:

"Here we again met with the English musician, and as he lodged in our immediate neighbourhood, I had frequent opportunities of seeing him. I had ill-judged him in my first interview, for I found his manners so repulsive that I had little inclination to cultivate his acquaintance. I now had time to correct my error, and to make a friend of a travelling companion. I never met with a man of such honour, honesty, and high principle, who did so much injury to himself by the abruptness of his manners at first interview. This was the opinion of all who knew him in Odessa, *quel brave homme mais quel original.* All the asperities of his manners wore away by degrees, and the ore shone bright beneath. He was persuaded to give a concert, and this time he succeeded to his heart's content. The Empress herself was present. It went off with great eclat. The emoluments amounted but to a modicum, and in this respect he was disappointed; for, like myself, he had been led to believe that professional men could not fail to make their fortunes rapidly in Russia; but if such things have happened, the times had passed before the musician and myself had tried the experiment. The pagoda tree had been plucked of its fruit—nay, the branches even well shaken. He, like myself, had been deceived by the profuseness and liberality of the Russian and Polish nobility abroad, expecting to find them maintain the same character in their own country. This was our fault, and not theirs. After all, perhaps, we have had our deserts, for what right have Englishmen to suppose that they shall be rewarded in foreign lands so much above what their merits entitle them to at home? as one of my colleagues has expressed himself, '*Soyons de bonne foi.*' Should I ever again meet with my musical friend, I shall be inclined to say with Cassius,

> The fault, dear Brutus, is not in our stars,
> But in ourselves."

We regret to add, that he never can meet with his musical friend again—he died in London about four or five years since.

At Brody we have another portrait worth adding to our gallery:—

"During our stay in Brody, we were lodged in an old and dilapidated castle, once capable of defence, the former residence of Count ——, to whom, indeed, the whole town itself belonged. He had lately paid the debt of nature, and died in the bed which he had not quitted for many years previous. He was an eccentric character, but a man of talent and information; and though rational upon all other points, he seemed to be hardly so upon one, which was an idea of living longer by always remaining in bed. He actually lived, not merely in his chamber, but in his bed, for many years of his life, and his greatest consolation was derived from reading accounts in the papers of people dying by falling off their horses, or by the upsetting of carriages, or by bathing in the river, or by congestions of blood to the head from over exertion in walking, in running, jumping, &c. &c. He hugged himself upon the perusal of such accounts, and congratulated himself that such accidents could not happen to him. He received his guests as regularly as at any former period of his life, for no infirmity of the body compelled him to adopt this resolution. He read, wrote, took his meals, and lived, in fact, more comfortably in his bed, than Diogenes in his tub. He was no cynic, no sectarian, no philosopher; he was only known by the name of the Count who always lived in his bed."

We shall now let our author give an account of a dinner at the Countess ——, a niece of the famous Potemkin:—

"The dining room was not better furnished than the parlour; the walls were bare. There was a long table covered with a clean coarse cloth, and nothing encumbered it but a bottle of champagne opposite the hostess's plate, and a bottle of Don wine at each end of the table. About fifteen guests sat down to dinner. If I was surprised at the dinner service, my astonishment was still greater when the dinner was served; and I committed my observations to paper after the repast. Behind each person stood a servant, not dressed in the most splendid livery. The dinner commenced by slices of cold ham handed round in a dish; then a cold *pâté* of the livers of geese; then a salad consisting of craw fish, garnished with slices of beet root, and, lastly, some thin slices of Parmesan cheese. Being myself fond of cold meats, I congratulated myself upon having made a good dinner, though I could have devoured more with pleasure; but as I saw the other guests help themselves but sparingly, I could but follow their example. I was about to ask for a third slice of bread, having consumed the two portions of white and brown which were placed before me, when I opened the eyes of astonishment upon the entry of the soup. Not knowing how to act, I watched the operations of the Countess, thinking that I could not do wrong if I followed her example. I despatched a plate full of craw fish soup, than which I never tasted anything more exquisite, and seeing the hostess qualify it with a glass of wine, I filled my glass from a bottle near me; the doctor's place being, as I have before observed, at the end of the table. Whether she perceived any wryness in my face, as I gulped down the sour wine, I know not, but she ordered the man behind her chair to put beer, and kvass upon the board, and immediately a bottle of each was placed before me. I partook of both during the repast, but they were not to my taste. I now found a large sirloin of beef at my left shoulder. The Countess had already helped herself very plentifully, but, after having tasted a mouthful or two, she sent her plate away, which she did with two-thirds of the dishes. I found that a favourite servant enjoyed the privilege of eating off her mistress's plate, who was now employed in groping with her fork in a black earthenware jug, from the top of which a bladder had been partially removed, to pick out some stewed kidneys, which she consumed with a peculiar gusto. This dish was not handed round. Some buckwheat, boiled, and served up with cold butter in a saucer, followed the beef. I took the liberty of allowing this dish to pass, having indeed dined before the arrival of the soup: as I saw in what way the hostess treated her platefuls, I was easy upon this score. The next temptation presented itself in the shape of stewed carp, of which I partook, but they had the real muddy taste of the species; they were well dressed, and seemed to be approved. Had the wine been better, it might have stimulated my stomach to a little longer warfare; as it was, I was quite *hors du combat*, and saw with pleasure what I supposed to be the the last dish, in some chickens stuffed with parsley. I had often heard that eating and drinking to excess were very hard labour, and I seemed to be proving the truth of the adage; the chickens being handed to me, I summoned up courage and took a wing to play with; and on my plate being removed, I found a plum pudding at my elbow. Not venturing to attack this dish (the *mehlspeise* of the Germans), another was presented, consisting of fine asparagus covered with a sweet sauce. I had no alternative but to die of an apoplexy, or cease to eat altogether. I preferred the latter. I had now only to gaze and wonder at the capacity of the guests' stomachs, most of whom partook of every dish which was presented to them, and many asked me why I did not eat. The asparagus was succeeded by an immense joint of roast veal, served with salad, and the repast was terminated by a pile of cold craw fish, which were picked and eaten as a kind of *passe temps.* Little conversation, or only monosyllabic dialogues, enlivened the meal."

We now proceed on our journey:—

"It was about three o'clock, or perhaps a little later; and in the distance was a hill, the only elevation we had seen since we left Lemberg. I was riding upon the outside of the calash, reading a book, and as we rolled slowly along I perceived a large black cloud lying upon the top of the hill. I first thought it betokened a thunder-storm, a daily occurrence during the whole of our journey. I was, however, struck with the motion of the cloud, which seemed to assume all shapes, lengthening and contracting, and throwing itself into various contortions. I knew not to what this could be attributable, but of course immediately referred it to the usual and unerring cause which accounts for all physical phenomena—*electricity.* As I was still gazing upon it, the calash suddenly stopped, and Count ——, who was in the van, beckoned me to him. 'Do you see that large black cloud in the distance, Doctor?' I have been watching it for some time, I answered. 'Well what do you think it is?' It is not difficult to say what it is, but I am puzzling my brains to find out what causes it to make such evolutions; and as I spoke, it suddenly tapered into a long string. 'Now look at them,' said the Count. 'These are the locusts upon wing. I hardly ever saw such an army in the air. We shall hear what devastation they have done before we get to Odessa. Woe to him on whose fields they alight—not a green thing will remain.'"

The party soon reached Severinowka, but the locusts were before them. They dined with the Count's uncle, who was to give them "forty different kinds of wine to drink, and thirty-nine of them detestable," according to the promise of the Doctor's patient. But Ceres was in such danger, that we hear little of Bacchus. The "thin, spare, and feeble old man," showed the Count and the Physician not into the cellar, but into the garden:—

"It is almost impossible to hope for credence from those who had not been eye-witnesses of the sight which the garden presented. The whole of the surface was covered, ankle deep, with these insects, clambering pellmell over each other, but all proceeding in the same direction. They did not allow us to tread upon them, but, on our approach, rose on wing with a whizzing noise, and flying forwards over the heads of the main body, settled down again in the vanguard over the body of their army. This is the manner in which they alight from the wing: the first rank pitches upon the ground, and the others do not follow the train, but precede it, alighting one before the other, so that the rearguard in flight is the vanguard when they are upon the field. The sight of them upon the trees was most curious. The branches were bent to the ground by the incumbent weight, and the Italian poplars resembled weeping willows, from their lighter branches being reversed by the weight of the locusts. Several trees were already completely bared, for the insect destroys much more than it consumes. It gnaws the stem of the leaf, and not the body, so that the leaf drops upon the ground almost entire, its stalk only having been eaten. When the insects are browsing upon the trees, they are not so easily scared away by the appearance of man as when merely settled upon the ground; they hold fast to their food, and the boughs must be shaken

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before they will leave their hold. This was indeed a curious and amusing experiment, for it was something like magic to see a tree throw its branches up into the air, as soon as the locusts were shaken off. Their instruments of destruction must be very tough, for many is the stalk of a large sun-flower which I have seen gnawed through by these insects. They seem, indeed, to be particularly fond of the stalk of this flower, and, as several are employed upon it at the same time, it soon breaks where the part is weakened by their gnawing; and it is curious to see the insects rise suddenly in the air when put to flight by this unexpected accident."

To this we shall append a few general facts:

"Volney has given an accurate description of these insects in his Travels in Syria, and mentioned several facts which I myself witnessed. He observes that they are accompanied in their flight by birds of the size of a thrush, which devour them and make continual war against them. These birds are cherished by the peasants in Syria, and so they are by the people in this country. I have watched them for hours, but must confess I never saw them make much havoc in the ranks of the enemy. Some few would drop maimed upon the ground, but I never saw more than twenty of these birds at a time, and what could twenty do against millions? I think the destructive power of the birds has been overrated. As Volney observes, the locusts are sometimes carried by the wind towards the sea, and, being exhausted before they reach the opposite shore, fall dead into the deep, and are washed ashore by the tide, producing a foul infection. I have understood that this is also the case upon the borders of the Black Sea. When they arrive in full force in a country which is at all populous, the inhabitants drive them away by making noises with marrow bones and cleavers, &c. They also burn straw, or sedge, or whatever light fuel they may possess, to smoke them out. All these efforts go but a little way to accomplish their end, for the locusts, driven from one field, proceed to another; and wherever they appear, it may be truly, said in the language of Scripture that 'The land is *before them* as the Garden of Eden, and *behind them* a desolate wilderness.' It is more easy to destroy them in their yet imperfect state, or before they have wings. They walk along the ground in myriads before they can fly, and always proceed *en masse*, in one direction; their march is very slow, and they do not skip as grasshoppers do. The French word, *sauterelle*, is certainly a misnomer. In our route to Severinowka, we saw great quantities of them along the road-side, in a direct line of march. At this period it is possible to destroy great numbers by preceding them and cutting deep trenches across their path; they all walk into the trench, where they find lighted straw to receive and consume them. This is a common and most effectual way. Upon the same principle, a person in Odessa invented a kind of long iron roller, which was to be dragged with horses at full pace over their marching armies. All the means, however, resorted to at present, are more plausible than effectual, and have only destroyed the hundreds, to see the millions vanquish. * * It is asserted, that when they have devoured all that is green upon the earth, and are unable to procure more food, they are pushed by hunger to prey upon each other; the weak and the wounded thus feed the strong, as is the case with quadrupeds under similar pressure of want. The same cause which compels them to consume each other, has often compelled the inhabitants of Syria, in cases of famine, to consume them. They actually grind the dried bodies of the locusts, and knead them into a cake. Hunger will break through stone walls, and locusts and human bones have been found preferable to starvation; and this may be understood by those who have felt what hunger is. But to eat locusts by choice, when corn, wine, and oil are in abundance, appears almost incredible. We must at least say that it is very bad taste. Yet I knew a nobleman, of high rank and consideration, who repaired to Syria, and dressed and lived as the natives. But he wished to imitate St. John in the wilderness, and amused himself by eating these insects and wild honey; a more disgusting mouthful cannot be well imagined than one of these long, horny, scaly insects, from whose mouth oozes, upon the least pressure, a viscid fluid of the colour of treacle. We were conversing upon the history of locusts, and lamenting the ravages which they committed, when the steward was announced. He came to report upon the mischief they had done upon the estate. He informed us that the whole crop was destroyed, and that, for the distance of several versts, not a head of corn was to be found upon the stalk; every ear of it had been gnawed off by these destructive insects."

We may return to these volumes again.

The Zincali. By G. Borrow. 2 vols. 2nd edit. Murray.

We do not often trouble ourselves with second editions—but a pleasant preface to a pleasant book is worth extracting:—

"I cannot (says Mr. Borrow) permit the second edition of this work to go to press without premising it with a few words. When some two years ago I first gave 'The Zincali' to the world, it was, as I stated at the time, with considerable hesitation and diffidence: the composition of it and the collection of Gypsy words had served as a kind of relaxation to me whilst engaged in the circulation of the Gospel in Spain. After the completion of the work, I had not the slightest idea that it possessed any peculiar merit, or was calculated to make the slightest impression upon the reading world. Nevertheless, as every one who writes feels a kind of affection, greater or less, for the productions of his pen, I was averse, since the book was written, to suffer it to perish of damp in a lumber closet, or by friction in my travelling wallet. I committed it therefore to the press, with a friendly 'Farewell, little book, I have done for you all I can, and much more than you deserve?' My expectations at this time were widely different from those of my namesake George in the Vicar of Wakefield when he published his paradoxes. I took it as a matter of course that the world, whether learned or unlearned, would say to my book what they said to his paradoxes, as the event showed,—nothing at all. To my utter astonishment, however, I had no sooner returned to my humble retreat, where I hoped to find the repose of which I was very much in need, than I was followed by the voice not only of England but of the greater part of Europe, informing me that I had achieved a feat—a work in the nineteenth century with some pretensions to originality. The book was speedily reprinted in America, portions of it were translated into French and Russian, and a fresh edition demanded. In the midst of all this there sounded upon my ears a voice which I recognized as that of the Mæcenas of British literature: 'Borrome, don't believe all you hear, nor think that you have accomplished any thing so very extraordinary: a great portion of your book is very sorry trash indeed—Gypsy poetry, dry laws, and compilations from dull Spanish authors: it has good points, however, which show that you are capable of something much better: try your hand again—avoid your besetting sins; and when you have accomplished something which will really do credit to —— Street, it will be time enough to think of another delivery of these Gypsies.' Mistos amande: *I am content*, I replied, and sitting down I commenced 'The Bible in Spain.' At first I proceeded slowly,—sickness was in the land and the face of nature was overcast,—heavy rain-clouds swam in the heavens,—the blast howled amid the pines which nearly surround my lonely dwelling, and the waters of the lake which lies before it, so quiet in general and tranquil, were fearfully agitated. 'Bring lights hither, O Hayim Ben Attar, son of the miracle!' And the Jew of Fez brought in the lights, for though it was midday I could scarcely see in the little room where I was writing. A dreary summer and autumn passed by, and were succeeded by as gloomy a winter. I still proceeded with the Bible in Spain. The winter passed, and spring came with cold dry winds and occasional sunshine, whereupon I arose, shouted, and mounted my horse, even Sidi Habismilk, I scoured all the surrounding district, and thought but little of the Bible in Spain. So I rode about the country, over the heaths, and through the green lanes of my native land, occasionally visiting friends at a distance, and sometimes, for variety's sake, I stayed at home and amused myself by catching huge pike, which lie perdue in certain deep ponds skirted with lofty reeds, upon my land, and to which there is a communication from the lagoon by a deep and narrow watercourse.—I had almost forgotten the Bible in Spain. Then came the summer with much heat and sunshine, and then I would lie for hours in the sun and recall the sunny days I had spent in Andalusia, and my thoughts were continually reverting to Spain, and at last I remembered that the Bible in Spain was still unfinished: whereupon I arose and said: This loitering profiteth nothing,—and I hastened to my summer-house by the side of the lake, and there I thought and wrote, and every day I repaired to the same place, and thought and wrote until I had finished the Bible in Spain. And at the proper season the Bible in Spain was given to the world; and the world, both learned and unlearned, was delighted. * * Now the Bible in Spain is off my hands, I return to 'these Gypsies;' and here you have, most kind, lenient, and courteous public, a fresh delivery of them. In the present edition, I have attended as much as possible to the suggestions of certain individuals, for whose opinion I cannot but entertain the highest respect. I have omitted various passages from Spanish authors, which the world has objected to as being quite out of place, and serving for no other purpose than to swell out the work. In lieu thereof, I have introduced some original matter relative to the Gypsies, which is, perhaps, more calculated to fling light over their peculiar habits than any thing which has yet appeared. To remodel the work, however, I have neither time nor inclination, and must therefore again commend it, with all the imperfections which still cling to it, to the generosity of the public."

OUR LIBRARY TABLE.

Hargrave, or the Adventures of a Man of Fashion, by Mrs. Trollope. 3 vols.—An amusing list of definitions of the Man of Fashion might be drawn from the English Novelist's Library. Take, for instance, Richardson's Sir Charles and Lovelace, and *Sir* Hargrave, Fielding's Lord Fellamar, Miss Burney's Mr. Lovel and Sir Robert Floyer, Miss Edgeworth's Sir Philip Baddeley, Mr. Ward's Lord Cleveland, Mr. Lister's Trebeck, Sir E. L. Bulwer's Pelham: and the individual of whom every one of these is a professed portrait, will be found many-coloured as the cameleon; vibrating between the slang of the stage-coach box, and the ruffles and essences of a perfumer's back-shop. But the feminine conception of the character is expecially curious. To restrict ourselves to our own days, 'Cecil,' for instance, (whose confessions it is now "no scandal" to say were written by a woman) is made to assert his claims by slandering the fair sex; while we find the warlike Mrs. Trollope displaying her hero as not a scruple more orderly than Robert Macaire: a street robber, in short, who lies in wait for his winning friends as they return home from gaming-houses; a lover of diamonds as audacious as Cardillac in Hoffmann's 'Mademoiselle Scuderi,' who decoys a lady to a ball, and builds a labyrinth of temporary apartments with the deliberate purpose of there rifling her of her jewels! On such a monstrosity the only comment is the American exclamation "My!" imported by the fearless authoress who has perpetrated it. It is possible that Mrs. Trollope may choose to appeal against our judgment. What if Punch (to give vent to a passing crotchet) should give *her* 'Man of Fashion' a rehearing, and, for contradiction's sake, plead that he is not essentially more immoral than certain parties who have recently been found laying hands upon property in Grub Street garrets; that Mr. Hargrave's dinmond-hunger is not more remarkable than that appetite for club-house plate which the police journals have lately recorded? We are ready with our rejoinder, if thus rebuked. What would become of the Ross or Deveria as a beauty-painter, who chose to select some Madagascar Venus, or white and pink Albino, as the type of the fair sex? What should we say to the sculptor whose "*Homo*" was modelled from a Count Bonelaski, or from "Mr. Freeman, the American giant"? As a caricaturist, we are perfectly willing to recognize Mrs. Trollope; but she aspires to the reputation of a class-painter and teacher;—treats of morals, manners, and abuses as authoritatively as the sincerest and soberest of her contemporaries, and we, therefore, protest against her delinentions. If the Man of Fashion's deeds, too, are outrageous, the miracle by which he escapes punishment is little less startling. He has a daughter-in-law, who owns a love-secret, and who, while con-

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ducting a delicate negotiation, through the agency of an old domestic (Mrs. Trollope never fails to step for help into the servants' hall), becomes acquainted with Hargrave's crime. She comes forward at the critical moment when detection is imminent, to assist his escape, and manages this with the address of a veteran police-officer. Roger Humphries, her familiar, gets falsely accused and imprisoned as the robber of Madame Bertrand's brilliants. What becomes of him in prison—how the fugitives take shelter in a mysterious castle on the banks of the Mummelsee—how Mr. Hargrave, the Man of Fashion, follows in the path of sanctity so whimsically chosen by Baron Whiskerandos Geramb—and how Adèle (the heroine), and Sabina, her softer half-sister, become possessed of the very properest husbands extant in the novelist's catalogue of faëry gifts, let all inquire for themselves, who are interested. In defiance of our testimony against the probabilities of the book, they will find it difficult to lay it aside, when once they have taken it in hand.

Days in the East, a Poem, by J. H. Burke, Esq.—We really feel some difficulty in treating books like this. Here we have the versified reminiscences of an officer in the East India Company's army, embracing the voyage out to Bombay and a journey through some of the western provinces of India; the poem having been composed on ship-board, to amuse the *ennui* of a soldier's return home, compelled by ill-health, contracted in the jungles of the country. Works so originating, if put forward simply as the mental diversions which, in their first intention, they were, would be entitled to very great indulgence: and might, indeed, well be left out of the pale of criticism altogether. But the public are, unluckily, supposed to have an interest in each man's lucubrations; the critic is directly appealed to, and the measures which he is then compelled to apply are not of his own making, nor is it in his discretion to vary them at his pleasure. What often makes the matter far worse against such authors is, that many of them rashly select for themselves the standards against which it is their pleasure to be measured, and the critic has but the duty of applying them rigorously. In this manner the author before us has brought himself into direct comparison with Lord Byron, whom he has imitated, as to form and manner, and a portion of whose spirit he is evidently under the impression that he has caught. His ideal personage expatiates in the stanza, and after the fashion, of Childe Harold, over scenes and objects about which he has nothing of novelty to relate, and which he has not the faculty of investing with a spiritual beauty of his own, like the poet Childe. In a word, the penning of these versified recollections and impressions was an excellent and praiseworthy resource against the monotony of a sea-voyage to an invalid; but the public are not in the same predicament.

Night and Day Thoughts.—There are some books of which we cannot hope to give anything like an adequate notion but by extract; and this before us is one to which the proposition applies—as does its converse,—a single extract will give the entire measure of the volume. Here are about two hundred and fifty sonnets, like nothing else of the kind we have ever met with, in the course of a tolerably extended and miscellaneous reading, but marvellously like one another in all their essential qualities of thought, argument, and construction. But, besides that we have no other means of characterizing this production, we are tempted to let our readers have, now and then, a specimen of the curious things upon which our critical functions occasionally bring us. For both these purposes we need not select on the present occasion, but may take the first sonnet in the volume merely because it is the first. Any one brick is an adequate specimen of this literary edifice, excepting only for the marvel, that any man should be able to make such a number of bricks without straw. Here, then, is a foot of the Hercules, it being premised, however, that this poetical Hercules is lame on all his feet:—

If I have advantage o'er my fellows
In anything, and Heaven knows I covet
None, for, tho' fond of home, I would gladly rove it
O'er the world to share it, as it mellows
E'en unripe fruit to my taste, to hear those
Fond of sweetness, boast of their vine and fig-
Trees bearing, it is that I seldom dig
Deeply into consequences, but lose
My interest in action, which, being
My own, I take care of, and let the fates
Make of it what they choose, since from old dates
I'm satisfied there is no foreseeing
What they intend to do.—I have tried such
Now and then, but it ne'er profited much.

List of New Books.—Counting-house Manual and Introduction to Business, by Calculator, 8vo. 4*s.* cl.—Gurney's Short-Hand Simplified and Improved, 12mo. 1*s.* 6*d.* cl.—The Preparatory Latin Grammar, by E. Everard, D.D., 12mo. 2*s.* cl.—Arnold's (Rev. T. K.) Introduction to Latin Prose Composition, Part 2, 8vo. 8*s.* cl.—Grant's (Rev. J.) Discourses, 8vo. 10*s.* 6*d.* cl.—Williams's (Rev. I.) Gospel Narrative of the Holy Week, 16mo. 8*s.* 6*d.* cl.—Dakin's Greek Testament, new edit. 12mo. 5*s.* bd.—Dr. Hook's Lent Lectures (The Last Days of Our Lord's Ministry,) 4th edit. 12mo. 6*s.* cl.—Foreign Library, Vol. III. (Celebrated Crimes), by A. Dumas, 8vo. 10*s.* cl.—Lectures on the Principles of Demonstrative Mathematics, by the Rev. Philip Kelland, post 8vo. 4*s.* 6*d.* cl.—A Treatise on Mental Derangement, by Francis Willis, M.D., 2nd edit. post 8vo. 5*s.* cl.—Anglo-Catholicism not Apostolical, by William Lindsay Alexander, M.A., 8vo. 8*s.* cl.—The Law of Nisi Prius, by J. F. Archbold, Esq., 12mo. 18*s.* bds.—A Treatise on the Nature and Causes of Stammering, by a Physician, 8vo. 3*s.* 6*d.* cl.—Brighton and its Three Climates, with Advice to Invalids and Visitors, by A. L. Wigan, M.D., 12mo. 3*s.* cl.—Excursions to the Principal Mineral Waters of England, by James Johnson, M.D., 8vo. 5*s.* cl.—Gesenius's Hebrew Grammar, trans. by T. I. Conant, 3rd edit. med. 8vo. 9*s.* cl.—Moral Strength, or the Nature and Conquest of Evil Habits Considered, by William Mousley, M.A., 12mo. 4*s.* cl.—Thucydides' History of the Grecian War, trans. by Thomas Hobbes, 2 vols. 8vo. 1*l.* 4*s.* cl.—Hobbes' English Works, by Sir William Molesworth, Vols. VIII. and IX., 1*l.* 4*s.* cl.—Dictionary of Mineralogy, Geology, &c., by William Humble, M.D., 2nd edit. 8vo. 2*s.* cl.—Clarendon on the Horse, 8vo. 2*s.* 6*d.* cl.—Johnson's Kitchen and Flower Garden, 18mo. 3*s.* 6*d.* cl.—Book of Crests and Mottoes, 2 vols. 12mo. 21*s.* cl.

METEOROLOGICAL JOURNAL for MARCH, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

MAR. 1843.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
○W 1	29.698	29.690	40.0	29.758	29.750	41.2	34	02.3	35.8	37.7	34.2	42.2		NNW	A.M. Fine—light clouds and wind. P.M. Cloudy—light snow. Evening, Fine and frosty—starlight.
T 2	29.976	29.968	37.5	29.986	29.978	39.0	31	02.2	33.7	39.3	31.2	39.4		NW	Fine—light clouds, wind, and frost throughout the day. Evening, Fine and frosty—starlight.
F 3	30.092	30.084	37.3	30.096	30.088	38.6	31	01.4	32.3	38.8	31.3	40.2		N	Cloudy—light wind throughout the day. Ev. Fine and starlight.
S 4	30.336	30.328	37.8	30.372	30.364	39.5	32	01.9	35.7	40.8	32.2	40.0		NW	Fine—light clouds & wind throughout the day. Ev. Fine & starlight.
⊙ 5	30.416	30.408	37.6	30.368	30.362	39.0	30	02.1	34.2	41.8	30.5	41.8		N	A.M. Fine—light clouds and wind, with frost. P.M. Lightly overcast. Evening, Overcast.
M 6	30.286	30.278	38.4	30.252	30.246	40.4	32	02.7	39.2	43.2	34.0	43.0		S	Cloudy—light wind throughout the day. Ev. The same, with frost.
T 7	30.218	30.210	38.4	30.192	30.184	40.2	30	02.8	35.7	41.8	32.0	44.0		S	Fine—lt. clouds & wind throughout the day. Ev. Fine & starlight.
W 8	30.292	30.284	38.7	30.326	30.318	40.6	34	02.7	37.7	42.4	33.0	47.8		N	A.M. Fine—nearly cloudless—light wind. P.M. Fine—lt. clouds. Evening, Lightly cloudy.
T 9	30.396	29.390	38.0	30.354	30.346	38.7	31	00.5	34.8	38.2	33.3	43.8		E	Cloudy—lt. wind throughout the day. Evening, Moonlight—lt. clds.
F 10	30.186	30.178	40.0	30.064	30.056	41.4	33	02.7	39.3	42.8	34.8	40.4		SSE	Cloudy—brisk wind throughout the day. Ev. Fine and starlight.
S 11	30.192	30.186	41.2	30.160	30.152	42.8	34	04.2	40.3	44.7	37.6	44.0		S	Cloudy—light wind throughout the day. Evening, The same.
⊙ 12	29.952	29.944	42.7	29.800	29.796	45.0	39	01.9	43.7	48.9	40.0	45.6		S	Overcast—light wind throughout the day. Evening, Cloudy.
M 13	29.744	29.738	44.6	29.686	29.678	47.4	39	03.1	42.7	50.8	39.0	51.0		W	A.M. Fine—light clouds and wind. P.M. Cloudy—light wind. Evening, Overcast—light rain—high wind.
T 14	29.488	29.482	49.0	29.562	29.554	50.0	44	03.4	50.5	54.3	42.7	51.8	.069	W	Cloudy—light wind throughout the day—(high wind throughout the night). Evening, Overcast—very slight rain.
W 15	29.790	29.784	49.5	29.916	29.908	50.3	44	02.0	46.3	50.7	46.3	55.5		N	Overcast—deposition—light wind throughout the day. Evening, Overcast—very slight rain.
● T 16	30.040	30.032	50.0	30.022	30.014	51.2	45	02.2	50.5	52.7	46.2	51.8	.019	SW	Overcast—lt. wind throughout the day. Ev. Moonlight—lt. clouds.
F 17	29.920	29.912	51.0	29.876	29.868	52.6	45	02.2	46.8	57.7	43.6	54.2		S	A.M. Fine—light clouds and wind. P.M. Fine—nearly cloudless. Evening, Moonlight—light clouds.
S 18	29.898	29.892	51.0	29.884	29.878	52.6	45	02.1	45.4	59.8	43.4	59.0		S	A.M. Cloudy—lt. fog & wind. P.M. Fine & cloudless. Ev. Thick fog.
⊙ 19	29.920	29.912	50.0	29.890	29.886	51.0	45	01.2	43.3	45.9	41.3	61.0		NE	Overcast—light wind throughout the day. Evening, Foggy.
M 20	29.588	29.580	49.3	29.594	29.588	52.8	45	02.2	48.3	56.0	42.7	50.8		NE	Cloudy—light wind throughout the day. Ev. The same—brisk wind.
T 21	29.512	29.504	57.0	29.454	29.448	55.4	49	04.6	53.8	56.8	48.0	58.7		E	A.M. Fine—light clouds and wind—high wind throughout the night. P.M. Cloudy—brisk wind. Evening, The same.
W 22	29.440	29.432	55.0	29.462	29.454	56.4	52	03.6	51.8	56.3	50.4	59.0	.163	E	A.M. Cloudy—light wind & rain—high wind with heavy rain early. P.M. Cloudy—light wind. Evening, Overcast—brisk wind.
T 23	29.485	29.478	57.7	29.570	29.562	56.0	51	04.2	54.3	56.3	51.0	59.3		SSE	Cloudy—brisk wind throughout the day. Evening, Fine & starlight.
F 24	29.604	29.596	56.8	29.660	29.652	57.2	51	03.2	53.7	59.7	46.8	57.6		E	A.M. Fine—light clouds & wind—slight rain early. P.M. Cloudy —Light wind. Evening, Fine and starlight.
S 25	29.784	29.776	56.3	29.740	29.732	52.8	44	04.5	47.7	49.3	45.0	60.6		NE	Fine—light clouds, with brisk wind throughout the day. Evening, Fine and starlight—brisk wind.
⊙ 26	29.798	29.790	53.2	29.744	29.738	49.0	37	05.9	45.5	47.5	38.7	53.4		NE	Fine—nearly cloudless—high wind throughout the day. Evening, Fine and starlight.
M 27	29.836	29.828	43.8	29.724	29.716	45.0	35	03.5	40.0	41.3	37.3	51.8		ENE	Cloudy—brisk wind throughout the day. Ev. Overcast—brisk wind.
T 28	29.760	29.752	44.8	29.776	29.768	46.6	38	03.3	43.5	47.3	39.3	44.6	.	ENE	A.M. Cloudy—light brisk wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
W 29	29.966	29.958	46.0	29.984	29.976	45.5	36	04.3	42.3	50.7	33.6	49.0		N	Fine—lt. clouds & wind throughout the day. Ev. Fine & starlight.
○ T 30	29.866	29.858	46.0	29.756	29.748	48.0	39	05.1	48.8	52.8	38.5	52.0		S	Cloudy—light wind throughout the day. Evening, Overcast—light rain—high wind.
F 31	29.480	29.472	51.6	29.398	29.392	52.3	48	04.0	54.8	52.3	48.6	56.2	.036	S	Cloudy—light wind, with occasional light showers throughout the day. Evening, Overcast—light rain.
MEAN.	29.901	29.894	46.1	29.885	29.877	47.0	39	03.0	43.6	48.3	39.6	50.0	Sum. .287		Mean Barometer corrected ..... 9 A.M. 3 P.M. F. 29.858 .. 29.839 C. 29.850 .. 29.830

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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THE CROWNED MOURNER.

[Michael Wisniowecki, a private citizen, who was elected King of Poland, is said to have wept when the crown was placed upon his head.]

The northern sun, in his noonday splendour,
Is shining on Vola's sacred field,
But sees not Jagellon's early grandeur,
Nor beams upon Sobieski's shield;
Yet still there are knightly lances gleaming,
And banners floating on Summer's air,
And the clang of the trumpets, loud proclaiming
That Poland hath chosen her monarch there.

Hark! to the voice of a nation, rending
The cloudless calm of the noontide now;
Hark! to the hymn, with the cannon blending,
As they place the crown on their chosen's brow.
The best and the bravest bow before him,
With dauntless hearts and with matchless brands,
And the skies of his land bend brightly o'er him,
But sad and silent the Monarch stands.

Why is it thus? tho' his birth was lowly,
Nor Fame nor Fortune had smiled on him,
Yet the crown was won by no deeds that sully
Its splendour, nor make its radiance dim.
Whence spring the tears? for the great and glorious
Have sought that sceptre with prayer and vow,
And he without strife hath been victorious,
But what doth the crown'd one weep for now?

Ah! did some dream of the past awaken,
Even as that sunrise of Fortune shone,
Of one true heart that the grave had taken,
Who might have sweetened and shared his throne?
Or found he the thorns beneath the glory,
When others saw but the circling gold;
Or did the Muse of his country's story
Some page of her future woes unfold?

There have been tears when the bride was leaving
Her mother's breast for a stranger's arms;
There have been tears when the nun was giving
To Heaven the flower of her maiden charms:
There hath been weeping, aye blent with laughter,
O'er sceptres shivered and thrones cast down;
But never before, nor ever after,
We saw it beneath a new-worn crown!

March 18. FRANCES BROWN.

ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

LECTURE IV.—ON COLOUR.

Design and Chiaroscuro, it has been shown, are in themselves sufficient to enable the painter to tell a story or convey a sentiment with considerable effect, and may, therefore, be regarded as the true basis of our art; but to develope all its capabilities, to complete its illusive power, and present it in its utmost beauty, there is still wanting the important element of COLOUR, to which I next invite your attention.

Colour seems to be an exclusively *ornamental* quality; we find it scattered through all the classes of nature, animate and inanimate, decking with tints of equal brilliance the shell, the flower, the gem, birds, beasts, and reptiles, as well as the clouds which attend upon the rising and setting sun, and with no apparent use but that of cheering and delighting mankind with a perpetual display of splendour and magnificence. This bountiful provision of nature has the power of imparting a charm to things the most trivial and otherwise unattractive, and thus furnishes the painter with ready and inexhaustible resources for the embellishment of his subject, of what kind soever it may be.

Colour, like Chiaroscuro, may be treated of either as a property to be found in the local hues of illuminated objects in general, that is, as merely *imitative*, or as it forms a part of that *ideal* whole, which he has conceived in his own mind, and seeks to call into existence on his canvas, and is altogether *inventive* or theoretical.

The *inventive* part of colouring (to which I shall at present confine myself) includes a consideration of the quantities, arrangement and harmony of the colours employed in the composition of a picture.

Whether colour is an inherent quality in bodies, or how their surfaces dissect the light, and reflect or refract the innumerable hues of which it appears to be composed, is perhaps not yet satisfactorily determined. It is, however, admitted, that light consists of but *three* original colours, red, yellow, and blue, from which all others proceed,—the orange, green, indigo, and violet, being formed from an admixture of the primary colours, between which they are to be found in the rainbow, or may be shown by the prism. Of these the red is the most intense, and seems to be pre-eminently *colour*, which becomes yellow in the light and blue in the dark part of the ray, (exhibiting the natural union of colour with chiaroscuro). Painters have agreed to call red and yellow, and their mixtures, *warm* colours; and blue, and those tints of which the larger portion is blue, *cold* colours; the presence of all three, either in a pure or compounded state, is indispensable to harmony; and the allotting to each its due quantity and relative position, are points of the first importance in the *colouring* of a picture.

The simplest mode of harmony is where one of the three primary colours is pure, and the other two are combined; as when red in due quantity and tone, is opposed to green, yellow to purple, or blue to orange. The fullest and richest harmony is when the prismatic hues are all displayed together. In either of these cases there is the just proportion of cold colour necessary to balance the warm.

It would seem to follow, that to produce an agreeable effect of light in painting, the same proportion of warm and cold colour should be adopted, as we perceive in a dissected solar ray; but besides that these proportions do not appear to have been very accurately ascertained, we shall not, I think, find this principle constantly observed in the works of the best colourists. Reynolds inculcated a general diffusion of warm colours, with only so much cold intermingled as may serve to give it variety; and this seems to have been the more usual practice of Titian, Rubens, and other great authorities. Various opinions have been entertained as to the relative situations which the different colours should occupy in a picture. Some have thought that the most perfect, or even the only model, for the purpose, is to be found in the rainbow; and this was strongly insisted on by the President West, who, in the latter part of his life, had given much attention to colouring, and whose judgment at all times well deserved consideration. According to him, the red should be placed on the side on which the light enters, then the orange, yellow, green, and so on; but this order, however agreeable, would, if always followed, inevitably give to all pictures the same general aspect; and as we find this arrangement, in nature, only in the rainbow itself, and in a few accidental effects, we are at least entitled to doubt the necessity of adhering to it on all occasions; and also to question if some of the fine pictures of the best colourists would have gained by being more in conformity with Mr. West's system.

But let us refer at once to the practice of the most approved masters in this branch of the art, from whose works alone a safe conclusion may be deduced.

As my wish in these Lectures is to convey to the students useful suggestions and information, rather than to indulge in discursive speculations, I shall not dilate on what has been affirmed or conjectured of the colouring of the ancients.

The specimens left us of these paintings are so few and inconsiderable, as to supply us only with vague and uncertain notions of the extent of their skill in this particular. All that can be collected from their writers, seems to prove that they either knew not, or disregarded that complicated harmony of colours, which characterizes Modern Art. In the imitative part it cannot reasonably be doubted that they excelled as much in *colour*, as we are sure they did in *design;* and many of the specimens remaining possess the qualities of breadth, purity, and truth of tone in an eminent degree. But I shall begin my examination of the rise and progress of colouring, as a technical *element* of painting, with the great painter and philosopher who may be called the Founder of Modern Art, Leonardo da Vinci. This extraordinary man was not only the first who unfolded the principles of chiaroscuro, but he also anticipated Newton in discovering the threefold colour of light; and although, from the effects of time, or from the use of some pigment which has unfortunately changed, the shadows of his pictures have generally become too dark, many of his works show that he had made great progress in the path which he had so happily opened.

The *copy* above me, from the 'Last Supper,' exhibits *portions* of very refined and beautiful colour, which may be fairly supposed to have belonged to the original, in at least an equal degree,—possibly some passages in it may have been executed by Leonardo himself. In the St. John, and the neck of Judas, there is a great feeling of tone, and the arrangement of colours, though not prismatic, is very agreeable and harmonious; the distribution of the warm and cold tints, throughout highly skilful, finely varied and proportioned, with sufficient breadth and point.

So intimately is colouring connected with chiaroscuro, that in adverting to those who have led the way to excellence in this bright track, I may repeat, in the same order as I did in my last Lecture, the names of Fra Bartolomeo, Giorgione, and Correggio, as equally excelling in both. Raffaelle, though he rarely courted them, was by no means deficient in either. His 'Miracle of Bolsena' is a convincing proof of his fine perception of rich and harmonious tones.

But the great artist who stands at the head of the Venetian school, Titian, seems to have been the first to comprehend the true nature of this element of painting, and to establish a theory of colouring on sound philosophical principles. In the *imitative* part, he applied to colour the same system on which the Greeks had founded style in the treatment of form. Excluding whatever was accidental or peculiar, and preserving only its essential and permanent qualities, he purified it from all that was vulgar and unharmonious in tone, gave predominance to the local hues, and raised it from a mere servile copy of individual models to an ideal perfection, impressing on it the stamp of *general nature* in her several classes, with a truth and simplicity unknown before.

He fully perceived also its extensive capability as an inventive element of Painting. His usual treatment was that of spreading a succession of rich warm tints through the picture (both lights and darks), and giving value to these by intermingling portions of decided blue between the two. These blues appear the more brilliant and effective from the warm tints that surround them and are artfully infused into their shadows. He seems invariably to subordinate everything to his carnations; to keep which as pure and broad as possible, he adopted (as I observed in my last) fainter shadows than Tintoretto or Giorgione, and made out his chiaroscuro, by light and dark local colours; reducing his whites to a pearly tint to increase the brightness of his flesh; enveloping and uniting all the lights in a flood of golden radiance, supported by warm draperies, which gives his pictures the glow and harmony of objects seen by a setting sun—*Colour* soon became his predominant aim, and this fascinating part of the art seduced him from the cultivation of powers, which (as he has occasionally shown) might have enabled him to cope with the great designers of the Roman school. In proof, I need but refer to the St. Peter Martyr, and those fine compositions on the ceiling of the Salute at Venice. How far he may have erred in the preference he thus gave to colour, or whether his fame would have been as great as it is had he chosen differently, it were vain to inquire. The art, at least, has probably been a gainer by the course he adopted, and is, perhaps, indebted to him for sound principles of colouring, in which it might otherwise still be deficient.

This country fortunately possesses many fine specimens of his talents to which I may refer you.

The 'Ganymede,' in our National Gallery, exhibits a taste in colour quite in accordance with the grand character of the composition; sufficiently picturesque in tone, but extremely simple. His 'Venus and Adonis,' in the same collection, is also a fine work in all other respects, as well as in colour, and evidently the production of his ripened knowledge. His 'Bacchus and Ariadne,' also in the National Gallery, well deserves the student's close examination; he will observe in it a larger portion of strong blue than is usual in Titian's later works (perhaps occasioned by the ultramarine having retained its purity in a greater degree than the other pigments he employed. The carnations are in consequence, particularly rich and glowing. This picture is also a model for careful and elaborate execution. In the Bridgewater collection is a picture of an earlier period, by this great artist, called the 'Three Ages,' which, by the favour of its noble and liberal

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owner, was lately before the students in the Painting School—a work as pure in sentiment as in colour, and equally admirable for its exquisite feeling as for the suavity and truth of its hues;—and in the same collection, the half figure of 'Venus in the sea,' is not inferior in taste, both of colour and drawing to anything he ever produced.

His 'Actæon,' also in the same collection, shows the maturer treatment, but less finished workmanship of a consummate colourist. I shall advert but to one more specimen of this great master's pencil, which, though not in this country, has probably been seen by many of my audience; I mean his 'Christ crowned with thorns,' now in the Louvre; one of the most brilliant examples of his pictorial skill, and painted in the zenith of his powers. The prevailing tone of the picture arises from an extended mass of iron-grey colour in the background, which is brought into the front by a figure in mail armour of a similar tone; this gives a stern and gloomy air to the whole, very suitable to the pathetic character of the subject; to balance this quantity of cold and sombre tint, a sufficient portion of very rich warm colour is introduced in the foreground parts;—the focus of light and colour is on the right thigh of the principal figure, where are assembled golden flesh, bright crimson, and blue—the yellow shirt of the figure on the left, and the crimson robe, support and spread the group of rich tints about the centre, and by this management the picture is entirely rescued from monotony and heaviness. Nothing can be more admirable in colour and appropriate effect. This work was so highly admired at its first appearance, as to attract many of Titian's scholars, and other artists from different parts of Italy, to settle at Milan for the purpose of studying it.

I pass by Tintoretto from the want of examples near enough to refer to, of his vigorous colour combined with the fiercest chiaroscuro.

Two productions of this master may be seen at Hampton Court, which are below his usual standard. Of Giorgione, we have a few smaller specimens in this country, which are very conclusive evidence of his possessing chiaroscuro and colour, in the happiest union, together with a beautiful sentiment that characterizes his works in general. A figure of Temperance, in the possession of the Academy, is a graceful specimen of the talents of this rare artist, whose early death has probably deprived the world of many admirable productions.

Paolo Veronese seems to have made Titian his model in colour and effect, which he employed, however, with an unbridled luxuriance of imagination, and rendered decidedly paramount over all the other qualities of his art. And it must be admitted that in the brilliance and beauty of his hues, as well as in the adaptation of his colouring to large decorative compositions, he has never been surpassed. A fine specimen of the great purity, and freshness of his colour may be seen in his 'Mercury and Herse' in the Fitzwilliam Collection, at Cambridge.

Of his larger works 'The Marriage of Cana,' now in the Louvre, has always been the theme of admiration, in its particular class. Having had an opportunity of devoting an attentive consideration to this picture in its present situation (where it has, no doubt, been seen by many of my audience), I shall lay before you the result of my remarks upon it. The story of this immense work is lost in the splendour and *bizarrerie* of the banquet. Its real subject is properly colour, and magnificence, to which all other meaning is made subservient. It may be considered as a large nosegay, in which the light and dark—the warm and cold tints—are arranged and intermingled with admirable skill, effect, and harmony, without offering any predominate mass, unless it be the large portion of light in the sky. The composition is connected by a symmetrical arrangement of architecture, reaching on each side from the bottom to the top. The light is brought down on the left by the marble columns and piles of plate to the table-cloth, and carried out below by means of some white in a dog, placed there for that purpose, just above which the painter has concentrated his richest colours, opposing the warm white of the table-cloth to bright, deep-toned fruits, and one of those light, figured dresses which he was so fond of introducing into the focus of his pictures. These contrivances are echoed rather more faintly in another figured drapery, and another cluster of rich colours: the lights are chiefly composed of positive white, flesh colour, and light yellows, immediately opposed by deep reds and blues, the reds varying from scarlet to violet. Every artifice is resorted to for the purpose of making out the chiaroscuro without much shadow: the dark heads and draperies of the line of figures at table (crossing the composition horizontally) tell very decidedly against the bright light of the sky, the strong and extended blue of which makes the figures below appear rich and warm, though they are interspersed with so much of the blue of the sky, a little deepened, as was necessary to prevent heat and heaviness. The middle tints throughout are produced by orange and red colours, gradually deepening into a cluster of darks on the right, which counterpoise the brilliancy of the left corner. These dark colours are carried through in a dingonal line to the top of the right side, where with the columns in shade they make up the oscuro of the picture. The deep red of a figure in front (the chief mass of dark) is relieved against green, and rendered still more effective by the figure close to him in a yellow white dress, who is Paolo himself. It seems to have been a principle with him always to introduce white near yellow: to give the latter positive colour (and this is the case with Correggio also) green is interspersed in small quantities, (and generally as secondary to the yellows) to give brilliance to the carnations. The largest mass of blue (out of the sky) is in a back figure sitting at the end of the table on the right, which contrasts vigorously with a stooping figure in yellow; and to complete the richness and harmony of colour at this point, a scarlet vest and staff are given to the figure above (perhaps the ruler of the feast); and a sparkle is here introduced by means of the glass held up by a boy sitting, in which you at length find you have stumbled on the miracle of the water changed into wine.

The figure in blue has also the further contrast of a bright orpiment sleeve. The upright figure in ornamented white vies in brilliance with the left corner of the table, the glitter and richness of which it seems intended to echo, while it serves to negative and keep back the figures behind. All the tints of the picture tell distinctly, and almost as spots, which contributes much to its brilliance. There is no attempt at blending light with light, and dark with dark, as in the systems of Correggio or Rubens, but breadth and continuity are effected by detached portions of harmonizing colour. I have dwelt on this justly celebrated work, the rather as I know of none which displays more of chromatic ingenuity, or that better elucidates the principles of the ornamental *Venetian* school; and if the merits of any work are to be judged of by the skill with which the obvious aim of its author has been carried out, few pictures can be said to have been more completely successful than the 'Marriage of Cana.' It has fully accomplished its end, which was to fill an immense canvas with a rich combination of colour and effect, and to delight the eye rather than afford occupation for the mind.

Correggio does not appear to have considered colour with that almost exclusive partiality which actuated Titian and Paolo, but he justly and feelingly appreciated its value as one of the great powers of the art, and has invariably made it contribute its due assistance in all his fascinating works. Among the variety of attractions presented in his 'St. Jerome,' it would be difficult to say which is the most engaging. They charm us individually, and in their union; in colouring not least. The 'Notte' I have already spoken of, as displaying the poetry of colour and chiaroscuro in a degree amounting to the sublime. The specimens from the pencil of this rare artist which have lately been added to our National Gallery, enable those who have not had an opportunity of seeing his great works at Parma and Dresden, to form some estimate of his taste and skill as a colourist. From these, and all his other pictures, Correggio appears to have uniformly avoided a florid style of colour. They may both be considered as modulations in a minor key; even in the picture of 'Venus, Mercury, and Cupid,' which admitted of the more vivid colouring of the two, there is scarcely a larger portion of bright red than is to be found in the cheeks of the 'Cupid.' Flesh colour of different hues, finely opposed by a good deal of warm pale green, a cold deep red, light broken yellow, and a small quantity of blue, make up the harmony, and a little cluster of gay tints, light blue, yellow and red, on the wing of the Cupid, gives sufficient vivacity and point to the delightful breadth of the work. In the 'Ecce Homo,' the carnations, also, are the leading tones; and though the crimson or purple robe in the centre of the picture is perhaps more vivid in colour than is well adapted to pathos, yet it was necessary as an historical part of the subject. It may be observed, too, that he has reduced the quantity of this tint as much as he could, and by a pentimento, which may easily be traced, has even taken away a part of what he at first thought desirable; in so doing, he has extended his mass of light, while, by means of the deep blue cloak of the inimitable fainting mother, he has given a solemnity to the general aspect of the picture which is strikingly impressive. The piece of white drapery is happily introduced to set off the colours, and is made use of, also, to detach, with particular spirit, the fingers of the Christ, where he seems to have thought it most convenient to produce the strongest effect of relief, the *punctum saliens* of the picture, and to give roundness and unity to the whole.

The genius of Rubens was not less conspicuous in colour than in all the other parts of the Art; and he thoroughly incorporated into his system the principles of Venetian colour, with the chiaroscuro he had derived from Leonardo and Correggio. Happily we are possessed of many examples of his great power in this element of painting. His 'Ixion,' in the Marquis of Westminster's collection, has twice graced the Painting School for several months, and as it must still be in the recollection of many of the students, I am induced to offer a few observations upon this fine work. The invention is ingenious and poetical, the composition graceful and expressive, and it only wants some refinement in the drawing to make it in these respects complete; but refinement is not a characteristic of Rubens in any one branch of his art; and this remark will apply, though perhaps with minor force, to his colouring. Like Titian (on whose system his own is principally founded), he generally gave the chief attraction to his carnations, and they form a very considerable portion of this picture, varied in tone, and partly thrown into shadow; but they exhibit a peculiarity of treatment which we do not find in any other artist, excepting in some of his imitators: I allude to that decided separation of the flesh tints into distinct stripes, lying side by side (a dissection of the local colour, which is so remarkable in many of his works); his high lights are always yellow; next to those a bright rosy, or deep red, as the complexion required; then a strong grey tint, almost blue, running into a warm brown shadow, with still warmer reflections. These, when viewed from a sufficient distance, whence they come in a blended state to the eye, acquire the tone and effect of nature, and gain in brilliance from their crudeness; but when seen near, they are sometimes offensively coarse, and would be intolerable but for the powerful chiaroscuro by which they are controlled or absorbed. The work I am speaking of exhibits some variation from his ordinary practice in the arrangement of his colours. The shadows are cool; the single mass of red is in the centre, and is recalled only on the back of the Cupid; the brightest blue is brought very near it, and makes this part the focus of *colour*, which is well placed above the heads of the principal figures, and gives air to the celestial personages in the sky. The darks are arranged on one side of the picture, the lights on the other; nothing approaching to white is to be seen, and very little yellow, which renders it more fresh and elegant in tone than his pictures in general.

The works of Rubens, at Antwerp, to which I adverted in my last, are not less remarkable for their colour than their chiaroscuro; an examination of which will fully repay any artist who may be induced to visit them. Most of these have been commented on by the best critics, and I shall therefore pass them by. But of one picture there, which is placed above his tomb, in the Church of St. Jacques, I could wish to give the students some idea. The subject is a 'Holy Family, with Saints,' and consists, in fact, of the different branches of his own family, whom he has thus perpetuated. It is not one of those extensive compositions into which he was able to bring forward all the resources of painting, but it is a remarkable

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example of his skill in colour and effect. In the centre of the picture is a beautiful profile figure of the Magdalen, standing in front of the Virgin and Child; her hair, of a very rich brown, is relieved against a grey sky; the shoulder and arm bare, and fair as a white rose, with a piece of linen attached to it, varying but little in tint from the flesh itself; the lower part of her dress is a mass of deep transparent black. Close behind her stands St. George (Rubens himself) in a polished steel cuirass, which extends the strong light and dark of the Magdalen; and immediately beside her is Joseph, leaning forward, whose arm is covered by a large mass of crimson drapery, the richest portion of colour in the work. Thus the great force of light, dark, and colour are brought together in the centre. In the right corner is St. Jerome sitting, partly naked, and of a very hot red tone, the garment about him still redder; but this tendency to rustiness is checked by a little cherub between his knees (supporting the Bible), whose flesh is of the freshest and fairest hue, and by the deep blue mantle of the Virgin above him; the reds are recalled on the left side of the picture by a banner in the hand of St. George. In the sky are three or four hovering cherubs, gracefully composed; one of whom holds a wreath over the Infant, in which is a small portion of green, seemingly contrived as a foil to the quantity of flesh colour. A low horizon has given the painter an opportunity of showing, between the legs of St. George, a peep of landscape, in which there is a little more green and cool colour, and the green arbour behind the Virgin, combining with her blue mantle, make up the cold portion of the picture. These vivid oppositions are all brought into the most complete harmony. Excepting only the sprawling attitude of St. Jerome, the disposition of the whole is not less beautiful than are the parts; and it appeared to me altogether the most sparkling and even elegant specimen of his pencil I ever saw. Sir Joshua Reynolds, in his journey to Flanders, has noticed the remarkable brightness of this picture.

Rubens seemed to have aimed, like the Venetians, at adding vivacity and intensity to the colouring of Nature, though he rendered it, like every other part of the art, rather too systematic, unless for those extensive decorative compositions which he was so often called upon to execute. Amid the gorgeous gold and velvet ornaments of a church or palace, his splendour was in its place: but he adopted the same general principles in all his pictures, small or large, whatever their theme, not excepting even his landscapes; and though richness, where the subjects admit of it, is desirable, an excess of florid colour always offends, but most of all when combined with such sublime subjects as those in which he has aimed at rivalling M. Angelo, now removed to Munich.

Of white he introduced in general a very small quantity, and that almost reduced to a dove or lilac tint, giving a preference to the carnations of his females: like Titian's, his second tones are generally a light grey, and seem intermingled with the flesh tints to check their too great warmth: the reds are placed triangularly near the light, in masses of different shapes and hues: the greens, in small quantities, are generally introduced to set off the carnations: the third and fourth tints are yellow browns, which form a large part of his pictures, chequered with small quantities of grey, and his strongest masses of dark are generally blue or black. The 'Rape of the Sabines' in the National Gallery, is an instance of this treatment. In this picture a larger portion of green is brought forward to cool the profuse quantity of red which is everywhere displayed. Here, too, is introduced the black dress, to increase the compass of his chiaroscuro.

On quitting this great man I may here remark, that the systematic character of his works, which renders them less interesting to persons of refined taste, is, however, that which makes them invaluable as subjects of study for the artist. His principles are more apparent and intelligible than those of any other painter: you more easily trace the motives which guided him, and his technical skill, if rather too obvious and intrusive, is at the same time unrivalled.

In the enumeration of able *colourists*, Vandyke is entitled to a high station, and some of the best of his works are happily to be found in this country. His 'Charles the First on horseback,' in the royal collection, may be considered one of the finest equestrian portraits extant. The colour in general is exquisitely pure, and conducted a good deal on the principle of Titian, the red and yellow are supported by a great breadth of warm brown colours, and though there is a considerable quantity of grey, which is beautifully managed, the blue mass in the sky and in the scarf tell distinctly as the counterbalancing cold hues of the picture. He has infused a great portion of brown into the shadows of the green curtains, which unites it with the architecture, and makes out the harmony. The focus of chiaroscuro is happily thrown into the cuirass, carrying the eye up towards the head, which, by its fine colour and admirable expression, at once fixes the attention.

Vandyke's 'Theodosius excommunicated' (now in the National Gallery) presents a very effective system of colour and chiaroscuro. The sky and architecture spread a large portion of grey behind the figures, against which are placed the Emperor in a bright red mantle, and St. Ambrose in his episcopal robe of light yellow, figured with a deep blue: to this still greater richness is given by the opposition of the boy in a white surplice, which forms the principal mass of light; the white sleeve of a priest behind carries it on, and is ingeniously contrived to relieve, and give point to the sun-burnt head of Theodosius, the yellow and brown tints on the other figures, and the dog, and faintly spread on the steps, serve further to check the quantity of grey, and the deep shadows of the figures on the left finely balance the chiaroscuro; this distinct arrangement of the warm and cold tints produces great brilliance, though it may be doubted if there is not, after all, rather too great a prevalence of the leaden hue, into which this great artist occasionally fell. Perhaps this may be fairly ascribed to the use of some pigment, which has become more opaque and cold from time. Some of his historical pictures at Antwerp strongly suggest this opinion; in these the greys appear to have been formed of white, mixed with the brown earth which goes by his name, and are become so heavy in their tones as materially to injure the beauty of the colouring.

In the truth and purity with which he imitated the hues of his model, no one has exceeded Rembrandt. Of his skill in combining and arranging a variety of colours in extensive composition he has not often given us an opportunity of judging. The 'Guard-house at Amsterdam' is less satisfactory in this respect than many of his smaller works.

The colour of Rembrandt is always rich, and blended in a peculiar manner with his chiaroscuro. The 'Joseph and Potiphar's Wife,' lately in the Painting School (to which I alluded in my last), is a very beautiful specimen of both, the lights are glowing and finely modulated; and as they contain a considerable portion of red, he has counterbalanced them by a background chiefly of green; lively but not crude, his brightest colour is sparingly employed to give zest to particular points. The extended light of the bed is of a low, warm tone, which is made to appear white and brilliant by the quantity of rich dark about it, and from there being nothing else so like white in the picture. The red dress of the female is of a beautiful tint, and finely harmonized. Many of Rembrandt's portraits in this country, particularly those in the Grosvenor Gallery, are admirable for their tone, effect, and truth.

The science and practice of colouring may be fairly said to have maintained itself with undiminished power in these latter days. Our own school, with whatever deficiencies it may be charged, may boast of having produced very distinguished talent in this department of painting. Holbein, Rubens, and Vandyke perhaps led the way to the knowledge of colour among us, but it is to the first President of this Academy, Sir Joshua Reynolds, that we are immediately indebted for an insight into its true principles (as, indeed, into those of the art in general). Naturally possessed of an exquisite relish for colour, as well as an eye of peculiar delicacy, he had diligently studied in the continental schools those works which were most remarkable for harmony and effect.

Correggio, the Venetians, the Dutch, and Flemish, all contributed to form him as a colourist: he seems to have thoroughly appreciated and discriminated their various styles, and to have early learned to rival their best examples. He imitated, successfully, the veiled splendour of Titian, and by lowering the scale of his colour, added to its richness and brightness, supporting it with a depth of chiaroscuro equal to Rembrandt: a more varied management and less apparent artifice. In rendering the true effects of light, in the beauty and suavity of his hues, in breadth, unity, and force, no less than in his refined taste and feeling, he may rank with the greatest colourists that the art has produced. Though constantly recurring to Nature, he never allowed too close an adherence to the individualities of his model to interfere with the true idea of Nature developed in the works of the most admired masters. Many examples of his powerful skill will readily occur to my hearers. The glowing colour of his 'Iphigenia' in the Royal Collection (lately, by her Majesty's gracious permission, in the Painting School), happily remains in such a state of preservation, that it has scarcely lost anything of its original perfection. We may regret that the same cannot be said of that once exquisite example of colour and effect, his 'Holy Family' in the National Gallery.

His portraits are too numerous and well known to need any comment. 'The Marlborough Family,' one of his more extensive works, gives us an opportunity of judging of his arrangements on a larger scale. In this he seems to have adopted the general principles of Titian and Rubens, but with a greater breadth and force of chiaroscuro than the first, and far more purity of tone than the second,—the blue robe of the garter, furnishes him with his strongest dark, the bright red curtains spread his warm middle tints through the picture, and give great delicacy to the carnations. His discrimination of the principal classes or styles of colour, as well as the many other valuable observations which he has made on the technical parts of the art, (in his notes on Du Fresnoy,) will, no doubt, be carefully considered by the student, and treasured up in his memory. It has sometimes been inculcated, that the warm colours should always be placed in the front, or foreground objects, as having a tendency to impress the eye more strongly, or to come more forward than the cold; but union and harmony require that some intermixture of warm colour should be thrown into the background, and of cold into the front; and, in confirmation of this opinion, we may observe that many of the pictures in which the contrary principle has been adopted, (such as the 'Notte,' the 'Magdalen,' and the 'Christ in the Garden,' of Correggio, Titian's 'Christ crowned with Thorns,' and others,) have afforded as general delight as any that could be named.

Rubens, in the Cathedral at Antwerp, has, for the sake of contrast and variety, painted in one of the side pictures of the great altar-piece, a female saint, in a grey drapery, against a mass of brown rock, and on the other, St. Paul in brown, against a blue sky. Some of the most admired portraits of Vandyke are treated in the same way; and, I may add, Gainsborough's 'Blue Boy,' in the Grosvenor collection.

In nature we often see these cold colours, as they are called, near, and warmer colours at a distance, without being offended, and it would seem from the above instances, among hundreds which might be cited, that they require only judicious management to make them agreeable in art. The effect of the whole would seem to depend on the *quantity* and opposition of warm tones necessary to counterbalance the cold and make out the harmony.

In portraiture, the dress generally gives the leading and predominant tone of the picture, and perhaps *any* tint whatever, warm or cold, may be adopted for that purpose, and made agreeable if duly balanced and distributed. The black dress of Rubens, in the midst of bright tints, while it gives depth to the chiaroscuro, adds richness to all the colours it opposes, and sobriety to the whole. Titian sometimes made use of a low white or grey dress, set off by warm tones, the converse of the same principle. Reynolds occasionally placed a white dress against a light grey sky, with very little positive colour, and produced a pleasing effect by breadth and hue. Vandyke's half-length portrait of Queen Henrietta, in the royal collection, is a fine specimen of the same kind of treatment. The general aspect is grey and silvery; the only positive colour in it consists of a little red, which is sprinkled, as it were, on the stomacher, and a small red flower in the hair (acting like the *red cap* in some of Teniers' pictures),

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which preserves the whole from coldness. A beautiful picture by Rubens, at Antwerp, of 'St. Anne teaching the Virgin to read,' is on the same principle.

But, in fact, the different modes in which the colours may be arranged with effect, and the variety of keys in which they may be modulated, seem to admit of no limitations. They may be raised to the most vivid and gorgeous, or subdued to the most delicate tones, according to the nature of the subject; may be reduced almost to chiaroscuro, or glow with all the hues of the prism. The picture may be made effective either by the simplicity, or by the richness of its harmony, accompanied as it were by a single instrument, or a whole band. The skill of the master is to be seen as advantageously in the one as in the other, and his most bewitching effects will often be produced, like those of the musician, in a *minor* key, which in both arts is particularly suited to the *pathetic*. In the earlier works of Titian, Garofalo, and others of the Venetian and Ferrarese schools, a great intensity of colour seems to have been aimed at, emulating the "storied windows richly dight" of our Gothic cathedrals, and a similar practice is to be found in the oil pictures of Van Eyck, and the old German schools, from which it was probably derived.

Titian, as his taste improved, quitted this gaudy manner, making his blues a distinct counterbalance to a general diffusion of warm but not florid colour; and, from the practice of all the great colourists, it appears that a considerable portion of negative hues is necessary to set off the more positive; for brilliance, if attempted everywhere, becomes ineffective from the want of opposition; alternations of excitement and repose are indispensable in every part of the art, (and where sentiment is aimed at, a very small portion of vivid colour can be safely introduced). Hence, *broken* and subdued colours form the larger part of all fine pictures; they are serviceable either to *oppose* or *reconcile* the leading colours of the picture, to vary the tones of the lights, and add to the harmony and even brightness of the whole. For this purpose, great use may be made of reflections; warm tints may thus be introduced to check and keep in tune those which are in themselves rather too cold, and *vice versâ*.

By this principle the extremes of both may be brought together, and a kind of transparency obtained in the colouring, which is always desirable: care, however, must be taken that these reflections are not overdone, or the picture will lose solidity and substance, and become diaphanous. An artifice of the same kind is the adoption of draperies shot with threads of opposite colours, very frequent in the Herculaneum pictures, and occasionally used by Raffaelle, Poussin, and Rubens, which, when well managed, is capable of very brilliant and pleasing results.

Contrast is the source of all character and effect in colour, as in every other division of the art. No tint will appear very bright unless set off by an opponent, and by this treatment effect may be given to any, but the shadows must all partake of the same negative tone, and that should be the natural antagonist of the general hue of the light, which again must be gently diffused over the local colours, in order to tinge them with the same atmosphere, and give truth and union to the whole.

In the works of the finest colourists, particularly those of Correggio, there is a gradual variation from warm to cold tones, as well as from light to dark, while the extremes of both are economized, and have their more decided points of antithesis, and this modulation or rhythm is one great cause of the suavity and breadth for which he is remarkable.

The general tone of colour to be adopted for a picture, together with its chiaroscuro, is the music to which the composition is set, and should always accord with, and arise out of, the character of the subject. This has naturally some fixed and inherent circumstance, some indispensable demand, which must first be attended to,—as whether it be simple or rich, playful or grave, whether it derive its light from the freshness of the morning or the glow of evening, the quality or costume of the principal characters, &c.—something of this kind will generally suggest the key in which the harmony is to be evolved, and lead to all the rest. Thus, if there be a necessity for clothing the principal figure in red, that must be supported by congenial tints, carried on in some part by a smaller repetition of nearly the same tint, and set off and harmonized by a portion of the antagonist or complementary colour, more or less positive, as Reynolds has shown in speaking of Vandyke's 'Cardinal Bentivoglio'; and this general principle is applicable to all the various classes of painting, from a portrait, or single figure, to the most complicated history.

Having now referred to the practice of the most eminent masters in colour, and endeavoured to illustrate their general principles with regard to inventive or ideal colouring, it would be useless to draw your attention to any examples of less acknowledged excellence. I shall therefore conclude with remarking, that though Reynolds, with true judgment and great impartiality—towards an element of Painting in which he so much excelled—has pointed out the ambitious nature of colour, and its tendency to absorb every other quality of the art, yet it is equally certain, that when regulated by taste and feeling, colour will be often found capable, in a powerful degree, of expanding the poetical sentiment of the work, and of interesting the imagination and affections no less than of delighting the sense.

THE TEMPLE CHURCH.

THERE are one or two points connected with the renovation of the Temple Church, which, though perhaps of only minute importance, in that particular case, yet tend to mar the satisfaction produced by contemplating that costly work, when viewed with reference to the principles they involve. For some time past a disposition has begun to develope itself in one portion of the antiquarian public, to which it is to be hoped that the growing inclination to indulge in the seductions of gorgeous colouring applied to architecture, may not take a contrary, but rather, which is very possible, a parallel direction;—namely, the disposition to encourage the use of genuine, in opposition to false, and supposititious materials in architecture, and to strip off those incongruous additions which, applied parasitically to the original and constructive features, seem as if they aimed to "paint the lily" and "gild refined gold." And this disposition has been more especially directed against the choking and blocking up the comparatively artistic productions of the carver, whether in stone or wood, with the handicraft daubings of the house-painter and whitewasher.

Notwithstanding this, however, it may be noticed by any passer-by, that the venerable portal of the Temple Church, after having endured so long the defilements of plentiful coats of paint or whitewash, has at last been cleansed and purified, and has had its elaborate sculptures carefully re-worked, only to be again subjected to the hands of the painter; as if it were a modern drawing-room, the material of whose imitation ornaments requires disguise and concealment. This daubing of the western porch is a very different matter from that revival of the ancient system of coloured decoration which has been carried to so great an extent within the choir of the church; in which case the powers of the artist may be exercised to discriminate, to distinguish, and to heighten, the architectural distinctions of lines and forms, by a parallel system of shades and colours; or else, as the case may require, to soften, to blend, and to temper the boldness of the designer and the carver, also to enrich such portions of plane surface as might otherwise not accord with the richness of the carved work in other parts. But the spreading a uniform coat of opaque colour over a piece of rich carved work wrought in solid materials, is like taking a fine painting out of the hands of its artist, and intrusting the finishing touches to the undistinguishing hands of a house-painter. It may be added, too, that this mode of treatment unfits the object for undergoing that operation performed by Nature's own hand; in the course of which the granular structure of the stone becoming developed by the action of the atmosphere, alternates with the marks of the workman's tool still remaining, and produces both variety and tone, softness and depth of effect, and constitutes that gentle impression which, left, as a memorial, by the finger of Time, makes the object venerable instead of repulsive.

There arises now another subject for comment. "When we have sucked the orange we throw the peel away," said a great monarch to a great wit, whose racy conversation he had enjoyed to the utmost. In like manner, when in a building under repair the decayed portions have been replaced by new, it is a common case for the builders to be required to "remove all surplus materials," a still more effectual mode of clearance than throwing them away—for why should they be left to cumber the ground? Yet, when we find in the catalogue of an auction of building materials, certain time-worn marble shafts and carved capitals, described as "antique relics of the Temple Church," ("part of the original structure, and seven hundred years old,") it may be allowable to indulge some regret, that though the "juice" be very much dried up and "sucked" away, yet that the association of seven hundred years with one locality should not have preserved the "peel" from being ignominously thrust out when worn with long service. The ancient remains in question include the circle of clustered pillars formerly sustaining the whole upper part of the original nave of the church. Could not an honourable asylum be found for these venerable relics, by setting them up in their accustomed relative position to each other, in some shady nook of the Temple Gardens, forming a unique and peculiar ornament to that agreeable locality? The common objections to ARTIFICIAL RUINS would not in this case have their usual force. The ancient fragments in question already possess all those charms of association which are usually wanting in an artificial ruin. They have for centuries stood within a few yards of the same spot; they have been originally moulded to the best forms for grace and beauty, according to the skill and understanding of a remote age; and to the present time they have retained those forms in a sufficient degree to serve as models for us, whereby to fashion those fresh materials, which, having borrowed their shapes, have assumed their places also.

Had this paper been written previously to the day fixed for the sale by auction alluded to (the 16th of December last), it would have been amusing to speculate on the probable results. It would have been reasonable to imagine, that as Purbeck Marble columns are not, like cast iron ones, applicable to useful purposes—such as supporting the floors of warehouses or the roofs of railway stations—and as full-sized Norman capitals and bases are too bulky to be put as chimney ornaments on the mantel-pieces of the curious, the resource of the purchaser would not improbably be, to lay them in some corner of a depôt for building materials, until an unusual demand for hard rubbish called them forth to utter destruction. Or else they might have seen the light once more as decorations for some suburban tea-garden or bowling-green; there to exchange their associations with the tones of the organ, and the subdued step of the awe-struck worshipper, for the sounds of coarse music, and the noise of boisterous revelry. Neither of these suppositions, however, has yet been verified; for, when the day of sale came, not one bidding could be got for the fragments in question; and so they still lie in close contiguity to their old accustomed abiding-place, strewed about, or piled up, on the ground, in Hare Court, a few yards from the Temple Church.

By the bye, the word "Restoration" seems to be used architecturally in a very peculiar sense, when by it is only meant a "substitution" of new objects for those old ones by which the sympathies are excited, and the associations interested. It is true, that the difficulties in the way of the architect are very great. He cannot call upon the four winds of heaven, to surrender back suddenly those particles of matter, which, with invisible hand, they have been unceasingly employed for ages in stealing away, and dispersing abroad throughout the earth. But the faithful portrait is a treasure to those, from before whose eyes the original has passed away; and the public must be thankful, when they receive all that the architect can produce—that which in form, and colour, and substance, most resembles what has been lost. In realizing this, much diligent examination must be required, much patient attention given; numerous obstructions will occur, and many practical difficulties must be overcome. But practical difficulties are things of the present hour, obvious to the sense, which sees only realities, and sorely disturb thoughts of the past and the future, the remote, the visionary, and the spiritual. And methinks it requires

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a constant watch to be kept while overcoming them, lest the beauty of workmanship grow to be regarded as all in all, and the beauty of Association as nothing.

While hazarding these strictures on certain matters of detail, in the recent extensive reparations of the Temple Church, the writer does not intend to insinuate anything against their general character; far from this, he would prefer such general application to be made by the rule of contraries, if the reader must insist upon making it at all. Furthermore, with regard to the principles in art here dwelt upon, the question of beauty in composition, architectural or pictorial, is but little involved: the two sides of the question here placed at issue are, association or historical interest, on the one hand, and workmanship on the other. Beauty of composition may happen to take part with one side or the other, or to unite with both. G. M.

THE AERONAUT STEAM-ENGINE.



"*How to make a man to fly*" is one of the Century of Inventions of that arch-anticipator of all modern inventions, the Marquis of Worcester,—"*which I have tried*," says he, with characteristic *naïveté*, "*with a little boy of ten years old, in a barn*;" an excellent caution and laudable foresight; and then he adds this important element in the experiment—"*on an hay mow*." So completely does this philosophical mode of proceeding square with our own notions of experimental aëronautics, that we confess we experienced no slight disappointment when the many illustrated newspapers of the day brought forth the plans of this much-talked-of Aërial Locomotive Engine, to find that among the various precautions for the safety of passengers, there was no vestige of, nor substitute for, the hay mow of the Marquis of Worcester. We hope this appendage will not be forgotten in the specification.

We entreat our readers not to assume from this rather suspicious commencement of our notice, that we have any intention of treating this subject with either levity or ridicule. The air is a highway that interferes with no vested rights, injures no man's park or pleasure ground, and costs nothing for maintenance. We have neither milestones nor turnpikes there; and, free as air, we may roam where we please, unassailed by taxes or tolls. Railways have realized the fable of Jack the Giant-Killer's "seven-leagued boots;" may the "Ariel" soon realize to the public the fable of the "wishing-cap," and with the purse of Fortunatus reward the inventor; and "may we be there to see,"—for we wish all success to the invention and the inventor; and far be it from us to follow the example of those who ridicule what they cannot understand, and condemn what they are unable to appreciate. So much for feelings and intentions,—now for the facts.

Mr. William Samuel Henson is the inventor of the Aërial Locomotive Steam-Engine, for which patents have been taken out, and a bill has been brought into parliament, to authorize the transfer of the patents to more than twelve persons, who are to be incorporated as the Aërial Transit Company.

Now, the first question one asks about this machine is, how is it to be supported in the air? We know how a balloon ascends, because it is filled with gas, vapour, or smoke lighter than air, and, of course, like smoke, it ascends, and floats in virtue of its small specific gravity. That a balloon should rise in the air, and that it should be rowed forward or propelled by oars or other devices as a boat is rowed by the watermen, or a steam-boat propelled by the paddles, it is easy enough to understand, provided we get a balloon large enough, a man strong enough, or a steam-engine and fuel light enough to be carried up. This balloon plan of aërial locomotion has often been proposed but never effected. It has an obvious disadvantage; the balloon must be of so monstrous a size to carry the necessary weight, that any degree of success in propelling so great a bulk at a tolerable speed through the air becomes hopeless.

The present plan rests on a totally different principle. It is not sustained in the air by buoyancy, *but must be kept up by the continued expenditure of power*: to render this as easy as possible, means are adopted to retard the descent by gravity. All our readers are acquainted with the construction of the parachute of a balloon—it is an enormous umbrella, by which a person may descend in tolerable safety from a balloon, in case of danger; the size of the umbrella pressing on the air retards the descent of the weight:—now, this is what Mr. Henson uses. He employs an enormous flat umbrella, or gigantic fan or pair of wings (only they do not move as wings do), to keep the weight from falling rapidly; and so, when his machine is once in the air, it will descend but slowly, and the more slowly as the umbrella is larger—the shape is not, however, round like an umbrella, but flat, and oblong, and horizontal.

We may observe at this point, that the size of this umbrella can only retard the descent of the machine, but cannot sustain it. This consideration appears to have altogether escaped our inventors. They say,—"Our umbrella is so large as to expose a foot and a half of surface for every pound of total weight, and therefore, as we have 4,500 square feet of surface, and 3,000 lb. of load to carry, we may safely trust that we can stay aloft." But they surely know that no size of umbrella can do more than retard their fall. By a very simple calculation, based on abundant experiment, we have found that this aërial machine, supposing all their sanguine plans to be realized, must infallibly fall perpendicularly downwards to the earth, somewhere about the rate of thirteen miles an hour, or eighteen feet per second. So much for the powers of the umbrella!

But may not the power of the steam-engine be applied to keep the machine up in the air, and so countervail this inconvenient gravitation? Let us see. A weight of 3000 lb. is descending 18 feet per second—required, the power of steam capable of sustaining it? The answer is 60 *horses' power*. Our aërial company propose only 20 *horses' power* for *both* propelling and resisting powers; and on this slender basis rests the Aërial Transit Company! *Sic transit gloria*, &c.

Thus have we have lost faith in our aërial friends. We wished to find their plan true and promising—but when we find they have not made such very simple calculations, which a slight knowledge of the element they deal in, and the powers they use, would have suggested, what can we think? what can we hope? We see a want of foresight in their calculation; and in their mechanical devices we do not find those judicious mechanical contrivances, which should favour the hope that the patented ideas of Mr. Henson are in hands likely to bring what merit may lie in them out into practical use.

But, do we mean to say, there is no merit in the invention? On the contrary—it has just merit enough to seduce and fascinate the race of schemers and speculators. It has a good idea in it, and indeed more than one, only it does not seem to be in hands capable of developing what good is in the idea, in such wise as to bring a practically good thing out of the idea of it.

Further—we have seen that there are no means of sustaining the weight of the engine, even were it once at the necessary elevation. Then how is it ever to get there? The plan is this. The machine is to run down an inclined plane, to acquire a certain velocity, and then spreading its wings, is, by the mere velocity acquired, to rise in the air to the necessary height. Now surely these inventors ought to know that all the velocity a body will ever acquire by running down an inclined plane, will never do more than carry it up as high (barring a little loss) as the top of the plane. We are, therefore, disposed to recommend a start from the top of the inclined plane, rather than the bottom.

But who will set bounds to human ingenuity? We may yet fly. Watt was ridiculed, Galileo persecuted, and Dr. Lardner and the *Edinburgh Review* cavilled about the transatlantic steam-boats. So doubtless Mr. W. S. Henson, and his friends, think that, as a matter of course, they are martyrs, and we persecutors of unappreciated merit. But we abide by our opinion, and are satisfied with its risks. We may fly by and bye—but this is not the machine. We hoped great things and we are disappointed—

Parturiunt montes; nascitur ridiculus mus.

Our head and tail piece, are the flying engines of Stuart some twenty years ago.



FOREIGN CORRESPONDENCE.

Auxerre, 28th March, 1843.

HAVING observed, some eighteen months since, in your paper, a short notice on the effect produced by Music at the lunatic asylum of this town, it may not be uninteresting to you and your readers to know the result of that experiment, and how far the attempt has answered the intentions of the philanthropic and zealous director.

First allow me a few preparatory remarks. England boasts itself, and justly, as the cradle of those enlightened ideas which now preside at the direction of the insane; and in France, where that speciality now attracts so much attention, few names are more honoured than that of Dr. Ellis. Yet, if I mistake not, the French are now in advance even of the English in their treatment.

The present director, Dr. Girard de Cailleux, was named here in 1839, in virtue of the law of 1838, for centralizing the lunatic asylums, and found the Hospital, as all those in France at that epoch, under the management of *religieuses*, and without any resident physician. The old system reigned in all its horrors,—that is, cells, seclusion, and straight waistcoats. The number of the former was to the inmates as 54 for 150 patients, and 22 more were actually contracted for when the change took place. The patients were fed like wild beasts, and left all day without employment. Need I say the cures were few? This treatment was immediately changed; social life was exchanged for seclusion, employment was gradually given to all, idiots excepted; every kind of *délassement* was furnished, music and reading introduced; and such has been the effect, that about a month since, when conducted over the asylum, we were perfectly astonished at the order and regularity everywhere remarkable, and at the cheerfulness and uniform politeness of all the patients. It appeared to us to be nothing more than a well regulated almshouse. The cells were everywhere empty, the *dortoirs* full. The patients are all present at meals. They work, they promenade together, their amusements all in common, and almost all the work of the house is performed by the patients. We found the tailors, shoemakers, carpenters, sempstresses, spinners, laundresses, all engaged with evident pleasure at their respective employments; and those who have no handicraft skill, work in the garden, cultivate the land, or are employed in digging a canal for bringing a supply of water to the establishment, straw-plaiting for hats, bonnets, &c., and the least able at mat-making.

Sunday, the 26th, was the anniversary of the establishment, and a grand mass in music was executed entirely by the insane. Yes, and well executed too. The singers, about 50, were in the gallery, and the choir was filled by about 120 patients. What a cheering sight to contemplate the decorum everywhere observed;—the pleasure the patients appeared to feel, all dressed in new clothes, entirely made by themselves, and proud of their power to unite together and give delight to all that is most distinguished in or near the town: the *préfet*, the *maire*,

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judges, directors, engineers, with their wives and families, who came to witness and applaud the complete success of this philanthropic experiment!

I could give you many curious illustrations of the effects produced by the music in particular cases, but general results are, perhaps, best suited to your readers, and here they are:—In two years (1841–2) 44 patients have been discharged as cured out of an average of 190 patients,—paupers nearly all, and only sent to the establishment when it is impossible to leave them longer at liberty in their *communes*.

I am, &c. J. M.

PICTURE SALES.

The late Mr. F. W. Wilkin's collection of paintings and drawings came to hammer at Messrs. Christie & Manson's, last Saturday. Mr. Wilkin was the well-known copyist of Ancient Masters, and the almost unknown original painter of a large historic piece in the Hall of Battel Abbey, representing the fight that gave this mansion its ominous name. His 'Battle of Hastings' exhibits rather aspiration than inspiration, but water-colour, not oil, was his true element—imitation, not invention, his real faculty. His copies in water-colours, after celebrated pictures, are themselves celebrated. The smaller specimens appear to be the better ones; perhaps too richly tinted, yet, for that same reason, very attractive: the life-size copies we would designate less failures than mistakes—so thin and poor a medium as water spread over a wide surface cannot, even when made as "slab" as the witches' gruel with illicit ingredients, attain the powerful effects of oil, but becomes vacant when it attempts breadth, and substitutes for richness what is called "rottenness." Let us quote, however, some prices of the principal works in each category. 'Virgin and Child,' after *Vandyke*, 10 guineas; another, 7½ guineas; 'Holy Family,' after *Titian*, 6 guineas; his 'Daughter,' after *ditto*, 8½ guineas; 'Peace and War,' after *Rubens*, 8½ guineas; 'The Three Maries,' after *Annibale Carracci*, 10 guineas; 'Snake in the Grass,' after *Reynolds*, 12½ guineas; 'Lady Waldegrave and Child,' after *ditto*, 10 guineas; 'Sophonisba,' after *Titian*, 6*l.* 5*s.*; 'Queen Henrietta,' after *Vandyke*, 10½ guineas; 'Duke of Hamilton,' after *ditto*, 5*l.* 10*s.* These are specimens about miniature size; the next in size (about quarter life and less) are also next in merit:—'St. Catherine,' after *Raphael*, 40 guineas; 'The Salutation,' after *Del Piombo*, 36 guineas; 'Pan and Syrinx,' after *Rubens*, 38 guineas; 'The Brazen Serpent,' after *ditto*, 30 guineas. Among the full-size copies, a 'Portrait of Andrea del Sarto,' after *Del Sarto*, brought 50 guineas; one of 'Annibale Carracci,' after *Annibale*, 29 guineas; and one of 'Leo X.', after *Velasquez*, 30 guineas—the smaller repetitions of both these latter being preferable in execution and lower priced, viz. 4*l.* and 4*l.* 15*s.*; 'St. Bruno,' after *Andrea Sacchi*, 29 guineas—the much superior miniature, 4 guineas; 'Sophonisba,' after *Titian*, a staring mass of yellow flaccidity, 30 guineas; 'St. John baptizing Christ,' after *Murillo*, 28½ guineas—this also we thought a very indifferent work, as likewise 'Dr. Johnson,' after *Reynolds*, 19 guineas; 'Disputation with the Doctors,' after *Leonardo da Vinci* [Luini?], 124 guineas; the transcendant merits of the original blind us to those of the copy, but it may be considered a blazing star of beauty in the provinces.—(Apropos of water-colour imitations; at Messrs. Graves's printshop, Pall-Mall, may be seen some admirable specimens by a living artist, whose talents have not yet gained due recognition from the public, however they are prized within the select circle of connoisseurs. His name is *West*, and his nation is, we believe, West (America), both which appear congenial to water-colours, as Mr. President West exhibited a strong taste for them, even in oils. Many among the above-mentioned specimens equal, we think, anything yet produced of their kind in modern days. A 'Deposition,' after the Louvre *Titian*, struck us as superlative. Mr. West's copies are, judiciously, of miniature dimensions: his style is less soft and luscious than Mr. Wilkin's, but purer and more powerful. It should never be forgotten that one element of the pleasure which pictures afford us consists in surprise—surprise at effects produced by apparently inadequate means. Titian, with a single positive colour, *red*, aided by the mere non-colours black and white, has painted many a picture full of truth, nature, forcible expression, and glowing lustre. But when a whole *spectrum* of gorgeous hues are thrown upon the canvas, when an apparatus of pigments, palettes, and gallipots has contributed its adulterous mixtures, when the numberless tricks and knacks and artifices known to the profession are put in play, spectators feel much less surprise, and proportionally less pleasure at the result. We would not have this principle exert too rigorous or restrictive an influence over artists, whilst we contend that it should to a just degree regulate their practice: above all, our *water-colourists* might oftener observe it with advantage.)

On the same day, and at the same place, were sold two other collections, of small amount and no great importance. They contained, however, between them, some half-dozen pictures worth notice. 'View of a Dairy Farm,' by *Camphuysen*, a good Cuyp-like work, strongly or rather stiffly handled, 120 guineas. 'The Lying-in Visit,' by *Eglon Van der Neer*, from the Lockhurst collection, 155 guineas: *maugre* this picture's high repute, we question both its genuineness and goodness; it does not exhibit the strenuous workmanship of Eglon, who seems to have wrought with a steel pencil, nor his fine *luminous* impasto, but his laboured design only; it bears a signature, indeed, which nevertheless rather tends to overthrow its pretensions than confirm them, as Eglon's second name *Hendrick* is omitted. 'A Landscape,' by *Hobbema*, 355 guineas; from Baron Bekker's and Mr. Solly's collections; sunk, blackened, and blistered, but still a good picture—save that it is *too like* Hobbema, too much in his common style of manufacture. 'View at the Mouth of the Avon,' by *P. Nasmyth*, 71 guineas; an admirable landscape, which will some years hence soften down into a delicious one. The hand of Time is often the best hand employed on a picture; it co-operates with that of a good painter, mellowing his tints and harmonizing his touches, while it wars against that of a dauber, soon disfiguring his unhandy-work or blotting it out. Two productions—a *Guercino* and a *Sassoferrato*,—exhibited last season by the Duke of Bedford at the British Institution *pro bono publico*, and now ejected from his Grace's collection *pro bono proprio*,—were likewise disposed of, we hope for Doctor Francia's Gallery in Paraguay, that they may never escape from his iron grip, to appear among our "Ancient Masters" again.

OUR WEEKLY GOSSIP.

A fortnight since a sale of the Pell Records was openly advertised to take place by Mr. Fletcher, of Piccadilly, but it did not, in consequence of cautions sent from the Treasury; and the Records themselves, we are informed, have since been handed over by the possessor to the Public Record Office. The documents claimed, were Rolls of issues of the Exchequer, and very many Rolls of various tellers of the Exchequer. The issue Roll was of the reign of Edward III., and was described by the catalogue as "a document of the highest value and importance, sixty-three feet in length, clearly written on vellum, and the greater part in very good condition." It was certainly a very fine Roll, and indisputably a public record. This circumstance, as well as others which occurred last year, seem to point out the necessity of making some declaratory Act for public guidance on this subject. A custom has been allowed to creep in of late years, even during the existence of the Record Commission, of sanctioning, at least by non-interference, the sale of public records. Now that a more vigilant authority is placed over our records, whatever is necessary to guard the public for the future should undoubtedly be done. It may be true that the present *law* does not recognize the sale or possession of any public record, and it cannot be doubted, that the sale of the Pell Records some time back, though authorized, was strictly illegal; but it is a fact, that public documents have been sold by authority, and bought even by another public authority, the British Museum. It occurs to us, that the way to meet the difficulty would be to give a power to the Master of the Rolls to purchase any public records to which the possessor could substantiate an honest title on his own part: and to make known, that parties bringing in records would be so treated with; but that if any records were discovered after this notice, they should be summarily seized. Some years ago Sir Thomas Phillipps publicly and openly expended several hundred pounds in the purchase of Exchequer Records. As these documents were suffered to be sold, the government cannot morally claim them, without repaying Sir Thomas Phillipps; but if that gentleman should refuse to surrender them on these equitable terms, then we would not hesitate to assert the legal right of the crown to its own property.

In an introductory paper to a new work called 'The Story Teller,' edited by Mr. Robert Bell, an extract is given from a letter written by Mrs. Southey, which confirms the public judgment, and sets at rest all disputes about the authorship of 'The Doctor.' "Undoubtedly," she writes, "you have my full authority to affirm that my husband *is the author of the 'Doctor.'* Not until the last twelve months have I ever acknowledged this directly or indirectly; but I found that others had not been so (perhaps fastidiously) scrupulous, and therefore it would be absurd and unwise in me to affect further mystery about it. If you do not find my simple affirmation suffice to convince the doubters and *claimants*, I could give you more irrefragable proofs, in the shape of *proof-sheets, MS. copy*, &c. It has always been marvellous to me, that the authorship could ever have been doubtful to those who knew much of Mr. Southey—still more, to those who were acquainted with his family, and its *vie intérieure*, so graphically pourtrayed in the first volume. 'My wife, and my wife's sister' *are to the life.* The Bhow Begum was a Miss * * *, an intimate friend at that time. The beautiful idea of William Dove, was from an uncle of Mr. Southey's, an uncle William, &c. I have at hand many proof-sheets of a sixth volume, that was half through the press before we left Buckland. My dear husband used to enjoy that innocent mystery, and had laid out plans to make me a contributor to the future Olio. There are materials for several more volumes collected." Respecting the startling paragraph in Mrs. Southey's former letter, (*ante*, p. 139,) relating to the state of mind of her husband, which in our charity, we assumed that Mrs. Sigourney had inadvertently allowed to be published, we now learn, that so far from Mrs. Sigourney being a friend of Mrs. Southey's, Mrs. Southey never even saw that lady. The facts are—"Mrs. Sigourney, a perfect stranger, wrote to Mrs. Southey to request her correspondence. Mrs. Southey, having other objects to engross her thoughts, declined the honour, but simply and politely answered her inquiries as to Mr. Southey's health. All this, of course, was under the recognized seal of private correspondence, which ought to have been considered all the more sacred from the way in which Mrs. Sigourney had herself brought it about. You may judge, then of Mrs. Southey's astonishment, when she afterwards saw her letter not only printed in the public journals, *but interpolated with phrases implying intimacy, and ejaculations of pathos, not one of which she ever penned!*"—The remains of Southey were interred in the burial-ground attached to the parish church of Crosthwaite, where other members of the family are buried. Wordsworth attended the funeral. Dr. Southey's library has been, it is announced, already consigned to Mr. Leigh Sotheby, for public sale. It will be found particularly rich in Spanish literature. He has left personal property amounting to about 12,000*l.* By his will, dated the 26th of August, 1839, he has bequeathed to his wife all the personal property possessed by her previously to their marriage, together with the interest of the sum of 2,000*l.* during her life. The residue of his property, including the above 2,000*l.*, he has bequeathed to his four children. The Laureateship has been offered to and accepted by Wordsworth.

Sir George Hayter's great Reform picture is at last finished, and now exhibiting at the Egyptian Hall. To recognize the full merit in a work so elaborate, the public must recollect the difficulties of the subject, the inevitable formality of perspective, the ungracious monotony of modern costume, and the necessity of giving literal portraits of sundry personages, who, however good at legislation, are not good for picturesque effect. Further, we would add, it may not be amiss to recollect some of the contemporary foreign historical pictures on similar subjects—those, for instance, which stare from the walls of the new galleries at Versailles; nay, we might in-

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clude, in our challenge, the painted chronicles of David and Gerard, without fear of the result. The management of the light seems, to us, excellent; and this, too, it will be recollected, is arbitrary: then the mathematical angularity of a composition in which four rows of heads necessarily form a prominent object, is happily varied. Sir E. Codrington's hand on the pillar, the eager attitude of O'Connell, like that of the war-horse who has heard the sound of a trumpet, Lord John Russell leaning forward—to say nothing of the groups of listening Whig and Tory peers in the foreground—are all accidents at once conducive to truthful and to pictorial effect. Even the solitary red uniform of the Member on his legs, and the Hon. Grantley Berkeley's gay green coat, have been felicitously turned to account. The likenesses are, for the most part, good. It is true that Sir George Hayter sees his sitters through some medium which sharpens their features, a certain pinched thinness of face being as characteristic of his portraits, as a squareness of contour is of those by Leslie; but it would be hard to name the artist who would have been, on the whole, more faithful, or so spirited:—while the industry with which the work has been wrought up and finished, is creditable to its painter. On the walls of the exhibition room are hung the separate studies, from whence the greater part of the figures were finished, with some of Sir George Hayter's former pictures,—among others, the Trial of Her Majesty Queen Caroline.

The miserable premium of sixty pounds offered by the London Art-Union, for a series of ten designs, illustrative of British history or a British author, has been awarded to Mr. H. C. Selous, for his illustrations of the 'Pilgrim's Progress.' Thirty sets were sent in, and to some of them, honorary premiums have been awarded.

The lovers and collectors of Art in Paris have had their attention occupied by sales of two important galleries, which have taken place during the last and previous weeks. The sale of the Aguado Collection was preceded by that of M. Perier, which realized about 240,000 fr. (9,600*l.*), an amount somewhat exceeding their cost to M. Perier. The proceeds of the Aguado sale, on the contrary, fell short of the expectations formed; having realized about 450,000fr. A 'Virgin and Child,' by Raphael, sold for 27,000fr.—a Murillo, 19,000fr., bought, it is believed, for the present Marquis de las Marismas (Aguado)—the 'Annunciation,' 17,900fr., purchased by the Marquis of Hertford, who also bought a Teniers for 15,300 fr. The Velasquez was knocked down to Mr. Moran, for 12,750fr.—the 'Magdalen' of Canova was carried off by the Duke of Galliera for 59,500 fr., being 7,000 less than M. Aguado paid for it.

The pictures, &c. purchased in Italy by Dr. Waagen for the Museum at Berlin, have just been made accessible to the public. Among them are several small pictures of Titian; an allegorical painting of 'Peace and War,' by Giorgione. There is also a series of paintings executed for the Hall of the Guild of German Merchants at Venice, by Paul Veronese. The series consists of four: 'Jupiter giving Germania the Insignia of Empire,' 'Time overcoming Heresy and exalting Religion,' 'Mars and Minerva representing the power of Germany,' 'Apollo and Juno representing German Art.' Tintoretto and Alessandro Buonvicino contribute some fine altar-pieces, and Bernardino Luini some splendid fresco paintings executed for the brotherhood of Santa Corona, at Milan, in the years 1521–22. Del Sarto, Peruzzi, Sebastian del Piombo and Velasquez are among the other painters, whose works are to be found in this valuable collection. There are also some beautiful specimens of sculpture.

Von Bulard, a physician well known by his indefatigable exertions in examining the nature of the plague at Cairo, Smyrna, and Constantinople, died lately at Dresden. He was one of that small class of men who devote their lives to the cause of humanity; and passed days and nights with the plague-stricken, shut up with the wretched sufferers, when all others fled. The result of his investigations appeared in a work published in Paris in the year 1839, and entitled 'De la Peste Orientale d'après les Matériaux recueillis à Alexandrie, au Caire.'

The German stage has sustained a heavy loss in the death of Herr Seydelmann, the actor. From remembrance we should be inclined to number him among those finished artists, for whom study had done more than natural genius—if the patience which ripens imperfect powers, and the courage which no obstacle can daunt or distance, be not permitted to bear that much-abused name. Herr Seydelmann's voice was not good, but his diction was exquisitely refined; his face not expressive, but his demeanour was perfect in its adaptation to the part he was personating; and his versatility enabled him to become equally a favourite in such slight pieces as the comedies translated from the French, in which the Berliners delight, and in the more national *Mephistopheles* and *Philip of Spain*, of Goethe's and Schiller's serious dramas.

Tasso's oak, on the Janiculum at Rome, has been blown down during the last month, and several painters are making drawings of it. This has recalled Tasso prominently to men's minds, just at the time when a remarkable law-suit has been commenced on the part of a bookseller at Ancona against the Count Mariano Alberti, the reputed possessor of several unedited MSS. of the great poet. The charge is, that, having sold all his MSS. to the aforesaid bookseller, for the sum of 4,000 scudi, he kept back several, and forged or interpolated others. Alberti, it seems, has been, from his youth, a collector of books, fac-similes, and autographs, on which he set a high value. He has been always an admirer of Tasso, and possessed three volumes of his poems in his own handwriting, which he sold, in the years 1824–25, to an antiquarian at Rome, when he declared that they were all the MSS. of Tasso he possessed. In 1827 he declared himself in possession of two till then unknown poems in Tasso's handwriting, which drew forth some letters in the *Giornale Arcadio*. Afterwards he produced four other autographs, and then a volume containing thirty-seven poems, bearing the title 'Rime del Sig. Torquato Tasso, scritte di sua propria Mano,' with the stamp of the Falconieri Library of 1770, and notes by G. B. Guarini and Carlo Strozzi. Alberti offered this volume for sale to the Duke of Tuscany, it having been pronounced genuine by several Florentine literati; but the transaction was broken off by the Duke's agents declaring them spurious and modern. Alberti was, however, prosecuted by Sig. Orazio Falconieri for theft, as having stolen the volume from his library, but he dropped the charge on Alberti's producing a receipt which Falconieri admitted as a defence, but declared to be a forgery of his former steward. He then produced a file of letters of Tasso, all of which were generally considered genuine, till, in 1841, his property was sequestered, and, soon afterwards, the whole affair proved to be a tissue of forgery almost unexampled.

At the sixth Concert of the *Conservatoire* the principal pieces performed were Beethoven's *Sinfonia Eroica*—a new overture, by M. Conradin Kreutzer, which the *feuilletonists* complain against as not new, and far too much in the frivolous style of the *Opéra Comique*—and the *finale* of Euryanthe, a *Benedictus* and *Agnus Dei*, from Haydn's fourth mass, and an *aria* by Pergolesi, in which Madame Viardot Garcia sustained the principal part. Discord and disunion seem to be making sad havoc with Parisian music just now. At least at the Italian Opera Lablache has formally announced his intention of retiring, and Fornasari has been engaged in his stead—Ronconi to fill the place of Tamburini. It remains to be seen whether there be not descent in point of finish, for novelty's sake, in both these substitutions. Meanwhile Duprez has been at law with the management of *l'Académie*, touching his part in Halévy's new opera, which he insisted on throwing up as unworthy of him. In spite of the eloquent pleading of M. Crémieux, the Tribunal of Commerce has pronounced sentence against the artist, who is compelled to play the part, and to pay the costs. In the gossip of the *coulisses*, which gives reasons for irritation on the one side, and a pertinacity somewhat tyrannous on the other, our readers would take no interest. Sure we are, however, that any quarrel which deprived the French opera of its main attraction would be most injudicious on the part of the direction of the theatre.

A requisition, we are told, is in circulation among the musical profession, with the purpose of getting up a gratuitous performance of Spohr's Fall of Babylon, by way of welcome to the composer on his approaching visit to London. This is well devised, save as regards the work selected, which universal consent apportions to the decline rather than the maturity of the master's creative powers. We are longing for some of his violin music. His duets, for instance, are unknown to the English public; and yet it is by them, and his earlier symphonies and operas, that the composer, we are inclined to believe, will take rank.

The Academy of Sciences has at length filled up the vacancy occasioned by the death of Baron Larrey, by the election of M. Velpeau.

The Committee of the "Society of Arts for the Rhine provinces and Westphalin," has offered the Town Council of Aix-la-Chapelle, a liberal contribution towards a work of art now in contemplation in that town. This is the decoration of the Town Hall with fresco-paintings from the life and exploits of Charlemagne, whose favourite residence was in that city, which already contains so many interesting memorials of him.

From the report read at the annual meeting of the Society of (French) Dramatic Authors and Composers it appears that the whole number amounts to 400, of whom about one-half have ceased to write. The amount of money received as authors' rights, both in Paris and the departments, was, for the year, 772,230fr., giving an average of scarcely 4000fr. each writer. Last year the sum was 842,394fr.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1*s.*: Catalogue, 1*s.*

WILLIAM BARNARD, Keeper.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2*s.* 6*d.* Children under 12 years, 1*s.*

SCIENTIFIC AND LITERARY

INSTITUTE OF BRITISH ARCHITECTS.

March 20.—J. Shaw, Esq., in the chair.—A paper 'On the contemplated Restoration of the beautiful Chapter House at Salisbury Cathedral,' was read, by Mr. T. H. Wyatt, Architect to the Salisbury Diocesan Church Building Association. After alluding to the absence of all documents in the Chapter records, which could throw any light on the commencement or early history of this building (though supposed to have been erected soon after the completion of the cathedral, in 1258), Mr. Wyatt proceeded to describe its present condition. It is covered with a low roof, not rising above the parapet, the timbers of which, from being injudiciously framed together, without any lateral tie, resting on a central pillar of wood, carried up from the small shaft that supports the whole of the stone vaulting, have very considerably injured the walls, and have tended to force that centre pillar about five inches out of the perpendicular. The light and beautiful tracery of the windows has suffered considerably from this cause, combined with that arising from the corrosion of numerous iron bars, which are connected with them. The main walls and buttresses are, however, sound and uninjured. The pavement of encaustic tiles, with which it was originally decorated, has fallen into decay: it has sunk and lost much of its colour. The internal stone-work has suffered much from natural decay; and of the painted glass, which must originally have tended to soften and enrich this light and beautifully proportioned room, not a vestige exists. After some details as to the *comparative* age, beauty, and construction of the other polygonal chapter-houses in England, similar to that at Salisbury, such, for instance, as those at Wells, Westminster, Lincoln, York, and Southwell, Mr. Wyatt proceeded to describe the contemplated restorations. He dwelt with much earnestness on the propriety of restoring a roof of pyramidal form, instead of the low one now existing, the horizontal line of the parapet being opposed to the spirit of that architectural group which surrounds it, and at variance with the practice of the early Gothic architects. The intended roof would be similar in appearance to those at York and Lincoln, the latter having been restored early in this century. There are at present eight iron bars, which surround the top of the central Purbeck

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marble shaft, and go through the buttresses; they are supposed to have been introduced by Sir Christopher Wren, when he was called in to strengthen the tower, but there is no proof of his having done so; and Mr. Wyatt considered that they must have been placed there long before his time. The great object is to remove these, which so prejudicially affect the appearance of the interior; and, by throwing the whole weight of the new high roof on the eight buttresses (instead of being spread over the walls generally, as at present), Mr. Wyatt believes, that such an additional resistance will be gained to the outward thrust of the groined roof as will enable them to be safely removed; indeed, they do not appear now to have any great strain upon them. The centre pillar it is proposed to take down (the superstructure being firmly shored up), and to rebuild it perpendicular to the centre of the present springer over the column, for which the whole foundation of concrete is well adapted. The external masonry would then be repaired, and the new roof put on; it would be covered with lead, and held together so as not to have any tendency to force out the walls, and the eight iron ties, or bars, which would be then carefully taken away from their present position, it is proposed to introduce above the vaulting and under the roof. The stone capitals and ornaments inside would be repaired, and an entirely new floor of encaustic tiles (strictly copied from the present examples) laid on concrete. The great extent of glass renders it improbable that it can at first be filled with stained glass; that some will be introduced there is, we hope, no doubt, if it is only to serve as an example.

Mr. Ferrey read a paper 'On an old staircase at Tamworth Church which has fallen into decay.' It is a sort of double corkscrew stair, winding in such a manner over each other, that two persons may go up and down without meeting, although both are circulating in the same well-hole. Mr. Ferrey offered some remarks as to its probable purpose. It is said to be a solitary instance of this exact kind of stair in England, but we remember to have seen one at Cologne.

April 3. — As announced last week, His Royal Highness Prince Albert, the Patron of the Institute, presided at a general meeting of the members, and presented the medals awarded during the session, for essays and drawings. His Royal Highness arrived punctually at the time appointed, attended by Colonel Bouverie: he was received by the Vice-Presidents, and the Honorary Secretaries, and conducted to the Library, where the other members of the Council being assembled, were severally presented. The Prince then presided at a Council, at which some ordinary routine business was transacted; and, subsequently, having inspected the various antiquities, casts and models in the collection, proceeded to the large room, where his Royal Highness took the chair, and the business of the day was commenced. The minutes having been read, and some donations announced, Mr. Donaldson, Foreign Secretary, read letters from Italian and French correspondents, at Milan, Coblentz, and Paris. Mr. Fowler, Honorary Secretary, then read Bacon's Description of a Princely Palace; and Mr. A. Johnson was presented to the Prince as the author of the best design founded on that description, and received the Soane Medal. In like manner his Royal Highness presented to Mr. E. Chamberlain, of Leicester, the medal of the Institute, for his essay on the subject proposed, 'On Synchronism and uniformity of style essential to beauty and propriety in Architecture;' and to Mr. J. W. Papworth, the medal of merit, for an essay on the same subject. Mr. Bailey announced the subjects for essays and drawings, for which the Council propose to offer the medals for the ensuing year, and then read a communication from Mr. C. Parker, 'On the modes usually adopted in forming Foundations in the city of Venice,' the soil of which city is of a nature to require the greatest care, and yet where failure is seldom if ever seen. Thanks were voted to the author. Mr. Barry then addressed the Prince in the name of the Institute, and expressed, in a few words, the grateful sense entertained by the members, of the honour conferred on the body by the gracious manner in which his Royal Highness had acceded to their wishes in presiding on the occasion: to which his Royal Highness very graciously replied, that he had felt much pleasure in taking part in the proceedings of the day.

ROYAL SOCIETY.

J. M. Rendel, Esq., J. Miers, Esq., and Dr. W. B. O'Shaughnessy, have been elected Fellows since our last report (p. 216); and the following papers read.

'Tide-Observations at Tahiti,' by Capt. Sir E. Belcher, R.N.—This paper consists of copies of the Tide Journal, registered at the Island of Motuatu, in the Harbour of Papeete, and of a short comparative series made at Point Venus. They were conducted by Mr. Richardson, Mate. The construction of the tide-gauge is described; and an account is given of the methods of observation, and of the precautions adopted to ensure accuracy. The results are specified in the following letter, which accompanies the paper:—

"Woolwich, August 2, 1842.

"Referring to the Tide Registries, forwarded on my arrival, I beg leave to offer the following general remarks upon the tides at Tahiti. In consequence of your very special instructions relative to the determination of the *actual periods* of high water at the Island of Tahiti, the most minute attention was paid to this subject; and as these periods could only be *approximated*, recourse was had to my old method (successfully practised in the Lancashire survey), of deriving them from the equal-altitude system. By a reference to the Tide Registry annexed, it will be found that there are *two distinct periods of high water*, during each interval of twenty-four hours; and that during the seven days preceding, and seven days following the full and change, they are confined between the limits of 10 a.m. and $2^h\ 30^m$ p.m., the whole range of interval, by day as well as by night, being about $4^h\ 27^m$. Commencing with the seventh day preceding the full moon, viz. the 9th of April, it will be perceived that high water occurs at 10 a.m., this being the greatest a.m. interval from noon; and that on the 16th, at the full moon, it occurs nearly at noon. Passing on to the 23rd, it reaches the greatest p.m. limit at $2^h\ 30^m$, and on the 2nd of May again reaches the noon period. Between the 23rd and 24th, however, a sudden anomaly presents itself. Throughout the day of the 23rd, the variation of the level does not exceed 2¼ inches, and the general motion is observed to be 'irregular.' The time of high water is also the extreme p.m. limit. On the 24th we discover that it has suddenly resumed *the most distant* a.m. *period*, viz. 10 a.m., but proceeds regularly to the noon period at the change. Although the differences of level do not at full and change exceed 1 foot 4½ inches, still I presume that we have sufficient data to establish the fact,—that it is *not invariably high water at noon* (as asserted by Kotzebue, Beechey and others); and, further, that we have corresponding *nightly periods* of high water. It is evident that the time of high water at full and change may be assumed as that of noon, because we have sufficiently decided changes of level to fix the approximate period of high water. It does not appear by these Registers, that any higher levels result from the rollers sent in by the strong sea breezes (as asserted by several writers), but rather the contrary, the highest levels being indicated during the night, when the land breezes prevailed. I have great satisfaction in presenting you with these facts, and trust that they may induce others to follow up the same experiments, so as, eventually, to obtain the variations which other seasons may produce.

"EDWARD BELCHER, *Captain*."

'On Fissiparous Generation,' by M. Barry, M.D.

'Researches on the Decomposition and Disintegration of Phosphatic Vesical Calculi; and on the introduction of Chemical Decomponents,' by S. E. Hoskins, M.D.—The object of these researches was the discovery of some chemical agent, more energetic in its action on certain varieties of human calculi, and less irritating than any of the fluids hitherto employed. These indications not being fulfilled by dilute acids, or other solvents which act by the exertion of single elective affinity, the author investigated the effects of complex affinity in producing decomposition, and consequent disintegration, of vesical calculi. For this purpose an agent is required, the base of which should unite with the acid of the calculus, whilst the acid of the former should combine and form soluble salts with the base of the latter. The combined acids would thereby be set free in definite proportions, to be neutralized in their nascent state, and removed out of the sphere of action, before any stimulating effect could be exerted on the animal tissue. These intentions the author considers as having been fulfilled by the employment of weak solutions of some of the vegetable super-salts of lead; such as the supermalate, saccharate, lactate, &c. The preparation, however, to which he gives the preference, is an acid saccharate, or, as he calls it, a *nitro-saccharate of lead*. The salt, whichsoever it may be, must be moistened with a few drops of acetic, or of its own proper acid, previous to solution in water, whereby alone perfect transparency and activity are secured. He furthermore states, that the decomposing liquid should not exceed in strength one grain of the salt to each fluid-ounce of water, as the decomposing effect is in an inverse ratio to its strength. Having by experiments which are fully detailed ascertained the chemical effects of the above class of decomponents on calculous concretions *out* of the body, the author briefly alludes to the cases of three patients, in each of whom from four to eight ounces of these solutions had been repeatedly, for weeks together, introduced and retained without inconvenience for the space of from ten to fifty minutes. It not being the intention of the author to enter into the medical history of these cases, he merely cites the above facts as sufficient to establish the principle originally laid down; namely, chemical decompositions of phosphatic calculi, by means of solutions so mild as to be capable of retention without irritation or inconvenience.

'A Method of proving the three leading properties of the Ellipse and the Hyperbola from a well-known property of the Circle,' by Sir F. Pollock.

'On the diurnal Temperature of the Earth's surface, with the discussion of a simple formula for ascertaining the same,' by S. M. Drach, Esq.

'On the Laws of Individual Tides at Southampton and at Ipswich,' by G. B. Airy, Esq. Astronomer Royal.—The author gives the results of his own observations of the tides at Southampton and at Ipswich, in both of which places they present some remarkable peculiarities. He explains in detail the nature of his observations, and the method he pursued in constructing tables of mean results; and deduces from them the conclusion, that the peculiarities in the tides which are the object of his investigation are not dependent on any variations in the state of the atmosphere, but are probably connected with the laws which regulate the course of waves proceeding along canals.

'On the Special Function of the Skin,' by R. Willis, M.D.—The purpose which is answered in the animal economy by the cutaneous exhalation has not hitherto been correctly assigned by physiologists: the author believes it to be simply the elimination from the system of a certain quantity of pure water, and he considers that the saline and other ingredients which pass off at the same time by the skin, are in too inconsiderable a quantity to deserve being taken into account. He combats by the following arguments the prevailing opinion, that this function is specially designed to reduce or to regulate the animal temperature. It has been clearly shown by the experiments of Delaroche and Berger, that the power which animals may possess, of resisting the effects of a surrounding medium of high temperature, is far inferior to that which has been commonly ascribed to them; for in chambers heated to 120° or 130° Fahr., the temperature of animals is soon raised to 11° or even 16° above what it had been previously, and death speedily ensues. The rapid diminution or even total suppression of the cutaneous exhalation, on the other hand, is by no means followed by a rise in the temperature of the body. In general dropsies, which are attended with a remakable diminution of this secretion, an icy coldness usually pervades both the body and the limbs. A great fall in the animal temperature was found by Fourcald, Becquerel and Breschet to be the effect of covering the body with a varnish impervious to perspiration; and so serious was the general disturbance of the functions in these circumstances, that death usually ensued in the course of three or four hours. The question will next arise, how does it happen that health and even life can be so immediately dependent as we find them to be on the elimination of so small a quantity of water as thirty-three ounces from the general surface of the

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body in the course of twenty-four hours? To this the author answers, that such elimination is important as securing the conditions which are necessary for the endosmotic transference between arteries and veins of the fluids which minister to nutrition and vital endowment. It is admitted, by physiologists, that the blood, while still contained within its conducting channels, is inert with reference to the body, no particle of which it can either nourish or vivify until that portion of it which has been denominated the *plasma* has transuded from the vessels, and arrived in immediate contact with the particle that is to be nourished and vivified: but no physiologist has yet pointed out the efficient cause of these tendencies of the plasma, first to transude through the wall of its efferent vessels, and, secondly, to find its way back again into the efferent conduits. The explanation given by the author is, that in consequence of the out-going current of blood circulating over the entire superficies of the body, perpetually losing a quantity of water by the action of the sudoriparous glands, the blood in the returning channels has thereby become more dense and inspissated, and is brought into the condition for absorbing, by endosmosis, the fluid perpetually exuding from the arteries, which are constantly kept on the stretch by the injecting force of the heart. In an appendix the author points out a few of the practical applications of which the above-mentioned theory is susceptible. Interference with the function of the skin, and principally through the agency of cold, he observes, is the admitted cause of the greater number of acute diseases to which mankind, in the temperate regions of the globe, are subject. He who is said to have suffered a chill, has, in fact, suffered a derangement or suppression of the secreting action of his skin, a process which is altogether indispensable to the continuance of life; and a disturbance of the general health follows as a necessary consequence. Animals exposed to the continued action of a hot dry atmosphere die from exhaustion; but when subjected to the effects of a moist atmosphere, of a temperature not higher than their own, they perish much more speedily; being destroyed by the same cause as those which die from covering the body with an impervious glaze; for, in both cases, the conditions required for the access of oxidized, and the removal of deoxidized plasma, are wanting, and life necessarily ceases. The atmosphere of unhealthy tropical climates differs but little from a vapour-bath at a temperature of between 80° and 90° Fahr.; and the dew-point in those countries, as for example on the western coast of Africa, never ranges lower than three or four degrees, nay, is sometimes only a single degree, below the temperature of the air. Placed in an atmosphere so nearly saturated with water, and of such a temperature, man is on the verge of conditions that are incompatible with his existence; conditions which may easily be induced by exposure to fatigue in a humid atmosphere under a burning sun, or other causes which excite the skin while they prevent the exercise of its natural functions. The terms *Miasma* and *Malaria* may, according to the author, be regarded as almost synonymous with air at the temperature of from 75° to 85° Fahr., and nearly saturated with moisture.

'On the Cause of the reduction of Metals from solutions of their salts by the Voltaic Circuit,' by A. Smee, Esq.

'On the import and office of the Lymphatic Vessels,' by R. Willis, M.D.—That absorption is the special office of the lymphatic vessels was, until very lately, a universally received doctrine in physiology: but it is now admitted that if they exercise this faculty, it can be only to an inconsiderable extent; and physiologists of high authority have even denied that they possess any absorbing power at all. This last is the opinion of Magendie, in which the author concurs. So lately as 1841, Rudolph Wagner asserted that "neither anatomical nor physiological considerations render any satisfactory account of the import and office of the lymphatics," which hus, shorn of their ancient office, were repudiated as a superfluous apparatus in the animal mechanism. The grand organs of absorption the author believes to be the veins; and a principal object of his paper is to point out the mode in which they acquire this remarkable faculty.

'Further Observations on the descending fluids of Plants, and more especially the Cambium,' by G. Rainey, Esq.—The author relates an experiment in proof of the sap descending from the upper to the lower part of an exogenous tree, through vessels which are continuous from the leaves to the roots; the course of these vessels being shown by the addition of a solution of iodide of potassium after they had taken up by absorption a quantity of a solution of acetate of lead. The fluids in these vessels are, he conceives, separated from the sap, which is ascending from the roots, only by the membrane of which they are composed. When the leaf-buds of a tree are vegetating, large separations are observable between the cells of the bark, and also between the bark and the wood: while no such separations are apparent when the leaf-buds are entirely inactive. These separations are various in size, and irregular in form; their parietes consist of rows of cells, piled up one above another, like the bricks of a wall: and their cavities all communicate with one another. From these and other anatomical facts, which are given in detail by the author, he concludes that the propulsion of the sap along the vessels, resulting from the operation of endosmose, will explain the descent of the cambium, which, being the nutritious portion of the vegetable fluids, corresponds in its nature to the chyle in animals.

A letter was read from Sir J. Herschell, containing an account of an extraordinary luminous appearance seen in the heavens on the 17th March. The letter was dated the 17th, and contained the first announcement of what is now known to be a comet.

GEOGRAPHICAL SOCIETY.

March 27.—Sir C. Malcolm, V.P., in the chair.

Read, an account of the Cameroons River and Bay of Amboises, by Captain W. Allen, R.N.—In the months of May and June, 1842, Captain Allen had an opportunity of examining the Cameroons River. By carefully feeling his way with the lead, he took the *Wilberforce* safely up to the anchorage of the palm ships in the estuary. Here he found an important community under two chiefs, King Bell and King Aqua; the houses were well built, and the grounds well cultivated with maize, plantains, &c. From hence he attempted the ascent of the river by the Jibareh Creek, but want of water compelled him to return, but not till he had explored the Bomano Creek, coming in from the west. Captain Allen then resolved to ascend by a boat expedition; and accordingly he started in a forty-foot galley, manned with a crew of nine black men, under his head kruman, Jack Smoke, and accompanied by Lieut. Sidney, surveying officer, Mr. Terry, chief clerk to the commissioners, Mr. Sterling, assistant surgeon, and Mr. Lilley, a volunteer. King Bell and Prince Beppo, with canoes of about thirty paddles each, were induced to be of the party. They ascended with the flood tide and fine weather, and kept the lead going. They soon got into shoal water, among mud banks and mangroves, whose slimy roots, with the decayed vegetable matter, produced a most offensive odour. This spot passed, they got into an open expanse of water, a thousand yards wide. A narrow channel was next entered, and the mangroves were found to cease where the salt water terminates. In the undivided stream the breadth was found to be five hundred yards, the banks low but firm, and covered with high grass, behind which came ferns, plantains, and bushes of endless variety of form and foliage. The evening was fine, the temperature of the air 84°, that of the water 83°. As the party proceeded, the villages became more numerous; their neatness, and the cultivation around, denoted plenty and comfort. At three miles from the head of the Delta, the River Yabiang came in from the west, navigable, it is said, to a place called Abo, which could be reached at sun-set. Three miles beyond this, the river became exceedingly shallow, but Glasgow, the native pilot, said, that in the floods the river rose so that the canoes could paddle with ease over the grass on the banks, which was fifteen feet high. A little above this the river narrowed to 360 yards, with a depth of 18 or 20 feet. The stream was here divided into two branches, by the Wúri Island. The country was generally level, with only a few eminences of a friable sandstone, to which the natives resort, and where they live in temporary huts during the floods. Taking the western branch, the party arrived at Bona Pia, the landing place of the town of Andámaka. From hence, in opposition to the wish of King Bell and the chief of Andámaka, Captain Allen and his party proceeded to the village of Wana Makemby, a little above Wúri Island; but the chief was absent, and the place most uninviting, so that they returned to Bona Pia, where they landed and went up to the village of Andámaka, and passed the night there. The feast of their reception over, a long palaver ensued on the subject of their further ascent of the river, which ended in a resolution to consult the Fetich; his godship's answer was adverse, notwithstanding which Captain Allen determined to proceed at least to the highest point of Wúri Island. Every means were employed in the morning to prevent this, and the people said that if the party went further up they would meet with a very bad race of men, and that if they would not be advised by their best and warmest friends, they would be under the disagreeable necessity of shooting them themselves, to prevent the disgrace and mortification of their being killed by bushmen. What this meant was easily understood, and eventually the captain was allowed to depart; he therefore rounded the Wúri Island, after which he ascended the Yabiang River to Kokki, passing on the way a low wooded island, where the smell from decayed vegetation was most offensive. Having passed the night at Kokki, the captain wished the next morning to proceed to Abo, but the river became so narrow, and the vapours so noxious, that he hastened the return to the steamer. Abo was said to be four hours higher up, and situated near some rocks, over which the Yabiang falls fifty feet. On their way down they passed through the Jibareh Creek, which they had in vain attempted to go up in the *Wilberforce*. At ten in the morning they reached the vessel. They had, in this excursion, ascended the river to forty miles from the sea. The river, in the floods, has water enough for vessels of any draught, but at ninety miles from the sea, the navigation is said to be interrupted by rocks. Captain Allen was prevented from exploring the Qua Qua River, but he surveyed the Cameroons, or Dualla, from Bell's Town downwards, and connected it with Captain Vidall's survey. Slight symptoms of fever induced the captain to hasten to the Bay of Amboises, or Ambas. This bay is at the base of a lofty mountain, thirteen thousand feet high. It has three small but inhabited islands, one called Bobia, an impregnable position, whose inhabitants have a bad name, but were found very civil. The people are all fishermen, who exchange the abundant produce of the sea with the natives of the main land for plantains and yams. Captain Allen says, "From the peculiarity of its situation, and from local circumstances, I think that the Bay of Amboises will be found to be the most healthy position on this coast of Africa. Although my visits were during part of the rainy season, we seldom had more than a shower or a tornado about once a day, the rest of the day was very beautiful, and we were some days without rain. The anchorage is excellent in all parts of the bay as to holding ground and depth; and although it is a lee shore, it never blows hard here, and the pure breeze from the Atlantic, and the land winds being cooled by blowing over the mountain, are very refreshing; besides, there are here hardly any mangroves or marshes; water is excellent, and provisions abundant, and cheaper than at Fernando Po."

GEOLOGICAL SOCIETY.

March 22.—The President in the chair.

1. 'On some Pleistocene Deposits, near Copford, Essex,' by John Brown, Esq.—The order of the component beds of these deposits was taken from a cutting made for the Eastern Counties Railway. The lowest beds noticed consisted of blue clay, which the author refers to a great detritic accumulation called Till, and which occurs extensively over the northern portion of Essex. The till varies considerably in character and composition; at the northern extremity of the section which the author exhibited, it was described as consisting of a stiff tenacious clay, but that within a short space it changed to a sandy gravel, containing fishes' teeth and corals in great abundance. The rock fragments have been derived from basaltic and secondary beds, the latter affording the fossils, of which Mr. Brown communicated a list, determined by Mr.

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J. de C. Sowerby. The pleistocene deposit at the Copford brickfield consists, in an ascending order, first, of a bed of peat, containing land and fresh-water shells; and, secondly, a bed of clay and detritus, with similar fossils, covered by a second layer of peat. At the southern extremity of the section the order of the beds was as follows—1st, diluvial clay, three feet;—2nd, white sand, with shells, three feet;—3rd, white calcareous marl, with shells and bones of elephant, ox, and deer;—4th, peat, with shells;—5th, blue clay, with fresh-water shells. The author suggests that this deposit is the bed of an ancient pond, which occupied a depression on the surface of the till. He presented lists of its fossils, named by Mr. S. P. Woodward.

2. 'On the Tin Mines of Tenasserim Province,' by Professor Forbes Royle.—The author prefaces his memoir by a view of the ancient history of the metal, especially as regards India, and gave an account of the tin mines of Banca, and of the peninsula of Malacca; describing the native processes for washing and smelting the ore. The British provinces on the coast of Tenasserim contain about thirty thousand square miles, having a north and south range of mountains for their eastern boundary. The mineral products of these provinces are tin, iron, and coal. The north and south range is stated by Dr. Helfer to be composed of granite and gneiss, and the northern and middle parts of the country to consist of transition slates and limestones. The country south of the Moulmain River, the province of Ye, towards Tavoy, is a sterile slate district, covered with bamboo. Amherst Province presents isolated ridges of limestone, with fertile land at their bases; to the south are sandstones and conglomerates. Tertiary formations, chiefly argillaceous, occupy the higher parts of Amherst and Ye provinces, the plains of Tavoy and Kalliconny, those between Tavoy and Poilon, the valley of Jaunbrauk, and of the Tenasserim River, and the elevated land of Meta-Mio. In 1837 Dr. Helfer discovered tin near Lake Saulret, about 110 miles N.N.E. of Moulmain, and in 1840 he reported the country to the north of the Pekehan River to be the richest staniferous district within the Tenasserim provinces; the ore is formed in the *débris* of primitive rocks, and the range is stated to be a continuation of the Siamese tin district of Rinowng. Domel Island, and the banks of the Boukpeer, are also cited as localities yielding tin. In fact, tin is of very common occurrence in the southern parts of Tenasserim, and probably its richest deposits are yet unknown. Captain Tremenheere's account of the tin of the Tenasserim provinces is, that it occurs chiefly in the beds and banks of those rivers which issue from the primitive mountains on the Shengdon River, in the immediate vicinity of the coal mines, on the great Tenasserim River. 11.889 grains of peroxide of tin were collected in an hour and a half. Along the course of the streams which flow into the little Tenasserim River, it occurs in thin beds, in gravel; and Captain Tremenheere calculated, from a short trial he made, that two men could obtain, by washing the gravel, about 5 lb. 2 oz. 464 gr. of tin per day, at the cost of twelve anas, including the expense of reduction, which is extremely simple, and requires only charcoal, easily obtained from the abundant forests. At Kohan, on the right bank of the great Tenasserim River, eleven miles from Mergui, Captain Tremenheere found a vein of tin about three and a half feet wide, nearly vertical, and inclosed in a white decomposing granite rock. The ore is described as equal to that from Banca. It is conjectured that tin may ultimately be found in the small isolated granite hills which rise out of the alluvial plain in the neighbourhood of Kohan.

ASIATIC SOCIETY.

March 25.—Professor Wilson in the chair.

The reading of Dr. Stephenson's paper on the Literature of India was concluded. The portion read comprised the Mohammedan literature, and that contained in the vernacular languages, more especially the Mahratta, with which the writer is most conversant. Some knowledge of the Mohammedan writers of India has long existed in Europe, among persons who have studied the history of that country. Their works differ little from those of other Mohammedans; and they are usually written in Persian, and consequently can have no influence on the habits and feelings of the people to whom that language is unknown. Much of it is valuable to the historian, who has no other source of information, from the almost utter deficiency of Hindú historians; but it is essentially foreign, and is studied only by a few of the higher classes. The light Mohammedan literature consists of romances, love songs, elegies, &c. &c., and is generally imitated from that of the modern vernacular writers, which form the subject of the last portion of the paper. In approaching this latter subject, the Doctor observes, that it is so utterly unknown in Europe, that a volume would be required to elucidate it; and that, according to general opinion, every thing valuable in Indian literature is to be found either in Sanscrit or Persian. The truth, however, is, that an extensive literature exists in the spoken languages of India, which influences all, from prince to peasant; and that even Brahmans have condescended to mingle in it, though most of the writers of this class have been humble Sudras. After some observations on the two great divisions of Indian languages—one derived almost wholly from Sanscrit, and the other from a tongue which must have been current in India before the coming of the conquering tribe who brought Brahmanism with them—the writer proceeds to an account of the rise and progress of this recent vernacular literature. From the period of the full establishment of Brahmanism, about the eighth or ninth century, every other form of faith was persecuted, and no writings were permitted to exist but those which formed the dominant religion. But the conquest of the Mohammedans, bearing with equal heaviness on all, introduced a greater degree of religious liberty: and the persecuted Jains, being less determined idolators than the worshippers of Vishnu and Siva, found some favour in the eyes of the conquerors. Accordingly we find religious reformers, both Vaishnavas and Saivas, committing their opinions to writing soon after this period, and establishing sects varying from ancient Hinduism, which remain to this day. In the fifteenth century Kabir established nearly a pure theism, and ridiculed equally the idolatry of the Brahmans and the rites of the Moslems; and many thousands of Hindús to this day reckon themselves amongst his disciples. The works of these reformers yet exist, and are largely read by their followers. The Tamil poetess, Aryar, has also left a collection of moral precepts of the same reforming tendency, though not belonging to any named sect. A race of authors sprung up in the Mahratta country about the beginning of the fourteenth century, whose works inculcated a purer system of religion than had hitherto prevailed. All these writers used the vernacular languages of the provinces in which they resided, and were read by the unlearned people. Poetry was also cultivated about the same period by Tulsidas, Jaya-deva, and others. History then began to occupy the attention of Hindús; and events were recorded in many cases by men who had been actors in the scenes they described. Specimens of these vernacular writings were read. The translation of the Bible into all the idioms of India opens a new era in its literature, which is full of interest, and cannot fail to be productive of great changes. Into this part of the subject the Doctor does not enter, but remarks upon the fallacy of the received opinion that the Hindús have always remained at a dead level in religion and literature; a fallacy propagated by interested bigots, and believed by the credulous confidence of Europeans. He is fully of opinion, that the learned Hindús of the next age will study the works of their ancestors, with the object of imitating their beauties and avoiding their defects; and that they will store their minds with the learning of the West, to present it to their countrymen in a form calculated to interest them, by blending the more sober verities of their European guides with the warmth and glow of their own native skies.

ASTRONOMICAL SOCIETY.—At the annual general meeting, the following officers were elected:—

President, F. Baily, Esq. *Vice-Presidents*, G. B. Airy, Esq., Astronomer Royal, A. De Morgan, Esq., Rev. G. Fisher, Lord Wrottesley. *Treasurer*, G. Bishop, Esq. *Secretaries*, T. Galloway, Esq., Rev. R. Main. *Foreign Secretary*, Capt. W. H. Smyth. *Council*, S. H. Christie, Esq., Rev. W. R. Dawes, T. Jones, Esq., J. Lee, Esq., Capt. W. Ramsay, R.N., E. Riddle, Esq., R. W. Rothman, Esq., Rev. R. Sheepshanks, Lieut. W. S. Stratford, C. B. Vignoles, Esq.

March 10.—The following communications were read:—'Occultations observed at Port Royal Dockyard, Jamaica,' by Capt. Milne, R.N.—'Observations of the beginning and end of the Solar Eclipse on the 8th of July 1842, in the fort on the left bank of the Shanghaie River, on the coast of China,' by Capt. Sir E. Home, Bart.—

Latitude of the place of observation, 31° 26′ 36″ North.

	h.	m.	s.	
Beginning of eclipse M. S. time	3	16	54.7	nearly
End ditto	5	24	1.0	very good ob.

—'Translation of a letter from M. Hansen, accompanying a printed paper on the Perturbations of the Heavenly Bodies moving in very eccentric and very inclined orbits.'—'On the application of the Method of Least Squares to the determination of the most probable Errors of Observation in a portion of the Ordnance Survey of England,' by T. Galloway, Esq.—The object is to give the results of an application to a part of the Ordnance Survey, of a general method of correcting the observed horizontal angles, whereby the positions of the stations are determined in such a manner as to give the nearest, or most probably accurate, representation of the whole of the observations. The method in question, which is due to Gauss and Bessel, has only recently been introduced into geodesy.—The President announced a communication received from the Rev. Baden Powell, relative to an easy and convenient method of imitating the appearance of the *corona*, or glory that surrounds the body of the moon, during the time of total darkness, in total eclipses of the sun; and also the appearance of the *beads* that occur, not only in total eclipses, just prior to the time of total darkness, but likewise in annular solar eclipses. A sketch of the method was exhibited, which is merely this: a candle is placed in the focus of a lens, fixed in a screen, with an aperture of about three quarters of an inch in diameter, on the opposite side of which screen is placed an opaque circular disc, of equal (or even greater) diameter than the aperture, which may be placed at different distances, so as to produce an eclipse of any magnitude, as the spectator shifts his position. When it is central and total, there is a brilliant ring, or glory, even when it is so much nearer to the eye as to subtend a much greater angle than the aperture. Also, when there are any cusps, minute irregularities, on the edge of the disc, produce distinct *beads*. Prof. Powell has tried a similar experiment with the circular opaque disc and the rays of the *sun* reflected from a small piece of glass, which produced a most brilliant ring, the disc being nearly double the apparent diameter of the sun: and he proposes to pursue the inquiry still farther.

HORTICULTURAL SOCIETY.—*March* 21.—Sir O. Mosley, Bart., in the chair.—Messrs. W. H. Holmes, and W. Rendle, were elected Fellows.

A paper was read upon the Tussac Grass, by Lieut. Governor Moodie, of the Falkland Islands; from which it appears, that some seeds which had been sown in the government garden, at a short distance from the sea, in good soil, but different from that in which it grows naturally, had shot up, and seemed to show that it would thrive in any soil, provided it were supplied with moisture. In its native state, it succeeds best in spots most exposed to the sea, and in the rankest peat bogs. So fond are horses and wild cattle of its herbage, that their tracks may be seen extending towards it for several miles from the interior of the country. It is recommended, in cultivating the tussac, to sow the seed just below the surface of the ground, in patches two feet apart, to be afterwards thinned out as the plants grow six or seven feet high. The herbage should not be grazed, but reaped or cut in bundles: when grazed it is liable to be injured, particularly by pigs, who tear it up to get at the sweet, nut-like roots. The wild west coast of Ireland would, no doubt, be well adapted for its cultivation. Mrs. Lawrence exhibited a well-grown specimen of *Phaius Wallichii*; *Burchellia capensis*, in a vigorous state of health, bearing clusters of beautiful orange at the end of every branch; with the much-neglected, but nevertheless pretty, *Gnidia pinifolia*, covered with its numerous heads of delicate white flowers. A Knightian medal was awarded for the Phaius and Burchellia. From Mr. Gaines were

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three hybrid Rhododendrons, Princess Royal, Prince of Wales, and Victoria Regina, the latter being of a delicate flesh colour, and having the throat marked with well-defined dark brown spots; several seedling Cinerarias, the best of which were Ne plus Ultra, resembling the King, but with larger flowers, and True Blue, of a deep purple colour, with a reddish tinge in the centre; with these were a well-cultivated specimen of *Camellia Donckelaeri*, exhibiting its peculiar mottled character in great perfection, and *C. Nicholsii*, a small, well formed, and light red flower, also spotted in a slight degree, and well worthy of cultivation. A Banksian medal was awarded for the two latter. W. Wells, Esq., of Redleaf, brought two seedling Azaleas, raised from seed presented by the late Lady Amherst: one bore a great resemblance to the yellow Chinese Azalea, and the other was a pretty variety, with large, finely formed, yellow flowers, tinged and spotted with reddish brown. Mr. Wells also exhibited some fine blooms of *Camellia reticulata*, and other good kinds, with cut specimens of *Rhododendron arboreum album*, and several beautiful hybrid varieties. A Banksian medal was awarded for the Azaleas and hybrid Rhododendrons. From the Dean of Manchester were a seedling Camellia, called foliolosa, of a very brilliant colour, and remarkable for the exceeding fulness of the flower, being composed of an exterior row of petals, densely filled up in the centre with others of irregular form; and a Muscari, raised from seed gathered in the Durrood Pass, near Meshed, in Persia, and apparently a small variety of *M. racemosum*. A certificate was awarded for the Camellia. Messrs. Davies & Co. also exhibited a handsome seedling Camellia, raised from the seed of *C. Colvillii*, fertilized with the pollen of *C. reticulata*: in the foliage it resembles the older sorts, but the flower, which is large and well filled up, partakes of the form and colour of its male parent. A certificate was awarded. Sir J. T. Tyrrell exhibited some fine White Versailles Lettuces. A certificate was awarded for them. From the garden of the Society were *Spiranthes orchioides*, a pretty terrestrial species, with pink flowers; *Acanthophippium bicolor*, with clusters of singular wax-like flowers, edged with deep crimson; *Phaius bicolor*, bearing lofty spikes of yellowish brown and white; *Boronia anemonefolia*, a handsome free-blooming species, with small rosy star-like flowers; *Acacia mucronata*, a showy sort, with sulphur-coloured flowers, which, with *A. hispidissima*, a small species, bearing a great resemblance to *A. pulchella*, is well adapted for a limited greenhouse. Cuttings were distributed.

Society of Arts.—*March* 22.—W. H. Hughes, Esq., V.P. in the chair. Mr. Taunton exhibited and described his elaborately constructed umbrella, intended as a present from the Turkish Ambassador resident in England to the Sultan, its value being 500 guineas. The stick and frame generally are made of gold, and the handle of ivory, having on its exterior carved representations of military trophies. The silk is of Spitalfields manufacture and worked—the pattern being a basket of flowers, which is repeated in each gore. Within the stick and handle are contained the following articles: a telescope, a watch, a pencil-case with watch-key, a case containing pencil points, a sun-dial, a thermometer, a botanical microscope, and a knife with two blades. The weight is 36 oz.

Sir F. Desanges described his Ramoneur Machine, which is designed to sweep flues of every shape and size; whether considered in reference to their transverse or longitudinal section. The model machine exhibited consists of four brushes, each attached to two brass arms, working with springs into as many sockets, ranged at right angles to each other in pairs, and secured to the stem, which being furnished with universal joints, is capable of following all the irregularities of the most tortuous chimneys.

March 29.—W. Tooke, Esq., V.P., in the chair. Thirteen Members were elected.—Mr. Whishaw read a communication from Mr. Kemp, 'On his process of Printing Warps to produce fabrics termed "Clouded," or "Chiné,"' the subject being illustrated by numerous specimens of fabrics manufactured by the new process.

April 5.—T. Hoblyn, V.P., in the chair.—Two Members were elected.

Mr. Pellatt described and illustrated the new art of Electro-Plating and Gilding, according to Messrs. Elkington's process. Several specimens were placed upon the table, and during the lecture two old candlesticks were plated, and a silver watch-case was gilt in a few minutes. It is immaterial what metal is used for articles to be plated by this process; a compound metal, composed principally of nickel, however, is preferred, which, when plated with silver, can scarcely be distinguished from the solid metal. Upon the wax model is first deposited a copper surface, by the electro process; the wax is then melted out, and thus a perfect mould of copper is obtained, into which is deposited silver of any substance that may be required. The copper is then removed by dissolving it with acid, and the article required is obtained. If the original model is in metal, an elastic mould, made of glue and treacle, is used, by pouring the composition in a liquid state upon the model. By a late improvement, the proprietors have the means of giving a metallic conducting medium to this composition, and to other substances, without the use of any external application, as blacklead, &c. The first thing, before plating or gilding, is thoroughly to cleanse the articles from all grease or oxide, and this is done by boiling them in caustic alkali, and scouring them with sand and dilute acid; they are then washed and dried, and a copper wire being attached to them, they are placed in a metallic solution of the metal required to be deposited. The entire article is then suspended by a copper wire in the solution of silver, or metal, the wire being connected with the negative pole, while a silver plate, suspended in the same solution, is connected with the positive pole of the battery. The process of gilding is similar to that of silvering, except that the gold solution requires to be heated while the process is proceeding. Great care is required in the arrangement of the batteries, the object being to decompose the solution easily, and, at the same time, to produce a firm, smooth, and regular deposit of the metal. The secret of the manipulation consists in the correct balance of power, between the battery on the one hand, and the strength of the solutions, and number of articles to be deposited on, on the other. The solution for gilding is prepared by dissolving the gold in a mixture of pure nitric and muriatic acids, the product being a chloride of gold; after evaporation, this is converted, by means of an alkali, into the oxide, which oxide is dissolved in pure cyanide of potassium. The solution of silver is prepared by dissolving pure silver in nitric acid diluted with distilled water, and similarly treated with the cyanide of potassium as in the gold solution.

MEETINGS FOR THE ENSUING WEEK.

Sat. Asiatic Society, 2, P.M.
— Botanical Society, 8.
Mon. Geographical Society, half-past 8.
Tues. Institution of Civil Engineers, 8.—'On the Supply of Water to the Island of Malta,' by W. L. Arrowsmith.—'Description of the Artesian Well at the Abbatoire de Grenelle, Paris,' by Sir John Robison, K.H.—'Description of the Water-Pressure Engine, constructed by Herrn Brendel, at Freyberg, for the Alte Mordgruba Mine,' by W. L. Baker.
— Zoological Society, 8.—Scientific Business.
Wed. Astronomical Society, 8.
— Literary Fund, 3.
— Society of Arts, 8.—Mr. Davis on his 'Stereoprism Combination as applicable to Wood Pavements.'
Thur. Royal Society of Literature, 4.

FINE ARTS

NEW PUBLICATIONS.

The volumes of lithographic sketches put forth by favourite artists—beginning with Prout, Harding, and Stanfield, and coming down to Nash, Haghe, and Roberts—are exclusively of a popular character; their attractiveness consisting either in the charm of style, the picturesque nature of the subjects, or the interest attached to the scenes delineated: with the exception of Mr. Gally Knight's architectural illustrations of 'The Normans in Sicily,' no single one of the numerous series makes pretensions to archæological research. In proportion as we regret this deficiency of exact information and scientific character, should we welcome the appearance of a work which combines pictorial beauty with learned investigation, and is at once valuable to the architectural student and acceptable to the lovers of art: we allude to another elaborate production by Mr. Gally Knight, illustrating the 'Ecclesiastical Architecture of Italy, from the Time of Constantine to the Fifteenth Century,' of which the first volume has just appeared. The attention which church building just now receives from the public—the emulation of religious sects in erecting new and restoring old fabrics, give present interest to the subject of ecclesiastical architecture; and the successful introduction of the Byzantine and Lombard styles, as varieties in modern structures, naturally creates a desire to become acquainted with those magnificent edifices which offer the best examples for suggestion or imitation. The perusal of Mr. Gally Knight's introductory account of the churches of Italy, ought to silence that fanatical opposition to the adoption of Romanesque architecture for new churches, which relies on the force of its objection that the style is not Christian. Not only were the basilicas converted into Christian churches, but the plan of those edifices—an oblong divided by columns into a nave and aisles, with a semi-circular recess at the upper end—was selected by Constantine as a model for new ones; the cruciform plan being a subsequent change, though when first introduced is not known. The Pantheon and the Temple of Minerva Medica, at Rome, also served as models for the round churches and baptisteries, the first being the Church of the Holy Sepulchre, erected by Constantine. The Byzantine cupola was next adopted, and the heavy proportions of the Lombard style—which was not original, but only a modification of the Roman, with some new features—prepared the way for the pointed style. This, Mr. Knight considers, came into Italy, from Germany, entire. It was first adopted by Arnolfo, at Assisi, and prevailed throughout Italy—Rome alone excepted, where it was looked upon with disdain—until the close of the fourteenth century, when the classical predilection of the Papal see extended to Florence, and other cities, through the agency of Brunelleschi and Alberti. It is curious to trace, in the various styles that successively prevailed in the Middle Ages, the several links which connect Pointed, or Christian, with Greek, or Pagan, architecture; and the arrangement of the forty plates of this volume in the chronological order of the various structures, greatly facilitates an appreciation of the amount and nature of each change. The examples in this volume commence prior to the fourth, and come down to the eleventh century; including, among other less known, but scarcely less remarkable edifices, the Baptistery of Constantine, and Basilica of St. Paul, at Rome; the Palace and Tomb of Theodoric, and the magnificent churches of San Apollinare and San Vitale, at Ravenna; the Lombard churches at Brescia and Pavia; the famous cathedrals and baptisteries of Florence and Pisa; San Ambrogio, at Milan; St. Mark's, Venice, &c. The drawings are strictly accurate in detail; being made from measurement by architectural draughtsmen, whom Mr. Gally Knight engaged expressly for this work; the artistic treatment of the subjects, however, and the introduction of figures, and agreeable effects of light and shade, give vivacity and pictorial character to the plates. Signor Quaglio has sketched the greater number, but Mr. G. B. Moore, who has lithographed the majority, and Mr. Knapp, furnished some originals. In point of execution, the lithographic drawings are generally satisfactory, though they do not challenge particular admiration; but the Mosaic paintings are brilliant specimens of lithochromatography, and exemplify the perfection to which this beautiful art has been brought by Mr. Owen Jones, who has, in some of these plates, improved upon his Alhambra, especially in the lustre of the blazonry.

Another remarkable addition to the series of artists' sketch books, is a volume of 'Sir David Wilkie's Oriental Sketches.' Mr. Joseph Nash has produced exact fac-similes of those made with crayon and pen, and free, yet faithful translations, of such as were done in oil and water-colours—a difficult, though humble task, and one that merits more praise for the ability with which it has been performed than the artist is likely to receive. Apart from Wilkie's fame—to which, by the way, they add nothing—these sketches possess little attraction; but taken in connexion with the great artist's career, they are valuable and interesting records of its close, and exhibit the painter of common life and homely character as an aspirant for distinction in the highest range of art—scriptural subjects. It was in pursuit of this ambitious aim that Wilkie visited the East, for the purpose of deriving inspiration from a pilgrimage to the scenes of the events in sacred history, and of studying the characteristic features of the people, their dwellings, costumes, and modes of life. That he must have failed in his attempt to reach the sublime, and even to attain the dignity ex-

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sential to an embodied expression of religious sentiment, needed not the sketches of the 'Nativity,' and 'Ecce Homo,' in this volume, to make evident to all who were familiar with his works; though his earnest feeling would have redeemed defects of style, and atoned for a want of grandeur, in the estimation of all who prize the spirit above the outward form of art. Wilkie was not a sketcher, and these are not so much "sketches" as unfinished pictures, or parts of pictures: his forte lay in elaborating, not indicating: so tenaciously did his mind grasp the details of a subject, that accessories became invested with the importance of corroborative evidence, and he set such store by these *minutiæ*, that they sometimes overlay the main argument. This is remarkable in these sketches, which display individual peculiarities and subordinate points, rather than broad general characteristics. Many of the sketches are portraits, in which Wilkie was not happy; and of these, several are women, whom he was rarely successful in limning. Mrs. Moore, the wife of the British Consul at Beyrout, is a very slight but elegant study of female beauty; and the 'Beauty of Pera,' the painter's landlady, is a graceful sketch. The composition of the group of 'Three Greek Sisters,' is better than the expression of the faces, which is dull and uninteresting. The Young Sultan, Abdul Medjid, Mehemet Ali, Admiral Walker, and Mr. Cartwright, the British Consul at Constantinople, have no other merit than belongs to the likenesses; and the dragomans of the consuls are only attractive for their costumes, though the heads have strong character. The Sheikh of Lebanon, who conducted the painter and his party to the Holy land, and a Persian prince, whom Wilkie chose as a model for the head of Christ, are the finest studies of Oriental character in the volume; vigorous and animated in expression, and beautifully drawn: the little daughter of Walker Bey, in a Turkish dress, also, is a charming study of infantine character and costume. The two most complete and animated sketches are 'The Letter Writer,' and the 'Tatar Messenger telling the News of the Fall of Acre,' in a coffee-house at Constantinople; the last may vie in vividness of expression and character with the finest works of Wilkie. The scene is dramatic: the Turks, roused from their habitual apathy by the astounding intelligence, exhibit the strongest excitement; glaring on the bearer of the news with looks of incensed astonishment and contemptuous incredulity, which he meets with a calm gaze of assurance; even smoking is suspended, and the barber turns from the customer he is operating upon to scrutinize the relater.

Mr. Collins, R.A., is contributing his quota to the store of 'Painter's Etchings,' and the first of six Parts gives promise of a work that will delight all who can appreciate simplicity of style and a pure feeling for rustic character and scenery. Fishermen and children are his favourite studies, coast scenes, and cottages furnishing the backgrounds; the slightest indications tend to express the sentiment of the subject, which is never lost sight of, and is always genuine.

Our continental neighbours, the French, always before us in ornamental design, have put forth a work which shows, by comparison, how far behind are our manufacturers and decorators in taste and invention: it is a series of beautifully engraved plates, by MM. Farin frères, of designs by M. Leon Feuchère, including, under the title of *L'Art Industriel*, all that relates to the decoration and furniture of a villa, from the staircase and saloon to the bed-chamber. Ten of the eighteen *livraisons* have been sent to us by Messrs. Hering & Remington; and these contain designs in various styles, but chiefly that of the *Renaissance*, for chimney-pieces, beds, screens, toilets, cabinets, vases, lamps, clocks, brackets, tea and coffee services, &c., which combine elegant shapes and proportions with fanciful devices and elaborate details: richness of embellishment reaches the prodigal height of luxury, but rarely oversteps the bounds of good taste, for beauty of form and massiveness of ornament are rarely lost in the *ensemble*.

The advance of the French in engraving, is shown by the pair of mezzotints, by Eugene Jazet, from designs by Schopin, from Paul and Virginia, and the elaborate line engravings of the two pictures of Paul De la Roche, exhibited a few years since at the British Institution, 'Strafford on his way to execution,' and 'Charles the First insulted by Cromwell's soldiers.' The mezzotints are hard, thin, and cold, and the style and sentiment of the designs are eminently French; but for neatness of execution, and correct drawing, they are remarkable; and the ornamental finish gives an air of elegance to the prints, that enhances their slender pretensions as works of art. The line engraving of Strafford, by Henriquet Dupont, has extraordinary force and richness of effect: the very texture of the costumes is imitated, and though the flesh and hair incline to woolliness, the gradations of light are finely preserved, and the darks are clear. The Charles the First, though faithfully rendered by Achille Martinet, is cold, monotonous, and metallic; and there is a want of discrimination between the flesh tints and those of the dresses. But when we contrast the admirable drawing of both these prints, and the effect of one of them, with the lumpy feet, grotesque faces, and heavy indecision of the line engraving, by W. Chevalier, of Mr. Knight's picture of *The Saint's Day*, which the Art-Union of London has just issued to its subscribers of 1841, we cannot but fear that the pre-eminence of English engravers over those of the modern French school, is not likely to be of long duration, at least in figure subjects, unless something more be done in the way of encouragement to induce our best line engravers to resume the burin.

Mr. Burnett, one in the foremost rank, has taken to mezzotint, and has produced a print from Edwin Landseer's 'Lassie herding Sheep,' that may vie in mere executive skill with the most successful efforts of practised mezzotinters, while in painter-like feeling, and pictorial character, it bespeaks the artist. The figure of the lassie is beautifully drawn, the feet as well as the head; and the discrimination shown in the texture of her flesh and costume, and the woolly coats of the "fleecy fools" —and between the turf of the shieling and the heather, the distant hills and the sky—is admirable. Edwin Landseer has not been so well rendered in mezzotint before; and this picture is one of those true bits of nature—the aristocratic air of the lassie excepted—that we prize above portraits of well-bred dogs, high-bred horses, and drawing-room pets, whether biped or quadruped.

Here our budget of novelties must conclude, but not without a line of recognition for Mr. Wyld's complete and well-executed maps of Canada, and the Oregon district, which have a value beyond their momentary utility.

MUSIC AND THE DRAMA

PHILHARMONIC CONCERTS.—The principal novelty at the Second Philharmonic Concert was Chopin's Pianoforte Concerto in F minor, performed by Madame Dulcken. The introduction of this work suggests remark and comparison so strongly, that we must digress for a moment from the performance to the thing performed. That the pianoforte concerto, with orchestral accompaniments, has gone out of fashion, is a musical misfortune "past praying for;" we believe, however, that the neglect will not continue. But the works which will be called for again, are those in which *idea*, not passage, is the main object; a prophecy justified by the list of compositions of this class in favour even at the present time, when the appetite for execution is the most extravagant. We need not enumerate Beethoven's concertos in C minor, and E flat major, —the 'Concert Stück' of Weber,—Hummel's concertos in A minor and B minor,—Moscheles' concerto in G minor,—and Mendelssohn's Second Concerto,—to remind the reader, that though in each of these the exhibition of the pianoforte player is a main object, the deliberate elaboration of clearly-marked and well-contrasted subjects is still more evident as a purpose; and where the idea is the noblest, as in Beethoven's, the chance of permanent acceptance is the greatest. Now, on looking into Chopin's Concerto, we find no such decision of outline, still less completeness of construction. There is not a page without its exquisite delicacies of detail, sufficient to make the fortune of a dozen *notturni*, but the first movement wants breadth of contour: the leading *cantabile* passages of the *allegro* and *adagio* are too similar in style and form, while the subject of the rondo is on the scale of one of its composer's *Mazurkas*,—nothing grander,—and, however delicate and quaint, as little fitted for the broad treatment which the style of movement requires, as (for instance) the rondo which closes Weber's peerless Pianoforte Sonata in A flat. The most impressive portion is the second part of the slow movement, which was played, as indeed was the whole Concerto, with great firmness and delicacy by Madame Dulcken. But, interesting as this work must be to all who love the pianoforte and relish one of the most peculiar composers of this or any other time, it is but another proof of what we ventured to ascribe to Chopin as a characteristic (*Athen.* No. 740) "incapacity of continuous effort."* We must be brief over the rest of the *programme*. The symphonies were Beethoven's 'Eroica,' very unequally performed, under Mr. Potter's conduct, and one by Haydn, in C minor, selected, we imagine, mainly for the sake of Mr. Lindley's violoncello in the *trio* of the minuet: this was *encored*. The overtures were Spohr's 'Der Berggeist,' and Cherubini's 'Les Deux Journées.' Miss S. Flower, who appeared lately at Drury Lane as *Pippo*, in 'La Gazza Ladra,' to the delight and surprise of the audience, made her first appearance at these concerts, and was successful in the *contralto* song from Mendelssohn's 'St. Paul;' and Miss Rainforth sang with care and spirit the great *scena* from Spohr's 'Faust,' which, however, lost much by the curtailment of half the recitative, and yet more by the clumsy and commonplace English text with which she chose to sing it, as if it had not been already well mated with Italian words; the transposition of the final grand passage was inevitable, seeing that she has not the original notes in her voice. Besides this, she joined with Miss Flower in the grand duet from 'Semiramide;' and Mr. Hobbs sang the favourite tenor *adagio* from Haydn's 'Seasons.' The coming Philharmonic Concert is well worthy of patronage, for the sake of Beethoven's 'Choral Symphony,' which will be performed, under the auspices of M. Moscheles.

HER MAJESTY'S THEATRE.—The revival of 'Giselle' must not pass without being recorded as one of the most perfect performances in our recollection. The *corps de ballet* is now, indeed, at its strongest, and its members find fit occupation in the elfin drama: Dumilatre, with her floating grace,—and Guy-Stephan, with her audacious and piquant buoyancy—to say nothing of sundry "lesser lights," such as Mdlles. Camille and Planquet, each of whom deserves her line of praise, as well as her round of applause. But the most admirable thing in 'Giselle' is the pantomime of Mdlle. Fanny Elssler, in the first, and her treatment of the entire second act. We remember few finer pieces of tragic passion than her mad scene; both countenance and gesture are managed with such consummate attention to climax, and yet closeness to the terrible reality, that the addition of speech could add little impressiveness to the representation. Thus can Genius, dealing with even an exhibition so intrinsically bordering on the absurd as a *ballet*, turn conventionalities into truths, and an idle piece of dumb show into a moving history. Mdlle. Elssler's conception of the supernatural portion of the *ballet* is of the same high order of art. *Giselle* is compelled,—so runs the fantastic legend,—in her phantom state, to detain and fascinate, to his ruin, the youth she had loved while living, and whose falseness had brought her to the grave. It is hard

* We may not soon have a better opportunity than the present of noticing another and later work of a similar class by Chopin; his *Allegro de Concert* (Op. 46), which seems to belong to an unfinished Concerto. Though the form of this be more clearly defined than that of the first movement of the work in F minor, and the opening has a massive plainness, which makes it fitter for orchestral treatment, the above remarks apply also to this composition. The grand passages, though rich and complicated, want individuality and colour, till the final climax (pp. 15, 16, 17, 18) is reached; this is bolder than most of Chopin's writing. The composer's want of sustaining power, however, is curiously evidenced in the fact that there is no second part to this *Allegro*,—since, after the first grand *solo* and *tutti*, the principal melody almost immediately returns, in the original key, and then comes the final passage: the great difficulty of composition being thus avoided, on the *dolce far niente* plan of the writers of modern Italian *cavatinas*. With all its deficiencies, however, there is so much more substance in this *allegro* than in the unaccompanied *fantasias* on operatic airs, which have recently been inflicted on concert audiences, that we cannot but wish its author would complete the work of which it is a fragment;—and, complete or incomplete, that some pianist would give us an opportunity of hearing it in public.

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to conceive anything at once so luxuriously engaging and so mournfully chilling as the personation to which we are referring. Taglioni, as the *Sylphide*, was graceful, aërial, and pathetic—but hers was the grace and the emotion of one who had never known the soil of mortality and the storms of earth, — Elssler is the phantom of a human being, retaining memory, passion, and pity. The fond yet mournful look rivetted on her pain-worn countenance, with which she gazes on the victim she is bidden to destroy, but resolves to save, deserves to be commemorated by the side of some of the marvellous changes of Pasta's features. It would be descending, after this, to praise such technicalities as *battemens* and *entrechats*—enough that here is a tragic performance of the finest discrimination and deepest feeling; and if it be applauded less than it deserve, it is because the ballet-haunters hardly know how to receive such a rarity, now that it has fallen into their hemisphere, and find it less amusing to see than the *Cracovienne* or the *Menuet de la Cour*, danced with Elssler as cavalier, and Dumilatre *grande dame* of the age of Louis Quatorze. The latter was enacted on Thursday, when was also given 'La Sonnambula,' for the reappearance of Mario, Fornasari taking the part of *Count Rodolpho*—of this next week.

Drury Lane.—What will the Mrs. Grundys, who were so dissatisfied with 'Norma,' so outraged by 'Elena Uberti,' so sarcastic upon 'Semiramide,' so little indulgent towards English versions of 'Le Nozze' and 'Il Matrimonio'—what, we ask, *will* these ancient gentlewomen say, at the introduction of Pacini's 'Saffo' for the first appearance, on the classical English stage, of the most famous of "the famed Novello race," as Charles Lamb hath it? We do not put the question splenetically, but for consistency's sake: to establish a principle, by calling attention to the inevitable caprices into which all must fall, who build their hopes upon impossibilities, and find faults when no remedy exists. For ourselves, we are delighted at the triumph of another Englishwoman on the English operatic stage, and cannot but rejoice, for her sake, that the Drury Lane management has been judicious enough not to enjoin her appearance in 'Acis,' or 'King Arthur,' or 'Comus,' those works of native origin, which —so said the short-sighted—were to banish all translated musical dramas.

Of course we must give the lady precedence over the opera. To say, that such a voice as Miss Clara Novello's has not been heard on the English stage in our recollection, is simply the truth. Of the richest quality, two good octaves in compass (from D to D), produced with ease and certainty, sufficiently powerful to be heard above the whole thunder of a concerted *finale*, and sufficiently strong to abide the wear and tear of three arduous acts,—this voice possesses, in itself, qualities enough to fascinate and disarm all cavil. Cultivation has done much for it since it was last heard in England; and that large and bold style of ornament, which is the fashion of the newest Italian school, is executed by Miss Novello with truth and certainty. The older graces of shake and scale-passage stand in need of further practice; and we hope that our new *prima donna* will not rest contented with what she has acquired. It is the nature of organs as beautiful and complete as hers, out of their very perfection, to be in danger of monotony; and since she must depend, for expression, upon varieties of phrase and ornament rather than varieties of tone, her *sostenuto* and *slanciato* passages will be captivating in proportion as they are not too exclusively drawn upon. We must, too, express great satisfaction in the improvement which has taken place in Miss Novello's articulation; this could hardly fail to be the consequence of thoroughly studying the Italian recitative. As to Miss Novello's powers as an actress, we have little to say, beyond the facts that she is obviously at ease on the stage, and as unexaggerated as she is unembarrassed;—with regard to the future of one so young in the dramatic profession, it would be unfair to prophesy. Enough, for the present, that her voice carried the audience along with it, from the first to the last note of her part.

This brings us to speak of the opera and Pacini's music. The titled Mrs. Malaprop who, sitting in council over some *tableaux vivans*, proposed for subject, "*Sappho and her Children struck by lightning!*" took hardly more pleasant freedom with the old Greek tale, than the Italian librettist has done. On the slender legend of the passion of the poetess for Phaon, he has constructed a second edition of 'Norma,' with a strain of Greek poetry, in place of Druidical superstition, running through it. This gives fine scope to the musician and to the actress: Sappho's last song, for instance, is an improvisation of over-wrought rapture for the nuptials of her rival with the youth who has scorned her. What an opportunity is here for an outpouring of brilliant and passionate melody, such as Rossini has lavished in his 'Otello,' or his less-known 'Zelmira'! Taking his subject at this height, Pacini is unequal to his task. He displays no evidence of having any special feeling for the intense yet voluptuous spirit of either the epoch or the tale chosen. But his opera deserves a better character than has been circulated respecting it. The composer was always successful in his single *cavatinas*, and continues to be so; as in *Climene's* rondo, so beautifully given by Mrs. Alfred Shaw as narrowly to escape an *encore;* as in the *aria* of *Phaon* (Mr. Allen), which was sung twice, "by desire." He has written, too, a popular duet for *soprano* and *contralto*—an effectively wrought *finale* to his second act; and, throughout, indulges in a more picturesque treatment of his orchestra than we were at all prepared to expect. On the whole, the music may, possibly, be less sound than Mercadante's, but it is fresher than Donnizetti's, and, as such, must be welcome to ears satiated with the compositions of the last-named master. The third act is the weakest, and stands in need of curtailment.

We have little more to say, save to record the excellent singing and graceful action of Mrs. Alfred Shaw, who fairly divided the honours with the heroine of the night. The *forte* of Mr. Phillips does not lie in modern Italian music, and his *Alcander* was better relished by the audience than ourselves. The subordinate parts were well filled, but the orchestra and chorus were once or twice "at odds," and neither is obviously habituated to the music. In the first two acts, the scenery and grouping are in the highest style of stage art,—as probable and picturesque as they are exquisitely finished. On the whole, the success of 'Sappho' is complete, as we hope the treasurer of Drury Lane will see good cause to acknowledge.

St. James's Theatre.—*French Plays.*—We must restrict ourselves this week to announcing the appearances of Madame Doche and M. Vernet, which took place on Monday last. The introduction of the latter's *Madame Pochet* to a May-Fair audience is about as odd an illustration of the encounter of extremes as the short-lived appearance of Nina Lassave, as *a lion*, in certain fashionable circles. But there is no end to the vagaries of inconsistency. 'Le Père d'une Débutante' is to be given on Easter Monday.

MISCELLANEA

Lotteries and Little-goes.—Perhaps the most curious feature of the advertising columns of the 'Tatler' is the immense number of private lotteries, announced under the convenient name of sales, in the latter part of 1710. Dipping into "the file," upon chance, we find in the number for September 21-23:—"Mr. Stockton's sale of jewels, plate, &c., to be drawn in the great room at the Duke of Marlborough's Head, on Michaelmas-day, by parish boys and out of wheels." "Mrs. Honeyman, milliner, in Hungerford Street; her *twelvepenny* sale of goods is put off till the 29th inst." "Mr. Guthridge's *sixpenny* sale of goods, at the toy-shop over against Norfolk Street in the Strand, continues." "Mrs. Help's sale of goods, consisting of plate of considerable value, being near full, is to be drawn on Tuesday sevennight at the stone-cutter's in Downing Street;" and "Mr. William Morris's proposals for several prizes; 2500 tickets, in which there are 177 prizes, the highest 100*l.*, the lowest 11*s.*, and 13 blanks to a prize; *half-a-crown* the ticket." This is rather below than above the average quantity of such advertisements in a number of the 'Tatler' about that time. The temptations held out to gumblers in this small way were varied in the extreme. One advertisement "gives notice that Mr. Peters' sale of houses in Glouster Street, of 1000*l.*, for half-a-crown, will be drawn within a fortnight at farthest." Another runs thus:—"Tickets for the house on Blackheath, &c., to begin on Thursday the 7th September next, at the Bowling-green House on the said heath, where the sale is to be; at 2*s.* 6*d.* per ticket; the highest prize 220*l.*, the lowest 10*s.* Note, the house is let at 14*l.* 10*s.* per an., and but one guinea per an. ground-rent, the title clear and indisputable." The price of tickets for "Mrs. Symonds' sale of a japanned cabinet and weighty plate, in which there is but 11 blanks to a prize," was 5*s.* each. Mr. William Morris, mentioned above, risked for his 2*s.* 6*d.* tickets "a fine diamond cross, set transparent, with a button all brilliants, plate, atlases on silk, six silk nightgowns, and several other valuable things." At Mrs. Mortly's India House, at the Two Green Canisters, on the pavement in St. Martin's Lane, were to be had "all sorts of Indian goods, lacquered ware, China fans, screens, pictures, &c., with hollands, muslins, cambrics, fine embroidered and plain short aprons, and divers other things, to be disposed of for blank lottery tickets, at 7*l.* each, and the goods as cheap as for specie. These were the "great goes," but for persons of less ample purses there were "sales" for which the tickets cost 1*s.*, 6*d.*, 3*d.*, and even as low as 2*d.* "Mrs. Painer's threepenny sale of goods is to be drawn on Tuesday next, the 15th inst., at the Queen's Head in Monmouth Street, Soho. There are some tickets yet to be disposed of there, and at her own lodgings, a clockmaker's, over-against Dean's Court in Dean's Street, St. Anne's; at Mrs. Williams,' at Charing Cross, chandler; and at the combmaker's in New Street, Covent Garden." These disguised gambling-houses germinated and multiplied in every court and blind alley of London, and the prices of the tickets were adapted to the pockets of all classes, from the duchess to the cinder-wench, as the temptations were also suited to the tastes of each. * * This plan of getting rid of stale goods with profit is not yet altogether obsolete. * * Nay, the thing seems to be threatening to raise its head once more in London, and with a delicious hypocrisy, under the pretext of patronising and improving British art. The history of this "revival" is brief. In Scotland—where the genius of economy is rampant, and also the love of patronising, a number of amateurs have for some years been in the habit of clubbing to buy pictures at the Edinburgh exhibitions, and dividing the spoil by lot. An imitative association was set on foot here, either by picture-fanciers who had a mind to get pictures, or by artists who wished to get their unsaleable stock out of their studios—no matter which. So far these associations were what they gave themselves out for. The fashion has become contagious, and now we find, starting up in every street, "little-goes" for the "sale" (to adopt the phraseology of 1710) of printsellers' and picture-dealers' unsaleable stock. The system is an admirable one for accelerating the emptying of lumber rooms with advantage to their owners, and for increasing the already portentous number of walls in respectable houses stuck all over with stiff and glaring daubs. And this device for enabling demure conventional moralists to indulge the taste for gambling inherent in all human beings, with little apparent risk or breach of decorum, is trumpeted with the hundred Stentor-power lungs of the puffing press as the day-dawn of a new and brilliant era in British art! The truth is, that the "teapots," "japanned cabinets," and "buttons of brilliants," which attracted the gulls of Queen Anne's reign, were quite as much entitled to the epithet—"works of art," as the pieces of plastered canvas vended by means of the London little-goes of the present day.—*Knight's London.*

Distributions.—The above is a true picture of the state to which we are fast approaching. Meanwhile we record progress. "T. J., Bookseller and Stationer, —— Street, begs to inform his friends and the public that on Thursday, the 13th of April, he will distribute gratuitously the undermentioned valuable works, in superb bindings, to a limited number of purchasers of either Nevin's Life and Remains—Spirit of English Wit—Sketches of Young Gentlemen of the Nineteenth Century—or a Beautiful Print of Newington Church, at two shillings and sixpence each. [Here follows a long list of books to be

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distributed.] The above works are on view, at —— and will be inscribed (to the parties who obtain them) as a present from their bookseller, or exchanged for any other work in the shop of the same value." And these proceedings, we are told, are not illegal; for surely a pretence about the moral influences of literature is as good as a pretence about art, music or philosophy — pictures, musical and philosophical instruments. On this subject a correspondent observes, "The contradictory opinions of the lawyers are, in one essential point, equally absurd. Both Serjeant Talfourd and Mr. Kelly found their arguments on the assumption, that the projectors of these schemes are disinterested, the direct contrary being notoriously the fact, in nineteen cases out of twenty; and, further, that Art-Unions are beneficial to Art, whereas as you have shown, almost to a demonstration, they tend necessarily to the degradation, and ultimately to the utter ruin of Art." Another pertinently asks, "If, as Mr. Kelly asserts, these Art-Unions are legal, why was Alderman Boydell obliged to obtain a special Act of Parliament, to enable him to dispose of his pictures and prints, and why was an extension of the Act sought for in successive sessions, till he had filled his subscription list? Why were other parties in like manner obliged to obtain Acts of Parliament, before they could dispose of Tomkin's Works, Macklin's Bible, &c.?"

Dunse, 3rd April.

Meteorological Phenomena.—On the night of Wednesday the 29th ult., a very interesting display of meteorological phenomena was witnessed here. Shortly after 8 P.M. the sky became quite clear, an aurora borealis appeared in the usual quarter, which extended upwards, increasing in brightness, until it formed a well-defined luminous arch, having its apex in the magnetic meridian, at an altitude of about 10° or 12°. From this a rather brilliant display of streamers proceeded, which lasted for a considerable time. At 9h. 30m. P.M. the aurora was almost exhausted, there being only a faint light in N.W. Suddenly, at 9h. 35m. P.M., a splendid luminous streak or arch appeared, spanning almost across the sky, in a direction nearly at right angles to the magnetic meridian. Its breadth was about a degree, and was pretty uniform throughout; the intensity of the light, however, faded gradually from the west, where it was brightest, towards the east. Its course lay between the sword and belt of Orion, passing over *Beta* Canis Minoris, Presepe in Cancer, the head of Leo, the star Alpha in the Greyhounds, &c. It culminated at an altitude of about 68° above the S.S.E. point. During its whole continuance, which was upwards of twenty minutes, it did not shift its position in any perceptible degree, although it underwent several variations in its brightness. By 10 P.M. all traces of it or the aurora had disappeared. Many persons supposed it to be the tail of the comet, especially as it proceeded from about that quarter of the heavens where that unexpected celestial visitant is at present located. It was, however, nothing more than a feature of the aurora, similar phenomena having accompanied the auroræ of the 22nd of March and 19th of November, 1841. Its remaining all along in the same position, furnished an excellent opportunity for determining its altitude above the earth's surface, should it have been, fortunately, observed in other localities.—I am, &c.,

W. Stevenson.

Booksellers' Provident Retreat.—In furtherance of this benevolent project, a meeting took place this week at the Albion Tavern, and the following gentlemen were elected a committee of management.—Mr. Cosmo Orme, Mr. J. Duncan, Mr. A. Newman, Mr. J. Nisbet, Mr. E. Hodgson, Mr. J. Brown, Mr. C. Lesley, Mr. H. Foss, Mr. Baldoch, Mr. Malcolm, Mr. Rode, Mr. J. Bigg, and Mr. Sharpe.

Printers' Alms-houses.—From the Report read at the general meeting we fear that this Association has not met with the encouragement it deserves; the committee of management however express a confident hope of ultimate success.

Cemeteries.—At a late meeting of the Metropolitan Improvement Society, Mr. Hickson mentioned that in Paris three cemeteries, upon a large scale, had been considered sufficient for the population, and would have proved so, but for the practice of selling freehold plots for the erection of tombs, a practice which was about to be abolished, and which, if national cemeteries were to be formed here, should also be disallowed by our own Legislature. In Paris it was found that the freehold plots occupied by tombs had, within forty years, covered a space of 100 acres, and it was feared that if the system continued to be pursued, every town in France, within a century, would be completely encircled by monuments of the dead. The municipal council had therefore determined to sell no more freeholds, but to grant, instead, long terminable leases.

Heat and Light.—The *Emancipation* of Brussels announces that the directors of the Belgian railroads have made a discovery, and proved it by trial on the southern line, whereby the consumption of fuel may be reduced by 50 per cent. It is said to consist in improvements of the drawers of the engine and in the steam-pipe. The *Presse* mentions that a trial of a mode of lighting by means of the new voltaic pile is about to be made, on the Boulevards. It is said that the light is ten times more brilliant than that of gas.

Burns.—One of the Poet's heroines, Mrs. Hay, died on the 3rd ult. at Pau, in Berne. We learn from the Inverness Courier that Mrs. Hay was the daughter of Mr. Chalmers, and one of the favourites of Burns during his Edinburgh sojourn. "Next to Mrs. Dunlop, Miss Chalmers seems to have stood highest in Burns's estimation, and the unreserved disclosures which he made to her of his feelings and sentiments and private views are the best evidence of the entire confidence which he reposed in her admirable good sense, taste, and judgment. Mrs. Hay was also celebrated by Burns in his songs—

> My Peggy's face, my Peggy's form,
> The frost of hermit age might warm.

Burns, it will be recollected, was fond of displaying the little knowledge of French which he had picked up by a fortnight's tuition from his old preceptor Murdoch, and on this head Mrs. Hay used to relate an amusing anecdote, which we give in the words of Mr. Campbell, the poet. 'One of his friends (Mrs. Hay, then Miss Chalmers) carried him into the company of a French lady, and remarked with surprise that he attempted to converse with her in her own tongue. Their French, however, was mutually unintelligible. As far as Burns could make himself understood, he unfortunately offended the foreign lady. He meant to tell her that she was a charming person, and delightful in conversation, but expressed himself so as to appear to her to mean that she was fond of speaking; to which the Gallic dame indignantly replied, that it was quite as common for poets to be impertinent as for women to be loquacious.'"

Mrs. Honey.—The papers announce the death of this lady, on Sunday last, from the effects of inflammation, induced by over-exertion in her profession. "Her last engagement was at the City of London Theatre, and her final appearance there was on Saturday, the 25th of March. She was the daughter of Mrs. Young, an actress of some repute, and born on the 6th of December, 1817, and was therefore in her 26th year. Early in life she was engaged at Sadler's Wells, the Olympic, Victoria, and Surrey theatres, where she exhibited considerable ability under the name of Laura Bell. At the early age of sixteen she formed a matrimonial alliance with Mr. Honey. Mr. Honey was unfortunately drowned in a sailing party on the Thames, in the year 1836. Mrs. Honey was engaged at the New Strand Theatre, in 1833, where she first attracted public notice in the character of Lilias, in Leman Rede's drama of 'The Loves of the Angels' when under the management of Mrs. Waylett. Her next remove was to the Adelphi, where she became highly popular in the burletta of Cupid,' with the late John Reeve. Here she remained some seasons. Her next engagement was at the Haymarket, at which theatre she opened in Buckstone's farce of 'Open House;' from thence, having established herself as a public favourite, she visited nearly all the provincial theatres with great pecuniary advantage and *éclat*, and a few years back was lessee of the Norton Folgate theatre. She has subsequently been engaged at the Haymarket and Queen's; at the latter theatre she was engaged to appear next Easter Monday."

To Correspondents.—The increase in our subscribers has, this year, so far exceeded expectation, that the January numbers are out of print; and the announcement of our publisher, a fortnight since, that he was willing to purchase copies, having altogether failed to procure them, we have given instructions to have them reprinted. The compliment is, we admit, great, though the return courtesy is somewhat costly. While on this subject, we wish to say a few words respecting the numbers printed of this journal,—a question which naturally affects the interests of advertisers, and on which, as we are informed by our publisher, there is some misapprehension. The sale of a literary journal cannot be judged of by what are called the Stamp Returns. In 1836 there was no stamped edition of this paper: there were only two issues—the one weekly, the other monthly. In that year it was resolved to follow the example of other literary journals, and issue a stamped edition, for the convenience of persons residing at a distance from the customary bookselling channels through which the work was then exclusively distributed. The Stamp Returns, therefore, relate only to *this addition to* our circulation.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. Baudry, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28 fr. or 1l. 2s. the year. To other Countries, the postage in addition.

[James Holmes, Took's Court, Chancery Lane.]

ARCHITECTURE.—Professor Hosking's COURSE on the PRINCIPLES and PRACTICE of ARCHITECTURE, adapted to both Professional and General Students, will commence on TUESDAY, the 25th instant, and be continued on every Tuesday and Friday throughout Easter Term, at 3 o'clock P.M.; and at 4 o'clock on the same days, the Course on Engineering Constructions will be continued.

Syllabuses of the Courses, and particulars, may be obtained on application at the Secretary's Office.

J. LONSDALE, Principal.

King's College, London, April 13, 1843.

DEPARTMENT of ENGINEERING, ARTS, MANUFACTURES, and ARCHITECTURE.—This DEPARTMENT, under the superintendence of Professors Hall, Moseley, Daniell, Wheatstone, Hosking, Dyce, and Ansted, and Mr. Bradley, Mr. Cowper, Mr. Tennant, Mr. A. Moseley, and Mr. Castle, will be RE-OPENED on THURSDAY, the 20th instant. Rooms are provided in the College for a limited number of Students, and some of the Professors and Gentlemen connected with the College receive Students into their houses. Farther information may be obtained at the Secretary's Office.

J. LONSDALE, Principal.

King's College, London, April 11, 1843.

KING'S COLLEGE, London.—DEPARTMENT of GENERAL LITERATURE and SCIENCE.—The COURSE of LECTURES will be resumed on THURSDAY, the 20th inst.

DIVINITY..The Rev. the Principal, and the Rev. the Chaplain.
MATHEMATICS..Professor the Rev. T. G. Hall, M.A.; Tutor, the Rev. T. A. Cock, M.A.
CLASSICS..Professor the Rev. R. W. Browne, M.A.; Tutor, the Rev. J. S. Brewer, M.A.
ENGLISH LITERATURE..Professor the Rev. F. Maurice, M.A.

The Classes for private instruction in the Hebrew, Oriental, and modern foreign languages, under the direction of Professors M'Caul, Forbes, Brasseur, Bernays, Rossetti, and De Villalobos, will also be re-opened at the same time.

Chambers are provided for Matriculated Students desirous of residing in the College; and some of the Professors and Gentlemen connected with the College receive Students into their houses.

Further information may be obtained upon application at the Secretary's Office.

April 11, 1843. J. LONSDALE, Principal.

LITERARY FUND SOCIETY, for the Protection and Relief of Authors of Genius and Learning, and their Families, who may be in Want or Distress. Instituted 1790; incorporated by Royal Charter 1818.

Patron—Her Majesty the QUEEN.
President—The Marquis of LANSDOWNE.

The FIFTY-FOURTH ANNIVERSARY FESTIVAL of this Corporation will take place in Freemasons' Hall, on WEDNESDAY, May 10,

His Grace the Duke of SUTHERLAND in the Chair.

The List of Stewards will be advertised in a few days. Tickets for the Dinner may be had of the Secretary, at the Chambers of the Society, 73, Great Russell-street, where Donations and Subscriptions, to be announced at the Dinner, will be thankfully received. OCTAVIAN BLEWITT, Secretary.

HORTICULTURAL SOCIETY of LONDON.—The last day on which Tickets for the ensuing Exhibitions at the Garden can be issued to Fellows at the privileged Price of 3s. 6d. each, is Tuesday, April 18.

21, Regent-street, April 7, 1843.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

The Medals of the Institute will be awarded next year to the Authors of the best Essays on the following subjects:—

1. On Cruciform Churches;—their origin, their comparative advantage for the form of worship of the period when they were introduced, and for that of the present age; their general applicability as matter of composition, and their comparative economy with reference to the Ecclesiastical Buildings of other forms.

2. On the form and construction of the early Spire and Tower, and of the Spires and Towers of the later periods of Pointed Architecture, with sections and constructive details, particularly in respect of the junction of the Spire with the Tower, of the thickness of the walls, and the angles of inclination (if any) of the beds of the masonry, and the entasis, or visual correction.

The Soane Medallion will be awarded for the best Design for the enlargement of Greenwich Hospital, so as to embrace the addition, inter alia, of a Public Naval Gallery for Pictures and Statues illustrative of our Naval Victories, and presenting some important feature so as to complete the composition by a central object.

The competition is not confined to Members of the Institute.

The Essays and Drawings are to be sent in on or before the 31st of December, 1843.

Further information may be had on application to the Secretaries, by letter, pre-paid.

CHARLES FOWLER, } Honorary
GEORGE BAILEY, } Secretaries.

16, Grosvenor-street.

MR. MOON, having received Her Majesty's gracious permission, has the honour to announce the private VIEW, by card, of the ROYAL CHRISTENING, painted by C. R. Leslie, Esq. R.A., for the Royal Collection, Windsor Castle.

20, Threadneedle-street, April 8, 1843.

ROYAL MANCHESTER INSTITUTION.—The ANNUAL EXHIBITION of PICTURES in Oil and Water Colours, Specimens of Sculpture, and Casts, Architectural Designs, and Proof Impressions of Modern Engravings, will OPEN on the 1st June next (instead of in the Autumn). Works of Art intended for exhibition must arrive at the Institution not later than the 10th to the 20th May. No carriage expenses will be paid by the Institution, except on works from those Artists to whom the exhibition circular has previously been forwarded.

Artists in London are referred to Mr. GREEN, 14, Charles-street, Middlesex Hospital.

The following Prizes are offered:—

The Heywood Medal in gold, to the Artist of the best Oil Painting, size not less than 4 feet, by 3 feet 10 inches.

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T. W. WINSTANLEY, Hon. Sec.

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THE WESTMINSTER REVIEW.—The forthcoming Number will contain an Article upon the CORPORATION of LONDON and MUNICIPAL REFORM, with various Papers of philosophical and literary interest. Bills and Advertisements intended for insertion should be sent to the Publisher's not later than Monday, the 24th instant.

Samuel Clarke (Successor to H. Hooper), 13, Pall Mall East.

Sales by Auction.

SOUTHGATE'S ROOMS.

By HENRY SOUTHGATE & Co., at their Rooms, 22, Fleet-street, on WEDNESDAY, April 19, and three following days, at 1 o'clock,

A VALUABLE COLLECTION of BOOKS, including a Portion of the Library of W. Walton, Esq. (Author of 'The Revolutions of Spain,' 2 vols., and other Works on Peninsular and South American Affairs); among which are, In Folio: Hoare's History of Modern Wiltshire, 8 parts—Bigland's History of Gloucester, 2 vols.—Polwhele's History of Cornwall, 7 vols.—Polwhele's History of Devon, 3 vols.—Hunter's South Yorkshire, 2 vols.—Nash's Illustrations of the Palace at Brighton, with two sets of plates (one coloured and mounted to imitate the original drawings and one plain)—Dugdale's History of St. Paul's, by Sir H. Ellis—Inigo Jones's Designs, 2 vols.—In Quarto: Rees's Cyclopædia, 45 vols.—Lysons' Magna Britannia, 10 vols. half mor.—Lysons' Environs of London, 5 vols. half mor.—Grose's Antiquities of England and Wales, 8 vols.—Skelton's Oxonia Antiqua Restaurata, 2 vols.—In Octavo: Ancient and Modern Universal History, 64 vols.—Nichols's Literary Anecdotes and Illustrations of the Eighteenth Century, 15 vols.—Swift's Works, by Sheridan and Nichols, 19 vols.—Hansard's Parliamentary History of England, 36 vols.—Sir William Jones's Works, 13 vols.—Demosthenes Reiskii et Schæferi, 10 vols.—Plutarchi Moralia, Wyttenbach, 13 vols. L. P., calf—Variorum Classics—Bell's British Theatre, proof plates, 33 vols. L. P., green mor. extra—Waverley Novels, 48 vols.—Chalmers's Shakspeare, 10 vols. L. P.—Fielding's Works, 10 vols.—Hone's Works, 4 vols.—Hallam's Middle Ages and Constitutional History, 6 vols.—Burke's Works, 12 vols.—Dibdin's Bibliotheca Spenceriana, 4 vols. L. P.—together with a variety of Works on Numismatics—a great number in the Italian, Spanish, and Portuguese Languages, many of early date—and a valuable collection of Manuscript Italian Operas by eminent Authors, set to music in full score by some of the most celebrated composers, 39 vols. vellum, &c. &c.

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UNRESERVED SALE.
IMPORTANT TO THE CONNOISSEUR AND TO THE DEALER IN WORKS OF ART.

AN AUCTION, by order of the Executors of the late Mr. JONATHAN LEA, will take place at the CLARENCE GALLERY (nearly opposite the Post Office), Cheltenham, on TUESDAY, April 25, 1843, and following days, the extensive assemblage of high class

PAINTINGS,

then to be peremptorily sold, comprises the whole of the deceased's fine Collection of chefs-d'œuvre of art, selected with his acknowledged judgment and liberality, from important British and Continental sales.

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Van Helmont	Alexander Kierings	Morland
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Claude	Vander Neer	Bonington
De Hooge	Leonardo da Vinci	Vander Werf
Van Tieling	Rubens	Carlo Dolci, &c. &c.

On view four days before the Sale. Applications for Catalogues (inclosing a postage stamp) to be made to

E. GREEN, Auctioneer, Cheltenham.

UNRESERVED SALE OF CAPITAL PICTURES, MANCHESTER.

Messrs. THOMAS WINSTANLEY & SONS have received directions to SELL BY AUCTION, at the Gallery in Ducie-place, Manchester, on WEDNESDAY, 26th, and THURSDAY, 27th April instant, at 11 o'clock punctually each day, without the smallest reservation,

THE remaining VALUABLE PICTURES, by favourite Masters, of the various Schools of Art, selected by a Gentleman of acknowledged taste, and at a great expense, and intended by him to form the Manchester Picture Gallery. Amongst them will be found a splendid Sea-port, by Claude—a capital Landscape, by Gaspar Poussin—Angels administering to the Penitent Magdalen, a fine original picture by Guido—A noble picture of the Virgin, Child, and St. John, by Parmegiano—the Virgin and Child, a cabinet specimen of Raphael's—a large and spirited Battle-Piece, by Salvator Rosa—two Views in Venice, by Canaletti: and other highly-esteemed productions of Italian art. Amongst those of the Flemish and Dutch Schools, are Allegories of the Horrors of War, and from the life of Mary de Medicis; with other subjects by Rubens—the well-known and justly-celebrated picture of Christ with the Eleven Penitents, by Quellinus—Leopards, by Martin de Vos—Gamblers at Cards, a fine specimen of David Ryckaerts—valuable Landscapes, with Figures and Cattle, by Both, Ruysdael, Rembrandt, Berghem, and Hobbema—several Exteriors and Interiors, with Figures regaling, by Bega, Dusart, Teniers, Jan Steen, Gonzalo, Hemskirk, Naeven, and others—a fine original of Napoleon in his Robes as Emperor, by Gerard; together with numerous subjects of History and Domestic Life, by admired Masters; some very fine Copies of celebrated Pictures, and other productions of English Artists.

The whole to be viewed on Monday, the 24th, and Tuesday, the 25th, when Catalogues may be had of Mr. Agnew and Mr. Grundy, Manchester; at our Office; of Messrs. Winstanley, Paternoster-row, London; and of Messrs. Thomas Winstanley & Sons, Liverpool.

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CHELTENHAM.—Considerable excitement exists in this town relative to the great sale of the effects of the late Mr. Jonathan Lea, which commences on the 25th of this month. His collection of pictures offers some remarkable specimens of Ancient as well as Modern Art. The Murillo, Paul Potter, Claude, Rubens, Poussin, and some others of the Ancient pictures, are unquestionable. Mr. Lea had devoted a life to the subject, had resided long on the Continent, had discovered and rescued many works, which bore a critical comparison with those in the Public Galleries of Europe. His gallery contains also many fine works of Modern Artists. All, it is expected, will be offered for sale.

OFFICE for PATENTS of INVENTIONS and REGISTRATION of DESIGNS, No. 14, Lincoln's Inn-fields, where all business relating to the Securing and Disposing of BRITISH and FOREIGN PATENTS, Preparation of Specifications, Drawings of Inventions, is expeditiously and economically effected.

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The proprietor of the land on which these curious and valuable reliques are found, wishes to make it known to such persons who would desire to undertake their excavation. He has already collected some of the articles, which may serve to show what is to be expected from a more attentive research; and he would be willing to dispose of their eventual product to any one who would consider the speculation worthy of attention. The owner of the land will be happy to receive any gentleman desirous of visiting the spot, and afford him accommodation at his own villa on the same property. The Advertiser's address may be had by applying (post paid) to Messrs. J. & R. M'Cracken, 7, Old Jewry.

8, New Burlington-street, April 18, 1843.

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4. History of the Reformation.—Ranke and D'Aubigné.
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LONDON, SATURDAY, APRIL 15, 1843.

REVIEWS

The Life of Sir David Wilkie; with his Journals, Tours, and Critical Remarks on Works of Art;—and a Selection from his Correspondence. By Allan Cunningham. 3 vols. Murray.

THE circumstances under which this work appears are calculated to do anything rather than harden the critic's heart, or sharpen his pen. They bring before him two lives, two careers, two death-beds, in place of one! and thus forcibly led into contemplation of the Valley of the Shadow, he is but little disposed to weigh and to question with the usual strictness. Still, however, we must look forward, to the time when,—all adventitious and personal interest having passed,—the public will demand in what manner Allan Cunningham executed the biography of his countryman David Wilkie; and we are therefore bound to say, that the biographer's cares confine themselves to the earlier period of the artist's life—to the manse at Cults, and to the Trustees' Academy at Edinburgh. When once the painter has reached London, we read only as much of his ways of living, thinking, and speaking, as his own journals and letters to a restricted circle of correspondents reveal. This is not all that could have been told of Wilkie. Copious as is the store from which these volumes have been compiled, it might have been quadrupled; and we do not exaggerate in saying, that there can hardly be a London diary or collection of *ana* treating of Literature or Art, during the last twenty years, which will not, when published, furnish additional touches to the self-drawn outline portrait of the Teniers of England here presented.

So recently was it our pride and pleasure to discuss Wilkie's claims as a British artist (*Athen.* Nos. 764, 5, 6), and to point out closely the several stages through which, as it seemed to us, his genius had passed, that we are absolved, on the present occasion, from doing more than tracing his personal career. His father, David Wilkie, a frugal, simple man, was minister of Cults, on the banks of Eden-water, in the county of Fife; and our David was the third son, born of a second marriage, on the 18th November, 1785. The minister's circumstances were but narrow, and it required all the thrift of his wife to keep bed, table, and wardrobe in that decent order which should distinguish a pastor's household. She had time, however, to teach little David his alphabet; though he has been heard to declare that "he could draw before he could read, and paint before he could spell." He was early seen sprawling on the floor, with chalk in his hand, "making," to quote his child's language, "bonnie Lady Gonie" (for *Balgonie*). At seven years old he was sent to the parish school of Pitlessie; but he was fonder of drawing heads on his slate than "doing sums," and made but little progress:—

"'I mind him weel,' said an old man from the banks of Eden-water; 'and I mind his brithers, too; but he was a quieter kindlier lad than his elder brithers; and liked better to stand and look on at his companions at their games, than join in their play. I think I see him now standing smiling wi' his hands in his pouches! Ay, but he liked best to lie *a groufe* on the ground with his slate and pencil, making queer drawings.'"

In the year 1797 he was removed from the school of Pitlessie to that of Kettle, which was then kept by Dr. Strachan, the present Bishop of Toronto. This gentleman—

—"has been heard to declare that Wilkie was the most singular scholar he ever attempted to teach; that, though quiet and demure, he had an eye and an ear for all the idle mischief that was in hand; that he drew readier than he could write; loved to draw figures on the slates, benches, and walls; and when his head was down as all imagined at his lesson, instead of mastering his task, he was filling the margin of his book with heads in all postures and of all expressions, though the whimsical prevailed."

David, in fact, was picking up and practising other accomplishments, beside those taught in books. He became a skilful mechanician with his hands, and constructed miniature wind and water mills, frames for winnowing corn, &c.; is said to have learned the souter's trade, as an amateur; to have amused himself with wielding a blacksmith's fore-hammer; nay, even to have conquered the shuttle and the treddles of a loom. But drawing was his master-passion. When Professor Gillespie succeeded to the care of Cults, he found in the nursery abundant traces of Wilkie's precocity, in the form of heads and hands, mercilessly obliterated by whitewash; and it is not long before we read of a more orthodox drawing-book, a folio, happily still extant, and containing some score of sketches of home and rural subjects. Little imagination was discernible in these, but there was much of that literal and direct exactness which was to play a part so important in his after compositions.—

"It was observed of him then that he disliked to listen to a confused story, and never hesitated (and this was true of him in after-life) to turn the narrator back till all was made clear that seemed dark or perplexed."

This resolution to come to the truth of every thing was not confined to Wilkie's childish days. We have seen him in society perplex and amuse those who were not familiar with his peculiar habit of mind, by breaking out into mirth at a joke which had gone round at a former *act* of the conversation, or as suddenly adding finishing touches to an anecdote or description which every one else had dispatched a good hour earlier. The laugh, however, if it came late, was always pertinent, and the additional trait, however originally handled, worth having.

To return—it became presently evident to all interested in "sunny-haired David," that he would be nothing if not an artist. His grandfather groaned in spirit at this, having desired, like Dominie Sampson's mother, to see the youth "wag his pow in a pulpit," and earnestly persuaded the boy to addict himself to divinity. The wiser minister of Cults, even, had serious fears and misgivings; but he saw that to yield these was a less risk than to thwart the nature which had so decidedly manifested itself; and accordingly placed the boy, when he was fourteen, at the Trustees' Academy of Edinburgh, where instruction in drawing was given. This was not done without some difficulty. Though David was recommended by the Earl of Leven, Mr. George Thompson, the Secretary, found little to praise in his specimen drawings: even when the boy had (by the further aid of the Earl) overcome the scruples against his admission, his copies from the antique were but unsatisfactory things to show. One, of a foot, exhibited by the proud minister of Cults to an elder, provoked an exclamation more plain-spoken than polite: "A foot!" cried he, after a second look, "its mair like a fluke (*i. e.* a flounder) than a foot." But David worked sedulously, if not academically;—frequented trystes and markets, and especially an auction-room in the High Street, where etchings after Rembrandt and Ostade were to be seen. A competition being opened by the heads of the Trustees' Academy for the best study in oil from 'Macbeth,' Wilkie selected, as his subject, Lady Macduff defending her boy from the murderers, and was praised by Graham, the principal of the Academy, for "the fine expression of the head of young Macduff." This, however, did not win his picture the prize; and he was more lucky in 1803, when he carried off the ten-guinea premium for a picture of 'Calisto in the Bath of Diana.' The domestic affections of the man showed themselves in the boy's expenditure of this noble sum. With part of it he bought himself a silver watch; but he also "purchased and presented a small token of remembrance to his mother, whose tenderness was seldom out of his mind."

The first distinct and characteristic manifestation of Wilkie's peculiar genius was now at hand. A kind and clever friend, Thomas Macdonald, perceiving whither David's eye and hand were tending, endeavoured to engage him upon a humorous illustration of the 'Tam O'Shanter' of Burns. But Wilkie never worked either willingly or successfully upon suggestion, and had already been *visited* by a thought from Hector Macneil's 'Will and Jean,' contained in "the verses which described the country tippling club, and the resolution of the members to meet oftener over their potations and politics." He had sketched, in short, 'The Village Politicians' in fancy, and went on his way, adding, changing, listening to advice, but not to be dismayed or turned aside; gentle, good-humoured, eccentric, and resolute, as we think the following sketch proves:—

"It is related by some who were Wilkie's fellow-students in Edinburgh, that the more restless of their number, when they saw him musing much, or in a study, often tried to tease, but could never perplex, or put him out, as they said. He received all such interruptions with tranquillity of looks, and though they sometimes put their jokes into a practical form, he never remonstrated nor complained, but was resolved to overcome them by imperturbable good humour, as he seemed determined to conquer them in art by resolution and study. * * When his fellow-students followed him into his two-pair-of-stairs study in Nicholson Street, they found all in keeping, they said, with his demeanour in the Academy. The Bible and The Gentle Shepherd, a sketch or two on the wall, a table and a few chairs, with a fiddle whose strings, when he grew tired with drawing, he touched to a favourite air, were the chief articles: neither lay-figures covered with silk, nor easels of polished mahogany were there; a few brushes and a few colours, and a palette made by his own hands, may be added. The fiddle was to him then and long after an useful instrument; its music, he said, not only soothed himself, but put his live models, who sat for his shepherds and husbandmen, into the sort of humour which he desired; nay, he often pleased so much, that one of them, an old rough mendicant—

Whose wallets before and behind did hang,

to whom he had played a welcome air, refused the pence when offered, and strode down the stair, saying, 'Hout! put up your pennies, man; I was e'en as glad o' the spring as ye were!' He sometimes, too, in a land where living models of any other part save the head or hand are difficult to obtain for either love or money, made himself into his own model; and with a bared foot, a bared ancle, or a bared knee, would sit at the looking-glass till he confessed that he was almost benumbed by exposure. Nor did he desist when a friend knocked; he would say, 'Come in,' nor move from his posture, but deliberately explain his object, and continue to draw till he had made the sketch."

When Wilkie was eighteen he left the Trustees' Academy, and returned to Cults, tempted to devote himself to portrait painting, as the most lucrative employment of his talent, and encouraged thus to fix his choice by the success which had attended Jameson, Ramsay, and Raeburn. But, fortunately for the world, Humour touched his elbow, with solicitation too irresistible to be withstood, and provoked him to try his hand at a field-preaching, or a village

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fair. He was deterred from the first subject by fears of the "unco' gude"—he was invited to the second by the circumstance that at Pitlessie he could find an original for the scene, and for every character he was to paint. Accordingly he made an easel out of a chest of drawers, got a canvas, and set to work. The herd-boy sat to him: and of those who were coy or surly, he possessed himself by stratagem; sketching sundry heads on the blank leaf of his bible, as their owners sate or slept through the Sunday discourses: happy for our artist that the Scottish ministers are so lengthy in exposition! No small scandal was excited by the promulgation of this fact: but David allayed this by an excuse as *pawkie* as if it had been made by one of Galt's worldly-wise heroes. "On being expostulated with"—so Professor Gillespie informed Mr. Cunningham—Wilkie "said that any one who practised portrait painting, knew that the ear was not engaged in the work, for, being a business of the eye and hand alone, he could draw as well as listen." This 'Country Fair' was painted for Kinnear of Kinloch, and, according to the artist's judgment, "had more subject, and more entertainment in it than any other three pictures" he afterwards produced. During his sojourn in Fife, too, he produced several portraits, and began 'The Village Recruit.' But by this time he began to feel that he had sustaining power sufficient to maintain him in London, and hither accordingly he came as a student of the Royal Academy on the twentieth of May, 1805.

With this event begins the most interesting portion of the work before us, conflict being always more interesting than conquest, and nowhere such an arena to be found, as our own metropolis. For two months, Wilkie, having hired a room in the house of a coal-merchant, and hung up his pictures in a window near Charing Cross, had to wait, ere he could be admitted into the Academy as a probationer. This advance, however, he procured by a drawing from the 'Niobe.'

"Something of his Edinburgh fame had come before him; Jackson, at that time a student, seems to have seen as well as heard of him, for he wrote to Haydon, then young and ardent, to hasten from Devonshire, for that a tall, pale, thin Scotsman had just come to study at the Academy, who had done something from Macbeth, of which report spoke highly. 'Touched with this,' said Haydon, 'I came at once to London and went to the Academy; Wilkie, the most punctual of mankind, was there before me. We sat and drew in silence for some time: at length Wilkie rose, came and looked over my shoulder, said nothing, and resumed his seat. I rose, went and looked over his shoulder, said nothing, and resumed my seat. We saw enough to satisfy us of each other's skill, and when the class broke up we went and dined together. Wilkie was, as Jackson had described him, tall, pale, and thin, with blue and uncommon bright eyes, a nose rather short, and a mouth full of humour of the quietest and richest kind."

Wilkie early made himself famous in his class for indefatigible industry. He soon, too, became acquainted with others besides Haydon; found Fuseli "a very kind good sort of a man" (what a description of Fuseli!) and was astonished at the "grandeur of design, clearness of colouring, and correct outline," of West's works—discerning however, "the flatness about them." He was enraptured, too, at the "clear touching" of some pictures by Teniers which he saw—but "did not understand Turner's method of painting." His domestic habits, were economical, but not to the point of puritanically rejecting indulgence and enjoyment. The ordinary at which he dined, in Poland Street, kept by a man of the name of Charles, was frequented by amusing foreigners: he went to all manner of public places with Robert Wilkie; and ere long introduced himself to Mr. Stodart the pianoforte maker, being desirous to buy "a pianoforte for Helen" his sister. Many were the doubts and fears—the encouragements and the disappointments, ere he could indulge his brotherly affection in this luxury. The visit to Stodart, however, was a lucky one, since he happened to be married to a Wilkie,—like most musical men, to love painting,—and to have business relations with the Countess of Mansfield and her son the Earl. To the latter he mentioned the young Scottish genius. But, in spite of these auspicious prospects, the golden shower fell so slowly, that the minister of Cults began to write of "applying to Lord Crawford for the loan of a few pounds—fifteen or twenty"—to replenish the painter's purse: while the latter was reduced to practise the economy of becoming his own shoe-black: in the January of the following year (1806) and, wrote home, that he had only just succeeded in keeping out of the pawnbroker's.

Early in the spring, however, matters began to mend—Lord Mansfield gave him a commission for 'The Village Politicians,' or rather—

—"inquired what his price would be for painting him a picture from his study. The artist answered fifteen guineas, to which the Earl made no answer; and Wilkie, who seems to have felt that his strength lay in that direction, proceeded to paint the picture, as he said at a venture. As it approached completion, the rumour ran that it was a work of great genius, and likely to create a change in art. It chanced one day that Sir George Beaumont and Lord Mulgrave were praising the Dutch School, when Jackson, who was present, said if they would come with him, he would find them a young Scotsman who was second to no Dutchman that ever bore a palette on his thumb. 'We must go and see this Scottish wonder, Jackson,' said Sir George; and they followed him to Wilkie's abode, where they found The Village Politicians all but finished."

Subsequently the Earl became possessed of the picture for 30*l.*, after an attempt—not the most noble—to hold our artist to the price he had mentioned as a sum agreed upon by both parties. Once, however, in the hands of an amateur, so amiable and so enthusiastic as Sir George Beaumont, one disappointment more or less mattered but little; the painter was on the high road to distinction, and we are not surprised to find him shortly afterwards writing thus of London to his relative, James Anderson:—

"I have no doubt but you would like London as well as you did Edinburgh. For my part, I like it a great deal better; for the people are much more affable and free, and my circle of acquaintance is much more extensive here than ever it was in Edinburgh."

The minister of Cults, however, seemed still unwilling to believe in the good prospects rapidly opening for his son, and it was only after very earnest representations, that the affectionate father was pacified at the idea of David fairly establishing himself in London instead of Fifeshire or Auld Reekie. 'The Village Politicians' was exhibited at the Academy in 1806. From that time, neither parent nor son could have had further misgiving, so great was the sensation excited by its appearance:—

"At the dinner with which the Royal Academicians open their Exhibition—a dinner given to the prime of the land for rank and talent—the generous Mr. Angerstein was so moved by the excellence of Wilkie's picture, that, declaring it had all the spirit of Teniers and the humour of Hogarth, he pointed it out to the company as the star of the collection. * * The Royal Academy, as a body, was far from insensible to the merits of the performance, though some did not find in it the principles of that high art, which the professors found it easier to preach than practise. Northcote openly designated the style of Wilkie the Pauper Style; and Hazlitt, a little of a painter, and esteemed as a critic, re-echoed the snappish saying. Nor was Fuseli silent: he pointed to the picture, and said to Wilkie, in his own enigmatic way, 'Young man, that is a dangerous work.' 'Ay, ay,' said Wilkie, 'really now.' 'That picture will either prove the most happy or the most unfortunate work of your life."

The next move made by Wilkie, (now universally noticed by our leading *dilettanti*) was to begin his 'Alfred,' by way of contribution to a series of pictures from English history, then collecting by Alexander Davison. Shortly afterwards he will be found working at 'Sunday Morning,' and 'The Rent Day,' with a laborious and literal patience which we shall presently have occasion to show. A glimpse or two at his powers of *imitation* in various branches from the testimony of others, will, in the meanwhile, be welcome. The following are from a letter by Mr. Andrew Wilson:—

"We met for the first time one morning at William Thompson's: there were present, besides Wilkie, young Haydon, William Havel, David Maclagan, and a Mr. Callendar, all seemingly very intimate; and I was told that it was their practice to meet in this way at one another's lodgings to converse about art. To be admitted into such society was very agreeable to me. Wilkie I always found very cheerful; and as we did not devote the whole of our time to the professed object of our meeting, on one occasion, after some solicitation, he sung us one of Liston's songs, and imitated him in voice and manner so happily, that I all but thought I heard that eminent actor's voice. * * He had taken lodgings beyond Tottenham Court Road, partly for his health, and partly to avoid interruptions from ill-timed visitors. I sometimes took breakfast with him, and it was there I became acquainted with Jackson the painter. I remember the quiet glee with which Wilkie told us, that one day Bannister the actor called, and was shown in while he was sitting on a low seat, dressed as a woman, with a looking-glass before him, performing the part of model for himself. Wilkie was not the man to be in the least discomposed at being found in such a plight. Bannister gazed on him for a moment or so, and then said, 'I need not introduce myself.' 'Truly no,' said Wilkie; 'I know you very well; but you see I can't move lest I spoil the folds of my petticoat. I am for the present an old woman, very much at your service.'"

In the midst of these hours of agreeable companionship and careful labour, it is pleasant to find notices of the manse of Cults, in the shape of "a cask of London porter to his mother, for whose complaint Dr. Grace had prescribed it," and the much-canvassed pianoforte for Helen.

"He also aided in sending out to India a young lady, Miss Walker, a minister's daughter of Fifeshire, who was betrothed to his elder brother John, an officer in the service of the East India Company."

In the spring of 1807, Wilkie spent a few weeks among those whom his fame and his thoughtful affection had gladdened. How strong was the hold maintained over him by home, is amusingly shown in a letter which he wrote to his sister in 1814, discussing his widowed mother's removal to London:—

"I know you will regret selling many things; but I do not think there will be any great loss, as the same money will nearly purchase as good ones here. My father's publication of the 'Theory of Interest' should, I think, be packed up in some box, and carefully brought with the other things. Of the kitchen furniture I do not know that you should bring any, except the old brass pan for making jelly, and anything else you may consider of value. There is an old Dutch press in one of the closets, that my mother got from Mrs. Birrell; what state is that in? If it were not an article of great weight, might not that be brought?"

In May, 1808, begins a series of journals, as minute upon the subject as the veriest Boswell of easel-matters could desire. We are delighted with the painter's entries, which, indeed, are so many traits of character; though too often merely conveyed by *a dot* where we wish for a complete line, or a full blush of colour. One day he dines with Farrington and an agreeable party of painters; another goes with "Cleghorn and Mrs. Clarke," (Kean's patroness?) to study characters at Brook-green Fair; a third evening is spent by him at Mr. Neate's musical

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party, listening to Haydn's compositions. A fourth entry chronicles "a delightful sermon from Sydney Smith." In a fifth we find that he "got a good way on" with the carpet in 'The Sick Lady.' The chronicle of the details of his pictures is valuable and curious. We are told of the bird-cage "put into the corner of the picture of 'The Sick Lady,' with a cloth over it, as if to prevent the bird from disturbing her with its song,"—of the purchase of a Jew's harp! for the capital picture which bears its name,—of progress made in "the sleeve of the boy"—how the artist "put in, from Nature, the hand of the girl snatching the knife out of the boy's hand, in 'The Cut Finger,'"—how he altered the colour of the boy's pinafore, time after time, as Seguier suggested—how "he did a little more to the white-washed wall,"—or had a fowl "plucked for me to paint from,"—or "put in the small chips on the chair in 'The Cut Finger.'" There is more than one of our young painters, in his own conceit a Luca *fa presto*, who will deride these confessions, and the careful practice they disclose, as but one degree less mechanical than the action of the sun in a Daguerréotype. Would that they were only willing to look to the consequences in Wilkie's European renown! We may add, that, better than despise Mr. Beard and M. Claudet's artist, they might study his handling, if they would learn the artistic charm of truthful finish. Other entries from these journals are of more general interest—or amusing, as indicating character:

"This being Twelfth-night, I went by appointment to Sir William Beechey's, where we had a very splendid entertainment; the Hoppners were there, and after listening for some time to music, in which the Miss Beecheys are great proficients, we had a dance, which lasted till supper time. I there met, for the first time, the too celebrated Lady Hamilton; she had with her a girl supposed to be the daughter of Lord Nelson, a creature of great sweetness: Lady Hamilton, knowing me by name, called me and said that her daughter had the finest taste imaginable, and that she excelled in graceful attitudes. She then made her stand in the middle of the room with a piece of drapery, and throw herself into a number of those elegant postures for which her Ladyship in her prime was so distinguished. She afterwards told me of all else her daughter could do, and concluded by asking me if I did not think her very like her father. I said I had never seen that eminent person. Lady Hamilton is lusty and tall, and of fascinating manners, but her features are bold and masculine. Her daughter's name is Horatia Hamilton. After supper we were entertained by some songs from Lady Hamilton, and with a fine piece of mimicry by Mr. Twiss, who gave us a speech in the manner of Pitt, which many pronounced excellent. * * Home, and was told that my laundress had absconded; lose by her about two pounds; thankful it was not greater.—21st, Had my usual walk in the morning; heard that St. James's Palace had been on fire, and some damage done: the Earl of Essex sent me a coffee cup of a Flemish pattern, which he thought I might use in my portrait of the Marchioness of Lansdowne. * * 17th, Went to-day to see the proceedings in the House of Commons, and hear the debates: the first thing that occupied the attention of the House was a complaint of Beresford against the *Morning Post*, for misrepresenting what had passed between him and Mr. Wardle the night before. An animated debate arose out of this small beginning, in which Percival, Whitbread, and Sir Vicary Gibbs, bore a part: they then proceeded to call witnesses relative to the conduct of the Commander-in-Chief: several were examined. Mrs. Clarke was at last brought in, but unfortunately not examined, so that we had no opportunity of hearing her speak. The House grew oppressively hot, and the examination exceedingly uninteresting, and Jackson and I came away without any reluctance at one o'clock. * * Went to dine with Mr. Murray, in Fleet Street, where I met Mr. Westall, Mr. Ballantyne, and, for the first time, Walter Scott, whom I found most entertaining in conversation: he seems to possess a very rich mind, is very communicative of the all but universal knowledge he has acquired: he talked principally about the ancient Highlanders under the feudal system, and enriched his observations with interesting anecdotes; he repeated one of Campbell's poems (Lochiel's Warning). I sat till half-past twelve.—18th, Went to a place in St. Martin's Lane to see the pugilists sparring; it amused me while it lasted very much; Gregson and several others were stripped; their energy and muscular action were interesting as studies.—19th, Painted seven hours, and finished the window shutter, and put in most of Mrs. Neave's shawl."

A Reynolds pilgrimage into Devonshire offers little matter for extract, but the following passages, from a diary kept while the painter was at Coleorton, afford a pleasing impression both of himself and his hosts, the Beaumonts:—

"21st, I had a walk with Sir George and Lady Beaumont in the fields this evening: looked through the telescope at the moon, which shone uncommonly clear. Sir George then read us that paper in the Spectator which gives an account of Sir Roger de Coverley's visit to the theatre.—22nd, Went and painted from the group of trees at the farm, and made an useful sketch.—23rd, Went to paint the well at the house which I saw on the 20th. The woman of the house allowed me to sit within the door; she talked incessantly to me all day; she was such a dame as I should suppose the neat-herd's wife was who scolded Alfred about burning her cakes. Yet, for all her roughness of manner, she showed me much kindness. A young woman came in with a very beautiful countenance and a young child at her breast, daughter-in-law to the old woman. * * Sir George, in the evening, read us Addison's comedy of The Drummer.—24th, Painted for an hour before breakfast at the window of The Gardener's Cottage. Sir George in the evening, read us from Holinshed the account of Macbeth, which supplied Shakespeare with materials for his tragedy. The similarity of many of the circumstances, and some of the expressions, is surprising.—25th, Made some sketches of various scenes: finished that of the well; and introduced it as a background to a sketch of Mrs. Knight, with whom I had a bicker about religion, very violent, yet very civil.—26th, I began to paint, but as I was rubbing in the broken surface of a sandy road for a foreground, I was told that Lady Beaumont wished me to paint a gipsy-woman who was then in the house. I went at once: this woman seemed a singular character. I sketched in the head, and as her child lay sucking at the breast, I put it in also, although it had nothing interesting in its appearance. I finished this sketch a good deal to my satisfaction, and for the first time tried the effects of yellow lake on the flesh, which even surpassed my expectations. It has the singular quality of giving a warm and fleshy tone, without the heaviness which I have found inseparable from all other yellows.—27th, Lady Beaumont requested me to read, after breakfast, Wordsworth's Preface to his Poems, which, with some of the poems to which it alluded, and a letter in the poet's hand-writing, I read accordingly; but could not be brought at all to coincide with the fundamental principles of his system, or to admire as elegant the pieces which are pointed out as examples of his style. This was not, however, the case with her ladyship, who admires Wordsworth's productions next to those of Shakespeare and Milton. I rode with Sir George to the distance of three miles, where we saw some rocks which Haydon has been painting: they are both massy and rugged. We had a beautiful view from this spot of Coleorton and the more distant country. On our way home we passed an old abbey in ruins: the chief circumstance which renders it interesting is, that it is the birth-place of the celebrated Beaumont, who wrote in conjunction with Fletcher. After making some hasty sketches of these interesting ruins, and looking at some cottages which were very picturesque, we got home early in the evening."

It was late in the year 1809 that Wilkie and George Dawe were appointed Associates of the Royal Academy: this was shortly after the former had begun the 'Ale House Door,' now called 'The Village Festival,' and among the treasures of our National Gallery. In the year 1810, a passing notion seems to have been entertained, by some of Wilkie's evil-wishers—nay, and in the sensitiveness of their regard for his fame, by some among his friends also—that the newly-discovered genius of Edward Bird might jeopardize our artist's popularity. He was advised by some among the more timorous to withdraw from the Academy Exhibition the picture of the 'Man with the Child's Cap'.—

"Sir George Beaumont, with a delicacy of which only fine minds are capable, a day or two after the opening of the Academy, and the presence of the painter's genius was missed, wrote to him, saying,—'My dear Wilkie, I have long felt deeply in your debt, but your delicacy has always stood in the way of its discharge. I thought of deferring it to another opportunity; but it may be so long before that occurs, that I am, for various reasons, induced to send you the enclosed—let this be a secret between us.' The high and still rising fame of the painter had, indeed, increased so much the value of The Blind Fiddler, that he might safely intimate, which he did, that he regarded himself as still in his debt; yet there can be no doubt, that Sir George, in his delicate way, desired to sustain the sensitive mind of Wilkie, which he was afraid might require such support; neither, perhaps, was it out of his thoughts that the sale of his pictures, by which he lived, might be injured. That Sir George Beaumont addressed a spirit akin to his own, may be gathered from the following reply.

To Sir George Beaumont, Bart.

[No date.]

"Dear Sir George,—The letter which I had the honour to receive from you this morning, enclosing a cheque for fifty pounds, took me so much by surprise that some time was necessary for reflection. But the more I weigh the matter in my mind, the more inexcusable should I think myself were I to harbour a thought of receiving any further consideration for what I have already been so much overpaid. In order to show that I am not actuated by mere feelings of diffidence, I beg leave to state, that for the permission you have so kindly given me to have The Blind Fiddler engraved, which, by the bye, I had no right to expect, and could not ask for from every person that has got my pictures, I am to receive fifty guineas. This, in addition to what I considered on a former occasion to be a fair and liberal price, would make it an absolute act of injustice in me not to refuse what you have sent me. I therefore, with the highest sense of your generosity, beg of you to receive the cheque again, and take the liberty of enclosing it. D. W."

The summer of 1810 was marked by sickness and consequent cessation of labour, and by the zealous kindness of his friends to assist him and alleviate his illness. Whatever misgivings either friends or enemies had been vexed or comforted by, touching Wilkie's "having painted himself out," received a final check by his election as Academician in the year 1811, on the decease of Sir Francis Bourgeois. The good minister of Cults lived to see this honour paid to his son: it was in the last year but one of his life. He died in 1812, and in the subsequent year the Royal Academician effected the removal to London of his mother, "Helen," and their household stuff ("the brass pan for making jelly" not forgotten). He established himself and them comfortably at Kensington. A better point than this cannot be found for the interruption of our hasty narrative,—to be resumed next week.

Lectures on Colonization and Colonies, delivered before the University of Oxford. By Herman Merivale, A.M., Professor of Political Economy. 2 vols. Longman & Co.

On the appearance of the first of these two volumes we briefly noticed its publication and subject-matter (*Athen.* No. 722); reserving ourselves for the completion of the work to deal with it in detail, if such a step should appear desirable. That the doubt here implied should be possible, will strike the professed student of political economy as rather extraordinary, possessed, as he must be, with a strong opinion upon the vast importance of his science, and of

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the deep interest which all minds, capable of thought, should take in its discussions. There are, indeed, few engaged in productive industry, who must not have felt how closely the management, or mismanagement, of colonial affairs affects their own well-being, and who cannot lay their finger on some legislative error, that has fatally interfered to paralyze, or at least to check, their lawful exertions. Convictions are thus, from time to time, brought home to the least intelligent; while those best acquainted with the subject will readily allow, that, in colonial arrangements most especially, the Swedish chancellor's *quam parva sapientia* has its most extensive application.

In all this we perfectly coincide; and most willingly should we enter upon a formal examination of Mr. Merivale's clear and able statements, were ours a journal suited to the subject. But the *Athenæum* addresses itself to a general public; and we should be more likely to weary the mass of our readers, than to enlist their feelings, by an approach even to an exhausting investigation of any abstruse and partially cultivated inquiry. Still we cannot consent, altogether, to pass over unnoticed a work possessed of so much intrinsic and extrinsic importance: for whether we consider these Lectures as conveying valuable information in a simple and intelligent form, and as affording a readable statement of the elementary truths of the subject, or in reference to the scene of their delivery, they are equally well worthy of attentive consideration. We shall, therefore, adopt a middle course; and without attempting a summary of Mr. Merivale's reasonings, shall dip into his pages, in search of an occasional fact, or point of doctrine, likely to be appreciated by the universal public.

The first Lectures are purely historical, and they embrace a succinct and perspicuous abridgment of the influential circumstances which have prevailed in the attempts at colonization made by the different nations of modern Europe; touching principally on such of them as have proved most pregnant in good or in evil in the subsequent developement of the particular colony. In a second part, the author proceeds to investigate the economic effects of colonization on the parent state, as regards the elements of capital and labour at home, and the consequences of colonial trade, with the various restrictions placed upon it. Lastly, in a third part, he displays the manner in which the interests of the colony itself are affected, in reference to its peculiar conditions of land, capital, and labour, and under the modifications impressed on it by the legislative authority of the mother country. Although the subject is thus generally announced, in its treatment everything, more or less, immediately refers to English colonization, not only as most intimately interesting to the English student, but as embracing those recent, striking, and most important emigrations, which must result in spreading the Saxon race and language over the remotest regions of the habitable globe. Those conversant with parliamentary debates, or with the proceedings of our missionary and trading associations, will be aware of the many and vast questions incidental to this inquiry, which are yet under decision, and which await all the additional lights that experience and reason can display.

The first thing that strikes us, on reviewing the history of modern colonization, is, that it was in the earliest instance undertaken without any experience, either as to its proposed ends, or the means by which those ends should be pursued. The Greeks, probably, when they undertook their migrations to the continent of Asia, had still preserved a traditional knowledge of the circumstances under which they had fixed themselves in the mother country; at least they proceeded with much method, foresight, and success; but on the discovery of America, all popular memory of the emigrations of the Northmen had ceased: not only was the world of America new, but the position of the emigrant, his hopes, his legitimate expectations, the causes which drove him forth, and the advantages which awaited him in his new seat, the goods within his reach, and the means by which they could be realized, all were unknown, misunderstood, or decked out in the false colouring of the imagination. The failures of these expeditions, which history has recorded, were a natural consequence; and the incidental loss of human life, and destruction of human happiness, were immeasurable. Two errors alone were abundantly fatal;—the pursuit of the precious metals, as a primary object, and the cruel mistake of Christianizing savages by brute force. Other ignorances, less salient or less easily summed up, were probably not far inferior in the amount of misery they occasioned. But this much is certain, that most of the early attempts at colonization have left little but the memory of their faults behind them; and the most necessary experience, thus acquired, was bought by deplorable sacrifices. Of this, Mr. Merivale adduces an instance, the more remarkable from its recent date, in the French attempt to colonize Cayenne in 1763. The story is thus told by the author:

"The vices of administration incidental to a government so corrupt as that of old France, were sensibly felt in her foreign dependencies, notwithstanding the partiality with which they were treated by her legislators. Court favour was the only source which supplied them with governors and other executive officers—a source even more tainted than that of parliamentary interest among ourselves. Men without fortunes or character, ruined in their own country, eagerly sought and obtained these appointments, which were commonly regarded as the last resource of a spendthrift. Much ignorance, as well as much corruption, prevailed in all the details of office. * * In accordance with a theory of the day, it was determined to raise at once a full grown colony on the continent of America. No less than twelve thousand unfortunates were embarked from France, and landed in Cayenne, without an attempt towards preparing the tropical wilderness for their reception. They were amply supplied with two years' provisions at an enormous expense; but it had never occurred to the managers of the expedition, that provisions would not keep in such a climate, and before cultivation had commenced they were starving. Famine and fevers in a few months almost destroyed them; of the few survivors about 1500 were removed to an alluvial spot on the coast; a sudden rise of one of the rivers of the interior took place, and all were swept away in a single night."

This is but an epitome of most of the first attempts at colonization, when undertaken under the control of distant and incompetent authorities.

Passing over a vast variety of facts in the history of colonial blunders, we can only state, that the great lesson derived from the historical part of Mr. Merivale's work is this, that, powerful as legislation and its artificial combinations may be, in working immediate weal or woe to those submitted to its operations, yet nature is more potent still; and in the long-run it overpowers and defeats all human opposition to its laws. Thus the slave cultivation, rendered for a time available, by the productive richness of a virgin soil, but being by the great laws of Nature inevitably a wasteful and expensive employment of force, is not destined for perpetuity, but must eventually, and despite all legislation, be abandoned: so too, protection and prohibition, from similar causes, must one day disappear before the common sense and common honesty of free trade. In conformity with this verity, it has happened, that the commerce of our West India Islands, propped and bolstered by both these abuses, has long been sinking into progressive decay, and must eventually perish, though both should be continued. The real and prevailing source of West Indian prosperity, was the possession of an unworked soil; but the immense advantages incidental to that condition must necessarily disappear in the working, and the planters be subjected to the common condition of ordinary cultivators. Thus arises a natural succession of local prosperity and decline, developed in different colonies, in the chronological order of their respective exploitation. This process is thus generalized by the author:—

"The opening of a fresh soil, with freedom of trade, gives a sudden stimulus to settlement and industry; the soil is covered with free proprietors, and a general but rude prosperity prevails. Then follows a period of more careful cultivation, during which estates are consolidated, gangs of slaves succeed to communities of freemen, the rough commonwealth is formed into a most productive factory. But fertility diminishes; the cost of production augments; slave labour, always dear, becomes dearer by the increased difficulty of supporting it: new settlements are occupied, new sources of production opened: the older colonies, unable to maintain a ruinous competition, even with the aid of prohibitions, after a period of suffering and difficulty, fall back into a secondary state, in which capital, economy, and increased skill, make up, to a certain extent only, for the invaluable advantages which they have lost. Thus we have seen the Windward Islands maintaining at one period a numerous white population; afterwards importing numerous slaves, and supplying almost all the then limited consumption of Europe. We have seen Jamaica rise on their decay, and go through precisely the same stages of existence. We have seen how St. Domingo, in its turn, greatly eclipsed Jamaica; but St. Domingo was cut off by a sudden tempest, and never attained to the period of decline. Lastly, we have seen the Spanish colonies of Cuba and Portorico, after so many centuries of comparative neglect and rude productiveness, start all at once into the first rank among exporting countries, and flourish like the exuberant crops of their own virgin soil, while our islands, still rich in capital, but for the most part exhausted in fertility and deficient in labour, were struggling by the aid of their accumulated wealth against the encroaching principle of decay. The life of artificial and antisocial communities may be brilliant for a time, but it is necessarily a brief one, and terminates either by rapid decline, or still more rapid revolution, when the laboriously constructed props of their wealth give way, as they sometimes do, in sudden ruin."

These facts must necessarily modify the abstract bearings of the slavery abolition on the labour market, and on the trade dependent on it. Mr. Merivale, in allusion to the failure of some favourable anticipations, observes:—

"Nothing can be farther from my thoughts than to detract from the merit of that crowning measure, almost a solitary instance in the history of many centuries, of a national act of disinterested self-denial. To be the citizen of the state which has accomplished it, is to my feelings a higher title of distinction, than to be the countryman of the conquerors of the East, or of the commercial sovereigns of the West. But now that both the violent prejudices and the sanguine hopes which obscured the view of the ablest politicians at the time when that act was performed have passed in some measure away, we may, I think, perceive, with a little attention, that emancipation, although of the highest importance in a moral and political point of view, will not, and cannot in the nature of things produce any very great revolution in the economical progress of events, unless, indeed, by laying the seeds of some great future changes, of which no eye as yet sees even the beginning. It is evident that the real blow was struck. I will not say at the prosperity of our sugar colonies, but at the system under which they had grown up, when the slave-trade was abolished. It was the confident hope of the advocates of that measure, that it would improve the economical prospects of the colonies: they

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were unfortunately deceived, as we have seen. With a free trade in slaves, our planters might have struggled on, under a vicious and wretched system, no doubt; but still their monopoly might have been longer maintained. Without it, that system must have come to ruin: sooner or later this country must have gone elsewhere for the supply of those increasing wants, which their cramped energies could not meet. Emancipation, taken at the worst, can only have brought this inevitable result a little nearer; taken at the best, it may have laid the foundation of a new and more solid edifice of colonial prosperity; it may have given a turn to the course of events, and opened for our magnificent tropical empire of the West a new cycle of destiny."

This is somewhat obscurely expressed. The author has already declared, that the West Indian sugar trade (abolition or no abolition, monopoly or no monopoly,) must eventually be attended by such a ruinous expense, as the mother country will not and cannot pay. But the whole difference in the cost of production, as respects mere abolition, is between slaves dearly fed and freemen dearly paid. If wages were higher in the islands than in other countries, free labour would eventually flow in, and a further rise be prevented. So, too, if food were freely imported from the cheapest sources, labour, whether free or enforced, might be maintained on a par with that of other countries. Whatever inconveniences, then, can be supposed to result from abolition, supposing all restraints upon trade removed, would depend upon the improbability, that the cost of importing labour and food from abroad, would exceed the difference between the value of the freeman and that of the slave. Supposing, therefore, that by some improvements in husbandry, the West India soil could be rendered sufficiently valuable to support an unprotected culture, which should be at the same time unfettered by restrictions, (the only admissible data of any sound argument,) we may safely rely upon the known superiority of free labour, to conclude in favour of the economy, as well as of the morality, of the Abolition Act. With an ungrateful soil, on the contrary, any amount of protection, whatever the shape, (slave trade privileges, or monopoly,) only can protract a state of things which ought to cease and make way for sounder conditions. Whatever, then, might have been possible with slave labour, would, *à fortiori*, be possible now, were the labour and provision markets open; and that, we suspect, is what the abolitionists intended.

Among the more amusing pages of this work is that which relates to the Jesuits' government in Paraguay, where their missionaries obtained the command of a large population of converted Indians:—

"The great Jesuit republic, or rather republics, consisted of three different sets of Reductions, comprehended within the same Spanish government, namely, the lieutenancy of Buenos Ayres, but at a considerable distance from each other; those of the Guaranis, the Chiquitos, and the Moxos. The first of these were the most ancient and the most famous, and comprehended the most numerous population; they were situated, not within the limits of the modern republic of Paraguay, celebrated in our times as the seat of the singular despotism of Francia, but in a neighbouring district, now forming part of Brazil. The Guaranis were a very numerous people, whom the Jesuits found the means of reconciling to Christianity during the seventeenth century. Unwilling to lose the fruit of their labours by the reckless violence of the Brazilian slave-hunters on the one hand, or through the contaminating society of the Spanish colonists on the other, they obtained by degrees from the crown the privilege of governing these Indians under laws of their own contrivance, arming them for their own defence, and excluding from the limits of their territory all strangers, sojourners, and even all visitors whatever, unless admitted for their own purposes. They contained, at one time, from 100,000 to 150,000 souls. They were divided into missions, each of which held several thousand. The people of each mission were collected into a large village or town. In each there resided two ecclesiastics of the order; namely, one with the title of Curate, the other a sub-director, or assistant, to whom the details of the temporal management of the mission were entrusted; and no other white whatever. The Indians of each elected their own municipal officers, after the usage of all Spanish towns; but the nomination was subject to the approval of the curate, and in point of fact, their authority was titular only; every function of power, from the highest to the lowest, was lodged in the hands of the spiritual governor. All the natives were armed and officered by Indians of their own nation, being occasionally put under temporary training by Spaniards, under the especial superintendence of the priests. The houses of each town or village were exactly alike, and no distinction admitted in dress, or in the enjoyment of domestic comforts and luxuries. The only sumptuous building was the church; its adornment, and the pomp of divine worship, almost the only mode in which the surplus wealth of the community could be expended. The land of the village was divided into two portions; the field of the community, and the field of God. The latter was cultivated by the labour of all, for the purpose of raising articles which were exchanged by the Jesuits for such commodities as were wanted for the purposes of maintaining the splendour of their ritual, and supporting establishments for the sick and orphans, and for such other charitable ends as so simple a society could require. The other field was cultivated for the sustenance of the community, and for obtaining by exchange those manufactured articles which they did not themselves produce."

But the most interesting feature of this republic was, the community of goods, in which it bears a striking similarity to Mr. Owen's, the St. Simonian, and some other modern schemes of polity, and the lesson it affords to such innovators is worth consideration. But, first, of the success of the experiment, which the author well explains:—

"The principle that every man's labour belongs to the community; that his right of property extends only to his aliquot part of the produce of the co-operating industry of all; the regulated exchange, under fixed laws of value, between the produce of the day's labour of each separate artisan or labourer; the exclusion of the use of money; all these, whether asserted in theory or not, were actually practised by the Jesuit rulers of Paraguay, and that for more than a century, with uninterrupted success; whereas no scheme of Socialism, or Saint Simonianism, or any other of the philosophical dreams of modern times, has ever endured the test of above a few years' imperfect application. And the reason is obvious. While men are born with different tendencies and unequal powers, no means of maintaining equality among them can be found, except of a compulsory nature. Now, not a single one of the various systems to which I allude has ever contained, or, from its very nature, could contain, any provision for enforcing the observance of that equality on which they all insist. The Jesuits had the means at hand; their subjects were bound to them by ties of absolute unqualified obedience, such as no government but that which controls the spirit of man can command. And it is probably no very adventurous philosophical speculation, to foretell that no scheme of social equality will ever develope itself among mankind except under a hierarchy."

Notwithstanding, however, this advantageous lever, the machine did not continue to work. The Indians, in a long succession of years, dwindled in numbers, and made no moral advances; while an extensive system of kidnapping was in vain employed to fill the void thus created. This fact is thus explained:—

"And in these days, when the very idea of freedom of action for the half-instructed man is connected in the eyes of many with those of licence, self-will, and infidelity, I know not whether some may not be tempted to contrast the content and the quiet morality of this theocracy with the turbulent passions and vices which deform human society in every other shape. Were I to combat these views on ethical grounds alone, it would be difficult perhaps to meet, certainly to convince, the adversary; because, were I to say that the minds of men kept in this slavish condition are brutalized and degraded, we should probably not agree in the definition of those words: apathy and contentment, ignorance and simplicity, obedience and servitude, are terms which often so nearly approximate in practical application, that an argument founded on the difference between them could scarcely be conducted to a satisfactory issue. But there is another and a very singular test of the success of the experiment of these religionists. It is this: ..... What was the reason why people well fed, well cared for, entirely without spirituous liquors, inhabiting the climate to which they were accustomed, exempt for the most part from external hostility, not only did not multiply, but uniformly failed to keep up their numbers? Was it not want of liberty? Is it not the most probable solution of the phenomenon, that where the mental action is restrained altogether, the physical constitution likewise suffers: that men in a state of complete servitude, like caged animals, will not multiply: that in the absence of all excitement and care the faculties become torpid, the bodily strength sinks, and the man dies early of a premature and painless decay? while communities composed of men, thus circumstanced, waste away by that unseen destruction, which Hesiod enumerates among the calamities inflicted on guilty nations. Such are the consequences of contravening the laws of nature: of which it is assuredly one, that man shall provide for himself by the sweat of his brow, whatever the suffering with which that condition of life may often be accompanied; and another, that man shall choose his own course of action, and distinguish for himself between the right and the wrong, however dangerous the liberty thus enjoyed, however beset with snares the path of self-guidance may be."

But to return. A very large part of Mr. Merivale's second volume is expended in considering Mr. Wakefield's system of colonization; but it would be impossible for us, by any abridgment, to give a connected exposition of his arguments and their results. On the whole, the volumes are sufficiently popular in their construction to meet the wants of the least cultivated mind that can apply itself with steadiness to any investigation; and is not wholly averse from all grave consideration of questions of general and vital importance. We lament that we cannot affirm such readers to be Legion.

A Voyage of Discovery towards the North Pole, performed in His Majesty's Ships Dorothea and Trent, under the Command of Capt. D. Buchan, R.N. By Capt. F. W. Beechey.

[Second Notice.]

WHEN we last week parted from the Expedition, Capt. Buchan had resolved to proceed westward, and follow the outline of the ice-barrier towards Greenland. Scarcely, however, had they started when a gale sprung up, and they were reduced to storm-stay-sails.

"An hour had scarcely elapsed, when the main body of ice, which had been lost sight of for a short time, was seen close upon the lee-beam, with the sea beating furiously upon it. The imminent danger to which the vessels were now exposed induced us to press them with all the sail they would bear, by setting the close-reefed main-topsail and foresail, but they availed us nothing; we settled down gradually upon the danger, and were soon amongst the large pieces of ice, which in windy weather skirt the edge of the pack. These pieces consist of the heaviest ice, or that which has the greatest hold in the water, and remain at the edge in consequence of their being less operated upon by the wind. As we could not afford to lose an inch of ground by bearing up to avoid these masses, we received many very heavy concussions in turning them out of our course. The Dorothea, having been more to leeward than the Trent when the gale sprung up, was so close to the ice at half-past nine o'clock in the forenoon that, in order to escape immediate shipwreck, it became necessary for her to take refuge amongst it,—a practice which has been resorted to by whalers in extreme cases, as their

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only chance of escaping destruction. As she bore away, we watched the result of the evolution with the greatest anxiety,—since, from the formidable aspect of the ice under our lee, it did not appear possible for any ship to survive an encounter with it, and we could not but be aware that the fate of our own vessel might soon be connected with the issue of her daring exploit. We were, however, left in the most distressing uncertainty as to both, for the Dorothea was almost immediately obscured by the foam and spray of the sea, which were carried up to a great height. Thus circumstanced, our first impulse was to run our own ship into the ice by the side of our consort, in the hope that by so placing the vessels they might be of service to each other; but, calling to mind that the frame of the brig was weak in comparison with that of the Dorothea, we did not think it probable that we could render her any assistance; and, consequently, as the wind at that moment favoured an expectation of our own vessel being able to reach into smoother water, we held on our course a little longer. We, however, soon found that we had nothing left but to follow the example of the Dorothea, and began to make every preparation in our power to withstand the encounter. It evidently appeared that we should have most to apprehend from the first concussion; and in order to avert the effect of this as much as possible, a cable was cut up into thirty-feet lengths, and these with plates of iron four feet square, which had been supplied to us as fenders, together with some walrus's hides, were hung round the vessel, especially about the bows. The masts, at the same time, were secured with additional ropes, and the hatches were battened and nailed down. By the time these precautions had been taken, our approach to the breakers only left us the alternative of either permitting the brig to be drifted broadside against the ice, and so to take her chance, or of endeavouring to force fairly into it by putting before the wind, as the Dorothea had done. Had we been permitted to witness the fate of that ship, we should not have hesitated to follow her example, but, as it was, a momentary doubt rested upon our minds as to the prudence of so desperate a measure. At length, the hopeless state of a vessel placed broadside against so formidable a body became apparent to all, and we resolved to attempt the latter expedient."

All eyes were now strained, in the hope of finding some spot more open than the general pack, but in vain.

"All parts appeared to be equally impenetrable, and to present one unbroken line of furious breakers, in which immense pieces of ice were heaving and subsiding with the waves, and dashing together with a violence which nothing apparently but a solid body could withstand, occasioning such a noise that it was with the greatest difficulty we could make our orders heard by the crew. This scrutiny, although but of momentary duration, allowed us more narrowly to examine the scene around us, and I wish I could in this place communicate to the reader any just conception of it, but I am utterly at a loss for words in which to embody its description. No language, I am convinced, can convey an adequate idea of the terrific grandeur of the effect now produced by the collision of the ice and the tempestuous ocean. The sea, violently agitated and rolling its mountainous waves against an opposing body, is at all times a sublime and awful sight; but when, in addition, it encounters immense masses, which it has set in motion with a violence equal to its own, its effect is prodigiously increased. At one moment it bursts upon these icy fragments, and buries them many feet beneath its wave, and the next, as the buoyancy of the depressed body struggles for reascendancy, the water rushes in foaming cataracts over its edges; whilst every individual mass, rocking and labouring in its bed, grinds against and contends with its opponent until one is either split with the shock or upheaved upon the surface of the other. Nor is this collision confined to any particular spot; it is going on as far as the sight can reach; and when, from this convulsive scene below, the eye is turned to the extraordinary appearance of the blink in the sky above, where the unnatural clearness of a calm and silvery atmosphere presents itself, bounded by a dark hard line of stormy clouds, such as at this moment lowered over our masts, as if to mark the confines within which the efforts of man would be of no avail, the reader may imagine the sensation of awe which must accompany that of grandeur in the mind of the beholder. * * We were now so near the scene of danger as to render necessary the immediate execution of our plan, and in an instant the labouring vessel flew before the gale. Each person instinctively secured his own hold, and with his eyes fixed upon the masts, awaited in breathless anxiety the moment of concussion. It soon arrived,—the brig, cutting her way through the light ice, came in violent contact with the main body. In an instant we all lost our footing, the masts bent with the impetus, and the cracking timbers from below bespoke a pressure which was calculated to awaken our serious apprehensions. The vessel staggered under the shock, and for a moment seemed to recoil; but the next wave, curling up under her counter, drove her about her own length within the margin of the ice, where she gave one roll, and was immediately thrown broadside to the wind by the succeeding wave, which beat furiously against her stern, and brought her lee-side in contact with the main body, leaving her weather-side exposed at the same time to a piece of ice about twice her own dimensions. This unfortunate occurrence prevented the vessel penetrating sufficiently far into the ice to escape the effect of the gale, and placed her in a situation where she was assailed on all sides by battering-rams, if I may use the expression, every one of which contested the small space which she occupied, and dealt such unrelenting blows that there appeared to be scarcely any possibility of saving her from foundering. Literally tossed from piece to piece, we had nothing left but patiently to abide the issue, for we could scarcely keep our feet, much less render any assistance to the vessel. The motion, indeed, was so great, that the ship's bell, which in the heaviest gale of wind had never struck of itself, now tolled so continually that it was ordered to be muffled, for the purpose of escaping the unpleasant association it was calculated to produce. In anticipation of the worst, we determined to attempt placing the launch upon the ice under the lee, and hurried into her such provisions and stores as could at the moment be got at. Serious doubts were reasonably entertained of the boat being able to live amongst the confused mass by which we were encompassed; yet, as this appeared to be our only refuge, we clung to it with all the eagerness of a last resource. After some time had elapsed without any improvement in our situation, and when, on the contrary, it became more and more evident, from the injury the vessel repeatedly received, that she could not hold together very long, we were convinced that our only chance of escape depended upon getting before the wind, and penetrating further into the ice. To effect this, with any probability of success, it became necessary to set more head-sail, though at the risk of the masts, already tottering with the pressure of that which was spread. Watching an opportunity, some of our expertest seamen gained the fore-topsail-yard for this purpose, and let a reef out of the sail, while the jib was dragged half way up its stay by means of the windlass. This additional pressure upon the fore part of the vessel happily succeeded beyond our expectations. The brig came into the desired position, and with the aid of an enormous mass under the stern, she split a small field of ice, fourteen feet in thickness, which had hitherto impeded her progress, and effected a passage for herself between the pieces. The situation of the vessel was now greatly improved, so much so that, by carefully placing the fenders, particularly the walrus hides, between the ice and her sides, the strokes were so much diminished that we had scarcely any doubt of saving her, provided the gale did not last long. How often and anxiously did we at this time turn our telescopes in the direction in which we had last seen our consort; for though conscious that neither could render the other any immediate assistance, yet it would have been a great consolation to have known that she was still afloat, and that in the event of the worst happening to one, there was yet a remote chance of ultimate relief from the other vessel. But between the Dorothea and ourselves there was interposed a dense cloud of spray, which limited our view to a few fathoms only, and effectually prevented our obtaining any information as to her condition."

After four hours of fearful suspense, the gale abated almost as suddenly as it had risen. The *Dorothea* was seen still afloat; but made known by signals that she had suffered severely. Great exertions were now made to liberate the vessels.

"It was a difficult task which we had to perform, and one that was by no means yet free from danger; but the blows which the vessel now encountered were so comparatively light with respect to those she had already withstood, that we thought little of them; besides, the necessity of the measure seemed so urgent that we persevered in our endeavours, and about four o'clock succeeded in getting the Trent quite clear of the ice. The Dorothea, however, was too much damaged to risk the heavy blows which attended this operation, and continued embayed in the ice until six o'clock the following morning, when, with the assistance of our boats, she also effected her release. Thus, by the blessing of Divine Providence, both vessels were again in an open sea; and that heart must indeed have been obdurate which did not, secretly, at least, return thanks to the Almighty for a deliverance from such imminent danger. But we could not conceal from ourselves that although now unfettered by the ice, our prospects were widely different from those with which, but a few hours before, we navigated an open sea. Then everything was before us, and the mind was buoyant with the prospect of fresh enterprises. Now both vessels were disabled, and one, at least, was in a foundering condition. So that although ignorant of the full extent to which either had suffered, it was nevertheless quite evident that, as regarded the main object of the Expedition, they were both useless. In a leaky state, we made the best of our way to Fair Haven, in Spitzbergen, and thence to a secure anchorage in South Gat, in the same island. * * As soon as the Expedition was securely moored at South Gat, an inspection of the hulls of both vessels took place. The Trent was found to have sustained less injury than the Dorothea, which had the greater part of her timbers either broken or shook, and several of her beams sprung. The larboard side had been forced in so much, that several spare oak planks, four and five inches in thickness, which were stowed in the wing, were found broken in various places. The spirit-room, which was built in the centre of the ship, was forced in; many casks of provision, stowed in the body of the hold, were stove, and even some that were bedded in coals in the ground tier had their staves broken. It is hardly possible to imagine such extensive mischief occurring to any vessel without her immediately foundering, and it is quite evident that, under Providence, nothing but the judicious precaution of lining the vessels with felt prevented the occurrence of that disaster."

This examination satisfied Capt. Buchan that the only safe course was to return home. While the vessels were under repair, the coast was carefully surveyed:—

"We found the shores of this part of Spitzbergen in general very steep, for, with the exception of here and there a narrow flat bordering upon the sea, they speedily rise into mountains of from two thousand feet and upwards in height, increasing to a far greater altitude in the interior. These hills are, for the most part, inaccessible, either on account of the abruptness of the ascent, or of the treacherous nature of their surfaces, upon which large stones and fragments of the mountain are so lightly poised, that the smallest additional weight precipitates them to the bottom of the hill. * * Almost all the valleys in Spitzbergen, which have not a southern aspect, are occupied either by glaciers or immense beds of snow. These beds afford almost the only feasible mode by which the summits of the mountain ridges can be gained; even these are very steep; and in descending by them extreme care is necessary to avoid being precipitated from the top to the bottom, especially when the snow has been rendered hard by a succession of thawing and freezing. This process frequently takes place in the summer, and occasionally glazes the surfaces so highly, that when the sun shines they reflect a brilliant lustre, and give to the coast a curious and pleasing aspect, which, though upon an incomparably more extensive scale, brings to the recollection of those persons who have visited Quebec, the singular effect produced by the mass of tinned roofs and steeples which used to crown the heights of that place. Of the danger which attends the traversing these acclivities we had nearly received a serious proof, for we narrowly escaped

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losing one of our best and most active seamen in an attempt to descend by one of these inclined planes. * * Near Dane's Gat there are several glaciers, similar to those already described in Magdalena Bay, the largest being about ten thousand feet in length, by two to three hundred feet in perpendicular height. Like the former, they all occur between steep mountains, and partake of the peculiarity of all the glaciers in Spitzbergen, none of them having a *southern* aspect, but all invariably occupying such valleys as are either very obliquely inclined to the noonday sun, or are entirely screened from it by the surrounding hills. * * In the Arctic regions, the upper surface of the glacier presents a smooth and slightly convex plain, free from those ridges and pinnacles which characterize the southern glacier. It often extends two or three miles inland, in an inclined direction until it attains the mountain ridge, and is surmounted only by the dreary rocky peaks from which the glacier in part receives its supply. The surface of this plane is occasionally rendered hard and crisp by frost, and is then capable of being traversed on foot, but in so doing it is necessary to guard against the danger of falling into the fissures, which are sometimes both numerous and of considerable depth. Like the southern glacier, streams of water from the thawing snow around fall in bold cascades into these fissures, and rush into the icy bowels of the berg, there to be converted anew into ice, or to find an exit at the face of the glacier. In the large iceberg at Dane's Gat, one of these streams was in constant operation during the day, gushing out of the perpendicular face of the glacier and falling into the sea, while another was discharged at the head of a cavern at the surface of the sea. The face, or front, of the glacier is generally perpendicular, and occasionally projects a considerable distance into the sea, apparently descending to a great depth also. Throughout the whole extent of its surface it presents a wall of pure ice. Caverns sometimes occur near the water's edge, and the sea washing into them occasions long pendent icicles, which have a pleasing effect. The sea in the vicinity of almost all the glaciers which fell under our observation was deep. In some places we could find no bottom with our deep sea-lines, as close as we dared go; and in others, as in Magdalena Bay, the water deepened from the centre of the bay to the large glacier at its upper extremity, and towards all the bergs formed in that harbour there was a tendency to an increase of depth; whereas, on the opposite side of the bay, where there are no glaciers, there is comparatively shallow water from one end to the other. * * In consequence of the immense pieces of ice which occasionally break off these glaciers, it is very dangerous for a boat to approach them. On two occasions we witnessed avalanches on the most magnificent scale. The first was occasioned by the discharge of a musket at about half a mile distance from the glacier. Immediately after the report of the gun a noise resembling thunder was heard in the direction of the iceberg, and in a few seconds more an immense piece broke away and fell headlong into the sea. The crew of the launch, supposing themselves beyond the reach of its influence, quietly looked upon the scene, when, presently, a sea rose and rolled towards the shore with such rapidity that the crew had not time to take any precautions, and the boat was in consequence washed upon the beach, and completely filled by the succeeding wave. As soon as their astonishment had subsided they examined the boat, and found her so badly stove that it became necessary to repair her in order to return to the ship. They had also the curiosity to measure the distance the boat had been carried by the wave and found it ninety-six feet. On another occasion we were viewing the same glacier, and had approached tolerably near when a similar avalanche occurred, but, fortunately, we were not near the shore, and, by attending to the direction of the boat's head, we rode over the wave it occasioned without any accident. This occurred on a remarkably fine day, when the quietness of the bay was first interrupted by the noise of the falling body. Lieutenant Franklin and myself had approached one of these stupendous walls of ice, and were endeavouring to search into the innermost recess of a deep cavern that was near the foot of the glacier, when we heard a report as if of a cannon, and, turning to the corner whence it proceeded, we perceived an immense piece of the front of the berg sliding down from a height of two hundred feet at least into the sea, and dispersing the water in every direction, accompanied by a loud grinding noise, and followed by a quantity of water, which, being previously lodged in the fissures, now made its escape in numberless small cataracts over the front of the glacier. We kept the boat's head in the direction of the sea, and thus escaped the disaster which had befallen the other boat; for the disturbance occasioned by the plunge of this enormous fragment caused a succession of rollers which swept over the surface of the bay, making its shores resound as it travelled along it, and at a distance of four miles was so considerable that it became necessary to aright the Dorothea, which was then careening, by immediately releasing the tackles which confined her. The piece that had been disengaged at first wholly disappeared under water, and nothing was seen but a violent boiling of the sea, and a shooting up of clouds of spray, like that which occurs at the foot of a great cataract. After a short time it reappeared, raising its head full a hundred feet above the surface, with water pouring down from all parts of it; and then, labouring as if doubtful which way it should fall, it rolled over, and, after rocking about some minutes, at length became settled. We now approached it, and found it nearly a quarter of a mile in circumference, and sixty feet out of the water. Knowing its specific gravity, and making a fair allowance for its inequalities, we computed its weight at 421,660 tons. A stream of salt water was still pouring down its sides, and there was a continual cracking noise, as loud as that of a cart-whip, occasioned, I suppose, by the escape of fixed air."

On the 30th of August the Expedition again put to sea. Though the Captain had resolved not to expose the ships to further risk, he sailed northward to examine the ice, and found it in exactly the same state as when he left in July. The Expedition therefore started on its return, and arrived on the 22nd of October. Now for a few words on the probabilities of the future.

Hitherto all explorers have been stopped by a barrier of ice extending apparently from Nova Zembla to Greenland. This barrier, however, is not fixed and permanent; where the ice has in one season opposed further progress, an open sea has been sailed over in another. Capt. Parry, for example, reached 150 miles beyond the point where Capt. Buchan was stopped. Hence, and from other circumstances, it has been inferred that it is possible, at some fortunate moment, to find an opening in this barrier which will enable us to penetrate to an open sea. Captain Beechey seems to rest his hopes on steam and the screw propeller:—

"The openings in the ice are generally of short duration, perhaps for eight or twelve hours only, during which time an ordinary sailing vessel, threading the many tortuous channels, does not advance above ten or twenty miles in a direct line before the closing of the fields puts a stop to her progress; whereas a steamer, regardless of wind—and it is in calm weather mostly that the ice opens—would be able to accomplish three or four times the advance in the same period; and perhaps to come to some land in the north, which if reached, would materially improve her prospect of success. In the event of the ice closing, the propeller could be instantly drawn up into the body of the vessel, and when wanted could be as expeditiously replaced, especially as smooth water generally prevails between the floes of ice. In case of frost, the screw is wholly under water, and entirely free from that accumulation of ice, which would take place about the paddle floats and boxes of an ordinary steam-vessel, to the great detriment, if not the entire destruction, of the wheel. Should the vessel be caught and compelled to winter, a steam-apparatus for warming the vessel throughout could be fitted with little trouble. And as the propeller is only intended to be used as an auxiliary power, a small high-pressure engine would be all that would be required, and consequently it would take up but little of the stowage of the vessel. In short, it seems as if this invention had appeared about this time to stimulate us to further exertion, and the auspicious return of Captain James Ross from the Antarctic seas, with officers and seamen already accustomed to the ice, and with two vessels ready strengthened, to which the propellers could be applied at a moderate expense, appears to mark the present as a period at which arctic research might be most advantageously resumed. In connexion with this attempt, that most interesting and important question, of the compression of the earth at the Poles, might undergo an investigation, by a direct measurement of an extensive arc of the meridian at Spitzbergen. * * With such an undertaking, other interesting objects might be connected. * * Much requires to be done in magnetism. The correct determination of the position of the magnetic poles; the present Dip and Magnetic intensity, as compared with results obtained twenty years ago, during which period the needle has begun to retrograde, would be particularly desirable. And, amidst other natural phenomena, the stupendous ice formations, which have recently excited much attention, are not unworthy of investigation: whether they really have a progressive motion, tearing their icy bases from the firmly-frozen earth beneath, or whether they remain immovably fixed, and are thus icy monuments of at least four thousand years' antiquity, are inquiries full of interest, although they sink into insignificance compared with the magnitude of the propositions above mentioned. It has been shown that the highest latitude has been reached in the vicinity of Spitzbergen, and, consequently, that is the point from which any expedition sent upon this service should start. And as the sea here does not become clear of ice until the summer is well advanced, the ships would have ample time to land, and to settle the party engaged in the measurement of the arc of the meridian, and to push other useful inquiries, before they would be required to start on their grand enterprise. If they should chance to arrive at an auspicious moment during one of these favourable openings in the ice, and if any land should be discovered in, or near the situation marked in an old Dutch chart, and its coast should stretch to the northward, and be approachable, there is but little doubt that the expedition would be able to advance along its western side, owing to the prevailing motion of the ice, and perhaps attain a very near approach to the Pole. In any case we shall have acquired knowledge, and a positive benefit to science, by a more accurate determination of the figure of the earth than we have hitherto possessed."

These are the suggestions of an intelligent officer, whose opinion is entitled to respectful attention. We leave the chances of success to be judged of by our readers; and will only add, that from rumours which have reached us, we think it not improbable that the experiment will be tried.

The Works of Lord Bolingbroke; with his Life. 4 vols. Philadelphia, Carey & Hart.

THE arrival of a new and complete edition of the works of Bolingbroke from America has set us speculating on the special interest which our transatlantic brethren can find in the writings of one who is now but rarely studied in this country.

In his own times, Bolingbroke attracted the attention of all Europe. It was agreed, as by common consent, that never had a more powerful speaker appeared in parliament; he was deficient in no attribute of an orator; he possessed a fine person and a harmonious voice, a graceful and flowing delivery, a prompt memory, a lively fancy, and a clear, rapid, apprehensive intellect. His style was brilliant and captivating: a rich diction, profuse imagery, apt allusions, and a highly polished wit adorned all his speeches. Powerful in parliament, he was even more formidable in council. Singularly shrewd in his perception of individual character, he was sagacious in his schemes for the success of whatever cause he was embarked in. Fertile in projects, with untiring energies, and a resolute character, seldom has the world witnessed a man endowed with such capacity for public affairs. And yet how little he effected! It was not by him that the entrance of the Tories to power was achieved. The intrigues of Harley were more useful than the eloquence of

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Bolingbroke. Driven from power, he committed himself with the Pretender and the Jacobites, but his new friends speedily cast him off. He was then an exile, and attainted by both the rival houses of Hanover and Stuart! Though permitted to return to his native country, he could not succeed in obtaining admission to the House of Peers, and, in despair, turned pamphleteer and political writer. In society, he fixed on himself the attention of all observers. The excesses of his youth furnished gossip for the town; his pretensions to learning and wisdom were gravely discussed in halls and colleges. The fame of his eloquence, the charms of his conversation, the graces of his person, the variety of his acquirements, his startling career, and his versatile genius, dazzled his contemporaries of all classes. He was a man to be wondered at. He was pre-eminently the greatest "lion" of his age.

But what is the fame of Bolingbroke now? How comes it that posterity does not regard him with the admiration which he received from his contemporaries? Why is it that his memory has no hold upon our affections? Because he was a wonderful, but not an admirable character, and sympathy rather than astonishment connects us with the great men of past times. His writings are void of that charm which earnestness and sincerity can alone impart.

In our days the reputation of Henry St. John depends on his literary works, which, although admirable in many points of view, do not display those wondrous powers which Pope, Chesterfield, and Swift rivalled each other in panegyrizing. The loss of his speeches does not we think detract from his fame. On the contrary, *omne ignotum pro magnifico* is very applicable to his oratorical renown. The genius of Chatham immortalized itself in a few startling sentences of sublime effect, but the copious, ornate, and diffuse eloquence of Bolingbroke could not be appreciated, except when set off by the orator's matchless elocution. There can be no doubt that Bolingbroke spoke both splendidly and persuasively, but we do not believe that he ever said *great things*, like Lord Chatham.

Of his philosophical works, Burke asked, "Who reads Bolingbroke now? who ever read him through?" and whatever differences of opinion may exist as to their merit, this same question might be asked now as then. His political writings are of a different character. Politics had been his pursuit for the greater part of his life. He had zealously devoted himself to public affairs, and had acted a conspicuous part in the House of Commons, before he wrote on politics; and he brought to the subject a mind intimately familiar with it in all its bearings. England, probably, has never had a statesman more expert in the craft of politics, and he was one of the first political philosophers who pointed out the actual working of the British Constitution. If any one wishes to study the British Constitution as it exists in the minds, habits, and characters of Englishmen, he should carefully peruse the admirable 'Dissertation on Parties,' and 'Remarks on the History of England.' It is to the constitution therein described that the British statesman (Whig or Tory) will appeal as a standard for his actions, and not to that baseless vision, lauded by De Lolme and Blackstone. There was not a spring in the machine of which Bolingbroke was ignorant. He well deserves the fame of having been the first writer who luminously treated of the more practical parts of English political science. Many have understood the theory, and many have understood the working of the Constitution, but none before his time, and hardly one since, knew both so thoroughly.

Coleridge remarks in his Lectures that the English language has been corrupted since the time of Swift, and it is true that essayists, divines, and political writers have been too prone to take Bolingbroke for a model. He is the most ornate of our classics. The divines of the seventeenth century were lavish in the use of imagery, but it was of an oriental character, introduced from Scripture, and employed on subjects where imagination has a large exercise. But on the commonest topics Bolingbroke indulges in ornament. This florid character of his style is agreeably relieved by the racy homeliness which frequently diversifies his language. It is evident that he had closely studied Cicero, and considered him as a model. The pompous diction, swelling sentiments, and sonorous oratory of the Roman, are strongly reflected in Bolingbroke. But as if to relieve the effects of his flowing periods, he frequently writes in short sentences. In rhythm he has never been surpassed. The euphony of Burke's rhetoric has been greatly admired, but his artistical effects are often cloying, and pall upon the ear, which longs for more natural strains. Bolingbroke struck the exact chord, between a harsh and cloying cadence, in the construction of his periods.

We shall be much surprised if Bolingbroke ever becomes a favourite author with the American people. Nor do we see the especial value to them even of his political writings. Unlike Burke, who is much read in the United States, Bolingbroke was not embarked in politics which have a permanent interest. The Jacobite struggles were as transitory in importance, when compared with the French Revolution, as the Treaty of Utrecht yields in social value to the Declaration of American Independence.

The edition of his works now before us, and which has startled us into a few words of comment, is well got up, in four large volumes, with excellent print and paper. There is also a very good index. The 'Life' prefixed is wretchedly poor, being a clumsy compilation from Cooke's 'Memoirs,' and articles from the *Edinburgh* and *Quarterly Reviews*. It is a tame and uninteresting catalogue of events, rather than a biography.

OUR LIBRARY TABLE.

Conchologia Systematica, by Lovell Reeve, 2 vols. 4to. with 300 plates.—We congratulate Mr. Reeve on the completion of this beautiful work. The opinions which we have expressed, upon the various numbers during its progress, are fully borne out by it in its complete form; and the great quantity of new plates with which the latter numbers are enriched, and the many novelties now for the first time represented, cannot but fail to render the work one of standard excellence. We regret, however, that there are no specific characters given of the species figured; nor is there any list of the habitats: thus, for instance, we find not a word about the geographical distribution of the Eburnæ, which are confined to the Indian and China Seas—the Cymbyæ, to the African Seas, nor the Terebella, to the Indian Archipelago. On the subject of species we find some few detached observations materially at variance with the generally received opinions respecting their permanence and limits: as, however, the work does not profess to be devoted to the elucidation of species of shells in general, but only to a selection, in order to illustrate the genera, we willingly pass them over. Respecting the groups adopted by Mr. Reeve as genera, we are not always inclined to agree with him, considering that he has in many instances rejected groups, proposed by others, which possess a generic rank, or at least a set of conventional characters, as important as those which distinguish many of the groups which he has adopted. Science is not stationary, nor is the system of Lamarck the *ne plus ultra* of conchological science. We are aware that much diversity of opinion exists among naturalists as to the real character and distinctions of genera—a subject we shall not here enter further upon—but we are convinced that in numerous cases Lamarck himself would have adopted genera which are sunk in the 'Conchologia Systematica.' At all events, the species which have been deemed of sufficient importance to have generic names given to them by other conchologists, ought to have been figured, which is not always the case—*Cypræa Capensis* for example,—the type of Gray's genus Cyprovula [a name, by the way, at variance with the Linnæan canon *Nomina generica ab uno vocabulo generico fracto altero integro composita, indigna sunt*]. We have noticed a few errors in the text, both typographical and grammatical, as well as some irregularities in the references to the plates and figures (plate 278, fig. 3, and pl. 275, p. 245, for example). Notwithstanding these drawbacks, we again repeat our conviction of the high value of the work before us, comprising as it does so many hundreds of figures beautifully executed, and representing many splendid novelties with which our cabinets have recently been enriched by the voyages of Cuming, &c., whence it may be considered that at least one-fourth of the figures represent species of which no former drawings have been published.

Manual of Diseases of the Skin, by M. H. Burgess, M.D.—This is a translation, with notes and additions, of the work of Messrs. Cazenave and Schedel, which will, we imagine, prove acceptable to our professional readers, although the most that can be expected in the present state of this branch of medicine, is some nearer approach to truth than that which had been previously achieved. The attempts hitherto made at precision and classification, have chiefly been conducted with reference to the external characters of the disease, which, though a vast improvement on the absence of all order and method, has yet the demerit of obscurity, where perspicuity might have been anticipated, and the still greater inconvenience of distracting attention from the physiological and constitutional symptoms which constitute the essence of the maladies of the skin, in common with all other diseases. The tendency resulting from this classification, is in course of disappearance under the generally improved state of medical investigations, and a time is not far distant, when the existing classifications, like those of Linnæus, will be retained for mere facility of reference, while the analogies and treatment of each disease will rest on their own scientific grounds.

The Fancies of a Dreamer, by H. H. Davis.—Mr. Davis is one of "the mob of gentlemen who write with ease," and whom it is desirable to remind, from time to time, what hard reading it is possible for easy writing occasionally to be. In the present case it is unprofitable, too; and we cannot counsel any reader of ours to such an occupation of his time.

Love and Duty, and other Poems, by T. Clarke.—Mr. Clarke is one of "the mob of gentlemen who write"—but *not* with ease. To him we can but say, what we have already said to so many authors of his class, that their plea of "unfavourable circumstances" is not admissible in the critic's court. "The turmoil of an active and laborious life, every moment of which would appear, to a casual observer, to have its own duties and responsibilities," is a sufficient argument against the author's meddling with the poet's art at all; but is so far from furnishing an excuse for mediocrity of execution, that nothing short of a positive inspiration can justify a man, with such claims upon his time, for any dalliance with the Muses. As with the dealers in revolution, success is the sole justification in such a case; and of the author before us, it may be predicated with certainty, that he will never entitle himself to the benefit of any such plea.

The Man-of-War's-Man, by Bill Truck.—One of *Blackwood's* standard novels; or, in other words, a republication, from the pages of the Magazine, of a tale published there twenty years ago. The author, in his preface, claims it as the progenitor, if not the prototype, of the 'Peter Simple' class of fictions; and informs us that he was compelled to discontinue it, owing to the indignation of gentlemen in "the service," who loaded the Edinburgh mail with remonstrances addressed to Christopher North, against the propriety of allowing such vulgar stuff to be put forth as a chronicle of their doings and their dialogue. Verily, a score of years have wrought a change! Bill Truck does not write like 'Cecil'; his periods are more redolent of tar and grog, than of *eau de Mousseline* or Tokay; but he is a positive sea-Pelham, if compared with some of his progeny; while, as the first, though not the best of the race, his adventures deserve to be issued in their present compendious form.

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List of New Books.—Nugent's French Dictionary, new edit. square, 7*s.* 6*d.* bd.—Life of Sir David Wilkie, by Allan Cunningham, 3 vols. 8vo. 42*s.* cl.—Lady Sale's Journal, post 8vo. 12*s.* cl.—Borrow's Bible in Spain, 3rd edit. 3 vols. post 8vo. 27*s.* cl.—A System of Phrenology, by George Combe, 5th edit. 2 vols. 8vo. 21*s.* bds.—Arnold's Introduction to Greek Prose Composition, 5th ed. 8vo. 5*s.* 6*d.* cl.—Cary's Greek and English Lexicon to Herodotus, 8vo. 12*s.* bds.—Tertulliani Liber Apologeticus, with English notes and preface, by H. A. Woodham, 8vo. 8*s.* 6*d.* cl.—A Practical Guide to the Duties of Churchwardens, by C. G. Prideaux, 12mo. 5*s.* 6*d.* bds.—Woodfall's Law of Landlord and Tenant, by Harrison and Wollaston, 5th edit. royal 8vo. 1*l.* 11*s.* 6*d.* bds. Steer's Parish Law, 2nd edit. by George Clive, Esq. 8vo. 1*l.* 4*s.* bds.—A Plea for Weekly Communion, 18mo. 2*s.* cl. swd.—Lives of Eminent Unitarians, by the Rev. W. Turner, Vol. II., 12mo. 7*s.* 6*d.* cl.—Saving Faith as laid down in the Word of God, by Anderson, Erskine, and Cudworth, 12mo. 4*s.* cl.—Bush's Notes on Exodus, 2 vols. 12mo. 10*s.* cl.—Bush's Notes on Leviticus, 12mo. 5*s.* cl.—The Millennium, or World to Come, by J. Wilson, 12mo. 3*s.* cl.—The Restitution of all Things, by Rev. W. W. Pym, 12mo. 5*s.* cl.—Morning and Evening Prayers for every day in the Week, selected from the Common Prayer, by T. Cecil, post 4to. 2*s.* cl. swd.—Hinton's Theology, 2nd edit. 12mo. 4*s.* cl.—Cambridge University Calendar, 12mo. 6*s.* cl.—Malte-Brun's Geography, new edit. in 10 monthly parts, Part I., 8vo. 3*s.* swd.—Letters from Madras, by a Lady, post 8vo. 9*s.* 6*d.* cl.—The Memoirs of a Brahmin, by the Author of Pandurang-Hari, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—The Last of the O'Mahony's, and other Historical Tales of the English Settlers in Munster, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Pastor Chief, or the Escape of the Vaudois, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The King's Son, a Romance of English History, edited by Mrs. Hofland, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Professor Smyth's Lectures on Modern History, 4th edit. 2 vols. 8vo. 21*s.* cl.—Cabinet Stories, No. 24, 'Stories of Cottagers,' 18mo. 2*s.* 6*d.*; ditto, No. 25, 'Fables and Stories,' 18mo. 2*s.* 6*d.* cl.—The German Phrase Book, by M. Blanchard, 18mo. 1*s.* swd.—Guthrie's Geography in Miniature, new edit. by Davenport, 18mo. 7*s.* cl. 7*s.* 6*d.* roan.—Conchologia Systematica, or Complete System of Conchology, by Lovell Reeve, 2 vols. 4to. cl. 13*l.* 2*s.* coloured, 7*l.* 14*s.* plain.—Rogeri de Wendover Flores Historiarum, 4 vols. 8vo. 2*l.* 8*s.* bds.—Historical Record of the First Madras European Regiment, 8vo. 18*s.* cl.—South's Sermons, Parts I. and II., royal 8vo. swd. 2*s.* 6*d.* each.—Johnson's Dictionary, by Fulton, new edit. 18mo. 2*s.* bd.—An Historical and Descriptive Account of China, 3rd edit. revised and enlarged, with map, &c., 3 vols. 12mo. 15*s.* cl.—Cyclopædia of Biblical Literature, by John Kitto, Part I., 2*s.* 6*d.* swd.

ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

LECTURE V.

THE example of the school of Phidias maintained its influence, and was followed in bright but varied succession through several ages; but that simplicity and vigour, that tranquil grandeur, the peculiar character of his style, cannot be considered to have been fully sustained for more than fifty or sixty years.

The art which succeeded was of a more voluptuous kind, and the decided forms of the former were often dissolved into the androgynous, or mixed character of the two sexes.

The first example of the union of the two styles may be seen in a female torso discovered in the ruins of the amphitheatre at Capua; the beauty and breadth in the head, the sweetness and, at the same time, dignity of its expression, are not surpassed by any work in sculpture known to exist. Throughout the body there is a truth in the imitation and a grace in the flowing of the lines which make us regret that so small a portion of so exquisite a work should have been recovered. We probably contemplate in this fragment the actual forms, with very little variation, of a Grecian woman. The marble has all the appearance of having been worked from a cast from nature.

As the revolution in art, by the dismissal or rejection of symbolical or rather prescribed forms, was effected by no violation of the established principles of the art itself, as it was practised in the schools of Argos, Sicyon, or Corinth, the general sentiment became easily reconciled to the change, and it was soon extended, not only over the mother country, but also throughout the colonies of Greece.

The sublimity which Phidias had imparted to his works,—the diligence, precision, and grace which characterized those of Polycletus,—and the executive skill of Agoracritus, Alcamenes, and Ctesilas, preserved their force through all the vicissitudes of art; but their value in combination has, perhaps, in no instance been more beautifully illustrated than in the two statues of the Venus of Capua, at Naples, and that known as the Venus of Melos, now in the Louvre. The received opinion that it was the custom of that, and certainly of preceding ages, to clothe the statues of females, (even those of Venus, which goddess there can be no doubt these works personify,) may be considered an objection to attributing these statues to this period of art. It is, however, the only argument which can be adduced against it, for, from a careful examination of them, and comparison with the draped groups from the pediment of the Parthenon, we find in both, but more particularly in the Venus of Melos, the same style of form and peculiarities in the naked parts, and precisely the same treatment and mode of execution in the drapery, while they offer, in their whole, examples of all the higher qualities of the art belonging to that time.

The Professor said, it was not his intention to extend his consideration of the elementary qualities of Art further than was necessary for the illustration of his remarks on the several works to which he might have occasion to refer; but Expression being intimately connected with almost every object of this period, and as many works, either in the original or in ancient copies, remain to us in so perfect a state as to allow of our reasoning on their motives, he should offer, incidentally, any observations on this, or any other quality which the subject might demand, rather than make them the subject of a distinct discourse.

As every action of the body depends upon, or is influenced by, the mind, and as the great aim both of the sculptor and the painter is to endow his work with the passions and affections he himself conceives to be appropriate to his subject, and to communicate them and make them obvious to the spectator, the countenance and the gesture or action should necessarily be in perfect accordance or agreement. Of the attention the Greeks paid to this, and as an instance how forcibly they felt the necessity for its observance, no stronger example can perhaps be offered than the statue commonly called the Dying Gladiator. In the remarks which were offered in the first lecture of this course, on the qualities which were common to all works of the Greeks, as belonging to a class, this statue was particularly alluded to, and doubts were expressed as to the propriety of admitting it into the class of athletæ. The following are some of the reasons for excluding it:—This statue has been ascribed by some to Ctesilas, but upon what authority it is difficult to conjecture. The character of his works was elevation; and he is spoken of generally, but by Pliny more particularly, as being remarkable for adding nobleness to that which was already noble. Now this work, although inimitable both in its accordance throughout, and in its fidelity to nature, is evidently the representation of a man of low condition. This is expressed in the head and in the left hand, and more especially in the feet. In this statue there are none of the distinctive marks of a figure adapted to, or educated for, athletic exercises. There is neither compactness of form nor decision of parts, such as we find even in our own prize-fighters, after the course of training necessary for their contests. That this work may have been of the time of Ctesilas is highly probable, as we have examples, though few indeed remaining, of works expressing, like this, individual nature, as in the Whetter, or Listening Slave, in the Tribune at Florence, in the well known statue of the Boy drawing the Thorn from his Foot, the Imploring Genius, at Berlin, and the fine fragment in the British Museum, of the Two Boys quarrelling over the Tali. But, admitting this statue to be of this age, it could not represent a gladiator; human sacrifices, it is true, were common at very remote ages, but these had been discontinued for many centuries, and gladiatorial exhibitions were first introduced into Greece by Antiochus Epiphanes, at a very late period, probably not earlier than one hundred years before Christ, and more than three hundred years after Ctesilas. Winckelmann has suggested that this statue may represent a dying herald; and on the authority of Pausanias, has imagined it may be Antemocritus, the Athenian herald, who was killed by the Megarean—a violation of the laws of arms so strongly resented by the gods, that, says Pausanias, their city was never able to recover from it. That this event had been considered of no slight importance by the Greeks, is evident from their having erected a monument to the same herald on the road from Athens to Eleusis. It must be borne in mind that the accessories of the short sword and belt, and also the right arm of the statue alluded to, are restorations.

A very fine example of accordance of action with expression is afforded in the statue of Aristides, at Naples, in which the firm, uncompromising character of the head is not more expressive of mind than are the composed position of the arms and the attitude of the whole figure. In the same class of individual nature, and it is probably of the same period, may be classed the two statues of Philosophers, in the collection at Petworth. They have all the characteristics of fine art, and are also valuable specimens of the mode of conducting portrait sculpture.

Expression depending, as has been observed, on the mind, it becomes impossible to lay down any fixed rules for the guidance of the student. The principal features of particular passions may be defined, but their modifications and treatment must depend upon the degree of force required, and on the direction of the genius of the artist, whose mind, indeed, may be considered a kind of mirror, upon which the images of external objects are received, and from which they are reflected in his works.

In the sympathies which it excites, and in the examples which it affords of gradation of expression, no work offers a wider field for observation than the group of Niobe and her Children. This great work may be considered rather as the precursor than as immediately belonging to the school of Praxiteles. It appears that doubts were entertained even in the time of Pliny (who says that these statues adorned the Temple of Apollo Sosianus, at Rome), whether they were to be attributed to Scopas or Praxiteles. The passage in Pliny is short and rather ambiguous, and might lead at first sight to the supposition that Scopas and Praxiteles were considered contemporaries, whereas the former flourished nearly eighty years before the last named. The same subject had been treated by Phidias, and was one of those which adorned the throne of the Elean Jupiter. The statues referred to may more properly be ascribed to Scopas, from the character and simplicity of the draperies in several of the daughters, and from the markings in some of the eyelids, especially in the figure of Niobe herself, and which indicate a style more severe and vigorous than belongs to the sculpture of Praxiteles. Although these statues cannot, with respect to execution, be ranked in the first class, they must always, from their variety and expression, be considered as powerful efforts of the mind; and the balance of parts, and the character and sentiment appropriate to the subject, are so happily preserved throughout, that, as a whole, they fully deserve to be regarded as amongst the finest examples left us of ancient sculpture. In this assemblage there are no fewer than fourteen different objects under the influence of fear, and the effects of grief, expressed with all the circumstance and variety which Nature dictates. The profile of the face of Niobe is of the most sublime harmony; the forehead is small and well rounded, the eye well encased, of fine form and admirable expression; the eyebrow is gently arched, the line at the same time being rather sharply indicated along the bone, a distinction of treatment peculiarly suited to the severe style, opposed to the more graceful treatment of a later age, which rounded the parts. The chin, and the whole contour of the lower jaw is full and round. The mouth, which is gently opened, is of inexpressible sweetness; its breadth, from the dilatation of the nostrils, scarcely exceeds that of the nose, the fulness of the lips preserving an harmonious proportion with the lower part of the face and chin; the hair, bound by a fillet, falls in easy, but graceful, negligence over the shoulders; the arrangement, indeed, of the whole bust shows it to be of the best time of art, and as a model of beauty it may be considered of the purest form. It is impossible to regard this head without feeling pleasure from the harmonious assemblage of the parts, and without at the same time being moved with pity from the strong image of grief which it offers. The chest and breasts are full without being too much charged, an effect which was avoided by the Greeks, even in the forms of women of a more advanced age. The statue of the daughter clinging to the principal figure equally demands our attention. The forms chosen and the beauty expressed, though distinct from that of the mother, are appropriate to the age of incipient womanhood, and appear, in conjunction with the mother, in form and beauty so perfectly in accordance as to be only so many modifications of unity itself. Fear is strongly expressed in her coun-

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tenance, but it is the fear of innocence and of that expression of quickness and sudden impulse with which a girl would fly, on apprehension of danger, for refuge to a mother. She is represented of an age to admit the tender developements of form, the better to express which the sculptor has judiciously draped her only to the hips, with the simple *chiton*, which served as a shift, and was fastened by a button to each shoulder; the robe, which forms more ample masses, encircles the lower part of the figure. Without recurring to signs or allegories, the sculptor has by action or form rendered apparent the several degrees in which the mind is influenced. In one this is effected by a slight movement of the head; in another by the motion of parts only; in others by the entire action; indeed, whether regarded for their conception, composition, beauty, or expression, there are few works in existence which afford examples of more perfect unity, greater variety, or purer style.

There are passions, and even degrees of passion, which declare themselves in the countenance by contractions so disagreeable, and in the body by action so violent, that they are incompatible with, and destructive of, beauty. The Greeks, perceiving this, invariably took that middle course by which a certain degree of beauty was always preserved; and it is remarkable that there is no instance, in the best times of Art, of any violent passion, such as Anger or Despair, being personified. Desolation, as we see in the Niobe, was marked by simple affliction, and everything which could debase the beauty of nature was avoided.

To avoid any excess of expression which might offend, even the Furies were characterized rather by attributes, and were personified under agreeable forms. Pan also was represented anciently with human feet, and appears in the coins of Arcadia as a beautiful young man. All the statues of that god, as seen with goats' feet, and an expression in the head of that animal's propensities, are believed to be of a later age.

But to return to the school of Praxiteles, in which the stern dignity of Sculpture was displaced by an almost feminine tenderness both in feeling and execution, the rigid character of the earlier schools almost expiring with the younger Myron.

Undoubted examples of the great master of this period may be seen in the Apollo Sauroctonos, or Lizard Killer, and in the statue of 'Cupid bending his Bow.' There is also a beautiful little specimen in the British Museum, a copy, most probably of the same period, from the celebrated statue which occasioned the pleasant story of Phryne, the Mistress of Praxiteles. The small statues, also in the British Museum, of the Peribœton, are received as the work of Praxiteles; but the Apollo Sauroctonos, in the Villa Albani, the most precious monument in bronze which probably exists, is the most characteristic of his style. The Apollino, in the Tribunal of Florence, is another example of youthful beauty and grace. There is no antique statue that surpasses it in elegance of proportion or harmony of form. We may also class as a work of this period, a bust of Atys in the British Museum.

In the ideal style of that class of art termed androgynous—in its treatment, uniting the forms of the two sexes—this age supplies many examples, in statues of Apollo, Bacchus, Cupid, and Adonis.

An ideal standard of female beauty, according to fixed principles, had long preceded the Praxitelian age; but it was a beauty raised above the limits of mortality. In the combination of grace, and all which could add loveliness to form, this age was peculiarly distinguished. The art of the former school had its foundation in religion, and was intended to command respect, rather than to excite pleasure; but not many years after the expulsion of the Persians luxury had attained to an Asiatic pomp, and every refinement was sought after that could please the senses. But we must not confound the state of Athens with the country around it. That city, according to Dicearchus, who wrote about the period of the death of Alexander the Great, being of the meanest character, as regarded the houses of the citizens, whilst unbounded magnificence reigned in these country residences of the Athenians. Their minds, in the interval of peace, had received that polish which the cultivation of the graces bestows, and the artist found his talent as equally in demand for pleasurable as for sacred purposes. Every motive had, from the earliest times, been given by the Greeks for the cultivation and improvement of beauty: games had been instituted at Elis, and the prizes were consecrated in the Temple of Minerva; and so cautious were they to avoid everything which could distort, or even discompose the features, that Alcibiades refused to play upon the flute, as it had that effect, and was, in this, as in many of his habits, followed by all the youth of Athens.

Among the statues of this period, one of Venus, at Woburn Abbey, and another at Newby Hall, may be classed as examples of the highest beauty. The statue at Woburn is rather below the standard of nature, being not more than four feet ten inches in height. The accessories in the Newby statue, as well as in the Venus de Medicis, leave little doubt that both were executed after the age of Lysippus, or about the dispersion of his immediate school. The Cupids which are attached to the dolphins in the latter, under the form of winged children, are a late personification; Eros, or Love, in earlier periods, being represented as a beautiful youth.

After the subjugation of Greece by Philip of Macedon and his son, the history of the Arts, as of the country itself, declines in interest. The jealousies and collisions for power with the princes who had followed, and the struggles of the people to recover their independence, had destroyed that calm which had contributed so much to the promotion both of Sculpture and Painting. The former was, however, partially supported, and works of the time are still found in a pure style; but in Greece generally, adulation to succeeding, but more particularly to successful princes, introduced a new practice, which seems to have hastened the fall of Sculpture. Their money, which, from immemorial times, had been sacred to the gods, and, except a local device, bore their image only, was now impressed with the forms and types of their princes, and, about 280 years B.C., the age of portrait sculpture commenced, and heroic art declined.

But nothing perhaps contributed more to the degradation of Art, than the disuse of the means afforded for the contemplation of beautiful nature in the decline of the public games. The olive crown had ceased to inspire its wonted emulation, in the cultivation of the body for athletic rivalry; and that manly and patriotic feeling which had hitherto distinguished the Greeks generally, but the Athenians more particularly, was debased by the frequent and barbarous exhibitions of hired combatants.

Under the Ptolemies and Seleucidæ Art occasionally found munificent protection, and, though rapidly approaching its decline, it still was tempered with a portion of that sublimity of which we have several very beautiful examples remaining; but its power had ceased with the causes which produced and sustained it, and with Lysippus the Golden Age of Sculpture expired.

CHARACTERS IN 'CYMBELINE.'

On the Acting of this Play, as recently revived at Drury Lane, and chiefly on the performance of the part of Imogen.

WE proceed, for the purpose of illustrating more thoroughly the beauties unfolded in the dramatic developement of the character of Imogen, to consider the personation of it by Miss Helen Faucit, its present representative on the boards of Drury Lane.

By her appropriate manner of delivering that sagacious reflection—"Oh, dissembling courtesy," &c.—which forms the very opening of the part, this actress gives at once that tone of dignity, moral and intellectual, as well as of person and of rank—that unaffected majesty of mind, as well as bearing—the accustomed absence of which, in the commonplace conception of the character, has deprived even its exquisite sweetness of its most delicious charm. Her Imogen forgets not for a moment that, in person and character, she is to be no less "the noble" than "the sweet." She makes us feel this throughout—no less in the tender parting scene with her husband, and her kind communings respecting him with her delicately affectionate servant, than in her vindication of her own conduct against her father's injustice, and her rebuking of the vulgar contempt heaped by her odious suitor upon her banished lord. Her scene with Iachimo demands a more particular consideration, for it is here that those storms begin to assail the inmost heart of the heroine, which are to heave it so deeply through the rest of the drama. Here, too, it is that Imogen's representative is first called upon for a large display of that mute acting which constitutes so much of the most delicate and difficult execution belonging to this part, seeing that the actress has to personate, almost throughout the scene, a most interested and most agitated *listener*. From the commencement of Iachimo's exclamations of affected abstraction, begins that course of silent but expressive acting which calls for the highest qualities of the performer, consisting as it does of such variety, such fine gradation, of delicate yet significant touches. And now it is that the eye of the auditor, if he would apprehend the inmost spirit of the scene, should be intently fixed upon every gesture, upon every the slightest change of countenance, in the heroine's representative. Here, if ever on the present stage, will he be made to feel how much there is of the noble and the exquisite in Shakespeare's dramatic creations, that cannot be realized in the closet. He will be vividly reminded of the fact which we emphatically indicated in commencing these critical notices—that Shakespeare dramatized, not to a *reading*, but to a *seeing* and *hearing* public—and that for this reason chiefly, amongst others, the more thoroughly any reader shall have possessed himself of the true spirit and meaning of any portion of Shakespeare's dramatic text, the more will he be in a condition to receive that additional and crowning illustration which no critic or commentator can give him—which can only come from the performer whom Nature and Shakespeare have themselves inspired, and which is indispensable to give us the realization of that living and breathing creation which each of these dramas *primarily* was in the mind of its author. Nor is it because we can never hope, any more than he himself could ever expect it, to see any one of his dramatic works completely rendered to us by an adequate personation of all its characters, that we should neglect to derive such scattered illustrations as even a very imperfect theatrical representation may afford us. Speaking from the experience of our own hearts and minds, we should say that the more earnestly and cordially any reader shall have applied himself to follow up the dramatic spirit and expression of any one of our great poet's productions, to the utmost limit to which the verbal text can lead him, the more thankfully will he repair to the scene where he may be gratified and instructed by that far more complete, more vivid and precise expression which the truly inspired actor or actress will always convey to him—even though that perfectness of expression should be confined to a single character in any given play; and in this spirit it is that we return to an attentive consideration of Miss Faucit's acting in the first great scene of 'Cymbeline.'

Here, especially, we find the advantage of this lady's figure, and the dignity which pervades her conception of the part. To this scene, above all others, the absence of these requisites would be peculiarly fatal. They are demanded by its every circumstance; but we see more particularly the truth and force which they lend to Iachimo's expressions of admiration upon first beholding the princess; for we must be permitted to observe, that although the mental powers of a performer can do a great deal in overcoming personal disadvantages, no amount of them would be enough to overcome the absurdity, for instance, of Iachimo's exclamation, "All of her that is out of door most rich!" &c., addressed to an actress of ungraceful or undignified aspect, whether as to manner or to figure. Nevertheless, it is far more important, as well as interesting, to trace in the performer the intellectual powers and graces—the nice and just discrimination of those rapidly rising or sinking gradations of feeling which pass over the heroine's heart, from the beginning of Iachimo's exclamations to the end of his retractation—which, as we have remarked already, the actress is here called upon to render, much less by the brief words that drop from her lips in the intervals of Iachimo's speeches, than by that mute expressiveness of figure as well as feature, which is so familiar to the consideration of every true physiognomist, as well as to every genuine professor of histrionic art.

After showing us, then, in the opening of the scene, that unalterable dignity of the woman, noble in

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mind yet more than in station, which is requisite to prevent the soliloquy,—

A father cruel and a step-dame false, &c.—

from degenerating into merely weak and querulous complaining,—and her sudden joy at receiving the news from her husband, and grateful cordiality towards the bearer, from taking the commonplace character of a childish fondness and thankfulness,—this actress proceeds through the first great trial of her more delicate skill, in exhibiting to us the changing and deepening impressions which Iachimo's exclamations and disclosures make upon Imogen's mind, until it sinks oppressed by the full consciousness of her husband's falsehood. In the varying aspect of the performer, we read, successively, the look of mere surprise at his first exclamation, "What! are men mad?" that of inquiring interest at his rumination upon the difference "'twixt two such shes;" the anxious curiosity as his meaning begins to unfold itself —deepening into the most painful concern when she is told how her lord "laughs from's free lungs" at those who believe in feminine constancy—and so on, by the nicest gradations, to that appealing look and gesture of unutterably agonizing suspense, with which she urges him,—

Since doubting things go ill, often hurts more
Than to be sure they do,—

to declare explicitly what is the matter. Then see the whole expression of that face and figure, thus wound up to the highest pitch of painful expectation, relaxing gradually, yet rapidly, under Iachimo's direct intimation of her lord's infidelity, "Had I this cheek," &c., until we trace, in their look of blank and utter desolation, that dying of the heart which prompts the faint ejaculation, "My lord, I fear, has forgot Britain!"

The bursting into tears with the exclamation, "Revenged! how should I be revenged?" so naturally expressing the first convulsive effort which the overcharged heart makes to relieve itself, gives also the fuller effect to that sudden transition of idea and of feeling which takes place in her mind, while she listens to the few brief sentences that convey Iachimo's most unexpected and most insulting proposal. Here we think that Miss Faucit's mute acting is peculiarly happy. The sudden passing away of the whole cloud that had gathered over Imogen's mind and heart—the silent conviction so instantly wrought within her, that the man addressing her is a villain—are vividly and beautifully set before us, in that withdrawing of the hands from the weeping face, that gradual elevating of the depressed brow, and recovery of the drooping form, till they reach that thorough clearness of the countenance and firmness of the figure with which she delivers her first call to Pisanio. So far, however, we are come only to the look and tone of prompt decision. That one step further of Iachimo's, "Let me my service tender on your lips," raises, most properly, both the look, and voice, and attitude of the actress to a pitch of proudly and even fiercely indignant expression, the contrast of which to the habitual gentleness, not tameness, of manner in Imogen's representative, is in strict accordance with the contrast which the indignant bitterness of the speech, "Away! I do condemn mine ears," &c., presents to the tone of the heroine's ordinary language. This particular passage is one of those which display to the highest advantage those characteristic powers of this lady as a Shakespearian performer, which we have had occasion to point out in a former notice of her acting.

Again, the relaxing of the whole aspect, in the course of Iachimo's apologetic retractation, until it reaches the dignified complacency with which she says, "All's well, sir: take my power i' the court for yours," requires no less delicacy of discrimination and execution than is demanded by all the earlier parts of the scene. And in the verbal text of the dialogue that follows, there is nothing beyond the difference between "You are *kindly* welcome," and "You are *very* welcome," to mark the difference of manner which undoubtedly the dramatist conceived his heroine as displaying, notwithstanding her recovered good-will towards her Italian visitor, after his presumptuous experiment. Here, again, we regard Miss Faucit's performance as truly illustrating that implied blending of the graceful pride of offended delicacy with the kind complacency of a generous forgiveness.

So far as violent revulsion of feeling can make it so, the passage where Imogen reads the letter from her husband commanding Pisanio to kill her, is the most arduous of all in this diversified part. To have her joyful anticipation of the affectionate meeting with her beloved lord checked at its height by a communication like this—what a shock of feeling for the actress to represent, with no more precise indication to guide her than Pisanio's exclamation—

What shall I need to draw my sword? The paper
Hath cut her throat already.

In expressing to us the stunning blow given to the adoring wife by the very first words, "Thy mistress, Pisanio, hath played the strumpet in my bed;" the staggering and faltering of her eye and voice, in sheer bewildered incredulity, until she comes to the murderous command, "Let thine own hands take away her life;" the fainting away of her accents at the close, under the withering conviction that her eyes had not deceived her, but that her calamity was real; the sinking senseless to the ground; and the hysterical reviving; in all these the actress has had nothing to direct her but her own instinct, as to the true spirit of the character and the situation. That instinct, we think, has directed her aright, leaving us indebted to her for so much genuine illustration of the dramatist's conception.

And here, in justice to the performer, we must point out a certain misconception as to the predominant spirit of this scene, which her judgment has led her to avoid. Mrs. Jameson, for example, tells us, in relation to it, that, after Imogen's "affecting lamentation over the falsehood and injustice of her husband," "she then resigns herself to his will with the most entire submission." The critic here falls into the error of making Imogen desire Pisanio to "do his master's bidding" simply from a motive of *obedience* to the will of a man whom she is all the while so emphatically assuring us that she feels called upon to regard with indignant pity. This, however, is but one instance of the mistakes occasioned by the low estimate of Imogen's character, in her conjugal relation, which has been so unaccountably prevalent among the critics; abasing her from her proper station as a noble, generous, and intellectual woman, whose understanding has sanctioned the election of her heart, to that of a creature blindly impassioned and affectionate, ready to submit quite passively to any enormity of indignity and injustice inflicted upon her by the man to whom she has devoted herself. The present actress of the character makes herself no party to this degradation. The most nobly characteristic passages which she ought to deliver in this scene are, indeed, struck out, on the principle, no doubt, of indispensable saving of time, especially the grand one cited in our last paper:—

Though those that are betrayed
Do feel the treason sharply, &c.

But it is plain that she has studied them attentively; and so has raised her conception and expression of the heroine's character, as shown in this trying situation, to that noble elevation which the poet has so clearly indicated. She gives the true *dignity* of tone, as well as the true *feeling* to every sentence; the pathetic indignation with which the slandered wife first repels the charge,—

False to his bed!—what is it to be false?—

the deep grief with which she feels herself compelled to retort it,—

Iachimo,
Thou didst accuse him of incontinency, &c.;

and then the intensity of despair, *not the excess of mean, slavish submission*, which dictates that most affecting appeal,—

.....Come, fellow, be thou honest, &c.

By delivering the words, "A little witness my obedience," in that tone of pathetic irony which shows how truly she apprehends the meaning of what follows:—

Look!
I draw the sword myself: take it, and hit
The innocent mansion of my love, my heart.
Fear not; 'tis empty of all things but grief:
Thy master *is not* there; who *was*, indeed,
The riches of it.—

she makes us feel convincingly, that it is from no submissiveness to the unjust will of him whom her heart at this moment *rejects*, but from the very extremity of heart-rending anguish that *his* heart should have so revolted from her as to be capable of issuing such a command, that she exclaims—

Pr'ythee, despatch!
The lamb entreats the butcher. Where's thy knife?
Thou art too slow to do thy master's bidding,
When I desire it too.

Still, one of the greatest tests which this drama affords of the truth and delicacy both of conception and expression in the actress, appears to us to be the share assigned her in that great concluding scene, from the moment when Imogen recognizes the diamond on Iachimo's finger, to that where the latter restores the stolen bracelet; for here, perhaps, it is, in all the part, that the poet has imposed on the performer the most of that task of *completion*, which we indicated at the close of our foregoing paper. Here, again, the world of anxious, and then delighted feelings, which, in that interval, rush in rapid succession upon the heroine's heart, while for the most part she is a silent auditor, are rather suggested than expressed in the mere text of the dramatist. The tide of happy affections that flows back so plenteously into the lately desolate bosom of Imogen, have to be rendered to us by the actress, for the most part, independently of any direct indications afforded by the dialogue.

Here we must express our regret at the omission, in the present acting, of that affecting passage which forms the proper starting-point of this interesting *dénouement*. The Roman commander, Lucius, after begging of the conqueror the life of his affectionate page, is expecting that the latter will avail himself of Cymbeline's offer, of granting him any boon he may desire, even though he "do demand a prisoner, the noblest ta'en," to ask in return the life of his generous master:—

I do not bid thee beg my life, good lad;
And yet, I know, thou 'wilt.

And, at this moment, the auditor feels as if he knew so too; for all that he has learned both of the character and the circumstances of Imogen, leads him inevitably to this conclusion. Her husband being, she supposes, dead,—her servant treacherous,—her father, though present to her eyes, yet lost to her heart,—the only ray of sympathy that beams upon her soul amid the settled gloom of its deep though calm despair, is that which she finds in the paternal kindness of the noble Roman. Can Imogen, then, do otherwise than petition for his life? Yes; for—

Alack,
There's other work in hand.

Upon the finger of the captive Iachimo she has recognized the consecrated jewel, even that "diamond that was her mother's," which, when she had last beheld it, her beloved Leonatus was putting on his finger, saying—

Remain thou here,
While sense can keep it on!

Again, therefore, her doubts are cruelly awakened as to her deceased lord's fidelity—

I see a thing
Bitter to me as death.

And the craving of her heart for the final solution of this horrible enigma, makes her eagerly forego the last human tie that slenderly binds her to existence—

Your life, good master,
Must shuffle for itself.

This explicit rejection of the opportunity to save her "good master's" life, should be retained in acting, to give, as we have hinted before, its full effect to the intensity of interest with which she looks upon the ring.

From the beginning, however, of Iachimo's confession, the countenance and gesture of the present performer express to us, in their delicate variation, what Shakespeare's text can but dimly suggest, even to the most thoughtful and imaginative reader. In them we trace, in vivid succession, the intensely fixed attention of the heroine to the commencement of Iachimo's narrative,—the trembling anxiety as it proceeds,—the tenderly mournful delight on receiving the full conviction of her husband's fidelity,—and then the grateful, tearful, overpowering joy, on seeing him so suddenly alive, and hearing his repentant exclamations,—and that most difficult, perhaps, as it is the most pathetic stroke of all, the coming forward, forgetful of her male disguise, to discover herself to him, and relieve him from that intolerable anguish, which her generous heart can no longer endure to contemplate. We might dwell upon the charming expression given to the words—

Why did you throw your wedded lady from you? &c.—

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but that we regard as a higher merit in this actress her power of entering so thoroughly into that affectionate nature of Imogen, which makes even her sudden restoration to conjugal happiness but cause her bosom to overflow with grateful benevolence towards every one who has any claim to share it. Many a woman, we are persuaded, would be found capable of adequately representing to us, in such a scene, the gratified feelings of the lover or the wife, for one that could render, with a truth at once so genial and so delicate, the passage, for instance, where Imogen goes up to her brothers, and expresses her delight at their restoration to her:—

> O, my gentle brothers,
> Have we thus met? O, never say hereafter,
> But I am truest speaker: you call'd me brother
> When I was but your sister; I you brothers,
> When you were so indeed!

We cannot call to mind anything more full of affectionate grace, than the tone and gesture with which these lines are delivered by this heroine's present representative.

The queen, the wicked stepmother of Imogen,—the "woman that bears all down with her brain"—the "crafty devil," "hourly coining plots"—the hypocritical and systematic assassin—is personated by Miss Ellis, who, we are bound to remark, affects a juvenility of dress in this part, which, how well soever it may become her as a woman, is quite inconsistent with that sinister and formidable gravity which Shakespeare has assigned to this personage. We are little inclined to enter into criticism of theatrical costume, except where we find some error which is offensive no less to reason than to taste. In the present instance, the impropriety in question appears peculiarly glaring in the actress who represents the mother of so mature-looking a Cloten as the one personated by Mr. Compton; while, on the other hand, it tends greatly to destroy the dramatic contrast which Shakespeare has, in every respect, so strongly drawn between the youthful princess and the queen mature in years and wickedness.

Mr. Compton's personation of the booby prince has the merit of being consistent throughout, and possesses genuine humour. Neither do we doubt that he has considered the part in that spirit which enables *his peculiar powers* to make it the most effective. It is not, therefore, with a view to cast censure on him in his professional capacity, but simply to obviate misconception in the auditor's own mind as to the dramatist's true meaning, that we state our own conviction that Shakespeare has clearly indicated his conception of "that harsh, simple, noble nothing," as Imogen so expressively terms him on one occasion, or "that irregulous devil," as she calls him on another,—as being no habitually solemn coxcomb, as Mr. Compton represents him, but a much more bouncing, blustering sort of fool. We hear him told by one of his attendant lords, "you are most *hot* and *furious* when you win:" and certainly, from the mouth of his representative on the stage, we ought to hear "the snatches in his voice, and burst of speaking," which Belarius tells us were so habitual with him. Here, again, the general effect of the drama suffers from the substitution of a grave booby for that more petulantly awkward coxcomb, who must be more irritatingly odious to a woman endowed with Imogen's peculiarly harmonious grace of mind as well as person.

On the present acting of Posthumus, we shall make no comment—only observing, that all possible *dignity* of figure, of countenance, and of bearing, should be given to this personation, even in its most impassioned passages, in order to sustain in any adequate degree our sympathy in the interest which this personage possesses in the breast of a heroine so ideally exalted; the more so, as the mental and moral qualities of Leonatus, though not unworthy of Imogen's affection, are yet distinctly portrayed by the dramatist as inferior to her own.

On Mr. Macready's performance of Iachimo, however, we venture one word of remark. The actor, we think, has here done his very best: his conception is spirited; his execution brilliant and effective. The performer seems to have well understood how to adapt the *histrionic* reading of the part to the displaying of his peculiar capabilities to the best advantage; and so stands professionally absolved for any inevitable deviation from the dramatist's conception into which he may thus have been led. Least of all are we entitled to quarrel with Iachimo's representative because, both in figure and in feature, so far from having anything of an Italian look, he is thoroughly and peculiarly British. Nevertheless, the auditor must not be betrayed, by what he sees on the boards of Drury Lane, into forgetting that "*yellow* Iachimo" of whom Posthumus so emphatically tells us in his first soliloquy. This epithet naturally reminds us of that clear, sallow complexion which we see, so transparent and so life-like, in Titian's portraits—that genuine Italian hue with which we commonly associate slenderness of feature and pliancy of figure. It is, above all, in Iachimo's great scene with Imogen, that we feel the want of a truer personation of the artfully insinuating Roman.

That blending of earnestness of devotion with delicacy of feeling, which we have indicated as forming the groundwork of the character of Pisanio, is, we think, rendered with truth in the present performance by Mr. Elton; the actor is well identified with the part he is enacting; so that, of all the greater tragic scenes, that one in which Pisanio discloses to Imogen the commission which he has received to murder her, is the one most completely brought home to the feelings of the audience.

As affecting the truth and beauty of the scenes where Imogen is wandering in disguise, we must point out a considerable error as to costume in the present acting of the play. Shakespeare's text affords no warrant whatever for representing Belarius and the two young brothers, in their exterior, as a sort of half-naked savages. They inhabit a cave, it is true: but so, for instance, does the banished duke in 'As You Like It,' who, the play tells us, was living "like the old Robin Hood of England." Belarius himself is a noble exile, living, disguised, in the condition of an outlaw. Under the homely but not savage garb in which he ought to be represented, he should preserve the dignified and even graceful bearing of the man who had been long a courtier as well as a distinguished warrior. Only such a man could give to the young princes, even in his now rustic way of life, such a training as could fit them to attract so immediately the affection of a being so peculiarly graceful as Imogen.

OUR WEEKLY GOSSIP.

THE suggestion which we threw out (No. 783), when noticing the noble conduct of Miss Martineau in respectfully declining to receive the pension offered her both by the governments of Lords Grey and Melbourne, is, we rejoice to find, by the following circular, about to be acted on. We trust that this private testimonial will receive the support it deserves, and be not an unworthy offering to one whose virtuous life has been actively devoted to the benefit of mankind:—

Testimonial of esteem to Miss Martineau.—Many friends of Miss Harriet Martineau have intimated a wish that an opportunity might be afforded them of expressing their sympathy and esteem, and of giving some Testimonial of the sense they entertain of the valuable public services rendered by that lady in various ways, and of the exalted motives which have uniformly influenced her conduct. In order to give effect to the wishes of such persons, the following gentlemen have agreed to receive subscriptions, and it is proposed that the sum subscribed should be left entirely to the disposal of Miss Martineau:—E. Darwin, Esq., 43, Great Marlborough Street; the Rev. W. Harness, 19, Heathcote Street, Mecklenburgh Square; W. E. Hickson, Esq., 12, Park Lane; R. Hutton, Esq., Putney Park; the Rev. Dr. Hutton, 5, Hamilton Place, King's Cross; J. Robertson, Esq., 122, Pall Mall; S. Smith, Esq., Combe Hurst, Kingston; H. Wedgwood, Esq., 16, Gower Street, Bedford Square. The Messrs. Coutts have also consented to receive subscriptions.

Mr. John Allen, the master of Dulwich College, died on Monday last, at Lady Holland's residence in South Street. Mr. Allen for many years had been a resident in Lord Holland's family, having first entered it, we believe, as the medical adviser. He, with Jeffrey, Leonard Horner, and others, was one of the originators of and for many years a steady contributor to the *Edinburgh Review*,—and his opinions, on all points of constitutional history, were held in much esteem by the political party with which Lord Holland was allied. His best known work was the 'Rise and Growth of the Royal Prerogative.' In addition to his mastership of Dulwich College, he held the office of Auditor of the Duchy of Lancaster. He was above seventy years of age.

The papers also announce the death, on the 5th inst., at his residence at Portsea, of Mr. Henry Thomson, R.A., and late keeper of the Royal Academy.—In the same paragraph we may give a line, to record the death at Paris, under the name of Leven—in which he devoted himself to literary pursuits, and was, for twenty years, attached to the *Courrier Français*—of a person more conspicuously known as the Count Ribbing, who was involved in the accusations that followed on the murder, by Ankerstrom, of Gustavus III., of Sweden. We learn from the correspondent of *The Times*, that "Count Ribbing arrived in Paris from Sweden at the most violent period of the Revolution, and became, in consequence of his crime, highly popular. He was tall, well made, and 'good looking,' advantages which procured for him from Madame de Staël (as you know) the title of her '*beau régicide*.' His income was limited, but as it arrived to him in gold, at a moment when 20 francs in that metal were worth 20,000 francs in paper (*assignats*), he employed his little means with so much judgment, that he purchased very considerable property with it; in fact, he was at one time the owner of the superb domain of Rainey. He married an ex-nun (*chanoinesse*), of noble family, by whom he had a son, who survives them. He subsequently fell into pecuniary embarrassments. He professed Republican opinions to his death, but was often heard to lament—if not his crime—the exaltation that led him into it, and consequently into suffering and poverty. Count Ribbing was of a noble Swedish family—his mother of the equally noble family of Leven, which name he added to his patronymic."

Letters have been received from Dr. Lepsius's party, dated the 15th of March. They were proceeding with their excavations and explorations, and were in excellent spirits; although the Doctor himself had been slightly indisposed. Some of the party had made an excursion to Fayoum, and examined an extraordinary pyramid, built of inclined walls, inclosing a mound of earth, the masonry very perfect. This pyramid had never been opened.

The drawings and sketches of our enterprising countryman, Mr. Daniell, whose death, in Lycia, we announced some time since (No. 787), have safely arrived in London; and we had the melancholy pleasure, on Saturday last, of examining them at the house of his friend, Mr. Nasmyth, of George Street. The series is surprisingly extensive,—or rather, we should say, the collection includes many series: one, and a very fine one, on Egypt; a second on Greece; a third on the Holy Land; and a fourth on Lycia, and especially the Valley of the Xanthus, whence the marbles were taken which are now in the British Museum; besides many views marking the progress of his route. To add to our pleasure, we had the good fortune to meet Mr. Forbes, his fellow traveller, and Mr. Fellows, to whose exertions we are so essentially indebted for the Xanthian Marbles; and their kindness added a delightful and illustrative commentary, full of personal as well as historical interest.

Mr. Moon has this week exhibited the picture of 'The Christening of the Princess Royal,' painted by Mr. Leslie for her Majesty, and which is about to be engraved. It is one of the series commemorative of events of personal interest to her Majesty; which her Majesty has been pleased to have thus immortalized. If we put our trust in the prospectus, "no incident of modern times is calculated to supply a more important and valuable theme," for the artist; if in common sense, we must admit that the subject is difficult, and somewhat intractable. Mr. Leslie was not at liberty to arrange his figures in natural groups; all such matters were duly and formally ordered by Garter King-at-Arms. This formality again is increased by the nakedness of the walls in the drawing-room where the ceremony was performed. The picture, considered with reference to these unavoidable difficulties, is entitled to praise. The portraits are of various merit, but this is a point difficult to be judged of, and opinion often depends on the more or less of familiarity; some struck us as excellent, and amongst the best, that of the King of the Belgians.

A Portrait of *Velasquez*, which many connoisseurs consider a veritable work of that master, has been lately purchased by Lord Francis Egerton from Messrs. Farrer, who got it from France, whither it was "conveyed" (as Pistol says) from the Escurial—under escort of a French colonel, we are told, who had nine points of the law to warrant his appropriating it when secure. It is far mellower than any Velasquez we have ever seen, and softer in tone,

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being what Italians would call *ifumato e sugoso* to an extreme; but it is of less vigorous design, and does not exhibit that cold silveriness in the flesh-tints and sketchy *staccato* touch, so characteristic of this most original painter. The portrait must at all events be admitted a beautiful production, admirable for Spanish dignity of demeanour and suavity of workmanship. It obtained the liberal price of 600*l.*

A distinguished German, whose opinion in all matters relating to art is entitled to great respect, thus writes to us—"Among the numerous works of art which have been lately produced in Munich, I wish to direct your attention to the shield of Hercules, designed and modelled, according to Hesiod's description, by the celebrated sculptor Schwanthaler. On the circumference, of the usual form of Greek shields, three feet two inches in diameter, the artist has succeeded in arranging more than 200 figures, in a manner as distinct and skilful as it is true to the poet's description. The single groups and forms have the spirit of antique beauty and grace, and are finished with the greatest care and feeling. This fine production will be interesting in England as a sort of *pendant* to Flaxman's master-work, the celebrated shield of Achilles after Homer, and I think that repetitions of the shield of Hercules, for which Schwanthaler is now making arrangements, might be desired by English lovers of art. The casts will be executed with the utmost exactness in bronzed tin or in bronze, at different prices."

At Messrs. Christie & Manson's was sold, last Saturday, a Mr. Bond's collection of Pictures. It contained but three or four works deserving particular notice, and among these but two of celebrity. The *Lichfield Ruysdael*, deemed by Admiral Lord Anson his greatest prize, and by his successors a most precious heir-loom, the very cynosure of Shugborough Hall,

Which shone all painted glory into shade,

has become, like one of the variable stars, without any actual change of dimensions, a brilliant of the second instead of the first magnitude; time was it would have brought far more than 580 guineas. We confess its splendour never dazzled us; at the Exhibition of Ancient Masters, three years since, it looked dim beside other Ruysdaels of less reputation. All the elements of a fine landscape unite in it; lofty rocks, majestic woods, and foaming waters; thunder-clouds rest on the distant hill tops, and blue ethereal spaces admit sunlight over the whole scene; finished execution would appear to have secured perfection in the details. But it wants poetic character, the composition wants interest: we do not object to its desolate air or chill gray tone—there is no sublime bleakness about its barrenness, its coldness might make our heart-blood curdle, if it only warmed our imagination. Such are our objections to the Lichfield Ruysdael, which will however retain much of its ancient credit, be they as valid as we think them. A 'Twelfth-night Scene,' by *Jan Steen*, was passed. A 'Fruit-piece,' by *Rachel Ruysch*, from Sir Simon Clarke's collection, hard, feeble, and flat, doubtful to us, if even authenticity were any set-off against demerit, 145 guineas. 'The Contest between Apollo and Marsyas,' by *Parmegiano*, a fierce wild sketch, crude in colour, but poetic in composition, and very mannered, but in Parmegiano's manner, 75 guineas. By the bye, let us mention here, for the benefit of precisians, that *Parmegianino* is the correct name of this artist; when our countrymen eulogize *Parmegiano* as a grand historic painter, they are really dubbing an obscure dauber of landscapes with the sonorous title. 'River and Boats,' by *De Koning*, a piece of coarse effectiveness, engraved as the work of *Rembrandt*, (so much for professional criticism!) 44 guineas.

Speaking of pictures, we may mention that a French paper, the *Illustration*, publishes a curious analysis of the Aguado sale,—and mentions, among other facts relating to it, the following:—In 1839, when M. Aguado insured his gallery, he valued at 3,039,950 francs, the 383 pictures which composed it then. The amount of his delusion may be estimated by the fact, that the present sale, of 393 pictures and fifty marbles, produced no larger a sum than 635,436 francs.

A curious collection, called the Napoleon Museum, has been this week opened at the Egyptian Hall, Piccadilly. It consists of a very extensive assemblage of all things—state papers, letters, medals, miniatures, &c.—directly or indirectly relating to the history of Europe, from the time of Louis XIV. to the death of the Emperor.

A letter from a member of the Colonial Council of Guadaloupe, published in the *Journal des Débats*, gives some particulars of the fearful calamity with which that island has been visited: "The ground," he says, "opened on the quays, in the *Place de la Victoire*, and other parts,—throwing to a great height quantities of muddy water. The great rivers, the Lamentin and Moustique, are, to this day, streams of mud instead of water. The crests of nearly all the mountains have been torn away, and a portion of the Soufrière has fallen. The conflagration which spread so rapidly, and issued from so many parts at once, is not, it is now thought, to be attributed to the scattered ovens and furnaces, but to gases vomited from the earth, and ignited by contact with the air. No pen can describe *the Point:* it is Palmyra—Sodom—Babylon—some ruin over which two thousand years have already passed! There is no such thing as a shelter, properly so called, in all the town. Gold, silver, crystals, iron, lead, have been fused together, and lie about in combinations extremely curious. Mass is performed under the trees on the Promenade; and there, this morning, I took part in a service for the dead. A great and moving spectacle was that of a whole people, thus prostrate before the God who has so fearfully smitten them. The sky was superb, and the green leaves shaded off its brightness. On one hand were our ruined houses,—on the other, the ships which are our hope. Oh! what reflections crowded on my heart, as the memory of all my dead friends arose there! with what anguish I strove to picture to myself all their unimaginable pangs!"

We have received the following letter, headed "Mrs. Sigourney and her Traducers":—

Will you allow me, in the character of the 'friend' of this high-principled and much respected lady, to afford two words of explanation to the very harsh and unjust remarks which you, inadvertently, I am quite sure, quoted from a contemporary last week; I allude to the passage in which she is charged with "*interpolating*" Mrs. Southey's letter with "*phrases implying intimacy and ejaculations of pathos, not one of which she ever penned!*" Surely, before you quoted this harsh and sweeping sentence, it might have been advisable to verify it, by turning to the letter itself, as given in Mrs. Sigourney's 'Pleasant Memories of Pleasant Lands.' Had you done so, you would have seen, that not only there are no "*phrases implying intimacy*," but also no "*ejaculations of pathos*" contained in the letter, and, of course, the whole of this calumnious charge falls to the ground! Nothing can be easier than for you to convince yourself of the truth of this assertion; but as all your readers may not have the book alluded to at hand, allow me to request, as a matter of justice, that you reprint the passage, that thus they may judge for themselves. Yours, &c. HIRAM BEECHER.

Upper Baker Street, April 12th, 1843.

It is unnecessary to republish the passage, as our readers can refer to it, *ante*, p. 139. But what can Mr. Beecher mean by asserting, that it contains "no phrases implying intimacy, no ejaculations of pathos"? Have we not both in the single exclamation, "Alas! my friend"? But this is a very minor point, and we are quite content to leave it in abeyance. The real question is the moral wrong in publishing a private letter at all, especially such a letter so obtained—a letter which we felt to be so "painful and affecting," that we noticed it with reluctance—a letter which we described as too "sad and sacred" for the common gaze—a letter so solemn in its revelations that, in our charity, we assumed that it could only have become public by strange inadvertence or accident—but which we now learn was published by this "high principled lady" herself, as soon after her return to America as she could hurry a volume through the press.

Easter Holydays.

ROYAL POLYTECHNIC INSTITUTION.

A complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDING, ROVING, and SPINNING FRAME. Cary's NEW MICROSCOPE, magnifying SEVENTY-FOUR MILLION TIMES. A NEW SERIES of DISSOLVING VIEWS. The SCIENCE of ELECTRICITY demonstrated by the COLOSSAL ELECTRICAL MACHINE at a Quarter to Three Daily, and at Eight in the Evenings. Models of STEAM ENGINES and various kinds of MACHINERY IN MOTION. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, including the Steam Engine, by Dr. Ryan and Professor Bachhoffner. The CLASS LECTURES are continued as usual. Admission, 1*s.* Schools, half-price.

THE MISSOURIUM THERISTOCAULODON and KOCH'S ANTEDILUVIAN MUSEUM, is NOW OPEN for Exhibition at the EGYPTIAN HALL, Piccadilly. The Missourium is the greatest natural curiosity ever brought to light from the Antediluvian world; its length is thirty feet, its height near fifteen feet; from point to point of the tusks, twenty-one feet. Admission, 1*s.* Doors open from Nine in the Morning till Dusk.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1*s.*: Catalogue, 1*s.*

WILLIAM BARNARD, Keeper.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

April 10.—W. R. Hamilton, Esq., President, in the chair.—The paper commenced was, 'Notes on the Geography of Texas,' by Mr. Bollaert; when the whole shall have been read, it will be reported in our columns.

GEOLOGICAL SOCIETY.

April 5.—The President, Mr. Warburton, in the chair.—Mr. Murchison announced a munificent donation to the Society from Lord Francis Egerton, consisting of the original drawings of the great work of Prof. Agassiz, on Fossil Fishes, purchased by his Lordship for 500*l.*, in order to enable the author to publish his researches.

The following papers were read:—1. 'On the Structure of the District on either side of the North Downs of Surrey,' by R. Austen, Sec. G.S.—In this paper the author gives an account of his observations on the number and order of the component formations of the district, and on the evidences of the successive conditions which they offer. The various subjects treated of are too numerous to admit of abridgment in a short notice such as the present. His conclusions on the subject of the Neocomian formation, to which he refers the argillaceous division of the lower greensand, are especially interesting to the British geologist. Mr. Austen states, that the beds which rest upon the blue wealden shales of the valley of the Pease Marsh, consist of blue and yellow clays. The general character of this portion of the cretaceous series is argillaceous, but it also contains subordinate nodular concretions in the lines of bedding of great size and thickness, and cemented into an exceedingly hard rock by calcareous matter, rich in organic remains. Besides the fossils contained in the calcareous nodules, the intermediate clay beds contain in great abundance a large oyster with coarse foliaceous structure. These beds form the lowest portion of the cretaceous series in this part of England, and are either peculiar to this locality, or have been overlooked elsewhere. Strata have been described by some of the French geologists, which correspond exactly in position, mineralogical character, and included fossils, with his argillaceous group. The French strata occur at the base of the cretaceous series of the Paris basin, and are described by MM. Leymerie and Corneul under the names of the *Argile ostréene* and the *Calcaire à spatangus*, and belong to the Neocomian group. In thus comparing the lowest argillaceous division of the greensand of the S.E. of England, with the Neocomian of continental geologists, Mr. Austen inquires into the value of the latter, and the extent to which it has been recognized. The fossils of the upper Neocomian beds, with one doubtful exception, are altogether wanting in English strata, and so far the establishment of an additional group to the cretaceous series, as it has been made out by English geologists, has been strictly in accordance with the principles in which divisions have been made in older rocks, and in the absence of figures and descriptions of some of the remarkable shells which this group contains, the continental geologists have concluded that it is wanting in the English series. Some of these have, however, been found by Mr. Austen in the lower argillaceous division of the cretaceous series of the S.E. of England, such as *Pinna sulcifera*, *Perna mulleti*, *Gervillia anceps*, and *Nautilus radiatus*. The author gives the following reasons for constituting his subdivision:—1. Distinct mineralogical characters in constant position in the series, in which respects it is of the same value as most other geological arrangements: 2. Agreement in this respect with the nearest portions of the cretaceous series in France: 3. Its position beneath the lowest portion of the series which is to be found described in works on the subject; and 4. A distinct and peculiar suite of organic remains.

2. 'Notice of the occurrence of Beds containing Fresh-Water Fossils in the Oolitic Coal-field of Brorn, Sutherlandshire,' by Mr. A. Robertson.—During a short excursion to the oolitic district of Sutherlandshire, in the course of last summer, Mr. Robertson discovered among the reefs of shale and coal opposite

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the old salt-pans at Brora, two beds abounding in Cyclas and other fresh-water fossils, which have hitherto escaped notice, and are approachable only at low water. They lie beneath the beds of calcareous sandstone, considered by Mr. Phillips to represent the gray limestone of Cloughton and other localities in Yorkshire. The uppermost is shale, with fossils, about an inch in thickness; it contains remains of fishes of the genera Lepidotus and Megalurus, mollusca of the genera Paludina and Cyclas, and crustacea of the genus Cypris. The lower bed of clay, with fossils, about thirteen inches thick, and contains fish-remains of the genera Lepidotus, Acrodus, and Hybodus; mollusca of the genera Paludina, Perna, Unio, and Cyclas, the same species of Cypris as in the upper bed, and minute fragments of carbonized wood. Nearly the whole mass of both beds consists of fossils. No marine fossils, with the exception perhaps of the scales of Lepidotus, are found in the upper bed, and Mr. Robertson regards it as a fresh-water deposit, whilst the mixed nature of the fossils of the lower one conclusively point out its estuary nature.

3. 'Observations on the occurrence of Fresh-Water Beds in the Oolitic Deposits of Brora, Sutherlandshire, and on the British Equivalents of the Neocomian System of French Geologists, by Mr. Murchison.—After showing that the beds described by Mr. Robertson in the previous paper, are inclosed in the heart of the oolitic series, being found in reefs of rock, which unquestionably lie beneath the Oxford clay, and are not far above the roof of the Brora coal, the author proceeds to inquire into the relations of the shells described with those formerly discovered by Prof. Sedgwick and himself in the Hebrides, at Loch-Staffin in Skye, formerly referred to the wealden. The identity of the characteristic species in both beds induces Mr. Murchison to consider the Skye deposit as interstratified with the middle oolite; and for similar reasons he is disposed to refer the Elgin beds, discovered by Mr. Malcolmson, to the oolite series. From the identity of the fresh-water shells in these oolitic deposits with the species found in the wealden, combined with the evidence afforded by other wealden and oolitic fossils, the author is led to conclude that the wealden is more naturally connected with the oolitic or Jurassic than with the cretaceous system; and also that the Neocomian formation of foreign geologists ought not to be placed in the same parallel. He examines the relations of the Neocomian to English strata, and maintains that it is little more than an equivalent of the lower greensand of British geologists, in which view he is borne out by the researches of Count Keyserling, in the Neocomian of the Caucasus. In confirmation of his opinions, he adduces evidence from the researches of Dr. Mantell on the wealden, of Prof. Owen on fossil reptiles, and of Prof. Agassiz on fossil fishes. The evidences of the geologist and zoologist combine in establishing that the wealden fossils are, upon the whole, the terrestrial and fluviatile remains of the great oolitic period. Eventually, we may find that while the larger portion of the wealden must be classed with the oolitic series, its uppermost part is of the same age as the lowest Neocomian strata, and thus we may connect that portion of it with the cretaceous system.

Linnean Society.—*March* 21.—The Bishop of Norwich in the chair. Mr. Henfrey was admitted an Associate. Capt. Jones presented specimens of a rare lichen, the *Placodium canescens*, found in Sussex. J. Janson, Esq., exhibited living specimens of the *Paspalum exile*, grown from seeds of the plants which had afforded the description read a short time since to the Society. A collection of nineteen Ferns from the Himalayas, and not in the Society's Herbarium, was presented by T. Edgeworth, Esq. A paper was read from Prof. E. Forbes on several new species of Star-fishes, belonging to the family Ophiuridæ, which he had discovered in the Ægean Sea. A continuation of Mr. Griffith's paper on the Developement of the Ovulum of Santalum, Viscum, and allied genera, was also read. Seeds of the *Cæsalpinia coriaria*, the Dividivi or Libidibi plant, were presented for distribution.

April 4.—E. Forster, Esq., in the chair. Mr. Sutter, of Paramatta, N.S.W., was elected a Fellow. A collection of plants, procured during a journey through Nordland and Finmark, was presented by Mr. N. Lund. Mr. Cuming presented several specimens of fruits and seeds from the Philippine Islands; amongst others the true St. Ignatius Bean, or Colleolonga seeds, which are used by the natives as a remedy in cholera; also acorns from a species of Quercus unknown. Mr. Parkinson presented a specimen of the Ambigo, or navel orange, brought to this country from Pernambuco, where it is cultivated in considerable quantities; it is seldom seen in the British market. Prof. E. Forbes presented a specimen of *Goniaster abbensis*, a new British starfish, discovered by Mr. Maclaurin. A continuation of Mr. Griffith's paper on the Ovule of Santalum, &c. was read.

Institution of Civil Engineers.—*April* 4.—Mr. Cubitt, V.P., in the chair.—The paper read was by Mr. Mackain, Engineer of the Glasgow Water-Works, giving an historical account of the various plans projected and executed for supplying that city with water. The statement commenced in 1755, at which period Mr. Gibson, in his history of the city, noticed the want of foot-pavements, street-lights, and supply of water, &c., which was at that time drawn from wells in the streets. In 1780, it was proposed to bring, for the supply of the whole city, the water of a spring, which is now found inadequate to the wants of a House of Refuge, since erected near it. At that period, many plans were proposed, particularly one by Mr. Henry Bell (who subsequently introduced steam navigation to this country); he objected to steam-engines for pumping up the water, "because they would be a nuisance, and hurtful to surrounding property, and their consumption of coals would increase the price of fuel in the city." Mr. Telford was consulted, and on his recommendation, two steam-engines were erected, with reservoirs, &c. His estimate of the requisite supply for a population of 80,000 persons, was 500 gallons per minute, supposing that 6,000 families would become renters, and the produce, at 2*l.* each family, would be about 12,000*l.* per annum. The population in 1842 was 300,000, and the annual income was about 30,500*l.*, making the average payment about 9*s.* per annum for each family. There are now thirteen steam-engines, with their requisite filters, reservoirs, &c. The facts detailed were valuable for reference. —The monthly ballot took place, when the following gentlemen were elected:—Messrs. B. Cubitt and S. Hall, as members; Lieut.-Col. Colquhoun, Messrs. W. Thompson, M.P., A. A. Croll, W. T. Grant, G. Snell, J. F. Porter, and G. Mills, as associates.

April 11.—J. Field, V.P., in the chair.—The meeting was commenced by reading an appendix to Mr. Mackain's account of the Glasgow Water-works. It described the construction of a reservoir for supplying the new portion of the city, situated nearly four miles from the works, at a height of nearly 106 feet above the Clyde: in order to take the utmost advantage of a limited space, the sides of the reservoir were made of cast-iron plates, connected with a floor composed of Arbroath pavement, fastened together with iron cramps, and the joints pointed with cement; it is supported upon consecutive layers of sand, clay, and rubble; the interior dimensions are 123 feet long, 85 feet 6 inches wide, and 11 feet deep, and the whole is covered by three wrought iron roofs, each of 28 feet 6 inches span.

A drawing was exhibited of the Great Coradino Tank, erected in Malta, in the years 1841 and 1842, by Mr. Arrowsmith. It is the largest modern covered tank in Europe, as it will contain 15,000 tons of water. It is destined to form part of the projected water-works for supplying Malta, a description of which was promised.

A letter was read from the late Sir John Robison, giving a short account of the Artesian well at Paris. After detailing the various disasters attendant upon the work, before the water was reached at a depth of 1794 feet English, and at a cost of upwards of 12,000*l.* sterling, the letter proceeded to give Sir John's objections to the idea of the contortions suffered by the copper tube, being due to the hydrostatic pressure; he attributed it to the violent manner in which it had been forced down the bored hole, and even more so in withdrawing it.

A description was read by Mr. Baker, of the Water Pressure Engine, constructed by Herrn Brendel, at Freyberg. This engine is placed in the Alte Mordgrübe Mine, at a depth of 360 feet beneath the mouth of the pit. The power employed is a column of water, which acting alternately upon the pistons of two cylinders, (each 18 inches in diameter, with 9 feet stroke,) gives motion to 44 pumps, in two sets of 22 each, placed at an angle of 45° with the horizon; the suction pipes of the highest pumps descend for 30 feet, dipping into the delivery cisterns of those immediately below them, and this is repeated downward for the whole series: thus raising the water to the point where it runs off by an adit. The engine requires little attention, or repair, and it is stated that the duty performed is as 70 to 100.

Some specimens were presented of Screws cut in Lathes, constructed by Messrs. Shanks. They were sent by the late Sir J. Robison, who described the principal advantages of the arrangement of the lathe, to consist in the cutters acting during the incursion as well as the excursion of the slide, and, when cutting long screws, in their being alternately stayed on the side opposite to the tool which was in action: that good work could be produced with such dispatch, as to reduce the cost of turned and screwed bolts as low as that of similar articles produced by screwing machines, which worked by dies with compression. The specimens were cleanly cut, and superior to the ordinary quality of screws. It was remarked, that although the machine was ingenious, it was not new, a somewhat similar lathe having been in use at Messrs. Maudslay's for fifteen years, and that the screwing dies, invented by Mr. Whitworth, cut out the threads of screws as cleanly as those done by a chasing tool, and without compression.

Microscopical Society.—*March* 15.—A paper from the Rev. J. B. Reade, was read, 'On the existence of Ammonia in vegetable substances, described as containing nitrogen.' After stating that minute portions of sulphate of lime in snow may be rendered manifest by means of the microscope, and also that the almost inappreciable quantity of ammonia, mentioned by Liebig as existing in the atmosphere, would be capable of detection, by the same means, he proceeded to show the existence of ammonia in the seeds of plants, which he stated may be rendered apparent by burning the common field bean in a spirit lamp until flame and smoke entirely cease. The gas given off is to be received on slips of glass moistened with pure hydrochloric acid. The salt thus obtained he describes as a salt of ammonia, which he considers as produced by the decomposition of an ammoniacal salt previously existing in the bean, and not by the destructive distillation of an organic body in contact with the atmosphere. This presence of ammonia he looks upon as proved in various ways, viz., by the before-mentioned production of crystals of hydrochlorate of ammonia, when the gas from the bean is exposed to the vapour of volatile hydrochloric acid; by the odour of this gas when received into an 8 or 10 ounce bottle, being clearly that of ammonia; by the production of crystals of bitartrate of ammonia, on the addition of a little tartaric acid to the hydrochlorate; by the action of the supposed ammoniacal gas on test papers, furnishing a proof of the presence of volatile alkali; and lastly by an experiment in which he sublimed over hydrochlorate of ammonia in an unchanged state into a drop of condensed distilled water. The acid with which the ammonia is combined he supposes in some instances at least to be silicic acid. In answer to an objection that the ammonia is chemically formed by the destructive distillation of the vegetable compound, in contact with the atmosphere, he adduced in his opinion both negative and positive evidence; the former founded on the known reluctance of nitrogen to enter into combination with any other substances, and the latter principally from the evolution of ammonia from bean meal, heated in a glass tube, with the mouth inserted into hydrochloric acid, thus preventing contact with the atmosphere. He concluded by describing a method of readily obtaining, as a standard of measurement, a minute quantity of hydrochlorate of ammonia, equal to about one ten-thousandth of a grain.

Medico-Botanical Society.—*March* 22.—H. Gibbs, Esq., in the chair. The sequel to Mr. Ley's paper on the Indian Hemp was read, consisting chiefly of the details of cases in which he had found the remedy of service. These were instances of rheumatism, dropsy of the joints, housemaid's knee,

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enlarged ganglia, cholera, chorea, and a singular case of tetanic convulsion, or spasm, resulting from diseased spine. In the latter case, every anodyne and medicine that could be thought of had been tried to check these spasms, but unavailingly; when Mr. Ley determined to give the hemp resin, of which he had just heard, a trial. The dose he gave was one grain every hour; five pills induced a trance-like sleep, on awaking from which, the patient was nearly free from pain, and the subsequent attacks of her malady were rendered considerably milder by it.

ELECTRICAL SOCIETY.—*March* 21.—The Secretary communicated a translation of 'Observations on Diaphragms,' by M. Becquérel.—He then read a translation of M. Matteucci's note 'On some recent experiments on the Torpedo,' which tend to establish, according to the author, the parallelism between muscular contraction and electric discharge. He poisoned torpedos; and, having placed prepared frogs on their backs, he produced convulsions in the frogs, by merely slightly touching the fish. Among other experiments, he removed the electric organ, and produced muscular contraction, every time he divided a nerve with a knife. He infers that it is impossible to admit the least analogy between piles, secondary coils, batteries and the electric organ.—Mr. Walker then read a few 'Observations on the property of trees in condensing aqueous vapour.' He considers, with Mr. Pine, that the effects of ordinary condensation, in connexion with radiation, are by no means adequate to produce the copious deposit of water, which, under certain circumstances, occurs beneath large trees. This was especially evident, during the morning and evening of the 19th inst. when the water was falling in a dense shower, and lay in large pools beneath the trees, now waking from their winter sleep. He considers that the withdrawal of the electricity from the atmosphere, by means of the pointed terminations of the tree, is the prime cause.

MEETINGS FOR THE ENSUING WEEK.

TUES. Horticultural Society, 3, P.M.
— Linnean Society, 8.
— Electrical Society, 8.
— Chemical Society, 8.
WED. Microscopical Society, 8.
— Society of Arts, 8.—Mr. Potter will describe the Process of Silver-plating as practised at Sheffield.
FRI. Botanical Society, 8.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—The appearance of Signor Fornasari in 'La Sonnambula,' tends to confirm the best hopes entertained of him as a singer. The vocal exhibition, it is true, confines itself to the well-worn air 'Vi ravviso': but this, as a whole, was more evenly executed than anything in the 'Belisario': while the slight nasal tone which made us hesitate in praising the artist without drawback, was not heard. On the other hand, Signor Fornasari's acting (or rather demeanour,) was a little exaggerated and uncouth; it remains to be seen, whether in parts of *mezzo carattere* he will fill the blank left by Tamburini. The return of Signor Mario calls for notice, inasmuch as he is now *primo tenore* of London and Paris, and sings accordingly,—that is, with the confidence belonging to one in the highest position. The delicious *bloom* of his voice is gone: the tone may be steadier than formerly, but in its general delivery it is certainly coarser.

SACRED HARMONIC SOCIETY.—The hundredth public performance of this interesting society was 'The Messiah,' given on Wednesday evening, and attended by a crowded and enthusiastic audience. Curiosity, too, was excited, as to the possible repetition of a scene which took place on the previous performance of the same oratorio: on which occasion Miss Clara Novello by resisting, and the public by enforcing, an *encore*, had contrived to throw the meeting into "most admired disorder." While we cannot but object on principle to all *encores*, and especially in sacred music, we should be grieved if the latest-returned, and most richly-endowed of our singers, were thus early in her home career, by want of circumspection, to acquire a character for ungraciousness. No gifts of person, voice, or execution will make atonement for this with an English public. On the other hand, we should be glad to see audiences more considerate and sensible, sometimes admitting unwillingness to mean incapacity, arising from fatigue, but always resenting any such manifestations as come under the head of "airs," by *silence*. No singer thus admonished would offend a second time. We make these general remarks all the more willingly, seeing that they were not called for by any event at the centenary performance. Miss C. Novello gave the pastoral recitative with a positive *glory* of voice: delivering the sacred text with great force and clearness: she willingly, too, repeated, 'I know that my Redeemer liveth.' The *contralto* share of the 'Messiah' was excellently given by Mrs. Alfred Shaw. The beauty of this lady's utterance makes her stand alone among the singers of Handel. What a change, by the way, has passed over vocal art in England since our first acquaintance with the 'Messiah'; what a splendid advance is such a performance as Wednesday's over that old, heterogeneous thing, a Lent oratorio at one of the theatres! We could not but feel how infinitely more of an *artiste* is our new *soprano* than most of the warblers, with their indefinite pauses and die-away cadences, who used to pass for fine singers. Whereas we were formerly obliged to borrow a Catalani for the first-class songs, we can now lend a *prima donna* to Italy or Germany. But the change is yet more admirable if we come to the next voice of the quartett: we remember when a fat gentleman, with a few nasal *falsetto* tones, oily and weak, and an inaudible shake, was the interpreter of 'O thou that tellest,' and (worse still) of 'He was despised.' It is something to know, that the male counter-tenor, at least as a *solo* voice, is an abomination sent to the tomb of the Capulets. But now comes the drawback to this cheering view of progress. For a tenor we *had* Braham. It is difficult, sometimes, to conceive what the young men of England are about, that they do not see how alone a singer is now to gain distinction;—not by getting up one ballad, one show song, one part: not by going from ——'s Handelian graces to ——'s Italian *fioriture*—not by learning their profession in the presence of the public. Will no one, for the sake of such results as Englishwomen have of late won, try a few years of self-sacrifice and labour before foreign audiences, which have no reason to applaud, save such as the artist's merits afford? Mr. Manvers did his best; and more renowned tenors have sung worse. Miss Williams was the second *soprano*, and Mr. Phillips the bass: he is always at home, always impressive in Handel's songs. We could write a chapter on what the chorus did and what it did not; but this is superfluous, seeing that our opinion has been already fully given in former notices of the Sacred Harmonic Society, and there is a condition of affairs in which continued remark becomes provocation. May, then, the Exeter Hall meetings flourish for many another hundred performances!

WESTERN MADRIGAL SOCIETY.—We advert with reluctance to the recent transaction between the Gresham Professor of Music and the Western Madrigal Society, feeling that novel-writing lords and travelling poetesses have of late done enough to bring "our order" into disrepute. The affair, however, has been too widely noised abroad, and too eagerly discussed in our musical circles, to be passed over.

The facts of the case, we believe, are these:—that the prize awarded last year by the Western Madrigal Society, fell to a composition which had been sent in by Prof. Taylor; that the successful madrigal was performed in Prof. Taylor's presence at the Anniversary Festival (and subsequently, we believe, at a meeting of the Concentores Society); that, on subsequent examination, a passage of fifteen bars, or one-fifth of the whole composition, proved to be a transcript from Luca Marenzio; that an explanation was demanded by the Society—and given; that an official minute has been since passed, absolving the Professor of any deliberate attempt to impose upon the Society; that the premium of 10*l.* has been returned; and that the former candidates, Prof. Taylor excepted, have been invited to compete anew for the prize. The substance of that gentleman's explanation (as published in a letter to the *Morning Post*) is, that some years ago he was accustomed, as an exercise in part-writing, to borrow passages from the ancient madrigalists; that in 1828 he wrote a madrigal on this principle, introducing the fifteen bars in question; that in 1839 he replaced the borrowed passage by original matter; that in 1841 he revised the work with a view of offering it in competition, and that owing to carelessness in delivering a wrong manuscript to the copyist, the first, not the second, madrigal was sent in to the Society.

Now, upon this explanation, a comment or two suggest themselves. It is easy to understand how, by way of exercise, the subject for a fugue may be taken to be wrought out in a new manner, or a melody selected to be clothed with fresh harmonies; but it is not easy to understand what purpose was to be served by such wholesale quotation as the above, *in the middle of a composition* already undertaken. The selection of a patched-up exercise, too, when a prize was to be competed for, is strangely indicative of poverty of resource. It is still more strange that the competitor, who was too indifferent to inspect the MS. he was sending in, should have transcribed six lines of his own rhyme (apparently written for the occasion) on the cover by way of motto; and that a Lecturer on Ancient Music—bound, by his profession, to have all the stores of the past at his fingers' ends—having written an exercise introducing a passage from another man's writings, and then substituted a passage of his own, being a fifth of that exercise, and afterwards revised the work,—should hear the former executed in place of the latter, and the work discussed too, without becoming aware of the mistake!

Since writing the above, we have carefully inspected the original madrigal by Luca Marenzio, the exercise by Mr. E. Taylor, dated 1828, and the work which he altered from the above in 1839, and revised in 1841. In the latter there is no change of the slightest importance, save the substitution of fresh matter for the borrowed passage. We must think the prize was won by the Italian, not the English musician. The Professor is right; the work is an exercise,—schoolboy idea, and schoolboy science. Anything in the sprightly style, more colourless, more vague in response, more feeble in figure, it would be hard to cite; nor is there eleven years' improvement in the new bars replacing the borrowed matter. The utter dissimilarity between the old and new material, is calculated, we think, even to strike the eye; how much more, then, the ear listening to its performance! Prof. Taylor has not, we think, mended his case by rushing into print.

MR. BLAGROVE'S SÉANCES MUSICALES.—We have never been present at any performance which more imperatively called for detailed notice, than the first of this series. Our attention had been solicited by a rather singular prospectus, which contained the following passage:—

"In respectfully soliciting the *attention of Musical Amateurs to these Concerts*, Mr. Blagrove begs to state, that, added to his performances on the Violin, the principal object in giving these Entertainments will be to produce some new *vocal artistes*, as yet unknown to the public (who have been for some time preparing under experienced guidance to appear before musical judges); and it is hoped that the present undertaking will be favourably received, when the public are informed that the *chief end is to enhance the credit of English musical talent in performance, and to endeavour in some measure to diminish the long-existing prejudices against it.* Mr. Blagrove also trusts to be enabled, in minor points, to offer to those who may honour him with support several novel and agreeable arrangements."

When we have said that the Hanover Square benches were divided into elbowed stalls (the room being arranged as at the Quartett Concerts), we have noticed all the novelty in "minor points," and only advert to Mr. Blagrove's grandiloquence in setting forth matters so totally insignificant, because it is a type of his whole proceeding. Bad taste is everywhere, from the French title for a professedly English concert, to the italicized statement of "*long existing prejudices*" against native musical talent. Now, if any of our artists have a right to complain of "prejudice" it is assuredly not Mr. Blagrove. We have extolled his execution and pure tone on the violin; and never owned, until the truth is now forced from us by the covert arrogance of his announcement, that neither in France, Belgium, nor Germany (were he a native of any of the three countries) would he hold as good a position as he does in England. On the contrary, while every good point, whether in his concerted or *solo* performances, has been made the most of, both by our critics and our public—a want of animation, at times so freezing as to neutralize the utmost amount of acquired gifts and graces, has been unanimously allowed for and excused, on no other grounds than national sympathy. Since

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we must proceed, Mr. Blagrove's claims to be considered a sound musician, suffered cruel damage on this occasion. If to exhibit the violin was his object, how was it that he had selected no music more sterling than an incoherent rhapsody by Kalliwoda, an elegy by Ernst, and an introduction and rondo by Mayseder? His *programme* could have been amended, and an historical interest given to it by exchanging the *capriccio* for some of the antique violin *solos*—say by Bach or Geminiani—and by replacing the elegy with some of those very compositions by Spohr, we longed for last week. Yet more unworthy of a true artist was our violinist's manner of execution: Kalliwoda's *capriccio* is written for an orchestral accompaniment with lengthened *tutti*, &c. Could Mr. Blagrove suppose that he was maintaining English credit "in performance," by the substitution in such a work of a meagre tinkling pianoforte for a full band?—a pianoforte, too, treated as we never elsewhere heard pianoforte treated in accompaniment? The player, we presume, was one of those "yet unknown to the public:"—we are sorry to say that he exhibited every conceivable fault. In his filling-up of the pauses between *solo* and *solo*, and in his symphonies to the songs, we had all the affectations of one aspiring to undue prominence, while to sustain or follow the violinist or singer, he was utterly unequal: witness his extinction of the piquant and flowing *arpeggio* in the duet by Mercadante: witness his lumbering caricature of Handelian stateliness in the bass song from 'Alexander's Feast,' which he took at about two-thirds of its right speed. It is painful to proceed, but we must now come to "the vocalists, who have been for some time preparing under experienced guidance," &c. We know how fear and want of habit may influence a voice and impair executive powers, and have sympathy with all beginners: but we have no sympathy with Mr. Blagrove for such a promise as the above, when it was to be kept by vulgarities of dialect and crudities of vocal utterance beyond our experience;—and by affectations, of which Mr. John Parry's *falsetto* drolleries are hardly caricatures. In stating the fact, the cruelty to the parties permitted to exhibit is Mr. Blagrove's, not ours. In part the dreariness of the evening was relieved by Miss Birch and Miss Masson, and by Mr. Jarrett's horn playing: but, as a whole, the performance was as discreditable to English artistic taste as the announcement had been pretending. What a contrast to Mr. Blagrove's unambitious, but agreeable, Quartett Meetings in former seasons!

MISCELLANEA

Paris Academy of Sciences, April 3.—The business of the sitting commenced with the report from M. Arago on the comet, which however added little to what was already known. M. Arago estimates the rate of speed at which this comet travels as 104 leagues per second, or 15 times swifter than the earth. —A paper by M. Agassiz, on the following question, "What is the age of the largest glacier of the Swiss Alps?" was then read. M. Agassiz states that the beds of snow which fall annually on these elevated regions may be easily ascertained, and concludes that the entire mass of ice and snow, of which the glacier of the Aar, one of the largest in Switzerland, is composed, will, in less than two centuries, have given way, and be replaced by the new deposits which will be made during that period. According to M. Agassiz, the glacier of Aletsch, the largest in Switzerland, has melted away, and been renewed within three or four centuries.—It has long been stated that oil poured upon the waves of the sea in a storm has the effect of reducing them, and establishing a comparative calm on the part where it is thrown. M. Van Beeck has addressed a paper to the Academy on this subject, accompanied by a report from one of the three commissioners appointed by the Institute of the Netherlands to report on the experiments. It states that oil certainly appeases the agitation of the waves produced by the wind, but has no effect upon that regular movement which constitutes the flux and reflux. —The dispute between M. Liebig, and Messrs. Dumas, Payne, and Boussingault, as to the component parts of alimentary substances, was again brought upon the tapis by another letter from M. Liebig, in which he repeats his assertions, and relates the numerous experiments by which he has tested their correctness. Messrs. Dumas and Boussingault addressed the Academy in refutation of some of the positions laid down by M. Liebig, but they did not bring forward any facts in disproof of his experiments. —A communication was received from M. Malgaigne, relating a new surgical operation. When spots upon the cornea are of long date, and have resisted medical treatment, they are considered as incurable by operation. This is shown to be an error.

Lotteries.—Estates, houses and fields were the occasion of lotteries in the seventeenth century. In the west of England great assemblages of persons took place when the day for drawing arrived. The interference of the legislature is attributed to the circumstances of a lottery at Winford Eagle in Dorsetshire, where Mr. Sydenham, a descendant of the great Dr. Sydenham, resided upon his estate. His affairs being embarrassed, this country gentleman proposed a lottery of his estate, always intending that the prize should fall to a young lady, a dependant and inmate of the family, who he never doubted would readily give back the property to him for a mere trifle. This young lady had long maintained a close correspondence with a lover, who soon learnt the gratifying news that a ticket was provided for her. He was near the spot at the drawing; and the winner speedily joined him with the joyful intelligence. At the next stolen meeting the young lady informed her lover of the attempts made to induce her to sign away her prize. The lover confirmed her resolution not to do so. Mr. Sydenham could not be induced to make over the estate, till proceedings were brought against him. He ended his days in gaol, and the affair, which attracted great notice, led to the interference of the legislature. *See Hutchins's Dorset.*

G. R.

Hotel, Belfast, April 9th.

Lotteries.—Allow me to hand you another proof of the spread of "Little-goes," which I have picked up in one of the retired nooks I occasionally visit:—

Ballot of Splendid Oil Paintings: value Seventy-eight Pounds. —The following Oil Paintings, &c., are intended to be Disposed of by Ballot. Tickets *2s. 6d.* each. Due notice of the time and place of Drawing will be given. * * The number of Tickets has been limited to 400, at *2s. 6d.* each, thus giving Paintings of the value of Seventy-eight Pounds for Fifty!

"*Duplicate Poets.*—It is a remarkable fact, and one perhaps not very generally known, that there have been three poets of the respective names of Walter Scott, Samuel Rogers, and James Grahame, before the excellent authors of 'Marmion,' 'The Pleasures of Memory,' and 'The Sabbath.' Specimens of their published works may be found in Mr. Southey's 'Later English Poets;' and they all three existed (we cannot say flourished) between the latter part of the seventeenth and eighteenth centuries—the very dark ages of English poetry. Walter Scott was the author of the 'History of the Right Honourable Name of Scott,' often quoted by his greater clansman, Sir Walter; but his verses are very humble. Mr. Samuel Rogers was a parson, and published in 1782, two volumes of ordinary familiar epistles; but they trod very closely, in point of time only, upon our venerable contemporary's first work, the 'Epistle to a Friend.' Mr. James Grahame the first, was a Scotchman, like the author of 'The Sabbath,' and being such, his whole works are preserved in Dr. Anderson's collection of the poets; but, although the following passage be not a fair specimen of them, we may venture to say that they will never be read again. The poet supposes it to be debated in Heaven how to reward the distinguished virtue of Archibald Hamilton, Esq.

> Shall he at once our happy mansions tread,
> From life's low cares and flesh's fetters freed?
> Or rather with some kindred spirit know
> All that can be conceived of heaven below?
> 'Tis fixed; and who shall question Heaven's award?
> *Be Miss Dinwiddichis divine reward.*"

New Monthly Magazine.

Hampton Court.—You will be glad to hear, that restorations are still going on at this palace. On the west side, since my last visit, I observe the substitution of several pinnacles and mullions for the modern frames of windows. On the towers of all the courts, the Emperors' heads, the work of Luca della Robbia, which were presented by Leo X. to Wolsey, have been renovated and—I am sorry to add—*painted:* yes, the terra cotta actually *painted.* I hear too, that a stained glass window is to be inserted in the east end of the great hall, corresponding to that at the west, and will be finished by June.

Meteors.—The phenomena, mentioned last week in the letter of Mr. Stevenson, was seen at Sir J. Brisbane's Observatory at Makerstown—where a considerable disturbance of the magnets was observed in the Magnetic Observatory from 6h. 30m. P.M. till midnight—the time of greatest disturbance being from 9h. 20m. till 10h. P.M.

Extraordinary Phenomenon.—When the *Anne Bridson*, which arrived in this port from Valparaiso last week, after a quick passage of 84 days, was off the River Plate, the captain and crew suffered the greatest inconvenience from the state of the atmosphere, which for two days was so fetid and oppressive as to make it difficult for them to breathe; and the effects of their exposure to this air did not cease when the atmosphere became pure, but continued to be felt during the remainder of the voyage, many of the crew having been ill from that time until their arrival in this port. Nothing was seen or heard which could enable the captain to account for this state of the atmosphere.—*Liverpool Times.*

Novel Steam-boat.—The *Journal de Saint-Etienne* speaks of a new kind of steam-boat. It is called the *Grapin*, and is remarkable for having, in addition to the usual paddle-wheels, a large cast iron one of about 15 feet in diameter, and weighing 500 quintals, which rises or falls, according to the depth of the Rhône, and is armed with strong teeth, which take hold on the ground. The *Grapin* is used for the transport of ore from Lavotte to Givors, and has carried, on an average, 300 tons a day.

Interesting Fossil.—Mr. Bensted has discovered a unique specimen in the Iguanodon Quarry. The fossil is of the order Testudinata, and is apparently a marine turtle. It has a circumference of nearly three feet, and some of the marginal and other plates may be seen in their proper position, but some of the ribs are displaced. Two or three vertebræ with fragments of the carapace or shield are very distinct. In clearing the stone Mr. B. expects to find more bones than are now visible.—*Manchester Journal.*

Education, Science, and Art.—By a statement laid upon the table of the House of Commons of the estimates for 1843-4, for the purpose of education, science, and art, it appears that there will be required for public education in Great Britain, 50,000*l.*; ditto in Ireland, 50,000*l.*; schools of design, 4,411*l.*; Professors at Oxford and Cambridge, 2,006*l.*; University of London, 5,148*l.*; Universities, &c., in Scotland, 7,380*l.*; Roman Catholic College in Scotland, 8,928*l.*; Royal Irish Academy, 300*l.*; Royal Hibernian Academy, 300*l.*; Royal Dublin Society, 5,600*l.*; Belfast Academical Society, 1,950*l.*; British Museum Establishment, &c., 32,576*l.*; ditto buildings, 37,485*l.*; ditto purchases, 5,275*l.*; National Gallery, purchase of pictures and expense of the Gallery, 1,600*l.*; Museum of Economic Geology, 2,008*l.*; and Scientific Works and Experiments, 4,000*l.*;—the total for the year 1843-4 is 210,967*l.*—*Times.*

Houses of Parliament.—A return made to the House of Commons states that the total amount already expended for building the new Houses of Parliament is 380,483*l.* 10*s.*: the amount voted has been 438,500*l.*, and consequently 58,016*l.* 10*s.* is in hand unexpended, which will be required to complete the works now in progress. It is estimated that a further sum of 578,424*l.* 12*s.* 9*d.* will be required to complete the buildings. The total amount of Mr. Barry's estimate will therefore be 1,016,924*l.* 12*s.* 9*d.*, besides what will be required for completing the landing-places, making good the pavings, furniture, and fittings, and for decoration by works of art.

Gigantic Fossil.—A fine specimen of what geologists term the *Plesiosaurus macrocephalus* has recently been found in the lias formations at Barrow-upon-Soar. It measures fourteen feet in length, and is the only one of the kind that has been found in that neighbourhood.—*Derby Reporter.*

TO CORRESPONDENTS.—C. O.—A. W.—A Brother—W. C. B.—J. D.—A Medical Student—received.—T. C. D., several last year and this.—The communication from Oxford unfortunately arrived too late.—We know no more about the egg-hatching apparatus than was given in our Report of proceedings of the Society.—"A Terrestrial" is pleasant and plausible, but his "if" begs the whole question.

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Solicitors—Messrs. Parken and Webster, and Messrs. Johnstone and Farquhar.

The Directors grant Letters of Credit and Bills at 30 days' sight, on Sydney, Port Phillip, Hobart Town, and Launceston, free of charge. Bills transmitted for collection.
By order of the Board, G. H. WRAY, *Manager.*
Agents: [illegible], Esq., 8, St. Andrew-square, Edinburgh; [illegible] & Co., Dublin; and John Harrison, Esq.,

New Monthly Periodical.

On the First of May will be published, No. I. price 8*d.*, of a New Monthly Periodical, to be called

TEGG'S LONDON MAGAZINE.

The design of this undertaking originated with the Publisher; but in bringing it to maturity he has been assisted by gentlemen whose sound judgment, distinguished scholarship, and practised pens, combined with his own experience in the conduct of literary undertakings, give every assurance that the objects he has in view will be carried out in a manner equally satisfactory to the public as to himself.

The motive which actuates him is a strong feeling that the numerous periodicals now in existence do not effect their proper object—the creation of a healthy appetite for reading of a higher order—but rather tend to deprave the taste, and to frustrate the end for which they were originally projected. The young, particularly, to whom the current periodical literature is very attractive, are most open to injuries from its vitiating tendency, and most in need of a work which shall furnish them with a more pure supply.

It is proposed therefore to produce a Monthly Miscellany, which shall be surpassed by none in variety and excellence of matter, and which, keeping pace with the rapid advance of science and art so particularly distinguishing the nineteenth century, shall record each successive improvement, and at the same time trace back its history to its birth.

The wonderful progress of Modern Discovery by sea and land, and the never-ceasing changes and improvements throughout the world; illustrated Descriptions of the most remarkable objects, either natural or artificial, which are to be found throughout its wide extent; Delineations of Natural History, more especially of the Animal and Vegetable Kingdoms in newly-settled colonies; Historical Details, drawing from their venerable repositories accounts of the Customs and Manners and Pastimes of the ages long gone by, and comparing them with those for which they have been exchanged; Biographical Sketches; Articles of Fiction, and others of general interest, which scarcely admit of classification: all these subjects, together with numberless others which it is impossible to particularise, developed by able heads and ready pens, and further elucidated and adorned by woodcuts and engravings of first-rate excellence, will, it is hoped and believed, combine to form a Magazine of an excellence yet unattained, and which can scarcely require further security for its success than to be generally known to the heads of families, the conductors of education, and the reading portion of society.

Among the more important objects to which attention will be particularly directed, is the History of Man in his Social State—a subject hitherto but very slightly touched on in any professedly popular work; of deep importance, yet yielding at the same time an exhaustless store of entertainment, to which no human being can be indifferent. It is here proposed to treat of the Varieties of the Human Species, showing the influence of Climate, Habit, and Education upon mankind. The advantages of this peculiar study, to a people who are annually emigrating in thousands into countries occupied by aboriginal tribes, are highly important, and cannot fail to give a peculiar value to any work which shall discuss the subject in a manner at once scientific and popular.

One other peculiarity attending this New Cabinet of Useful and Entertaining Literature requires to be mentioned. The Publisher, after much reflection, has decided upon making a novel experiment—or rather reviving an excellent practice now fallen into desuetude—one that will augment his own labour, but be inevitably attended with wide-spread advantages, and a high degree of pleasure, to those for whom alone it is intended. *He purposes to offer monthly prizes* (the works of some admired author) *for the best Articles, Essays, or Papers, on given subjects*; these will be regularly announced on the wrapper of each Number. This competition must inevitably awaken talent that otherwise might have slept for ever; and experience teaches us, that precocity or presumption seldom indicates a high order of intellect.

The Publisher offers no pledge to the youth of England for his future conduct in catering for their intellectual entertainment. He appeals confidently to the vast amount of entertaining knowledge which he has already furnished them. To others, he feels that no promise of future exertion is necessary. A long life of commercial industry and enterprise passed amongst them will secure their confidence. Never were the results of that experience and intercourse which his position has given him, more likely to prove beneficial to his patrons than in the present instance; for he has resolved upon devoting (as a source of self-gratification) a large portion of his time to the selection and accumulation of materials to be placed in the hands of his Editor. And he would further observe that, from the quantity of matter, variety and value of its contents, frequent introduction of illustrations, and unprecedented accumulation of interesting facts, TEGG'S LONDON MAGAZINE will be decidedly the cheapest periodical of its kind ever published.

The subject proposed for the first prize is

"Influence of Ballad Poetry on the People."

CONDITIONS AND PLAN.

1. The Work to be published in Monthly Numbers at Eightpence each, printed on fine royal paper made at the Nash Mill by Messrs. Dickinson & Co., and printed by Messrs. Bradbury & Evans.

2. Each Number will consist of Two Sheets, closely printed in small royal octavo, and occasionally ornamented with Wood Engravings.

3. A few Advertisements, principally of a literary character, will be admitted at a moderate rate, as per printed scale.

London: printed for THOMAS TEGG, 73, Cheapside; Griffin & Co. Glasgow; and T. Le Mesurier, Dublin: to whom all communications for the Editor are requested to be addressed.

MR. JAMES'S NEW ROMANCE.
Now ready, in 3 vols. post 8vo.

FOREST DAYS.
A ROMANCE of OLD TIMES.
By G. P. R. JAMES, Esq.
Author of 'Morley Ernstein,' 'The Robber,' &c.
"....Into this host of gallant things—the splendid pageantry of tilt and tournament—this association of knight and ladye—this concentration of all that charms and fascinates us in our retrospection of olden times has Mr. James here carried us..... Scene after scene of vivid and vigorous interest succeeds each other, while village life is portrayed with such a May-day freshness that we seem to linger over the sweet odour, almost unwilling to be lured away by even the pomp of chivalry or the grandeur of baronial castle."—*Metropolitan.*
Saunders & Otley, Publishers, Conduit-street.

A FULL REPORT of the PROCEDURE at the TWENTY-NINTH ANNUAL GENERAL COURT of the SCOTTISH (Widows' Fund) LIFE ASSURANCE SOCIETY, held on the 7th March, 1843, may be obtained at the Head Office, No. 5, St. Andrew's-square, Edinburgh; or of any of the Society's Agents.

The total amount of assurances effected since the commencement of the Society is very nearly £6,000,000 0 0
The capital accumulated and invested is now upwards of 1,270,000 0 0
The annual revenue of the Society is upwards of 200,000 0 0
Other sums in proportion: £1,000, assured in 1815, is this year increased to 1,745 16 10
£3,000, assured in 1825, is this year increased to 4,157 0 3
£5,000, assured in 1835, is this year increased to 5,910 0 0

Later assurances have proportionate additions.
Whole profits divisible among the assured.
London Office, 7, Pall Mall, April, 1843.
HUGH M'KEAN, Agent.

UNION ASSURANCE OFFICE—FIRE, LIFE, ANNUITIES—Cornhill and Baker-street, London; College-green, Dublin; and Esplanade, Hamburgh: instituted A.D. 1714.

Examples of the Bonus in Great Britain.

No. of Policy,	420	Sum Insured, £2,500	With Bonus, £3,106
..	1,103	.. 5,000	.. 6,149
..	2,903	.. 1,100	.. 1,365
..	3,118	.. 1,000	.. 1,165

FIRE INSURANCE effected upon every description of property, including rent; and policies should be renewed within 15 days after each quarter-day. THOMAS LEWIS, Sec.

ECONOMIC LIFE ASSURANCE SOCIETY, No. 24, Bridge-street, Blackfriars, London; established 1823. Empowered by Act of Parliament, 3 William IV.

Lower Rates of Premium than those of any other office that entitle the assured to participate in the profits.

The bonus declared in 1834 amounted upon an average to 16*l.* per cent. on the premiums then paid; and in 1839 a second bonus was awarded, amounting on the average to 31*l.* per cent. on the premiums paid during the preceding five years.

Prospectuses and other particulars may be obtained at the Office, between the hours of ten and four, or will be forwarded to persons resident in the country, on application.
CAMPBELL JAMES DOWNER, Sec.

DISEASED AND HEALTHY LIVES ASSURED.
MEDICAL, INVALID, and GENERAL LIFE OFFICE, 25, Pall Mall, London. Capital 500,000*l.*

This Office is provided with very accurately constructed Tables, by which it can Assure Diseased Lives on Equitable Terms.

The *extra Premium* discontinued on restoration of the Assured to permanent health.

Increased Annuities granted on *unsound* Lives, the amount varying with the particular disease.

Members of Consumptive Families assured at Equitable Rates.

Healthy Lives are assured at *Lower Rates* than at most other Offices. F. G. P. NEISON, Actuary.

NATIONAL PROVIDENT INSTITUTION, 48, Gracechurch-street, London, (established at 13, Nicholas-lane, King William-street, December, 1835,) for Mutual Assurance on Lives, Endowments, Deferred Sums, Immediate and Deferred Annuities, enrolled under the Acts of Parliament relating to Friendly Societies.

Directors.

C. P. Bousfield, Esq.	Robert Ingham, Esq.
John Bradbury, Esq.	Joseph Jansop, Esq.
William Cash, Esq.	S. Bayhurst Lucas, Esq.
Thomas Castle, Esq.	C. Lushington, Esq.
James Crofts, Esq.	John St. Barbe, Esq.
John Feltham, Esq.	Richard Shortridge, Esq.
Joseph Hargrave, Esq.	Samuel Smith, Esq.
Thomas Hodgkin, M.D.	

Medical Directors.
J. T. Conquest, M.D. F.L.S. | Thomas Bevan, M.D. F.L.S.
Solicitors—Messrs. Hardwick & Davidson.

THIS INSTITUTION completed the Seventh Year of its establishment on the 15th of December, 1842, and, in accordance with a Rule made at its commencement, a careful valuation of its liabilities and assets has been made by an eminent Actuary, Charles Ansell, Esq., for the purpose of making the first division of profits amongst its members, the gratifying result of which is exemplified in the following instances, showing the profit assigned to policies which have existed from one to seven years:

Policies in Existence.	Age at commencement.	Sum Assured.	Amount of Bonus.	Original Premium.	Reduction in Premium in lieu of Bonus.	Equal to a Reduction per Cent. on the Original Premium of
7	36	1,000	163 11 6	63 0 0	27 17 2	44
6	52	2,000	227 19 0	97 11 8	34 5 10	35
5	31	1,000	91 3 0	47 2 6	13 6 4	28
4	43	500	28 19 0	17 13 1	3 13 3	20
3	46	800	37 8 0	31 18 8	4 18 10	15
2	68	3,000	149 15 0	234 15 0	23 11 7	10
1	43	2,000	36 14 0	79 8 4	3 3 0	4

The Directors refer with great confidence to the above statement, as exhibiting the most satisfactory proof of the superiority of the principle on which this Institution is founded, namely, that of MUTUAL LIFE ASSURANCE, carried out under the protection and advantages afforded by the acts of Parliament relating to FRIENDLY SOCIETIES, and fully warranting them in thus directing the public attention to the peculiar privileges secured to all assurers.

Members, whose renewal premiums became due on the 1st instant, are reminded that the same must be paid within 30 days from that time.

The Report of the Directors to the Annual Meeting of the Members, held on the 15th of December last, Prospectuses, and every other information, may be had on application at the Office, or to the Country Agents.
London, April 5, 1843. JOSEPH MARSH, Secretary.

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LAW LIFE ASSURANCE SOCIETY, Fleet-street, next St. Dunstan's Church.

NOTICE is hereby given, that the Dividends on the Capital Stock of this Society for the year 1843, are in the course of payment, and can be received any day (Tuesday excepted) between the hours of Ten and Three o'clock.

By order of the Directors,
April, 1843. GEO. KIRKPATRICK, Actuary.

COMMERCIAL and GENERAL LIFE ASSURANCE, ANNUITY, FAMILY ENDOWMENT, and LOAN ASSOCIATION, 112, Cheapside, London.

Every description of Life Assurance entertained, premiums payable quarterly, half-yearly, or yearly; loans advanced from 25*l.* to 500*l.* for three or more years, on approved personal or other security, on the borrower assuring his or her life for a moderate amount.

Endowments for children to receive a stated sum of money on arriving at 14 or 21; in case of death the whole of the money returned to the parents. Annuities, immediate or deferred. Prospectuses and every information to be had of

FRED. LAWRANCE, Resident Sec. 112, Cheapside.

FAMILY ENDOWMENT SOCIETY, LIFE ASSURANCE and ANNUITY OFFICE, 12, Chatham-place, Blackfriars, London.

Directors.

William Butterworth Bayley, Esq. *Chairman.*
John Fuller, Esq. *Deputy Chairman.*

Henry Bowden, Esq.	Elliot Macnaghten, Esq.
Robert Bruce Chichester, Esq.	William Prinsep, Esq.
Alexander Colvin, Esq.	Joshua Walker, Esq.
Edward Lee, Esq.	Major Willock, K.L.S.

CAPITAL 500,000*l.*

The objects of Life Assurance may be accomplished at this Office on terms as low as is consistent with security.

Examples of Life Assurance for 100*l.*

Age.	30	40	50	60
Annual Premium..	£. s. d. 2 4 7	£. s. d. 3 0 3	£. s. d. 4 4 9	£. s. d. 6 2 5

Endowments for future and existing children, and Annuities of all kinds are granted by this Society.

The usual commission allowed to Solicitors and others, and 5*l.* per cent. extra on the first premium.

JOHN CAZENOVE, Secretary.

BRITISH EMPIRE LIFE ASSURANCE, ANNUITY, and ENDOWMENT COMPANY, 5, Whitehall, and 36, Old Jewry, London.

Directors—Sir George Staunton, Bart. M.P. *President.*
Sir Herbert Compton, *Vice-President.*

Charles Forbes, Esq.	Arthur Helps, Esq.
James Mackillop, Esq.	Thomas E. Headlam, Esq.
J. Phillimore, Esq. D.C.L.	Robert J. Grigg, Esq.
W. Wilkinson, Esq.	G. Bicknell, Esq. (Resident).

Bankers—Messrs. Coutts & Co.
Solicitors—Messrs. Ogle & Younghusband.

The peculiar advantages offered by this Company are:—

1st. That where the assurance is for life, one-half of the premiums may remain unpaid for seven years.

2nd. A Table peculiarly fitted for policies for loans, the premiums commencing very low, and varying every three years.

Age.	1st period of 3 years.	2d period of 3 years.	3d period of 3 years.	4th period of 3 years.	Remainder of Life.
27	1 3 7	1 8 7	1 15 9	2 4 6	2 14 10

3rd. For Survivorship Annuities, on a principle peculiar to this Office, avoiding the loss of the premium paid, if the party does not survive to take the annuity.

Every information may be obtained at the Offices, at Whitehall, and 36, Old Jewry.

The usual Commission to Solicitors and Agents.

GEO. BICKNELL, Resident Director.

UNITED KINGDOM LIFE ASSURANCE COMPANY, 8, Waterloo-place, Pall Mall, London.

Division of Profits among the Assured.

Honorary Presidents.

Earl of Errol	Earl Somers
Earl of Courtown	Lord Viscount Falkland
Earl Leven and Melville	Lord Elphinstone
Earl of Norbury	Lord Belhaven and Stenton.
Earl of Stair	

Directors—Jas. Stuart, Esq. *Chairman.*
Hananel De Castro, Esq. *Deputy Chairman.*

Samuel Anderson, Esq.	Charles Graham, Esq.
Hamilton Blair Avarne, Esq.	F. Charles Maitland, Esq.
Edw. Boyd, Esq. *Resident*	William Railton, Esq.
E. Lennox Boyd, Esq. *Assist. Resident*	John Ritchie, Esq.
Charles Downes, Esq.	F. H. Thomson, Esq.

Secretary—Patrick Macintyre, Esq.

This Company, established by Act of Parliament, affords the most perfect security in an ample paid-up Capital, and in the great success which has attended it since its commencement in 1834. In 1841, the Company declared an addition to the Shareholders of one-half of their Stock, and also added 2*l.* per cent. per annum, from the date of the policies to those parties who had insured with profits. The premiums, nevertheless, are on the most moderate scale, and only a moiety need be paid for the first five years, where the insurance is for life.

The amount of bonus added to policies since the commencement of the Company in March, 1834, to the 31st Dec. 1840, is as follows:

Sum Assured.	Time Assured.	Sum added to Policy.
£1000	6 Years 10 Months	£136 13 4
1000	4 Years	80 0 0
1000	3 Years	60 0 0
1000	1 Year	20 0 0

Every information will be afforded on application to the Resident Directors, Edward Boyd, Esq. and E. Lennox Boyd, Esq., of No. 8, Waterloo-place, Pall Mall, London.

Frederick Hale Thomson, Esq. *Surgeon*, 48, Berners-street, attends at the Office daily, about half-past Two o'clock.

STONE-COLOURED CEMENT.

FELIX AUSTIN, of the New Road, Regent's Park, begs to inform Architects, Builders, Plasterers, &c. that during the process of manufacturing a very superior composition which has greatly improved his well-known Artificial Stone Ornaments, he has succeeded in making an excellent STONE-COLOURED CEMENT, adapted to building, more especially for facing brick walls and repairing decayed stone work, which he can supply at 2*s.* 6*d.* per bushel, at his Manufactory, near the Thames Tunnel, Rotherhithe.

H. WALKER'S NEEDLES (by authority the Queen's Own), in the illustrated Chinese Boxes, are now in course of delivery to the trade. The needles have large eyes, are easily threaded (even by blind persons), and have improved points, temper, and finish. Each paper is labelled with a likeness of Her Majesty or H.R.H. Prince Albert, in relief, on coloured grounds. Every quality of needles, fish-hooks, hooks and eyes, steel pens, &c. for shipping. These needles or pens for the home trade are sent free by post, by any respectable dealer, on receipt of thirteen penny stamps for every shilling value. H. Walker, Manufacturer to the Queen, 30, Maiden-lane, Wood-street, London.

FOUNTAINS, VASES, TAZZAS, FIGURES, &c. in Marble, Artificial Stone, and Parker's Cement, to be seen at WYATT, PARKER & CO.'S WHARF, Holland-street, Surrey foot of Blackfriars-bridge. Also, a large Collection of Chimney Shafts, Pedestals, Capitals, Consoles, Trusses, &c.

LOOKING GLASSES, &c.—TO ALL PARTIES FURNISHING.—W. E. GOULD respectfully acquaints his friends and the public, that he has on sale a large assortment of CHIMNEY GLASSES of superior quality, in gilt frames, which for elegance of design and superiority of workmanship, are not to be equalled at moderate prices. Window Cornices from 4*s.* 6*d.* per foot. A variety of Picture Frames; Cheval and Toilet Glasses; Regilding in all its branches. Every article manufactured upon the premises, 19, MOORGATE-STREET, CITY.—A few Second-hand Chimney Glasses for sale.

H. PAPE, Pianoforte-maker to his Majesty the King of the French, 105, New Bond-street.—PATENT GRAND, SQUARE, CONSOLE, and TABLE PIANOFORTES.—H. PAPE, in opening the above establishment, trusts that his instruments will command in this country the same preference they have enjoyed on the Continent for the last 25 years. The sale of nearly 4,000 of them is the best proof of the superiority of his new system of construction, in which the hammer, contrary to the usual mode, strikes the string downwards. The excellence of these instruments for keeping well in tune, for obedience and elasticity of touch, and for their great solidity, is now well known, and a FAIR examination will prove that they are also far superior to all pianofortes of the ordinary construction in power and sweetness of tone. Amongst those at present in the ware-rooms may be seen a Grand Piano of eight octaves, as well as a very remarkable Square, covered with one single sheet of ivory. This was the most remarkable pianoforte present at the Grand National Exhibition at Paris; and for it H. Pape obtained the Gold Medal, and was created, by His Majesty, Chevalier of the Legion of Honour.

MESSRS. BARRY & SON, Stationers and Engravers, beg to inform the Nobility and Gentry that they are now enabled to PRINT ARMS, Crests, &c. for book plates, in their proper HERALDIC COLOURS, and at very moderate prices. Crests engraved on visiting cards in the first-rate style, 6*s.*; without the crest, 2*s.* 6*d.*; and 100 cards, 7*s.* 6*d.*; also every description of elegant engraving. Specimens of the above may be selected from a large and fashionable assortment, at their Warehouses,

EGYPTIAN HALL, PICCADILLY, and 122, BISHOPSGATE-STREET WITHIN,

or sent on application any distance free of expense. Superfine letter papers, 37*s.*, 32*s.*, 20*s.*, 18*s.*, 17*s.*, 14*s.* 12*s.*, and 8*s.* per ream; note ditto, 18*s.*, 16*s.*, 12*s.*, 6*s.*, and 4*s.* per ream. An additional charge is made for stamping either of the above with arms, crest, coronet, or initials. Their miscellaneous stock, which is very large, and particularly adapted for presents, consists of dressing cases, writing desks, inkstands, envelope cases, albums, blotting books, Bibles and Prayers, gold and silver pencil-cases, penholders, toilet and smelling bottles, souvenirs, ladies' companions, sachets, card and glove cases, pocket-books, papeterie, and envelopes, suitable for invitations, complimentary notes, weddings, &c. Either of the above articles may be had plain, or of the most costly description, with every description of useful stationery. Postage stamps and envelopes at Government prices.

ELECTRO-PLATED and GILT ARTICLES.—ELKINGTON & Co., patentees, beg to announce, that to meet the increasing demand for this manufacture, they have OPENED an ESTABLISHMENT at No. 22, REGENT-STREET (CORNER OF JERMYN-STREET), where every variety of articles for the Sideboard, Dinner, Dessert, and Breakfast tables may be inspected. They have also a similar assortment at their City Establishment,

No. 45, MOORGATE-STREET, CITY,

where they have a MANUFACTORY for PLATING and GILDING, RE-PLATING and RE-GILDING, ARTICLES of every description, and of ALL METALS.

With reference to articles of their manufacture, the patentees beg to state, that they differ from all goods hitherto offered as "plated goods," or "substitutes for silver," being made in the same manner as SOLID SILVER, from which they cannot be known, and being also composed of a hard white metal, strongly coated with silver, by the Electro process.

Silver articles of every kind or pattern exactly copied.

Every article made by the patentees or under their licence bears their stamp. (E. & Co. below a crown.)

METCALFE'S NEW PATTERN TOOTH-BRUSH and SMYRNA SPONGES.—The Tooth-Brush has the important advantage of searching thoroughly into the divisions of the teeth, and cleaning them in the most effectual and extraordinary manner, and is famous for the hairs not coming loose—1*s.* An improved Clothes-Brush, that cleans in a third part of the usual time, and incapable of injuring the finest nap. Penetrating Hair-Brushes, with the durable unbleached Russian Bristles, which do not soften like common hair. Flesh-Brushes of improved graduated and powerful friction. Velvet-Brushes, which act in the most surprising and successful manner. The Genuine Smyrna Sponge, with its preserved valuable properties of absorption, vitality, and durability, by means of direct importations, dispensing with all intermediate parties' profits and destructive bleaching, and securing the luxury of a genuine Smyrna Sponge. Only at METCALFE'S Sole Establishment, 130 B, Oxford-street.

CAUTION—Beware of the words "From Metcalfe's" adopted by some houses.

DR. GREEN'S SULPHUR, FUME, MEDICATED, and VAPOUR BATHS, 40, Great Marlborough-street.—For more than twenty years Dr. Green's attention has been directed to the remedial agency of baths of different kinds upon the human body; and for the same length of time he has superintended an Establishment for their due and proper administration.

Judiciously employed, Fume and Vapour Baths are beyond all question, invaluable as principal or auxiliary means in the treatment of many kinds of chronic disease, particularly Rheumatism and Rheumatic Gout, Affections of the Skin, and impaired functions of the great Abdominal Viscera.

These Baths are accessible at all hours of the day to the public at large, and to members of the medical profession, with their patients, in cases where it is desirable that the medical attendant should witness and direct the administration of the bath.

FRAMES FOR ART-UNION PRINTS.

C. F. BIELEFELD begs to call the attention of Artists, Printsellers, &c. to his numerous assortment of PICTURE-FRAMES, appropriate for the Art-Union and other Prints, &c., manufactured in his improved Papier Mâché. "The specimens of these frames which we have seen are certainly very beautiful." *Globe*, 17th Jan. 1843.—"They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. They have a clearness and sharpness we have seldom or never seen obtained in composition." *Art-Union.*

C. F. B. has just published a New Tariff of the Papier Mâché Frames, illustrated with Sketches of the various Patterns, &c., which will be immediately forwarded to order on receipt of six post-office stamps.—Works, 15, Wellington-street North, Strand.

CARD-PLATE ENGRAVED TO ANY PATTERN 2*s.*, and 100 Visiting Cards, from plate, 2*s.*; Plate engraved with CREST and Name, 5*s.* Note paper 4*s.*, 6*s.*, 8*s.*, and 10*s.* per ream; letter, 8*s.*, 10*s.*, 12*s.* 6*d.*, and 15*s.* per ream. Any of these papers stamped with Crests, Coronets, or Initials, at 5*s.* per ream, or richly finished in gold, silver, or colours, at 4*s.* 4*d.* per quire; no charge for the die. Wafers from the die, 1*s.* per 100, or 6*s.* 6*d.* per 1,000; high satin palace note paper, five quires, 1*s.* 6*d.*; envelopes, 5*s.*, 7*s.* 6*d.*, and 9*s.* per 1,000, or 1*s.* per dozen stamped; sealing wax from 4*s.* per lb.; best drawing pencils 4*s.* per dozen. An elegant assortment of envelope, blotting, and travelling cases, dispatch and music boxes, scrap and drawing books, albums, Bibles and Prayers, fancy inkstands, pencil cases, pen holders, toilet and scent bottles, wafers, and every article, suitable for presents, lower than any house in the trade. Playing cards 1*s.* 6*d.* per pack, or four packs 5*s.* Newspapers lent to read at 9*d.* per week. CIRCULATING LIBRARY —Terms: 3*l.* 3*s.* per annum, including all the New Publications and Periodicals, at MARSHALL & CO.'S, Stationers and Engravers, 12, Curzon-street, May-fair, corner of Queen-street. Orders by post punctually attended to.

LEA & PERRIN'S 'WORCESTERSHIRE SAUCE,' Prepared from the Recipe of a Nobleman in the County.—The above celebrated Sauce has, from the time of its introduction, been steadily progressing in public favour. Its peculiar piquancy, combined with exquisite flavour, establish it of a character unequalled in sauces. Noblemen and others, of acknowledged goût, pronounce it to be "the only good sauce;" and for enriching gravies, or as a zest for fish, curries, steaks, game, cold meat, &c., especially unrivalled. As a rapidly-increasing inquiry is now made for it in all parts of the kingdom, the Proprietors beg to state that druggists, grocers, and others may be supplied by their agents—Messrs. Barclay & Sons, Farringdon-street; Mr. J. Harding, 59, King-street, Stepney; Messrs. Metcalfe & Co. 16, Southampton-row; and by the Wholesale Oil and Italian Warehousemen in London, upon the same terms as at their Warehouse at Worcester.—Sold retail, in half-pint bottles, at 1*s.* 6*d.*; pints, 2*s.* 6*d.*; and quarts, 5*s.* each, with the Proprietor's stamp over the cork of every bottle.

SILVER SUPERSEDED, and those corrosive and injurious metals, called Nickel and German Silver, supplanted by the introduction of a new, and perfectly matchless ALBATA PLATE. C. WATSON, (late ALDERMAN,) 41 and 42, BARBICAN, aided by a person of Science in the amalgamation of Metals, has succeeded in bringing to Public Notice the most beautiful Article ever yet offered; possessing all the richness of Silver in appearance—with all its durability and hardness—with its perfect sweetness in use—undergoing as it does a Chemical Process, by which all that is nauseous in mixed metals is entirely extracted—resisting all acids—may be cleaned as silver, and is manufactured into every article for the table and sideboard.

	£. s. d.		£. s. d.
Table Spoons and Forks, per doz.	16 6	Mustard Spoon	0 6
Dessert ditto, ditto	12 6	Tea Spoons, per dozen	5 6
Fish Knives	5 6	Gravy Spoons	3 6
Soup Ladles	6 6	Salt ditto	0 6
Sauce Ladles	1 6	Sugar Tongs	1 0

In order that the Public may not be deceived, C. W. has quoted the price of his *best* Plate; three prices lower may be had of lighter weights.

C. Watson begs the Public will understand that this metal is peculiarly his own, and that silver is not more different from gold, than *his* metal is from all others; the Public will therefore have no difficulty in discovering the animus which directs the virulent attacks made against him, by a party who is daily suffering from the unparalleled success which has marked the progress of *his* New Plate since its introduction. C. W., unlike this *party*, courts comparison, feeling confident that the result will establish its pre-eminence. Entire services of plate purchased.

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CHAS. C. ATKINSON, Secretary to the Council.

April 17, 1843.

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HORTICULTURAL SOCIETY.—The ANNIVERSARY MEETING, for the Election of President, Council, and Officers for the year ensuing, and for receiving the Annual Report of the Auditors, will take place at the House of the Society, No. 21, Regent-street, on MONDAY, the 1st of May next.—The Chair will be taken precisely at One o'clock.

April 18, 1843.

ROYAL BOTANIC SOCIETY OF LONDON. EXHIBITIONS for 1843 at the GARDENS, INNER CIRCLE, REGENT'S PARK, WEDNESDAYS, May 24th, June 28th, July 19th, from 2 o'clock until 7.

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Schedules of Prizes, with the Regulations for the observance of Exhibitors, and all other particulars, may be had upon application at the Gardens.

The gates to be opened at 2 o'clock. Carriages to enter the Inner Circle of the Park by the road opposite the York Gate, and set down with the horses' heads to the East, and to take up at the Garden Gate opposite the road leading to Chester-terrace, by which road they will also leave the Circle.

By order of the Council,
J. D. C. SOWERBY, Secretary.

THE SHAKESPEARE SOCIETY.—The SECOND ANNUAL MEETING of Members will be held on WEDNESDAY next, the 26th instant, at the Rooms of the Royal Society of Literature, No. 4, St. Martin's-place, Trafalgar-square, at which the attendance of Subscribers is solicited. The Chair will be taken by the Marquis of CONYNGHAM, at Three o'clock, P.M. precisely.—By Law XIII. no Member can vote who has not paid his subscription for the current year, which, however, can be paid to the Treasurer at the Meeting.

20th April, 1843. By order of the Council,
F. G. TOMLINS, Secretary.

*** Persons desirous of obtaining information relative to the Society, are requested to apply to Mr. Rodd, the Society's Agent, No. 9, Great Newport-street, Long-acre.

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Tickets, 20s. each, may be had of the Stewards, and of the Secretary, at the Chambers of the Society, 73, Great Russell-street. The amount of Grants applied to the relief of distressed Authors, their Widows, and Children, during the past year, was 1,255*l.*; and the total amount applied by the Committee to these benevolent objects, from the foundation of the Society, is upwards of 29,000*l.* Donations and Subscriptions, in aid of the charitable purposes of the Institution, will be thankfully received and acknowledged by the Treasurers, John Griffin, Esq., 21, Bedford-place; Sir Henry Ellis, British Museum; William Tooke, Esq., 12, Russell-square; and by

OCTAVIAN BLEWITT, Sec.

THE WESTMINSTER REVIEW.—The forthcoming Number will contain an Article upon the CORPORATION of LONDON and MUNICIPAL REFORM, with various Papers of philosophical and literary interest. BILLS and ADVERTISEMENTS intended for insertion should be sent to the Publisher's not later than Monday, the 24th instant.

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ART-UNION OF LONDON.—The Subscribers are respectfully informed that the ANNUAL GENERAL MEETING, to receive the Report of the Committee, and to distribute the amount subscribed for the purchase of Works of Art, will be held in the THEATRE ROYAL, DRURY LANE, (by the kind permission of W. C. Macready, Esq.) on TUESDAY NEXT, the 25th instant, at 11 for 12 o'clock precisely,—

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*** A notice will be forwarded by post, on the 26th instant, to all who may become entitled to prizes.

GEORGE GODWIN, } Honorary
LEWIS POCOCK, } Secretaries.

April 22, 1843.
4, Trafalgar-square, Charing-cross.

ROYAL MANCHESTER INSTITUTION.—The ANNUAL EXHIBITION of PICTURES in Oil and Water Colours, Specimens of Sculpture, and Casts, Architectural Designs, and Proof Impressions of Modern Engravings, will OPEN on the 1st June next (instead of in the Autumn). Works of Art intended for exhibition must arrive at the Institution not later than the 10th to the 20th May. No carriage expenses will be paid by the Institution, except on works from those Artists to whom the exhibition circular has previously been forwarded.

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The present Contributions amount to Fifteen Hundred Pounds and the Committee feel assured that they have only to make the object more extensively known, in order to secure the sum which is necessary to complete this desirable undertaking.

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NOW ON VIEW.—EAST INDIAN ORCHIDACEÆ FOR SALE BY AUCTION.
Messrs. J. C. & S. STEVENS beg to announce they will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on MONDAY, 24th of April, at 12 o'clock,
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Messrs. J. C. & S. STEVENS have the honour to announce they will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on THURSDAY, 25th of May, and following day,
A COLLECTION OF THE REMAINS OF THE MASTODONTOID ANIMALS of North America, imported from the United States by Mr. A. Koch, of St. Louis, and consisting of Skulls, Jaws, Teeth, Tusks, and Bones of every Part of the Trunk and Extremities, greatly surpassing in the number, value, and magnificence of the specimens all previously formed. Cabinets of these most interesting relics and its formation has constituted almost the exclusive occupation of its enterprising and zealous proprietor for several years in the great alluvial plains of the Mississippi, the Missouri, and other parts of the New Continent.—The Collection is now on view at the Egyptian Hall, Piccadilly. Catalogues are preparing, and will be ready for distribution three weeks prior to the Sale.

MISCELLANEOUS COLLECTION OF BOOKS.
Mr. L. A. LEWIS will SELL, at his House, 125, Fleet-street, on WEDNESDAY, 26th, and two following days,
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Baroccio	Locatelli	De Hooghe	Swaneveldt
Schedone	Borrognone	Berghem	Artois
S. Rosa	Guercino	Wouvermans	Sir P. Lely
Corradi	F. Lanzi	W. V. der Velde	Wilson
Morales	P. Uden	A. V. der Velde	Sir J. Reynolds
Procaccini	Teniers	Ostade	Gainsborough.

May be publicly viewed three days preceding.

UNRESERVED SALE OF PICTURES: MANCHESTER. BANKRUPT'S PROPERTY.
TO BE SOLD BY AUCTION, by Messrs. THOS. WINSTANLEY & SONS, of Liverpool, at the Gallery in Ducie-place, Manchester, on WEDNESDAY, the 3rd, and THURSDAY, the 4th May next, at 11 o'clock each day punctually, by order of the Assignee, and without the least reserve,
THE EXTENSIVE COLLECTION of PICTURES of Mr. EDMUND BURDEKIN, a Bankrupt; amongst which will be found the noble Holy Family, with St. Elizabeth and St. John with the Angel scattering flowers, considered to be a repetition of the celebrated picture, in the Royal Collection of France, by Raphael—a beautiful Cabinet Picture of Venus, by Titian—the Martyrdom of a Saint, by P. da Cortona—the Woman taken in Adultery, by Guercino—two fine Landscapes, by Salvator Rosa—the Virgin and Child, a Cabinet Picture, by Francia—Adam and Eve, and Pigmalion and the Statue, by Le Moine; and other desirable Works of favourite Masters of the Italian, Flemish, Dutch, French, and English Schools: among the latter are capital Copies of the celebrated 'Ecce Homo,' by Carlo Dolce—the Magdalen, by Guido—the Portrait of Napoleon, by Gerard, &c. &c.
The whole to be viewed on Monday, the 1st, and Tuesday, the 2nd May next, when Catalogues may be had of Mr. Agnew and Mr. Grundy, in Exchange-street, Manchester; of Messrs. Winstanley, Paternoster-row, London; and of Messrs. Thomas Winstanley & Sons, Liverpool.

UNRESERVED SALE.
IMPORTANT TO THE CONNOISSEUR AND TO THE DEALER IN WORKS OF ART.
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De Hooge	Leonardo da Vinci	Vander Werf
Van Tieling	Rubens	Carlo Dolci, &c. &c.

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REVIEWS

A Journal of the Disasters in Affghanistan, 1841-2. By Lady Sale. Murray.

THIS book will travel, as fast as railroad can carry it, to the remotest corner of the three kingdoms, and no Englishman, or woman either, will pause for a moment to inquire of the critic as to its merits or its character—enough that it contains the journal of one whose very name lightens up the eye and gladdens the spirit—of one whose "story shall the good man tell his son"—the journal of our high-minded noble countrywoman, Lady Sale. Having thus introduced the writer, we shall at once make our bow and retire:—

"I have," says Lady Sale, "not only daily noted down events as they occurred, but often have done so hourly. I have also given the reports of the day, the only information we possessed; also such news as was telegraphed from the Bala Hissar, or sent in by the King or by Capt. Conolly to the Envoy; and many other reports brought by Affghan gentlemen of Capt. Sturt's acquaintance, and by others of lower degree, who having had dealings with him in the engineer department and public works, and having received kindness from him, gave him such intelligence and warning as was in their power: all of which he communicated [to his superior officers] at different times; but the warnings were not attended to; and as when he gave his advice it was seldom adhered to, he became disgusted, and contented himself with zealously performing his duties and making himself generally useful, acting the part of an artillery officer as well as that of an engineer. Had poor Sturt's life been spared, it was his intention to have worked up my Rough Notes, and to have added much valuable information: he was too much overworked to afford leisure to give me assistance at the time. His plans, drawings, &c., with his public and private papers, were lost, except a note or two that were, just a few days before we left Cabul, put with my Journal. I believe several people kept an account of these proceedings, but all except myself lost all they had written; and had recourse to memory afterwards. I lost everything except the clothes I wore; and therefore it may appear strange that I should have saved these papers. The mystery is, however, easily solved. After everything was packed on the night before we left Cabul, I sat up to add a few lines to the events of the day, and the next morning I put them in a small bag and tied them round my waist. * * A much better narrative of past events might have been written, even by myself; but I have preferred keeping my Journal as originally written, when events were fresh, and men's minds were biassed by the reports of the day, and even hour."

As we did not hesitate to state our objections to the somewhat obtrusive, and, under circumstances, objectionable comments of Lieut. Eyre, we think it right to acknowledge that Lady Sale fully confirms all he stated as to the infatuation, imbecility, and folly of those in authority, and which appear to have marked the whole of their proceedings, from the first taking possession of the camps and cantonments to the last hour of surrender or slaughter:—

"It is easy to argue on the wisdom or folly of conduct after the catastrophe has taken place. With regard therefore to our chiefs, I shall only say that the Envoy has deeply paid for his attempt to outdiplomatize the Affghans. Gen. Elphinstone, conscious that his powers of mind had become enfeebled with those of his body, finding there was no hope of Gen. Nott's arrival to assume the command, called in another officer to his aid, who had but one object in view (to get back, at all hazards, to Hindostan). He averred that a retreat to the Bala Hissar was impossible, as we should have to fight our way (for one mile and a half)! If we could not accomplish that, how were we to get through a week's march to Jellalabad? Once in the Bala Hissar, which would have been easily defended by one thousand men, we should have had plenty of troops for foraging purposes; and the village of Ben-i-shehr, just under the Bala Hissar, would have given us a twelvemonth's provisions if we had only made the demonstration of a night march, to have the appearance of taking them by force. Sallies from thence might also have been made into the town, where there was always a party, particularly the Kuzzilbashes, who would have covertly assisted us, until our returning fortunes permitted them to do so openly. Independent of ——'s determination to return to India, he often refused to give any opinion when asked for it by the General, a cautious measure whereby he probably hoped to escape the obloquy that he expected would attach to the council of war, composed of Gen. Elphinstone, Brig. Shelton, Brig. Anquetil, and Col. Chambers. I might say nominally composed; numerically it was much more extended. Capt. Grant, with cold caution, obstructed every enterprise, and threw all possible difficulties in the way; Capt. Bellew was full of doubts and suggestions, all tending to hamper and retard operations; and numbers of young men gave much gratuitous advice; in fact, the greater part of the night was spent in confusing the General's ideas, instead of allowing a sick man time by rest to invigorate his powers. Brig. Shelton was in the habit of taking his rezai with him, and lying on the floor during these discussions, when sleep, whether real or feigned, was a resource against replying to disagreeable questions. Major Thain, a sincere friend and good adviser of the General's, withdrew in disgust from the council: and Sturt, who was ever ready to do anything or give his opinion when asked, from the same feeling, no longer proffered it."

The Journal here published commences in September, 1841, and ends in September, 1842. We, of course, can only select such passages as will best mark the progress of events. The narrative opens with accounts of outbreaks, skirmishes, and perplexing rumours, and the departure of Sale's brigade. On the 26th of September, the record runs,—

"There being a report that all was peaceably settled at Tézeen, I became very anxious for intelligence. Two letters were brought to me, but alas! neither of them were to my address, one being from Capt. Havelock to Gen. Elphinstone, the other from Capt. Paton to Major Thain. After giving them a reasonable time to ruminate over their news, I wrote to Major Thain, requesting him to give me any information in his power; and informing him that I had no letter, I got the provoking reply that the Sahib was gone out. Some time afterwards Major Thain called: he owned he was puzzled as to what was going on, but hoped that affairs would remain quiet until we got out of the country. * * Capt. Havelock mentions that all is settled and hostages given, but remarks that, since the pacification, the camels have been fired on, as also our outposts, but says, the one may be attributable to the arrival of a chief, who was in ignorance of the treaty, and the other, to their people not being well in hand, a pretty sounding phrase; but are we to understand that our men are so well in hand as not to resent it? Capt. Paton writes mysteriously, that he has much to communicate, 'better spoken than written,' and says the enemy have consented regarding the obnoxious chief (some person who they did not wish should participate in the benefits of the treaty). He adds that a force to be of any use in that country must not be hampered with camels, tents, or baggage, and that the ammunition should be carried only on mules or yaboos. * * Last year, when Sir Willoughby Cotton commanded, and during the disturbances in the Kohistan, every despatch from Sale, who commanded the troops there, was promulgated in orders, and the present system of keeping information close is disgusting; there can be no secrets regarding what passes in action in the field. The general impression is that the Envoy is trying to deceive himself into an assurance that the country is in a quiescent state. He has a difficult part to play, without sufficient moral courage to stem the current singly. About two months since Sir William wrote to Lord Auckland, explaining to him the present state of Affghanistan, and requesting that five additional regiments should be sent to this country, two of them to be European. To these statements a written war succeeded between the Envoy and the Supreme Government of Bengal. Letter after letter came calling for retrenchment. Sir William had been appointed from home Governor of Bombay, and was particularly chosen for the office from his being a moderator and a man unlikely to push any violent measures; he hoped affairs might take a turn for the better, and was evidently anxious to leave Cabul and assume his new appointment. In an evil hour he acceded to the entreaties of Sir Alexander Burnes (who appears to have been blinded on the subject) and wrote to Lord Auckland to nullify his former request for additional troops, and to say that part of those now in the country might be withdrawn."

Reports now arrived that Sale's brigade had never pitched a tent since they left Khoord Cabul—that the rear-guard had been attacked daily, and the bivouack fired on every night—that the camels were dying forty of a night, from cold or starvation—and that they were in want both of carriages and provisions. On the 29th—

"Capt. Sturt hearing that Capt. Johnson's (paymaster to the Shah's force) house and treasury in the city were attacked, as also Sir Alexander Burnes's, went to Gen. Elphinstone, who sent him with an important message, first to Brig. Shelton at Siah Sung, and afterwards to the King, to concert with him measures for the defence of that fortress. Just as he entered the precincts of the palace, he was stabbed in three places by a young man well dressed, who escaped into a building close by, where he was protected by the gates being shut. Fortunately for my son-in-law, Capt. Lawrence had been sent to the King by the Envoy, and he kindly procured a palkee, and sent Sturt home with a strong guard of fifty lancers, but they were obliged to make a long detour by Siah Sung. * * I cannot describe how shocked I felt when I saw poor Sturt; for Lawrence, fearing to alarm us, had said he was only slightly wounded. He had been stabbed deeply in the shoulder and side, and on the face (the latter wound striking on the bone just missed the temple): he was covered with blood issuing from his mouth, and was unable to articulate. From the wounds in the face and shoulder, the nerves were affected; the mouth would not open, the tongue was swollen and paralysed, and he was ghastly and faint from loss of blood. He could not lie down, from the blood choking him; and had to sit up in the palkee as best he might, without a pillow to lean against."

The insurrection now openly manifested itself—the Treasury was attacked, the guard massacred, and Burnes and his brother butchered. Lady Sale observes,—

"The state of supineness and fancied security of those in power in cantonments is the result of deference to the opinions of Lord Auckland, whose sovereign will and pleasure it is that tranquillity do reign in Affghanistan; in fact, it is reported at Government House, Calcutta, that the lawless Affghans are as peaceable as London citizens; and this being decided by the powers that be, why should we be on the alert? Most dutifully do we appear to shut our eyes on our probable fate. The Shah is, however, to be protected, whatever may be the fate of the English in the city; and Brig. Shelton is sent with the Shah's 6th, some of the 44th Queen's, and three horse artillery guns under Capt. Nicholl, to the Bala Hissar. The King, as he well may be, is in great consternation. At about 9 A.M. Capt. Sturt arrived at Siah Sung from the cantonments, bearing orders from Major-Gen. Elphinstone for the 54th N.I., Capt. Nicholl's three horse artillery guns, and a company of the 44th, accompanied by the Shah's 6th regiment, to hold themselves in readiness to march at a moment's notice to the Bala Hissar. As they had all been on the *qui vive* since daybreak, they were ready in an instant, and eagerly expecting orders to march, when a note came from Capt. Lawrence (the Envoy's military and private secretary), dated Bala Hissar, 10 A.M., telling them, 'Stay where you are,—all is quiet; you need not come.' This caused great surprise, as the firing was brisk in the city. After waiting another hour under arms, the Brigadier ordered Sturt to go in and see what was going on:

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this he gladly did, and, accompanied by eight suwars of the Shah's 2nd cavalry, went to the Bala Hissar. In half an hour a suwar returned, saying he had been badly wounded entering the palace gates, and bearing an order for an immediate advance of the troops. 'Forward' was the word; and, anticipating an attack on the city, the troops gladly set out, and arrived unopposed in presence of the King, when, to their sorrow, instead of receiving *hookm* to enter the city, Shah almost rudely inquired why they had come!"

On this occasionrthe Shah's troops were driven in with great loss, many deserted, and all was indecision in the Bala Hissar, and confusion in cantonments:—

"The Envoy mounted his horse and rode to the gateway, and then rode back again,—the best thing he could do; for had the Affghans either killed him or taken him prisoner, it would have given them a decided advantage on their part. Sir William and Lady Macnaghten had vacated the residency before 11 o'clock A.M., and came into cantonments; a circumstance which no doubt was soon known to the insurgents, and must have given them an idea that we greatly dreaded an attack from them, which was threatened at night."

"Yet," observes Lady Sale, "it was only two days ago that Lady Macnaghten told Mrs. Sturt that the country was all quiet, except the little outbreak near Tézeen."

"In the evening the rebels appeared in considerable numbers near Mahommed Khan's Fort, and between that and the Commissariat Fort, situated 300 yards from cantonments. We have only three days' provisions in cantonments: should the Commissariat Fort be captured, we shall not only lose all our provisions, but our communication with the city will be cut off. This fort (an old crazy one, undermined by rats) contains the whole of the Bengal commissariat stores, valued at four lakhs of rupees, including about 12,000 maunds of ottah, wheat, and barley, and all the medical stores, &c. No military steps have been taken to suppress the insurrection, nor even to protect our only means of subsistence (the storehouses), in the event of a siege. The King, Envoy, and General appear perfectly paralysed by this sudden outbreak: the former is deserted by all his courtiers, and by even his most confidential servants, except the Wuzeer, who is strongly suspected of having instigated the conspiracy; and suspicion attaches to his Majesty again. * * That the insurrection could have been easily crushed at its commencement, is evident from the circumstance that on the 2nd of November a considerable number of chiefs went to Capt. Trevor's house to lend him assistance. * * It is further worthy of remark, that Taj Mahommed Khan went to Sir Alexander Burnes the very day before the insurrection broke out, and told him what was going on. Burnes, incredulous, heaped abuse on this gentleman's head; and the only reply he gave him was, 'Shuma beseeah shytan ust!' on which Taj Mahommed left him. This anecdote was told us by himself."

The indecision at this moment determined the fate of the expedition: the detached forts were lost almost without an effort to retain them, and the enemy permitted to approach to the very walls of the cantonments.

"Sturt, having fretted himself half mad at everything going wrong, determined, weak and ill as he was, to go out and do his duty. He is the only engineer officer at Cabul. He was unable to dress, but went out in his shirt and pyjania to the works. Although he was out himself a little after 6 o'clock, he could not get things or people into their places until 10. General Elphinstone gave him permission to make any arrangements he considered as safe from chance of failure for taking the small fort; but when he had with great exertion got three nine-pounders and two twenty-four pound howitzers at work (the latter across the road), Major Thain was sent to him to desire he would be careful not to expend ammunition, as powder was scarce! there being at the time a sufficiency for a twelvemonth's siege! * * Lady Macnaghten told me to-day that Sir William had written to inform Sale that we had been in siege since the 2nd, and to request his return with the force under his command; to leave the sick and wounded in safety at Gundamuk, under charge of the troops there. To this the General assented, and signed the letter; but afterwards he said it would be abandoning the sick and baggage, and refused to recall Sale's brigade. I was asked if I could send a letter from Sir William to Sale, through Sturt's influence with the natives; but if, with secret service money at his command, the Envoy cannot bribe a messenger, how are poor people like us to do so? * * A note from Thain mentions that Sale has been sent for, but, from the very cautious wording of the order, it appears doubtful whether he can take such responsibility upon himself as it implies. He is, if he can leave his sick, wounded, and baggage in perfect safety, to return to Cabul, if he can do so without endangering the force under his command. Now, in obeying an order of this kind, if Sale succeeds, and all is right, he will doubtless be a very fine fellow; but if he meets with a reverse, he will be told, 'You were not to come up unless you could do so safely!'"

Even at this time, it is believed that energy and resolution might have saved us from subsequent defeat and disgrace; and that, by retiring into the Bala Hissar, our troops might have held out till reinforcements arrived. On the 8th of November the journalist records:—

"At daybreak, finding Sturt's servant still in the verandah, and knowing that his master was to have been up at half-past four, I went to the door to inquire, and found that the General, or rather his advisers, had decided that nothing was to be done. The enemy are using our guns against us, throwing shot into cantonments from Mahmood Khan's fort. Our men are so over-worked that it is intended to give them rest to-day. Sturt went out early this morning, and found the garden next the Commissariat fort unoccupied; he immediately took the sappers under Lieut. Laing with fifty of the Juzailchees under Mackenzie to cover them, and sent for two companies of Sipahees as a covering party whilst they pulled down the wall, which was quickly accomplished. There is a report that we are to be attacked in cantonments to-night. Sturt went to Gen. Elphinstone and Brig. Anquetil, who both gave him *carte blanche*, and desired that all his instructions should be obeyed. He has accordingly placed 15 guns in position. * * Sturt is gone to lie down to recruit his strength, knowing that I never dose now till daylight, but sit up to watch passing events, and give the alarm if need be, and have kept my nightly watch ever since the insurrection commenced. Our troops as yet are stanch; and if we are attacked, and succeed in repelling the enemy, we shall be able to keep our own until Sale's brigade arrives."

Every day the Affghans grew more and more daring, and the British generals more passive and fearful; and it was only when the Envoy offered to take the responsibility on himself, that the troops were permitted to attack the forts which more immediately annoyed them. So many interesting incidents of the siege were anticipated in Eyre's Journal, that we, who have but a limited space, must pass on to the 21st:—

"At dinner time Brig. Shelton sent to Mr. Eyre, stating that the Envoy had information that 80,000 foot and 10,000 horse were coming to set fire to our magazine with red-hot balls! How these balls were to be conveyed here red hot is a mystery, as the enemy have no battery to erect furnaces in: but nothing is too ridiculous to be believed; and really any horrible story would be sure to be credited by our panic-struck garrison. It is more than shocking, it is shameful, to hear the way that officers go on croaking before the men; it is sufficient to dispirit them, and prevent their fighting for us. * * Our useless expenditure of ammunition is ridiculous. At the captured fort last night the garrison popped away 350 rounds at shadows, probably of themselves: however, we have plenty of it; 13 lakhs made up, and 900 barrels of powder, shot, bullets, &c. in store in profusion. Shelton croaks about a retreat; and so much is openly said of our extremity, that were we obliged to fall back on Jellalabad, it is more than probable that there would be much desertion amongst the Mussulmans. * * Sturt has in vain suggested that a picket of infantry and cavalry with a couple of guns be sent at daybreak up the hill towards Siah Sung, to cut off the supplies we see daily going into the town. By purchasing them, we might induce the people to supply us largely, and at all events prevent the enemy obtaining them. I have no patience with those who say, 'Oh, it is not ottah, it is only charcoal.' Now our foes require charcoal as much as we do food, for they cannot make their gunpowder without it."

On the next day the report is—

"Grand dissensions in military councils. High and very plain language has been this day used by Brig. Shelton to Gen. Elphinstone; and people do not hesitate to say that our chief should be set aside—a mode of proceeding recommended a fortnight ago by Mr. Baness, the merchant. The poor General's mind is distracted by the diversity of opinions offered; and the great bodily ailments he sustains are daily enfeebling the powers of his mind. He has lost two of his best advisers in Paton and Thain; the former confined by his wound, the latter declining to offer advice, from disgust at its being generally overruled, by the counsel of the last speaker being acted on. There is much reprehensible croaking going on; talk of retreat, and consequent desertion of our Mussulman troops, and the confusion likely to take place consequent thereon. All this makes a bad impression on the men. Our soldiery like to see the officers bear their part in privation; it makes them more cheerful; but in going the rounds at night officers are seldom found with the men. There are those that always stay at their posts on the ramparts, and the men appreciate them as they deserve. To particularize them would be too openly marking the rest; but their names will, I trust, be remembered to their honour and advantage hereafter. Amongst these, Capt. Bygrave, the Paymaster-General, was conspicuous; he never slept away from his post (the battery near his house) for a single night, and took his full share of fatigue, without adverting to his staff appointment. Col. Oliver is one of the great croakers. On being told by some men of his corps, with great *jee*, that a certain quantity of grain had been brought in, he replied, 'It was needless, for they would never live to eat it.' Whatever we think ourselves, it is best to put a good face on the business."

The particulars here given of the disgraceful rout when the attack was made on Behmaru, fully confirms Lieut. Eyre's account. Lady Sale, too, was an eye-witness from her old position, on the top of her house, "whence," she naïvely observes, "I had a fine view of the field of action, and whence, by keeping behind the chimneys, I escaped the bullets that continually whizzed past me." A treaty was now secretly opened with the enemy, but endeavours were made not to let the circumstance be known. On this subject the journalist observes:—

"Whenever the political horizon clears a little, mystery becomes the order of the day. 'Out of the abundance of the heart the mouth speaketh;' and when overwhelmed with perplexity, the directors of events here are not so close. However, events do transpire, and we know that treaties are on foot with the Ghilzye chiefs; though that too is denied to-day."

On another occasion, she shrewdly remarks:

"Amongst other political barometers, the manner in which persons are spoken of indicates whether affairs are going on well or ill: just now, things are looking up again. A few days ago people spoke of 'The Macnaghtens;' then they became again 'Sir William and my Lady;' and to-day they have left their refuge in a tent in cantonments, and are gone into the great house again, which they think will have a good effect, and tend to quiet people's minds. The politicals are again very mysterious, and deny that any negotiations are going on, &c.; but letters come in constantly; and we know they are treating with the Ghilzyes."

The state to which the forces were now reduced, is forcibly depicted in a paragraph:—

"This day Sturt was fortunate in purchasing a bag of otta (flour) sent in to him by Taj Mahommed; whose man brought another which our servants were purchasing. In a moment there was a cry of otta! and the garden was filled with camp followers and Sipahees. I never saw such a scene: the joy of those who got a handful for a rupee, the sorrow evinced by those who were unsuccessful, and the struggles of all

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to get close to the man! The gentlemen had to stand with thick sticks to keep the people off. There was no weighing; at first the man gave two handsful for a rupee, but the quantity soon diminished in consequence of the great demand for it. To prove our good faith and belief in that of the chiefs, we are to-day placed entirely in their power. They know that we are starving; that our horses and cattle have neither grain, bhoosa, nor grass. They have pretty well eaten up the bark of the trees and tender branches; the horses gnaw the tent pegs. I was gravely told that the artillery horses had eaten the trunnion of a gun! This is difficult of belief; but I have seen my own riding-horse gnaw voraciously at a cart-wheel. Nothing is *satisfied* with food except the Pariah dogs, who are gorged with eating dead camels and horses. * * 18*th Nov.*—A very strange circumstance occurred last night. Some persons were endeavouring to remove the barricade at the gate of the mission compound: on being discovered, two Europeans gallopped away, who were not recognized. The third, ——, a writer in Capt. Johnson's office, was taken prisoner: he refuses to name his companions, and says they were going to Mahommed Akbar Khan to obtain provisions for the army. * * 19*th*.—More strange things have occurred. Brig. Shelton wrote privately to Mahommed Akbar Khan for forage for his own use, and obtained ten loads of bhoosa. He made the man who brought it a present (writing to Sir William that he wished to have a pair of pistols or a chogah of small value from the Tosha Khana to present to a respectable native), and the present was sent with a bill attached to it for 30 rupees. On its arrival Shelton left the room to receive it, and during his absence the Affghan appropriated to himself a sword which had been a gift to the Brigadier from Shah Shoojah. On this he applied to the Envoy for its restoration, which brought the whole story to light; and occasioned the Brigadier to receive an admonition for having, unknown to the Envoy, entered into correspondence with one of the chiefs."

The negotiations were continued, we ought perhaps to say concluded, for forts and ammunition, &c. were given up to the enemy:—

"Taj Mahommed Khan came again to see Sturt; and through his servants we got some new cheese. He told us that Shamsuddeen's brother died last night. Taj Mahommed assures us of the intended treachery of Akbar; and says the force will be annihilated, and is most anxious that we should accept such protection as he is willing to afford us somewhere in the hills until the return of the English;—for that a strong force will be sent to retake Cabul, and avenge the meditated destruction of our army, is a general opinion amongst the thinking Affghans, several of whom, as well as Taj Mahommed Khan, obtained written testimonials of their friendship towards the English, that they may hereafter produce them for their advantage. We can only thank him for his good intentions. It is difficult to make these people understand our ideas on military subjects; and how a proceeding, which was only intended to save a man's life, conjointly with that of his wife and mother, can in any way affect his honour. Certain it is that we have very little hope of saving our lives."

Each succeeding day brought its own misery and humiliation. On the 23rd Macnaghten was entrapped and massacred. On the 27th, and after this bold-faced treachery, the treaty was ratified:—

"The Council—Elphinstone, Shelton, Anquetil, and Chambers, with Major Pottinger—have ratified the treaty. No one but themselves exactly knows what this same treaty is; further than that it is most disgraceful!"

On the 6th January the Retreat commenced. Its horrors are known to our readers: we shall therefore only glean a few passages of personal interest:—

"There were no tents, save two or three small palls that arrived. All scraped away the snow as best they might, to make a place to lie down on. The evening and night were intensely cold: no food for man or beast procurable, except a few handfuls of bhoosa, for which we paid from five to ten rupees. Captain Johnson, in our great distress, kindly pitched a small pall over us: but it was dark, and we had few pegs; the wind blew in under the sides, and I felt myself gradually stiffening. I left the bedding, which was occupied by Mrs. Sturt and her husband, and doubled up my legs in a straw chair of Johnson's, covering myself with my poshteen. * * Previous to leaving cantonments, as we must abandon most of our property, Sturt was anxious to save a few of his most valuable books, and to try the experiment of sending them to a friend in the city. Whilst he selected these, I found, amongst the ones thrown aside, Campbell's Poems, which opened at Hohenlinden; and, strange to say, one verse actually haunted me day and night:—

> Few, few shall part where many meet,
> The snow shall be their winding sheet;
> And every turf beneath their feet
> Shall be a soldier's sepulchre.

I am far from being a believer in presentiments; but this verse is never absent from my thoughts."

Next day Lady Sale observes—

"We left Cabul with five and a half days' rations to take us to Jellalabad, and no forage for cattle, nor hope of procuring any on the road. By these unnecessary halts we diminished our provisions; and having no cover for officers or men, they are perfectly paralysed with the cold. The snow was more than a foot deep. * * Numbers of unfortunates have dropped, benumbed with cold, to be massacred by the enemy: yet, so bigoted are our rulers, that we are still told that the Sirdars are faithful, that Mahommed Akbar Khan is our friend!!! &c. &c. &c.; and the reason they wish us to delay is, that they may send their troops to clear the passes for us! That they will send them there can be no doubt; for everything is occurring just as was foretold to us before we set out. * * 8*th*.—At sunrise no order had been issued for the march, and the confusion was fearful. The force was perfectly disorganised, nearly every man paralysed with cold, so as to be scarcely able to hold his musket or move. Many frozen corpses lay on the ground. The Sipahees burnt their caps, accoutrements, and clothes to keep themselves warm. * * Sturt, my daughter, Mr. Mein, and I, got up to the advance; and Mr. Mein was pointing out to us the spots where the 1st brigade was attacked, and where he, Sale, &c. were wounded. We had not proceeded half a mile when we were heavily fired upon. Chiefs rode with the advance, and desired us to keep close to them. They certainly desired their followers to shout to the people on the height not to fire: they did so, but quite ineffectually. These chiefs certainly ran the same risk we did; but I verily believe many of these persons would individually sacrifice themselves to rid their country of us. After passing through some very sharp firing, we came upon Major Thain's horse, which had been shot through the loins. When we were supposed to be in comparative safety, poor Sturt rode back (to see after Thain I believe): his horse was shot under him, and before he could rise from the ground he received a severe wound in the abdomen. It was with great difficulty he was held upon a pony by two people, and brought into camp at Khoord Cabul. The pony Mrs. Sturt rode was wounded in the ear and neck. I had fortunately only *one* ball *in* my arm; three others passed through my poshteen near the shoulder without doing me any injury. The party that fired on us were not above fifty yards from us, and we owed our escape to urging our horses on as fast as they could go over a road where, at any other time, we should have walked our horses very carefully. * * The 37th continued slowly moving on without firing a shot; being paralysed with cold to such a degree that no persuasion of their officers could induce them to make any effort to dislodge the enemy, who took from some of them not only their firelocks, but even the clothes from their persons."

Night brought even more than its usual horrors:—

"Poor Sturt was laid on the side of a bank, with his wife and myself beside him. It began snowing heavily: Johnson and Bygrave got some xummuls (coarse blankets) thrown over us. Dr. Bryce, H.A., came and examined Sturt's wound: he dressed it; but I saw by the expression of his countenance that there was no hope. He afterwards kindly cut the ball out of my wrist, and dressed both my wounds. Half of a Sipahee's pall had been pitched, in which the ladies and their husbands took refuge. We had no one to scrape the snow off the ground in it. Capt. Johnson and Mr. Mein first assisted poor Sturt over to it, and then carried Mrs. Sturt and myself through the deep snow. Mrs. Sturt's bedding (saved by the ayah riding on it, whom we kept up close with ourselves) was now a comfort for my poor wounded son. He suffered dreadful agony all night, and intolerable thirst; and most grateful did we feel to Mr. Mein for going out constantly to the stream to procure water: we had only a small vessel to fetch it in, which contained but a few mouthfuls. To sleep in such anxiety of mind and intense cold was impossible. There were nearly thirty of us packed together without room to turn. The Sipahees and camp followers, half frozen, tried to force their way, not only into the tent, but actually into our beds, if such resting-places can be so called—a poshteen (or pelisse of sheep skin) half spread on the snow, and the other half wrapped over me. Many poor wretches died round the tent in the night. * * 9*th*.—Before sunrise the same confusion as yesterday. Without any order given, or bugle sounded, three-fourths of our fighting men had pushed on in advance with the camp followers. As many as could, had appropriated to themselves all the public yaboos and camels, on which they mounted. * * Mrs. Trevor kindly rode a pony, and gave up her place in the kajava to Sturt, who must otherwise have been left to die on the ground. The rough motion increased his suffering and accelerated his death: but he was still conscious that his wife and I were with him; and we had the sorrowful satisfaction of giving him Christian burial."

It was now arranged that the married men, with their wives and children, should be placed under the protection of Akbar Khan, and they were forthwith marched off to the Khoord Cabul forts, and thence to Jugdaluk:—

"It would be impossible for me to describe the feelings with which we pursued our way through the dreadful scenes that awaited us. The road covered with awfully mangled bodies, all naked: fifty-eight Europeans were counted in the Tunghee and dip of the Nullah; the natives innumerable. Numbers of camp followers, still alive, frost-bitten and starving; some perfectly out of their senses and idiotic. Major Ewart, 54th, and Major Scott, 44th, were recognised as we passed them; with some others. The sight was dreadful; the smell of the blood sickening; and the corpses lay so thick it was impossible to look from them, as it required care to guide my horse so as not to tread upon the bodies."

At Jugdaluk we must leave the prisoners for the present.

A Treatise on the Law of Copyright. By Peter Burke, Esq., of the Inner Temple. Richards & Co.

Every man of letters, to whom literature is at all an affair of business, ought to possess some such synopsis as this of the state of the law affecting literary property; just as the possessor of acres does well to be provided with a manual of the law of landlord and tenant.

In addition to this, the law of literature is a branch of literature itself; so that a treatise upon the subject has a two-fold claim to attention. It would have been easy to have produced a much larger work upon the law of copyright, than the one before us, without exhausting the materials at the author's hand, or over-estimating the importance of the subject. Mr. Burke, has, however, done wisely, we have no doubt, in preferring the immediate and practical usefulness of a book of convenient size and moderate expense, to a more complete discussion, which would have demanded a larger volume, and proportionably diminished the number of purchasers and readers.

On the importance of the law of copyright, as established by the two statutes of the last session of Parliament—the Literary Copyright Act, and the Copyright in Designs Act—Mr. Burke thus observes in the preface:—

"The author cannot omit to notice here the vast

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importance of the matter of this treatise. Among the many acts passed during the last session of Parliament, none, perhaps, are of event more momentous and beneficial than the two which tend to the perfection of the copyright law. Protected by one of these statutes, the manufacturer, no longer fearing piratical plunder of his property, will increase in inclination to foster those humbler, but highly meritorious schools of design, which beautify civilisation by the continual addition of new grace, in pattern or form, to almost every article of wear, ornament, or use. The other act has a still prouder aim, 'the affording,' to borrow its own words, 'of greater encouragement to the production of literary works of lasting benefit to the world.' That labour of the brain, which in general estimation stands the most eminent, has security there; and genius finds a shield which is to guard it from even its own proverbial improvidence. May the statute have the desired effect, and realize, in some measure at least, the great and good intentions of the poet-statesman, and his brother legislators, whose eloquence and exertions, during so long a struggle, led to its enactment. The change in the law of copyright, at any rate, does one thing: it places the nation on an equal footing with other countries in preserving the just rights of manufacturers and authors. There will no longer attach to us the blame, that, superior to foreigners in so much, we are inferior to them in that; since our boast may be for the future,

——— sunt hic etiam sua præmia laudi."

The present is a fair opportunity for calling attention to some of the leading provisions of the Literary Copyright Act. We shall do so very briefly: and first as to the duration of copyright:—

"It is enacted, 'That the copyright in every book, which shall, after the passing of this act (the 1st July, 1842), be published in the lifetime of its author, shall endure for the natural life of such author, and for the further term of seven years, commencing at the time of his death, and shall be the property of such author and his assigns: Provided always, that if the said term of seven years shall expire before the end of forty-two years from the first publication of such book, the copyright shall in that case endure for such period of forty-two years; and that the copyright in every book which shall be published after the death of its author shall endure for the term of forty-two years from the first publication thereof, and shall be the property of the proprietor of the author's manuscript, from which such book shall be first published, and his assigns.' Thus, according to the present law, the copyright of a book published in its author's lifetime is to last for forty-two years certain, commencing from the date of its first publication; and for longer, if the natural life of the author, and the seven years after his decease, reach to a more extended period. The copyright in a book produced after the author's death will endure for a certain term of forty-two years from the date of its first publication."

A literary composition whilst in manuscript, and the right to its first publication, are the exclusive property of the author, and "*he may keep the work in that condition for ever*," a right which it would be much for the interests of literature that writers should exercise more generally than they do. When a work is printed and published, the title to the property in it—

—"belongs, during the period of copyright, to the author of the composition, his representatives or assigns. The 25th section of the 5 & 6 *Vict.* declares all copyright personal property, transmissible by bequest, or, in case of intestacy, subject to the same law of distribution as other personal property; and in Scotland is to be deemed personal and moveable estate."

In a country where the principle of primogeniture has such great sway as in England, it is surprising that no attempt was made to make the estate in a tragedy or a novel descendible, like a freehold, to the eldest son. Chattel interests, however, have latterly been rising in dignity amongst us, of which there can be no better proof than the making of an epic poem, or a history, a chattel by act of parliament. The public has a remedy against the proprietor of the copyright of a book, should he refuse to republish it after the author's death. The proceeding is by complaint to the Judicial Committee of the Privy Council, who may license the complainant to publish the work under conditions. The remedy is limited to "books of importance to the public," by the preamble of the fifth section of the act; the Committee being, of course, the judges of the importance, the first instance of a literary jurisdiction vested in an English court of justice.

There can be no copyright in any work of an immoral or libellous nature, a principle which unfortunately tends to the multiplication of copies of such works, inasmuch as no publisher would be restrained by a court of equity. The rule is not a new one, being founded upon an old legal maxim, "that there can be no property in what is publicly injurious." The law upon this point has been laid down explicitly by Lord Eldon, who observed,—

"He (the Lord Chancellor) knew it to be said, that in cases where the work contained criminal matter, the Court, by refusing the injunction, allowed the greater latitude for its dissemination. But his answer to that was, that this Court possesses no criminal jurisdiction. It could only look at the civil rights of the parties; and therefore, whether a different proceeding were hereafter instituted against the defendant or the plaintiff, or both, was a circumstance with which he had nothing to do."

There seems to be not a little inconsistency in declaring that the court would not check the dissemination of an immoral book on the ground, that it "has no criminal jurisdiction," when it is nothing else but the opinion of the court, that the book is immoral which disentitles the plaintiff to claim property in it, and obtain an injunction upon that ground. The principle of the civil courts, borrowed in this instance by the courts of equity, is clearly one of criminal jurisdiction. Your book is an offence against public morals, therefore you shall have no remedy against a piratical publisher, either by action at law or injunction in equity. It is mere pedantry to say, there is no criminal jurisdiction exercised, where the law deprives a man of a civil right, upon the express ground that he has acted criminally.

The copyright in articles in periodicals belongs to the proprietors thereof, when such articles have been paid for, and are published upon the terms, that the copyright shall belong to them. This copyright is as full as that of the authors of books, with the following important limitations for the benefit of contributors to periodical works:—

"After twenty-eight years from their first publication, the right of publishing them in a separate form shall revert to the author for the remainder of the term given by this act. But, during the twenty-eight years, the proprietor of the review, magazine, or similar periodical, cannot publish an article separately, without the previous consent of the author or his assignees. There is then a proviso which affects encyclopædias, reviews, and all the publications mentioned in the section: it is this—that an author may publish his composition in a separate form, if, by contract, express or *implied*, he have reserved the right to do so; but he will be entitled to the copyright in his composition when so separately published, according to this act, without prejudice to the rights of the proprietor of the encyclopædia or periodical."

The law of copyright in Lectures is not altered by the late act. Lectures, printed and published by the lecturer, have the same term of copyright as other literary productions. The act provides for a registration of literary copyright at Stationers' Hall. The effect of registration is thus stated:—

"The 24th section of the 5 & 6 *Vict. c.* 45. enacts that no proprietor of copyright in a book first published after the passing of this act shall maintain any action or suit at law or in equity, or any summary proceeding, for infringement of his copyright, unless, before the commencement of such action, suit, or proceeding, he shall have made an entry of the book pursuant to this act, at Stationers' Hall: *provided always*, and this should be particularly observed, *that the omission to make such entry shall not affect the copyright in a book, but only the right to sue or proceed in respect of the infringement of that copyright.*"

Since the 54 Geo. 3, the law has required the gratuitous delivery of eleven copies of every book published to certain public libraries in England, Ireland, and Scotland. This hardship has been mitigated by the late act, which only requires the delivery of five copies, one to the British Museum, one for each of the English universities, one for the Library of Advocates at Edinburgh, and one for Trinity College, Dublin. There is an important distinction, however, between the right given to the British Museum and the rights of the other institutions. It is thus stated by Mr. Burke:—

"According to these provisions of the act, the main distinctions between a presentation to the British Museum and a presentation to any of the other four libraries, are these,—first, that the delivery to the Museum is to be made without demand on the part of that institution; whereas delivery to one of the other libraries need not be made at all, unless there be a written demand within twelve months after publication; and, secondly, that the copy presented to the Museum must be one from the best copies of the work, while that for any of the other libraries need be only a copy from the set the most numerous. Thus, if a publisher produce a superior and an inferior edition at the same time (as in cases of quarto and octavo editions, so frequent in illustrated works), he must give a copy of the more valuable impression to the Museum; whereas he need only make presentations to the other libraries from the set of lesser cost, provided that set exceed the other by even a single copy."

Summary proceedings are provided by this valuable act in case of the importation of pirated books:—

"The 17th section enacts, that after the passing of this act, it shall not be lawful for any person, not the proprietor of the copyright or some one authorized by him, to import into the United Kingdom, or other parts of the British dominions for sale or hire, any printed book, first composed or written, or printed and published, in the United Kingdom, wherein there is copyright, and reprinted in any country or place out of the British dominions."

And by the 23rd section it is enacted that—

"All copies of any book having copyright, and entered in the registry book, which have been unlawfully printed or imported, without the previous written consent of the registered proprietor of the copyright, shall be deemed the property of such registered proprietor."

Previous to the statute in question, and the Dramatic Copyright Act of the last reign, the protection which the law afforded to dramatic and musical productions scarcely deserved the name. A play, or a song, were within the benefits of the statutes of copyright, only when printed; but the former might be represented, and the latter sung, without the author's consent, and he had no remedy against the parties, who might be realizing large profits by this daring system of piracy. The act of the last reign went far to remedy this egregious defect in the law with respect to the drama; but the late copyright act goes still further, and extends all its benefits, not only to dramatic, but to musical compositions, the authors of which now enjoy the same rights and protections as the authors of any other works of genius. Mr. Burke is of opinion, that there may be some difficulty in settling the joint operation of the acts of William and Victoria, in questions of musical or dramatic copyright; but he thus states his own view of what the law now is upon this subject:—

"1. The author or assignee of a dramatic piece or musical composition, unprinted and unpublished, has

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a sole and perpetual right to its performance. 2. The author or assignee of a dramatic piece or musical composition printed and published within ten years before the passing of the 3 & 4 *W.* 4. *c.* 15. (10 June, 1833), or printed and published after the passing of that act, has the sole right of performance for the author's life and seven years after his death, and if that term expire before forty-two years from the time of first performance, then for such forty-two years: in case of the author's death before publication, the right will endure for forty-two years from the time of first performance."

The useful little book before us also contains a clear analysis of the law relating to copyright in engraving, sculpture, and designs for ornamenting articles of manufacture.

Dramatic Lyrics. By Robert Browning.
The Return of the Druses. By the Same.
Moxon.

THAT it is Mr. Browning's pleasure to be enigmatical, may now, we suppose, be considered as an accepted condition of his literary dealings with the public; and any further attempt on the critic's part to obtain better terms, would seem to be a waste of time and argument. The subject of his mannerisms we shall, therefore, abandon, as one on which we have no motive to dwell further—taking leave of it, however, with this final hint:—that what Mr. Browning may, perhaps, consider as an evidence of strength is a sign of weakness—what he may regard as a portion of his wealth, is a witness of its limitation. The inaptitude for giving intelligible expression to his meanings, whether unconscious or artificial, whether its cause be affectation or incapacity, is a defect, lessening the value, in any available sense, of the meanings themselves; and the riches which can be turned to no account lose their character of riches. Golden thoughts affect simple forms; and where the precious metal is most abundant, men have least time and temptation to work it into strange and fantastic characters. Mr. Browning's style is, therefore, *primâ facie* evidence against his muse; and, for his own sake—and something for the public's—we wish it were not so; because they who will take the trouble to question further, will find that its implied testimony does not report quite truly.

The titles that head this article are those of small volumes forming Nos. III. and IV. of the series whose general designation, 'Bells and Pomegranates,' as yet remains a mystery. Which of these poems are Bells, and which Pomegranates—or why any one of them is either—is one of those secrets which we may suppose "shall be unriddled by and bye." In the meantime, it is equally difficult to understand how the *disjecta membra* which compose No. III. should have found their way into a professed collection of 'Dramatical Pieces.' Mr. Browning, who has a regal way of disposing of all such trifling difficulties, and considers his author's "*stet pro ratione voluntas!*" binding on the reader, summarily observes that he "supposes they come properly enough under that head,—being, though for the most part lyric in expression, always dramatic in principle, and so many utterances of so many imaginary persons, not his." For ourselves, in considerably more than one half of them, we have not been able to discover any dramatic quality whatever. In any case, however, they are mere fragments, varying in length from half a dozen lines upwards—apparently thoughts jotted down for after use—or rejected from their places in longer pieces, and denoting foregone conclusions—but scarcely important enough to have formed the materials of an independent publication. Out of the collection, such as it is, we would gladly have selected the ballad of Count Gismond; but its length compels us to a shorter and less interesting specimen of the author's ballad-style—spirited and characteristic, notwithstanding:—

CAMP AND CLOISTER.

I.—CAMP. (*French.*)

You know we French stormed Ratisbon:
A mile or so away
On a little mound Napoléon
Stood on our storming day;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

Just as perhaps he mused "My plans
That soar, to earth may fall
Let once my army-leader Lannes
Waver at yonder wall,"
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reached the mound.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect—
(So tight he kept his lips compressed
Scarce any blood came thro')
You looked twice ere you saw his breast
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The Chief's eye flashed; his plans
Soared up again like fire.

The Chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother eagle's eye
When her bruised eaglet breathes:
"You're wounded!" "Nay," his soldier's pride
Touched to the quick, he said:
"I'm killed, sire!" And, his Chief beside,
Smiling the boy fell dead.

The *Cloister*-poem which follows, under the above double-heading, may deserve the title of dramatic, claimed by the author for them all;—being a quaint, amusing, and graphic expression of that concentrated spite which is both fed and fettered by the pressure of conventional arrangements.

II.—CLOISTER. (*Spanish.*)

Gr-r-r—there go, my heart's abhorrence!
Water your damned flower-pots, do!
If hate killed men, Brother Lawrence,
God's blood, would not mine kill you!
What? your myrtle-bush wants trimming?
Oh, that rose has prior claims—
Needs its leaden vase filled brimming?
Hell dry you up with its flames!

At the meal we sit together:
Salve tibi! I must hear
Wise talk of the kind of weather,
Sort of season, time of year:
Not a plenteous cork-crop: scarcely
Dare we hope oak-gall, I doubt:
What's the Latin name for "parsley"?
What's the Greek name for Swine's Snout?

Phew! We'll have our platter burnished,
Laid with care on our own shelf!
With a fire-new spoon we're furnished,
And a goblet for ourself,
Rinsed like something sacrificial
Ere 'tis fit to touch our chaps—
Marked with L. for our initial!
(He, he! There his lily snaps!)

Saint, forsooth! While brown Dolores
Squats outside the Convent bank,
With Sanchicha, telling stories
Steeping tresses in the tank,
Blue-black, lustrous, thick like horsehairs,
—Can't I see his dead eye grow
Bright, as 'twere a Barbary corsair's!
That is, if he'd let it show.

When he finishes refection
Knife and fork across he lays
Never to my recollection,
As do I, in Jesu's praise.
I the Trinity illustrate,
Drinking watered orange pulp;
In three sips the Arian frustrate;
While he drains his at one gulp!

Oh, those melons! If he's able
We're to have a feast; so nice!
One goes to the Abbot's table,
All of us get each a slice.
How go on your flowers? None double?
Not one fruit-sort can you spy?
Strange!—And I, too, at such trouble,
Keep 'em close-nipped on the sly!

There's a great text in Galatians,
Once you trip on it, entails
Twenty-nine distinct damnations,
One sure, if another fails.
If I trip him just a-dying,
Sure of Heaven as sure can be,
Spin him round and send him flying
Off to Hell a Manichee!

Or, my scrofulous French novel,
On grey paper with blunt type!
Simply glance at it, you grovel
Hand and foot in Belial's gripe.
If I double down its pages
At the woeful sixteenth print,
When he gathers his greengages,
Ope a sieve and slip it in't!

Or, the Devil!—one might venture
Pledge one's soul, yet slily leave
Such a flaw in the indenture
As he'd miss till, past retrieve,
Blasted lay that rose-acacia
We're so proud of! *Hy, Zy, Hine....*
St, there's Vespers! *Plena gratiâ*
Ave, Virgo! Gr-r-r—you swine!

The volume includes, too, some Cavalier Songs—of which our readers may take the following specimen:—

Marching Along.

Kentish Sir Byng stood for his King,
Bidding the crop-headed Parliament swing
And pressing a troop unable to stoop
And see the rogues flourish and honest-folk droop,
Marched them along, fifty-score strong,
Great-hearted gentlemen, singing this song.

God for King Charles! Pym and such carles
To the Devil that prompts 'em their treasonous parles!
Cavaliers up! Lips from the cup,
Hands from the pasty, nor bite take nor sup
Till you're (*Chorus*) *marching along, fifty-score strong,*
Great-hearted gentlemen, singing this song.

Hampden to Hell, and his obsequies' knell,
Serve Rudyard, and Fiennes, and young Harry as well!
England, good cheer! Rupert is near!
Kentish and loyalists, keep we not here
(*Cho.*) *Marching along, fifty-score strong,*
Great-hearted gentlemen, singing this song!

Then, God for King Charles! Pym and his snarls
To the Devil that pricks on such pestilent carles!
Hold by the right, you double your might;
So, onward to Nottingham, fresh for the fight,
(*Cho.*) *Marching along, fifty-score strong,*
Great-hearted gentlemen, singing this song!

The above extracts compel us, from want of space, to defer, for the present, our notice of the second work whose title heads this article.

Chemical Coloration, &c.—[*Sur une Coloration particulière que présentent les Corps relativement aux Rayons Chimiques, &c.*] Par M. Melloni. Bibliothèque Universelle de Genève.

WE are induced to call attention to this important memoir, from the great interest which all matters connected with the phenomena of chemical change, effected by the agency of light, has at the present time.

Since the 14th of June, 1839, when the bill for rewarding the inventors of the Daguerreotype received the signature of the King of the French, or, rather, since Mr. Fox Talbot, on the 21st of January, 1839, announced to the Royal Society the discovery of a process for copying, by the agency of light, the images of the camera obscura, or any body permeable by solar radiations, which he named *photogenic* drawing, the progress of the inquiry into the character of those elementary rays, which were found to be most active in producing chemical change, has been unceasing. Whether we regard the improvement made in the Daguerreotype, or the discovery of many new compounds, which, spread on paper, yield in a few seconds, by exposure to light, pictures superior in every respect to those which formerly required nearly an hour's subjection to luminous influence, we must admit that the *photographic art*, as it is now generally called, has made astonishing strides. The discovery of these sensitive preparations has, moreover, furnished the philosopher with the power of analyzing the chemical rays of light, more completely than had previously been done, and led to the discovery of facts, which, although at present involved in much complexity, will, in all probability, lead to the elucidation of the very problematical con-

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stitution of the solar *influences*, and possibly explain those remarkable molecular changes noticed by Moser and others, as produced by some agent which has not the power of exciting vision.

Sir Isaac Newton, by passing a beam of light through a prism of glass, found that the *spectrum* resulting from the different refrangibilities of the elementary rays, consisted of seven colours. The space occupied by the most refrangible rays, was found to possess the power of darkening some of the salts of silver, and these were distinguished as the chemical rays; the middle portions of the spectrum, yielding the most light, were particularized as the luminous rays; whilst the lower zones, which were found by Sir William Herschel to produce the greatest effect on the thermometer, were considered as the purely calorific rays. These points were studied by Scheele, Ritter, Wollaston, Seebeck, and Herschel, yet but little progress was made in the inquiry. It was generally admitted, that the property of elevating the temperature, and of developing chemical reactions, was due to two homogeneous agents more or less active in different points of the prismatic spectrum; consequently, all the efforts of science were directed towards the exact determination of those limits within which the phenomena of chemical and calorific action were evident. The researches of Sir John Herschel published in the Philosophical Transactions for 1840, proved that the chemical action of the spectral rays varied with almost every variety of preparation; the maximum effect being produced in one case by Ritter's invisible rays beyond the violet, in another within the limits of these rays, and in a third far in upon the blue. In some instances the chemical change appeared limited to the violet rays, whereas in others it extended over a large portion of the space occupied by the visible solar spectrum, and in a few even beyond it. Malaguti has proved that the chemical rays of diffused light are not transmitted with the same freedom by all fluids, though equally colourless and transparent; this being measured by the length of time required to produce the same degree of blackness on photographic papers similarly prepared. This philosopher also found, that by employing different chemical reagents, and interposing between them and the light the same transparent liquid, he could in certain cases not only change the relation of the action exercised by the light upon the preparations, but reverse it altogether; the same compound which in the free air was the first to blacken, becoming, on the contrary, the longest in changing its tint when they were exposed to the action of light transmitted by a clear and colourless medium.

Upon these results, Melloni has founded the theory of a particular *chemical coloration*, and attempted to show the exact accordance of all the observed phenomena, with the theory of etherial undulations. He, in the first place explains the diversity of action discovered by Herschel, Malaguti, and others, by supposing the existence of a coloration quite distinct from the visible colours of light, and also from the calorific coloration (thermochrôse), but which influences all bodies in a manner analogous to the rays of heat and of light. If we receive the solar spectrum upon pieces of coloured cloth, the rays, which are homogeneous with the colour, are elevated, and those which are heterogeneous are depressed. Hence it follows, that the maximum of brightness will appear, sometimes in the red, sometimes in the yellow, and sometimes in the violet, accordingly as the cloth is red, yellow, or violet; the extent of the spectrum being more or less according to the degree of analogy which exists between the last zones of the red and of the violet rays and the colour of the cloth, which is never so pure as the prismatic rays, but always more or less mixed, and consequently possessing unequal absorption and reflection. By the same reasoning, the phenomena observed by Malaguti are explained. The liquids being supposed, although white and transparent, to possess a *special coloration* coinciding with the chemical radiations, which consequently admits of the free permeation of one system of rays whilst it checks the passage of another. The results of calculation and experiment, which have been brought forward in support of the undulatory theory of light, are examined by Melloni, and the different lengths of the vibrations of the etherial medium between the sun and the earth shown to produce the Newtonian spectrum; the shortest vibrations being found upon the extremity of greatest refraction, the region of the violet rays; whilst the longest are placed at the extremity of least refraction, the region of the red rays. The obscure undulations, shorter than the violet, produce only chemical effects, although it appears that they are endowed with a very weak calorific power. If we descend by degrees towards the visible colours, the etherial vibrations progressively augment, until arriving at the violet, the luminous and calorific undulations begin, still, however, possessing some, but a gradually diminishing, chemical action, which at last ceases, and the lengthening vibrations produce a more powerful luminous influence, which diminishes as we approach the inferior limits of the spectrum, and the longest vibrations afford a purely calorific power, which also ceases at a certain distance below the extreme red rays. This mode of considering the phenomena of solar radiations conducts, evidently, to the consequence of regarding a luminous element—the green ray, for instance,—as producing in virtue of the same action, the colour, the heat, and the property of effecting chemical change, which is observed in the green zone of the spectrum. Light, far from being considered a fundamental property of the solar rays, is regarded as a simple secondary manifestation, due to a certain number of elementary radiations. The identity of solar and terrestrial radiations is contended for. The molecules of bodies slightly warmed vibrate slowly, and excite in the ether obscure calorific undulations longer than the least refrangible solar radiations which reach the surface of the earth. As the temperature increases, the vibrations are accelerated. With the first incandescence the luminous rays appear—and lively combustion furnishes at last the most refrangible elementary rays, or those which are gifted with chemical power. This influence is found to be much weaker than with solar light, but this depends only on the circumstance that terrestrial bodies excite in the ether a less quantity of chemical undulations, relatively to the proportion of the same undulations, brought by the solar rays to the surface of the earth. The chemical action, wanting in the rays of dark and cold bodies, begins to appear at a certain period of incandescence, and gradually increases with the temperature of its source. It appears then natural to conclude that the sun, or its first envelope, is gifted with a degree of heat of extraordinary elevation.

The variable effects of diffusion, of transmission, and of absorption, observed in white bodies and colourless media, result from the *true coloration* of the bodies, relatively to the obscure calorific or chemical rays; a *coloration* as invisible as the rays to which they belong, because the diffuse etherial undulations transmitted or absorbed, are precisely those which, by their oscillations being too rapid or too slow, are without the limits of the *molecular elasticity* of the optic nerve, and cannot consequently excite any kind of luminous vibration.

These views certainly explain a very extensive class of phenomena; but it appears to us that the recent discovery, by Sir John Herschel, of a class of rays belonging to a refrangibility ranging from the mean yellow to a little if anything beyond the extreme red, and which he proposes to call "thermocratic rays" capable of producing extraordinary molecular changes, and in all probability the same to which the phenomena described by Moser, Draper, and Hunt, are to be ascribed, tends materially to controvert the opinions of the Italian philosopher. Melloni, himself, seeing the difficulty which the *negative rays* of Herschel, and the *rayons continuateurs* of E. Becquerel, offer to his hypothesis, reserves the consideration of these for a second memoir.

Life of Sir David Wilkie, &c. &c. By Allan Cunningham.

[Second Notice.]

A few words in continuation of our last week's notice, will complete the sketch of Sir David Wilkie's career. We need but advert to the continuance of his professional success, which, however, was honourable, rather than lucrative, compared with what it might have been had he exclusively addicted himself to portraiture—to commissions from the Kings of Bavaria and our own royalties, George IV., William IV., and Her Majesty—to his selection by *the* Duke, as the painter of the picture in which his Grace's crowning victory was to be perpetuated—to the continental journeys with which the artist's professional toils were interspersed—to the trials which overtook him in the form of impaired health, loss of fortune, and domestic bereavements—and to the last fatal pilgrimage, from which he never returned. This done, we shall henceforth content ourselves with extracting such passages from Sir David's journals and letters as may appear interesting, without reference to the orderly detail of the events of his life. One thing, however, has struck us in an unexpected degree, while going over these journals and this correspondence—which is the gradual developement of the mind of their writer. Wilkie had not the pen of a practised scribe: as we have said, he was minute, methodical, and deliberate in forming conclusions, and in delivering them: but his mind manifested a disposition to widen the sphere of its observations, and to rise to elevated contemplations, sufficient to prove that truth and beauty in Art were dearer to it than the painter's own maxims and self-conceits: and that one success was by him considered only as a stepping-stone towards another. Mr. Cunningham intimates, that the changes in Wilkie's manner, which so perplexed the public, the slight execution, especially, which distinguished his later pictures, originated in a desire for larger profits than could be amassed, so long as he chose to touch and retouch every old wife's cap, and every young girl's ringlet, with Flemish patience. But we are satisfied, after perusing the pages before us, that larger and higher considerations had a share in Wilkie's experiments: and while we regret their failure as to result, cannot but respect the spirit which actuated them, far more highly than if occasioned by anxiety as to the state of his banker's book.

It is one of the pleasantest anecdotes of English pictures, that two kings contended for the possession of the picture of 'Reading the Will,' now at Schleissheim, near Munich. The work was originally bespoken by the King of Bavaria, but George IV., who had seen the sketches, and was already the possessor of the 'Penny Wedding,' took a monarch's fancy to add it to his collection: and a diplomatic correspondence was necessary before the foreign sovereign was allowed to enjoy his purchase in peace. Wilkie was anxious that, in place of commanding a duplicate, his King should give him a commission for the 'Knox Preaching:' but Mr. Cun-

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ningham tells us that his Majesty had little taste for grave or decorous subjects, and the royal choice accordingly fell upon the 'Entry into Holyrood,' one of those painted pieces of laureatship which from time immemorial have been unsatisfactory, the Luxembourg series, painted by Rubens, in honour of Mary of Medicis, not forgotten!

Another of the painter's works, 'The Reading of the Waterloo Gazette,' gives occasion to some sentimental reminiscences, pleasantly communicated by Mrs. Thomson, the authoress:—

"'At the time,' says Mrs. Thomson, 'that Mr. Wilkie was employed on his picture of the 'Chelsea Pensioners,' we lived on his road from Kensington to Chelsea College, and remember his frequent and toilsome walks to that low region called Jew's Row, to sketch an old projecting house, under the shadow of which some of his groups were placed. It was a fine summer, I remember, and as he returned from his almost daily visit he used generally to call and drink tea with us; and, taking out of his small portfolio some bits of tinted paper, would show us his progress—a very slow progress it was. Such a small portion of the scene was visible on the paper, that I used to say to him, 'Mr. Wilkie, I fear you will never finish your picture!' His customary answer was, 'Indeed I am awkward and slow at anything like landscape, but when that is settled I have all the rest here!' pointing to his forehead. * * I remember how he rejoiced over the picturesque attributes of Jew's Row, and loved to enumerate its peculiarities. I do not know whether you know it: it is a low Teniers-like row of extremely mean public-houses, lodging-houses, rag-shops, and huckster-shops, on the right hand as you approach Chelsea College. It is the Pall Mall of the Pensioners; and its projecting gables, breaks, and other irregularities, were admirably suited, in the artist's opinions, for the localities of the picture which was then formed in his mind. There is, you know, a young child in the picture, half springing out of its mother's arms: the attitude of the child, which is nature itself, was suggested by a momentary motion which he observed in one of my children; and he asked again and again to see the child, in order to confirm that impression, and fix the same effect. He worked slowly—so slowly that he used to say he would never become, through the rapidity of his work, a rich man. I think he regretted this the more, as certainly he had at that time a decided partiality—to call it by no warmer name—for a young and beautiful friend of mine: her character was of the same quiet turn as his own. She never suspected his strong interest in her; and as at that time the difference in station was great, he thought it insurmountable. One evening, after dining with us, he accompanied us to a little dancing party, where he and I chose to look on. On a sudden, he said to me, as the young lady moved before us, 'I think her head and throat the most perfect I ever saw: they are matchless!' As we had not been speaking for some time, I said, 'You don't mean her: yet I guess whom you mean—why not try your fortune?' 'Oh!' he answered, 'she would never think of an artist—I would not—I would not presume.' I thought he was right, and made no reply. Some years afterwards I met Sir David Wilkie in a crowded assembly in Portland Place, on his return from Spain, where he reminded me of what had passed, and inquired for the lady.'"

Mr. Cunningham somewhat drily disdains "the soft impeachment" conveyed in this anecdote: but we give it as affording, whether fancied or real, the solitary glimpse, which his memoirs present, of Cupid haunting the artist's premises.

It was in 1825 that the precarious state of Wilkie's health compelled him to cease from painting for awhile, and drove him abroad for cure and relaxation. The former came slowly, though the latter was varied by many social pleasures. At Paris we find the painter living with Talma, Gerard, Humboldt, Pasta, and such celebrities: nor was the southward journey undiversified by adventures, some of which were worthy of the painter as well as the "penciller." The tragedy of the following event is not lessened by the formal language in which the matter-of-fact painter communicates it to his brother:—

"We supped at Avallon with a party of four Frenchmen, travellers on their way to Paris. They were very polite to us, but in the course of the supper got into an animated dispute about a horse, when, to our surprise, one of the disputants, who sat by me, got up and threw a tumbler of wine at the head of his antagonist, who had just applied to him in argument the term *bête*. They would instantly have grappled had the rest of the party not interfered, when they both agreed to go on with the supper, during which they talked with us and with their own party about indifferent subjects, though still under much suppressed agitation. After supper we left them. On our entering our *voiture* the next morning, two of them passed us and spoke to us. They had two swords with them, and from a significant nod one of them gave, he was evidently going down the yard of the hotel to meet his antagonist at that early hour. We started on our journey, and about midday our conductor spoke in at the window to tell us he had just learnt from a postillion that the two gentlemen had fought, that the one who had thrown the glass was wounded, but that the other who had called him *bête* was killed!! This shocked us much, and made us regret that we could not have tried to prevent it."

The scenery of Switzerland, and yet more the substantial comfort of the farm-houses, enchanted Wilkie, who describes them as well as many a professed tourist, though with less pretension. Here, too, is a picture of a monk, taken shortly after entering the Land of Promise, which need not be disdained by the Old Man of the Brunnen himself:—

"At Novi we were taken to see a small convent; the outer gate was somewhat primitive and solitary. We pulled at the bell several successive times; but no one answering, one of our party gave a continued ring for some seconds, which was soon followed by a howl from within, like that of a lion roused from his den. The door was quickly opened, when a figure very unsuitable to the sacredness of the place made his appearance. He was a great stout fellow, very much like one of our London coal-heavers: he began by scolding the whole of us for our unmannerly intrusion; but, on being asked to show us an esteemed picture in the chapel, his rebuke relaxed into a most jocular and roguish smile, and we were conducted through passages and cloisters that were made to resound with his merriment and with the laughter which his jokes occasioned among our companions. In this manner he led us into the chapel, and, except in taking off a dirty skull cap, and making a sudden obeisance as we passed the shrine of the saint, the founder of his order, his manner was altogether of the most irreverent kind. The entrance of the superior of the convent—a respectable and even gentlemanlike person, in the complete habit of a monk—seemed to be some check upon his ribaldry, and we were shown the picture in question (it is a copy) by the reverend father, who spoke French, with great decorum and civility."

The painter's version of Florence is NOT a painter's version, but one in which the Arno dwindles into a Fleet Ditch, and the grape and the olive hardly rise higher in the scale of the picturesque than so much "garden-stuff." But the pictures examined by our hero and his brother Academicians, Phillips and Hilton, whom he chanced to encounter in Italy, sank deep into Wilkie's mind; and his remarks, though thoroughly unpretending, raise him in our estimation. To turn from the Ancients to the Moderns—here are a few words concerning fresco and young German art, from a letter to Collins, going very near the kernel of the matter:—

"The wonders accomplished here in fresco suggest the question whether it should not be tried in England? Damp climate is objected, but Italy is damp too; and the difficulty of the work is stated, but this vanishes when we see the artists here doing it with perfect facility. Several Germans, namely, Overbeck, Fight, (*Veit*) Schadow, and Schnorr, have painted two palazzos, in the early German manner, imitating not Raphael, but Raphael's masters, and with great cleverness and research. But they have not hit the mark: their style, wanting so much of modern embellishment, cannot now be popular, and can neither be admired nor followed, as Pietro Perugino and Ghirlandajo were in that early day. This has given occasion to the wags to say, that Overbeck had overreached himself, that Fight is shy and timid, that Schadow has neither depth nor softness, and that Schnorr is without repose! With all this, however, in our country of novelty and experiment, why do those whose aim in the higher walks is so cramped and confined by a measured canvas and a limited commission, not try at once to revive the art of fresco?"

On another occasion he observes, in reference to this subject,—

"One object of interest in Rome is the school of art it presents to the whole of Europe. Sculpture has of late years been in the ascendant; but Canova is gone, and Thorwaldsen is now a sort of Roman dictator in his stead. Sculpture is believed to have gained by the severity these have introduced, having suffered ever since the fifteenth century by imitating painting, which, since the revival of art, has of the two stood the highest. In our day we have seen this partly reversed; the painting of the French being an imitation of the qualities of sculpture—a homage the one art can only pay to the other at a severe cost. Our own countrymen here have, by their studies, done us credit; and though some arrived unprepared for study, and ignorant of what to study, others have acquired what may hereafter be useful at home, if they can resist the prevailing taste and tendency of our exhibition. But the German artists appear to form a class both new and distinct—are more of a sect than a school. They have abjured all the blandishments of modern art, and have gone back to the apostolic age of painting; have begun where Raphael began, by studying Raphael's master, in hopes the same schooling may a second time produce an equally successful scholar. They affect the dress of that early period, and in their pictures imitate the dry simplicity of its improved taste; and such is their devotedness, that two of them have changed their religion from Lutheran to Catholic, to feel with more intensity the subjects of the Italian master, making their art a religious profession rather than a worldly occupation."

We cannot resist the following passage, in which there is so much enthusiasm, quiet though the expression be:—

"From my leaving Paris, not one landscape has presented itself, either good, bad, or indifferent, of the Italian school. The art of Italy, therefore, except by analogy, can be of no use to you; but even in this way it would enlarge your views, and in respect to the country, as a new material to work from, the country of Claude and the Poussins, what might it not furnish to you? for in spite of the scanty verdure, the stunted trees, and the muddy streams, still this is Italy; and until you see this and the mountains of Switzerland, you can have no perfect idea of what Nature is like. Here everything is seen clearer than in England; the sky is bluer, the light is brighter, the shadows stronger, and colours more vivid, than with you. Besides, in the course of a long professional career, which I hope you still have before you, may not a change in the effect of your pictures be a thing of consequence to you?"

Here we may string together a few other comments on art:—

"I have visited the Vatican and Sistine Chapel with intense interest, and much as my expectations had been raised, with no other disappointment than at the decay to which they seem fast hastening. Brilliant as they doubtless were at first, time has so obscured them, that to the common eye much is lost: but Raphael, with his elegance and expression, all can admire. His School of Athens, his Miracle of Bolsena, and his Heliodorus, beautiful as the colouring is, though obscured, are, from their composition and telling of the story, the most adapted to general taste of any works in existence. But with Michael Angelo it seems quite different. His great works, the Creation, Progression, History, and Last Judgment of Man, though arranged in a highly ornamental style, are necessarily so abstract in their qualities of excellence, that of the few who visit the Sistine Chapel, a small proportion only appear to take much interest about them. This indifference appears to have extended itself to artists also; for of all the various modes of study practised here, there is not one that

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ventures to imitate Michael Angelo. When his works are studied, however, and with due allowance for damage and time, none have ever come nearer what may be called inspiration. His Prophets and Sibyls have that sort of dignity which makes all other styles look little. They are of the true epic; and, like the Apollo and Jupiter in sculpture, have served as models for all since done of the superhuman kind. The lower compartments, also, in the Last Judgment, are most striking for the magical power, though it looks like the power of a demon, by which bodily and mental agony are expressed. These have had the homage of being imitated by Raphael: they seem also to furnish an essential part in the vigorous style of Rubens; and from our own Reynolds not only have they drawn forth his memorable eulogium, but in his happiest efforts appear to have suggested to him that power of expressing the deep thoughts of the inward man that now gives to his works their greatest value: when I add to this, what one least expects to find in M. Angelo, his feeling for colour, which, in parts the least affected by the mouldering plaster, is often such as Titian or Rembrandt might have chosen, it may be truly said that these works, as a whole, are the most dignified and impressive that the art of painting has yet produced. With the high powers of mind it is impossible not to think also of the material—fresco—in which they are embodied; without which Italian art could not have had a fifth of its occupation, and might never have had its pre-eminence. Fresco, which is clearer, less heavy, and more easily lighted than oil colour, can exist only with the higher qualities of painting, and cannot, like oil, with its beauties of execution, supply their place. It also admits from its greater space, of combinations, to which oil, in a limited form, is a stranger. * * Seeing what is effected here, one cannot help fancying that fresco might be used with advantage by our own artists in England. It is true that neither West nor Barry, nor any of the most zealous, have thought of it, the frost, damp, and smoke being objections; but in Chelsea College Chapel, I believe, there is a fresco, by Marco Ricci, that has stood unchanged for one hundred years. * * The talent that has been devoted to the Romish church, whether rightly or wrongly applied, has been immense. Here is a moral effect; here is that, the employment of intellect, which distinguishes Christianity from all other religions. If the church of Rome has condemned the art of Talma, it has created that of Raphael: it has been the nurse of the arts, but painting has been its favourite child. The Pagans have been better sculptors than the Christians: theirs was a corporeal system; but it was left for painting, with all its undefinable powers over colour and form, over light and darkness, to represent the mysteries of spiritual revelation. The art of painting seems made for the service of Christianity; would that the Catholics were not the only sect who have seen its advantages. * * It is a question that naturally occurs here (and, considering our national greatness in other respects, a mortifying one), what is the advance we are making in those arts which have made Italy so renowned? If contemporary rank is all that we aim at, no deficiency need be acknowledged. Our friend Sir Thomas Lawrence is, in taste, mental intelligence, and in command of his material, quite unapproached by any continental artist in his line; our landscape pictures are unrivalled; and in sculpture, both here and at home, we sustain our character; Chantrey, for working the marble with Greek delicacy; and Flaxman for imbuing it with Greek purity of design. Yet when here we reflect on the well-considered and philosophic labours of Titian, the profusion of intellectual intelligence of Correggio, and all that has been aimed at and accomplished by the master spirits of Raphael and Michael Angelo, what have we, or what can we hope to have, as a set-off against so exalted a combination? It has frequently occurred to me that the restoration and introduction of fresco-painting into England would yet give a chance for the cultivation of the higher styles of art. We that possess so much, and think we know so much, know nothing of fresco; know nothing of that, the only mode known to the ancients, with which modern art grew from its revival to its greatest perfection, and with which the finest works are found identified, and must ultimately perish. Its qualities are essentially different from oil painting. It is more abstract, less deceptive, can be seen farther, in any light and in less light; though equally ornamental, it has not the palliatives of oil; though advantageous for the display of beauty, grandeur, and style, it cannot, like oil, give interest by softening or concealment to the mean form or to the low subject. An oil picture is a piece of furniture to be changed or removed at pleasure, while the fresco is a part of the fabric itself, combining sculpture and architecture, historic truth, and poetic fiction, in one wide range to illustrate the purpose of the building, which, be it the gorgeous palace or the solemn temple, derives from fresco a most impressive splendour and dignity."

We are again interested by the workings of an original mind among the creations of Canova:—

"In wandering over the deserted studio of Canova, filled chiefly with plaster-casts of his larger figures, and marble copies now making by his *élèves* upon speculation, one could see at a view the bias and compass of his genius, and this seems confined to the grace and elegance of the female form. As specimens of manly or heroic dignity, I saw only Washington and a cast of the colossal statue of Napoleon. The former, both in dress and attitude, seemed a failure; the other, though full of commanding style, also failed in its purpose, giving no likeness or resemblance to the personal appearance of Napoleon. But this involves a question whether a diminutive form is compatible in sculpture with the representation of a gigantic mind: whether the apostle Paul, who was of mean stature, should be represented so, or dignified by enlarged form at the expense of historical truth. In other words, should a lion, to convey a power of nerve and strength, be represented larger than the elephant."

To "Helen" and "Thomas," Wilkie discusses matters more transitory than the divine creations of Genius—remarks drily, that with all its gaiety and dissipation, the Eternal City does not seem to be the place for either "marrying or giving in marriage:" adverts to carnival gaieties—concerts at Catalani's, and a masquerade at Torlonia's, with "Don Quixote and Sancho Panza" by Rennie and Severn—records, with considerable pride, certain doings of his own, and sighs for "George Young's Dutch damask coat," in which he "could have done wonders." But we must quit Rome for Naples, and extract a passage from our author's journals, by way of companion to the scene of the French duellists:—

"Uwins tells me there is in Naples a prevailing superstition like what we have in Scotland, but carried to a far greater extent—of the influence of an evil eye. This belief is so universal, that, as a charm against it, the horn, either in shape or in material, is worn by almost all persons of rank; that wanting this, the putting up two fingers, the fore-finger and little-finger, is resorted to, in presence of one known from appearance or reputation to possess this baneful aspect. To be accused of such a power, however, by having presented to you the mystic horn, is considered the greatest insult, for which no revenge can be too great; for as the family of such a being share with him the dread and obloquy, the relations join in repelling by violence such an insinuation. This was shown lately by the fate of a dramatic writer who made the ridicule of this direful prepossession the subject of a comedy. He was indiscreet enough to introduce a lawyer or judge suspected of this power, almost by name, as a leading character in his piece, and marked it by circumstance so strongly that all could trace the likeness. The day after the first representation the author being in a café, was respectfully called into the street as if on business, when in an instant he was assailed by half a dozen persons with bludgeons, and had his skull fractured so severely that he died a day or two after. The play, if played a second time, was never played a third, and even the police allowed the outrage to pass unpunished and unnoticed."

The Correggio frescoes at Parma excited Wilkie's rapturous admiration. We find many other notices of that much-talked-of manner of painting scattered through his letters; which prove that his mind was anticipating the recent movement. But the following fragments of a letter addressed to his brother, after that crisis which so severely shook his fortunes, as well as Scott's, are of more personal interest, and as such to be preferred:—

"So Hurst and Robinson have at last failed. This I had almost expected from the first. Their state was a nondescript, and in these times could not well be passed lightly over. I sometimes wonder if our troubles have yet come to a height, or if affairs are ever to take a turn. But it is of no use reflecting or moralising upon it; I have still to hope that such a dividend may in time be got, with what I have already received, as will cover the outlay; failing this, so far as money is concerned, there is still Mrs. Coutts, the Bank of England, and the King's Household for Scotland before me: while these exist I shall still try to hold up my head. * * General Phipps has written to me, with many expressions of kindness and good will, requesting me not to make myself uneasy about the affair with the Ordnance. This is, however, a thing I still have to meet, after all the difficulties I have gone through; and when I see the Rialto, and the Doge's Palace, I am more apt to picture to myself the lively scenes that Shakspeare has drawn of Antonio, with the pound of flesh and *the forfeited bond*, than to think of what these should alone suggest—the pictures of Canaletti and of Titian."

The tenour of Wilkie's notes on Munich, Dresden, Carlsbad, Vienna, &c., may be gathered from the foregoing passages. From these places we return to Rome with the painter: this second visit was illustrated by a public dinner got up in his honour, and shadowed by dark news from home, in the tidings of Sir George Beaumont's death. A private dinner is also pleasantly described, and speaks well for artistic society at Rome:—

"On Christmas day we had a grand dinner given by young Severn, at his studio, to a party, all artists, eleven in number. He wanted a Scotch dish for me, and Lady Compton offered to send him one; but our cook said he could make three, and was, therefore, ordered to make the one he thought the best. Accordingly a most superb dinner was produced, and, for the Scotch dish, the veritable *Haggis!*—a true chieftain in Imperial Rome!! He was soon operated upon to his demolition, and was left in a state that, to an Italian eye, must have looked very like as if we had dined off the bagpipe of a pifferara. The evening went by with great good humour, and what was wanting in wit was amply made up in laughter. The jokes of Charles Mathews, of John Bull, and Joe Miller, were bandied about, and kept the table in a roar. Never did merry Christmas have a more happy celebration. All the party were artists, and, although apparently a private dinner, it has been hinted that it was somewhat joint, that they might pay me a compliment."

Towards the close of the second volume we enter Spain. From this part of the record we shall glean one letter, not merely because of its subject-matter, but from its nationality. Thus, too, did Scott, while on his Italian journey, murmur Border ballads in the Forum and the Vatican; and talk of Burns and Chevy Chace in answer to lectures on the Cæsars, delivered by "classic Gell"—

"Seville, 23d April, 1828.

"It is impossible to describe to you the impression Velasquez, here in the ascendant, makes upon the eye of the artist by the boldness and dexterity of his pencil. To the British artist he is more captivating than to any other; for it is he we must try to follow. From Reynolds to the present time the principles of Velasquez have, unconsciously perhaps, been the leading star of our school. My friends in London have ever been proud of the sympathy which exists between their works and those of this truly philosophic Spanish painter. I have also remarked that our departed friend Raeburn is strongly possessed with this spirit, which, considering how rare the works of Velasquez are, looks like inspiration. There are some heads of his in Madrid, which, were they in Edinburgh, would be thought to be by Raeburn; and I have seen a portrait of Lord Glenlee I think, by Raeburn, which would in Madrid be thought a near approach to Velasquez. Velasquez is the only

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Spanish painter who seems to have made an attempt in landscape: I have seen some of his most original and daring. Titian seems his model; and, although he lived before the time of Claude and Salvator Rosa, he appears to have combined the breadth and picturesque effect for which those two great painters are remarkable. But Spain, much as we have heard of its wild heaths and savage mountains, does not seem the country for a landscape painter. From Bayonne to Seville the scenes of beauty, or even of grandeur, are very few; the Sierra Morena I passed a few days ago is the only exception. It resembles much the Trossachs, and has been celebrated by the fictions of Cervantes, as the entrance of Loch Katrine has been by the fictions of Scott. To you whose taste has drawn so much from Italy, and whose genius has made Scotland the theme as well as the school of landscape painting, all that nature presents here would be uninteresting. The elegance and the beauty with which you have so often illustrated our Highlands and our Lowlands would be thrown away upon the arid wastes of Spain. Still the people are a noble race, and their costume, particularly of the men, for variety and beauty, is, as heretofore, the finest in Europe."

But here we must again pause, possibly to return to this work once again, since the last volume still remains untouched.

The Lot of Mortality, and other Poems, by the Rev. A. Nelson, M.A.—"The greater part of the pieces in this small volume," says the author, "were written very many years ago; and bearing as they do the internal marks of their boyishness, it would be superfluous in me to enumerate them." This passage from the writer's preface relieves us from the necessity of remarks, which could but be a repetition of what we have so often had occasion to say on the subject of these juvenile productions. In the case of the author before us, however, we may observe, in addition, that he is especially committed to stand or fall by the intrinsic merit of his poetry: because, whatever may be the date of his compositions, their publication is the deliberate act of his graver years and matured judgment: and that, though the poems are of excellent intention, and unexceptionable as exponents of a heart earnestly engaged in apostolic teaching, yet that the prospect of their circulation beyond the sphere of those who may take an interest in the author's ministrations, is even more than ordinarily hopeless, from the fact of their carrying the additional drag of blank verse.

List of New Books.—The Cottage Bible and Family Expositor, by Thos. Williams, 3 vols. 8vo. 30*s.* cl.—The Scottish Martyr, or the Life of the Rev. Richard Cameron, by G. M. Bell, 2nd edit. 1*s.* 6*d.* cl.—The Kitchen and Flower Garden, by G. and C. W. Johnson, 4th edit. 18mo. 4*s.* cl.—Edinburgh Cabinet Library, 'Historical Account of British India,' 4th edit. revised and enlarged, 3 vols. royal 18mo. 15*s.* cl.; ditto, 'China,' 3rd edit. 3 vols. royal 18mo. 15*s.* cl.—The Christian System in Reference to the Union of Christian and a Restoration of Primitive Christianity, by A. Campbell, 12mo. 4*s.* 6*d.* cl.—Past and Present, by Thomas Carlyle, post 8vo. 10*s.* 6*d.* cl.—The Two Kingdoms, an Allegory, imp. 18mo. 2*s.* cl.—A Treatise on Prayer, by the Rev. E. Bickersteth, 16th edit. fcp. 8vo. 5*s.* cl.—D'Aubigné's History of the Reformation in Germany, &c., 5th edit., with the author's latest corrections, 3 vols. 8vo. 1*l.* 13*s.* cl.—The Christian Gentleman's Daily Walk, by Sir Archibald Edmonstone, Bart., 2nd edit. 12mo. 3*s.* 6*d.* cl.—Ward's (Rev. R.) Sermons at Christ Church, Skipton, 12mo. 4*s.* bds.—Sacred Hermeneutics developed and applied, by Samuel Davidson, L.L.D., 8vo. 21*s.* cl.—Narrative of a Mission of Inquiry to the Jews, 3rd thousand, 1 vol. 12mo. 3*s.* 6*d.* cl.—On the Old and New Covenants, by David Russell, D.D., 2nd edit., enlarged, 12mo. 6*s.* 6*d.* cl.—Outlines for the Pulpit, by Adam Thomson, D.D., 12mo. 5*s.* cl.—Fourteen Prayers for a Family, by Rev. H. Moule, fcp. 8vo. 1*s.* 6*d.* cl. swd.—Barrack Sermons, preached in the Riding School of the Cavalry Barracks at Dorchester, by Rev. H. Moule, fcp. 8vo. 5*s.* cl.—The Rambles of the Emperor Ching Tih in Keang Nan, a Chinese Tale, translated by Tsin Shen, 2 vols. post 8vo. 21*s.* cl.—The Home, or Family Joys and Family Cares, translated by Mrs. Howitt, 2 vols. post 8vo. 21*s.* bds.—Eva St. Clair, and other Collected Tales, by G. P. R. James, Esq. 2 vols. post 8vo. 21*s.* bds.—Blackwood's Standard Novels, Vol. II., 'Adam Blair and Matthew Wald,' 12mo. 6*s.* cl.—Men and Manners in America, by T. Hamilton, Esq., new edit. with original letters, 12mo. 7*s.* 6*d.* cl.—The French Governess, or the Embroidered Handkerchief, by J. Fenimore Cooper, 1 vol. post 8vo. 10*s.* 6*d.* bds.—Coombe Abbey, an Historical Tale of the Reign of James I., by Selina Bunbury, 8vo. 14*s.* cl.—Jest and Earnest, a Series of Sketches, by Arthur Wallbridge, 2nd edit. fcp. 8vo. 3*s.* 6*d.* cl.—Pugin's Apology for the Revival of Christian Architecture, 10 plates, small 4to. 10*s.* 6*d.* half-mor.—King's Georgics of Virgil, fcp. 8vo. 5*s.* cl.—Lexicon to Æschylus, by Rev. William Linwood, 8vo. 15*s.* cl.—The Pictorial History of France, with 400 designs, by Jules David, Vol. I. royal 8vo. 25*s.* cl.—The Young Milliner, by Mrs. Stone, authoress of 'The Art of Needlework,' &c., 1 vol. post 8vo. 10*s.* 6*d.* cl.

THE PROPOSED ALTERATION IN THE MONETARY AND METRICAL SYSTEMS.

It was made known some time since, that the commission appointed to "consider the steps to be taken for the restoration of the standards of weights and measures," destroyed by the fire which consumed the Houses of Parliament, had presented its Report, and an abstract of that Report, drawn up by the Dean of Ely, appeared at the time in the *Athenæum* (No. 769). Attention, however, has been very little drawn towards the subject, although one of considerable importance; but the article which has recently appeared in the *Edinburgh Review* will do something towards familiarizing the minds of the public with the object of the commission, and with the alterations proposed to be made in our Monetary and Metrical Systems.

The Commissioners repudiate the idea of making any extensive changes either in the coinage or in the system of weights and measures; and the author of the article in the *Edinburgh Review* is of a similar opinion, and lays down the principle, that it is very rarely expedient to disturb the primary units of any existing metrical or monetary system.

It is without doubt disadvantageous, especially in a commercial country, that the standards by which the value of production is estimated, should be frequently, or unnecessarily altered, since every change must occasion much confusion in the ordinary transactions of life: yet it may fairly be deemed a question whether the advantages to be derived from increased facilities of mercantile intercourse with foreign nations, would not render it desirable that the systems of the great European states should, as much as possible, be assimilated.

Until the recent discovery that the French system of measures is defective in its relation to a natural standard derived from the measurement of the quadrant of the earth's meridian, that system recommended itself to the adoption of other nations, by its simplicity and scientific nature; but since it has been proved that the mètre is not a pure division of a natural measure, it is equally defective as a standard with those of other countries. Should the peace of Europe continue for many years longer, it is not too much to anticipate, that a general conference of scientific men, appointed by all the great states, may be employed in a series of observations, and with the aid of constantly improved instruments, may construct such a system of measures and of weights in relation to them, as will at length establish both on a sure basis; but until such observations and experiments are made, the temptation of assimilating ourselves to France and Belgium (and in regard to the coinage, to the Sardinian states also) appears to have been wisely rejected by the government Commissioners. As respects our monetary system we have the less reason to regret our not adopting that of France, as an easy method of reduction from English to French value, offers itself in the fact, that the English pound sterling is *almost exactly*, and is generally reckoned by merchants and bankers *exactly*, ONE-FOURTH greater in value than the corresponding piece of 20 francs in France.

The Commissioners propose to retain the sovereign as the primary unit of the British coinage, but to effect an alteration in the value and denomination of the smaller coinage, with a view of rendering it decimal instead of duodecimal. The alterations proposed are as follows:—

1. A silver coin of the value of 2*s.* to be called a *Victorine*, *Florin*, or *Rupee*.

2. A silver, copper, or mixed coin, of 2½*d.* to be called a *Cent*.

3. A copper coin of the value of $\frac{960}{1000}$ or $\frac{24}{25}$ of a farthing, to be called a *Millet*.

The half-sovereign, the crown, and the shilling to be allowed still to circulate under their respective names. It is suggested by the Edinburgh Reviewer, that a coin of the value of 2 cents, under the name of a *Royal*, might be issued, and also that some coin, named a *Demicent* might be advantageously substituted for the penny.

But this scheme of coinage, though apparently simple in its arrangement, is liable to several objections, especially on the part of the poor, who would be the principal sufferers by it, from the increased dearness of all the objects of their consumption, consequent on an increased value in the small coins they principally use. Labourers and artizans of every description are generally paid in shillings, while all articles of provision, and many other things essential to the comfort of the working classes, are calculated and paid for in pence. For example, say that a labourer receives 12*s.* a week, would not his wages remain unaltered under a new system of coinage, while the price of his meat, his bread, his small quantities of tea, sugar, and tobacco, would be augmented, on account of there not being any coins which would exactly represent the pennies and half-pennies he had been accustomed to pay, while the additional measure or weight that the shopkeeper could afford to give for the augmented coin would be so trifling, that in all probability the poor would be in almost all cases defrauded of it. Many articles are sold to the poor which are neither weighed nor measured, but two, three, or four for a penny. Many things, also, have a fixed value, and their price would, consequently, be increased, when bought in small quantities. Take, for instance, the postage stamps, which now cost 1*d.* each, whether purchased singly or in large quantities, but under the arrangement would cost nearly 1¼*d.*, unless the coin called a *millet* were most extensively circulated, so that it could always be given in change for the "demicent." But still we have no representative for the half-penny, which is of great use to the poor. The commissioners were probably not aware, when they proposed the new coin they term a *Cent*, that amongst the very poor the lowest description of coin at present used is constantly offered by them in payment for necessaries, or luxuries (?), and that in the small retail shops a *farthing's worth* of many articles is frequently sold. The rich do not use so small a coin, neither do they buy in such small quantities: but with the coins they use it is not proposed to interfere, while those of the poor are to be altered.

In regard to the piece of "2 cents" which the Edinburgh Reviewer proposes to call a *royal*, it would be both useless and inconvenient, being not the half of a shilling, but two-fifths of that coin. The name of *royal* might be much more eligibly used to denote a piece of the value of *sixpence*, but divisible into decimal parts. It is, however, of still greater importance that the coinage below that sum should be placed on a satisfactory basis; and though a piece of the value of one-fifth of a shilling might be partially useful, its place would be much better supplied by a coin of lower value. The name of *cent* also is objectionable, as referring merely to the primary unit, and not to that immediately preceding it. We might, therefore, advantageously adopt the French scheme (although it is not much used in France) and divide the shilling into ten parts, under the name of "decimes," the "decime" being further reducible into ten "centimes." The coinage would therefore stand thus:—

		Shillings.	Decimes.	Centimes.
Gold	Sovereign, value	20	—	—
Ditto	Half Sovereign	10	—	—
Silver	Crown	5	—	—
Ditto	Victorine, or two shilling piece	2	—	—
Ditto	Shilling	1 or	10	—
Ditto	Royal	—	5	—
Silver or mixed,	Piece of 2 decimes (not essential)	—	2	—
Copper or mixed,	Decime	—	1	10
Copper	Piece of 5 centimes	—	—	5
Ditto	Piece of 2 centimes	—	—	2
				Nearly equal to one farthing.

The Edinburgh Reviewer suggests that a great saving of time and labour, in book-keeping, would be effected by keeping accounts in pounds and *cents*—*i.e.* the piece value 2½*d.* recommended for use by the Commissioners; but few accounts are so extensive as to warrant the disuse of any unit of less value than 2½*d.* The Commissioners, however, appear to have forgotten the old proverb, "take care of the pence, and the pounds will take care of themselves," for the whole of their recommendations, so far as the monetary system is concerned, are based on the opposite principle—that the pounds, and not the pence, ought to be the chief objects of consideration.*

I will now offer a few observations on the system of weights and measures: and first with regard to measures.

The Report of the Commissioners has not recommended a single *useful* alteration in our existing measures of length, though it advocates the adoption of a new measure of 1,000 yards, to be called

* See a paper on this subject, *Athen.* No. 556.—ED.

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a milyard, in all bills relating to railways, canals, &c. —the use of which would appear not only to offer no advantage, but to be positively inconvenient, as it is neither a multiple nor a division of any of our larger measures of length, such as the pole, the furlong, the mile. The Edinburgh Reviewer, while offering an objection to "encumbering the scheme of metrical reform with this new measure of estimation," at the same time seems to think that all our existing measures of length, "the mile, the furlong, the chain, the yard, the foot, being all more or less used as primary units, and being connected likewise with some of the most important records of our knowledge and experience, there is hardly one of them which could be suppressed, even if the powers of government were equal to the task, without the most serious disturbance of our national habits." The Reviewer, however, in this defence of our old and irregular measures, has left out of consideration, that if we retain one of them, and especially if we retain that one most generally employed for scientific purposes, viz. the *foot*, we retain a standard of estimation which may be decimally multiplied, or divided *ad infinitum*, without causing either error or confusion. In estimating small distances, and even those which extend to several miles, such as the height of mountains, the depth of the sea, &c., the calculation is almost invariably made in feet; and our minds being accustomed to this mode of reckoning, we find less difficulty in forming a notion of a height of 30,000 feet, than we should if it were stated to be 10,000 yards. In calculating greater distances, which could scarcely be computed in feet—those of astronomy for example,—it would certainly appear a much more simple method to calculate them by tens, hundreds, or thousands of feet, than by the irregular measures of yards and miles; besides, the adoption of the foot as the primary unit of the measure of length, would not interfere with any recorded observations; for those which have been made in miles, or other large measures, could easily be reduced into feet. Again, the foot would be an equally eligible measure for all purposes of trade; for if from long association it would be difficult to substitute a new measure for the yard, the foot offers a ready solution for the difficulty; and it would be soon found as easy to make purchases by one measure as by the other. There is, moreover, another strong reason in favour of the general adoption of the foot as the primary unit of our measures of length, in the fact (which the Edinburgh Reviewer quotes without perceiving that it makes against his argument,) that "in philosophical instruments, and in the record of philosophical experiments, the duodecimal has been very generally replaced by the decimal division of the inch. In foot rules and scales, the decimal also generally accompanies the duodecimal divisions; the 10 feet measuring staves which are used by railway engineers, are invariably subdivided according to the decimal scale." This fact obviates the only difficulty that could have been raised against dividing the foot into decimal parts, which would be necessary to render the system complete; but that difficulty being overcome, a scale decimally divided would seem to be of most easy accomplishment, and the following nomenclature might perhaps be advantageously adopted. Taking the foot as the primary unit, it is proposed to apply the term *dime* (suggested by the Edinburgh Reviewer) to the decimal part of the foot, and to proceed by multiplying the measure and name of foot, on the same principles as the multiples of the French mètre. The scheme proposed would stand as follows:

10 Dimes .....1 Foot.
10 Feet.....1 Decempede, or 10 foot stave.
10 Decempedes ..1 Centipede.
10 Centipedes....1 Millepede.
10 Millepedes....1 Myriapede, nearly two miles.

A mile contains 5,280 feet, a myriapede would contain 10,000.

In the measurement of superficies and of solids (square and cubic measures), the same names and proportions would of course be adopted. The only inconvenience that would be felt, would be in the disuse of the *acre*, which is so extensively used in the measurement of land as primary unit; but, as was before suggested in regard to distances calculated in miles, it would be very easy to reduce an acre into square feet, when exact measurement was required.

With respect to a system of weights, the Commissioners judiciously recommend the substitution of a stone of 10 lb. for the present one weighing 14 lb.; and a weight of 100 lb., to be called a centner, it is suggested, may advantageously replace the present hundred-weight. To this plan, nothing can be objected, excepting that the *ounce* ought to be abolished, and a new weight of the $\frac{1}{10}$ of a lb. substituted, which might be termed a *Decet*. It would, however, be necessary to have smaller weights than one *decet*, and therefore the term of *Cent*, for $\frac{1}{100}$ lb., and *Millet*, for $\frac{1}{1000}$ lb. might be used.

It would be very desirable that every sort of produce, excepting liquids, should be sold by weight, but as some articles will, from long custom, continue to be sold by measure, it appears indispensably necessary that some alterations should be made in the system of measures, both for dry and liquid commodities. The present divisions of the measure for dry goods are, as a binary scale, nearly perfect, each measure (with a single exception) dividing itself into two, four, or eight parts. These measures, besides, are so connected with all mercantile transactions, both large and small, that their alteration would cause great inconvenience, and would perhaps be altogether needless, until some general system, based on scientific principles, shall be adopted. But, if we retain the present division of the scale of measure for dry commodities, we ought to render it as simple as possible, by rejecting several unimportant subdivisions. The most important alteration, however, which could be made in the measure of capacity, would be to assimilate the measures both for dry goods and liquids,—and this might the more easily be effected, inasmuch as the names and capacities for both kinds of produce are the same up to a gallon. The irregularities in the scale of liquid measures are now very great, and, moreover, different kinds of liquids are sold by measures of various capacities, which are called by the same name, as for example, the anker or firkin of ale only contains eight gallons, while the same measure of beer contains nine gallons. The pipes, hogsheads, and butts of different descriptions of wine vary very considerably. It is therefore proposed that the following scale should be used both for dry goods and liquids:

	Dry.		Liquid.
8 Pints.....	1 Gallon	=	Gallon.
8 Gallons.....	1 Bushel	=	Anker.
8 Bushels or Ankers..	1 Quarter	=	Cask.
8 Quarters or Casks ..	1 Load	=	Tun.

It will be seen that the Load corresponds with the measure termed a *Wey*, which weighs five quarters, being the only number belonging to the decimal scale which has been used in dry measures. The proposed *Tun* would contain 2,048 pints. The wine tun is now calculated to contain 2,016.

It is seldom that any measure of liquid (except for medicines) is required of less capacity than half-a-pint, but perhaps it might not be useless to calculate one as low as the one-eighth of a pint, which might properly be termed a *Minim*.

It is stated by the *Edinburgh Reviewer*, that very great loss to the mercantile community would be occasioned by any extensive alteration in the present weights and measures. This is true, but the loss would not fall heavily on any *individual*; for the most expensive of the weights and measures, being made of metal, would sell for part of their value, or might be re-cast, and used again for the same purposes as before.

In making any changes, either in the metrical or monetary systems, it is evidently desirable that the state of transition should be rendered as short as possible; and as the contemplated alteration in the coinage ought doubtless to precede those intended to be made in the weights and measures, it is to be hoped that Government will make use of the instruments in its hands to effect the change as speedily as possible. Suppose, for instance, that in each town one or more persons already in the public service as officers of customs, excise, taxes, &c. were to be appointed to receive the old coinage, and to distribute the new, the exchange would be made in an incredibly short time, especially if only a limited period were allowed during which the old money would be received as a legal tender.

It may not be out of place to suggest that every new coin, weight, and measure should have its name and value distinctly marked upon it. The want of distinctive marks, in the coinage particularly, is an evil that has long been complained of. B.

SOCIETY FOR THE FORMATION OF A PUBLIC GALLERY OF THE WORKS OF LIVING BRITISH ARTISTS.

[The support which has been extended to the Art-Unions is, by many persons, received as evidence of an increasing disposition on the part of the public to patronize and support Art itself. This, in our opinion, is a pleasant delusion, and seems to assume that a love of art and a love of gambling are the same thing. Still we are unwilling to say anything that might tend to discourage persons who, acting in this faith, have set on foot a project which assuredly, if it can be brought to bear, must aid that movement in favour of Art which even, in our opinion, the Art-Unions can only impede, not altogether stop. We have, therefore, much pleasure in submitting it to the public, and will reserve our own comments and speculations to another occasion.]

NOTWITHSTANDING the evident progress which the arts of Painting and Sculpture are now making in this country, and the not less evident increase in the number of those who derive enjoyment from works of art, no country of Europe has done so little for their National encouragement, or for the honourable distinction and reward of those who successfully pursue them.

To the artist, England proffers no National commissions; to the people she presents no National collection of the works of her artists. As far as the State is concerned, the former is unhonoured, and the latter uninformed.

Of late, indeed, something beyond merely private patronage has been afforded by means of those associations, whose object it is to purchase works of art from the public exhibitions, by means of an annual subscription fund; but the works so purchased are of precisely those classes which are already liberally encouraged by individual purchasers, and are invariably destined to private appropriation.

Other countries, meanwhile, have shown us, by repeated examples, how nobly the arts of Painting and Sculpture may be applied to purposes of National instruction, and of National enjoyment; and have added to the numerous proofs which history had already furnished, that without such National application, those arts can never attain their highest excellence.

France can point to her Gallery of native art in the Luxembourg, and to her great historical Museum at Versailles; Bavaria to her Pinacotheca, her Glyptotheca, her Valhalla; each can show the best works of her best artists applied to public uses, and rewarded by public honours; while England leaves both the fortunes and the honours of her artists to the caprices of fashion, or the chances of trade.

A century ago the greatest history-painter (we use this term advisedly) the world has seen since the days of the Roman and Florentine schools, William Hogarth, might have starved in the country which his genius adorned, but for the happy foresight which led him to become the engraver and publisher of his own pictures, and to place them, by the method and cheapness of their publication, within the reach of a large portion of the people, thus opening to the artist a vast field of patronage theretofore unknown. At that time, as at the present, there was much encouragement for the painter of portraits, little for the painter of history; then, as too often happens still, the copyist of fashion was caressed and enriched,—the creative artist neglected and forgotten; and from the new source—the modern print trade—thus opened by Hogarth, has flowed, more or less directly, a large portion of such patronage as the higher branches of the plastic arts have since received in this country.

But encouragement of this kind, valuable as it is, will not suffice either to create a great National School of Art, or to maintain such a school when created. It is far too dependent on the common impulses of trade; ever tending to regard rather the transient than the permanent. And without doubt, had not a great improvement taken place during the last half century in the character of the patronage afforded by individuals, the arts of Painting and Sculpture would never have reached their present position in this country.

But private patronage, also, whatever the taste which may have directed, or the wealth which may have supported it, has always shown itself an inadequate basis for the cultivation of the plastic arts. England has lovers of art as refined and as munificent as those of any other country, but their number is limited, and their example little heeded. At present, as in past times, the artist of genius is under constant temptation to abandon the higher efforts of his art,

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which too often present to him no prospect save that of remote, if not posthumous, fame, for those humbler labours, which, being more generally appreciated, and better rewarded, afford him a fair promise of both distinction and wealth.

If, then, the nation, through its government, does nothing to counteract this tendency—nothing to foster and encourage the higher aspirations of the rising artist, what hope can there be that, in this department of intellectual effort, Britain will ever rival the Greece and Rome of antiquity, the Italian States of the middle ages, or the German States of our own day?

In all respects, save in the absence of this direct national employment for the painter and the sculptor, upon national subjects, and for purposes of public enjoyment, there is the fullest warrant for lofty anticipations; and why should this be wanting? Surely, the very pressure of the times, with all its painful manifestations, affords additional and urgent reasons —were any needed—to use every possible means for diminishing, at least in respect to the appliances of intellectual enjoyment, that awful disparity in the condition of the higher and the lower classes of our countrymen, from which, if unchecked, modern civilization has so much to dread. The sacred facts of our religion, and the proud recollections of our history, afford ground upon which all classes may well meet in common; and surely there are worse instructors, in the too much neglected truth, that the fortunes of one class, whether prosperous or adverse, must eventually become the prosperity or adversity of all, than the long-enduring memorials of a common religion, and a common history, as recorded upon pictured canvas or sculptured marble, by a nation's artists for a nation's heritage.

Among recent indications of an awakened attention to considerations such as these, there is none more gratifying than the appointment of a public commission to consider in what way advantage may best be taken of the erection of the New Houses of Parliament for the encouragement of Painting and Sculpture; and this appointment is the more promising, inasmuch as the commission is headed by a prince not less qualified for it by his personal qualities and accomplishments than by his illustrious position.

But still the great want remains: there is as yet no prospect of a *National Gallery of the Works of British Artists*—that best stimulus to the full developement of British genius in the arts of design.

It is felt, that to an object like this, nothing short of national resources can be really adequate. The originators of the present project, however, have thought, that in the meantime some progress may perhaps be made in the right direction, by that great lever of modern times, associative exertion; and that, at least, a nucleus may be formed, around which, at a more favourable period, larger resources and wider aims may accumulate.

It is proposed, then, to constitute an Association to aid in the encouragement of these higher branches of the arts, by the formation of a *permanent public gallery of the works of living British artists*, to be obtained both by direct commission, and by selection from the periodical exhibitions. While it is not deemed expedient to propose any express limitation of the classes of art to which this encouragement is to be extended, other than the primary one, that no works shall be chosen save those of native and living artists, it seems obviously desirable that at the outset preference should be given to works illustrative of the religion, history, or poetry of the united empire.

With a view to connect the pursuit of this great public object with such personal advantage to the members of the association as shall be not only thoroughly compatible with the former, but also in itself contributive to the diffusion of good taste in art, it is further proposed, that a certain proportion of the funds shall be set apart, for engraving, from time to time, some picture (from amongst those which shall have been obtained by the association) exclusively for its members: and to this end the copyright of pictures will be invariably acquired by the society along with the pictures themselves.

As it is the purpose of this mere outline of the proposed association, not so much to define and describe any plan for its constitution, as to call the attention of the lovers of art to the project, and to ascertain who among them may be willing to assist in carrying it out, its originators are of opinion, that, at the present stage, they may content themselves with submitting two additional suggestions; the one relating to the manner of selecting the works of which the gallery is to consist, the other to the annual rate of subscription by which it is to be supported.

In the constitution of those societies that have been recently formed for the purchase of works of art, which are to become the private property of individual members, it has naturally been found advisable to take the surest means of satisfying individual tastes, by absolutely committing the selection to those on whom chance may have devolved the ultimate right of possession. But where the destination of the works to be obtained is wholly public, experience would seem to indicate that the selection is preferably to be intrusted to a responsible committee, chosen from amongst the whole body of subscribers, and renewable at fixed periods. It would also seem desirable, in order to preclude even the possibility of the mischievous operation of professional jealousies, that no artists, or dealers in works of art of any description, should be eligible to serve on such committee. And secondly, as it is evidently to be wished that the base of an association having so extensive and national an object should be as comprehensive as possible, it appears to its projectors that the annual subscription should not exceed three guineas.

But these, and all other details, are properly matters for the consideration of a Provisional Committee. Enough, it is hoped, has been said to show that such an association might powerfully aid in the diffusion of good taste;—in the removal of obstructions to the honourable career of many an artist whose aspirations are above his resources;—in the employment of the arts of design to promote public civilization, morality, and religion;—and, thereby, in the ultimate addition to the many claims which Britain already possesses to the first rank amongst nations, of that best-grounded of all claims, intellectual pre-eminence employed to add to the stock of human happiness. In all departments of mental effort, save in this, our country has little to fear from comparison with any other; and it may well be hoped, that any attempt, however humble, to add yet another jewel to her crown, will be received in the spirit in which it is made; and meet, at least, with candid and friendly consideration.

It is hoped, too, that this attempt, besides its immediate results, may contribute in no small degree to strengthen that growing public opinion of the importance of the task herein contemplated, which must eventually bring the powers and influences of the British government to aid directly in its accomplishment.

PICTURE COLLECTIONS.

Brevity is the soul of wisdom as well as wit. A pregnant and pungent little speech, made in the House of Commons by Lord Francis Egerton, seems to bear upon the Fine Arts, and on what Bentham would call the *Humanization-principle*. "Lord F. Egerton," says the *Times*, "thought that not only public institutions, but that private collections, might be opened with perfect security. If danger was to be apprehended in consequence of throwing them open, it was more from that undefinable class who had been termed half-gentlemen; and he might go farther, and say, from the whole gentlemen too, rather than from the mass of the community. (Hear.) He believed that the labouring classes, when admitted into collections, acted as a sort of police upon each other; but he knew, by experience, that the other classes, to which he had just referred, when permitted to visit private collections, went prying about, reading the books in one's library, opening doors, and going wherever they ought not to go. (Hear, hear.)" Let us hope that this broad hint will have its due weight with "half and whole gentlemen," British and foreign. We trust that the other hint, too, will have equal influence with those *more than* gentlemen, the aristocratic proprietors of collections; and that he by whom so liberal a principle is recommended, will set an example himself. No danger could accrue, it appears from his lordship's argument, were the doors of private galleries only opened *wide enough*: for if the labouring classes act as a sort of police upon each other, they would, of course, when admitted in sufficient numbers along with idle and inquisitive gentlemen, keep these dreaded personages to their good behaviour likewise. Doubtless, therefore, we shall see the future portal of Bridgewater House expand its magnificent valves proportionably to the possessor's enlarged ideas. We do not mean any invidious comparison, but it is certain the Bridgewater Collection has hitherto had almost as narrow a door as the Grosvenor. Respectable applicants, to our own knowledge, have been refused an order for admission, when, at the very same time, others have obtained the capricious favour, who had no higher pretensions than their living somewhat nearer a fashionable square. If this was the case with Bridgewater House, what must it be with still more exclusive mansions? There are the Sutherland, Ashburton, Peel, Hope, Lansdowne, Wellington, Buckingham-Palace, and various collections—pretermitting the Grosvenor, which we may call rather a *hoard* than a collection of pictures—all shut up as close as so many *harems* filled with beautiful invisibles. We can assure the possessors that it is their interest, no less than their duty, to accord their humble countrymen whatever modicum of rational amusement a limited sacrifice of their own luxurious comforts would contribute: nothing would tend more to soften the fierce prepossession against "privileged orders," and "vested rights," which increases day by day throughout the democratic classes. But we advocate the measure on a broader principle still: there are no readier, easier, surer means to *humanize* a rugged and incult people than the Fine Arts afford. Painting, Sculpture, and Music, have an immediate effect upon the popular mind, because receivable at once by the senses, and a most impressive effect, because bound up with enjoyment: their beauty comes home, in its brightness or dimness, to every comprehension the least observant, and Beauty (under its several forms) is the great refiner of manners. We can well recollect when the English people was proverbial for boorish behaviour, and wanton mischievousness, with which even their good-humoured pranks were tainted; we, as well as Lord F. Egerton, can attest its present high and honourable state of civilitude, wherever in Museums, Galleries, and Saloons full of precious and fragile objects, we have met its countless masses. It is our conviction that this has been much accelerated, if not altogether brought about, by the opening of divers Public Institutions, more or less educational; seminaries, so to call them, for self-instruction, like the British Museum, Hampton Court Palace, &c., whose treasures have enriched and improved the mental condition of the visitor, without themselves suffering diminution or deterioration. Let the good work go on; let the Patricians and Magnates of the land open their private collections to promote it: let them do so from policy, if not from philanthropy!

AËRONAUTICS.

"Goosey Goosey Gander,
Where will you wander?"

On looking into an old book, by John Wilkins, Bishop of Chester, 'That the Moon may be a World,' published in 1638, I find some remarks upon the probability of human beings finding their way to this lunar world, by means of wings. The author supposes that swallows, cuckoos, wild swans in India, and other birds of passage—to say nothing of locusts, and other epidemic insects—come from the moon, and return thither again; and as these frequently fly in flocks, "like wild geese," he thinks that, if enough of them to carry a man were harnessed together, the man might go up to the moon at the beginning of winter, and return in the spring.

Now is the time to revive the notion of worthy Bishop Wilkins; catch geese, and tie them together —wild geese. Do not let the Aerial Company take alarm, or imagine themselves harnessed (the doves!) to the car of Venus in the shape of a courier carrying despatches to India. I do not want the geese who think they can *make* wings, but those whom Nature has actually furnished. Nor do I think we should go to the moon, for want of an atmosphere. But when I say we might ride to India or to the Cape of Good Hope by wild geese, I do aver that I say that which is much more probable than that we shall do any such thing by means of the "Ariel," as they call their contrivance.

A wild goose can fly and can carry some weight —say only three ounces: well, then, 11,947 wild geese would carry a ton, with an ounce to spare, if

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they could only be made to pull together. But let us begin with only a quarter of a ton, and try to train, say 3,000 wild geese. We have no doubt that means are here provided for supporting the weight, which is not the case in the Ariel. Now what is the way of training wild geese to pull together, and what is the proper mode of harnessing them? I hope some clever speculator will take up the idea, and give me five per cent. from the gross receipts for the hint. I cannot tell how to make the birds behave as they should do, but others can, perhaps: and my proposal is, at least, *possible*, which that of the Aerial Company is not; for the gravity of the carriage is overcome in my system, but no gravity at all is overcome by the aerial machine, except that of the countenances of those who understand mechanics.

Besides, the cruel system of plucking geese will be abandoned, for we shall want every one of our birds to put his best feather foremost. We must all use steel pens, (nasty things!), and our quills, instead of writing *Athenæums*, will carry them about.

The American proverb must be altered in meaning; it will be "gone goose" with a man, not when he is ruined, but when he sets off on a journey.

An enlightened public, which encourages pictures of Ariels with broad backs and finny rudders flying over the pyramids with steam fans, carrying a sentry box hanging obliquely, will not surely refuse to countenance the more probable, and, at least, equally poetical, representation of a man in a basket, to which are attached a thousand wild geese, with a handful of newspapers, which he drops on the roofs of his customers' houses. Yours, &c., V. W.

OUR WEEKLY GOSSIP.

THE Exhibition of Ancient Masters at the British Institution takes place next month, and promises a feast for the eyes more varied, if not more exquisite, than usual. We are enabled to furnish a programme, brief and sketchy indeed, but authentic, the general character of the exhibition being alone determined, while the particular selection is as yet somewhat dubious. Our readers must know that the Committee has always rather a difficult game of *finesse* to play between two opposite parties who contribute their painted treasures—the illiberal and the ultra-liberal—*those* churlish about lending desirable works, and *these* over-bounteous of mediocre pieces. Three grand divisions will form the total array, viz. one saloon will be assigned to Ancient Masters, properly so called; a second to Sir Joshua Reynolds, himself a host, whose works, though modern by their date, are antique by their merit; a third to divers other British Painters deceased, who, we hope and trust, will vindicate their right to take, at all events, rear rank with the Mighty Men of Old just mentioned. Rumour, like Wordsworth's kettle, talks much, "in a sweet deep under-tone," about the resurrection of certain native works, long buried amidst the dust of private cabinets and lumber-rooms; but we cannot guarantee their public re-appearance, nor the prudence of digging them up with such an object. Let us observe, however, apropos of this tendency shown by the British Institution towards a deviation from the spirit of their original system, that if Modern are to be substituted, in a great measure, for Ancient Masters, strict circumspection will become very needful, lest the Exhibition should lose caste; and that it will tax the Committee's judgment to select such works alone of the former kind as shall warrant their excluding those of the latter. Old pictures, even if poor ones, have generally some interest and value, because they illustrate bygone manners and the progress of Art; while modern paintings, unless good in themselves, have seldom any claims whatever upon attention. *Gainsboroughs*, *Wilsons*, and *Wilkies* (of the genuine style) can rarely come amiss; *Hogarths*, our truliest English pictures, are always most acceptable: but productions of subordinate defunct limners do not, like relics of obscure monks, become all at once precious, when exposed, after a few years of forgottenness, to the public.

Mr. Burford has much to answer for in the way of temptation, for a temptation of no common order is his panorama of "Baden Baden," in spite of the burst of spring green in the Parks, and the sunshine without cloud or furnace-heat, which are making our London look more festive than usual. As we stood in the closet in Leicester Square, where this inviting picture is exhibited, the seductions of the Heads, and the Trollopes, and the Granvilles, who have dealt with the German Spas, and especially this their Queen, waxed faint before the painter's colouring and perspective. The work is capitally executed; and it comprises—as all who know the scene must recollect—a background of *bergs*, picturesquely varied with foliage, a middle distance of effective architecture, and a foreground of wood—amidst which are seen rather too many pic-nic parties. Not all the care and spirit with which they are painted can hinder the figures from resembling far too closely the fashions for the month to deserve their present prominence in so clever a work.

A correspondent at Oxford thus writes to us—"We are full of restorations and rumours of restorations. A total repair and almost rebuilding of Baliol College is in contemplation, and Mr. Pugin was invited to execute it, but it has been thought inexpedient to employ a Roman Catholic, and especially a violent partizan, and the Master of Baliol has withdrawn his consent. The Puseyites were exulting in the prospect of Pugin's employment, as a 'great theological step.' St. John's College Chapel is to be fully restored this summer, and the Fellows have selected Mr. Blore as the architect. A very ugly plaster roof is to be removed, and one of oak, which has been plastered over, restored to sight. The altar screen and window are also to be removed and replaced by stained glass, and the whole of the wood-work to be altered more in conformity with the style of the building. The chapel is much older than the time of the foundation of the college, having belonged to a Bernardine convent, on the site of which the college was built. The old and by no means ornamental library has given way to a very elegant new one, and the hall and the front of the college will in their turns be restored and beautified. The martyrs' memorial is completed with the exception of the inscription, and is very elegant. It is universally admired. Mr. Cockerell's building of the Taylor College is near its completion, and the models, &c., of Sir F. Chantrey, presented by his widow, are already deposited. All Souls' College is also being restored by degrees; and a pretty little building has just been added to University College, and forms an additional ornament to the High Street. I thought these details might form a scrap in your 'weekly gossip.'"

In Germany Art seems still in the ascendant. The artists of Munich, especially, appear full of activity. Every account brings news of some fresh work, completed or commenced. Peter Hess, who has just finished a picture for the Emperor of Russia, is commencing another for the same sovereign, the subject being the Battle of Borodino. Kaulbach is working hard at his large picture, 'The Destruction of Jerusalem.' Schnorr is painting a series of pictures from the celebrated romance of the 'Nibelungen.' Zimmermann and Henry Hess are also occupied with large pictures for the Basilica at Munich. Schwanthaler's attelier is filled with new works,—and the public buildings are daily increased in number and improved in appearance by new works of art placed in and about them. Fresco seems going out of fashion for a time, and the painters are returning to oil-painting. Engraving, sculpture, painting, architecture, all seem to find a congenial soil in Munich. "The town itself," to quote the *Leipsic Gazette*, in an article entitled 'Sketches from Munich,' "resembles a handsome and powerful youth, whose growth has been so sudden and rapid that his clothes have become too small for him,—scarcely conscious of his own beauty and strength, yet a wonder to all around, he leads a gay and ever-rejoicing life of pleasure—knows little or nothing of French, abhors reflection, hates tea, and does not pride himself on his piety. Munich is, in fine, the stirring source and centre of German art. Let Berlin, Frankfort, and Vienna say what they please, all the light they have proceeds from rays shot from this central source of art. Remove Munich, and you leave many individual artists, but no school of German art. Great artists, indeed, as for instance Cornelius, have deserted Munich, but the works of their manhood and vigour remain to decorate the temples and buildings of the mother and fosterer of their genius. Thirty years ago, and German art was a nonentity; a few poor painters dragged out a weary life of poverty and wretchedness at Rome, unknown and uncared for in the land of their birth. But a German prince was then growing up, who, uniting ample means to an intense love of art, was preparing to make his capital the centre for German genius to collect round. Lewis of Bavaria, as a youth, and when Crown Prince, devoted the savings of a limited income to improve the buildings of his country, and when his father's death placed greater means at his disposal, and put the crown of Bavaria on his head, he did not fail to redeem the promise of his youth. Munich is not only the most stirring, but also one of the most flourishing towns in Europe, for the large sums spent on its buildings give employment to thousands of labourers, as well as encourage talent and genius of every description."

The resolution of the Academy of Städel to purchase Lessing's great picture of 'Huss before the Council of Constance,' has caused the withdrawal from that society of its director, Herr Philip Veit. The consequence of this has been the foundation of a rival school of artists in Frankfort, headed by Veit, whose Roman Catholic pupils, Retchel, Ballenberger, Jung, &c. accompany him, and Steinle, whose name has already occurred in the *Athenæum*, in connexion with the Cathedral of Cologne. The Romanists of Frankfort have already commissioned the new institution to paint them an altar-screen, for which they have subscribed 10,000 florins. The vacant directorship of the original Academy has been offered to Lessing, who however has declined it. Steinle, it is said, has already completed several cartoons for the Cathedral of Cologne; and common report declares them worthy of the magnificent building which is to receive them.—V. Laumitz, to whom the "Gutenberg and Fust Memorial" has been intrusted, has completed the model.

A new church is now in process of erection in Vienna, the interior of which is to be decorated with fresco paintings, representing scenes from the Crusades.

A Paris correspondent thus writes:—"A good deal of interest has been excited here by the announcement of a tragedy by a young, and as yet unknown author, which is expected to raise him at once to a very exalted position among the poets and dramatists. This young man, M. Ponsard, is said to have arrived from the provinces, with no better recommendation to the notice of the critics of the metropolis than a long tragedy, on the classic model of the French drama, founded upon the somewhat alarming subject of the 'Rape of Lucrece.' The work was sent to Mdlle. Rachel and the Committee of the Théâtre Français, but 'Les Burgraves' was in rehearsal, and no one would even read a scene of this foundling manuscript. Fortunately for M. Ponsard, he found a better reception from the second Théâtre Français, where Bocage, Madame Dorval, and the veteran Mdlle. Georges, maintain their ground against the exclusives of the Rue Richelieu. 'Lucrece' was accepted; and such was the curiosity excited by this story, and by the passages which had here and there been cited from the play, that every place in the Odéon has been taken and paid for before even the day for the first representation has been named. In the meantime, however, the mystery has been in part removed by a reading of the play in one of the most distinguished literary salons; and the expectations of the public are heightened by the applause of a circle which was composed of the most distinguished literary characters of the day."

The study of English literature, and, consequently, the reprint of English works, on the continent, seems to be daily increasing. The German newspapers are full of reviews of English books, quotations from English writers, and advertisements of the republication, in a cheaper form, of English writings, many of which must operate to the prejudice of the sale of the original works on the continent. Among the rest we find, by an advertisement in the *Allgemeine Zeitung* of March 14th, an announcement of a new work to be published with the London magazines, containing extracts from all the reviews and most of the monthly magazines, "together with a *complete* republication of the new periodicals by Mr. Dickens, Mr. Lever, Mrs. Trollope, Mr. Ainsworth, Mr. Lover," &c. The work is edited, as we should conjecture from the name, by an Englishman—F. A. Catty, Esq., F.R.C.S.—and is to cost about 4*s.* a number. The reason alleged for this piece of wholesale piracy

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by the publisher—Jügel, of Frankfort—is the great expense of the English periodicals, which almost prevents their circulation on the continent. A more probable reason may be found in the expected profits to the editor and publisher.

The journals of St. Petersburgh announce the death, at the early age of thirty-six, of the Baron de Stieglitz, who applied the immense resources of a fortune, said to amount to between two and three millions sterling, to the promotion of the arts, the sciences and literature, in all their branches. More than three thousand persons, including most of the distinguished names in the Russian capital, followed the body to its place of temporary deposit, in the vaults of the Lutheran Church of St. Peter—whence it is to be transferred to Hamburgh, the native town of the deceased, and the burial-place of his family. A place, too, may be given in our obituary records to the name of M. Maguin, the parish-priest of Saint-Germain l'Auxerrois,—the same who, defying what is emphatically called *The Terror*, "found means," says the *Presse*, "in 1793, to penetrate into the dungeon of Marie Antoinette, and administered to the illustrious prisoner the consolations of religion."

An interesting work has been published at Rome, by the learned Pietro Ungarelli, on a collection of antiquities left there by the Swedish diplomatist Patin. The collection is especially rich in Egyptian antiquities, and contains a valuable assortment of coins,—nearly 8,000 Grecian, 804 Consular, and 4,409 Imperial coins. Among the other antiquities is a 'Venus with the Slipper,' supposed to be of Egyptian origin, though brought from Greece.

The family of Cherubini are, it is understood, preparing for publication the autograph MSS. of the deceased composer,—giving particular notice of all the artist's own works, and forming the entire history of his professional life.

The Seventh Concert of the *Conservatoire* at Paris was made up of a selection from Handel's 'Judas Maccabæus,' 'The Creation' of Haydn, an oboe *solo* by M. Verroust, and Beethoven's Symphony in F. There is something too much of the "*toujours perdrix*" in all this, as the audiences seem to find—the enthusiasm of the public having cooled a little, we fear, with respect to these entertainments. But these are not good days for orchestral concerts. We perceive that our own *Societa Armonica* does not intend to resume its meetings. Happily, however, the stores of concert music are receiving accessions abroad, of which, in time, we hope to partake, slow though we be in the adoption of novelty.—At the Heidelberg Musical Festival, which is to be given on the 17th of May, besides Handel's 'Alexander's Feast,' (provokingly withheld from us Londoners,) a new composition by Mendelssohn, on a ballad by Zimmermann, is to be given. There is matter among this master's recent works for many evenings' pleasure. Let us hope that he will not prove the last of the German composers! We are waiting anxiously for some new operatic impulse in that quarter of Music's domain; but the promise is not great. An opera by M. Roeckel, son to our German chorus-master, (and the original *Florestan*, in Beethoven's 'Fidelio,') about to be given at Dresden, has been favourably mentioned to us. The composer, we believe, on the strength of its merit, has succeeded to the chapel-mastership held by M. Rastrelli, recently deceased.—Meanwhile, the adage, "it never rains but it pours," is curiously verified at home. Besides the performances at Her Majesty's Theatre, now in its full splendour, we have translated Italian operas at both our national theatres, (at one the sole and staple entertainment,) while the new theatre in Oxford Street takes eager part in the competition, and gives us its versions of favourite foreign works. We hope soon to be able to speak of the performances at this theatre more in detail, especially of the version of the 'Tancredi,' in which Miss S. Flower has taken Pasta's part—according to our contemporaries, with good success.—Those curious in the pianoforte will learn with pleasure, that M. Drey-Shock has arrived, to the astonishment of the members of the profession, before whom he performed at the dinner of the Royal Society of Musicians, on Thursday.

The pressure of temporary matter at this moment, compels us to defer, till next week, the report of Mr. Howard's Fifth Lecture.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS IS OPEN DAILY, from Ten in the Morning till Five in the Evening, and WILL BE CLOSED on SATURDAY, May the 6th. Admission, 1s.: Catalogue, 1s.
WILLIAM BARNARD, Keeper.

The THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS at their GALLERY, PALL MALL, East, WILL OPEN on MONDAY, May 1. Open each day from Nine till Dusk. Admittance, 1s.; Catalogue, 6d.
R. HILLS, Secretary.

The NEW SOCIETY of PAINTERS in WATER COLOURS WILL OPEN their NINTH ANNUAL EXHIBITION, on FRIDAY NEXT, the 28th inst., at their GALLERY, 53, PALL MALL, next the British Institution. JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.

This Establishment will be opened for the Season on MONDAY NEXT, April 24, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, painted by M. BOUTOX. Both Pictures exhibit various effects of light and shade.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 323 feet in length, and is crowded with rare and interesting specimens of virth. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant: also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

THEATRE ROYAL ADELPHI.

Every Evening during the Week you will find the GREAT WIZARD of the NORTH "at home," Performing his SEEMING IMPOSSIBILITIES and MIGHTY WONDERS of SCIENTIFIC and NATURAL MAGIC, having no Parallel in Europe or the World, and which were during last Week honoured by most Brilliant, Fashionable, and Crowded Audiences,—the Elite of London.

Can there be a Stronger Proof of the Wizard's Mighty Powers: while other Theatres show a "*beggarly account of empty Boxes*," the Wizard's Magic Temple is *crowded in Boxes, Pit, and Gallery!*—the Astonished Hundreds exclaim, can our "eyes be made the fools o' the other senses!" or "*he is not mortal.*"

The Wizard's Entertainment will be varied by the Delightful Performances of the CAMPANOLOGIAN BAND, the Greatest Musical Wonder in London—they are Nightly Received with Plaudits long and loud. The Crowds who nightly honour the Wizard, declare one and all, "the Wizard is quite right, his Entertainment '*requires no Puffery!!!*'"

Boxes, 3s. Pit, 1s. 6d. Gallery, 6d. Second Price at Nine o'Clock, Boxes, 1s. 6d. Pit, 1s.—Private Boxes (containing six), 1l. 11s. 6d.—Doors open at Seven, the Entertainments commencing at Half-past.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.

April 8.—Professor Wilson in the chair.—Before proceeding to the business of the day, Sir George Staunton read an extract from a letter which he had the preceding day from Sir Henry Pottinger, and which he thought would be of interest at this time. Sir Henry Pottinger stated his conviction that there was no reason to doubt the sincerity of the Emperor of China as to their intentions to fulfil the stipulations of the treaty with this country. He thought he might assert that Elepoo and his colleagues saw clearly that it was to the interest of China to further the views entertained by our government: and that they, as well as himself, were clearly of opinion that the government of China would, at no distant period, be convinced of the benefit to themselves, as well as to the nation, of the resolutions to which they had now irrecoverably committed themselves.

Captain Postans read a paper on the rivers Nile and Indus, the writing of which had been suggested by his having recently journied for some hundreds of miles along the banks of these two great rivers, which had so many features in common, although in some respects they were the opposites of each other. The Nile has its source in the equator, and the Indus in the regions of perpetual snow; but the latitudes traversed being the same in both, there are many curious coincidences in the climates and productions of the regions watered by them. The current and volume of the two are very different: the Nile proceeding uniformly and quietly at the rate of 2½ to 3 miles per hour, always deep enough for navigation, and generally confined by rocky banks which prevent any very extensive inundation. The Indus, of greater volume, and double or triple the velocity, is navigable only in its highest flood, and even then liable to sudden torrents of irresistible force; so that Capt. Postans has seen it increase from a moderate volume to such a height and force, as to throw a steamer of sixty horse power helpless on its banks; and in a few minutes space, resume its former character. The colour of the two rivers is very dissimilar: the water of the Nile is usually blue; but becomes of a deep brick red during its inundation: that of the Indus is at all times of a muddy stone-colour; and though readily purified by filtration, is not so wholesome to drink as Nile water, which merits all the encomiums that have been passed upon it. The boats employed on these rivers are of totally opposite construction; and Capt. Postans was surprised to observe that on the Nile, where the navigation was without danger, the boats were large and strongly built, with keels fitting them for rough sea-work; while those used on the Indus are small, flat-bottomed, and frail; liable to go to pieces on the least violence, and are destroyed in a few minutes by being exposed to a strong wind on a sand bank. This, we think, may be accounted for by the necessity of employing very shallow craft on a stream which is often not above three or four feet in depth. Some remarks are made on the capabilities of the regions watered by these rivers, as to the amount of population that might be maintained upon their shores. The writer observes, that with a narrow strip of tillable land on its banks, Egypt even now maintains two millions and a half of people; and might, under a better government, support triple that number; while in Sinde on the shores of the Indus, where the extent of soil is unlimited, and nothing wanted but industry, the population does not exceed a million. In the former country, not an inch of the soil is uncultivated; in the latter, cultivation is almost unknown; and the miserable inhabitant finds his almost sole diet in the fish which the river supplies. The productions of the rivers are nearly similar, the staple crops in both being wheat, and the *holcus sorghum*, which, in Egypt, is called dhurra, and in India, jurwaree; and almost all other produce being the same in both. The cotton, indigo, sesasum, and tobacco of both are of the same species; and the date is the principal tree visible. The shores of the Nile and Indus also abound with buffaloes, camels, mules, and asses; and poultry abounds in the huts of the inhabitants of both. These are all of the same rude and temporary construction, the materials being mud or reeds. The same squalor and misery exist in both; the Egyptian peasant toiling only that his master may benefit; and the Sindian neglecting cultivation almost entirely. The disposition of the inhabitants is very opposite: the strong and hardy Sindian is either sullen or melancholy, and his work is almost always performed in silence; the slim Egyptian, on the other hand, is always singing or laughing; and the sounds of drollery and mirth are heard from one end of the country to the other. This part of the paper is followed by some observations upon the splendid manufactories seen everywhere on the Nile, which Capt. Postans is of opinion prove only the harsh, monopolizing system of Mohammed Ali, and the real short-sightedness of his views of political economy, but do not take away from the misery of the Egyptian fellah; but on the contrary, saddle him with forced and ill-paid labour, and help to render the bulk of the population of one of the most productive countries of the world the most miserable. The writer sums up the comparative state of the inhabitants of the two countries, with the remark that the lamentable effects of the two opposite systems are visible in Egypt and Sinde: the former suffers from misplaced and unsuitable improvements; and the latter from the fact that there is no improvement at all.

HORTICULTURAL SOCIETY.—*April* 4, 18.—The Right Hon. Lady Dover, the Rev. G. C. Bethune, G. F. Girdwood, J. H. H. Atkinson, and J. F. Buller, Esqrs., were elected Fellows.—The display of plants, flowers, and fruits, was at both meetings unusually splendid. At the former a communication from Captain Dwyer, Commandant of the Island of Ascension, was read, containing an account of the success or failure of various kinds of European vegetables, seeds of which had been transmitted to the island. From this it appears that the island is subjected to what are there called "black winds," which prove destructive to haricots, several kinds of lettuces, and all the taller sorts of peas; of the latter, two dwarf kinds, viz. Pois nain dé Hollande, and Nain vert petit, stood the climate well, with the Versailles sugar, and Alphange cos lettuce, Batavian endive, Portuguese cabbage, and vegetable marrow. Amongst annual flowering plants, it is remarkable, that those which succeed best, are such as have been introduced from the N.W. parts of America, or from other comparatively cool climates. A paper, accompanied by a model, was also read from Mr. Torbron, relative to a new method of arranging sashes in forcing houses, so that when air is given, the light may not be intercepted by one sash overlaying the other. To effect

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this, it is proposed (allowing the roof to be 15 feet wide) that the two lower sashes should each be 6 feet long, and the upper sash 3 feet; and that the rafters should be continued for a short space at the same angle over the back-wall; in giving air, the lowermost sash will slide downwards, the middle one will either remain stationary or move up or down as may be required, and the upper one will, by means of a pulley attached to the back wall, be drawn upwards along the projecting rafters—or, by having the sash secured at the back by hinges, it may be raised vertically by iron rods.

ENTOMOLOGICAL SOCIETY.*—*March.*—G. Newport, Esq., President, in the chair.—A large quantity of the singular acrial processes, from the roots of *Sonneratia acida* from Ceylon, was presented by R. Templeton, Esq. R.A., and which has been found very serviceable for lining insect cabinets. Professor Milne Edwards, of Paris, and M. Kollar, of Vienna, were elected Honorary Foreign Members, in the stead of Major Gyllenhal and Professor Andouin, deceased. Mr. Doubleday exhibited a volume of drawings of the larvæ of Lepidoptera, by Mr. Standish, jun., and Mr. F. Bond fine specimens of *Polyommatus arion* from Barnewall Wold; and Mr. Hope a fine series of Goliath beetles, of the genera *Rhomborhina* and *Trigonophorus*, including several new species recently received by him from India. Mr. Westwood exhibited a drawing of a small larva very destructive to housed beans. A letter was read from W. Spence, Esq., relative to the action of the pulvilli of flies and other insects, enabling them to walk upon upright or inverted surfaces; also descriptions of some new exotic Curculionidæ, from the Philippine Islands, by Mr. Waterhouse.

April.—The President in the chair.—Amongst the donations were a series of volumes presented by the Royal Society, and a large and singular ant's nest, found between the floor and ceiling of a cottage near Cobham Park, presented by Miss Combe. Mr. Saunders exhibited a large box of insects from New Holland: some of great rarity, including a fine large undescribed species of Rhipicera. Mr. Bond exhibited some specimens of Mr. Cuming's Manilla Curculionidæ; from which he had entirely removed the grease, and restored the brilliancy of the metallic scales, by plunging them into pure naphtha and then covering them with powdered chalk. Mr. Waterhouse read descriptions of some new exotic Curculionidæ, and Mr. Westwood the continuation of a memoir on the Geotrupidæ and Trogidæ.

ROYAL INSTITUTION.—*April* 7.—Prof. Faraday on Light and Ventilation.—The theatre was so crowded that many persons could not gain admission. The subject was interesting, not from any novel theory, but for the application of known facts to useful purposes, especially lighting and ventilating,—ventilation being here used in its common acceptation, as meaning only the mode of withdrawing, from places where human beings are to live, the bad air consequent on combustion, and so leaving the atmosphere in its natural condition, in which alone it can be beneficial to man. After some general remarks on the nature of combustion, the consequent formation of water and carbonic acid, Mr. Faraday described the new process for which his brother has taken out a patent, and exhibited a chandelier to which it had been applied. The ordinary glass chimney is first placed on the lamp, which is fed with external air, as usual: a second chimney, somewhat larger and taller, is then put on, and covered with a thin sheet of mica. In the space between the glasses there is no communication with the external air, except through what Mr. Faraday called an aërial sewer, which sewer is intended to carry off the heated and decomposed air, and is continued till the air is discharged outside the house, or into the flue of a chimney. In brief, the invention consists in the application of the down-drawing stove principle to a lamp burner. This arrangement, in the chandelier exhibited, formed a part of the central support, and was ornamental as well as useful.

SOCIETY OF ARTS.—*April* 12.—W. Tooke, Esq. V.P. in the chair.—Mr. Davis described his patent Stereoprism combination, as applicable to wood pavements, and for other purposes. This combination has already been applied in paving part of the carriage-way in Lombard Street. The mode of forming the paving blocks is by cutting a piece of timber 6 inches thick and 5½ inches wide, into lengths of 9 inches, the angle at which the blocks are cut being 36°. In each side, and in the sloped ends, a rectangular groove is cut three-fourths of an inch in width, and of similar depth, the bottom of the groove being 2 inches from the bottom of the block: into these grooves are inserted wooden keys 3½ inches in length, three-fourths of an inch thick, and 1½ inch in width, the use of which is to tie the blocks together, both longitudinally and laterally. A triangular groove, three-fourths of an inch wide, and five-sixteenths of an inch deep, is cut in the upper surface, in the direction of its length—and each row is put together so as to break joint throughout the work.

Mr. Whishaw read a paper on Mr. Jeffery's Marine Glue, the peculiar properties of which are, its being *insoluble* in and *impervious* to water, *elastic*, so as to expand or contract, according to the strain on the timber or the changes of temperature, sufficiently solid to fill up the joints and add *strength* to the timber construction, and *adhesive*, so as to connect the timbers firmly together. Several practical experiments have been made in Woolwich and Chatham Dockyards; among these may be mentioned the following:—Two pieces of African oak, 18 inches long by 9 inches wide, and 4½ inches thick, were joined together longitudinally by the marine glue, with a bolt of 1¼ inch in diameter, passed through each of them from end to end. The day after the marine glue had been applied, the blocks were tested by means of a hydraulic machine. A strain was applied to the extent of 19 tons, at which point one of the bolts broke, but the junction of the wood by the glue remained perfect. Two bolts of 1¼ inch in diameter were inserted on the following day, and the strain was again applied until it reached 21 tons, when one of the bolts was broken, the junction of the wood still remaining perfect, and apparently not affected. Another experiment was tried with two blocks of African oak of similar dimensions, but bolted in a different manner, so as to apply the strain at right angles to the junction made with the glue at the centre. The wood split at a strain of 5 tons, but the joint remained perfect. The glue in one case was applied to elm; it resisted a strain equal to 368 lb. on the square inch. This trial was made while the block was in a wet state, which state is considered most favourable for the effect of the glue. Several large pieces of timber were glued together and suspended to the top of the shears at the dockyard at Woolwich, at a height of about 70 feet above the ground. From that elevation they were precipitated on to the granite pavement, in order to test the effect of concussion; this wood was shattered and split, but the glue yielded only in one instance, in which the joint was badly made, and after the third fall. An experiment was made with reference to the composition being used as a substitute for copper sheathing. This composition was applied without poison to four sides of wooden blocks, and on two other sides it was applied in combination with poison equally destructive to animal and vegetable life. After the lapse of twenty-three months, these blocks were taken up, and were found to be covered with small shell-fish on the four unpoisoned sides, while the two sides charged with the poison were clean. The whole of the composition was slightly changed in colour, but was not deteriorated or affected in respect to its useful qualities. Another use consists in its application to the construction of masts. Its powers of adhesion and elasticity fit it for the purpose of joining the spars of which masts are composed. A great reduction of expense is likely to follow its adoption for this purpose, as shorter and smaller timbers may be rendered available, and most, if not all, the internal fastenings may be dispensed with. The mainmasts of the *Eagle*, a 50-gun ship, and of the *Trafalgar*, 120-gun ship, have been put together with this glue, and the mainmast of the *Curaçoa*, now reducing from a 32 to a 24-gun ship, are in progress of being joined. This invention may also be applied in the construction of dock-gates, sluices, piers, wooden bridges, &c.

Mr. Whishaw read a short account of the Great Pyramid of Gizeh, a model of which, made from the surveys and observations of Mr. Perring, C.E., was placed on the table. The Great Pyramid originally occupied an area equal to 588,939.595 superficial feet, or almost 13½ English acres, the side of the square being 767.424 feet. The original perpendicular height of this structure was 479.640 feet, and the total contents of solid masonry equal to 89,418,806 cubic feet, weighing 6,878,369 tons. Taking the masonry at only 1*s.* a cubic foot, including carriage, materials, and workmanship, the cost of such a structure would be 4,470,940*l.* Again, the masonry of the Great Pyramid would be sufficient for the erection of 1,120 columns, each 20 feet square, and of the height of the Monument of London, which is 202 feet; or, if cut into paving stones, 4 inches in thickness, would cover a space equal to 6,158 acres. The blocks of which this great work is composed are roughly squared, but built in regular courses, varying from 2 feet 2 inches to 4 feet 10 inches in thickness, the joints being properly broken throughout. The stone used for the casing of the exterior, and for the lining of the chambers and passages, was obtained from the Gebel Mokattam, on the Arabian side of the Valley of the Nile; it is a compact limestone, called by geologists "swine-stone," or "stink-stone," from emitting, when struck, a fetid odour, whereas the rocks on the Lybian side of the valley, where the Pyramids stand, are of a loose granulated texture, abounding with marine fossils, and consequently unfit for fine work, and liable to decay. The mortar used for the casing and for lining of the passages was composed entirely of lime, but that in the body of the Pyramid was compounded of ground red brick, gravel, Nile earth, and crushed granite, or of calcareous stone and lime, and in some places a grout or liquid mortar of Desert sand and gravel only has been used. It is worthy of especial notice that the joints of the casing stones, which were discovered at the base of the northern front, as also in the passages, are so fine as to be scarcely perceptible. The casing stones, roughly cut to the required angle, were built in horizontal layers, corresponding with the courses of the Pyramid itself, and afterwards finished as to their outer surface, according to the usual practice of the ancients. In order to ensure the stability of the superstructure, the rock was levelled to a flat bed, and part of the rock was stopped up in horizontal beds, agreeing in thickness with the courses of the artificial work. The passages leading to the chambers are not in a central line through the Pyramid, but 24 feet 6 inches to the east thereof: the principal passages are considerably inclined. In the King's Chamber is placed the sarcophagus, which is of granite, but the cover has altogether disappeared. The entrance to the King's Chamber was closed by three portcullises in the passage leading into it: the grooves in which they were worked were not in the first instance carried lower than the top of the passage; the blocks forming the portcullis were then inserted, and when required to be lowered the lower part of the grooves were cut out. Above the King's Chamber are the "Chambers of Construction," formed to take off the superincumbent weight from the roof of the apartment. The floor of each of these chambers is formed of granite blocks, composing the roof of that immediately below, and each block extends quite across the chamber, from north to south; the inclined stones forming the roof of the upper chamber are of limestone, from the Mokattam quarries. Besides the King's Chamber, there is another chamber, called the Queen's Chamber, at a lower level, and entered by a horizontal passage, leading out of the large inclined passage to the former. There is also a subterraneous apartment nearly under the central vertical line of the Pyramid, and which was discovered by Mr. Caviglia, in March, 1817: this is entered by an inclined passage, being a continuation and in the same direction as that which leads from the exterior of the Pyramid on the north side of the great passage. It appears that the whole of these passages had been closed up with blocks of stone, but which have been removed by the indefatigable exertions of those who have penetrated this vast mass of building. Two air channels are formed in inclined directions, and run from the bottom of

* The third volume of the Transactions of the Entomological Society contains descriptions and figures of the singular parasitic plants, growing on different species of larvæ, some of which were noticed in the *Athenæum* of the 1st of April, as having been sent by Prince Albert to the University of Bonn. A still more extraordinary species has since been figured by Sir W. Hooker.

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the King's apartment—the one to the north, the other to the south face of the Pyramid.

April 19.—G. Moore, Esq. V.P. in the chair.—Mr. Potter, jun. described the process of silver plating, as practised at Sheffield. Plating on copper was first introduced in the year 1742, by Mr. T. Bolsover, a member of the corporation of Cutlers at Sheffield, who, when repairing a knife handle composed partly of silver and partly of copper, thought that it might be possible so to unite the two metals as to form a cheap substance, presenting an exterior of silver, which might be used for the manufacture of several articles which had hitherto been made entirely of silver. It was not till about forty years after the introduction of Mr. Bolsover's plan that the ornamented parts of plated articles, called mountings, were constructed of silver. This great improvement caused the manufacture of plated wares to become one of the staple trades of Sheffield. There are two important features in the process:—the one being a perfect adhesion of the two metals; the other a protection from wear of the prominent edges by friction. The process of manufacturing plated articles may be described as follows:—An ingot of copper being cast, and the surfaces carefully prepared by filing, so as to remove all blemishes, and a piece of silver, also having one surface perfectly cleansed, are tied together by means of an iron wire. A mixture of borax in water is then passed round the edges with a quill; the mass is then placed in a common air furnace, heated to a proper temperature, with a small aperture in the door for an inspection of this part of the process. As soon as the union of the two bodies is effected, which is known by the oozing of the metal, when the fusion of the two metals has taken place, the bar is removed. The quality of the silver used in this process is what is termed standard, containing about 18 dwts. of copper to the lb. troy. The effect of this amalgamation is to render the articles harder, and, consequently, more durable. The ingot being thus prepared, the next operation is to form it into sheets, which is effected by passing the bar several times through large cylindrical rollers, generally moved by steam power; the lamination which the silver undergoes during the operation of rolling, shows the perfect unity of the two bodies. From the sheet of metal the article required is manufactured by hammering chiefly, but also by stamping when the shape is very irregular; the article, if hollow, being filled with pitch, the receding parts are forced inwards, so that the projecting parts remain of the thickness of the sheet before being wrought, while the sunken parts are somewhat reduced in thickness. The dies for forming the ornamental part of plated articles consist of blocks of steel, on the face of which the pattern of the ornament is accurately drawn, after which the dies are moderately heated in an open fire, and then placed upon a leathern sand-bag; the die-sinker then proceeds to cut out the ornaments with hammer and chisel; when sunk to the proper depth, the surface of the sinking is dressed off, and prepared for the ornaments to be stamped in. The stamp consists of a vertical frame of iron, the uprights of which are formed with grooves, in which the hammer or drop slides; the foundation of this machine consists of a square stone, on the upper surface of which is fixed an iron anvil, to which the uprights are firmly attached. The hammer is raised by a rope passing over a pulley fixed in the head-piece of the frame. The die is placed on the anvil immediately under the hammer, and is kept in its proper position by screws. A luting of oil and clay is then placed round the edge of the sink of the die, and melted lead is poured into the cavity; when cool, the hammer is allowed to fall upon the lead, to which it firmly adheres by means of a plate of iron, roughed as a rasp, and which is called the lick-up. The silver used for the purpose and the mountings is also of the standard quality, and is rolled to the required thickness; several pieces of the requisite size are then placed between pieces of copper of the same substance, and put upon the face of the die; the hammer is then raised, and allowed to fall gently upon them; this operation is continued for some time, gradually increasing the fall of the hammer, and diminishing the number of pieces struck until they are forced to the bottom of the die; it is necessary occasionally to anneal the mountings; the mounts being struck as described, are now filled with solder, consisting of tin and lead, and afterwards secured by wires to the article to be ornamented, the body being covered with a mixture of glue and whiting, to prevent the solder from staining the surface; they are then soldered on by means of a hydro-oxygen blow-pipe; the article is next boiled in a solution of pearl-ash or soda, and scoured with fine Calais sand; the mounts are polished by a lathe, as silver articles, with rotten-stone and oil, then cleansed with whiting, and finished with rouge; a scratch brush, of brass wire, is used for deadening the parts required, and the plain surfaces are burnished with tools of bloodstone or steel, soap and water being used in this operation, which is performed by women.

Election of officers for the ensuing year.—*President*, H.R.H. the Duke of Sussex. *Vice-Presidents*, H.R.H. Prince Albert, Duke of Northumberland, Duke of Sutherland, Duke of Buccleuch, Marquis of Northampton, Earl of Romney, Earl of Radnor, Earl Stanhope, Earl of Shrewsbury, Earl of Harrowby, Earl of Dartmouth, Lord Western, Viscount Lowther, Rt. Hon. Sir R. Peel, W. Tooke, T. Hoblyn, G. Moore, A. W. Tooke, R. Twining, B. Rotch, J. Hume, B. B. Cabbell, W. H. Hughes, W. Pole, P. M. Roget, M.D., D. Pollock, W. H. Bodkin, Esqs. *Secretary*, F. Whishaw, Esq.

MEETINGS FOR THE ENSUING WEEK.

Sat.	Asiatic Society, 2, P.M.
—	Botanic Society, 4.
Mon.	Geographical Society, half-past 8.
—	Statistical Society, 8.
—	Society of British Architects, 8.
Tues.	Institution of Civil Engineers, 8.—'An account of the Brick-making at Blechingly Tunnel during the Winter of 1840 and Summer of 1841,' by F. W. Simms.—'Description of a Cast Iron Bridge, completed in 1840, for carrying the Birmingham and Gloucester Railway over the River Avon,' by Capt. Moorsom.
—	Zoological Society, 8.—Scientific Business.
Wed.	Geological Society, half-past 8.
—	Society of Arts, 8.—Mr. Cooke's Electrical Telegraph will be described.
—	Medico-Botanical Society, 8.
Thur.	Royal Society, half-past 8.
—	Royal Society of Literature, 3.—Anniversary.
—	Numismatic Society, 7.
Fri.	Royal Institution, half-past 8.—Dr. Miller's 'Illustrations of the Theory of Bleaching.'

FINE ARTS

Le Keux's Memorials of Cambridge. 2 vols. Tilt & Bogue.

This work is now brought to a close, and forms two handsome volumes. The price, considering the number of the illustrations and the manner of their execution, constitutes its claim to public support; but neither the plates, for the most part, nor the literary portion of the work, rise beyond the character of respectability. The latter, indeed, can scarcely be said to have even this distinctive character, for it is little more than a skeleton of facts collected from Fuller and other writers on the University: not sufficiently ample to supersede reference to the authorities, and wanting in such peculiar characteristics of treatment as might give it an interest of its own. It has much the air of a compilation written to order, without sympathy with the subject. The same formula answers for the account of every college. First comes its history, then a notice of its buildings, written, seemingly, with but little knowledge of architecture: then lists of its more eminent members and benefactors, with brief details of the patronage attached. This sort of skeleton work may be advisable in a book of reference, but is sadly wearisome for continuous reading. Now Cambridge is, and ever must be, a subject of interest; and any writer who should take up any one of the many branches here glanced at—the history of the colleges, the biography of the members, or the architecture of the buildings—and treat it as a labour of love, might produce, not merely a useful work but one of permanent interest. We have spoken of the lack of architectural knowledge, inexcusable in treating on one of the richest architectural cities in the country: thus the church of St. Botolph is described as "a *good* building, consisting of a nave and a chancel, with *side* aisles" (could the aisle, or wing, be anywhere but at the side?): we are told that the New, or Gisborne Court, of St. Peter's College, "was built in the *Gothic style*:" the buildings of Clare Hall are named with nice precision, as a good specimen of the architectural style of the beginning of the seventeenth century. The "Combination room" of Clare Hall is, without any grounds being stated, called "one of the best in the University." These specimens are enough to show, that the architectural inquirer must not look to the 'Memorials' for specific information as to its buildings.

The engravings, though unequal and often formal, are faithful, and some of the drawings, by Mr. Mackenzie, exquisite for their extreme delicacy of expression of form, though sometimes wanting in picturesqueness of effect. This objection holds throughout against the wood-cuts.

MUSIC AND THE DRAMA

Her Majesty's Theatre.—It was a good calculation on the part of the management, to introduce Madame Grisi, after a two years' absence, in the operas which have recently been so successful in London—thanks to our own *prima donna*. But we must add, that never did Miss Kemble's 'Norma' stand so high in our good graces as on Tuesday evening. It will not do, however, to compare voices. Madame Grisi's is still the richest, most flexible, most powerful *soprano* within our knowledge; though some of its tones be produced with greater effort and anxiety of countenance than formerly: her figure and face have grown matronly since she last appeared: her acting has not lost in passion, neither has it gained in intelligence. The reception given to her was very warm. Due honour, too, was paid to the *Adalgisa* of Mdlle. Molteni, which was excellent both as to singing and action. The *Oroveso* of Lablache is as ever, noble, and imposing. Rumours of tricks played by Time with this incomparable artist have come by dozens from France; they seemed to us on Tuesday only so many fictions devised for the excuse of Parisian inconstancy. On Thursday Sig. Fornasari's great trial and Signora Brambilla's reappearance "came off," in 'Semiramide,' which was given with great care and splendour. We are sorry, however, to say, that the new *Assur* failed to satisfy our hopes and expectations; and this not so much in the general conception of the part, as in the execution of its details, by which the vocalist takes rank, and in which he is unquestionably far inferior to Tamburini; since, while not flinching from a single roulade or division however arduous, scarcely one was finished, and, in more than one, the intonation of the singer was false. All this, however, may be amended, and is in a fair way of being so, by the companionship in which the new *basso* is now exhibited. Six years have passed over Sig^a. Brambilla since our poet sung her praises; nor passed harmlessly over her voice: on the other hand, she is six years richer in taste and executive power. Madame Grisi was magnificent as the Assyrian Queen: her voice has never been in finer order, her execution never more brilliant; while the maturity of her face and figure add truth to the personation. One word more: the current cast of 'Semiramide' has been extravagantly vaunted; it seems to us neither so strong as when it was given with Madame Albertazzi and Tamburini, nor as on its last production, with Madame Viardot for *Arsace*. We have only a line to add, that an entire series of novelties and revivals makes the *ballet* more than ever attractive. There is one step in 'The Gipsy,' by Mdlle. Fanny Elssler, worth "a wilderness" of aimless posture-dances.

Drury Lane.—The adventures of 'Fortunio and his Seven Gifted Servants' are the subject of the Easter entertainment; but the fairy tale, instead of being decked out with the choicest flowers of poesy that the dramatist's fancy could furnish, and its wondrous incidents represented in good faith with the mightiest magic that the stage Prospero could command, is travestied in doggrel rhyme—its romance turned into ridicule, its moral exchanged for political allusions, and its fanciful conceits for parodies of popular ditties and slang phrases. Alas for the romantic associations of fairy legends! That fabulous lore is not deemed "meat for babes" in these days of grim realities, literal facts, and unimaginative feelings: the very urchins of the nursery, fresh from the juvenile scientific library, would regard it as too puerile. We must confess to a sneaking kindness towards the old romantic fairy spectacles, such as 'Cherry and Fair-Star,' that used at Easter-tide to revive the recollections of childhood so pleasantly: they were as welcome as the absurdities of pantomime, before burlesque introductions robbed the harlequinade of its fun, and left the motley crew but the limbs and mask of

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drollery. But such things would be despised in this day, and we can only get a glimpse of the marvels of Mother Bunch through a quizzing-glass: the very fairies who emerge from flowers, must be dressed in court costume, with wings sprouting from their velvet coats; and even dragons must be droll. The success of these elegant extravaganzas, which are set off with the utmost splendour of scenery and costume, is, however, so complete, owing not only to the magnificence of the spectacle, but to the witty pleasantries of the dialogue, that their popularity, which dates from the time of "Olympic Revels," is likely to continue unimpaired: and most amusing are the whimsical incongruities and grotesque fancies of this comic version of 'Fortunio,' by the author of 'The Sleeping Beauty,' and other kindred productions. The achievements of Strongback, Tippler, Gormand, Lightfoot, Fine-ear, Marksman, and Boisterer, are exhibited in so effective a way, as to satisfy the demands of the most exacting: the fountain is emptied of water and filled with wine in a twinkling, and the dragon not only swills it dry, but performs such antics in his drunkenness as to throw the house into convulsions of laughter—Mr. Stilt is the name of his inner man. Mr. Selby, as the *Emperor Matapa the Merciless*, is frantically fierce and tyrannical, the very impersonation of northern despotism; Mr. Hudson, as the jovial *King Alfourite*, and Mrs. C. Jones, as his cruel sister, the *Princess Vindicta*, are a happy pair of opposites; while Miss P. Horton, as *Fortunio*, is as gay and dashing a young spark as ever wore cloak and doublet, to say nothing of her singing, and the arch playfulness with which she pointed the jokes of the dialogue. Nor should the clever dancing of Miss Webster be forgotten, nor the ingenious manner in which the race-course, and the feats of swallowing a stack of loaves and carrying impossible burdens are represented. A new *Othello*, Mr. G. V. Brooke, and a new play by Sheridan Knowles, called 'The Secretary,' were announced for this week, but have been postponed—the play till Monday next only, the tragedian *sine die*.

COVENT GARDEN, alone, closed its doors against the crowd of fun-seekers; but they open on Monday with Madame Eugenia Garcia in 'La Sonnambula;' and on Wednesday Madame Ronzi di Begnis and Herr Staudigl will appear in 'Norma.'

The HAYMARKET re-opened on Monday with an embellished interior, lighted with gas for the first time, and the excellent comedy company of last season; which includes Madame Vestris, Mrs. Glover, Mr. Farren, and Mr. C. Mathews, in addition to the usual corps. The proscenium has been reformed, and the appearance both of the stage and audience part is much improved by this change alone; the busts and portraits have also been removed, and tasteful groups of figures in colour are the only ornaments save the gilt mouldings on the fronts of the boxes: the new chandelier gives to the house a lively aspect; and the fawn colour of the panelling mellows the light, which is abundant without being glaring. The pit benches are fitted with backs; and two rows of stalls invite those who like to see the paint on stage faces, and do not object to the din of the orchestra. The 'School for Scandal' was selected for the opening night, as showing off the company to advantage; and on Tuesday a *débutante*, Miss Bennett, appeared as the *Widow Cheerly* in that intolerably insipid comedy, 'The Soldier's Daughter.' The young lady possesses an agreeable person, and natural gaiety of manner: she seems accustomed to the stage, and won the suffrages of the audience. We shall be glad to see her confirm the favourable impression in some part that affords better opportunities of testing her intelligence in reading and embodying a character.

The PRINCESS'S THEATRE, too, catered for the amusement of the holiday folks, in the modern style, 'The Three Graces' being the theme of burlesque, and Messrs. Wright, Bedford, and Oxberry, the efficient agents of the practical jokes, aided by the antics of Wieland, as Pan.

The Minor Theatres, whose proceedings are not food for critical digestion, have contributed the usual variety of Easter entertainments; and "Astley's" is itself again, under the auspices of Mr. Batty, who has taken the reins of equestrian management that Ducrow let drop, and reared not only a stud of horses, but an amphitheatre to exhibit them, which is described as being more spacious for the steeds and commodious for the visitors than before—at least, as regards seeing. The campaign in Affghanistan was the subject of the piece, and Lady Sale and Lord Ellenborough were duly represented in military pageant.

ST. JAMES'S THEATRE.—*French Plays.*—The pieces selected for performance on Easter Monday were more than usually amusing. The first was one of the most popular and wholesome of the recent Parisian novelties, 'Les Mémoires du Diable'; the second one of the richest farces ever presented on any stage—none other than 'Le Père de la Débutante,' with M. Vernet in the principal character. 'Les Mémoires' is a tale of intrigue, vicissitude, folly kept in order by successful audacity, and injured innocence defended—with a dash of legendary superstition, to remove the drama from the list of common-place romances, in which a lawyer's clerk is the *Deus ex machinâ*, and a bundle of forgotten parchments the conjuror's book of gramarye. The Gentleman in Black is fairly acted by M. Rhozevil. It is a part, the effect of which is secured by *nonchalance*; and what can be more easy to the actor? Madame Doche (whose beauty, we must whisper, does not bear out the reputation which crossed the channel before her) seems, at all events, to be of our opinion. Her pathos is weak, her coquetry pointless, and her dialogue wants emphasis. M. Cartigny's personification of a faithful servant of the decayed family, who restricts himself, by vow, to two words, for fear of betraying a secret, and hence is considered an idiot, is clever—the best piece of acting in this intricate and amusing drama. But we grudge every line taken from the space due to the Father of the Actress. A grave essay might be written upon M. Vernet as an artist; a comic library furnished from his looks, gestures, and exclamations. Never was anything so eager, so shabby, so enthusiastic, so redolent of "lamp-oil and orange-peel": never were the real father and the stage father, professional and parental pride, mingled in such a delicious and probable confusion!—never was audience kept in such a *roar* of animation: whether *Gaspard* be seen in the ragged glory of his home-anticipations—or in the skill of stage diplomacy, cajoling the manager, replacing the missing functionary of the drum, and finally planting the Prodigy in the arena of triumph—or encouraging his treasure to declaim the dramatist's bad language in the dramatist's presence—or on the momentous occasion when the damsel comes to trial, and is accepted by the public of Paris amongst its sworn favourites! Not a detail is neglected, nor yet a comicality exaggerated; the amount of humour and high spirits brought to the task being little less than that which Bouffé exhibits in the incomparable 'Gamin de Paris.' The farce, too, of its broad kind, is a capital one. The Parisians have a strange pleasure in mocking at themselves, and laying bare to common day knaveries and pretensions, the destruction of which, one would think, must destroy one good half of their comfort in life. Thus M. de Balzac, a literary man, is never so happy as when he can bring French literature and criticism into disrepute in his novels;—and thus we are indebted to the showing of MM. Théaulon and Bayard how Pretension gets the prize, and trumpery is made to pass for true metal, and dramatic genius and success are alike a *humbug*, for one of the most amusing *vaudevilles* of the French comic stage.

MISCELLANEA

Paris Academy of Sciences, April 10.—Letters relating to the comet were first read. According to the conclusions of MM. Laugier and Mauvais the curve described is a parabola. The comet of 1843 is, of all the comets known, the nearest to the sun. On the 5th ult., when it was at its nearest point to the earth, it was still distant from us 32 millions of leagues. The nebulosity, which formed the head of the comet, had a diameter of 38,000 leagues, and was therefore 1,700 times larger than the earth.—A paper was read from M. Ebelmen, respecting the production and use of gas in the preparation of iron. By means of a gas generator of a new construction, M. Ebelmen has arrived at the following results. In producing gas by means of coal and cold air, the oxygen of the air changes completely into oxyde of carbon. The temperature of the gas which escapes from the generator is superior to that of the fusion of antimony. As soon as steam and air are introduced the proportion of combustible gas augments in the gaseous mixture but the temperature at the time of leaving the generator is lowered. The quantity of steam which can be introduced into the generator is necessarily limited, and depends on the quantity of heat furnished by the apparatus. The quantity of carbon used in employing steam is a little less for each litre of gas produced than if air was used. The only inconvenience of steam is the lowering of the heat in the pipes of the generator, which in some cases would be serious. The heat required for fusing is 300 degrees. By the new generator of M. Ebelmen it is easy to obtain this heat, but it must not be exceeded, for in that case the pipes would become red hot, and produce oxyde. The waste heat may be again used for the production of steam for the generator, or heating the air, which is to serve for the fusion of the metal.—M. Arago announced the receipt of a letter from M. de Lamarche, from Manilla, informing him that he had succeeded in penetrating into the interior of the island of Luçon, and inclosing a description of the volcano of Baal.—A new instrument, by M. Aimé, for extracting sea water at enormous depths for philosophical experiment was laid before the Academy. This instrument contains a reservoir filled with mercury. On being thrown to the depth required by a line and other apparatus, the mercury is displaced by a spring, and the reservoir is filled with water. In one of the experiments performed by M. Aimé, he drew some water from the sea at the depth of 2,000 mètres, or half a league. He was desirous of ascertaining whether the quantity of air contained in the water of the sea increased with the depth. It results from the trials made, that the quantity does augment down to a certain depth, and then decreases gradually, until the quantity of air is no greater than that at the surface.—A paper was received from M. Bisson, on a modification which he had made in the apparatus of the Daguerréotype, and which consists in the suppression of the mercurial box. He puts upon a plate of zinc, well cleaned of the proto-iodine of mercury, two drops of nitric acid, applied with a wadded-ball (tampon), which forms a brilliant amalgam, and gives to the plates of zinc the appearance of silver. The plate thus prepared is placed before the frame which contains the impression obtained in the camera-obscura, and occupies the place of the violet obscurator, the plate of amalgamated zinc facing the impression at a distance of 5 or 6 millimètres. A temperature of 12 to 15 deg. Centigrade suffices to mercurialize the impression.—A very long paper on the precious metals of Mexico by M. Saint-Clair Dupont was read, but it adds little to the information already obtained on this subject.

American Periodical Literature.—By extracts in your journal you have given currency—some value even—to the 'Remarks and Figures' with which Messrs. Wiley & Putnam defend American literature against alleged mis-statements of "Mr. Alison, Mr. Dickens, and the *Foreign Quarterly Review*." "Remarks," when they happen to be silly, answer themselves well enough, but "Figures," when false, do not. This is my excuse for asking your insertion of these few lines in reply to a statement which I copy from the *Athenæum* of the 1st instant. "The *Foreign Quarterly* article on the Newspaper Press of the United States (endorsed by Mr. Dickens), has at its head as text, the names of *eleven* newspapers (out of about 1,600 in the country), while at least nine-tenths of the censurable extracts, to prove the writer's views, are from *one* paper, the *New York Herald*: and from *eight* out of the eleven, not a *single line* is quoted, either for praise or censure!" The "censurable extracts" in the article consist of about 318 lines. Of these, 85 lines are from the *New York Herald*, and 233 from other journals. Of the 11 newspapers given as the text of the article, 6 are quoted, and the remaining 5, though unquoted, are not undescribed. In the course of the article, 15 other newspapers are referred to (four by name), and passages given. As many hundreds might have been quoted, no doubt, could anything have seemed to justify the production, beyond what was strictly called for, of matter offensive to decency and good taste.

Yours, &c., THE EDITOR OF THE 'FOREIGN
London, April 20. QUARTERLY REVIEW.'

Dover.—Another blast took place on the 18th. It proved proportionately successful in its effects with the great one, the particulars of which were kindly communicated to us by Sir John Herschel (*ante*, p. 111). The present blast consumed upwards of 10,000 lb. of gunpowder.

TO CORRESPONDENTS.—We have received a long letter from Prof. Taylor, which we do not publish, because it does not disprove a single statement in our last week's paper. The opinions of his musical correspondents, as to the value of the passage extracted from Luca Marenzio, do not seem to us to touch the question. It was one to be decided by the Madrigal Society, and has been decided against Prof. Taylor.

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THE ATHENÆUM

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28 fr. or 11. 2s. the year. To other Countries, the postage in addition.

[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

KING'S COLLEGE, London.—SCHOOL.—The SECOND TERM will begin on MONDAY, the 1st May, when new Pupils will be admitted.
25th April, 1843. J. LONSDALE, Principal.

UNIVERSITY COLLEGE, London. — The PROFESSORSHIP of NATURAL PHILOSOPHY and ASTRONOMY in this College will become VACANT at the end of the present Session (30th June, 1843,) in consequence of the resignation of Professor Potter, who has accepted the Professorship of Mathematics at King's College, Toronto.

Candidates for the appointment are requested to send in applications and testimonials to the Council on or before the 16th May next. CHAS. C. ATKINSON,
Jan. 14, 1843. Secretary to the Council.

SOUTH LONDON UPPER SCHOOL for SINGING, conducted by Mr. MAY, in connexion with the Upper School at Exeter Hall.—The Members meet for practice every Friday Evening, from 8 to ½ to 10 o'clock, at the spacious School Room adjoining Surrey Chapel.

Terms 4s. 6d. per quarter; the Members providing themselves with such Numbers of Mr. Hullah's Part Music as may be required.

STUDIO, or COMMITTEE-ROOM, 13, Bruton-street, Berkeley-square.—TO BE LET (at 120l. per annum), on the Ground Floor, a large and lofty ROOM, and a Room adjoining, suitable for an Artist or a Committee Room, with an Office for a Secretary. It has a distinct entrance from the vestibule, and is inclosed by mahogany folding-doors.—Particulars and cards to be had of Mr. Cox, Surveyor, No. 106, New Bond-street.

ROYAL MANCHESTER INSTITUTION.—The ANNUAL EXHIBITION of PICTURES in Oil and Water Colours, Specimens of Sculpture, and Casts, Architectural Designs, and Proof Impressions of Modern Engravings, will OPEN on the 1st June next (instead of in the Autumn). Works of Art intended for exhibition must arrive at the Institution not later than the 10th to the 20th May. No carriage expenses will be paid by the Institution, except on works from those Artists to whom the exhibition circular has previously been forwarded.

Artists in London are referred to Mr. GREEN, 14, Charles-street, Middlesex Hospital.

The following Prizes are offered:—

The Heywood Medal in gold, to the Artist of the best Oil Painting, size not less than 4 feet, by 3 feet 10 inches.

The Heywood Medal in silver, and 10l. in money, to the Artist of the best Water Colour or Ornamental Drawing, size not less than 30 inches by 20 inches.

T. W. WINSTANLEY, Hon. Sec.

ROYAL BOTANIC SOCIETY OF LONDON. EXHIBITIONS for 1843 at the GARDENS, INNER CIRCLE, REGENT'S PARK, WEDNESDAYS, May 24th, June 28th, July 19th, from 2 o'clock until 7.

The Prizes to be awarded are MEDALS and PLATE, varying in value from 10s. to 15l., the total amount being 60l. for Plants and Flowers, and 10l. 10s. for Microscopes. Open to all Competitors.

Terms of Admission.

Fellows, Members, and Bearers of Ivory Tickets, will be admitted upon entering their names or numbers in the Gate Book.

Visitors will be admitted by Tickets to be obtained at the Gardens by orders from Fellows and Members only. Price, on or before the 6th of May, 4s.; after that day, 6s.; and on the days of Exhibition after 2 o'clock, 10s.

Schedules of Prizes, with the Regulations for the observance of Exhibitors, and all other particulars, may be had upon application at the Gardens.

The gates to be opened at 2 o'clock. Carriages to enter the Inner Circle of the Park by the road opposite the York Gate, and set down with the horses' heads to the East, and to take up at the Garden Gate opposite the road leading to Chester-terrace, by which road they will also leave the Circle.

By order of the Council,
J. D. C. SOWERBY, Secretary.

LITERARY FUND SOCIETY, Instituted 1790, for the Protection and Relief of Authors of Genius and Learning and their Families who may be in Want or Distress, and Incorporated by Royal Charter 1818.

Patron—Her Majesty the Queen.
President—The Marquis of Lansdowne.

The FIFTY-FOURTH ANNIVERSARY FESTIVAL of this Corporation will take place in Freemasons' Hall, on WEDNESDAY, May 10.

His Grace the Duke of Sutherland in the Chair.

Stewards.

W. H. Ainsworth, Esq.	The Lord Leigh.
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Frederick Wm. Irby, Esq.	The Right Rev. Dr. Wiseman.
Douglas Jerrold, Esq.	
Sir Rich. Paul Jodrell, Bart.	

Tickets, 20s. each, may be had of the Stewards, and of the Secretary, at the Chambers of the Society, 73, Great Russell-street. The amount of Grants applied to the relief of distressed Authors, their Widows, and Children, during the past year, was 1,255l.; and the total amount applied by the Committee to these benevolent objects, from the foundation of the Society, is upwards of 29,000l. Donations and Subscriptions, in aid of the charitable purposes of the Institution, will be thankfully received and acknowledged by the Treasurers, John Griffin, Esq., 21, Bedford-place; Sir Henry Ellis, British Museum; William Tooke, Esq., 12, Russell-square; and by

OCTAVIAN BLEWITT, Sec.

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MR. CARPENTER respectfully informs the Subscribers to the LIFE OF JOHN CONSTABLE, Esq. R.A., by C. R. LESLIE, Esq. R.A., (illustrated with Twenty-two Mezzotinto Engravings of English Landscape and Portrait), will be ready for delivery on Thursday, the 4th of May.

14, Old Bond-street, April 22.

N.B. The few remaining Copies may be had of the Publisher, price 3l. 3s.

CHANGE OF AIR.—To the SICK, PARALYZED, or any other infirmity where change of scene or air, or where kind treatment, good nursing, and constant attention would be beneficial. A very respectable family accustomed to Invalids, and medically connected, and very pleasantly situated about two miles from Town, would be happy to RECEIVE into their family an INMATE. Terms moderate. No objection to a Child.—Address to H. D., Rice's, Post-office, Old Brompton.

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LONDON AND BRIGHTON RAILWAY.—NOTICE is hereby given, that on and after MONDAY NEXT, the 1st of May, the Trains will start as follows:—

FROM LONDON.	*FROM BRIGHTON.*
A.M. ½-past 8. Mixed.	A.M. ½-past 7. Mixed.
.. ½-past 10. Mail, 1st Class.	.. ½-past 9. Express, 1st Class, in one hour and
.. at 12. Mixed.	.. three-quarters; at 10. Mixed.
P.M. at 2. First Class.	.. ½-past 11. First Class.
.. at 3. Mixed.	P.M. ½-past 1. Mixed.
.. ½ to 5. Express, 1st Class, in one hour and three-quarters.	.. ½-past 3. First Class.
.. at 6. Mixed.	.. ½-past 17. Mixed.

Sunday Trains to remain as at present.

Time Bills, containing the fullest particulars, will be ready for distribution on Friday, the 28th instant, at this Office; at the Terminl both at London and Brighton; at all the intermediate Stations; and at all Messrs. Chaplin & Horne's Offices.

10, Angel-court, 24th April, 1843.
By order, C. R. MACKENZIE, Sec.

Sales by Auction.

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By HENRY SOUTHGATE & Co., at their Rooms, 22, Fleet-street, on FRIDAY, May 5, at 1 o'clock,

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Messrs. J. C. & S. STEVENS have the honour to announce they will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on THURSDAY, 25th May, at 12 o'clock,

A COLLECTION OF THE REMAINS OF THE MASTODONTOID ANIMALS of North America, imported from the United States by Mr. A. Kock, of St. Louis, and consisting of Skulls, Jaws, Teeth, Tusks, and Bones of every Part of the Trunk and Extremities, greatly surpassing in the number, value, and magnificence of the specimens all previously formed Cabinets of these most interesting relics, and its formation has constituted almost the exclusive occupation of its enterprising and zealous proprietor for several years in the great alluvial plains of the Mississippi, the Missouri, and other parts of the New Continent.—The Collection is now on view at the Egyptian Hall, Piccadilly; and Catalogues of the Sale will shortly be ready.

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LONDON, SATURDAY, APRIL 29, 1843.

REVIEWS

History of the House of Commons. Vol. I. By C. Townsend, Esq. Colburn.

'The History of the House of Commons' was a promising mould to cast a book in; and considering the variety of matter and anecdote connected with the subject, no very great proficiency in the craft of book-making was necessary to produce a readable work. Accordingly, the volume before us contains a great deal of entertaining gossip about senates and senators, without having very decided claims to the title of a *history* of the House of Commons. Had the author entitled it 'Anecdotes of the Speakers of the House of Commons from the Convention Parliament,' he would have somewhat more accurately described the subject-matter of his first volume. Under such a title, he might unquestionably have given a series of valuable illustrations of the growth, progress, and changes of the popular branch of the legislature; but instead of making the anecdotical method strictly auxiliary to an historical purpose, he often strings together a multiplicity of biographical details, with little or no reference to the illustrious assembly whose annals he professes to record. By way of specimen, take the sixth chapter, chiefly devoted to a rambling sketch of Sir Thomas Hanmer, elected Speaker of the House of Commons which assembled in February, 1714. We find nearly twelve pages of this chapter taken up with the particulars of Sir Thomas's edition of Shakspeare, and the squabbles between him and Bishop Warburton! By what association of ideas can this have any relevancy to the history of the House of Commons? nor do we see any stronger reason for dedicating a couple of pages to Isabella, Duchess of Grafton, whom Hanmer married at twenty-one. An octavo, however, must be filled; and an extract from Evelyn's Diary, followed by another from Swift's, in which the Duchess is described as "wearing a great high head-dress and looking like a mad woman in it," answers the purpose to admiration. It would have been a little more germane to the proposed subject, had Mr. Townsend told us what sort of stuff Mr. Speaker's robe was made of, for robes of state are state-matters, and have their political bearings and importance.

The first chapter glances over the Speakers before the Revolution, from Sir Thomas Hungerford, in the reign of Henry III., who is the first named as Speaker in the rolls of parliament, and termed *parlour*, or the mouth of the House. To go no farther back than the age of Elizabeth, how far remote from the taste and style of the present day, is the following address of Sir Edward Coke, upon his nomination to the chair:—

"'Although, as in the heavens,' said the lawyer to Queen Elizabeth, 'a star is but *opacum corpus* until it have received light from the sun, so stand I *corpus opacum* until your highness' bright, shining wisdom hath looked upon me and allowed me. In this House are many grave, many learned, many deep, wise men, and those of ripe judgments; but I am untimely fruit, not yet ripe, but a bud scarcely blossomed, so as I fear me your majesty will say, amongst so many fair fruit ye have plucked a shaken leaf.'"

The manners of the House at this period appear to have been on a par with its taste in rhetoric. The little indecorums of the senators of Washington at the present day appear to be only the manners of the parent state at the close of the sixteenth century:—

"The following scene, some years later, most graphic in its description of the homely members and their modest head, is painted to the life. Meeting to go through the form of choosing a speaker with all proper solemnity, the comptroller of the household, 39 Elizabeth, Sir William Knolls, said, 'I will deliver my opinion unto you who is most fit for this place, being a member of this House, and those good abilities which I know to be in him' (here he made a little pause, *and the House hawked and spat*, and, after silence made, he proceeded). 'Unto this place of dignity and calling, in my opinion' (here he stayed a little) 'Mr. Seargeant Yelverton' (looking upon him) 'is the fittest man to be preferred' (after which words Mr. Yelverton blushed, and put off his hat, and after sat bareheaded), 'for I know him to be a man wise and learned, secret and circumspect, religious and faithful, no way disable, but every way able to supply this place.' He then sat down, hoping for a general consent."

We cannot forbear to quote the speech of Mr. Sergeant Yelverton upon this occasion, particularly for its quaint delineation of the *personnel* of a Speaker:—

"The whole House cried, 'Aye, aye, aye, let him be,' and the master comptroller made a low reverence and sat down; and, after a little pause and silence, Mr. Sergeant Yelverton rose, and, after a very humble reverence, said: 'Whence your unexpected choice of me to be your mouth, or speaker, should proceed, I am utterly ignorant. If from my merits, strange it were that so few deserts should purchase suddenly so great an honour. Nor from my ability doth this your choice proceed, for well known it is to a great number in this place now assembled, that my estate is nothing correspondent for the maintenance of this dignity; for my father dying left me a younger brother, and nothing to me but my bare annuity. Then growing to man's estate, and some small practice of the law, I took a wife, by whom I have had many children, the keeping of us all being a great impoverishment to my estate, and the daily living of us all nothing but my daily industry. Neither from my person nor nature doth this choice arise, for he that supplied this place ought to be a man big and comely, stately and well spoken, his voice great, his courage majestical, his nature haughty, and his purse plentiful and heavy; but, contrarily, the stature of my body is small, myself not so well spoken, my voice low, my carriage lawyer-like and of the common fashion, my nature soft and bashful, my purse thin, light, and never yet plentiful.'"

In the courtly reign of Charles II., we find the following piquant dialogue between a Speaker and a member of the House:—

"'Some time after the speaker told Colonel Birch that it was indecent for him to brush his beard without a looking-glass;' to which Birch replied, 'You would not think it so if you had a beard to brush!'"

Here is a sample of the absurd pedantry which survived the Restoration:—

"The crabbed old Presbyterian knight, Sir Harbottle Grimstone, just absolved from the guilt of rebellion, harangued the king on 'the monsters, who had been guilty of blood, precious blood, precious, royal blood,' and declared 'we must needs be a happy Parliament, a healing Parliament, a reconciling and peace-making Parliament, a Parliament *propter excellentiam* that may truly be called *Parliamentissimum Parliamentum*.'"

Sir Harbottle's grammatical blundering reminds one of the *Parliamentaria brevia*, which Major Cartwright in our own times translated "short parliaments."

Roger North's account of the origin of Sir John Trevor, Speaker of James II.'s solitary House of Commons, is amusing:—

"He was bred a sort of clerk in old Arthur Trevor's chambers, an eminent and worthy professor of the law in the Inner Temple. A gentleman that visited Mr. Arthur Trevor, at his going out, observed a strange-looking boy in his clerk's seat (for no person ever had a worse sort of squint than he had), and asked who that youth was: 'A kinsman of mine,' said Arthur Trevor, 'that I have allowed to sit here to learn the knavish part of the law!' This John Trevor grew up, and took in with the gamesters, among whom he was a great proficient, and, being well grounded in the law, proved a critic in resolving gaming cases and doubts, and had the authority of a judge amongst them, and his sentence for the most part carried the cause."

It is little surprising to find this same Trevor, when a private member of the house, speaking as follows upon a proposition to disfranchise the borough of Stockbridge for bribery, and transfer its two members to a neighbouring constituency:—

"I never heard of boroughs dissolved before. I am afraid, if this question pass, you, Mr. Speaker, and I, shall sit no more in that chair. I have the honour to serve for a borough in Devonshire (Beeralston), for which I am obliged to a member of the House (Maynard), and to the gentlemen of that county. If you break the ancient constitution of elections, I know not the consequence. The security of the nation was ever thought to lie in the mixture of this House. What shall then become of merchants to inform you of trade? The House stands upon ancient constitutions, and I hope you will not remove old land-marks."

Avowals little less barefaced were made in the same House only a few years ago; but we have long outlived the depravity of which the following is a flagrant instance. Trevor took a bribe of 1,000 guineas from the city of London for his services in procuring the passing of an act of parliament. The House came to the following resolution, which Trevor must himself have read from the chair! His letter to the House, the next day, is a curiosity:—

"The House, after a careful perusal of these and other documents, establishing the guilt of the accused beyond cavil, came to a unanimous resolution, upon reading which even the countenance of Trevor must have worn a hue of shame: 'That Sir John Trevor, speaker of this House, receiving a gratuity of 1000 guineas from the city of London, after passing of the Orphans Bill, is guilty of a high crime and misdemeanor.' The next day, an incensed and curious House found their meeting for business impeded by the following letter, inclosed in one to the clerk:—

'Gentlemen, I did intend to have waited upon you this morning; but, after I was up, I was taken suddenly ill with a violent cholic. I hope to be in a condition of attending you to-morrow morning; in the mean time I desire you will be pleased to excuse my attendance. I am, with all duty, gentlemen, your most obedient, humble servant, J. Trevor, speaker. March 13, 1694–5.'"

Abortive attempts were made at still later periods to corrupt the Speakers of the House of Commons; one so late as the Speakership of Mr. Addington. The first case alluded to in the following extract was an attack on the purity of Sir Thomas Hanmer:—

"This correspondence was no sooner closed than the speaker had to communicate to the House a letter from some Irish adventurer, of a less honourable character. He stated that the day before he had received a letter, signed by one John Quin, with a petition inclosed, drawn in a form to be presented to the House, in which letter was contained a scandalous offer of a sum of money to be paid to him upon passing such an act of parliament as was desired in the said petition. The letter being read, John Quin was ordered to be sent for immediately in the custody of the serjeant-at-arms, and was afterwards examined. Next day, the luckless intriguer presented a petition to the House, acknowledging his offence, as committed by him through inadvertency and ignorance, being a stranger, and unacquainted with the method of obtaining acts of parliament, begging pardon of Mr. Speaker and the House for his offence, and praying to be discharged out of custody. It was ordered, that he be brought up on Monday morning next to the bar of the House, where, having upon his knees received a reprimand from the speaker, he was ordered out of custody, paying his fees. The corrupt notions of ignorant individuals linger through many a generation. About a century later, a similar communication was addressed to Mr. Addington by a scheming tinman of Plymouth, who offered the speaker 2000*l.* down for some office in the dock-yard, and was justly requited for his impudence by an ex-officio prosecution, and six months' imprisonment in Newgate."

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The author might have retrenched with propriety two-thirds of his memoir of Harley, Earl of Oxford, as having little more connexion with the history of the House of Commons than Hanmer's edition of Shakspeare. We should, indeed, have suggested quite another method to a parliamentary historian, namely, to have made some division of the subject under the several heads of manners, morality, privileges, eloquence, political importance, progress of intelligence, or the like, and under each compartment to have traced from the earliest records the changes of character produced by the lapse of time, and the growth and gradual developement of the institution.

But taking the book as it is, let us extract one or two more passages of interest, before we lay it down. It appears from the following that the wages formerly paid to the representatives of the people, were sometimes not even paid in money. There was a kind of truck-system at Dunwich, for example!

"Thrifty boroughs and economical corporations appear to have been in the habit of driving hard bargains with their would-be members. There has been preserved a curious indenture of agreement between John Strange, member for Dunwich, and his constituents, so far back as A.D. 1463, by which it is witnessed that 'John Strange granteth by these presents to be one of the burgesses for Dunwich, at the parliament to be holden at Westminster, for which, whether it hold for longer time or short, or whether it fortune to be prorogued, the said John Strange granteth no more to be taken for his wages than a cade full of herrings, and a half-barrel full of herrings, to be delivered on Christmas next coming.' Still better terms were insisted on, with the progress of refinement, by the cunning corporation of Westbury. 'One Thomas Long, a very simple man, and unfit to serve, had crept into queen Elizabeth's parliament of 1571. When questioned how he came to be elected, he confessed "that he gave the mayor of Westbury and another, 4*l.* for his place."' The House was greatly shocked, in those primitive days, at the notion of their member paying, instead of being paid, for a seat, and immediately ordered the mayor and town council to disgorge the money, to appear to answer such things as should be objected against them, and to suffer a penalty of 20*l.* for their scandalous attempt."

In the reign of Edward II., and long afterwards the wages of a knight of the shire was four shillings a day, and of a burgess two shillings. To this was added a charge for going and returning, which appeared the more reasonable, when parliaments were held capriciously at Westminster, Carlisle, or York. The smaller boroughs and poorer counties grumbled loudly at these burthens, and often would fain have renounced the honours of representation to keep their shillings in their purses. Upon the more opulent constituencies various statutes (one of the 35th Henry VIII.,) confirmed this imposition. The members of the Rump received four pounds a week each. The custom continued after the Restoration; but in 1617, Sir Harbottle Grimston brought in a bill to repeal the statute of wages: there was a strong opposition to it, but it obtained a second reading in a singular manner:—

"'The loss of wages,' Sir John Birkenhead argued, 'is the only punishment the law has made for the absence of parliament-men from their attendance.' 'Sir Richard Temple would have the bill go without a day for a second reading. 'Tis a reflection on the House to discharge the wages by law; it should be a free-will offering. Wages have been scarce received these eighty or one hundred years.' 'Some in the House,' said Waller, and the amiable poet might glance at his own condition, 'some are so poor, and some of the boroughs so rich, that to force men not to take wages would not be equal justice.' The manner in which the bill came to be read a second time forms a striking proof of members' sensibility to shame. 'It endured a long argument,' writes Marvel to his constituents, 'insomuch, that when the question was put for a second reading, a gentleman who had disapproved of the bill, deceiving himself by the noise of the negative vote, required the division of the House, but so considerable a number of the affirmatives went out for it, that all the rest in a manner followed after them, notwithstanding their own votes, and there were scarce either tellers, or men to be told, left behind, so that it will have a second reading.'"

The bill was dropped, but the usage had received its death-blow. Andrew Marvel was the last who exacted the stipend and the annual barrel of ale from the citizens of Hull, upon which Mr. Townsend justly observes:—

"It is no reproach to the memory of Andrew Marvel, that he should have been the last who exacted the provisions of the old statute, for he preferred honest poverty to a courtier's corrupt wealth, and the cold meat of yesterday to luxurious viands at the expense of his country's freedom. The patriot who spurned Danby's bribe of a note for 1000*l.*, when that corrupt minister scaled his garret, might well demand his shillings from a body of constituents to whose interests he devoted his time, and whose public rights he would not sell or barter."

We shall take one more extract—an account of the origin of the privilege of franking:—

"The privilege of franking letters was one of the very few honorary distinctions which members of the House of Commons retained at the passing of the Reform Bill. The sending and receiving letters free had become a mark of consideration, and, whilst the loss to the revenue was not considerable, the gratification this boon afforded to the privileged class of conferring little favours should not be lightly esteemed. It seemed the *quiddam honorarium*—the distinguishing sign—the graceful apanage of an M.P. The history of its introduction is curious, for, in company with many prized distinctions, it had ignoble origin in the Pensioner Parliament of Charles II., in a settlement of the revenues of the post-office. When Colonel Titus reported the bill, Sir Walter Erle delivered a proviso for the letters of all members of parliament to go free during their sitting. Sir Heneage Finch said it was a poor, mendicant proviso. The question being called for, the speaker, Sir Harbottle Grimstone, was unwilling to put it, saying he was ashamed of it, nevertheless the proviso was carried. The restriction of this privilege to the period of parliament's sitting was speedily overlooked in practice, and for half a century members enjoyed a licence of writing free over any number of post-office letters, and of enclosing franks in parcels to be used by their friends and constituents for any period of time, and of any weight."

The style of Mr. Townsend's book has the merit of being unambitious; he avoids the common folly of labouring by dint of pompous style to give an air of originality to a work of compilation. Our quarrel is confined to the want of a clear method and to the inordinate space devoted to personal anecdotes, not directly bearing upon the subject. He will, however, find many readers less severe upon this point, and who will perhaps think his book only the more pleasant reading for the disarray in which the materials are presented. The few quotations we have made have been given more for their intrinsic curiosity, than as specimens of Mr. Townsend's performance. The best chapters in the volume are those upon the freedom of debate, and on the lawyers of the House of Commons.

The Baronetage for 1843: *being a Genealogical Account of the Families forming the Sixth Degree of Dignity Hereditary or High Nobility in the British Empire.* By Sir Richard Broun, Eq. Aur., K.J.J., Hon. Secretary of the Committee of the Baronetage for Privileges. Cunningham & Mortimer.

IT may be in the recollection of our readers, as it undoubtedly is in that of Mr., *alias Sir* Richard Broun, that, some time since (Nos. 655, 657), we exposed the absurdity of the claims made by a few Baronets, in conclave assembled, under the direction of that learned gentleman, to a variety of titles, honours, and distinctions, on the pretence that the objects sought were incidental to their Order, in the threefold characters of nobility, baronets, and knights!

Mr. Broun's present lucubrations demand our attention on several grounds. First, because they record the sequence of those proceedings of the Baronets which we have noticed; secondly, because his book is a new "Baronetage;" and, thirdly, because the public has rarely witnessed so audacious or so illegal an attempt to obtain honours, as has been made by "the Committee for Privileges" of the Baronetage, and its Honorary Secretary.

A literary journal has little concern with the duty which would seem to be imposed upon the Government to resent the insult thus offered to its authority; but it may observe that if these gentlemen are permitted to assume distinctions to which they have no more right than to be called dukes, or to sit in the House of Peers, and if every vain and silly person may take a title which had been properly refused him, the royal prerogative in these matters may as well be transferred from St. James's to the Clarendon Hotel; and the sooner people really entitled to honours lay them down the better.

Mr. Broun's 'Baronetage' is dedicated to the Prince of Wales; and his reasons for the dedication are all, in one way or another, referred to the "rights" of the "Baronets." The author, having taken offence at the Queen's refusal to sanction the pretensions of the Baronets and his own, is pleased to attribute His Royal Highness's creation, and other honours, not to his royal mother, but to "the grace of God,"—"by the Grace of God Knight and Baron of Renfrew;"—a formulary hitherto reserved for sovereigns and independent princes.

The Introduction contains Mr. Broun's version of the history of the dignity of Baronets which is followed by a 'Baronetage,' and an Appendix, consisting of a list of the 110 Baronets who form the "Committee of the Baronetage for Privileges, founded 15th July, 1840," and the names of the functionaries of the Association, viz., the Treasurer, the Secretary and Registrar, *Bankers!* Herald Painter, Badge Maker, Riband Maker, and Uniform Maker. A long "exposition" then occurs, attempting to show that "Baronets are privileged to augment their arms with such exterior heraldic ornaments as indicate baronial and equestrian dignity," together with the proceedings of the Committee after this "exposition" had been inflicted upon them by the "Hon. Secretary." The subsequent proceedings of that body, and of a general meeting of the Order follow, and a note is added on the right of Baronets to the style of "The Honourable." Some woodcuts are introduced, showing the *coronet* which the conclave have assumed (which differs in nothing from a baron's except in having fewer balls), and the arms of a Baronet of England, Ireland, and Nova Scotia," each "*given as exemplifying the mode of charging the arms of the Baronets, as regulated by the Committee of the Order for Privileges*"! These engravings represent the arms *without* the special and only distinction assigned in the patent of the founder for Baronets, but with two Equites Aurati as *supporters*, a mantle, a *coronet*, a collar of S.S., and a riband and badge. All these "extra scutal additamenta," to use Mr. Broun's jargon, have been solemnly approved of by his Committee, *notwithstanding the Crown had positively refused to admit the claim to any one of them.*

The grounds for this impudent assumption were so fully discussed in our former articles on the subject, that it is only necessary to refer to

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them. Our present extracts and remarks will, therefore, be confined to the new matter in Mr. Broun's work. His account of the rights and distinctions belonging to Baronets is thus given:

"Nobility in the British Monarchy may justly be divided into four sorts—1st, PEERAGE NOBILITY, which is now limited to Dukes, Marquesses, Earls, Viscounts, and Lords; 2nd, BARONETAGE NOBILITY, under which may be ranked Baronets, Barons, Lords of Manors, Chiefs of Clans, and such other tenants of the crown *in capite* as originally enjoyed place in parliament INTER MAGNATES; 3rd, KNIGHTAGE NOBILITY, which includes Knights of the ancient state orders, and the modern royal orders; and 4th, ESQUIRAGE NOBILITY, which embraces all the other branches of the aristocracy.

The honorary style of Baronets and Baronetesses is 'The Honourable;' that of Lords, Viscounts, and Earls, and their wives, being 'Right Honourable;' and that of Marquesses, and Dukes, and their wives, being 'Most Honourable.' The additional style of 'Most Noble' is also common to each of the six degrees of dignity hereditary.

In assemblies of every description, a Baronet, when publicly addressed or spoken of, should be styled 'the noble Baronet,' it being a popular error to suppose that this epithet is peculiar to peerage nobility alone.

The same usual rules and customs by which Lords, Viscounts, and other higher degrees, are governed in all questions relative to their dignity, place, precedence, immunities, armories, insignia, &c., are appointed by King James I., for himself, his heirs, and successors, as fixed and certain laws to Baronets, their wives, and children, to adjust and determine all similar matters concerning their order.

The coronet of a Baronet, adopted in 1841, is distinguished from the coronets of the other degrees of dignity hereditary by four balls, two of which are displayed in front.

The Ulster badge is the royal cognizance conferred by the founder of the order, to commemorate the original objects of the institution, encircled with the motto, 'PRO REGE ET PATRIA.' It is worn with a sanguine riband.

Baronets, as incidents of their baronial and chivalrous dignities, carry supporters, an open helmet, with two bars on either side, the collar of S.S., a mantle gules, doubled ermine, having one bar, a wreath, &c.

Baronetesses have, like Peeresses of the several degrees, the right to wear the heraldic and other ornaments worn by their husbands.

The children of Peers are the only persons who, by their nobility of blood, have precedence over the children of Baronets."

But what are the eldest sons of *Dukes* and *Marquises* to the elder sons of *Baronets?*

"The eldest sons of Baronets having, however, the hereditary privilege secured to them by charter of being inaugurated Knights after coming of age on application for it, enjoy in this respect, not only a distinction peculiar to themselves, but one in some respect superior even to what the law allows to the eldest sons of Marquesses and Dukes, inasmuch as they are only Esquires, although by courtesy they have ascribed to them the second title borne by their fathers."

The said eldest sons are elsewhere called "knights *de jure*, who may become knights *de facto*," on attaining their majority, by application for that honour, which brings us to perhaps the most barefaced act in the whole farce.

We before pointed out that, under the patents of James the First to English Baronets, a promise was made, that the King and his successors would knight the eldest son of every baronet after he attained his majority, on his application; but no promise of the sort was made to the Scottish or Nova Scotia baronets. Mr. Broun's father claims to be a Scottish, not an English baronet, yet his eldest son, the "Hon. Secretary," asserted his right to knighthood under James's engagement to the eldest sons of English baronets. His request met, as might be expected, with a prompt refusal; but the Committee for Privileges, and afterwards a General Meeting of the Order, held in June last, presumed to insult their Sovereign, not only by "*requiring*" Mr. Broun to "*use, take, and enjoy*," *the dignity of knighthood*, but by venturing to designate the conduct of the Crown towards Mr. Broun as a violation of "the Statute Law of Scotland," the "articles of the Union," and of "*the Coronation Oath!!!*" in the following rhapsody:—

"SIR RICHARD BROUN, eldest son of the Baronet of Colstoun, and Hon. Secretary of the Committee of the Baronetage for Privileges, who—having applied for Knighthood in 1836, under the letters-patent of the 14th Jac. I., and the Lord Chamberlain, after a series of references, having declined to present him to the Sovereign for inauguration—asserted his right to the dignity in consequence of the following resolution, which was passed unanimously at the General Anniversary Meeting of the Order, on the 4th of June 1842—viz.: 'That, the Prime Minister having approved of the course pursued by the Lord Chamberlain in the case of Mr. Broun's application for Knighthood, which course the Committee for Privileges, after mature deliberation, have found and declared to be in direct contravention of the constitution of the Baronetage, a statute law of the realm of Scotland, the articles of Union, the obligations of the coronation oath, and the unbroken precedents of two hundred and thirty years, this General Meeting do require of Mr. Broun, in whose person the natitial rights of the Eldest Sons of the whole Baronets in the United Kingdom have been violated, that he will, in virtue of his being a Knight *de jure*, as the Eldest Son of a member of the Order of ancient creation, vindicate this fundamental and inalienable privilege of the Eldest Sons of Baronets, by henceforth using, taking, and enjoying the ancient chivalrous dignity of a Knight (Eques Auratus), with the immunities and precedencies thereunto belonging; and that the Committee for Privileges do record the same in the journals of the Order, that the precedent may rule, in future, the cases of all such Eldest Sons of Baronets as may hereafter apply for Knighthood under the Letters Patent of the 10th and 14th Jac. I., and experience a similar arbitrary and illegal course of procedure on the part of the responsible officers of the Crown."

In this extraordinary manner Mr. Broun has become *Sir* Richard. The names of the Baronets who were present when their Sovereign was thus publicly charged with perjury ought to be made known; and the sane part of the Order are imperatively called upon to repudiate all knowledge or approbation of so indecent an outrage on the loyalty and common-sense of the community.

Mr. Broun's 'Exposition' on the right of the Baronets to supporters, a coronet, &c., or what he calls "exterior heraldic ornaments," affords the most amusing specimens of false reasoning, misconstruction of legal documents, and *non sequiturs*, it is possible to imagine. Because King James did not expressly grant these things, the Baronets are, he says, entitled to assume them; and because, in a few early illuminations, knights, and even esquires, as well as peers, are represented with coronets or gilt circles on their heads, a right is created in Baronets of the present day to similar ornaments, as "incidental to baronetage dignity, it being a class of the high hereditary nobility of the realm"!!! In what manner Baronets became part of the "hereditary nobility" of England, in the sense in which the term "nobility" is, and has long been used in this country, it is impossible to guess. Lawyers would, probably, seek for their title to that rank in the instruments by which the Order was founded; and most certainly there is not one word therein to justify such a pretension. But it would be an offence to the intellects of our readers were we to follow Mr. Broun in his ravings, or to enter into a grave refutation of his absurdities.

There are, however, one or two assertions that cannot be allowed to pass without exposure. When the Baronets brought their claims before the Secretary of State, he referred their statements for the opinion of the Heralds, whose report was, of course, against every one of their demands. Part of that report alluded to "a badge," towards the institution of which, for Baronets, the late King seems to have been favourably disposed; and because the Heralds said, what is perfectly true, that an *hereditary* personal distinction of the kind would be an *anomaly* in this country, and observed, that a similar request had been unsuccessfully preferred in 1784, Mr. Broun indulges in such rant as this:—

"There is not, perhaps, in the past records of the monarchy, to be found a more unparalleled act of insult and degradation to the Sovereign than that which is involved in this finding of the Heralds, inasmuch as it had the effect of causing his Majesty to commit a breach of promise towards the Baronets."

And he then, *more suo*, proceeds to point out what he calls the "full turpitude of this affair." Such language from a person who has presumed to talk of the Queen having acted in "direct contravention of the laws and of her coronation oath," because his request to be knighted was not complied with, is, to say the least, rather cool.

Another of Mr. Broun's statements, which must not be passed over, is the following:—

"Referring next to the right of Baronets to take and use a Coronet, the Heralds consider that the constitution of the Order contains no words which can warrant such an act. Now, after what has just been submitted in regard to Supporters, it will not, I should hope, be deemed presumptuous for me to hold that the Heralds have sufficiently stultified themselves by their opinion on that subject, to render their notions upon any of the other disputed points undeserving of consideration, whilst the circumstance that the proceedings of the Order during the last five years have not been controverted by a single opponent who has ventured to append his name to his lucubrations, is a fact that speaks volumes as to the apprehension of the learned portion of the community in general on the claims that have been mooted during that period."

This distinction between anonymous articles and those bearing the writer's name, may be Mr. Broun's excuse for not mentioning the reception which his preposterous speculations have met with in this Journal. Does he think that any person less monomaniacal than himself, will incur the expense of printing a volume or even a pamphlet, purposely to refute opinions which every rational man, woman, and child knows to be as unfounded as the objects sought are improper? Nor would his puerilities have been noticed in the *Athenæum*, had not he and his unfortunate disciples printed their dreams in books, and thus rendered it our duty to bring their contents before the public. It gives us pain to be obliged to inform an "*eques auratus*" (albeit he be of the spurious creation of a "Baronets' Committee for Privileges") that when he made the assertion that "the proceedings of the Order have not been controverted by a single opponent who has ventured to append his name to his lucubrations," his memory must have failed him. Thus, in p. 273, he says; "Neither are there any *rights, privileges*, or *distinctions* assumed by us which are *unjustified by precedent, by analogy, by public convenience, or by the design and intention* of the royal founder of our honours implied or declared;"—which passage obviously seems to have been suggested by, and intended as an answer to, the following observation in Sir Harris Nicolas's 'History of the Orders of Knighthood,' to which the name of the author is unquestionably appended. Speaking of Baronets in the Introduction, Sir Harris observes,—"These, with some other privileges, were carefully and specially assigned to them by three distinct instruments, viz. the patents of their creation, in May 1611, a decree under the great seal, in May 1612, and another decree in the year 1616; so that the *rights, privileges*, and

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distinctions of Baronets have been settled in the most complete and unambiguous manner by their royal founder himself, after repeated disputes and learned arguments. Yet even under such conclusive circumstances, attempts have recently been made to establish a claim to various '*rights, privileges*, and *distinctions*,' of which some are absurd, others extravagant, and all (except, perhaps, the knighthood of the heirs apparent of each existing Baronet of an old creation) *unjustified by precedent, by analogy, by public convenience, or by the declared design and intention of the creator of the Order.*"—p. xlviii.

As a 'Baronetage,' this book is, perhaps, the most worthless of its class, because, in addition to the usual full crop of errors, some persons are called Baronets whose right to the honour is not one tittle better than Mr. Broun's right to Knighthood. Of unintentional blunders, the editor's ignorance that the Baronetcy of St. Aubyn is extinct,—that Sir Jacob Astley became Lord Hastings two years since,—that his own arms, "*Gules*, three fleurs de lis, or," are *not* the "arms of the Royal House of France" (p. 80),—and that the gallant general, Sir William Houston, died a year ago, are ample specimens. But we shall waste no more space on the book, author, or subject; and we really feel that we owe our readers some apology for occupying our columns with the lucubrations of a gentleman whose ignorance is so "*crass*," (as Lord Brougham would say,) as to speak of "the collection of the celebrated *Sir Robert Walpole* at Strawberry Hill"!

A Journal of the Disasters in Affghanistan, 1841-2. By Lady Sale.

[Second Notice.]

WE resume our melancholy narrative. Generals Elphinstone and Shelton, having again put their trust in Akbar and consented to become hostages for the evacuation of Jellalabad, on condition that the slaughter should cease and the troops be supplied with food, had now joined the prisoners. They were all forthwith removed to the valley of Lughman. The road lay through mountain defiles and along the beds of torrents; occasionally traversing the ground over which the troops had lately passed; and more than once the party came upon wounded stragglers, who had escaped into the mountains, and were dying from starvation and the severity of the weather. On one occasion Lady Sale observes:

"At the commencement of the defile, and for some considerable distance, we passed 200 or 300 of our miserable Hindostanees, who had escaped up the unfrequented road from the massacre of the 12th. They were all naked, and more or less frostbitten: wounded, and starving, they had set fire to the bushes and grass, and huddled all together to impart warmth to each other. Subsequently we heard that scarcely any of these poor wretches escaped from the defile: and that driven to the extreme of hunger they had sustained life by feeding on their dead comrades."

Arrived at their destination, Lady Sale describes the accommodation it offered:—

"Our parties were divided into the different rooms. Lady Macnaghten, Capt. and Mrs. Anderson and two children, Capt. and Mrs. Boyd and two children, Mrs. Mainwaring and one child, with Lieut. and Mrs. Eyre, and one child, and a European girl, Hester Macdonald, were in one room; that adjoining was appropriated for their servants and baggage. Capt. Mackenzie and his Madras Christian servant Jacob, Mr. and Mrs. Ryley and two children, and Mr. Fallon, a writer in Capt. Johnson's office, occupied another. Mrs. Trevor and her seven children and European servant, Mrs. Smith, Lieut. and Mrs. Waller and child, Mrs. Sturt, Mr. Mein, and I, had another. In two others all the rest of the gentlemen were crammed. It did not take us much time to arrange our property; consisting of one mattress and rasai between us, and no clothes except those we had on, and in which we left Cabul. Mahommed Akbar Khan, Sultan Jan, and Ghoolam Moyen-oo-deen visited us. The Sirdar assured me we were none of us prisoners; requested that we would make ourselves as comfortable as circumstances would admit of; and told us that as soon as the roads were safe we should be safely escorted to Jellalabad. He further informed me that I might write to Sale; and that any letters I sent to him he would forward. Of this permission I gladly took advantage to write a few guarded lines to say that we were well and safe. 19th.—We luxuriated in dressing, although we had no clothes but those on our backs; but we enjoyed washing our faces very much, having had but one opportunity of doing so before, since we left Cabul. It was rather a painful process, as the cold and glare of sun on the snow had three times peeled my face, from which the skin came off in strips."

Akbar appears throughout to have behaved kindly to the prisoners. On their march he gave them what little assistance was in his power, and he now sent some chintz and cloth for the ladies and clothes for the gentlemen. Lady Sale having availed herself of the permission to write to her husband, received some trunks from him, which were delivered to her unopened. She further records—

"To-day all arms have been taken from the officers, on a promise that they shall be restored when we go away. I took poor Sturt's sword myself and begged that the Sirdar would keep it himself; that we might be sure of its restoration, as being invaluable to his widow. Dost Mahommed Khan, Abdool Guffoor Khan, &c., desired me to keep it myself; acting in the handsomest manner, and evincing much feeling on the occasion."

On the 19th of February an earthquake added to their misery:—

"At noon I was on the top of the house; when an awful earthquake took place. I had gone up stairs to see after my clothes; for, servants being scarce, we get a sweeper, who also acts as saces, to wash for us; and I hang them up to dry on the flat roof: we dispense with starch and ironing; and in our present situation we must learn to do everything that is useful. But to return to the earthquake. For some time I balanced myself as well as I could; till I felt the roof was giving way. I fortunately succeeded in removing from my position before the roof of our room fell in with a dreadful crash. The roof of the stairs fell in as I descended them; but did me no injury. All my anxiety was for Mrs. Sturt; but I could only see a heap of rubbish. I was nearly bewildered, when I heard the joyful sound, 'Lady Sale, come here, all are safe;' and I found the whole party uninjured in the court-yard. When the earthquake first commenced in the hills in the upper part of the valley, its progress was clearly defined, coming down the valley, and throwing up dust, like the action of exploding a mine. Our walls, and gateways, and corner towers, are all much shaken, or actually thrown down. We had at least twenty-five shocks before dark; and about fifteen more during the night, which we spent in the court-yard. * * Dost Mahommed Khan brought workmen to clear away the *débris*. He tells us our fort is the best of forty that have suffered in this valley; and that many are entirely thrown down. In one, a tower fell, and crushed five women and a man: others have not a wall remaining. * * Not even an animal's life was lost in our earthquake (I mean at our fort). Lady M.'s cat was buried in the ruins, and dug out again. 22d.—My wounds are quite healed. We had earthquakes day and night; less severe, but equally frequent. A prop was put up in our room to support the broken roof. * * 23d.—This has been a very close and gloomy day; earthquakes frequent, and some very sharp ones. * * 24th.—Very few shocks, and those gentle ones: but all last night, and great part of to-day, particularly late in the evening, there was a tremulous motion as of a ship that has been heavily struck by a sea, generally feeling as if on the larboard quarter, and accompanied by a sound of water breaking against a vessel. At other times we have just the undulatory motion of a snake in the water: but the most uncommon sensation we have experienced has been that of a heavy ball rolling over our heads, as if on the roof of our individual room, accompanied by the sound of distant thunder."

Are we to infer from this mention of Lady Macnaghten's cat, that this animal had been carried through all the horrors of the retreat? But even this is less strange than what we read afterwards (12th March); when we learn that though other ladies had only the clothes on their backs—

"Mahommed Shah Khan has taken away all Lady Macnaghten's jewels, to the value of above a lakh of rupees; and her shawls, valued at between 30,000 and 40,000 rupees."

Reports from time to time reached the prisoners of the proceedings at Jellalabad. At length orders arrived for their further removal:

"We did not start till past noon, and then did not take the road we expected, leading to Tighree; but an upper one to the right, and were told we were going to Tagow. We had a great number of detentions from the camels that carried the kujavas; the General's broke down; so did Mrs. Sturt's; the General was laid on the ground until another could be brought for him; and Mr. Melville gave his horse to my daughter. Here the Mirza professed to be very kind and attentive: he took a chogah lined with valuable fur, which was particularly prized by Mrs. Sturt, as being her husband's; also his sword; and said he would carry them for her when she was obliged to ride; but he quite forgot to return them, which caused much annoyance to us; and proved that the Mirza, despite his fair speeches, took care not to lose an opportunity of enriching himself at our expence. We had not proceeded far when we met some horsemen shouting *Kalus shud*, and we were ordered to turn round: then we heard that our troops had been beat in the Khyber, and had lost ten guns. The next report was, that our troops had penetrated into the Lughman valley; another that Jellalabad was taken. We went back; and found that the mat houses, and other little comforts we had put up, were mostly demolished; our scraps of setringees taken away, as also our mats, &c.: but the soldiers were very civil to us: one brought back my charpoy, and busied himself in stringing it for me; another brought me a chirah; and a soldier's wife brought Mrs. Sturt and me each a stool to sit on. These little kindnesses make a deep impression at such times. We were told not to unpack; and to be ready to start, if requisite, in the night."

Next morning the party started again. On arriving at Tézeen, Lady Sale observes—

"We stretched ourselves on the numdas (coarse felt carpets) in our still wet clothes. In the night I began shivering again; and Capt. Anderson, my nearest bed mate, covered me with a bed cloak, which, strange to say, soon imparted warmth to me. We slept, large and small, thirty-four in a room, 15 feet by 12; and we lay on the floor, literally packed together, with a wood fire in the centre, and using pine torches for candles."

Under circumstances, what misery is shadowed in the following brief paragraph:—

"Mrs. Waller increased the community, giving birth to a daughter: she, Mrs. Waller, and Mr. and Mrs. Eyre got a room to themselves and their children, diminishing our number to twenty-nine. A slight earthquake, and a fine night."

Subsequently, on the 24th July—

"At two P.M. Mrs. Sturt presented me with a grand-daughter;—another female captive."

The party were now again ordered to remove. Lady Sale was at this time ill, and scarcely able to mount a horse. On the 23rd poor General Elphinstone died:—

"24th.—The General died last night, and his remains are to be sent to Jellalabad. The General's death was hastened by a rumour of a Chuapo from Cabul the very day we left Tézeen. At mid-day all were put on horseback, and sent off to a fort near at hand. In the general hurry to save themselves, Mrs. Waller, with her two children, seemed to be quite forgotten. * * Mr. Waller, who cannot speak Persian, applied to Capt. Mackenzie; who went to Akbar Khan, and represented to him how shocking a thing it was to leave a lady and two children to have their throats cut. An old kujava was found, and strung; and some Affghans carried it on a pole."

Reports now reached the prisoners of the advance of Pollock: and we read of the arrival of

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the Indian mail, and observe other characteristics of being at least within sound of civilization :—

"21st.—The late newspapers have not a little amused me. They show that the editors catch at every expression, used in any letters they have read; or on any comments they hear on news from Affghanistan. A regular controversy has arisen between one, who asserts that Lady Sale in her letters evinces a strong prepossession in favour of Mahommed Akbar Khan, and another, who thinks Lady Sale wrote, as she did, because she was a prisoner: to which the first rejoins, that he does not think Lady S. would, under any circumstances, write that which was false. *There* he is right: but I would not have written on the subject at all, unless I wrote as I thought: if people misunderstand, it is their fault and not mine. Again, they say it were better I had never written at all. Perhaps so: but it seems that details were wanting; my letters to Sale gave those; and he thought them of sufficient consequence to send them to the Governor-General and the Commander-in-Chief. They were afterwards sent to England by the former; and if the papers tell truth, excited some attention in the highest circles. As to my 'great prepossession' in favour of Akbar, my greatest wish is, that Gen. Nott's force should march up to Ghuznee; release the prisoners there; and then that a simultaneous movement should take place of Nott's and Pollock's forces upon Cabul. Once again in power, here, I would place Akbar, Mahommed Shah, and Sultan Jan *hors de combat;* befriend those who befriended us, and let the Affghans have the Ameer Dost Mahommed Khan back, if they like. He and his family are only an expense to us in India; we can restore them, and make friends with him. Let us first show the Affghans that we can both conquer them, and revenge the foul murder of our troops; but do not let us dishonour the British name by sneaking out of the country, like whipped Pariah dogs. Affghanistan will become a byword amongst the nations. Had we retreated, as poor Sturt proposed, without baggage, with celerity (forced marches to get through the snow), and had the men stood by us (a doubtful point,—they were so worn out and dispirited), we might have figured in history; and have cut out Xenophon's account of the retreat of the 10,000. As to the justice of dethroning the Ameer Dost Mahommed, and setting up Shah Shoojah, I have nothing to say regarding it: nor regarding our policy in attempting to keep possession of a country of uncivilised people, so far from our own; whence all supplies of ammunition, money, must be obtained. Let our Governors-General and Commanders-in-chief look to that; whilst I knit socks for my grandchildren: but I have been a soldier's wife too long to sit down tamely, whilst our honour is tarnished in the sight and opinion of savages. Had our army been cut to pieces by an avowed enemy, whether in the field or the passes—let them have used what stratagems they pleased,—all had been fair. Akbar had shone as another William Tell; he had been the deliverer of his country from a hateful yoke imposed on them by Kaffirs: but here he stands, by his own avowal freely made, the assassin of the Envoy; —not by proxy, but by his own hand. I do believe, he only meant to make him prisoner; for the purpose of obtaining better terms and more money: but he is a man of ungovernable passions; and his temper when thwarted is ferocious. He afterwards professed to be our friend;—we treated with him;—great was the credulity of those who placed confidence in him: still they blindly did so;—even after the letter was received from Conolly, at Bhoodkhak, confirming the previous warnings of his intentions towards us. He followed us with his blood-thirsty Ghilzyes. Mahommed Shah Khan, his principal adviser, I might almost say his master, is the most inveterate of our enemies. Akbar is a jovial smooth-tongued man; full of compliments and good fellowship; and has the knack of talking over both Kaffirs and true believers. To our cost, he did talk our chiefs over; and persuaded them of his friendship. * * A woman's vengeance is said to be fearful: but nothing can satisfy mine against Akbar, Sultan Jan, and Mahommed Shah Khan. Still I say that Akbar, having, for his own political purposes, done as he said he would do—that is, destroyed our army,—letting only one man escape to tell the tale, as Dr. Brydon did,—and having got the families into his possession;—I say, having done this, he has ever since we have been in his hands, treated us well:—that is, honour has been respected. It is true that we have not common comforts; but what we denominate such are unknown to Affghan females: they always sleep on the floor, sit on the floor, &c.—hardships to us. * * It is true we have been taken about the country; exposed to heat, cold, rain, &c.; but so were their own women. It was, and is very disagreeable: but still we are, *de facto*, prisoners; notwithstanding Akbar still persists in calling us—honoured guests: and, as captives, I say we are well treated. He has given us common coarse chintz, and coarse long cloth, too, wherewith to clothe ourselves;—I must not use the word dress: and making up these articles has given us occupation; increased by having to work with raw cotton, which we have to twist into thread for ourselves. * * Nothing can exceed the folly I have seen in the papers regarding my wonderful self; —how I headed the troops, &c. &c. It puts me in mind of Goldsmith's verses on Mrs. Blaze; in which he remarks, that 'the king himself has followed her, when she has gone before:' and certainly I have thus headed the troops; for the chiefs told me to come on with them for safety sake: and thus I certainly did go far in advance of the column; but it was no proof of valour, though one of prudence."

Nott and Pollock were now fast advancing towards Cabul. It was asserted—but there is no proof that it was true—that Akbar sent orders for the immediate removal of the prisoners, and that all should be put to death who could not march. A treaty, however, was entered into and concluded with Mohammed Khan, to whose care they had been intrusted, and who consented for 20,000 rupees and 1000 rupees a month for life, to aid their escape. The standard of defiance was forthwith hoisted on the walls of the fort:—

"The only persons who are against the measure are General Shelton and Col. Palmer. As the latter has already been tortured at Ghuznee, he possibly fears a repetition of barbarity, should we not succeed. The former says, we are precipitating matters with Akbar; whom he considers as our friend. I believe both have at length signed the paper. They could scarcely do less; as our signatures were to exonerate the five officers whose names were superscribed as answerable for the whole account, which we were of course to pay our shares of. I wrote to Sale to-day; informing him of our resolution to hold out till we received assistance, even should we be reduced to eating the rats and mice; of which we have a grand stock. * * At night we were roused by the sounding of the cracked trumpet, and the drums beating to arms; which, in our *yaghi* (rebellious) position, was a little astounding. It seems that a body of horsemen were hovering about the ruins near the images; and were suspected to be some of Akbar's troops. * * 16th.—We marched to Killa Topchee on a fine sunshiny morning; which we hailed as a presage of the future. We were not, however, without considerable anxiety; for our present state was replete with danger. We had every reason to believe that the Meer Akhor, on leaving us, had gone to Akbar, and revealed our plans; and consequently every man we saw was suspected to be the *avant courier* of troops sent to reclaim us: and the cheering hope of an escape was considerably clouded before we had been an hour on the road. Those who travelled in kujavas, of course, could not keep pace with those who rode: our equestrian party, of which I formed one, had halted; and, to screen themselves from the sun, had taken shelter under some huge masses of rock. Here Saleh Mahommed Khan came up to us; and speaking in Persian to Capt. Lawrence, told him that he had succeeded in getting a few muskets; which, together with ammunition, he had brought with him on a camel: and requested that he would ask the men which of them would take them; it being his wish to form a small advance guard of Europeans, as a *show*. Capt. Lawrence then said, 'Now, my lads, here's Saleh Mahommed Khan has brought arms and ammunition for some of you: who volunteers to take muskets?' I blush to record, that a dead silence ensued. Thinking the men might be shamed into doing their duty, I said to Lawrence, 'You had better give *me* one, and I will lead the party;' but there was still no offer: and he told our general that it was useless, and he had better take them on. It is sad to think the men were so lost to all right feeling."

When the party arrived at Gundendewar—

"Gen. Nott was near Urghundee, and consequently close to us; and Gen. Pollock requested he would send a brigade to our assistance. This he refused, much to the disgust of his officers, alleging that his troops were fatigued. On this Gen. Pollock sent Sale with a brigade, at a few hours' notice. He left Siah Sung two miles east of Cabul; and made a forced march on the 19th (his sixteenth birthday) to Urghundee: he halted there that night; and on the following morning left his camp standing, and marched to meet us. At the pass near Kote Ashruffee he left his infantry to hold the position, and proceeded at the head of the 3rd Dragoons. A party of Sultan Jan's men were in this neighbourhood; and some Kockhes in the immediate vicinity were driven off by the Juzailchees. Had we not received assistance, our recapture was certain: but as it was, they dared not attack the force they saw. It is impossible to express our feelings on Sale's approach. To my daughter and myself happiness so long delayed, as to be almost unexpected, was actually painful, and accompanied by a choking sensation, which could not obtain the relief of tears. When we arrived where the infantry were posted, they cheered all the captives as they passed them; and the men of the 13th pressed forward to welcome us individually. Most of the men had a little word of hearty congratulation to offer, each in his own style, on the restoration of his colonel's wife and daughter: and then my highly-wrought feelings found the desired relief; and I could scarcely speak to thank the soldiers for their sympathy, whilst the long withheld tears now found their course. On arriving at the camp, Capt. Backhouse fired a royal salute from his mountain train guns: and not only our old friends, but all the officers in the party, came to offer congratulations, and welcome our return from captivity."

Here the narrative closes; and the history of the world hardly comprises within a twelvemonth events more important or scenes of more fearful interest.

The Nursery Rhymes of England, obtained principally from Oral Tradition. Collected and Edited by J. O. Halliwell, Esq. 2nd edition. Smith.

This work contains nearly four hundred nursery rhymes; but many are duplicate and triplicate versions of the same subject. 'Gammer Gurton's Garland,' edited in 1810 by Ritson, contains about 130 rhymes; whilst the 'Songs of the Nursery,' the only edition now in print, according to our inquiries, gives not more than about 108 genuine old rhymes, mixed up with modern interpolations. So that this edition may be received as perhaps the most ample collection which has hitherto been made; but for any other merit, we cannot bestow much praise on it. Mr. Halliwell deserves all the credit that may be due for printing whatever he could meet with, in any shape, oral or written (the latter without acknowledgment), and his materials may perhaps save some future editor, who has more feeling and judgment for the task, a certain amount of labour; but this will, we suspect, be all the benefit he will derive from this collection.

These Nursery rhymes have certainly preserved a perennial freshness from time immemorial—*à tempore quo memoria non extat*, as the lawyers phrase it; a fact in itself sufficient to redeem them from scorn—have instilled the first germs of poetic feeling, taught the ear to notice rhyme and metre, excited the fancy, provoked the mirth, and soothed to sleep millions of little hearers. There must be something worthy of investigation in things which have had these effects; yet Mr. Halliwell has not found it out. If his labours be labours of love, they are also labours of haste, inexperience, and plagiarism. The only features we can discover in his plan, seem to have been the recording all

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rhymes whatever, and an attempt at classification, which we are puzzled to comprehend, and which leads to no result. We have great doubts if Mr. Halliwell sees anything in these rhymes beyond the "harmonious and euphonious nonsense" mentioned in his preface; we are sure that he has never sung them, or many rhythmical errors could not have passed without correction or comment. We claim for many of them a higher aim and purpose; although nonsense, in its way, is sometimes good for a child; and we think Miss Edgeworth right in her opinions on this point. It must have been this narrow view of the subject which induced Mr. Halliwell to insert indiscriminately anything told to him, irrespective of rhyme, rhythm, or reason. Sung as these rhymes have been by all classes, they were subjected to great and unmeaning corruption. It was obviously, therefore, the duty of a judicious editor to have winnowed the chaff from the corn. The book will not suit any class of readers—either children, adults, philosophers, poets, or antiquaries. Its diffuse extent would seem to point it out for the latter; but then, Mr. Halliwell has favoured us with little more antiquarian investigation than he found provided for him by Ritson, and he does not even correct Ritson's inaccuracies. Thus, Ritson said that the "nursery rhyme of 'Sing a Song of Sixpence' is quoted in Beaumont and Fletcher's 'Bonduca,' act 5, scene 2." Mr. Halliwell says the same thing in the same words; whereas only the *first line* is quoted, not the whole rhyme itself, as Ritson's words would lead the reader to suppose. Mr. Halliwell, indeed, appears to us to have reprinted Ritson's Gammer Gurton nearly verbatim, omitting only four rhymes, which we have not been able to identify in the present edition, and he has adopted, as we have said, Ritson's notes as his own without acknowledgment. Thus—

"It was probably the custom, on repeating these lines, to hold the snail to a candle, in order to make it quit the shell. In Normandy it was the practice at Christmas for boys to run round fruit trees, with lighted torches, singing these lines:—

Taupes et mulots,
Sortez de vos clos,
Sinon vous bruleral et la barbe et les os."

The actual words occur on page 32 of the 'Garland.'

Again:—

[A Scottish ditty, sung on whirling round a piece of lighted paper to a child.]

Dingle, dingle, dosey,
The cat's in the well;
The dog's away to Bellingen,
To buy the bairn a bell.

These lines also are to be found at page 37 of the 'Garland.'

Then the work is not philosophical, because many rhymes have been "Bowdlerized," as too "indelicate to be printed," a proceeding very proper if the book were intended for children. Where the same *motive* possessed any substantial variation, arising from provincial treatment, the varieties might have been given; but there are many specimens of worse than useless repetitions as of—

I'll sing you a song,
The days are long,
The woodcock and the sparrow,
The little dog has burnt his tail,
And he must be hanged to-morrow.

This is from Ritson; and there is no sufficient variety to authorize the insertion of two other versions.

Mr. Halliwell rarely discovers the signification which most of these rhymes seem to have. Thus he turns 'The Lion and the Unicorn' into nonsense; whereas, printed correctly, we read in it a moral tale of universal anxiety to get rid of two quarrelsome fellows even by bribery.

The lion and the unicorn,
Were fighting for a crown;
The lion beat the unicorn,
All round about the town.
Some gave them white bread,
And some gave them brown;
Some gave them plum cake,
And sent them out of town.

The descriptive scene of hourly occurrence in an old farm house—hickory, dickory, dock, representing the cranky, jerking sounds which precede the striking as audibly as the Τιτιτιτιμπρό in the Ὀρνιθες of Aristophanes, is classed by Mr. Halliwell with some variations, under "Games."

Hickory, dickory, dock,
The mouse run up the clock;
The clock struck one,
The mouse run down;
Hickory, dickory, dock.

Under "Jingles" he gives the following "nonsense" version, without referring to the first: hence we conclude that he is quite unconscious it is a corruption of it.

Zickety, dickety, dock,
The mouse ran up the nock;
The nock struck one,
Down the mouse run,
Zickety, dickety, dock.

The old pantomime of the Confessional, which we always remember as acted by the two hands, one dressed up in a black or coloured handkerchief representing the priest, the other in a white handkerchief signifying the nun, Mr. Halliwell states, is "shown by shadows on the wall." He gives, what he terms, the "Oxfordshire" and the "Kentish" versions, both of which seem to us to have little point in them, whilst he appears to have been ignorant of what, we believe, is the genuine version.

We have already alluded to Mr. Halliwell's attempts at classification: this he hopes to render less open to criticism hereafter. We suggest that he should abandon it altogether as a thing without aim or profit. The Classification is arranged as follows:—1. Historical, 2. Tales, 3. Jingles, 4. Riddles, 5. Proverbs, 6. Lullabies, 7. Charms, 8. Games, 9. Paradoxes, 10. Literal, 11. Scholastic, 12. Customs, 13. Songs, 14. Fragments, 15. Translations.

Under 'Historical' we have

Pussy cat, pussy cat, where have you been?
I've been up to London to look at the Queen, &c.

in the remote "uncertainty" whether it may not "allude to glorious Queen Bess." Then another, of which we have two versions, and which we reprint, is called "historical" because "Jack" occurs in the chorus; "Jack" being considered to refer to the rebellious times of Richard the Second: but 'Jack and Jill,' which has equally good claims, is classed under 'Tales.'

My father he died, but I can't tell you how,
He left me six horses to drive in my plough;
With my wing wang waddle oh,
Jack sing saddle oh,
Blowsey boys bubble oh,
Under the broom.

I sold my six horses and I bought me a cow,
I'd fain have made a fortune, but did not know how:
With my, &c.

I sold my cow, and I bought me a calf;
I'd fain have made a fortune, but lost the best half:
With my, &c,

I sold my calf, and I bought me a cat;
A pretty thing she was, in my chimney corner sat:
With my, &c.

I sold my cat, and bought me a mouse;
He carried fire in his tail and burnt down my house.
With my, &c.

My daddy is dead, but I can't tell you how;
But he left me six horses to follow the plough:
With my whim wham waddle ho!
Strim stram straddle ho!
Bubble ho! pretty boy,
Over the brow.

I sold my six horses to buy me a cow,
And wasn't that (what?) a pretty thing to follow the plough?
With my, &c.

I sold my cow to buy me a calf,
For I never made a bargain, but I lost the best half,
With my, &c.

I sold my calf to buy me a cat,
To sit down before the fire, to warm her little *back*:
With my, &c.

I sold my cat to buy me a mouse,
But she took fire in her tail, and so burnt up my house:
With my, &c.

Mr. Halliwell considers the second the far better version, whereas the first, taken from Ritson, appears to us a good and generally applicable type of a spendthrift's career, leading to ruin and poverty at last—coherent and consequential in its parts. The second is often senseless and illogical.

It puzzles us to discover upon what principles some rhymes are classed as tales—others as jingles, others as riddles—let the reader guess where a fragment of 'Goosey, goosey, gander' is classed—as a tale? no, a riddle. The doleful ditty of

Ding dong bell,
Pussy's in the well,

is a "jingle," whilst 'Jack and Jill went up the Hill' is a "tale." As a "Lullaby"—

a nurse's song
Of lullabi, to bring her babe to sleep

is placed the *taunt!*

Cry, baby, cry,
Put your finger in your eye,
And tell your mother it was I.

Then the verse of the old alliterations 'Peter Piper picked a peck of pickled pepper' belonging to letter P, like Sammy Smaller smelt a smell of small coal—belonging to S, alliterations which also extend to every letter in the alphabet, is called a *charm*.

Here am I jumping Joan,
When nobody's with me
I'm always alone,

the very antithesis to a paradox, and called a "Paradox!" And so paradoxical seems the whole classification that we are fain to be quit of the subject.

Yet for all the prolixity of this edition, it is not so complete as common diligence should have made it. We might mention several rhymes, but it will suffice to point to a large oversight. We incline to think that Mr. Halliwell cannot be acquainted with the modern edition of 'Songs for the Nursery,' not merely because we are unable to find several of those songs in Mr. Halliwell's book, but because the variations which exist in both works are not noticed by him. We cannot find in Mr. Halliwell's index, (and we know not where else to look for it, his classification is so puzzling,) the little rhyme which we remember in our youth as the first song in a little square volume no longer to be met with—

The north wind doth blow
And we shall have snow,
And what will poor Robin do then?
Poor thing!
He'll sit in a barn
And keep himself warm,
And hide his head under his wing,
Poor thing!

If we had leisure, we should like to point out the various analogies and allegories which abound in these old nursery rhymes. 'Humptie Dumptie sat on a Wall' is called, by Mr. Halliwell, as by others, a riddle, signifying an egg. We think it has a much larger application. Is it not a type of vaulting ambition? Is not every one able to point to Humptie Dumpties, who, having perched up high, have lost their balance, "had a great fall," and never been able to remount to "where they sat before"? How many authors, dramatists, popular preachers, "lions," politicians, doctors, there are who are "Humptie Dumpties." Then, again, is not the following tale of universal application?—

There was a lady lov'd a swine,
Honey, quoth she,
Pig, Hog, wilt thou be mine?
Hoogh, quoth he.

I'll build thee a silver sty,
Honey, quoth she;
And in it thou shalt lie:
Hoogh, quoth he.

Pinn'd with a silver pin,
Honey, quoth she;
That you may go out and in:
Hoogh, quoth he.

Wilt thou have me now,
Honey! quoth she;
Hoogh, hoogh, hoogh, quoth he,
And went his way.

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Is it not common to all to have their best endeavours of love and kindness thus treated with a "hoogh"? The parallel of this ingratitude is also treated by Spenser, where Sir Gyon rescues the metamorphosed in the 'Bowre of Bliss:"—

But one above the rest in speciall
That had an hog beene of late, hight Gryll by name,
Repyned greatly and him did miscall
That had from hoggish form him brought to naturall.
Said Gyon, see the mind of beastly man,
That hath so soone forgot the excellence
Of his creation, when he life began,
That now he chooseth, with vile difference,
To be a beast, and lacke intelligence:
Let Gryll be Gryll, and have his hoggish mind:
But let us hence depart whilst weather serves and winde.

We might pursue this theme further, but have, perhaps, said enough to redeem these rhymes from the charge of being nothing better than "Euphonious nonsense."

The Life of Sir David Wilkie. By Allan Cunningham.

[Concluding Notice.]

We continue our extracts from Sir David Wilkie's notes on art and artists, as registered in his journals and correspondence. Our first "taking" from the third volume shall be a pithy paragraph touching Turner, whose "new style" seems to be the point in debate. It will be recollected, that Wilkie found it difficult to understand, even the earlier and more temperate manner:—

"I have no other means of knowing what is doing in Rome, and to have such as you to write to one is indeed a treat. The reception of Turner's works is extraordinary, but, I contend, is precisely in accordance, if not with the British artist, at least with the British public. Such, however, is the violence and intolerance of Turner's friends, that I dare not even acknowledge myself to be in possession of the information which your letter conveys to me. The applause of the exquisite few is better than that of the ignorant many, but I like to reverse received maxims; give me the many who have admired in different ages Raphael and Claude, and I will give up the exquisite few who can admit of no deterioration of a system that has not yet the trial of time to recommend it: take simplicity from art, and away goes all its influence."

In another letter, the acute and indefatigable experimentalist passes judgment on himself:—

"In our rounds [over Windsor Castle] we stumbled upon two pictures high up, which Seguier said had once been true Correggios, but long since rubbed out and lost. They belonged to Charles I. I have not yet shown our Correggio to any new person, but I look at it day after day, and think it must be above common, to bear the scrutiny even of my eye, who look at pictures as much to learn from as to judge of them. It is my school, and I study it as a guide in my own manner of painting. In this pursuit some new discovery is always arising. You remember a globe that the woman and child are leaning upon: it appears simply blotted in, but much in the style of Correggio. Vitali mentions this globe, and calls it *un globo terrestro*. This is remarkable. A few days ago I discovered what he has not observed, and which you may also have probably overlooked; it is a *celestial globe*, upon which the signs of the zodiac and the constellations are most delicately yet distinctly marked out, yet not obtrusive, as they are done with a master's hand. I can shew distinctly a bear, a crab, what appears a serpent, a dog, a fish, a bird, and other shapes, with indications of stars, which are less distinctly seen; but, observe this, the claws of the crab and various of the shapes, are made by incisions of the pencil-stick through to the ground, and all of them so drawn upon the globe, fore-shortened and otherwise, as to express its rotundity: these indicate the master's hand at work. Now could you ascertain, from any friend at Rome, whether any similar shapes to these are to be found upon the globe in the Doria picture: if they are wanting in that, and if they are wanting in the finished Cartoon at Paris, then it would establish for the oil-picture a new claim to superiority. This Spring I have made another venture at the Exhibition of the Royal Academy,—three pictures; one The King's Entrance to Holyrood: in this, there are some female heads, painted on the principle of Correggio, and have been much liked; the next is The King, a whole-length, in a Highland dress, size of life; and, having tried it in The Lord Kellie, of last year, I have made this the most glazed, and deepest-toned picture I have ever tried, or seen tried, in these times. It is at once a trial of Rembrandt all over,—the dresses, the accoutrements, and throne gold, a dark back-ground,—no white except on the hose and the flesh,—telling as principal lights. The half-length Sebastian del Piombo at Genoa, gave me a hint for the style and air of the figure. The colour and effect, when in my room, was satisfactory; and I hope it will keep its ground in Somerset House. The third picture is the Guerilla's Return to his Family on his jaded Mule. This, in the Spanish style, as last year."

Further remarks upon the new school of painting in Germany cannot but be welcome. The artist addresses Mr. James Hall, at Rome. We are pleased to cite opinions coinciding with those so often and earnestly inculcated in these columns:—

"Indeed, in your visit to Italy you will be frequently struck, as you will be in every quarter reminded of it, by the works of the period of the early growth of the art. These, with the greatness afterwards attained, have somewhat the connection of cause and effect. The German students, with the labours of one of whom you have interested me, have founded their process of study upon this,—that by the study of the same materials with Raphael, they might arrive at the same excellence. This, though in their hands carried to excess, with a kind of heraldic minuteness and detail, bordering too much upon Albert Durer, is yet a more reasonable system than that of Mengs and David, who, with an aim the converse of Bernini in reducing marble to the picturesque, have imposed upon painting the feeling and restraints of ancient sculpture. Still, in the works of these Germans, which I admired extremely, there is too much left out and dispensed with, for qualities long left behind in the march of invention. The world that has once seen the grandeur of Michael Angelo and the breadth of Rembrandt is incapable of being excited by early simplicity; it is only as a part of a study, and not as a whole, it is valuable; and could their system serve us, which I think it may, as the Border Minstrelsy did Sir Walter Scott, it would be to any student a most admirable groundwork for a new style of art. The account you give me of Overbeck's subject as a companion to the School of Athens, an Assemblage of the Painters not living, for Frankfort, I was gratified with. It is a bold idea, which all must wish successful; but is not the subject a little too *professional* for a great work,—too much of the shop, and not enough of the business of life, for the apprehensions of people at large!"

The Meeting of the British Association in Dublin lured Wilkie over to Ireland; not that he hoped to find a subject among the broadcloth of the Sections A, B, &c., or the lace and ribbons that fluttered at the *conversazioni*. The time of the artist was better employed, as his own words will show:—

"The meeting of the British Association at Dublin did not present much for a painter. During the time, therefore, I was occupied in visiting convents, chapels, and the haunts of the lower classes, and, when it was over, started with two friends per mail, directly westward, till we met the Atlantic, and Lord Sligo's domain called Westport. We then proceeded southward through the wild mountainous district of Connamara to Galway, a region of which the inhabitants are said to be descended from a colony of Spaniards, to whom they still bear a marked resemblance. Here the impression the aspect of these people and their cabins made is not to be described. In a state of primeval simplicity, honest, polite, and virtuous, with so few wants that even the children run about the cabins unclad, realising to a fervid imagination an age of poetry, yet which the poetry of our own time has not described, and to painting is perfectly new and untouched. Indeed, I would say that a future painter, after he has seen and studied all that has been done by the Greeks and Italians, should see such a state of life as a basis for his imagination to work upon, and I would venture to recommend that Mr. Knighton should, in the course of his studies, see Ireland with such a view. The costume of the district we have travelled through, he would find a perfect model. Dublin has the disadvantage, that the lower classes wear only the cast-off clothes, in rags, of their fashionable superiors; but in Connaught and Connamara the clothes, particularly of the women, are the work of their own hands, and the colour they are most fond of is a red they dye with madder. A petticoat, jacket, and mantle brighten up the cabin or landscape like a Titian or Giorgione. Indeed, the whole economy of the people furnishes the elements of the picturesque. They build their own cabins, fabricate their own clothes, dig their own turf, catch their own salmon, and plough their own fields, bringing into their confined dwelling a confused variety of implements not to be described. So remarkable are the scenes I have witnessed, that I am wondering they have not been long before the object of research among painters."

Yet, in spite of this keen feeling for the picturesque of Irish life, Wilkie, it is admitted, fell short of the nationality of his subject, in his 'Peep of Day Boy's Cabin,' which was the child of this excursion. It was reserved for Maclise to give us, in all their pathetic raggedness and genial drollery, the boys of the fair, and the girls of the pattern. Indeed, we suspect that before Wilkie set forth on this pilgrimage, he had parted company with some of his old love of the literal and the familiar. But one slight picture, 'Grace before Meat,' painted subsequently to this period, retains traces of his early predilections as to subject. He was about this time busy upon his picture of 'Sir David Baird,' and his scene from the youth of the Creole Empress of the French. Touching the former, the following anecdote is narrated in a letter to Sir David Baird:—

"While engaged in collecting studies for the picture, I was told that there were three Hindoo cavalry soldiers every day at the India House, who had come overland to complain of some grievance. I obtained their consent to sit to me, and they came, a Jemidar and two inferior officers, in their native dress. I explained to them, by the interpreter, what I wanted, and put them on a platform in a group, the Jemidar, as Tippoo, reclining with his head supported by one of his lieutenants, and his hand held by the other, with his finger on his pulse, to know if he were alive or dead. The group was magnificent, and I was all ecstasy to realize such a vision of character and colour. It was, indeed, a vision, and a vision only; for, all of a sudden, the youngest of them said, 'Mo no Tippoo!' and sprung from his position, while the others repeated, 'No Tippoo I!' 'No Tippoo I!' and, to my surprise, left their places also; and no persuasion I could use could induce them to resume them. Thus thwarted, I asked if the Jemidar would be drawn as one of the Company's officers; to this he consented, if allowed to stand like a soldier: in this way I made a drawing of him. One of the lieutenants came for two days, evidently pleased with his new position; for I had put a sword in his hand, and placed him in the attitude of an assailant."

A few words of inquiry, when a portrait of O'Connell was in question, display the weakness of the man too curiously to be passed over. The Rev. Horace Cholmondeley called upon him with the commission: but before the painter could answer a final "yes," he thought it politic to consult Sir William Knighton:—

"Now what is your idea, dear Sir, of this, provided a good picture can be made? The question of Catholic and Protestant I have considered a theme for art. May not this come within these classes, if a historic portrait can be made of it? This is, of course, a confidential inquiry, which you will have the extreme kindness to consider?"

A large part of the third volume is occupied by remarks on Art, thrown into the form of an Essay by Wilkie; but the public will prefer to read of his last court-service. What a change, from the 'Entry into Holyrood,' to the subject of the picture described in the following, which is dated 1837:—

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"In October last I received a message from the Lord Chamberlain, to attend the Queen at Brighton, with the view of beginning the Embassy Picture, but was told the Queen had heard of a sketch I had made of her First Council. Accordingly, on seeing her Majesty, and finding her strongly set upon seeing this, I sent for a canvas from London, and began the figure of the Queen at once. She is placed nearly in profile at the end of a long table, covered with a red cloth. She sits in a large chair, or throne, a little elevated, to make her the presiding person. This will be a picture of considerable plague in adjusting the persons; but as every one seems keen about the subject, I shall proceed, though I am putting other things at a stand. Having been accustomed to see the Queen from a child, my reception had a little the air of that of an early acquaintance. She is eminently beautiful, her features nicely formed, her skin smooth, her hair worn close to her face, in a most simple way; glossy and clean-looking. Her manner, though trained to act the Sovereign, is yet simple and natural. She has all the decision, thought, and self-possession, of a queen of older years; has all the buoyancy of youth, and from the smile to the unrestrained laugh, is a perfect child. While I was there she was sitting to Pistrucci, for her coin, and to Hayter for a picture for King Leopold."

The last look given by Wilkie towards the "north countrie," will be found in the letters, wherein he claims, from a lady correspondent, assistance in the grand picture he was meditating, of 'Knox administering the Sacrament at Calder House.' We are now rapidly approaching the period when peculiar views as to the modern direction of Religious Art so fully took possession of Wilkie's mind, as to send him forth on his pilgrimage to the Holy Land. He believed, it will be recollected, that a fresh impulse might be given to religious painting in England, by attention to details of costume and manners, which have changed surprisingly little in the land of the East since the days of Scripture. And here we find a curious compromise between his early and his later principles. He must now seek higher subjects than Penny Weddings or Rent-Days, but his eye and his hand tempted him to literal delineation, even when the spiritualities of Holy Writ were his subject. The following fragments from his journals and letters are characteristic. The first is dated on board a Danube steamer:—

"The Turks on board are civil and silent, and remain on deck: their character and dresses are the most splendid to be imagined. This, of course, is felt as new ground—as new life, and as subject-matter every hour of the day for the pen and the pencil. The first night we anchored at the Turkish town of Widdin, and, when sitting at tea and coffee in our cabin, were told to listen to a voice of a man on the minaret of a mosque hard by, who was busy calling the faithful to prayers. It was a sort of chant, sometimes fine, but not very musical,—it continued—then ceased; and, in the interval, we heard a more distant voice on a further minaret, repeating the same religious call to the surrounding moslems. As the night was dark, the weather fine and still, and the mosque lighted, it was a novel and impressive scene. I can remember my first impression when, landing at Dieppe, I first saw France; and when, in passing the Bidassoa, I first saw Spain: but at Rustchuk, where we landed on the 1st of October, the wonder of the first sight of the first town, city, or village, I have seen of the Moslem empire, has far exceeded either."

"In leaving Vienna, we seemed to have left all art and pictures behind us; but in lieu thereof we have passed through districts and now have reached a capital where all is full of objects adapted for art. We have before us an Eastern and Asiatic people,—a people who possess neither art nor the feeling for art; and who eschew all idea of picturesque representation, but who in every respect, and at every turn, in every combination of raiment or dwelling, present that appearance the most suited of all to the painter's art. As a proof of this, the painter Mr. Woodburn and myself are the most frequent in referring to as the one who has most truly given such an eastern people, is Rembrandt. The Scripture subjects of Rembrandt are recalled to us at every turn by what we see before us; and this anticipating power of rendering what he never could have seen, raises the great painter of Amsterdam even higher than we had thought him. Everything that meets the eye is imposing; the colours light up the picture, and while they illuminate, as it were, even the darkness, they are prevented being tinsellly and gaudy by the deep greasy richness of tone which use and wont never fail to convey to the most discordant materials. One however looks here for what is somewhat wanting,—the interest of subject and event such as our feelings at home can sympathize with; but this, as we got farther on in our journey, if war and rumours of war do not impede us, we hope will be amply supplied by those districts of the east where all bear the stamp of those characters and events the most interesting in the history of man."

We must make room for one more extract, in which Wilkie's peculiar views and objects are yet more clearly stated by himself. To do this, we must omit a livelier passage or two, for the sake of the painter's last confession of faith:—

"Observed about the bureau of the steamer a number of persons of remarkable appearance. These were grave and elderly individuals in robes and long beards, belonging to the scattered remnant of Israel, come from the distant parts of Germany and Poland on their way to the land of their forefathers, and who we were told were to be our fellow-passengers. This is the first symptom that our journey is more than a mere travelling excursion; but though made with a different aim, is yet made with those who, from age, pursuit, and family descent, give to this wayfaring progress the most sacred character. They have but a part of the interest that we have, but have reason to feel it more intensely; they return from a land of strangers to their ancient home, and, like their ancestors, from bondage and captivity, return to the same land of promise which, in happier times, was the possession and portion of the chosen race. We again, who make the same pilgrimage, do not attach so much importance to time and place, except in their power of fixing the attention upon higher objects, yet we cannot help being struck with the feeling of attachment, which, under many circumstances of privation, makes so distant a country, and a glory departed, so eager an object of contemplation. The question, then, is, whether an interest, both with Jew and Gentile, so deep-rooted and so universal, may not be helped by the faculties of art being pressed into the service; and while the pursuits of learning and of war have, in former times, been so familiar with the sacred land, it seems but reasonable that the powers of art should try, from the localities now existing, to revive indeed the impression of those events that have, in so lively a manner, been handed down to us from former ages. In such a study and aim as may be thus presented to art, one thing the visitors to these regions will observe, that hill and dale, and sky, sea and atmosphere, are even more similar to that of our northern climes than we expect; and for the purpose of removing the mind from the quaint familiarity of our every-day appearances, an art must be resorted to, that whatever difference is to be seen in these objects must be seized and even forced into stronger effect, to serve the purpose of removal from what is common, that distance in place and antiquity in regard to the time of these events may be attained. But while so many of the localities disappoint, from their similarity to our recollections of home, there are multitudes of habits and appearances these Asiatic countries afford, that with the same taste and discretion must be subdued. It would require a good deal of reasoning to reconcile this sort of contradiction; but that all works of art, as of poetry, however universal the language may be in which they are embodied, are yet only understood by people of previously-conceived notions making use of that language; a disregard, therefore, of this might render the whole matter to be represented quite unintelligible. In Scripture we read often of a party when they sat at meat; now, as it is not explained how they sat at meat, we of the western countries naturally suppose they sat at meat as we do, at a table, and upon chairs. In seeing the customs, however, of these districts, we find this, to our disappointment, entirely different. When the Asiatics sit at meat, it is either upon the ground, or upon very low seats, and the table is a board placed upon a low stool. To introduce this at once in sacred subjects would scarcely be possible, perhaps better not introduce it at all, if the imposing character of the picture should be diminished by it. This is, however, one of those examples, of which there may be hundreds, to show that it is not the actual custom we now see that will help us, but that a change must be made, not only to suit our previous ideas, but to remove a sacred or historical subject to a former time; and it is, by witnessing the present appearance, to consider what will serve, and what will not serve, that this journey has been undertaken, and that professors of art are thus recommended to direct their attention to the important objects of information a visit to this Holy Land may present."

Of the sittings given to Sir David Wilkie by the Sultan, and by the Lion of Alexandria, we have full details: his journals, indeed, are written up almost to the day when his career closed for ever. What a picture could he not have made of such a subject as his own burial presented! We must, however, take leave of our greatest modern artist; and shall look eagerly for such supplementary matter as future memorials and biographies may furnish, by way of completing the picture of one who was as strong in individual character, and as great a painter, as the records of the nineteenth century present.

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ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

LECTURE V.—COMPOSITION.

When the student has gained some facility in the making out of forms, and understands the general principles of chiaroscuro and colour, his next endeavour should be to obtain a knowledge of Composition, or the power of applying those original elements of the art in the construction of a picture. The composition is hardly separable from the poetical conception or invention, of which it is the technical exponent. In its largest meaning it includes the arrangement of the whole work with all its parts—the contrivance and disposition of whatever is introduced upon the canvas; but in the more usual and limited acceptation of the term, it implies the distribution, or ordonnance of the figures, to which view of it I shall at present chiefly confine myself.

In my first Lecture I pointed out what generally appear to me the natural boundaries of invention in Painting. With regard to the choice of subject, I think the artist's fancy should be wholly unshackled; I will merely observe, that in adopting a theme from poetry, history, or whatever source, it should be always calculated to give an agreeable stimulus to the imagination, or the affections, and afford opportunity for displaying to advantage the peculiar powers and resources of the art. It should also admit of being translated into the language of Painting without losing any of its original interest, otherwise the artist, while paying homage to the genius of the poet or the historian, may expose his own inferiority and help to discredit his muse; and if not of that elevated character usually selected by our great predecessors, its moral tendency should at least be unimpeachable.

The representation of any event in Painting being necessarily confined to an instantaneous view of it, the particular moment at which the action may be brought before us, is obviously of the first importance, and indeed may almost be said to constitute the subject, for on this the success of its elucidation mainly depends. A few preliminary remarks on this head may therefore be desirable.

This strict and narrow limitation of time presents such difficulties in the way of telling a story that it would seem impossible to overcome them, had not experience shown that when the true moment has been happily chosen, the subject may be made sufficiently intelligible to the cultivated spectator, and the picture so managed as even to recall the traces of what has just happened, and give a hint of what is about to follow. I say sufficiently intelligible, for though it is certainly desirable that the spectator should be able to make out the meaning of a picture as fully as possible, without further information, yet that advantage must not be obtained at the expense of unity, decorum, or any of the higher aims of the work. Poussin, who excelled in this explanatory power, and always made great efforts to tell his story clearly, has sometimes by accumulating too many circumstances for that purpose, clogged or debased the character of his composition, and weakened its impressions.

In his design of 'Christ before Pilate,' (engraved by Stella), he has contrived an opening in the wall, through which you see a female, sending a messenger to Pilate on his tribunal; intending, no doubt, to express the recommendation of his wife, "have thou nothing to do with that just man." This, though ingenious, is not very effective, because, after all, the purport of the message does not appear; and though it serve to bring that point of the history to our recollection, it disturbs the solemnity of the scene, and diverts the attention from what is of more interest and importance, to a circumstance which might be omitted without disadvantage: it makes the picture narrative rather than poetical. The proper aim of the subject is much better attained by Rembrandt, in his treatment of the same event, (commented on by Fuseli): Pilate washing his hands shows at once that he yields up the accused to the fury of the Jews, while he is convinced of his innocence. This is much more affecting, and worthy of the art; the point of time is here admirably chosen, and the story very effectually conveyed to the mind. No one has been more habitually successful in this respect than Raffaelle. The 'Sacrifice of Lystra' has been remarked as an instance of his skill in selecting the true moment when his subject teemed with the greatest interest, and in bringing before us all that was essential, without disturbing the unity of the work. Nothing can be more felicitous than the mode in which he has expressed the cure of the cripple, from which all the circumstances of the scene have arisen. The 'Death of Ananias' is another fine instance of the same expressive power, though the unity of this work is rather more questionable. The episodes materially contribute to explain the cause of the sudden vengeance of Heaven, which (called down by the Apostles) has so evidently struck its victim to the ground, and if not sufficient in themselves to tell the story completely, their connexion with the event is apparent, and they at once suggest it to those who are acquainted with the scripture (which is in general all that the art can or need accomplish); but they are still, perhaps, rather overpowering, and occupy the eye somewhat more than is desirable. From these instances it will be obvious how closely the invention of the picture is connected with the composition, and how important it is that the point of time selected should be that in which the event is so poised between the past and the future as to afford the greatest number of circumstances favourable to its effective developement. When the artist has carefully weighed the capabilities of his theme, and settled his general plan of treatment, he may begin to dispose of his dramatis personæ in the most convenient manner for the performance of their respective parts, which is the essence of expressive composition; and here it is indispensable that he thoroughly identify himself with his subject, that he may be able to impart to others the feelings which it has excited in himself; he must endeavour to see the whole in his mind's eye before he begins to transfer it to his canvas, and imagine the positions and movements of all the figures, by which he is to make them appear to act and think with propriety, according to their several characters, age, sex, or condition.

For the groundwork of the science of arrangement, we should have recourse, as often as possible, to Nature herself, who is ever presenting us with an inexhaustible variety of characteristic actions and picturesque groups, from the most simple and tranquil, to the most intricate and energetic. This is the only source of true expression, for here every actor is perfect in his part, and unconsciously forwarding the drama without effort or affectation; accordingly, it has been the school from which all the great original artists have derived their excellence. But though composition is founded on the natural modes in which figures congregate and arrange themselves under the various circumstances of life, yet, as in all the other divisions of the art, taste and feeling must guide the artist in seizing upon what is most emphatic or effective in the materials afforded by the subject, which must be combined and arranged with all the simplicity and nature consistent with the demands of art. Every part must be considered with relation to the rest, and to the unity of the whole, and should co-operate in giving intelligibility to the story, in developing its most striking and particular features, and all the interest, poetical and technical, that can with propriety be brought together in that single moment of time which he has selected. Usually it is desirable to treat a subject with few figures: in proportion as they fill the canvas and exclude what is unimportant, the design will be the more grand and impressive. This was always the aim of the great masters.

Annibal Carracci thought that when more than twelve were admitted into a composition, there must be some "to be let." As a general principle, this suggestion deserves attention (particularly in dramatic painting); but no precepts are to be too literally construed, and even in that class of art it may sometimes be desirable to employ a greater number, and introduce personages who are little more than spectators, or concerned in some by-play. Episodes may occasionally be permitted in all pictures, for the sake of variety or explanation; but they must never be so prominent or attractive as to interfere with the main action; on the contrary, there should always be some apparent necessity for them; for if they do not promote the interest, they will be sure to weaken it. In epic works, the dictum of Carracci will scarcely apply. A great number of figures impress us with a feeling of grandeur, on an opposite principle to that which arises from simplicity; they excite and fill the mind. We cannot but perceive that a part of the appalling grandeur of the 'Last Judgment,' arises from the vast assembly congregated before us. We think we see the whole human race brought before its Judge. And the 'School of Athens' derives a very imposing effect from the number and dignity of its characters. Complex pictures, however, are generally less impressive than those with few figures. The first are apt to divide the attention and sink the details of character in generalities. To return to Composition:—the first practical point to be determined, is the general form of the canvas or panel, which may be most suitable to the treatment of the story, whether vertical, or horizontal, round or square, &c. This is far from unimportant, as the composition may be said to grow out of it. In places where a particular compartment is to be filled, and both the shape and size of his work are prescribed, the artist has to compose his design within certain limits and restrictions, which is always a test of skill; but as "all impediments in fancy's course are motives to more fancy," men of taste and ingenuity have not unfrequently taken a happy advantage of these accidents, and produced very original and beautiful inventions, in consequence of such restraints. Such are many of the designs of Michael Angelo, in the Sistine Chapel, of Raffaelle in the Farnesina, and of Paul Veronese in the Ducal Palace at Venice, which have been suggested or influenced by the spaces they were to occupy. A necessity for carrying upwards a composition, to fill a lofty compartment, led the Venetians to introduce columns, going out of the picture above, the heavens opening and angels looking down upon the martyr or personages assembled below. This necessity, too, may partly account for the number of Crucifixions, Assumptions, Resurrections, and other vertical works, which decorate the lofty walls of churches on the continent. Raffaelle's 'Battle of Constantine' is spread longitudinally to fill one side of a vast hall. In smaller works, the shape of the canvas is usually adapted to the subject, and the number and nature of the figures it requires; in many of these, character is often gained by a judicious preference of the vertical or the horizontal form.

Another preliminary consideration is the ground plan on which the figures are to be disposed. This admits of great diversity. In the 'Last Supper' and in the 'Draught of Fishes' the figures are almost on the same plane, as in basso-relievo. In the 'St. Paul preaching at Athens' and the 'Elymas,' the plan is semi-circular, which is a very usual arrangement with Raffaelle: in the 'Ananias,' and many others of his works, it is completely circular. The choice in this respect will chiefly depend on the best mode in which the due importance of the principal figures can be preserved. In a 'Last Supper,' by Raffaelle, in the Loggie of the Vatican, the circular arrangement has not a happy effect, the figures in front becoming more important, from their superior size and strong action, than the Saviour himself. The perspective is too violent, and the calm and pathetic dignity of the subject injured in consequence. In general, as many planes have been thought desirable as may well be introduced; they add richness and intricacy without destroying simplicity. Another desideratum is, that the general form of a composition assume somewhat of a regular or geometrical figure, as the square, the triangle, the circle. M. Angelo is said to have preferred a triangular or pyramidal form, with a serpentine line running through the midst, from the base to the apex: this, of course, will not always be applicable. It is sufficient that the general shape have some distinctness of character, which will be best suggested by the subject and the situation it is to fill. The immediate agents or appliances, in technical composition, are *Lines*, *Quantities*, and *Grouping*. By Lines are to be understood the direction or sweep of the more conspicuous forms, or human figures of the design. Of these, the 'Taking down from the Cross,' by Rubens, will supply us with an excellent illustration. The value of lines has always been strongly felt in the best times of Art, as we find in the bassi-relievi and gems of the ancients, and in all the works of the great painters and sculptors of the Cinque-Cento. Their use is to link the parts together, and lead the eye agreeably through the picture. They form the melody of the work, and in

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all compositions should arise out of the particular occasion, and be flowing and graceful, or more direct and abrupt, as may suit the character of the work. In general, the main lines of the composition should either correspond with the external shape, like the tall columns of Paul Veronese, or oppose it, like the diagonal lines of Rubens, in the 'Taking down from the Cross,' and in its companion at Antwerp, the 'Raising of the Cross.' They have not unfrequently been carried to excess and mannerism, particularly in the Florentine school, and in the postures of Pellegrino Tibaldi. Those of M. Angelo, John di Bologna, and Parmeggiano, are not always exempt from this fault; and I cannot help mentioning an instance, in which it appears to me that even Raffaelle has courted them somewhat too obviously. His cartoon of the 'Murder of the Innocents,' (bequeathed by Mr. Prince Hoare to the Foundling Hospital, but lately transferred from thence to the National Gallery,) is full of fine action and expression, and of all his usual excellencies, in spite of the injuries it has undergone and its miserable present condition; but the lines are wound about so artificially through the composition, as to resemble a "true lovers' knot"; and the eye is invited to admire and dwell upon their elegance and harmony, when the heart should be roused to emotions of pity, terror, and indignation.

In the relievo of the Niobe Family, so lately presented to your notice (which is a parallel subject), there is no such attempt at a melodious flow of lines; they are highly studied and exciting, full of contrast, not deficient in harmony, but pathos, energy, and simplicity prevail throughout. I shall have occasion, in the course of my Lecture, to return frequently to the notice of lines and their value.

What are technically called the Quantities in painting, are the greater divisions and subdivisions of the design—the masses. Composition implies the putting together of parts, so as to constitute a whole; the parts, or divisions, must be distinct, or there will be no apparent composition; they must combine in one scheme, and to one end, or they will not be a whole. To produce an agreeable effect, every part must bear a varied and proportionate relation to all the rest. If the masses, or divisions, are too equal, the effect will be monotonous and insipid; if too much subdivided, unity will be destroyed; and without proportion, there will be neither harmony nor appearance of intention. Every subject that we may select will probably suggest some appropriate division of the figures. For instance, in the 'Delivery of the Keys to Peter,' the propriety of dividing the composition, as Raffaelle has done, into two distinct portions, making a separation between the Master and his disciples, strikes us at once. Had he placed Christ in the centre, surrounded by the Apostles, besides that it would have been less decorous, and perhaps at variance with the feelings of awe which must have possessed them while receiving the solemn charge, the composition would have lost that grand simplicity and distinctness which stamps such character upon this justly admired work. The general shape of the group of the Apostles is a square, which is contrasted with the columnar figure of the Saviour in an agreeable proportion. Within this the subdivisions and planes are varied, and the kneeling figure of Peter, advancing a little, connects the whole together. This division of a subject into two chief masses, is the most simple and striking principle of effect in composition. We have another fine instance of it in M. Angelo's 'Creation of Adam.' Here, without the addition of the angels, the masses of Adam and his Maker would have been too equal, but by representing his cherubim as children, he has given a further variety in the quantities, as well as majesty and sublimity to the Creator. In the 'Draught of Fishes' a different mode of arrangement was necessary, and unity is preserved by linking the figures together in an harmonious chain, which undulates across the picture, each having its own requisite action and character. The Christ, whose quiet dignity opposes so finely the exertions of the other figures, forms a separate mass; Peter another of a different quantity and shape, but near enough to connect with that of the two stooping sons of Zebedee; and the smaller quantity of the father terminates the whole. This sort of rhythm, or modulation, adds much to the beauty of all composition. The intended sacrifice to Paul and Barnabas at Lystra, is perhaps less agreeable than either of those works I have just adverted to. The story required a crowd, and in consequence precluded that simplicity which renders those so impressive; another principle of effect was, therefore, resorted to—that of *intricacy*. Character is obtained in the two first by a quiet solemnity, and in this by bustle and energy.

In 'Paul preaching at Athens,' an imposing effect is produced by the distinctness, dignity, and striking collocation of the principal figure, and the union which arises from the happy perspective arrangement and subordination of his audience. All these works are well studied in their quantities.

I proceed to speak of Grouping. The group is that close kind of arrangement, which combines two or more figures in a single mass, and when finely treated, has always been considered the most perfect mode of composition; indeed, it comprises all its principles, and is an epitome of beautiful and effective combination; for the group should be subdivided by harmonious lines and well-balanced quantities, and should contain such a portion of variety, and contrast, intricacy, or simplicity, as may best agree with the character of the subject. A composition, according to its extent, may consist of several groups, or be limited to one; but, however numerous, they must be conducted on the same principle, and still be proportionate parts of one whole. We see the impressive effect of a single group in the 'Taking down from the Cross' of Rubens, while in the 'School of Athens' we are struck with the grandeur arising from the symmetrical arrangement of a multitude of figures, thrown into detached groups, balancing each other, and so connected as to form an entire composition. Grouping, though liable to become artificial, unless organized by feeling and taste, is strictly founded on nature, as we may convince ourselves by looking at any time into the highways and streets, from whence the best artists have drawn some of their happiest inventions. It is to be regretted that we do not possess any extensive specimens of the excellence of the ancients in this department of our art, but their sculptors having been thoroughly skilled in the principles of composition, we cannot reasonably doubt that their painters were equally so. That they were not a little critical on this point, appears from Pliny's remark, that Apelles was considered inferior to Amphion in disposition; meaning, as I conceive, the ordonnance of the figures. The great simplicity with which the Greeks were satisfied, and the perfection they aimed at in the details of their works, may have prevented them from engaging in any very extensive compositions; at least, the subjects they are recorded to have painted seldom consist of many figures.

As we cannot refer to any ancient pictures of importance to illustrate this part of my subject, I must, at the risk of trenching in a slight degree upon the province of the Professor of Sculpture, have recourse to his art for some specimens of the admirable skill of the Greeks in this element of design.

When Sir J. Reynolds expressed an opinion that the ancients were probably deficient in composition as compared with the moderns, it is clear that he adverted to that more extensive sense of the term, which includes the whole contrivance of a picture; but in its more usual limitation, or, at least, in that view of it which I am at present taking (the ordonnance of the figures), they have shown the most consummate taste and judgment, and have carried it to the same high degree of excellence which they had achieved in style. I consider this sufficiently proved by the relievo of the Niobe Family (before referred to), which, though coarse in execution, and evidently a copy made by some ordinary hand, is not inferior in composition (as well as in sentiment and expression) to any thing extant. The figures are so admirably contrasted in their lines and quantities, so well divided, and yet linked together, the attitudes so skilfully varied, animated, and true, that the original could only have been the production of one of the greatest sculptors of antiquity, and I cannot refer the student to any better illustration of the principles I am endeavouring to explain. It is to the high opinion which our excellent Flaxman entertained of this work, that the Academy is indebted for possessing a fine cast of it—the only one, I believe, in England: it was moulded in Rome by his direction, and sent over to Romney the painter.

Having mentioned the name of Flaxman, I cannot but refer the student to the beautiful designs of this great master in composition, as deserving their utmost attention. The shield of Achilles, his most consummate work, is the glory of modern sculpture. Nor can I omit to point out that highly poetical invention of his rival, Banks, 'Thetis rising to console Achilles,' in which the exquisite harmony of lines and graceful motions in the females, is so finely contrasted with the rigid, energetic action and noble style of the Achilles. In any era of art this would have been considered a composition of singular felicity.

To return to the ancients—the groups of the Laocoon, the Boxers, Menelaus with the Body of Patroclus, the female figures from the pediment of the Parthenon, and the frieze from the same temple, now in the British Museum, evince abundantly their admirable power of combination: and among their gems a great number of exquisite examples of taste and science in lines and grouping are to be found, which will repay the painter's most careful study. It was from the specimens of ancient sculpture which had happily outlived its ruin, that the revivers of Painting in Modern Italy acquired their first notions of composition, as well as of style, in which they gradually advanced, as the bassi-relievi, groups and statues of better days, were again brought to light. Of Raffaelle's arabesque ornaments in the Loggie of the Vatican, which are filled with graceful inventions, many of the most beautiful groups and figures are copied from antique gems and from paintings discovered in the sepulchres of the ancients.

I do not propose to follow the progressive steps of composition through this period, but shall content myself with remarking on the works of some of those great men, who, towards the middle of the fifteenth century, seem to have fully penetrated into its arcana, to have discovered the value of lines, proportionate quantities, concatenation or grouping, contrast, and harmony, and to have carried this branch of the art to its height. Some of the productions of Luca Signorelle, in the Duomo at Orvieto, had no doubt suggested to Michael Angelo much of that grandeur and energy which he imparted to his own groups and single figures, and he must also have derived many fine inspirations from the works of Donatello, at Florence, which have in them the very soul of expression. But he carried much farther than either the power of grouping and the science of arrangement and combination. The 'Sistine Chapel' is an inexhaustible mine of study for the artist in this respect. The 'Temptation of Adam and Eve' is combined with their expulsion from Eden in a vigorous and masterly style of composition, which had never been seen before his time. In this, the concatenation of lines formed by the arms of the different figures is beautiful, and the crime linked with the punishment in a manner no less striking than harmonious. This mode of bringing together in one design different parts of the same story, was perhaps suggested to him by some ancient bassi-relievi, where we find the histories of Jason, Meleager, and others, thus treated: it is a fine principle, from its concentration and unity, and especially adapted to the monumental style, wherein Art is most abstract and spiritual. The 'Elevation of the Brazen Serpent' is another striking example of concentrated and effective arrangement. But every mode and variety of composition is to be found in that prodigy of skill and power, the 'Last Judgment.' It may be doubted whether, in the whole compass of ancient art, so vast an assemblage of figures as this was ever to be found, where the greatest science is brought in aid of the richest invention and the most terrific expression. The struggling groups of fiends and mortals, in particular, have never been equalled for energetic action and ingenious combination. The prints in the library, and the lectures of Fuseli, will sufficiently prepare those students who wish to become acquainted (and all should be acquainted) with this highest effort of art in its highest class. Of his early and celebrated composition, the Cartoon of Pisa, we are enabled, I conceive, to form a very tolerable judgment from the small copy of it by Sangallo, at Holkham (which probably contains all the foreground figures). Schiavonetti's engraving from this interesting relic, though finely wrought, is less faithful in style than might be wished. The elo-

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quent commentary of Fuseli on this work must be known to you all.

With respect to the invention and expression, chiaroscuro and colour, of the great work of Leonardo above me, I have already spoken; but as among its surprising merits composition is not the least, I would now call your attention to the ordonnance or arrangement of the figures. Painted for the refectory of a convent, and confined to a particular space, occupying the whole width of the room over a door, Leonardo adopted the plan of extending his table entirely across it, making the white cloth a bond of union to the whole; and this gives great value, also, to the bright colours and richly varied details above. I may here observe, that in all compositions of a grand or extensive character, some portion of symmetry and softened formality is desirable. The subject in this instance required that the Apostles should be placed six on each side, and the Saviour in the midst. At each extremity of the table are three figures more separated than those next to them, which are combined in two close and varied groups. One of these is more connected than the other with the principal figure, which gives due predominance to the central mass, and prevents the composition from appearing too positively divided into triads. The heads are at unequal distances, and form in themselves an agreeable waving line. There is an ingenious modulation in the arms, and in the conduct of all the hands; every figure presents a different quantity; and the principal line being horizontal, the forms above it are contrived to pass from one end to the other, in a sort of zig-zag, or undulating chain. It would be difficult to point out a more perfect specimen of intricate grouping than that of Peter, Judas, and John. Peter, stretching over Judas, with the impetuosity belonging to his character, addresses himself to the affectionate John, who (his hands clasped in grief) inclines towards him; Judas leans back to support himself, and assumes the firmness and surprise of innocence. Here all the principles of effect are combined, the strongest contrast of position and expression with the most complete union, while the whole seems momentary and accidental. This, with another group as energetic, and almost as fine, on the other side, are happily opposed to the calm resignation of the Saviour, producing great richness and effect in the centre, and a fine alternation of action and repose throughout. Nothing is neglected in this profound work, which, from the variety of its excellencies, may be esteemed a school in itself.

The compositions of Raffaelle have often so artless an appearance that they look as if he had found them in nature and sketched them on the spot; some of these I have already noticed. His Scripture Histories in the Loggie of the Vatican (engravings of which are in the Library) afford numerous and beautiful examples of composition, uniting (with energy, grace, and expression in the individual figures) all the principles of scientific arrangement, and the most ingenious contrivances for telling the story.

Among these designs I will point out a few of the more striking. There is, perhaps, none finer than that of 'Joseph relating his Dreams'—Joseph stands in the midst, with one hand on his breast, and the other pointing to his brethren who are collected about him. The two circular representations, the sheaves of corn, and the sun, moon, and stars, introduced above, are hieroglyphics, before noticed, which explain the subject. The plan is circular. The figures are particularly graceful and natural, divided into unequal masses, beautifully grouped and rounded, and connected by a recumbent figure on one side, and the seemingly trifling circumstance of an extended staff on the other. The 'Deluge' in the same series is finely conceived and treated. The main line of figures crosses the canvas in a sort of chain, as in the cartoon of 'Christ calling the Sons of Zebedee.' A family consisting of an aged man on horseback, another in the prime of life supporting his wife—a father carrying one child and drawing along another by the hair, are wading a stream with difficulty and exertion. At some distance a number of persons are sheltering themselves under a tent from the torrents of rain descending, while the ark is dimly seen floating in the distance. The story could not be more successfully told, on the same scale, nor the arrangement be more expressive. To enumerate all the fine compositions of Raffaelle would be to give a complete catalogue of his works, which would be useless here, were it possible. But I am tempted to advert to a series of designs from the fable of Cupid and Psyche, which go by the name of this great artist. That they are compositions in all respects worthy of him, however their beauty is impaired or disguised by the engravers, cannot be disputed: nay, they present some groups, which surpass anything he has done from the same subject in the Farnesina. They are not, however, mentioned by Vasari, nor, I believe, any other writer, as among his works, and hence a doubt has been entertained whether they are rightly ascribed to him. It has been suggested, but from mere conjecture, that they are the inventions of Balthazar Peruggi—at any rate they well deserve the attentive consideration of the student: he will find them abound in expressive figures, and the happiest groups—conceived and arranged in the true spirit of the great painter whose name they bear—and they afford a useful example of the treatment of one story in an extensive series of designs, which affords an artist the best or only opportunity to develope all the resources of composition.

Correggio generally composed his works with reference rather to their picturesque effect and harmony than to those principles of arrangement which I have been endeavouring to explain. His cupolas at Parma, however, are splendid proofs of his great skill in the ordonnance of a number of figures, though the foreshortenings (*di sotto in su*) are too often less agreeable than daring. His picture of a 'Holy Family,' in which the Madonna and child are seated on the ground, and Joseph is gathering dates from a palm-tree with angels hovering above, is a beautiful combination of figures, and a fine illustration of the melody of lines.

But I proceed to Rubens, whose powers of composition were of the first order. His fine work of the 'Taking down from the Cross,' (a copy from which was in the room,) may be cited as a very splendid example of the powerful effect of a single group. The lines flow diagonally through the picture from top to bottom, that of the principal figure being the longest, which is still further extended by the linen in which it is wrapped, carried out by the half figure at top, and combined with the kneeling Magdalen below. This main serpentine line, which illustrates M. Angelo's axiom, is supported on one side by the large masses of St. John and the figure descending the ladder; on the other side, smaller portions of figures, finely varied, oppose the central stream of form—presenting altogether a beautiful example of concatenation, full of intricacy, but simple and one. The student will do well to compare this composition with the 'Taking down from the Cross' of Daniel da Volterra, which Rubens had no doubt well considered when he undertook his picture. The elements of the subject are not entirely new in either, for independently of the deep importance of the event represented, it affords so fine an occasion for displaying a variety of action, expression and character, with a contrast of life and death, as to have given rise to several ingenious compositions (though not of equal power with these two) by earlier masters. Volterra's has always been considered one of the great works of modern Painting, and possesses some higher qualities than that of Rubens—it is preferable at least in style and expression, though chargeable with a want of unity, from the introduction of the pathetic group of females at the foot of the cross, which divides the interest. Rubens has avoided this, and supplied what the other wants—a fine and appropriate chiaroscuro—which adds exceedingly to the solemnity of the effect. In this comparison the student will trace the different operations of mind and feeling, in two great artists in their treatment of the same subject, which is always an invaluable opportunity; and he will find the same technical elements of arrangement attended to by both.

The scriptural pictures of Rubens, in general, want the deep sentiment which that class of art, above all others, imperatively demands. He has, sometimes, however, been eminently successful in expression, action, and disposition. Reynolds thought his 'Christ taken down from the Cross,' in the picture just mentioned, to be the finest figure that ever was composed; and, considered merely as a dead figure, it is certainly admirable, but it wants a nobler and more definite character. The head is very mean, and might suit better one of the thieves. The 'Christ' of Daniel da Volterra is more dignified, but somewhat vague also. In Rubens's 'Conversion of Saul' (now, I believe, in the collection of Mr. Miles, near Bristol), Saul struck with blindness, and falling from his horse, is a very perfect piece of expression from head to foot, and more happily conceived than even those which were produced by Michael Angelo and Raffaelle in their representations of the same event: the action is at once noble, instantaneous, helpless, and breathes entire submission and resignation to the divine vision. His great knowledge of the human figure enabled him to throw it into any conceivable position, and his powerful and comprehensive genius led him to appreciate and study Michael Angelo for composition, as he has done all his other great predecessors, for their respective excellencies. His 'Hippolitus' at Woburn is borrowed from the basso-relievo of Tityus, in the Villa Borghese, by Michael Angelo, and he has entered the lists with him in the more tremendous subjects of the 'Battle of the Angels,' the 'Fall of the Damned,' and others of the same character, which have been eulogized by Reynolds. These are now at Munich (drawings of them may have been seen by many of my audience in the collection of Sir Thomas Lawrence). But a comparison of these surprising works with the 'Last Judgment' of Michael Angelo, will infallibly show the great superiority of the latter. The disgusting circumstances Rubens has introduced in some of these, and the grossness and vulgarity of the style (rendered still more offensive by his florid colouring), entirely prevent those feelings of terror and sublimity, which should accompany such subjects, and which the tremendous energy displayed in these compositions tends to excite.

In the hunting groups, of which I have before spoken, as founded on Leonardo's 'Battle of the Standard,' he seems to have been more in his true element. The qualities in which he most excelled are there in place, and appear to the greatest advantage; accordingly, these groups are among the most vigorous, skilful, and effective compositions in painting. We are fortunate in possessing in our National Gallery two very perfect specimens of composition by Rubens, of quite different characters—I mean the allegorical picture presented to the collection by the late Marquis of Stafford, and the 'St. Bavon,' formerly belonging to Mr. Holwell Carr. In the first, we find a scientific and even elegant treatment of lines, and quantities in the forms, accompanied with a rich picturesque effect and colour, which are entirely appropriate; the grouping of the children is particularly beautiful and on the principles of the finest composers. He has in this work blended the great style with the ornamental, in very suitable degrees. The 'St. Bavon' is on a more extensive scale, and still more admirable. The principal masses are distinct, and finely varied and proportioned: the females on a platform on the left, form one of these, the group of mendicants in front another, and the remainder of the panel is filled by a surprising concatenation of figures, which beginning with the retinue of the hero on horseback and on foot, in the court before the church, extends up the stairs: and, by means of the lamps within, the mind is ingeniously led on to the end of the nave. This numerous assemblage of persons is so artfully distributed, that all have sufficient room, and are placed so exactly where they might be expected to place themselves, according to their various conditions, offices, and motives, that they seem to have been sketched from a real scene rather than arranged by art. The actions of all are skilfully, but unaffectedly, contrasted; the finest grouping is everywhere to be found (particularly on the stairs); the characters are dignified and more expressive than is usual with Rubens, and though he has introduced a good deal of singular German costume, which is rather uncouth, there is so much of nature combined with consummate science, so much of grandeur and effect in the arrangement of the whole, as well as of interest in the parts, that I know of no composition which can justly be preferred to it in the same class of subjects.

I might refer the student, with propriety, to many of the designs of Poussin, as fine instances of scientific ordonnance, some of which may be seen in the National Gallery, and are well worthy of his attention; but after the examples I have adduced, I think it may be more useful to him to make a few practical ob-

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servations. Generally, the main lines of a composition should either correspond with its external boundary, like the columns of Paolo Veronese, or contrast it, agreeably with the precept of M. Angelo, as in the diagonal wave of Rubens's 'Taking down from the Cross.' In the works of the great composers we often find the expression of the subject much strengthened by a reduplication of lines in nearly the same direction, all slightly varied in length, inclination, and curvature, and suddenly contrasted by a decided line in the opposite direction, as is remarkable in the 'Brazen Serpent' of M. Angelo. A fine instance may also be seen in the 'Joshua staying the Sun,' of Raffaelle, where a number of soldiers on their knees are thus arranged: and this accords with a general maxim in all composition, that the greater part of it should be in agreement, or consentaneous, the smaller part in opposition. This applies not only to lines, but to warm and cold colours and tones; they must be repeated and spread for the sake of continuity and breadth, and contrasted for the sake of effect. It is important that the arrangement of the heads should form an agreeable line, and that they should be more or less varied and inclined, as is perfectly managed in the 'Last Supper;' particular care should be taken in the placing of these, or any other ostensible points of the composition. The aspects of the figures should be as different, also, as the character of the work will properly allow; in some cases it is surprising how little variation will be sufficient. Back figures will often be found invaluable; Raffaelle employed them profusely in his pictures in the Loggie, which was a necessary consequence of his fondness for a circular plan: and when well managed they give a great artlessness to the arrangement. We see this constantly out of doors, where the actors do not think of the bystanders; while, on the stage, they are often too obviously marshalled for effect, the group being necessarily left as open as possible, that all may see what is going on within; this, when it occurs in painting, has generally a theatrical and artificial air. Mr. West's fine composition of the 'Death of General Wolfe,' somewhat approaches to this, but it arose naturally out of the subject, propriety requiring that the dying hero should not be too much closed in by the attendants. In his 'Battle of La Hogue,' a boat in shadow darting into the picture in front of the admiral, detracts nothing from the importance of the chief, while it is in the highest degree picturesque, and well suited to the bustle and confusion of the scene. Many other instances of excellent composition might be cited from the hand of the same able artist; among others, his 'Regulus returning to Carthage,' 'Telemachus and Calypso,' &c. Composition appears to have been the leading object to which the great Italian masters of the Cinque-Cento period devoted their powerful energies. Their numerous sketches and studies for the same work show that they never left untried any adaptation of the materials of their subject, which promised a more successful developement of its particular intellectual aim, or a happier arrangement; and these labours seem to have preceded any attempt at the introduction of colour. Rubens, confident in his resources, and never fastidious, usually made out his design at once in outline, washing in a slight chiaroscuro in oil colour; and on this he seems to have found no difficulty in engrafting the most picturesque effects; indeed, it is generally one of the tests of a finely disposed group, that it will afford, from its roundness and subordination, a favourable light and shadow. This masterly union, perhaps, no one ever carried so far as himself, while the grand style of composition, which he had imbibed from M. Angelo, Raffaelle, and Leonardo, often preserves a sort of dignity and even taste in his pictures, which the boisterous vulgarity of his figures cannot altogether destroy. In cultivating composition, the judicious artist will therefore bear in mind the value of those important accompaniments and their high estimation in the present day, and give some thought to chiaroscuro and colour while studying the ordonnance of his design; for the same general rules are more or less applicable to all the technical divisions of painting. Agreeable proportions and varied quantities, grouping, contrast, harmony, are regulating principles in the treatment of chiaroscuro, colour, and form, and are all comprehended in the widest sense of the term Composition.

MONETARY AND METRICAL SYSTEMS.

IN your Number of April 22, there appears a paper by your correspondent "B," on the proposed alteration in the Monetary and Metrical Systems. I beg leave, for one, to offer my thanks to your correspondent for his attention to a subject which so deeply affects the convenience of every class and every person: and if, in what follows, I shall express opinions in some degree different from his, I beg to assure him, that though these opinions have been formed after long consideration of the subject, I offer them for no other purpose than to call public attention, by amicable discussion, to the consideration of a matter which, perhaps, has not excited in the community the interest which it deserves.

Before alluding to recommendations of specific changes, I will advert to a subject which has commonly been put out of sight altogether (and is so by your correspondent "B"), namely, the limitations on the power of a Government to effect changes.

A Government, so far as I can see, possesses (practically) no absolute power in altering those arrangements between man and man, whose form is strongly fixed (by long continued and far extended custom) in the minds of all, and in which the Government very rarely interferes (by legal process or otherwise). If, however, there is a conflict between two forms, a Government can interfere in favour of one, and can, perhaps, entirely suppress the other. If the Government has, practically, the complete superintendence of any transactions, it can introduce into them any system of measures which it pleases; but even in these, it is necessary, for making any new measure familiar to the country and establishing it as a veritable part of the system of the country, that material representations of the new measure be presented in great number to the notice of the people, and that its name be used extensively in official documents, and especially in contracts.

Applying these considerations to the subject before us, I conclude, that the Government can alter the coinage and the form of money accounts as it pleases; the former, because it issues the coin, the latter because (through the courts of law) it can compel the parties in actions at law to exhibit their money accounts in a stated form. The Government can alter the larger measures of length, because it is able to exhibit material representations of new measures (by erection of distance posts, of which the number would not be so great as to introduce any difficulty); and by its influence in turnpike acts, railway acts, &c. it can introduce the names extensively. The Government possesses no power to alter the shorter measures of length. The systems of measure by the yard and measure by the foot do not fall into the category of conflicting forms mentioned above, for they are totally independent. The carpenter never uses the yard and nail, and the draper never uses the foot and inch; and no power of the Government could compel one of these parties to use the measure of the other. The decimal division of the foot is not used at all by carpenters; it does not conflict, therefore, with the inch, and cannot be introduced to the expulsion of the inch. The Government can, perhaps, expel the stone and hundred weight, because there actually is a conflict of customs in the expression of a number of pounds, on the one hand, by multiples of fourteen, and on the other hand, by the expressions of ordinary decimal numeration. But even here the Government cannot interfere effectually, except by suppressing all the material representatives of one system and introducing a sufficient number of the other. The Government has no power over the smaller weights. There appears to be a tendency among the dealers in the precious metals to adopt a decimal scale, and the Government can in some degree aid, and perhaps in some degree direct this tendency. There is no such inclination among tradesmen in general. In the liquid measures, &c. the Government can interfere to give singleness of meaning to a single name (the anker for instance). The great step taken some years since with regard to the gallon and all its derivatives, was nothing more.

Having laid down this basis of limitation, I shall proceed to notice the remarks of your correspondent: 1. In regard to coinage the field is perfectly open, and the selection of a system of decimal coins is to be guided only by general convenience. However much your correspondent may object to the suppression of the penny, I take leave to remark, that no decimal scheme, which I have seen, has proposed to retain it. Some schemes have proposed to consider the pound sterling as the standard unit (this is the system adopted by the Standard Commission); others, too, consider the shilling as the standard. I am certainly inclined to the former, for the following reasons: first, and principally, that the pound sterling has been for centuries the real standard money in which large sums have been estimated: secondly, that a coin representing almost exactly the one-tenth part of the pound sterling (the rupee) is current to an immense extent in our Indian possessions; thirdly, that a coin, representing almost exactly the one thousandth part of the pound sterling (the farthing), is current in this country. I apprehend that few new decimal systems have been proposed which, like this, have found the three principal members of the series ready to hand.

I cannot at all understand your correspondent's remark, "The Commissioners were probably not aware, when they proposed the new coin they term a *Cent*, that amongst the very poor the lowest description of coin at present used is constantly offered by them in payment." On referring to the Report of the Commissioners, I do not find the name *Cent* at all (indeed, no names are there proposed for the members of a decimal coinage); and, moreover, the Commissioners *do* recognize the use of this smallest coin (the farthing), and expressly recommend it as one of the series in the decimal scale. But your correspondent conceives that the poor would certainly be sufferers by a change of system, in all cases where the price which was expressed by a round sum in the old system, is not expressed by a round sum in the new one. I have no belief in this. The prices which are affixed to articles sold to the poor are governed by the laws of commercial competition as certainly, though perhaps not so regularly, as the prices of articles sold to the rich, and not by the power which the individual shopkeeper possesses over the individual purchaser, as your correspondent appears to imagine. When I say "not so regularly," I mean that the estimate of the remuneration for making up small parcels, for doubtful credit, &c. may be uncertain. And, taking into account the competition to which I have alluded, a tradesman is by no means necessarily a gainer by raising his price, and will lower it if his accounts, &c. are thereby rendered more simple. Thus, if a tradesman had sold coarse sugar at *5d.* per lb. to the time of changing the coinage, he finds, then, that the equivalent in the new system is £0.021; he will probably without hesitation, sell at £0.02 per lb., in the confidence that the increase of custom will make up for the small diminution of price: and here the buyer is a gainer. In other cases he would be a loser; and on the whole he would neither gain nor lose by the change. 2. In regard to measures of length, your correspondent says, "the Report has not recommended a single *useful* alteration, &c.," he then objects to the proposed measure of 1000 yards, because it is "positively inconvenient, as it is neither a multiple nor a division of any of our larger measures of length, such as the pole, the furlong, the mile;" and then, by way of a corrective substitute, proposes measures of 1000 feet and 10,000 feet. I am altogether unable to comprehend the advantage of this substitution, for neither 1000 feet nor 10,000 feet is a multiple or a division of the pole, the furlong, or the mile.

I know no meaning of the words "*useful* alteration," except "*convenient* alteration:" and the question of long measure may therefore be expressed thus: is it more convenient to retain the present mile than to risk a change? and if a change is determined on, (decimal, as appears to be agreed,) what shall be the basis of the decimal scale?

To save space, I will assume that the relation of the mile to the yard or foot is inconvenient (remarking here, that I have known a person, of strongly practical, as well as literary education, who could not remember the number of yards in a mile without referring to the year of the accession of George III., and that I believe very few persons know the number of feet in a mile without a mental calculation), and I will confine myself to the second question, and at once avow, that its answer is not free from difficulty. Conceiving, however, (for the reasons given above) that neither the yard nor the

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foot can be suppressed, the choice is to be made between them; and in the choice, we must be guided, in a great measure, by the use which has hitherto been made of them in the expression of long distances. I am inclined to think, that the yard has had the preference. Thus, in military matters, it is directed that "the distance between the angles of two neighbouring bastions is to be about 360 yards." The distance 1000 feet would have been equally good, and would have been easier to remember, but no one thought of giving the measure in feet. The length of a railway tunnel or embankment, in public statements, is commonly given in yards, never in feet. In scientific measures different expressions have been used. The distances, in the earlier part of the Trigonometrical Survey, were given in fathoms; they are now given in feet. In favour of the foot as a basis I may state, that the use of hundred-feet tapes, instead of 66 feet, is increasing. On the whole, I must express my adhesion to the yard scale, in preference to the foot scale. It may be advisable to remark, that a distance not very different from a mile, has been commonly found convenient for the interval of road-posts. Thus, in France, while the league of 2¾ English miles was the legal road measure, the road-posts were fixed at every half-league. In Germany, where the miles are about four English miles, the posts are fixed at every ¼ German mile. And thus, if a myriapede of 10,000 feet were adopted, it would be necessary to fix posts at every half-myriapede, which would be inconvenient for the introduction of the new measure, inasmuch as the half measure would attract public attention rather than the whole one. No such inconvenience holds with the 1000 yard measure. On the impossibility of suppressing the inch I have already spoken.

I will not occupy your space with further remarks than the following: that I conceive the suppression of the acre, in square measures, and the ounce in common weights, to be impossible; though I think it possible that a decimal subdivision of the pound might be introduced for weighing gold and silver, &c. And that I assent to the proposals of your correspondent, for the rapid change of coin, and for the marking of every coin with its distinctive name.

A. B. G.

NEW HOUSES OF PARLIAMENT.

In compliance with the Instructions of the Commissioners of the Fine Arts, Mr. Barry has delivered a Report containing his views as to the internal decorations of the new Houses of Parliament, the completion of the exterior and local improvements, which are necessary to give full effect to the new building, and, by way of illustration of the remarks, a plan of the principal floor of the new building, a general plan of part of Westminster, in which the new building is shown in connexion with various improvements proposed to be made in its locality, and two drawings relating to Westminster Bridge.

Mr. Barry observes,—"With reference to the interior of the new Houses of Parliament generally, I would suggest that the walls of the several halls, galleries, and corridors of approach, as well as the various public apartments throughout the building, should be decorated with paintings having reference to events in the history of the country; and that those paintings should be placed in compartments formed by such a suitable arrangement of the architectural design of the interior as will best promote their effective union with the arts of Sculpture and Architecture. With this view I should consider it to be of the utmost importance that the paintings should be entirely free from gloss on the surface, and that they may be perfectly seen and fully understood from all points of view. That all other portions of the plane surfaces of the walls should be covered with suitable architectonic decoration or diapered enrichment in colour, occasionally heightened with gold, and blended with armorial bearings, badges, cognizances, and other heraldic insignia, emblazoned in their proper colours. That such of the halls as are groined should have their vaults decorated in a similar manner, with the addition occasionally of subjects or works of art, so interwoven with the diapered ground, as not to disturb the harmony or the effect of the architectural composition. That such of the ceilings as are flat should be formed into compartments by moulded ribs, enriched with carved, heraldic, and Tudor decorations. That these ceilings should be relieved by positive colour and gilding, and occasionally by gold grounds, with diaper enrichments, legends, and heraldic devices, in colour. That the screens, pillars, corbels, niches, dressings of the windows, and other architectural decorations, should be painted to harmonize with the paintings and diapered decorations of the walls generally, and gilding. The door-jambs and fire-places should be constructed of British marbles, of suitable quality and colour, highly polished, and occasionally relieved by colour and gilding in their mouldings and sculptural enrichments.

"That the floors of the several halls, galleries, and corridors, should be formed of encaustic tiles, bearing heraldic decoration and other enrichments in colours, laid in margins and compartments, in combination with polished British marbles; and that the same description of marbles should also be employed for the steps of the several staircases.

"That the walls, to the height of from 8 to 10 feet, should be lined with oak framing, containing shields with armorial bearings, emblazoned in their proper colours, and an oak seat should in all cases be placed against such framing. That the windows of the several halls, galleries, and corridors, should be glazed doubly, for the purpose of tempering the light, and preventing the direct rays of the sun from interfering with the effect of the internal decorations generally. For this purpose the outer plating is proposed to be of ground glass, in single plates, and the inner glazing of an ornamental design in metal, filled with stained glass, bearing arms, and other heraldic insignia, in their proper colours; but so arranged as that the ground, which I should recommend to be of a warm yellowish tint, covered with a running foliage or diaper, and occasionally relieved by legends in black letter, should predominate, in order that so much light *only* may be excluded as may be thought desirable to do away with either a garish or cold effect upon the paintings and decorations generally. Practically I consider that the double glazing will be of essential service in carrying out the system of warming and ventilating proposed to be adopted in the building generally: which system renders it unnecessary that the windows in those portions of the building above referred to should be made to open, so that all prejudicial effects upon the paintings and other decorations, which might be caused by the dampness and impurity of the atmosphere, and much practical inconvenience, and probably unsightliness, in the means that would be necessary to adopt for opening and shutting casements, would be avoided.

"That, in order to promote the art of Sculpture, and its effective union with Painting and Architecture, I would propose that in the halls, galleries, and corridors, statues might be employed for the purpose of dividing the paintings on the walls. By this arrangement a rich effect of perspective, and a due subordination of the several arts to each other, would be obtained. The statues suggested should, in my opinion, be of marble of the colour of polished alabaster, and be raised upon lofty and suitable pedestals, placed close to the wall in niches, surmounted by enriched canopies; but the niches should be shallow, so that the statues may be as well seen laterally as in front.

"The architectural decorations of these niches might be painted of such colours as will give the best effect to the adjoining paintings, being relieved in parts by positive colour and gilding; and the backs of them might be painted in dark colours, such as chocolate, crimson, or blue, or they might be of gold, for the purpose of giving effect to the statues.

"Having thus described the views I entertain as to the character of the decorations of the interior generally, I now proceed to notice in detail the special decorations and arrangements which I would propose for the several halls, galleries, and principal apartments.

"Westminster-Hall.

"I would propose that Westminster-hall, which is 239 feet long, 68 feet wide, and 90 feet high, should be made the depository, as in former times, for all trophies obtained in wars with foreign nations. These trophies might be so arranged above the paintings on the walls and in the roof, as to have a very striking and interesting effect.

"I would further suggest that pedestals, 20 in number, answering to the position of the principal ribs of the roof, should be placed so as to form a central avenue 30 feet wide, from the north entrance-door to St. Stephen's porch, for statues of the most celebrated British statesmen, whose public services have been commemorated by monuments erected at the public expense, as well as for present and future statesmen, whose services may be considered by Parliament to merit a similar tribute to their memories.

"The statues (26 in number) which have already been proposed to be placed against the walls between the pictures, I would suggest should be those of naval and military commanders.

"The subjects of the paintings on the walls, 28 in number, 16 feet in length and 10 feet in height, might relate to the most splendid warlike achievements of English history, both by sea and land, which, as well as the statues that are proposed to divide them, might be arranged chronologically.

"To give due effect to those suggested decorations, it is proposed that the light should be considerably increased by an enlargement of the dormer windows in the roof, by which also that extraordinary and beautiful piece of decorative carpentry of the 14th century may be seen to much greater advantage than has ever yet been the case.

"This noble hall, certainly the most splendid in its style in the world, thus decorated by the union of Painting, Sculpture, and Architecture, and aided by the arts of decoration as suggested, it is presumed, would present a most striking appearance, and be an object of great national interest.

"St. Stephen's Hall.

"I would suggest that this hall, which will be 90 feet long, 30 feet wide, and 50 feet high, and have a stone groined ceiling, should be appropriated to the reception of paintings commemorative of great domestic events in British history, and statues of celebrated statesmen of past, present, and future times. The paintings may be 10 in number, 15 feet long, and 10 feet high, and 12 statues would be required as a frame to them. In the upper part of the hall, 30 niches will be provided for statues of eminent men of the naval, military, and civil services of the country.

"The Central Hall.

"This hall will be an octagon of 60 feet in diameter, and 50 feet high, covered with a groined ceiling in stone. As each side will be wholly occupied with windows and arched openings of access, paintings cannot form any part of its decoration. It may, however, with good effect, be extensively decorated with sculpture. In the centre of the pavement might be placed a statue of her present most gracious Majesty, upon a rich pedestal of British marble, highly polished, and relieved in parts by gold and colour. The niches in the walls and screens might be filled with statues of her Majesty's ancestors, in chronological order, even up to the period of the Heptarchy. In front of the eight clustered pillars in the angles of the hall, might be placed, with good effect, sedent statues of some of the great lawgivers of antiquity.

"The Victoria Gallery.

"This gallery will be 130 feet long, 45 feet wide, and 50 feet high, with a flat ceiling, and will admit of both paintings and sculpture. The subjects of the paintings on the walls, 16 in number, which may be 12 feet long and 10 feet high, might relate to some of the most remarkable royal pageants of British history, or other appropriate subjects. Statues of her present most gracious Majesty might fill the central niches at the ends of the hall; and the other niches, as well as the pedestals between the paintings, might be occupied by statues of her Majesty's ancestors. The statues might, with good effect, be of bronze, either partially or wholly gilt.

"Corridors of access throughout the Building.

"The principal corridors of access to the various apartments of the building will be 12 feet wide; their ceilings will be flat, and they will be generally lighted from windows near the ceiling. The walls may be decorated with portraits as well as paintings, illustrative of some of the most eminent personages. For this purpose about 2,600 feet in length of wall, by a height of about seven feet, may be appropriated on the principal floor; 900 feet in length, by a height of about seven feet, on the one-pair floor, and about

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400 feet, by the same height, on the two-pair floor. These paintings may be divided into subjects at pleasure, by margins or borders of architectural decorations, in accordance with the style of the building.

"THE HOUSE OF LORDS

will be 93 feet long, 45 feet wide, and 50 feet high, and will have a flat ceiling in panels. The fittings for the accommodation required will leave little space for painting, but niches will be provided, which might be filled with statues. The architectural details of the ceiling may be enriched, and relieved with gold and colour, and the windows filled with stained glass. The whole of the fittings are proposed to be of oak, with appropriate carvings. The throne will be highly enriched and relieved by colour and gilding, and the back lined with cloth of gold, containing the royal arms emblazoned in colours.

"THE HOUSE OF COMMONS

will be 83 feet long, 46 feet wide, and 50 feet high, and will have a flat ceiling. It is proposed to be finished in the same style as the House of Lords, but with less enrichment, and less of colour and gold in its decorations. The nature of its design, and the extent of the fittings for the accommodation required, will not admit of either painting or sculpture.

The Queen's Robing Room. Compartments will be formed in the wall-framing which may be filled with paintings.—*The Guard Room.* The walls are proposed to be covered with representations of battle-scenes and pageants of English history, in which an opportunity will be afforded of displaying the warlike costumes of the several periods.—*The Conference Hall.* The walls are proposed to be lined with oak framing up to the height of six feet, above which they might be covered with paintings, representing celebrated state trials, and extraordinary sittings of Parliament, conferences, &c.—Of the various apartments appropriated to private and public uses, Mr. Barry observes—"In some of the rooms it is proposed that the wall-framing should be carried to the height of six or eight feet; in others, that it should be of the full height of the room, and with panels for paintings, portraits, &c. The plane surfaces of the walls might be covered with paintings of historical events, and the panels in the wainscotings might contain portraits of celebrated personages in British history;" and the *Speaker's Residence*, being designed, he observes, for state purposes, might also be adorned with paintings; and he suggests that equestrian statues in bronze might be placed with effect in the proposed quadrangle of New Palace Yard, the Speaker's Quadrangle, and the Royal Court.

The suggestions respecting the extension and improvement of the exterior and the locality, we shall reserve till next week. In conclusion, Mr. Barry observes:—"I have now described, in general terms, the whole of those portions of the building that might, I think, with propriety and effect, be adorned with works of art, and the art of decoration; but in making the several suggestions which have occurred to me, I should wish it to be understood that I have merely stated my own views on the subject, as far as I have hitherto been able to consider it in its general bearings, and with a view to show how the objects for which the commission has been established may, if desired, be carried out in the decorations of the new building to their greatest extent. I should not, however, wish to be strictly confined in all cases to the adoption even of my own suggestions, as, upon a more mature consideration of the subject in detail hereafter, when the shell of the building is completed, I may be induced to vary and modify some of the views which I entertain at present, and which, I fear, I have but imperfectly communicated in this paper."

OUR WEEKLY GOSSIP.

THE death of H.R.H. the Duke of Sussex, will, long ere this, have been made known throughout the country, so that it only remains for us, as a testimony of respect, to record the event. His Royal Highness was, throughout life, a consistent "liberal," the zealous advocate of all benevolent institutions, the patron of learning and of science, kind and attentive, without ostentation, to learned and scientific men, and courteous and affable to all. Considering the active duties of his life, his acquirements were more than respectable. In 1830 he was elected President of the Royal Society, which office he filled creditably for many years, and resigned in 1838. He was born on the 27th of January, 1773, died on the 21st inst.; he was, therefore, in the 71st year of his age.

The Anniversary Meeting of the members of the Shakspeare Society took place on Wednesday, the Marquis of Conyngham in the chair. The Report of the Auditors showed an expenditure, for the past year, of 754*l.* 18*s.*, out of a receipt of 1,126*l.* 14*s.* 9*d.*, leaving a balance in the hands of the treasurer of 371*l.* 16*s.* 9*d.*, besides outstanding subscriptions. The thanks of the Society were voted to his Grace the Duke of Devonshire, for the loan of a copy of the earliest edition (1612) of Shakspeare's 'Merry Wives of Windsor,' and for the use of his lordship's library of old plays; and to Lord Francis Egerton, M.P., for the loan of the first edition of Heywood's 'Edward IV.' (A.D. 1600), and of Nash's 'Pierce Penniless' (1592). The Marquis of Conyngham was elected President, in the place of the Marquis of Normanby, and the following gentlemen were elected members of the Council:—Mr. Charles Dickens, Major S. Clarke, Rev. L. Sharpe, Mr. B. Corney, and Mr. P. Cooper, Q.C.

The Annual Meeting of the Art-Union of London, took place on Tuesday last. It appeared from the Report, that the subscriptions amounted to 12,338*l.* 11*s.* The amount set apart for the purchase of works of art is 8,000*l.*, and thus allotted:—50 works of art, value 10*l.* each, 30 of 15*l.*, 40 of 20*l.*, 28 of 25*l.*, 23 of 30*l.*, 18 of 40*l.*, 12 of 50*l.*, 10 of 60*l.*, 8 of 70*l.*, 6 of 80*l.*, 5 of 100*l.*, 2 of 150*l.*, 2 of 200*l.*, 1 of 300*l.*, and 1 of 400*l.* To these are to be added 20 bronzes of Sir Richard Westmacott's 'Nymph and Child,' and 30 medals of Chantrey. The distribution of prizes then took place, when the prize of 400*l.* was drawn in favour of Mr. J. Harman; that of 300*l.*, Mr. Cyrus Lake; one of 200*l.* to Mr. T. Stone; one of 200*l.* to Mr. J. Newcombe; one of 150*l.* to the Rev. H. Russell; one of 150*l.* to Mr. A. Darley; one of 100*l.* to Mr. Hanling; one of 100*l.* to Mr. Marshall; one of 100*l.* to Mr. J. Bywater; one of 100*l.* to Dr. W. Price; one of 100*l.* to Mr. A. Weekes; one of 80*l.* to Mr. W. Horsley; one of 80*l.* to Mr. J. Kent; one of 80*l.* to Mr. C. Goodall; one of 80*l.* to Mr. N. Freeman; one of 80*l.* to Dr. E. Baines; and one of 80*l.* to Mr. Atkinson.

The New Diorama, provided as an "Easter offering," and one of the most welcome, is a view of Notre Dame de Paris. This is, in all probability, geometrically correct as to proportions, since the artists who produce these pictures must find their best security in accuracy. Owing, however, to the management of the perspective, the building looks smaller, and the Seine, with its *quais*, narrower than the reality. On the first rising of the curtain, the old cathedral is seen strongly relieved against the reddened sky of evening; and rarely, if ever, have the peculiar atmospheric effects of that hour been better rendered,—the aerial being much superior to the earthly portion of the picture. Gradually sunset melts into twilight, and the latter (somewhat too suddenly) into moonlight; a dim gleam of tapers is seen through the windows of the Ladye Chapel, and lights begin to twinkle in one or two *réverbères* down the *quai*, and along the river front of the Hôtel de Ville. Only stars are wanting to the perfect reality of the scene: some of the effects—especially those of half-shadow—being as delicate and truthful, on their larger scale, as if Vanderneer himself had painted them. The other picture exhibited, is the interior of the Basilica of St. Paul's, at Rome, with its magical changes from completeness to ruin.

Westminster Hall has already been prepared, as a place of exhibition, for the cartoons and designs that are to be sent in, by competitors, for the embellishment and illustration of the New Houses of Parliament; and the exhibition will shortly be opened to the public. The hall, with the exception of a narrow passage for the business of the law courts, has been enclosed by a lofty and substantial screen of boards, and the works are proceeding with great activity.

Mr. Hiram Beecher, with a perseverance in the cause of an absent friend that does him credit, insists that the question is not, as we stated it (*ante*, p. 369), "Whether, in publishing the letter respecting Dr. Southey, Mrs. Sigourney acted judiciously or considerately, but whether she interpolated this letter." Be it so; then surely Mr. Beecher will admit that the question must remain, where we left it, in abeyance, until we receive information from America. Mrs. Sigourney, says Mr. Beecher, distinctly refers to a continued correspondence between herself and Mrs. Southey, and professes to have selected the passage in question "from one of Mrs. Southey's recent letters;" and that Mrs. Sigourney is a lady of excellent character, deservedly respected, both in America and England. All this we admit. But, on the other side, this continued correspondence is denied, and it is asserted that there have been interpolations, even in the extract published. How can we decide between such contradictory assertions? Mr. Beecher says, by weight of character—Mrs. Sigourney against an "anonymous assertion, in a fictitious conversation." The literal facts here lead to wrong inferences. It is true that the assertion is made under the circumstances stated, but in a work edited by Mr. Robert Bell, whose name appears in the title-page, and who is morally responsible for it. With every wish, then, to do justice between the parties, we must suspend judgment until the facts can be known. In the meantime, however, we cannot waive *our* objections to the publication of the letter, under any circumstances whatever, or to other "pencillings" in Mrs. Sigourney's volume.

The King of Greece has just conferred on the Chevalier Adrian Balbi, the celebrated geographer, the Golden Cross of the Order of the Saviour: and the King of Prussia has presented to M. Meyerbeer, the composer, the gold medal awarded in Prussia to eminent men in the arts and sciences.

The following extract from a letter from Rome has been obligingly forwarded to us:—

April 10, 1843.

On the opposite side of the valley which bounds the city of Veii on the north, the hill has at different times been perforated for the purpose of discovering ancient vaults and sepulchres. There can be no doubt that this hill was the Necropolis of Veii; it is divided from the city precisely as that of Tarquinii is, by a deep valley, with a river running through it. We ascended by a steep path, and arrived at the entrance of a tomb, which has been opened within the last few months, at the expense of Sig. Campana, who is well known for his successful researches in the neighbourhood of Rome. A passage, open to the sky, and about six feet broad and fifty feet long, conducted us to the door of the sepulchre; on either side of the door-way was placed a rude monster, resembling a lion, but these we understood did not originally occupy their present position, but had been transported from the entrance of another tomb. A modern front of masonry has been built up against the entrance, in order that another door might be substituted for the original one of stone, which would be inconveniently ponderous. We observed that the original door-case had been arched, but the key-stone was not regular, nor were the sides of the arch by any means even, but still the principle of the arch was maintained. It is well known that the Etruscans sometimes burned their dead; occasionally they were dressed out in their arms, and laid upon solid biers, to use a modern expression, "in state;" but the want of space in ordinary sepulchres precluded the possibility of many being thus interred; therefore, the most influential members of families alone had that honour. The first chamber was sixteen feet square; on the right and left were two altar-tombs, on which were found the remains of two warriors who, "on these ashie tombs showed boldness vain;" their helmets, sword-blades, and spear-heads were in excellent preservation—one of the helmets had been pierced, apparently by a spear. The spaces at the corners of the biers were filled up with rude jars. There was not any painting on the walls of the outer chamber; the inner one, of similar size was furnished with a low shelf, on which were ranged vases of large dimensions, but with very rude designs. But the most remarkable objects were three chests, about two feet in length and one foot and a half high; their covers were rounded like a trunk, and from the top of each cover protruded a small head, of human form, which was evidently intended to serve as a handle. In this chamber there was also curious painting, in imitation of coarse mosaic.

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The French papers announce the arrival, at Havre, of the *Expéditive*, Capt. de Guesnet, having on board the objects collected by M. Texier, in his scientific journey along the coast of Asia Minor. Amongst them an antique sarcophagus, of great beauty, is spoken of, and nearly the whole of the frieze of the Temple of Diana at Magnesia. This temple, which was considered finer than that at Ephesus, was overturned by an earthquake in the earliest ages of Christianity. The four sides fell outwards, and one of them, coming on hard ground, was broken to pieces; the other three sank in the ground to some depth, where the marble was perfectly preserved. It is these three sides, about 70 metres in length, which have been now recovered.

The long-talked-of opera, written by Mr. Balfe for the *Opéra Comique*, was produced there on Thursday week. The story (said to be taken from English history) is precisely one of those clever and unnatural compounds by MM. Scribe and Leuven, to which the Italian compliment, "*Si non è vero*," &c., so admirably applies. The music by Mr. Balfe has gained a fair success. We should hope the work will be given in England, as hitherto its composer has hardly had a chance, owing to the wretchedness of the *libretti*, on which he has expended his agreeable talent. *Apropos* of English opera, our contemporaries, we perceive, announce that Mr. Sheridan Knowles has completed a drama in the old style, with interspersed songs: we hope also choruses. That something of this mixed kind might be produced (with the aid of a good musician) as popular as the 'Rosinas' and 'Duennas' which delighted our fathers, and more worthy, we have never doubted; but these, we must insist, are not musical dramas in the legitimate acceptation of the term.

The monster elephant which has for thirty years guarded the Place de la Bastile, in memory of Napoleon's Egyptian exploits, is about to be cast in bronze, for the decoration of a grand fountain to be erected in the Place du Trône. The giant animal is already caged, for the purpose, within a system of boardings forming a vast workshop, and at once exciting and baffling the curiosity of the Parisian street hunters. The papers also state, that the commission for erecting the tomb of the Emperor Napoleon has come to a decision that the baldachin of the altar at the Invalides, with its gilded columns, shall be suppressed; that the equestrian statue of the Emperor shall be erected on the Esplanade, and not in the Cour Royale, as designed by the architect, and that the figure of the Emperor shall be in his historical dress, and not in the Roman costume. The Minister of the Interior has given commissions for twelve statues, to be placed in the niches of the principal façade of the new buildings at the Hôtel de Ville. The following are the subjects:—Frochot, Voyer d'Argenson, Etienne Robert, Vincent de Paule, L'Abbé de l'Épée, Robin, Jean Aubry, Hardouin-Mansard, Guillaume Budé, Mathieu Molé, Michel Lallier, and La Vacquerie.

A court for the decision of quarrels between literary men, publishers, &c., has been established at Stuttgart, and has succeeded so well, that the example is about to be followed in Leipsic.

The German papers give an account of an extraordinary extension of the cold-water system, in the person of a young woman of twenty-three years of age, who, for eleven years, has subsisted exclusively on cold spring water! A Committee of Physicians has been formed to investigate the case, which has attracted a great deal of attention in Munich, where the girl is residing.

It may be well, in justice to Prof. Taylor, to state that the 55th number of *The Dramatic and Musical Review* has been forwarded to us, in which the Professor has collected and arranged the substance of the explanatory statements published in the different journals, relating to the Prize Madrigal. With the exception of a formal disclaimer of all revision in 1841, when the MS. was given to the copyist, there is nothing in his letter, in our opinion, which contradicts on any point the brief abstract in the *Athenæum*; but we announce the publication, that all who have taken an interest in the subject may refer to it, if they please.

BRITISH INSTITUTION, PALL-MALL.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS IS OPEN DAILY, from Ten in the Morning till Five in the Evening, and WILL BE CLOSED on SATURDAY, May the 6th. Admission, 1s.: Catalogue, 1s.

WILLIAM BARNARD, Keeper.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.

JAMES FAHEY, Secretary.

ROYAL POLYTECHNIC INSTITUTION.

A complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDING, ROVING, and SPINNING FRAME. Cary's NEW MICROSCOPE, magnifying SEVENTY-FOUR MILLION TIMES. A NEW SERIES of DISSOLVING VIEWS. The SCIENCE of ELECTRICITY demonstrated by the COLOSSAL ELECTRICAL MACHINE at a Quarter to Three Daily, and at Eight in the Evenings. Models of STEAM ENGINES and various kinds of MACHINERY IN MOTION. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, including the Steam Engine, by Dr. Ryan and Professor Bachhoffner. The CLASS LECTURES are continued as usual. Admission, 1s. Schools, half-price.—Not open on Saturday Evenings.

SCIENTIFIC AND LITERARY

STATISTICAL SOCIETY.

April 24.—Thomas Tooke, Esq., V.P., in the chair.

A paper was read by Dr. Guy, entitled, 'An Attempt to determine the Influence of the Seasons and Weather on Sickness and Mortality.'—This inquiry was suggested, by a striking coincidence observed between the prevalence of sickness and the temperature in the several seasons of the year 1842. This led to an examination of the bills of mortality for the same year, in which a similar coincidence was observable. From the tables exhibited, it appears that there is no relation, either direct or inverse, between the mortality and any single condition of the air, but that the sickness follows the exact order of the temperature and dew point, varying directly as each of them. The clue thus obtained to a relation existing between the sickness on the one hand, and the temperature and hygrometric state of the air on the other, was then followed up in a series of tables. The first point to be ascertained was, what were the diseases, which, by following in the order of the temperature, might be said to *govern* the law of sickness. These were shown to be the febrile, catarrhal, and contagious diseases, the disorders of the digestive organs, and the mixed group comprising gout, scrofula, dropsy, &c. There was no relation found to exist between any other diseases, or classes of disease, and any one condition of the atmosphere, with the exception of the acute diseases of the organs of respiration, which followed the inverse order of those above named, and varied inversely as the temperature and dew point. The next point to be determined was, which of the two atmospheric conditions, the temperature or the moisture, was most influential in producing sickness. It resulted from the tables, that the temperature was the most influential, and that the hygrometric condition of the air, when calculated by the acknowledged formula, had no material effect on the sickness. The second part of the inquiry consisted of a comparison between the results obtained for 1842, and those of former years. The principal results to which the author arrives, may be briefly summed up as follows:—The amount of sickness in the central districts of London during the year 1842, varied directly as the temperature, being a maximum in August, the hottest month of the year, and a minimum in January, the coldest month. The diseases which determined the order of sickness, were febrile and catarrhal affections, the contagious exanthemata, and the disorders of the digestive organs. The diseases of the organs of respiration followed the inverse order of those already mentioned, and were inversely as the temperature, being most numerous in the colder, and fewest in the hotter months. The hygrometric state of the air appeared to have little effect on disease, and if it produced any effect, it was on the diseases of the organs of respiration, which were in excess during the months in which the quantity of moisture in the air was the greatest, but these were also the coldest months. The author concluded, by stating it to be his opinion, that the causes of sickness are two-fold, consisting of atmospheric changes which may be submitted to measurement, and of certain more subtle changes in the composition of the air which at present can neither be analyzed nor estimated. To the former class belong the temperature, moisture, and pressure of the air; to the latter, those emanations from the earth or from human beings, which give rise to the majority of epidemic, endemic, and contagious diseases. As the number of cases of sickness produced by these latter causes is generally considerable, the influence of the pressure, temperature, and hygrometric state of the air, will be observed in those years in which these causes are in operation; but in the absence of epidemics, the temperature will be found to be the most influential cause of sickness. A summer or winter of unusual length, will also cause an increase of sickness, but the nature of the sickness will be different, as the temperature is higher or lower than usual. The order of the seasons in respect of sickness, will also be mainly determined by the degree in which the temperature of these seasons exceeds or falls short of the average temperature. The mortality, in like manner, in non-epidemic years will be chiefly dependent upon the temperature, varying in the several seasons inversely as the temperature, except in those years in which the summer is unusually warm, when the mortality of the summer may even exceed that of the winter season. In other instances, the mortality of the summer months will rank next to that of the winter or autumn.

An abstract of a paper, by Mr. Mallet, 'On the Mortality of the Population of Geneva from 1549 to 1833,' was read.

A third paper was read, 'On the Accidents and Traffic upon the Railways in Great Britain during 1842, by C. R. Weld, Esq.—This paper gave an analysis of the various returns made to the Railway Department at the Board of Trade, but as the most remarkable and important have already been noticed in the *Athenæum*, it is unnecessary to give any detailed abstract. The following returns, as being new to our readers, may be noticed:—

Lines on which the Trains travel at the greatest speed.

Railways.	Average Speed, Exclusive of Stoppages.
Northern and Eastern	36 miles per hour.
Great Western	33
Newcastle and North Shields	30
North Midland	29
Birmingham and Derby	29
Midland Counties	28
Chester and Birkenhead	28
London and Birmingham	27
Manchester and Birmingham	25

The average speed (exclusive of stoppages), on all the lines, is 21½ miles per hour.

The number of trains amounted to 298,974, and the number of persons to each train was 61. The accidents of a public nature, unattended with personal injury, amounted to 21.

INSTITUTION OF CIVIL ENGINEERS.—*April* 25.—The President in the chair.—Mr. James Simpson, made some remarks upon the Glasgow water works, in which he stated, that when filtering medium was properly disposed, the impurities suspended in the water were arrested at or near the planes of ingress, and, that therefore filtering beds should be of extensive surface, in order to allow of the process being as slow as possible: and that, by following this system, he had not found it necessary to change the mass of the materials, composing the filter beds, during sixteen years, but only to change the surface.

The Secretary then read an account of 'The Brick-making at the Bletchingly Tunnel,' by Mr. F. W. Simms. This part of the Dover Railway was not let by contract; it was therefore necessary to make extensive preparations previously to commencing the work; and, of these, a good supply of bricks was the principal. The clay for making them abounded immediately above the line of the direction of the tunnel; the brick grounds were therefore established near the several shafts, which were used for the excavations. Drying houses and kilns were also erected for manufacturing during the winter. Observations were recorded of the cost of every separate process, with the time occupied: and the result was, that during the winter of 1840 and the following summer of 1841, upwards of fourteen million of bricks were made of superior quality, at a cost of forty-one shillings and sixpence per thousand, delivered at the shafts, which was little under the cost allowed for in the original estimate. The paper contained also a comparison of the modes of "slop moulding" and "sand stock moulding."

MICROSCOPICAL SOCIETY.—*April* 19*th*.—J. S. Bowerbank, Esq. in the chair.—A paper, by A. H. Hassall, Esq., entitled, 'Some Further Observations

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on the Decay of Fruit,' was read. After referring to the opinion expressed by him [*Athen.* Nos. 788, 793], that the well known principle adopted by Liebig, that a body in the act of decomposition is capable of communicating the same to other bodies by a kind of induction, does not apply to the general form of decomposition occurring in fruit, principally from the circumstance of its attacking it in a highly vital condition, when it could not be supposed to be the subject of any spontaneous or chemical decomposition, and also to that of Dr. Lankester, expressed at a former meeting, that Liebig's views did not afford a sufficient explanation of every example of decay occurring in fruit, as he considered that an apple once removed from the tree was no longer in a vital state, but that it immediately became a prey to a species of fermentation. He proceeded to express his doubts as to the accuracy of the last supposition, inasmuch as it is possible to preserve fruit free from all visible deterioration for many months after its removal from the tree; still admitting both these and Liebig's views to be correct, they do not, in his opinion, explain the reason why decay commences in a spot, gradually extending itself over the surface of the fruit, and does not at once involve its entire substance and fabric. He therefore proceeded to show, that these phenomena were to be referred to the operation of entophytal fungi for a satisfactory solution; still admitting the existence of a second form of decomposition in fruit, this being comparatively of rare occurrence, and which appears to be the result of chemical affinities, in consequence of the fruit having ceased to exist, and to which the views of Liebig may, in some cases, perhaps with propriety be applied. He also stated, that since the former meeting of the society, he had repeated the experiment of inoculating fruit with the sporule of the fungi with the same success which attended the former trial, but that he had failed in inducing decay in sound fruit, by the introduction of decayed matters destitute of fungi in any state. Still, however, he considered this might ensue in some cases in which the vitality of the fruit was either totally destroyed, or, at all events, much enfeebled, and even if an invariable consequence, still it would not in any way affect the statement made relative to the independent power possessed by fungi in originating decay; and again, if these were proved not to do this, they would still be of as much importance, in a practical point of view, as ever, since, when inserted into fruit which is undergoing spontaneous decay, they produce marked and rapid effects, and speedily ensure its complete destruction. In conclusion, he stated, that the apples employed in the experiments were of an exceedingly firm description, and that an equal number of each were inoculated with the sporule and with decayed matter.—Dr. E. Jenner, having again forwarded some specimens of *Fragillaria pectinalis* and *Diatoma flocculosum*, and having had his attention directed to a report of the proceedings, in which it was said, that the specimens before sent were animalcules, forwarded a short paper in reply, in which he states, that the objects sent are considered by botanists to belong to Algæ. By Ehrenberg they are classed with his Infusoria, and thought to be animalcules, as he supposes they increase by self-division; but this last fact is not sufficient to remove them from the vegetable kingdom, as many plants, such as the lily, crocus, &c., also increase their species by self-division. Three other genera, Acanthus, Gomphonemæ, and Cocconemæ, which are at present classed by botanists as plants, he considers as doubtful, thinking they may possibly be found to be zoophytes. He also stated, that the stomic cells, mentioned by Ehrenberg, were the endochrome, or colouring matter of the botanist, which, when ripened into sporidiæ, escapes into an opening in the frustule, being one of the methods by which the species are increased. He also expressed his opinion, that in the present imperfect state of our knowledge of these objects, great caution ought to be used in advancing any opinion respecting them.

SOCIETY OF ARTS.—*April* 26.—W. Tooke, Esq. V.P. in the chair. The Secretary having announced the death of H.R.H. the Duke of Sussex, President of the Society for twenty-seven years, it was resolved, *inter alia*, that the Society do adjourn until after the funeral of his Royal Highness.

MEETINGS FOR THE ENSUING WEEK.

SAT. Geological Society, 1, P.M.—Anniversary.
MON. Horticultural Society, 1.—Anniversary.
— Institute of British Architects, 8.—Annual.
— Entomological Society, 8.
— Royal Institution.—Annual.
TUES. Institution of Civil Engineers, 8.—The Monthly Ballot.—'Description of a Cast Iron Bridge for carrying the Birmingham and Gloucester Railway over the River Avon, near Tewkesbury,' by Capt. Moorsom.—'Description of Cast and Wrought Iron Bridges, erected on the line of the Bishop Auckland and Weardale Railway,' by J. Storey.—'Description of a Roof erected at the Chartered Gas Company's Works, Westminster,' by F. J. Evans.
— Linnean Society, 8.
— Chemical Society, 8.
— Horticultural Society, 3.
THUR. Royal Society, half-past 8.
— Zoological Society, 8.—General Business.
— Society of Antiquaries, 8.
FRI. Royal Institution, half-past 8.—Mr. Holdsworth 'On a Method of Cooling Steam Ships, and rendering their Powder Magazines Fireproof.'
— Botanical Society, 8.

MUSIC AND THE DRAMA

ANCIENT CONCERTS.—The third was Earl Howe's Concert, and, as in melancholy duty bound, began with Handel's Dead March from 'Saul,' and Funeral Anthem, 'When the ear heard him.' We never hear one of this master's compositions after some interval without finding in it new matter for speculation. Thus it is, also, with Shakspeare's plays. On Wednesday we were especially impressed by the character of *lament* given to the chorus 'He delivered the poor that cried,' by the wailing solos of the treble voices at its commencement—an effect enhanced by the subsequent formality of the movement. We cannot listen to Handel's 'Lord, what is man?' or 'Lord, remember David,' given as sacred songs, if even they be as carefully delivered as by Miss Hawes and Mr. Pearsall, without a protest; from the purists of the Ancient Concerts, at least, we have a right to demand the original words and the original key. Nor can we endure a male counter-tenor voice, as on Wednesday, when imparting a disagreeable sickliness to music which the lower female tones would make pathetic and impressive, without longing for the days when such things shall be no longer countenanced. *Apropos* of *contralti*, we must speak of Mdlle. Brambilla, whose singing is more careful and delicately varied than it was formerly. The *Arsace* of the Haymarket, however, would do well not to attempt 'Ombra adorata,'—the song is beyond her voice; its passion one degree deeper than she can fathom. Next, according to the desultory fashion of these notes, we may express our gratitude for the three specimens of elder Italian music, disinterred on Wednesday,—a 'Confiteor,' by Righini (bass *solo* and chorus) is admirably rich and stately; a *duett* from Paisiello's 'Passione,' contains many passages charming in their pathos, though in its execution especially was felt Brambilla's want of power. The hymn and chorus, by Zanotti, *Maestro di Capella* at Bologna in the latter half of the last century, belongs to the epoch of Italian decadence—but it is still melodious, and as such not unpleasing. A chorus by Homilius, in the second act, was also an interesting revival; he was Cantor to the *Kreuz-Schule* at Dresden, somewhere about 1770,—a mighty organist in that city of organ-players. It is good service done to recall, from time to time, the names of such worthies, whom Time and Chance have thrust out of sight. A last remark is due to the credit of Mrs. Chatfield, whose singing of Handel's 'O, magnify the Lord' confirmed the good impression made by her *début*. Yet she had disadvantage to contend against; since Sir Henry Bishop took this song at a yet slower *tempo* than is his wont, to the terrible trial of the singer's breath.

PHILHARMONIC SOCIETY.—The present would deserve to be chronicled as a better season than the last, if it were only on account of such a performance of Beethoven's Choral Symphony as was given on Monday, when that noble, but difficult work, conducted by M. Moscheles and led by Mr. Loder, received better justice both from orchestra and audience than it has yet found in England. In truth, did the former do its duty, the appreciation of the latter would not be "to seek." Some few portions of its *finale* excepted, the Ninth Symphony is by no means the unfathomable mystery it was so long conceived to be. There is nothing in *allegro*, *scherzo*, or *andante*, more difficult to master than the last movement of the 'Sinfonia Eroica'; and who has found *that* hard to comprehend since the band began to read it properly, as an air with variations? A day's home study of the score of the Choral Symphony, on the part of each instrumentalist of the orchestra, would conduce to the clearing up of all difficulties, which do not, indeed, so much exist in the mind of the composer as in the intelligence of the executant. We fear our players are far from such artistic devotion as the above course implies: the next best thing to it, would be frequent rehearsal, under the presiding influence of one so thoroughly versed in the work as its conductor. But this, though attainable at Paris, Berlin, Leipsic, is in London impossible; and our players have to learn their separate parts in the great and complicated work, and its general meaning, too, by performance, not study. That they do learn at all, is matter for thankfulness. The improvement displayed on Monday evening was great,—especially to be noticed in the slow movement, which was played with more compliance and certainty than ever before: by their falling temperately into their places, the harassing and delicate accompaniments came out clearly and coherently: we must especially instance the *pizzicato* triplet accompaniment to the first return of the theme, in which the mixture of *tempo* used so to disturb the players, as to destroy the ease which is essential to expression. The last movement, too, went very well. What a treasury it is of original effects! if even it be considered in the light of a *fantasia*, or collection of fragments. How noble, for instance, is the enunciation of the theme, growing gradually to its *crescendo*; how brilliantly jubilant the tenor solo, when the triumphant and joyous character of the melody is enhanced by change of time, change of key, and change of accompaniment. It is true that a Donzelli or a Duprez could hardly "make head" against its drum and cymbal accompaniment, (would it be an unpardonable innovation to try the effect of a leash of tenor voices in unison?) but in spite of this drawback, there is nothing of its kind nobler in music than the entry of the male voices on the return of the theme. The curious fugued passage, too, which occurs shortly afterwards, was more intelligible than formerly; while the final close was wound up with great force and brilliancy,—the chorus of a hundred voices doing its duty, and seeming to enjoy the same. It will be long, we fear, ere the *solo* singers can say as much,—the *soprano* and *contralto*, in particular, being most ungraciously taxed. In this matter Beethoven was a sad despot, as the anecdotes of his biographers amusingly prove; but then the more vocal Handel, in his day, was yet more peremptory, for on one occasion, when the Cuzzoni refused to sing something set down for her, the giant opened the window, and taking the refractory lady in both arms, threatened her with an immediate downfall of her pride if she refused obedience.

Much more could be said concerning this interesting concert: how Mrs. Anderson played the Choral Fantasia of Beethoven in her best style,—how Mad. Caradori Allan and Miss Hawes and Mr. Phillips joined in a trio from Marschner's 'Vampyr,'—and how, at last, we had the pleasure of hearing Dr. Mendelssohn's overture to 'The Midsummer Night's Dream' properly played (one slip in the clarinet forgiven). The audience was throughout interested, even where not wholly assenting to what the elder portion are pleased to term Beethoven's vagaries. We should hear no more of decay, were such entertainments the order of the Philharmonic Society.

DRURY LANE.—Mr. Sheridan Knowles's new play of 'The Secretary' was brought out on Monday, and met with success, though we fear it is not destined to be of a lasting kind; for the drama is deficient both in action and interest. The novel of 'The King's Highway' furnished the plot, which is alone sufficient to account for these defects; the elements of fitness in a story suited to the narrative being entirely different from what are essential to the purpose of the drama. Neither is the subject a good one in itself; and it is one that Mr. Knowles has treated before, in 'The Hunchback' and in 'Love.' That a girl of ardent temperament should declare her passion for a man whose position forbids him addressing her, is not altogether incompatible with maiden purity; but it is one of those exceptional cases that should not be made too common. Mr. Knowles's strong sympathy with generous self-devotion, no less than his impatience of conventional restraints, makes him partial to such incidents; and it must be conceded, that he

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almost justifies his choice by his treatment of them: still the questionable nature of the proceeding embarrasses the dramatist, and baulks the sympathy of the audience; and he has not in this case been so felicitous as usual in veiling the obvious violation of propriety; for the lady's passion is as sudden in its growth as it is impetuous in its manifestation. *Wilton Brown*, the 'Secretary' of *Lord Byerdale*, had rescued the *Lady Laura* and her father, the *Duke of Gaveston*, from an attack of robbers; and the lady and her champion conceived a mutual passion. Thus stands the matter at the opening of the play. The Secretary receives the first intimation of Lady Laura's feelings towards him from a stranger, one *Colonel Green*, who accosts him in the Park, and startles him by relating some particulars of his early life, and giving a mysterious intimation that Wilton Brown is not his real name:—

Wilton. You know my name
And family?
Green. I know my own.
Wil. Not mine!
Green. What then? Is't matter for despondency?
Wil. The man that toils along a weary road
Beneath a burthen, and miscounting, thinks
The time is come, at last, to lay it down,
With weight augmented takes it up again
To bear it forward still.
Green. You are not yet
Of age.
Wil. How know you that?
Green. What matter how,
So that I know? The knowledge on't is neither
Murder nor theft! It might be treason—but
It is not that. What friend have you beside
The Earl of Sunbury?
Wil. How know you he's
My friend?
Green. Why ply a bootless labour twice?
I know it. That content you!—Who besides
Rank in the list, more often fill than ought?
Wil. I count but one—Lord Sherbrooke.
Green. Son of him
You're secretary to—Lord Byerdale.
Wil. You seem to know me well!
Green. I seem?—I do.
Lord Byerdale is he your friend too?
Wil. No.
Green. Nor friend to any who deserve a friend!
Wil. Who are you, sir?
Green. You have been bred at college.
You have won honours there—and high ones, too.
A college is a place to sharpen wit,
Or ought to be.—A slight hint should suffice;
And yet it seems, you cannot take a broad one.
Wil. Sir, I love openness and honour.
Green. Right,
And so do I. I mean you not to know me!
So much for openness!—and, as to honour,
Judge me as you find me!
* * *
So trust you me!—Hast thought upon the maid?
Wil. I have!
Green. 'Twas fit!—'Twas fair!—'Twas paying back
What you received—for she has thought of you!
Mark!—At the moment that you stood her friend
She grew your love!—Youth's in a blaze, and sees
Not half what is about it!—When to flight
You put her enemies, you little thought
That, after all your pains, the maid was robb'd!
Wil. Robb'd!—
Green. Of her heart—I saw it on the arm
Where but her figure seem'd to hang, the while
You led her to the carriage.
Wil. Do you know
Who was the lady?
Green. Daughter to the Duke
Of Gaveston.
Wil. Yes; and I an humble man!
Green. You are not an humble man—that is—I am right!
And stand to what I say—a man that owns
A noble soul is not an humble man,
In the poor sense wherein the sapient world
Mouths out the trite and questionable phrase!
Wil. Who are you, sir?—Forgive me!—I'm content
To know you by your thoughts.
Green. Whereto I'll add
My deeds, in time, with every adjunct else!
Hie to the duke's! He owes thee benefit;
And welcome will he give thee as a friend,
Tho' dull to what's to come, as dawn to day
When the sun's up and glow is turn'd to fire!
His daughter pines for sight of him again,
Whom the first sight did so commend, all else
To vision is a blank! I say again
Thou art no humble man! Revolve my words
With boldest spirit.—Dare and you shall win!

Lord Sherbrooke, son of Lord Byerdale, next tells Wilton of his high fortune, and carries him to the Duke's house, when the following interview takes place between the lovers:—

Lady Lau. Sir, you will deem me bold to wish you stay;
Yet, sooth, the blame is yours. When creditors
Are modest, and hold off, the debtor's shamed
That comes not forth—if not to pay his debt,
At least to grace it with acknowledgment!
Wil. You owe me nothing, lady.
Lady Lau. Nothing!—No—
And weighs my life, sir, nothing in your eyes?
Although perhaps a trifle in my own!
Wil. Your life!—O, lady!—
Lady Lau. Well, sir?—Well?—Say on!
Is't nothing?—Yet my gratitude's a heap;
But that, perhaps, is nothing!
Wil. Were't deserved,
So much—save one thing—I could wish no more!
Lady Lau. I will believe you!
Yet let me ask why what you valued so
You took no pains to learn was rendered you?
Don't speak!—I know!—the true desert holds back!
Ere reach for its reward, would let it go!
Yet, in my own defence I must be frank,
And tell you I have wished to see you, sir;
Nor once, but oft; nor much, but earnestly,
To tell you all I feel I owe you, sir;
And still, tho' I defended you just now,
Charging your absence to the proper cause,
Yet must you bear some blame—for though you had
Your feelings, sir, we had our feelings too,
For which 'twere not unjust to credit us;
Which crediting, 'twere hardly generous
To grieve with needless pain;—our name—abode
My father gave you—so methinks did I.
They were not coldly given, but for a purpose;
They were not idly given, but heartily;
They meant an invitation.—It is true
'Twas not accepted by your lips, and yet
I thought your looks gave token of as much,
If I thought wrong, I grieve for my mistake—
I would not think you never meant to come!
Wil. 'Twas true.
Lady Lau. 'Twas strange! To risk your life for us,
Yet grudge a step to see—that we were well.
Wil. I heard that you were well—I knew you were.
Lady Lau. And that contented you. Sir, I have friends
I know are well, yet I would see them too.
But then, they are dear friends—you are very right.
'Twere almost bold to say we are acquaintance;
Yet, though you think me forward, I shall say
We were not losers did you rate us more.
Wil. More?—O much more!—More than I dare to name!
Lady Lau. (*Aside*) I could believe the heart that's in my breast
Did throb just now in his—I am beloved!
Sir, you say nothing, or you say too much—
I mean too much for faith.—More than acquaintance—
Would be a friend—much more were—more than that—
O lips, be mute, when looks can talk so well!
The more his tongue refrains, the more he speaks!
Wil. O, were I sure—
Lady Lau. Of what?
Wil. That I could claim
A *royal* stock!
Lady Lau. What then?—Be frank!—What then?
Wil. Why then I might to lady high as you
Proffer my heart.
Lady Lau. You then would condescend!
And, think you, none can condescend but you?
Would'st like me—for a friend?
Wil. No!
Lady Lau. No?
Wil. A friend
Lies near the heart; but then there is the core
That looks for something else.
Lady Lau. Which you have found!
No?
Wil. Yes!
Lady Lau. A mistress?
Wil. Yes!
Lady Lau. Where does she bide?
Wil. Where does she bide! O Honour, is it right
To take advantage of the love for us
That would undo itself—descend for us
From state—make partnership with nameleasness—
Convert high veneration into scorn—
Quit the bright pageant of emblazon'd life,
To play a poor part in the daily crowd?
Lady Lau. Nothing!—All nothing!
Wil. Cast itself away—
Give all—gain nought—unless abasement's gain—
Nought but a heart, which any one could give?
Lady Lau. No!—only one—worth all that ever beat—
Cheap purchased with her own!
Wil. (*Aside.*) O, generous maid!
And shall I take thy sterling gold for dross?
I must, or I must fly! Lady, farewell!
Lady Lau. Stay! You have stopp'd too long to go so soon!
Was there not something to be said? A word
About your friend! Well, sir; sit down and say it.
Wil. My friend is noble.
Lady Lau. Ay! He is noble, is he?
Has he a heart?
Wil. A brave, and warm one, too!
A man more modest than he loves to show.
Lady Lau. Sir, let him show the most he may, I'll find
The man will prove him very braggart there—
A man to love whom is to boast one's self,
So is he challenge of all nobleness!
A man who rescued once a lady's life;
Who, for the chance of such salvation only,
Would risk that life again 'gainst twice the odds!
Why do you hang your head? Desert for shame!
Assert yourself, erect your brow, and cast
A thousand round you down, that only tower
Because you please to droop! O doubtful pass
To come to!—for a maiden unenforced
To tell her love!—What can be urged for her?
What can she urge herself?—Why this, that Heaven
Inform'd her; so she knew its handiwork,
And worshipped heaven in it!—Almost, and more
Than once, you've said you loved me, but stopp'd short!
I hold a virtue higher than a grace,
So prefer honesty to bashfulness—
As, by this time, perhaps, you more than guess:
Then, where you halted, will I e'en go on,
And tell you—yet why need I?—all is said
But the plain downright word, which, if I speak,
I shall not make you wise a tittle more;
Yet *'tis the word*, and I will out with it—
You love me, Wilton, and 'tis love for love!
Why, Wilton, where's your heart?
Wil. Here at your feet!
Lady Lau. Then 'tis a contract.
Wil. Yes.
Lady Lau. How long to last?
Wil. For life.
Lady Lau. No less a term!—Were't but a jot
Shorter than that, I'd have the compact torn
And scatter'd to the winds! For life?
Wil. For life! [*The* Duke of Gaveston *enters.*
Lady Lau. Then, Wilton, I am yours. But mark me, yet;
My father cannot wed me 'gainst my will—
Against my father's will I'll never wed—
If I wed ever, Wilton, 'tis with you!

The Duke refuses his consent to their union; but Lord Byerdale, who wished his own son to marry the lady, finding both parties opposed, thinks to revenge himself for the slight, by bringing about the match between his Secretary and Lady Laura; he therefore makes it a condition of the Duke's liberation from the Tower, to which his connexion with the Jacobite party had sent him. On the eve of the nuptials, Lord Byerdale acquaints Wilton Brown with the secret of his illegitimate birth, and the following scene ensues:—

Duke of Gaz. So far we have done your pleasure passively,
Nor halt we yet the stipulation
Whereon our full enlargement was vouchsafed—
Your union with my daughter—though foregone
By your own choice, when by agreement due,
Lies at your option still. This hand is yours
When he, whose holy act of two makes one,
Shall minister the nuptial ceremony.
Wil. First let me bless this hand so proffer'd me!
Bless it for life that it would give to me,
Enrich'd by all that fondest heart of man
E'er fancied in its wildest coveting,
Of beauty, chastity, and goodness—all
Enrich'd by holiest, most surpassing love!
May plighting wait it from some happy palm
Of purer blood than his who holds it now,
Of clasp as honest—will as strong to cleave!—
Else!—ere the priest for ever makes it his,
May heaven in its sweet mercy wrest it thence,
And save the gift that else were cast away,
As now 'tis torn from mine.
Lady Lau. Wilton!
Duke of Gav. My child!
Hold up! If, sir, my scruples sway this act,
This act, that gives them way, has vanquish'd them,
The Earl has kept his word and his condition
Whereon 'twas pledg'd and which I had withheld
With all my heart, with all my heart I yield.
Wil. The earl has kept his word, but was forestall'd.
To wed your daughter I was doubly bound,
And am so still, so you will have us wed;
Whereof the choice now solely rests with you,
Now fully freed from all contingencies.
My birth was yet a secret to me, which
I knew the earl possessed, and which to win,
I pledged an oath ne'er to divulge to you
The knowledge on't, while yet the trench remained
'Twixt you and liberty. The knowledge came,
And with it such abasement of my blood,
As, well I knew, no drop of yours would brook!
What course was I to take?—Time pacing on!
The hour almost within a stride!—your life
In jeopardy, as I believed!—your shame
The ransom, without option to refuse
Or grant!—my will beleagured solemnly.
All that of endless din, and strife, and wrack
Is told of chaos, gather'd up and penned,
I felt within my soul!
Lady Lau. Is this man noble?
Is he not, father? If he be not, rend
All patents that make birth! Wilton, go on!
I see the end!—you sought for other means
To set my father free?
Wil. I did. A friend
Supplied me with them. 'Twas the king that oped
Your prison door. You are at liberty
Without the aid of barque or foreign land,
Without the gift of child or aught to me—
A man whose birth, whate'er his truth may be,
Bearing, or reach, refuses him a name,
Drawing the breath he could not help but draw,
Unsanction'd by the priest!
Lady Lau. Why start you, father?
Duke of Gav. No priest the union of your parents blem'd?
Wil. None, sir; what noble dame would wed with me?
Lady Lau. I—or I never wed!
Duke of Gav. Daughter!
Lady Lau. Where worth is,
Give honour, or nowhere! O, truth! lives shame
Where you abide? Manhood, go beg, if flaws
In your escutcheon point you out to scorn!
He who forgoes high fortune for a blur
That in his proper nature hath no germ,
She doubly should enforce her favours on!
Confess it, father, noble as thou art!
Thy blood it is that's speaking in thy child;
To generosity be generous!

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Thy daughter's heart is wedded to its worth!
Give him the thing that's second to her heart—
The hand it nourishes!

Duke of Gav. Never!

Lady Lau. [*After a pause, throwing herself on* Wilton's *neck*]. O, Wilton.

The lovers, are, however, extricated from the dilemma by Colonel Green's announcement that he is Lord Byerdale's younger brother, and that Wilton Brown is the legitimate son of his elder brother, and heir to the family title and estates. There is an underplot, in which Colonel Green plays a prominent part, releasing the Duke of Gaveston from his connexion with *Sir George Barkley* and the Jacobite conspirators apprising William of Nassau of their treasonable designs, and recognizing in the King the man who had saved his life at the battle of the Boyne. Numerous as our extracts have been, we must find room for one soliloquy, which is the gem of the drama; it is in Mr. Knowles's best style, and is, indeed, worthy of the great dramatists of old:—

Wil. Hope! ready promiser, unsure performer,
Unequal architect, that builds the mole,
Which breaks the mountain billows into spray;
Or fabrics fragile, as the gossamers'
That come and vanish with the dews of morn;
Bitter betrayer, yet sweet counsellor,
Voucher believed, with thousand broken oaths!
Friend false, yet, for a fair face, trusted still—
Why do I listen to thee? Joyful dream,
That turns out oft, on waking, blank despair,
Why do I trust thy visions, and dream on,
Grasping the good I never may enjoy?
Yet art thou blest so far—The naked wretch
Goes clad by thee the while—the hungry feasts!
The woe-begone forget their tears and smile!
The better part of being is filled up
With solace by thee, and the load, that else
Would break the back, is borne with patience still!
Thou art the anodyne which lulls the pang,
That should not chide thee, tho' it wakes again!
The stimulant which breaks the lethargy,
Which, tho' it close on us again, thou robb'st
Of so much being, else were swallowed up!
Thou art a good, altho' a doubtful one,
And, wanting thee, this fitful course of life
Were never half run thro.

A writer of this stamp has in him that which is the life of the drama: pity he should not possess judgment in the choice of his themes, and skill in the construction of his plays, commensurate with his other powers. Miss Helen Faucit played the difficult part of the heroine, *Lady Laura*, in a way that proved her to have appreciated the author's idea, and comprehended the sentiment of the character completely, and to possess the art to express both with the simplicity and delicacy of nature. She carried the sympathies of the audience with her, and elicited repeated rounds of applause. Mr. Anderson, as the 'Secretary,' appeared unworthy of such a woman, because he failed in giving such impassioned utterance to the language as should convey to the audience an adequate idea of the state of the lover's feelings: his gloom was not lightened by love's fire, and his ardour had more of vehemence than tenderness. Macready gave to the secondary part of *Colonel Green* primary importance and value, by the dignified simplicity and massive force of his personation; the self-possession of the stern soldier was maintained throughout; but you read in his reserved manner and careworn look the man who had suffered, and the irrepressible burst of feeling that overturns his constancy, when he finds that his nephew who supposes him dead cherishes his memory, showed that beneath that cold exterior beat a warm heart. Phelps, as the malignant *Lord Byerdale*, and Mr. Hudson, as his rattle-brained son, *Lord Sherbrooke*, filled their respective parts with propriety, though the one was too flippant and noisy and the other not designing enough.

PRINCESS'S THEATRE.—That something is gained by our audiences becoming habituated to musical performances in the true operatic form is indisputable; but this is merely one step, leading to no satisfactory results, unless it be accompanied by such care in stage-production as implies scenic propriety, vocal and dramatic skill, and orchestral efficiency. In all these essentials, the English version of 'Tancredi' falls lamentably short. A slovenliness pervades the execution of the work, unworthy of a theatre which began its career so auspiciously as the Oxford Street Theatre. It would be excellent if such an establishment had its training-school attached; it is a grievous mistake—a grievous injustice moreover to our aspirants,—when that training-school is the stage. Owing to this want of foresight, we fear that our young singers, be they even as richly gifted as Miss Flower or Mr. Weiss, have a long career of difficulty and denied success before them—ere they can be rated among artists. The lady, as we have said, has a lovely and sonorous voice, and a choice in expression, which indicates the stuff of which a great dramatic singer is made: but what chance is there of her *roulades* being perfected, or her uncertain notes becoming true, or her articulation cleared of the indistinct thickness which, at times, renders it null, so long as she has to appear in grand opera every night of the week? Our question could be extended with yet greater emphasis to the young *basso* of the company, who has natural gifts of as rare quality. Yet it must be sounded again and again, in the ears of managers and masters, if we are ever to have that much-coveted thing—an English opera.

MISCELLANEA

Washing Linen.—The *Presse* has some curious speculations on this subject. All river or spring water holds in solution carbonate of lime, which is decomposed by alkaline soap, and the result is a soap having for its base insoluble lime. This calcareous soap attaches itself to the linen, and the heat of the ironing melts and drives it into the article washed with it. It is to the presence of this calcareous soap that the bad smell of the linen for which it is used is due. When cotton or linen cloth has undergone the process of washing with soap twenty times it becomes impermeable. It is, in fact, the secret means employed for rendering all cloths impermeable, not, indeed, by soap washing them twenty times, but by saturating them with a calcareous soap produced by the dissolving of an alkaline soap, which is afterwards decomposed on the stuff by the dissolving of a soluble calcareous salt. But though it may be useful to render a cloth coat impermeable, to save the wearer from being wet by rain, it is contrary to health to wear next to the body that which will not absorb the perspiration. There is, however, a very simple mode of avoiding this inconvenience; it is by putting into each litre of water used for washing one or two grammes of potasse or soda, before dissolving the soap in it. By this the calcareous salt will be precipitated, and the soap, meeting with no lime in the water, will not undergo any decomposition, and consequently no calcareous soap can remain in the linen. The use of soda or potasse will not be at all expensive, because the alkali remains in the water, and contributes with the soap to the cleansing of the linen.

Progress of Lotteries.—"Two grand original paintings of Adam and Eve in Paradise. These sublime works have been exhibited to the universal admiration of 947,000 persons, &c. They will be disposed of on the plan of the Art-Union of London; each share to be one guinea; one half to be paid at the time of subscribing," &c. The shares are limited to 20,000! Only 20,000*l.*! These pictures are being exhibited at Liverpool; and our Correspondent was informed that 13,000 tickets had been disposed of! To this point "Messrs. Robarts, Curtis & Co., Lombard-street, London," can speak positively, as the subscriptions, it is announced in the printed circular, are deposited in their hands.

Lotteries.—A placard, with the following striking announcement, may be seen pasted above a shop door, near the top of the High Street, south side—"Rafel for the Million of loaf and gingerbread; ½ for three thro's of the dise."!!—*Perth Courier.*

Common Road Steam Travelling.—The *Mining Journal* gives the following as an extract of a letter from Copenhagen. "Steam-carriages, upon a system newly invented by M. Norrgber, a locksmith and ingenious mechanician, have been established between this capital and Corsoer. They carry thirty passengers, and have spacious stowage above and below for luggage and merchandise. Their engines are of 8 or 9-horse power, and ascend with ease hills whose angles do not exceed 30 degrees. They travel at the rate of a Danish mile (a little less than two French leagues) in from thirty to forty-five minutes; so that they run to and from Copenhagen, a distance of 14 Danish miles, in about nine hours, while our ordinary diligences, drawn by four horses, take 16 hours to perform the same distance with only 12 passengers and their luggage."

TO CORRESPONDENTS.—The numbers for January have been reprinted, and may now be had, by order through the customary channels.

[Advertisement.]

To the Editor of the Athenæum.

SIR,—Will you permit a very brief reply to the note of the Editor of the Foreign Quarterly?

We did not count as "censurable extracts," 66 lines recording, as journalists are expected to do, the occurrences of the day, whether good or bad; and also 128 *lines* from other papers, specially descriptive of the *character and evil effects of 'The Herald.'* If these protests against the foreign adventurer, (whom, as the reviewer incidentally admits in his second article, "Scotland voided across the Atlantic,") and two or three very silly, but very harmless (anonymous) paragraphs, are to be classed in the same category of "infamous, degrading, and disgusting," then the proportion was wrongly stated in our allusion to the article.

In regard to papers named as text, and yet unquoted,—we said 8, the editor says 5. We counted as unquoted, The Journal of Commerce, The American, The Evening Post, and The Atlas (?) of New York; The Daily Advertiser and The Atlas of Boston; and The Intelligencer and The Globe of Washington. On a second reference to the article, it appears that mention is made of *reporter's letters from Washington* to 'The American' and 'Journal of Commerce.' We do not consider these as quoting those journals, or as having anything to do with their character. Is an editor or a paper responsible for *public occurrences* chronicled by his reporters? If so, he would have much to answer for, on either side of the Atlantic. Other than these we see no quotation from "eight out of the eleven papers."

In the second article, which is styled "The Answer of the American Press," (!) besides paragraphs about the Somers Mutiny and the Ashburton Treaty (neither relevant to the case in hand), the whole number of lines quoted is about 404;

Of which there are from the HERALD		321
.....	Courier and Inquirer.....	36
.....	American.....	18
.....	Journal of Commerce	10
.....	All others.....	19
		—404

A part only of these last 83 lines is at all applicable to the reviewer's article, except, as before, to disown and denounce, in suitable terms, the abominable nuisance inflicted upon the country by the self-styled "Socrates of New York" and "Napoleon of the Press in both hemispheres." "Silly remarks," says the editor of the Foreign Quarterly, "answer themselves." Can any one believe that the ridiculous and reckless bravado which he quotes from this person, would be the language of one really possessing such mighty influence and such immense patronage?

The New York Commercial Advertiser,—one of the best and most influential journals in the country,—is scarcely alluded to, in either article; and The Journal of Commerce, decidedly at the head of the daily commercial papers, is summarily dismissed as a "very dull—and very harmless journal."

No sensible person could object to judicious, fair, and candid strictures on the American newspapers. A thorough reform—a higher standard of character is much needed; and whoever could introduce an improvement would deserve the thanks rather than ill-will of Americans. These articles, had they been written in a fairer, kindlier spirit, might have done much good; but as they are, all good tendency is controverted by feelings of resentment, that a worthless and scurrilous print, raised by a variety of causes to a bad eminence of notoriety, should be thus prominently displayed in a grave critical review as "the leading journal of America!" There may be good and sufficient reasons why this print is more quoted in Europe than perhaps all other American journals together—though these reasons can hardly be understood at home. But what does this fact prove, except that European editors prefer it to those which give a more favourable notion of American journalism, and which are the really influential papers among "real Americans"?

The reviewer took pains to quote in full, from a Western paper, a disgraceful libel on Mr Webster. If he wishes to see "all justice" done, we would respectfully suggest another article from materials nearer home. Nearly every paper in London, if not in England, about three month since, gave currency to a gross libel on this same Mr. Webster; charging him, in no very courtly terms, with "dishonesty" and "swindling." This libel might, and did, have much more effect on Mr. Webster's reputation than the other, which "refuted itself;"—and all the *excuse* for it has long since been shown, in the highest quarters, to be groundless: but in not one of these papers have we yet seen a syllable of retractation or of apology for those abusive attacks. Nay, this same reviewer, in this same article of indignant reproof of the American press, forgets not to make a quiet sneer at "red-lined maps, and smart doings;" although the tables had been *completely reversed* by the *official* admission of a *much stronger* case on the other side! Will not the reviewer's respect for the purity of the press induce him to look to this?

Again: a recent paragraph, generally copied by the English press, amiably intimated that all New York would soon be bankrupt, for there were 700 names gazetted in one paper! This long list was, in fact, only equivalent to the sum total of all the London *gazettes* for *years*, instead of one day, *combined* in one paper, and *repeated daily*; and this was fully explained in a note to the *Chronicle*. The paragraph was calculated seriously to injure many individuals: but was the explanation copied where the slander had been repeated? Oh, no. And yet, are not such grave charges in *respectable* papers infinitely more injurious than the nonsensical ribaldry which this reviewer delights to quote?

This is an ungracious and a thankless task—perhaps it is impertinent for mere publishers to meddle with it. It cannot be supposed of particular interest to you or your readers, but we are sure you will at least permit the *explanation* of what we at first ventured to say. W. & P.

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8, New Burlington-street, April 29, 1843.

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REVIEWS

The Rambles of the Emperor Ching Tih, in Këang Nan. A Chinese Tale. Translated by Tkin Shen, Student of the Anglo-Chinese College, Malacca. 2 vols. Longman & Co.

CHINESE literature is beginning to excite much attention in France, Germany, and America; the novels and the dramas of the Celestial Empire, independent of their interest as fictions, are justly regarded as undesigned expositions of the moral principles, social rules, and habits of thought belonging to an exclusive people, whose system of civilization, if not self-generated, is certainly self-developed. Although the tale now translated is inferior as a story to the Fortunate Union and several others which have already appeared in an English dress, it surpasses them in political value, for it is devoted entirely to illustrating the court and government of China, the position of its emperor, and the nature of the intrigues by which changes are effected in its cabinet. Although literary attainments are nominally the only qualifications for office in China—Senior Wranglers being alone eligible to the government of provinces, and First-Class men to the command of armies—weak monarchs are liable to surround themselves with unworthy favourites, holding no responsible situation, but yet, under the cover of imperial despotism, able to grasp the entire management of the administration.

Ching Tih, the hero of this romance, ascended the imperial throne when just entering on manhood; his youth rendered him an easy prey to the arts of a crafty eunuch, named Lew Kin, who directed his attention to state affairs, and while the monarch wasted his time in luxuries, continued to fill the principal offices with his creatures, and exhausted the finances by his rapacity. The means used to divert the young monarch from his duties, are exactly the same as those which the old Greek historians record as employed for similar purposes by the eunuchs in the courts of the ancient Kings of Persia:—

"Lew Kin, after his return to the palace, daily contrived by the help of seven men, who composed his party, schemes of amusement with horses, buffaloes, hawks, and hounds, with dancing, mirth, and music to delight the Emperor. They succeeded in teaching dogs to speak, horses to tread on swinging ropes, buffaloes to answer to the call, and hawks to transmit messages. They certainly accomplished wonders in this line, and not the young prince only was delighted with the exhibitions, but every one in the palace who saw them pronounced them to be surprising. The eunuch also caused several beautiful ladies to present wine, and sing, and practise every sort of seduction before his majesty, so as entirely to concentrate his affections upon them, insomuch that he came to regard it unnecessary to hold a court, or to attend to the public business. Even representations, which were presented for his decision, he had neither inclination or leisure to look at."

The misgovernment of Lew Kin and his creatures provoked insurrections in various quarters of the empire. Several young men of rank became captains of bands of outlaws; they were however not regarded as common robbers, because they professed to plunder none but tyrants, and declared that they would always redress the injuries of the oppressed; neither were they looked upon as rebels, for they professed to be in arms, not against their sovereign, but against the unworthy ministers who abused his name. Che Fan, one of these insurgents, soon collected so large an army that he deemed it necessary to prepare a code of laws for his soldiers, and this code is declared to be the basis of the military discipline still maintained in the armies of China. Recent events give some interest to these Chinese "articles of war":—

"I. In an engagement the troops are to advance at the sound of the drum, and retire at that of the gong. Every soldier must keep his rank. He who disobeys shall be beheaded. II. On the march, to whatever district the troops come, if orders have been issued, they must act according to them; if no orders have been given, they must not injure the inhabitants. He who disobeys shall be beheaded. III. All weapons must be kept bright. On hearing the signal gun the troops must advance quickly. He whose heart fails him on the approach of battle, and will not meet the enemy, shall be beheaded. IV. After orders have been issued, the soldiers are not to collect in companies of three or five, and whisper together. When the enemy come to close quarters, the soldiers are not to make a noise. He who disobeys shall receive forty blows. V. No person who has taken any soldiers or people at any village on the march can let them go on his own account, but must request an order for his guidance. He who disobeys this shall receive eighty blows. VI. No soldier or officer is allowed, when he may find it convenient, to visit his relations, or lodge in people's houses. Neither is any one allowed to get drunk or commit lewdness. Whosoever disobeys shall instantly be beheaded without mercy. Military laws are like thunder. Every one must reverently obey them, in order to escape future repentance. Given in the sixth year of Ching Tih, on the fourteenth day of the fourth month."

The eunuch allowed the various insurrections to spread without making any active efforts for their suppression; he was too busily engaged in removing those ministers of the court whose abilities or integrity were likely to interfere with his ambition; he had correct likenesses taken of all the officers of state, so that when those who had incurred his resentment attempted to escape, he could send wood-engravings of their portraits as a kind of hue and cry to the various police stations of the empire. This pictorial proscription is mentioned in the novel as a regular resource usual in the search after all escaped criminals, but we do not remember to have seen it noticed in any of the works on the customs of the Chinese.

The accounts given of the several insurrections and of the various views of the parties engaged in them are a little perplexed; we find female warriors engaging in some of the most daring exploits, and not unfrequently conquering the best soldiers of the other sex; but the ladies are not treated with any of the courtesy exhibited to female bravery in the middle ages of Europe. We meet, however, with an extension of one of the most affecting institutes of chivalry, the swearing of "brotherhood in arms;"—the Chinese had not only a brotherhood but a sisterhood in arms, ratified by the solemnities of their religion:—

"They sat down in company with the two ladies, and after they had partaken of some fragrant tea, Teih recommenced the former subject by asking Fei Heung's age, who apologised for not having put a similar question to him, and added that he had vainly passed through twenty years. 'So young,' said the other, 'and yet so heroic, you make me ashamed that I am four years your elder. In sooth I am like the worthless Choo Leihkua, devoid of the least ability.' On hearing his seniority Heung paid him the respect due to an elder brother, and yielded him the upper seat. They then gave orders that the incense table should be prepared; and having both lighted the candles and burned incense, they went forth to the open air, and having paid homage to the gods, invoked their presence. They then pledged to each other the affections of brothers, and swore that nothing should be permitted to disturb their harmony. This done, they returned to their seats, when the two ladies drew near and paid their respects. Sew Chun then smiled and opened her peachy lips. 'I also,' said she, 'wish to contract a sistership with this lady, and only wait for the approbation of our brothers, and her assent to my desire.' At these words Mei Yen smiled, observing that it would be the height of her good fortune to be allowed continually to wait upon her, but as to speaking about contracting as sisters, she was ashamed that she was altogether unworthy of the honour. Jin Teih, however, interrupted her, saying, 'Young lady, don't be so modest. The events of this day must be ascribed to the overruling providence of Heaven. You must not deny my sister's proposal.' Having spoken thus, he ordered them both to burn incense, and to form their alliance in the face of heaven. The two ladies accordingly, having first knelt to the gods, asked one another's age, and Sew Chun, proving to be one year the elder, was honoured by Yen with the due observances, and the engagement contracted."

After some time the young emperor Ching Tih discovers the crimes of his unworthy favourite and resolves to punish him, but the eunuch makes his escape, and by the aid of his partisans is enabled to raise several dangerous insurrections. In the meantime the emperor resolves to visit the province of Këang-Nan in disguise, accompanied however by one of his most distinguished champions, Chow Yung, and his adventures in these rambles, all of which are more or less connected with the previous misgovernment of Lew Kin, form the staple of the romance. One of the first circumstances which requires the interference of the emperor is the complaint of one of his hosts that a wicked young man, relying on the influence of his official relatives, intended to take away and marry the old man's daughter without the consent of either. The father's account of the profligate's pretext for such an outrage is a curious illustration of Chinese modes of courtship:—

"On the day which I have mentioned, he came in this direction rambling in quest of pleasure, while my daughter happened to be looking out from a window in the gallery. The dog began to leer at her, and laugh and praise her beauty, which she no sooner perceived than she shut the window. In her hurry, however, she let her fan drop into the street, and the rascal instantly picked it up. My daughter sent out a girl to request him to return it, which he would not do. This indeed would have been but a small matter, but he moreover said that I had betrothed my daughter to him. His bad passions were aroused, and he instantly went home, and came back with some servants bearing the various ceremonial presents, and urging me at the same time to allow the marriage. I told him that my daughter was already betrothed, and that I would give him ten taels of silver to get the fan back again. On this he asserted, that when my daughter assented to his proposals, she had given him this fan as a token. When I heard this, my breast swelled with rage, and I had a long altercation with him. At last, he said, that if I was willing it was well; but if not, it was no matter, for he would come this night, and carry my daughter to his house by force. He then put down the presents, and went off, determined to send the flowery chair, and accomplish his purpose of violence."

The emperor's interference prevents this abduction and many similar acts of violence and injustice; but we pass these over to turn to what is the greatest novelty of the book, the supernatural adventures connected with the Buddhist mythology of China. A wondrous bud of a water-lily appeared in the pond of a gentleman named Han He; a genius informed him that it would expand only at the orders of the person whom his daughter was destined to marry, and that this person was the emperor. Incidentally we learn that miraculous powers are supposed to have been conceded to the emperors of the Ming dynasty:—

"Ching Tih inquired how many days it was since the flower made its appearance. 'It is now seven days, and it has not yet unfolded. I have, therefore, put up the card, saying I will give my daughter to him at whose summons it opens.' 'In that case I will let you see me order it to open.' At the same time his majesty recalled to his memory Woo How, of the Tang dynasty, who caused flowers to bloom

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in winter by his proclamation, and Ming Hwang, who hastened their unfolding by the beating of a drum. If they could do so, thought he, why should not I be able to do as much. He then prayed silently, saying, 'God of the flower! God of the flower! if it is fated that I and the young lady should wed, open the flower without delay.' When the prayer was finished he pointed with his hand to the flower, saying 'Open quick! Open quick!' and hardly were the words spoken, when the threads which bound the bud gave way, and the beautiful petals stood wide displayed. All the spectators burst into a shout of wonder, and Han He knelt in confusion at his feet, exclaiming with a loud voice, 'My eyes are without eyeballs; not knowing that your imperial highness had come here, I did not meet you on my knees. Forgive my sin.'"

Whilst the emperor was celebrating his marriage with the lady of the flower, the rebellion raised by Lew Kin had become very formidable, especially as the general of the insurgents had obtained the assistance of two witches, possessing the most extraordinary powers of enchantment:—

"Their movements were light as the flying clouds, and fleet as the darting of the nimble swallow; fair they were as gems, and delicate as newly opened flowers. Their eye-brows resembled the outlines of a hill in spring, and their waists were slender as the willow. Their hair, bound up on high, seemed aiming to meet the green clouds, and their embroidered armour flowed down below their ornamented girdles. Their appearance rivalled the beauty of the fairies of the moon, and their martial spirit shone majestic as if they had belonged to those ladies who are seen in the clouds. As one looked at them his spirit became intoxicated, and his soul melted away."

By the aid of these witches the rebels formed an enchanted camp; pregnant women were sacrificed at its gates, and the reason for adopting such an extraordinary spell is thus intimated:—

"After the women had been despatched, the animals were also divided into eight bodies, of one hundred and fifty each, and slaughtered by stabbing in the back, before the separate gates. The ladies then ordered the six Ting and the six Kea, military spirits, and the spirits whose business it is to comfort mourning families, to come and guard the gates, and lead the souls of the wronged women to demand the spirits of the enemy."

The imperial forces suffered very severely in their attempts to storm the enchanted camp, but at length an old genius was brought to the emperor, who promised to put an end to the power of these witches:—

"'These,' said the old genius, 'were foxes on Princeflower Hill, and after several thousand years of refining they attained a human form. They have, however, been overcome by lewd desires so as to slaughter multitudes of people, and cruelly to put to death pregnant women. Heaven above is enraged, and cannot bear any longer with their sins, but dooms them to destruction. I will, therefore, go forth and engage them in battle, and cut them in pieces to satisfy the demands of Heaven. By so doing I violate indeed the conditions of my retirement, and must postpone the completion of my refinement for a kalpa, but I cannot hesitate to exert my strength on behalf of your majesty.'"

Here we have a clear reference to the Buddhist form of the doctrine of the metempsychosis, which singularly enough very nearly coincides with some European speculations, according to which material existence, whether vegetable, animal, or human, is capable of being refined or sublimated into a spiritual life, and invested with supernatural energies. This theory is developed at much greater length in the popular novels translated some time ago by the sinologists of Paris, and in some of these it is expanded into fables which might bear comparison with the fictions of Greek mythology. The genius Gow Yang was superior in power to the witches; he not only counteracted their charms but reduced them to their original state of foxes, and then, gave them over to the vengeance of those whose wives had been murdered to form their enchantments:—

"Gow Yang ordered the two foxes to be brought to the spot, and then told the people to take each a sharp knife, and satisfy their rage by cutting them to pieces. The men needed no second bidding, but gnashed their teeth as they advanced to the work, and in a few minutes reduced the two bodies to minute fragments. When this punishment had been inflicted, the genius drew out the flag which he had stuck in the earth, and the wronged souls immediately disappeared after the coffins, which the people carried off with many expressions of their gratitude."

We have given these specimens of a mythology which is yet little known in Europe, as something more than curious; they seem to be embodied speculations on life and death, containing in them the germs of a school of philosophy which is usually believed to have originated in Europe. But the fictions as yet translated do not enable us to determine the Chinese creed of "material-supernaturalism" as the Germans call it, for us to pronounce positively on the subject.

Memoirs of the Royal Astronomical Society: Volume XIII., containing the Catalogues of Ptolemy, Ulugh Beigh, Tycho Brahé, Halley, and Hevelius.

Though this collection forms part of the Memoirs of the Astronomical Society, it is, in fact, the private undertaking of the President, Mr. Francis Baily, and is printed at his expense. This is the third volume which Mr. Baily has produced in the same Memoirs; the others being the account of Capt. Foster's pendulum experiments, presented by the Government, and the description of the repetition of the Cavendish experiment, just completed. While this Cavendish experiment was going on, —which, we are told, took more than twelve hundred hours, expended in merely watching a torsion-pendulum, to say nothing of the time spent in construction of apparatus, calculation, and deliberation,—Mr. Baily added to the work already on hand the revision of the preceding catalogues, the collation of the various editions, the preparation of a body of notes, and the revision of the press. He had already done the same for Flamsteed's Catalogue, in his work on the life of that astronomer; so that the astronomical world has now the advantage of possessing all the catalogues of celebrity up to the end of the seventeenth century, and the results of a searching examination and comparison, made with perfect unity of plan. Such a collection of labours as those which we have mentioned—and there are various others to which we have not alluded—would be enough to make a reputation for one who had spent his life in scientific pursuits; but, it must be added, that Mr. Baily gained the leisure which he has thus employed by thirty years of application to business, and that these voluminous productions, so distinguished by research and accuracy, are the results of the *second active life* of one and the same person.

None but those who have had experience of them have the least idea of the confusion which prevails in astronomical catalogues. A common globe will show that the boundaries of the constellations are zig-zagged in all directions, and that sometimes a long strip from one constellation passes direct into the region occupied by another. This confusion is necessary to reconcile the irregular manner in which observers have registered their results, and the occasional misplacement of stars by error of calculation, or by confounding one star with another. Mr. Baily, we hear, meditates an extensive attack upon this confused system; and Sir John Herschel has already given notice, that as far as the southern hemisphere is concerned, he will attempt the utter eradication of the existing constellations. Even supposing that it would be hardly possible to remodel the northern hemisphere entirely, we should hope it might be practicable to introduce something like plain and easy boundaries; and surely no one has so good a right to make the attempt, or so fair a prospect of uniting all suffrages, as the reformer who has broken ground by revising, comparing, and reprinting, nearly all the catalogues which have been given by those who formed constellations.

The Pyrenees, with Excursions into Spain. By Lady Chatterton. 2 vols. Saunders & Otley.

There are some *journals* which, from circumstances, cannot fail to interest all the world; such, for instance, as that of Lady Sale. We dwelt with intense anxiety on the fortunes of the prisoners of whose sufferings she gave an account—of their harassing journeys, their scanty meals, the comfort or discomfort of their temporary domiciles; all, even to the minutest particulars, excited painful curiosity, because we felt that every occurrence was fraught with "matter deep and dangerous:" but why a lady, on a lady-like tour, through no very new or savage regions, should imagine that the public could feel desirous to know at what period she took her breakfast and lunch—whether she walked before or after the one or the other—whether she was able to sleep or was disturbed in her inn—whether the cooks did or did not do their duty—whether she suffered from headache or felt a degree better, is a mystery which we are unable to unravel; and we cannot but fear, that the unsympathising public will do as we did, turn over very many of the leaves of Lady Chatterton's journal with irritable impatience.

We should hardly have imagined that Lady Chatterton had "crossed the Channel *nine times*," to judge by the numberless trifles she thinks worthy of being recorded before she breaks new ground. She seems, indeed, altogether to have forgotten that most reading Englishmen have also crossed the same channel; and that those unfortunates who stay at home, by the considerate kindness of others may have done so in spirit; since assuredly there has been no lack of tourists who have felt a pleasure in imparting all their adventures and no-adventures to the public. It is true that some travellers have the art of looking at every object from a new point of view: with such, a journey from Calais to Paris, or from London to Brentford, might be invested with fresh charms; but this could not be expected from an invalid, who is so frequently laid up on her progresses, and forced at all times to consider the creature comforts of sofas, dressing-gowns, nice dinners, *petits plats*, and to observe "moonlit effects" from "the window," as she might have done at home, in her own drawing room.

But we cannot idle by the way, after the fashion of these volumes, and must therefore start at once from Paris for the Pyrenees; passing Versailles, a spot seldom visited, we presume, as nothing on the road is spared us—not even the china of Sèvres. The tourist, however, now begins in earnest, for her journal is written "in the carriage," that no moment of precious time and observation might be lost to the world. We are not altogether satisfied with the account of the beautiful town of Blois and its castle, which, if worth naming at all, was deserving of something more. Chambord, however, that fine deserted palace, the property of the Duke of Bordeaux, is better described:—

"And magnificent, indeed, is the chateau. Striking is the view of the mighty pile, with its vast assemblage

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of towers, lofty roofs, points, highly ornamented chimneys, and cupolas, with the graceful pinnacle surmounting the great staircase du Lys, in the centre. It struck me as perhaps the finest specimen of a French chateau I had ever seen. The effect was dignified yet mournful, when one thought, that after all the immense sums expended there, it was impossible that the palace could ever again be turned to account, for were it to be repaired, it would not be suited to modern wants, or to the present state of things; but there it stands, a lone monument of bygone splendours, a sad possession of one now exiled, perchance for ever, from his native land and the throne of his ancestors. I am not quite certain whether the upper part is not overwrought in comparison with the severe simplicity of the basement story. I am aware that it is the usual march of buildings (as in the Coliseum and a hundred others) to rise from the substantial and solid to the light and ornamented; but still the eye should not be hurt by the least want of congruity in the parts. And very beautiful as the exterior of the main building is, with its exquisitely wrought details, the effect is, I think, much injured by the low buildings added in the time of Louis XIV. The interior, in general, presents an immense number of rooms, of no great size, and almost totally devoid of anything accordant with the date of the building; but the external staircases, at the two corners, are extremely elegant and richly worked; and the cruciform Salles des Gardes, despite the injury done them by being lopped of their height by an intervening floor, are very beautiful. They surround the famous escalier du Lys; and this floor, which so nearly spoils one of the grandest designs in architecture I ever saw, is said to have been introduced by Louis XIV. That a prince so celebrated for his taste and grandeur should have done this barbarous act, seems most wonderful. In one place, too, the beautiful balustrades of the staircase have been sacrificed to make room for the King's box, when plays were represented in one of the four rooms. Molière's comedy of the 'Bourgeois Gentilhomme' was performed for the first time here. I much admired Francis the First's decoration of the vaulted ceilings: his initial (F) and his device (the Salamander) occur in alternate compartments; they strongly reminded a friend of mine, who lately had travelled in Egypt, of the beautiful arched apartments at Abydos (Arabat el Matfoon), which are similarly ornamented with the name and the prefix of Osirei I., father of Remeses the Great. I much liked, too, the little cabinet, where the same ornament is repeated in miniature. It was in this room that Francis I., in a fit of jealousy or disappointment, caused by the fickle conduct of the fair Diane de Poitiers, wrote with the point of a diamond these well known words on a window-pane:—

Souvent femme varie,
Mal habile qui s'y fie.

Saussaye says, that Louis XIV., 'in quite a different disposition, because he was young and happy, sacrificed these lines of his ancestor to Madame de la Vallière, and broke the pane to show his high opinion of woman's constancy.' In this room, too, Madlle. de Montpensier is said to have breathed on the window, and written with her finger the name of Lauzun—a first confession of her affection for that celebrated Duke."

"Notes scribbled in the carriage" bring us to Amboise. Hence we proceed to Chenonceau, that beautiful retreat on the lonely Cher, which of course delighted our tourist and her party; thence to Tours, so often described with all its legends; and through Poitiers to Bordeaux and Bayonne.

From Bayonne, the lady started in a diligence for Spain. Here she mentions a fact of great interest: it was *the first time she had been in a diligence;* from which it may be inferred, that it was the first time she had been in Spain; for the brigands, who abound between Bayonne and Madrid, and who do not always let the public coaches pass free, are certain to levy black mail on private travellers. It was, therefore, judicious in M. W., the lady, "Frisk," and attendants, to put off their state for a time, and do as others do.

We had hoped to have heard a little more of Irun, and its magnificent Moorish architecture; nor do we learn much of St. Sebastian, except that it is a bad place at which to order a *beef-steak:* perhaps an *olla podrida* would have exhibited the cook in a better light. To such details the following scene is a relief:—

"We hastened back to see the promenade, which was very interesting; the ladies still wearing their mantillas, and the peasantry attired in their holiday costume, but contrary to the usual habits of other nations, the dress of the men was far more brilliant and varied than that of the women. Many had embroidered waistcoats, and short blue cloth jackets, ornamented with patterns of different coloured leather on the sleeves and back; the high conical-shaped hat, which gives such a picturesque, as well as aristocratic look to the Basque peasantry, was adorned with feathers, and the cloak, thrown over one shoulder, was worn with true Spanish grace. Some of the women of the lower orders had, indeed, petticoats of a bright-red, or yellow cloth; the black mantillas, however, invariably covered the neck and shoulders; and the most common colour amongst the older women was black. In several different parts of the promenade dancing was going on. Sometimes the fandango, with its lively accompaniment of castanets, was in full force; but the favourite seemed to be an old Basque dance, something resembling a gavotte I remember learning as a child, in which the graceful pas de Basque occurs constantly; and this they executed with much ease and grace. I was amused at the stately and decorous distance at which the gentlemen and ladies (of the higher orders I mean), walked from each other. The moment we returned from Passages, and approached the promenade, Mr. Y——'s pretty sisters came and took me with them, and we paraded up and down, leaving W——, and their brother, and one or two other friends, to walk up and down at a respectful distance; and this lasted during the whole evening, no words passing between the different sexes, though to judge by the eloquent language of the dark eyes which glanced from under the graceful folds of black-lace mantillas, and the gratified smile which lighted up the handsome features of some of the aristocratic-looking youths as the fair ones passed by, they were well known to each other. 'When do you ever speak to those gentlemen, who appear so delighted to see you?' I inquired of a pretty blushing young girl who had joined our party. 'Only when we dance,' she replied. 'Yonder caballero was my partner last Sunday at the ball; he is my cousin, too, but he never spoke to me till we danced together that evening, which was my first ball.'"

It was impossible here not to "pity the sorrows" of the party, who, by some accident "of a moment," were destined to an affliction which at first we trembled to read of, so heavy are the lady's bemoanings—as she observes with deep feeling "It is too painful to write or think of!" This was the loss of "Frisk," that interesting little observant companion, who watched all the movements of the pen or pencil which recorded the *notes in the carriage* all the way to Spain.

The invalid tourist, it must be admitted, displays considerable courage in having attempted and performed the ascent of the Mountain of Venasque:—

"And now our hard work began. We ascended by the side of a torrent, the young Pique, I fancy, forcing its passage through a bed of snow. The men took me in my chair over the snow bridges, being, I conclude, a more practicable mode than passing through the torrent; but this proceeding much increased my alarm, for I could not help thinking how easily the fragile bridge might be carried into the valley below. We knew that part of the snow bridge over the cascade in the Valley du Lys had been carried away the very night before we were there. We thus corkscrewed our way along, wondering by what miracle we were to get out; for never did I see a passage where the effect of enclosure is so complete; even to the last quarter of an hour, the perpendicular wall of rock seems to bar all further progress. We continued our ascent, and reached a spot which, to my surprise, was only half way: I did not see how more than another hour could be required to reach the summit, which appeared to be so close. The Pic de Sobragarde, the highest point to the right of the port, was now finely before us. 'It is not,' said our guide, 'very difficult of access, and the view from it is very fine; the top, when clear from snow, is covered with turf.' The Montaignette lies in front of the pass, and amidst the snow which lay below the point around us, are four or five small lakes, all now unfrozen, except one. The water over the snow at their edges, of a beautiful blue colour. We now had a proof of the intelligence or our horses, in getting round a projection in the path, a short but nervous path, covered with snow. After fording a torrent with some difficulty, we came to so narrow and steep a passage in the snow, that it was thought better to dismount: even on foot it was a formidable business—a false step would have carried one to a great depth, probably to the frozen lake, far, far below. Nothing could exceed the desolation of the scene; all appearance of vegetation gone—splintered rocks around us—and, below, the dreary little lakes partly frozen, and fringed with snow. We reached the rock called 'l'Homme,' which serves in winter to mark the direction of the Hospice. It appeared at an immense depth below us, yet, in winter, the guides glide from this to the bottom, over the snow, with great velocity, and in an incredibly short space of time; they direct and steady themselves with a pole, but it requires much skill to do so; for once started, there is no stopping, and any blundering would be fatal. We toiled on, the chairmen and horses astonishing us by their power and steadiness. At last, when all further advance seemed impracticable, we rounded a projection, and between its giant portals, saw the 'Port' above us. The view here is too terrific to be picturesque; but it is truly sublime: we looked back upon the track we had passed, and could scarcely comprehend how the journey had been accomplished. At a quarter to eleven, we reached the Port de Venasque. Then, after all this upward toiling, we did not even attain a platform. No, the ridge passage through the narrow 'Port' is not above a few feet level! And there we looked down—down both ways—there was no help for it—no end to the apparent danger. Nothing would have induced me to return the way we came, and yet, on looking down on the Spanish side, it appeared quite as bad. I could see nothing to prevent our slipping straight down into the deep ravine which separates the Port de Venasque from the most awful of savage mountains—the snow-clad, accursed, unclimbed, almost unlooked-upon Maledetta. It is the highest of the Pyrenees—the highest mountain in Spain or France; and yet it does not shew its giant head in, I believe, any of the distant views one gets of the Pyrenees. But there it was. We entered the Port, and though far distant, it suddenly appeared close before us. 'Port' is the term used for all the numerous passes in the mountains between France and Spain: they are, many of them, curious cuts in the gigantic wall of rock which separates the two countries, and at the Port de Venasque, so narrow is the opening, that a good pair of gates might serve as a barrier."

Our authoress's second volume takes us "excursions into Spain," but they do not appear very different from excursions anywhere else. Here is a specimen:—

"Lès is a village like the rest, and at first sight held out nothing inviting. We had passed through it, and I thought we were to go on to the next, when, to my great delight, we turned up an avenue shaded with trees, and soon found ourselves in this comfortable house. I cannot express the joy we felt at arriving in this beautiful spot, and entering the cool, shady avenue which leads through terraced gardens, full of fruit and flowers. Above all, the cool room into which we were shown, with comfortable sofas and chairs; which were once covered with brocaded velvet, but the Carlist troops, who plundered the house last year, tore the covers wantonly off, only leaving here and there a bit: the excuse was to make themselves waistcoats. The salon, in a morning like this, is delicious, so that we were fortunate, indeed. The proprietor is M. Badin, who has built the baths beyond the town, and is now constructing an hotel for its accommodation. He gave us an excellent dinner, and I afterwards dozed away an hour most delightfully."

Yet we must in plain truth confess that we would rather read the fair invalid's own account of her excursions than be handed over to "dear W,"

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with his "*opera glass from Chevalier's*"—on the heights of Bergons and Gavarnie! After many pages taken up with the illness of her maid, the "taking a bath," and the dressing and eating of "dear W.," through all of which she should have run her pen before the manuscript went to press, the lady indulges us with an account of a scene in the mountains:—

"*Tuesday*, 10.—*The Lac de Gaube.*—We had a delicious day for our excursion. We started at half-past nine; I in a chaise à porteurs with four men, and W—— and the guide on foot. The cascades we passed near are the finest I have seen in the Pyrenees, and some of the scenery the most picturesque. The pines, which are here mingled with other fine trees, add their aromatic fragrance to the thousand forest perfumes, which are always delicious, and their dark hue gives more vigour to the colouring. The road runs by the side of the torrent as far as the Pont d'Espagne, and it rushes down in a succession of cascades, as if on purpose to produce beautiful pictures. The whole scene had to-day an air of fête. The spray produced numerous rainbows in all directions, sometimes peeping up through the trees, shewing where a fall more gigantic than the rest was hid beneath; and sometimes these beautiful bows ran half across the path, when I had the childish delight of passing through their lovely tints. The Pont d'Espagne is thrown across the deep and narrow passage in the rock through which the united Gaves—the Marcadan and that from the Lac de Gaube—flow. A hut, where refreshments may be had, is built on the rock above this passage. Beyond it, we crossed the Gave de Marcadan by the Pont de Joseph, and then came in sight of the finest of the falls; indeed, one of the grandest and most curious spectacles I ever saw. Three impetuous torrents here unite: the Gave du Lac du Gaube comes tumbling straight down from a great height immediately in front of us; another descends from as great a height a little to the right, but runs more playfully round the trees and rocks, forming a graceful bend before it meets the Gave de Gaube; and then they both rush down the perpendicular steep, close under the rock where we stood, and are almost lost together in the narrow and profound abyss. Turning a little to the left, but without quitting the rock, we looked towards a spot whence a thundering roar proceeded, and there we saw the meeting of those united torrents with the furious Marcadan. It is at a fearful depth below; and they clash with such force against each other as to send the spray high into the air, and the whole neighbourhood vibrates with the shock. Their rocky bed then becomes so narrow, that one cannot imagine how the three impetuous torrents can be compressed into such a narrow cleft; and the eye runs on with much curiosity to watch their exit and further progress, in the distant valley below. All this scene is wild, and yet ornamented; the trees grow very fantastically, springing straight from the sides of the precipitous rocks which form the passage, over whose extremity the Pont d'Espagne is thrown. The Valley de Geret, which we had ascended from Cauterets, here divides into two branches; that on the right is the Valley de Marcadan, which leads into Spain by the Baths of Penticosa. The 'Port' is about five hours from this spot, and is described as a good road on the French side, but has a very rapid descent on that of Spain."

After a trip to the foot of the Giant of the Valley d'Ossau, there is an account of a *comfortable* séjour at the Eaux Bonnes, and the following true remarks:—

"I think the old description of an English summer —'three days fine and then a storm'—might be very well applied to this climate; only during the first part of our visit to the Hautes Pyrenees, it might be reversed into 'three days storm, and then one fine one.' The costumes are beautiful. In these parts, the people look good and happy, and much more intelligent than in the valleys of Luchon, Luz, &c. Here, too, are many pretty girls. At Luchon, I never saw anything in the shape of a young girl: there, the whole population seemed to pass from a miserable, puny childhood, to a goitred and shrivelled old age. Oh, those goitres, how uncomfortable they looked! —what a sad pain in the throat they used to give me!"

The dancing in the Pays Basque seems somewhat peculiar as thus described:—

"One of the village dances here represents a history of the renowned Roland and his horse. The most active of the men is dressed so as to represent a horse, with iron-bound shoes on his hands and feet; he kicks and plunges to prevent the others from coming near, while they are to try and catch him. All this pantomime is danced to a wild air, and whoever succeeds in catching the formidable horse, becomes the Roland of the fête, and receives the prize."

The Basque language, that theme of contention and curiosity, has a mixture of many tongues, amongst which English is not forgotten:—

"Soon after leaving Oleron, we quitted Bearn, and entered Basque—the languages are totally different, the Basque being very peculiar. There are in it indications which would seem to point out the period when this country was occupied by the English—for instance, this morning a party of villagers were playing at ball near the house—a game at which they are expert; I was surprised to hear the player, who gave out the ball, do so precisely as in England, first saying—'Play.' I found afterwards, it is not a Basque word; and is only used to call attention to the game. It must have remained from the old time when the English possessed this part of the country. An English name is also given to a mixture which is looked upon as a restorative—the remains of the bouillon is mixed with wine, and so drank; this draught is considered very strengthening after fatigue, and is called 'good health.'"

We shall leave our tourist at Avignon enjoying her "ease in her inn," after having sacrificed much of her comfort in visiting a variety of places which we have no space to name, but her impressions of which she has taken the trouble to record for the benefit of curious travellers.

The book is illustrated with many lithographs, and some of them are excellent.

The Life of Lieut.-General Hugh Mackay. By J. Mackay, Esq. Bull.

MACKAY was a distinguished Williamite general, and made a considerable figure in the wars of the Revolution, both in Scotland and Ireland. In the former country he was Commander-in-chief of the forces in 1689 and 1690. The peculiarity of his life consisted in his being an eminently religious man—a character difficult to support in the public stations of the world, and considering the peaceful genius of Christianity, especially difficult to preserve in the camp and field of battle. War, however, may be a duty, as well as peace, and so Mackay no doubt considered a series of struggles that identified themselves with the cause of the Protestant religion and the liberties of Europe. His earliest military employments, however, had not this devout excuse, for we find him serving as Captain in Dumbarton's regiment, on the expedition of Louis XIV., against the United Provinces. We are told that "the horrors of this short but desolating campaign made a deep impression on his mind," and he entertained serious thoughts of quitting the military service and returning to his native country. But "Providence," says his biographer, "so ordered events as to remove from his mind all doubts with respect to the course he ought to follow." This is made out in the following strange manner:—

"His regiment, forming part of that division of the army which, under the orders of Turenne, took the town of Bommel, in Guelderland, it was his lot to be billeted on the house of a respectable widow lady, whose husband, the Chevalier Arnold de Bie, had been burgomaster of the town. Here the grave and serious deportment of Captain Mackay, so different from that of most of his brother officers, whether French or English, attracted the notice of Madame de Bie and her family, and gained their esteem. She had several daughters, of whom the three youngest, being unmarried, were sent, on the first rumor of the invasion, to Dort, as a place of safety, and out of the way of the French cavaliers. Louis having, however, issued a proclamation, ordering all who had fled from their habitations to return forthwith, under severe penalties, Madame de Bie recalled her daughters from Dort, as her family now enjoyed the protection of a respectable Scottish officer, their inmate. Mackay had by this time become so domesticated in the family, as to participate in all their recreations: with Madame de Bie, he played her favourite game of chess, and read with her daughters. Under such circumstances, it was not likely that the young ladies and their protector could long remain indifferent to each other; and, in fact, Clara, the eldest unmarried daughter, soon made an impression on his heart. After some further acquaintance, he made his proposals in form. Madame de Bie, unwilling to give her daughter to a man who served the enemy of her country, at first opposed his addresses, but yielded when she found he was inclined to resign his present service and enter that of the republic. Such a change, from the one service to the other, was at this time unusual, and attended with difficulties; but these being at length overcome, Mackay was transferred, with his rank of captain, from Dumbarton's regiment to the Scottish Brigade, in the service of the States General. The only obstacle in the way of his marriage being thus happily removed, he was speedily united to Clara de Bie, the object of his affection, whose country he appears, from this date, to have adopted as his own."

It would have been more satisfactory to have found in the life of a man of Mackay's reputation, that he had engaged in the service of the Protestant republic, out of high political or religious principle. We must be content, however, with the light that beamed upon him from the eyes of Clara de Bie.

Bishop Burnet speaks in high terms of General Mackay, although his biographer is far from content with the praise of the Right-Reverend historian:—

"'Mackay,' says the bishop, 'a general officer who had served long in Holland with great reputation, and who was the piousest man I ever knew in a military way, was sent down to command the army in Scotland. He was one of the best officers of the age, when he had nothing to do but to obey and execute orders, for he was both diligent, obliging, and brave, but he was not so fitted to command. His piety made him too apt to mistrust his own sense, and to be too tender, or rather fearful in any thing, where there might be a needless effusion of blood. • • Mackay was a man of such strict principles, that he would not have served in a war that he did not think lawful. He took great care of his soldiers' morals, and forced them to be both sober and just in their quarters. He spent all the time he was master of in secret prayer, and in reading of the scriptures. The king often observed, that when Mackay had full leisure for his devotions, he acted with peculiar exaltation of courage. He had one very singular quality: in councils of war he delivered his opinion freely, and maintained it with due zeal; but how positive soever he was in it, if the council of war over-ruled it, even though he was not convinced by it, yet to all others he justified it, and executed his part with the same zeal as if his own opinion had prevailed.'"

The author "cannot understand" how a military man could have been "one of the first officers of his age," without being also "fitted to command;" but Burnet's distinction is well understood, and a perfectly sound one. The same observation was made of Murat, and it requires no deep insight into martial affairs to comprehend it thoroughly; although we can pardon one of the clan Mackay for disputing so plain a point.

Mackay's greatest disaster in the field (if we may except his death), was the total rout of his army by the Highlanders at Killicrankie. The following are the reflections of the pious general after this tremendous blow:—

"'Resolution and presence of mind in battle,' he observes, 'being certainly a singular mercy of God, he denieth and giveth it when and to whom he will; for there are seasons and occasions that the most firm and stout-hearted do quake and shake for fear.' • • And the General confessed that, immediately upon this defeat, and as he was marching off the field, 'he could not cast his thoughts upon any present means to redress his breach, but recommended earnestly unto

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God to direct his judgment and mind to fall upon such methods as the success should manifest him to be the chief author thereof."

He fell in the action with the French at Steinkirk. Bishop Burnet informs us that—

"'Mackay being ordered to a post which he saw could not be maintained, he sent his opinion about it, but the former orders were confirmed: so he went on, saying only, The will of the Lord be done.' And the words with which he gave utterance to his pious ejaculation, are the last which he is recorded to have spoken."

William employed Mackay a great deal, but did not favour or honour him in the same proportion. It appears that his Majesty reserved all his cordiality for the death of this remarkable soldier:—

"His Majesty attended Mackay's funeral, and so soon as his remains were laid in the grave, exclaimed, 'There he lies, and a braver or better man he has not left behind him.' Conversing some days afterwards on the subject of the battle, and the characters of the officers who had fallen, he expressed deep regret for the loss of a particular individual, whom he named. A person present ventured to observe with surprise, that his majesty did not mention his old and faithful servant, Mackay; to which the king replied, 'the individual I spoke of, served me with his soul, Mackay served a higher master, and has his reward.'"

How characteristic is the latter anecdote of the cold phlegmatic Dutchman!

Railway Making, &c. Weale.

At this moment, when the capital of the British merchant, the skill of British engineers, the enterprise of British contractors, and the energies of British workmen, are about to be diverted from the channels of British industry and national improvement, and directed to the developement of the resources and wealth of a foreign country—at this moment, when France is opening wide her arms to the capital and talent which find no profitable employment at home—it becomes of no little importance to weigh maturely the effects which flow from the investment of wealth in the public works of a foreign land. The French, having closed their markets on the productions of British industry and British commerce, are now about to open these same markets to British capital and British talent. By adopting a narrow policy in one department, she inflicts a deep wound on our national prosperity, and then, by adopting the most liberal policy in reference to money and mind, she may hit us a still deadlier blow. It is time to consider the policy which has directed our own national undertakings in matters of this description. It behoves us closely to inquire how we have developed our own national resources in our great channels of national intercourse, and how we ought to direct them for the future. Regret will not be unavailing if it lead to reform.

We set out then with this principle, that the first essential consideration in reference to any great national work is, that it should pay—that is, that thereby the nation—the community at large—should enjoy an increase of wealth and well-being. This is *our* first principle of railway economics; nor can we admit, except in some rare example, any deviation from this rule. Much is said in this country of the necessity of liberal views in such matters. We are told that a particular railway is a great national undertaking; that it is a public-spirited thing to carry it on; that it ought to be executed, and then, if it ruin the shareholders, it will at all events benefit the public; that it is merely a sacrifice of private to public welfare, and that while individuals suffer, the many will reap abundant benefit—in all of which argument there is much plausibility, abundant error, and a very little truth.

We are now to argue, that a railway or other public work, if it will not pay, is a general evil, tends to the general poverty, and injures the community at large, and that the evil is not compensated by the convenience afforded to those who use it. But we are told that the money, although a bad investment, has in the first instance done good; it has employed a multitude of hands, and fed a multitude of mouths, in the labourers and artisans it has employed. The money has passed out of the pocket of the shareholder into the pocket of the iron-master, the timber-merchant, and the land-owner, who are enriched by the change—so far the money has changed hands, and the public is, as before, *plus* a railway. Money, it is said, can never be lost unless you bury or sink it—it will circulate and it will grow; it can only change hands.

Those who argue thus are not few, and they are also not wise. They forget to ask, where was the money before it was turned into a railroad, and what was it doing?—they forget that this money was *not* idle: it was at worst in a bank; the banker was lending it to the bill-broker or the merchant; the merchant was using it in trade, was giving employment with it, was repaying the banker, remunerating himself, and dividing his profit with the original owner of this capital. Now in order to be invested in the railway it must be taken from the banker, the bill-broker, and the merchant; they at least are not gainers by the change—those whom they employ are not gainers. But let us follow this money through another step in its progress; let us see what became of the owner's share of the annual return paid to him for the use of the money—How did he expend this? He employed the baker, the confectioner, the butcher, the wine-merchant, the upholsterer, the bookseller, and the coachmaker; and so he gave to them all the employment of this additional income arising from his capital. He now invests this money in a railway—he employs all the men who make and who supply the railway, and thus far good is done. The railway opens, but its traffic falls short as much as its expense exceeds the estimate: well, it pays one per cent. per annum—the smallest remunerating return is six per cent. in railways in tolerable times, owing to the length of time for which the capital lies out at first construction—he loses five per cent. per annum. He becomes so much the poorer—he discharges several servants, he diminishes his establishment, he curtails his upholsterer's, wine-merchant's, bookseller's bills; he has become poor, and they along with him. We see therefore who have lost—these people are the public, and they have all lost.

But some have gained? Verily they have. I travel by that railway—it is a gain to me—I thank these good men for my ride. I used to take the outside of the mail, now I take the inside at the same price; I ride on luxurious cushions; I save time; and finding I ride cheaper, I go oftener, and therefore I like the railway, and applaud the spirited and liberal man whose money pays for my luxury and convenience. I used to be obliged to travel during a considerable part of the night, but now I get home in time for bed; I used to get up at five in the morning, to go the journey, which now I make after comfortably taking breakfast by my own fireside. I should not be the man to object to a railway, even though it never should pay!

Now comes a point which may serve to test the propriety or the impropriety of the investment. Surely if all the good I derive from this railway be absolute gain to me, I am the party who should pay for the railway! it is not just that you should pay for me! If the railway so greatly benefits us the passengers, the fare may be raised until the railway pays. This brings the matter to the test: the value of anything is the money it will fetch. If conveyance of the passengers be a boon worth making a railway for, the passengers can pay for the boon; or else the mails can pay, if mails be the object, or goods, if goods be the object. But if it be not true that those who reap the benefit from the railway find that benefit equal in value to such a rate as will repay the capitalist, then a luxury has been created and is used by those who cannot afford to pay for it; they benefit, but the man who supplies the luxury loses more than they have gained. Money which might have been profitably employed is unprofitably employed; the public wealth is diminished, and the public welfare sacrificed.

To bring all this to a simple conclusion, let it be observed, that money, to be well invested, must benefit two parties, the lender and the user. By this means is the country rendered wealthy, and by this alone. Money is badly invested if the owner of the money do not derive from it the full measure of profitable return, for not only is the owner impoverished, but all those among whom he spends his income are likewise impoverished. Admit that those whose labour it buys are fed, and clothed, and enriched; still if what they gain be exactly equal to what the others lose, the public has no benefit. An investment which is unprofitable to the owner of capital is therefore no benefit, even although the user gain, and the anonymous public appear to obtain advantages. But there is still a worse species of investment even than this—it is that in which there is neither a return for capital nor a benefit by its expenditure accruing to the profit of the country—a repudiated foreign loan. The capitalist loses the revenue he would have expended in the country, and the country the amount of labour to which that capital gives employment. Such an investment is a double unredeemed misfortune to the country from which this capital has been withdrawn.

Such is our plain view of railway economics. A paying railway, constructed in our country, is a triple blessing—to him who owns, him who constructs, and him who uses the railway; an investment which forms a solid addition to the wealth and prosperity of the community; and the amount which it pays to the owner beyond his former investment, together with the amount of saving to the public, and of profitable employment it has produced beyond that given in its former capacity, are additions to the wealth of the country, and are the exact measure of good achieved. If the railway pay no more than just keeps its stock permanently at par,—if it do not reduce the price of transit, inclusive of the value of time saved to the user, above the former conveyance, as will be shown by the annihilation of competition,—if it displace other profitable employment, equal in amount to the labour expended on it and spread over an equal time,—then is the public no gainer. If, again, the prices of use being as high as competition and employment will admit, the railway do not afford such a revenue as will remunerate the holder, and keep shares at par, the railway is a loss of the first degree. If the contractors and employers of labour were ruined by their contracts, it is a loss in the second degree. If the public are not better accommodated than before, it is a loss in the third degree. If the users gain as much in the third degree as the holder loses in the first degree, it is a folly, and the public is neither richer nor poorer than before, except so far as the labour has been well paid; and, in general, if the holders, users, and labourers are any one of them losers of more

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than the others gain, the loss is to the country total and unredeemed.

Let us apply this to the subject of foreign and domestic railways. If a domestic railway pay well, first the owner, and second the user, and third the contractor, its construction is a public benefit, in the first, second, and third degree. If a foreign railway pay well to the English holder, it is a public benefit to this country only in the first degree, and the foreign country, in which the works are constructed and used, reaps the benefits of the second and third degree. If a domestic railway do not pay well the shareholder, but pay its expenses and the cost of construction, and give the user a cheaper conveyance (time considered), it may still be an exchange of wealth from the pocket of the holder to that of the user; and thereby we may have a public work in which the profits of the second and third degree compensate the loss in the first. The national wealth remains unimpaired. If a foreign railway do not pay well the English shareholder, the enterprise is an irreparable, unredeemed loss to this country, by which, at our expense, the foreign user and constructor may still be enriched. If, in the case of the foreign railway, the railway pay English holders well, that country pays tribute to us; if not, we have given up to it the *spolia opima* of our own country,—we have conferred on it unmingled good, on our own, unmitigated misfortune. The emigration of talent and of capital to a foreign country is thus a great national loss. The former can in no degree be compensated; the latter may by possibility benefit us in one degree, and must benefit the foreign country in the remaining two degrees. As compared with profitable investment in our our country, the loss by emigration of talent and experience is total and unmitigated; and the loss by emigration of capital is a loss of two-thirds of the available beneficial results of that wealth.

The conclusion of the whole matter is, therefore, as follows. If it be possible by any means to expend upon public works in England the capital, and labour, and talent which is about to embark in these foreign enterprises, every effort should now be made by the English people and the government of this country to retain them at home, and apply them to the developement of native industry and the increase of our national wealth.

Then we come to the question *how?*—where is there promising investment for money in this country?—is not capital a drug, for which we have no domestic sale?—is not money superabundant?—is it not true that investments are not to be had; and if so, should not our capital seek the best market the railway world may offer?

Is it then true, we ask in reply, that all our railways are complete? that we need no more? can afford no more? Let us look at our map—at England, at Ireland, at Scotland. Is the railway system of Great Britain finally completed?

Along with this question comes another: is not this a suitable time for the construction of railways, if it be found that such works are still anywhere wanting? Is not employment for our labourers required at this moment, and to be had at a more moderate rate than for many years past? Are not our iron-masters, and iron-manufacturers, and machinists, and engineers, in need of such employment as the construction of railways would give them? Are not our timber-merchants and coach-builders, and all the train of traders who profit by such works, in need of assistance? Could not all the materials and machinery of a railway be had now at an astonishingly cheap rate? Is not the iron, which cost 12*l.* some time ago, to be had now at 7*l.*? Surely, in such circumstances as these, it is no ordinary cause that should prevent our own works from proceeding, and our own resources from being applied to the alleviation of our present anomalous position, instead of being alienated from our native soil. Surely we should know by this time that the benefit to the capitalist, and to him alone, by foreign investment, is not always unmixed. Where is now our Biddle's Bank stock? Where our American state loans? where our Mexican loan? where our Spanish stock? our Greek loan? Let the Stock List answer the question.

But it is said, people will not invest in railways at home, so let them follow the market; let them go where investment is profitable. But how is it made profitable abroad more than at home? For this simple reason—the same means are not employed here to make it so. Railways in France are *not* so good investments as our own! How so? it is easily shown. The French minister complained that after lying twelve months before the public, nobody would undertake them! What then? simply, that the government of that country, with enlightened views of the common weal, came forward, and said,—We, for the sake of our country's prosperity, will make them pay you; we will make the investment profitable. It is not difficult to see how this policy affects the question. France does not fight us; she simply outbids us in our own market of enterprise and talent, and, of course, beats us with our own weapons. Meanwhile, our artisans starve, our population is idle, our trades stand still, and the march of internal improvements halts; our capital and talent emigrate, and we sit down and talk of helping our surplus population to emigrate also! But let us back to our economics.

But what can we do? Our governors say first of all, what can *we* do? Why simply this: M. Guizot is said to follow English policy; borrow, for once, a leaf out of his book. Like him, say that you will make the railways that are wanted at home *pay*, which you can easily do, and keep these wandering millions at home to feed our starving but industrious community.

But what can our governors do? Do as the governor of the steam-engine does. The ingenious piece of mechanism called a governor performs this function to the great machine, whose working its duty is to regulate. The governor has at its disposal a certain amount of steam: when the machine is overloaded, and cannot move along, the governor opens the valve, and lets out a more liberal supply of steam—a temporary supply, which is repaid when the temporary pressure has passed away. Let our governors do likewise; let such railways as the next ten years may require be begun now; let government grant a temporary assistance; let us have no more gratuities to pauperism, no more gratuitous emigration; let the government employ the idle energies of the country in storing up the present labour, which is running to waste, on some of those vast cuttings and embankments which our arduous works require; let it put on a little steam now, and it will soon be amply repaid. But the exchequer cannot afford any millions now! We do not want them. Let government simply say to the districts that want railways, we insure five per cent. for five years on so many miles of such and such railways, which we plainly see will be required within ten years, and we shall be able to keep at home the money now going abroad, and to improve materially the present condition of the lower orders.

Look at France: what does she say? She says make us a railway and work it; we will buy all the land for you, we will build all your bridges, make all your cuttings and fillings, and build all your stations; you shall furnish the rails and other utensils, and we will let you have all the profits for the next thirty years! The railway would not, you say, pay of itself; therefore we present you with as much as must make it pay; so now proceed. Accordingly, Mr. Stephenson and Mr. Locke, their monied friends and enterprising contractors, are becoming the property of the French. And mark this—the whole materials must be of French manufacture. Meanwhile we are sitting with our hands crossed, and our Board of Trade, by way of advancing railway interests, is busy with what? with traffic tables, and the superintendence of experiments on railway axles, under the sanction of the military inspector of British railways!

The following bill of fare will serve as a specimen of the entertainment to strangers which the French government are prepared to offer:

Paris and Lyons Railway.

Conformably to the law of the 11th June last, French railways are to be partly constructed at the expense of the State. The lines are to be granted to and worked by private companies.

The government delivers to the companies free the land required for the whole line, builds stations and termini, and undertakes to make the embankments, tunnels, cuttings, bridges, viaducts, &c. at its own expense.

The companies will therefore only have to defray the cost and laying down of the rails, and finding the locomotives, carriages, and other means necessary for the working of the railroad. They will merely have to lay down rails on a road constructed and levelled at the expense of the State.

The line from Paris to Lyons, by Dijon and Chalons, runs through the centre of France, a distance of about 330 English miles (531 kilom.); it connects the north with the south, joins Paris to Lyons, its sister metropolis; it is the high road to Marseilles, to Italy, to Spain, to Switzerland, and to the East. The line from Paris to Strasburg will also branch off from it; and, in fact, it may be considered as the Grand Junction Railway of France, as the Strasburg or German traffic will run on it for nearly 120 miles.

In the actual state of roads and communications, travellers and goods are very considerable on this route, where transit and traffic of every description are yearly increasing. Now it is an incontestible fact, that the immediate result of the establishment of a railway, is a large increase of travellers, in some instances four or five fold. For the present purpose let us take for data the figures as put down in the annexed notes, (in which the actual number of travellers is only multiplied by 2½) and we shall find as follows:

One thousand travellers a day, say at 10 cts. per kilometre each, which is under the average charge by diligences	F. 19,381,500 or	£ 775,260
70,000 tons of goods is the quantity at present conveyed by land,		
40,000 more is the smallest quantity that may be expected by railway, out of 230,000 tons conveyed up and down the river.		
110,000 tons, say at 20 cts. per kilometre, (which is the actual charge by waggons on common roads)	11,682,000 ,,	467,280
	F. 31,063,500 ,,	1,242,540
Adopting at the same time, the calculations demonstrated in the said notes, the expenses will be F. 25,600 per annum and per kilom. making on 531 kilometres..	13,600,000 ,,	544,000
Remain.....F.	17,463,500 ,,	£ 698,540

Being a net dividend of more than 20 per cent. on the capital of the projected company.

It is considered that the net proceeds will be found considerably more from the first year of the opening of the railroad.

The amount of capital required is made out on the following basis:

Cost of the land (granted by the State)	nil.	nil.
Construction of the road (for which the government will contract with the company)	nil.	nil.
Building of stations and termini ditto.....	nil.	nil.
Cost and laying down of rails, sleepers, chairs, bolts, & gravel,	F. 52,275,000 or	£2,091,000
Direction, and other expenses during the progress of the works ..	4,800,000 ,,	192,000
Locomotives, waggons, &c.	13,275,000 ,,	531,000
Fixtures and furniture of stations, workshops, houses, sheds, warehouses	4,000,000 ,,	160,000
	F. 74,350,000	£2,974,000

The French government will grant a lease of the line for a given period, at the expiration of which government is to take possession of the railway, and will reimburse to the company its outlay, subject to what allowance for wear and tear may be deemed fair; the valuation is to be settled by

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competent surveyors, named on each side. This condition of reimbursement holds out a very substantial advantage to the shareholders, as only a very trifling reserve will be needed to cover the difference between the first outlay and the actual value to be received at the expiration of the lease.

It is to Be remarked, that there is no limit by the law of France to the dividends that may be derived from the concern.

Such is a leaf out of the Guizot code, which we think in these unhappy times our rulers might do well to study. It requires no metaphysical argument, no profound political economy, to see that if there exist in Great Britain any lines of railway which are to be of service to the community, and which are likely to be required within the next ten years, the present is the fitting opportunity for the government to step forward and accelerate the improvement of our own country rather than assist that of our rival. Thus much is undoubted, that the prices of labour and material are now the lowest possible, and that employment of that labour, and a market for that material, are the great wants of the country at the present moment.

The principle of the non-interference of the government in the direction and regulation of commercial and mercantile interests, is good, and, had it been always consistently acted on, might have produced much benefit to the country. One of its results would have been, that we should neither at this moment have enjoyed the privileges of a corn law, nor the advantages of the tariff. But the *laissez faire* system, so good in itself, may be carried so far as to degenerate into the *sauve qui peut*, and then government would simply become resolved into a general taxation office, leaving the country to do the best it could for its own advantage. But the so-much-talked-of *laissez faire* system is an idle theory, and is never in practice sincerely acted on; it is principally used as an apology for indolence or ignorance on the part of men who are called on to legislate in matters which they do not sufficiently appreciate or understand. A clever move in politics, or a smart speech in parliament, are easier strokes of party than profound national legislation.

These remarks are apropos to the railway legislation of this country. Look at a railway map of Britain. We undertake to prove that anomalous legislation, or want of legislation, never was more execrably displayed than as exhibited in that map. Never were national resources more completely squandered than as they are laid down in that map. Had it been asked how a given amount of money could have been expended on railways most profitably to the community and the holders of stock, the system actually adopted would have been the last thought of by any wise legislature. To gain the greatest amount of good by the smallest amount of expenditure is the theory. To gain the least amount of good with the greatest expenditure has too often been the practical result.

We will not stop to inquire whether bad legislation, or no legislation at all, has placed us in the present position: but with a view to the future, let us glance at the facts as they now stare us in the face.

In the first place, look at the vicinity of London—two railways, the Northern and Eastern, and the Eastern Counties, are carried into the same district—both are unsuccessful; one might have served all the purposes of both, and perhaps neither is the line that should have been adopted; at all events one of the two is useless—total loss, say 1,000,000*l*. Next, to the westward, it is plain that one line should have served for the Great Western and the South-Western, as far as Basingstoke and Reading — total loss, say 1,000,000*l*. Then, going north, we have two lines parallel with each other, the Birmingham and Derby, and the Midland Counties, the latter of which should never have existed—total loss, 1,000,000*l*. Then Chester and Crewe, Manchester and Crewe, and Newton and Crewe, and Chester and Birkenhead, three of them unprofitable, a total loss (without any advantage) amounting to 1,500,000*l*. That the Manchester and Preston, and the Newton and Preston, and the Leigh and Bolton, should co-exist in the same district, is a further absurdity, costing at least an unnecessary 500,000*l*. No one acquainted with the country can for a moment admit that both the Manchester and Leeds, and Manchester and Sheffield should have been made as separate railways, at a loss of 1,500,000*l*. Thus might good legislation have rendered to the country two essential services. The whole traffic at present existing might have been concentrated on the remaining lines by a judicious selection, so that they would have been rendered more profitable to the country, while these six millions would have remained for investment. With this money at its disposal, our government might now have had the following lines for conveyance of mails, which it eminently wants: viz. a mail line from Exeter to Plymouth, and its continuation, for the same purpose, to Falmouth —a mail line to Ireland by way of Chester and Holyhead, and a mail line north to Scotland. These great lines would have been feeders to those which already exist, would have conferred great benefits on the country, and would have cost no more than has been already paid for partial communication. But how was the government to have done this? just as it does many things less worth doing. Had there been the will, the way was not difficult. But we are speaking only of the past: now for the present and the future. It is in the power of a judicious government *now* to aid very much the progress of the country, and relieve its distress by promoting the great lines of communication with the more distant parts of the country—let it begin at once, and it is not too late to do much good. Government has before it, Reports of Commissioners on these great lines of communication; it has only to act on the advice of its own Commissioners. There never was a country that required more the care and concern of a judicious legislator than Great Britain at the present moment. There never was a time when so little assistance could achieve so much good, or avert so much distress!

For the purpose of our instruction in the systematic extension of the railway system, let us look at the Belgian system of government legislation. From that we find the following important facts,—first, that at an expense not greater than that of the London and Birmingham Railway, the whole of Belgium was simultaneously covered with a uniform system of railways, without the co-existence of duplicate lines; secondly, that these lines would never have been constructed by private enterprise, from the inequality of the difficulties encountered, and of the returns obtained from the different lines; third, that in the hands of the government, the railways, as a whole, are remunerative, while they would not have been sufficiently attractive to allure the private speculator.

We extract from an Appendix to the work at the head of this article, the following illustrations of the Belgian system, which may at the present moment, when the subject of foreign railways excites so much interest, deserve the attention of our readers:—

"Taking Brussels as the starting point for the northern and southern, and Mechlin as that for the eastern and western lines, the routes and lengths for the several lines are as follows:—

	Miles.	Chains.
North line—to Mechlin and Antwerp ..	28	71
East line—(with a branch line from Landen to St. Trond) to Louvain, Tirlemont, Landen, Waremme, Liége, Chenée, Chaudfontaine, Pepinster, Verviers and Dolhain-Limbourg, to unite at Welkenraedt (on the Prussian frontier) with the Rhenish railway, running from the Belgian frontier to Aix-la-Chapelle and Cologne, whence it is proposed to unite it by way of Minden (for which the surveys are in a forward state) with the numerous German railways which will soon be opened between Berlin and Vienna, thus uniting the North Sea at once with the Danube and the Baltic	91	52
West line—to Ostend, by Termonde, Ghent, and Bruges, with a branch line from Ghent towards the French frontier at Mouscron, by Deynze-Peteghem and Courtray (to unite at Courtray with the French railway to Lille and Paris), and from Mouscron to Tournay	125	66
South line—to Halle, Braine-le-Comte, Soignes and Mons, to join at Quiévrain the French railway from Paris to Valenciennes and the Belgian frontier, (with a branch from Braine-le-Comte to Charleroy and Namur)....	102	42
Total length	348	71

These 350 miles of Belgium railway have been constructed, furnished with locomotives, carriages, and everything necessary for their full operation, at a cost of about six millions—the cost of the London and Birmingham. Many of the districts are by no means favourable to railway construction, as appears by the following description:—

"The northern and southern provinces of Belgium present features of a very opposite character. The provinces of Antwerp, Eastern and Western Flanders, are a series of rich polders intersected by numerous canals and dykes, and so teeming with population that this part of Belgium has been compared to an immense village, to which the numerous hamlets and chateaux give it no small resemblance. The provinces of Hainault, Namur, Liége and Luxembourg on the contrary have a very different character, consisting principally of a rugged district of mountains covered with dense forests still harbouring the bear and the wolf, intersected by rapid streams and scantily peopled by a hardy race, different in both character and language from the inhabitants of the Flemish provinces. It will be seen from the above remarks how varied are the conditions under which the railway system of Belgium has been established. The northern and western lines placed but a few feet above the level of the sea, with gentle curves and almost on a dead level, presenting few engineering difficulties, the principal point of importance being to avoid interference with the drainage of the districts through which the lines pass; whilst the eastern and southern lines carried across mountain ridges upwards of eight hundred feet above the level of the sea, and through valleys in one instance four hundred feet in depth, have required works of art which from their magnitude and the difficulty of their execution will bear comparison with any of those of the present day. By reference to the map of Belgium it will be seen that the great central line, from Ostend to Liége, crosses nearly all the principal valleys at right angles, presenting in the hilly districts a rapid succession of heavy cutting and embankment; whilst the eastern and southern lines, viz., from Ghent to Tournay, Brussels to Quiévrain, Braine le Comte, to Namur and Liége and from the latter place to the Prussian frontier, have been laid out for the greater part of their several lengths, along the sides of, or parallel to the valleys watered respectively by the rivers Lys, Senne, Sambre, Meuse and Vesdre; from the numerous works of art required for the crossings of the several rivers and the lateral valleys, as well as for maintaining uninterrupted the existing communications with the numerous manufacturing establishments on the banks

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of the Meuse and Sambre, are of a much more expensive character than the former."

Nothing in the history of railway transport is more surprising than the extent to which they have created traffic for themselves, in many instances wholly without interference with existing systems of conveyance. In Belgium this is well illustrated:—

"The self-creating nature of railway traffic has perhaps never been so fully displayed as on the Belgian railways; let us take as an example the line from Brussels to Mechlin. A short time before the revolution, the Dutch Government caused returns to be made of the number of passengers carried annually by the public conveyances between the towns of Brussels, Mechlin, Liége and Antwerp. These returns showed the average number of passengers conveyed annually between Brussels and Mechlin to be about 75,000, and it is calculated that this would be about three-fourths of the number of passengers who would avail themselves of the railway. But at the close of the year 1836, after the railway had been open eight months, it was found that the number of passengers carried between these towns amounted to no less than 421,439, or upwards of eight times the number conveyed in the same number of months previous to the establishment of the railway. The number of persons conveyed on the railways from the 1st of May, 1835, up to the 31st of December, 1841, amounts to upwards of eleven millions. The total receipts from the carriage of merchandise for 1838, amounted to 2,343*l.* 15*s.* 7*d.*, and for 1841, to 79,395*l.* 9*s.* 4*d.* The regular progression of the traffic, month by month during 1839, is very remarkable, the receipts for February under this head amounting to 286*l.* 7*s.* 7*d.* and for October to 2,991*l.* 12*s.* 7*d.*, showing a tenfold increase during eight months only. In the face of this extraordinary traffic that on the common roads has progressively increased; a fact which illustrates most forcibly the benefit which has resulted to the commercial interests of the country from the increased facility of communication afforded by the establishment of the railways. The following table of the *péage des barrières*, answering to the English turnpike tolls, from 1831 to 1839, may be interesting. The produce of the tolls let to the highest bidder was in

1831	2,390,882 francs.	
1832	2,195,343	
1833	2,360,416	
1834	2,415,769	year of first opening of the railways.
1835	2,385,430	
1836	2,447,985	
1837	2,584,791	
1838	2,759,548	
1839	2,749,301	

We have not on the railways of this country as yet developed all their resources, and especially the virtues of low fares, which have never been resorted to without success:—

"Perhaps the most striking feature of the railway system of Belgium, is the extension of the benefit of rapid communication to the humblest equally with the highest rank of society. It will be seen by reference to the returns that the amount received from waggon passengers, is greater than that derived from those either of the first or second classes, and no one who has not travelled on the Belgian lines can form an idea of the extent to which the peasantry avail themselves of the facilities of transit afforded by the railways. The very poorest are hardly so poor but that the saving of time counterbalances the expense of railway conveyance: let us illustrate this by a practical example. An agricultural labourer will earn about 15*d.* per diem, so that the value of his time may be considered to be about 1½*d.* per hour: if he has to travel a distance of three miles, this journey, if taken on foot, will not occupy less than an hour, which will occasion a loss of 1½*d.*; the fare on the railway will be 1½*d.*, and the journey will not occupy more than twelve minutes; making a total loss of 1½*d.*, while the time saved is equal to 1*d.*, so that a saving of ½*d.* is effected by the use of the railway."

It would appear, however, that the Belgian railways have not been attended with such success as to justify very sanguine views of the ultimate success of continental railways unaided by government assistance:—

"The question here naturally arises, will the working of the Belgian railways pay the interest of the capital expended on their construction? By reference to the returns given it will be seen that the net revenue for 1842, is estimated at 4½ per cent. on the capital engaged in the construction of the lines from the working of which this profit is to be derived. We may assume the *average* cost per mile of the lines at present open to be about 12,000*l.*, their *actual* cost ranging from about 8000*l.* to 16,000*l.* per mile. It is therefore evident that whilst some lines are yielding a large profit, others are hardly paying their working expenses; a conclusion which is confirmed by the fact that the net receipts of 1841 were less than those of 1840, by upwards of 5000*l.*, whilst the number of miles run by trains was considerably greater. The following is a comparison of the working of these two years:—

	Excess of Receipts over Expenditure.	No. of Miles run by Trains.	Net Receipt per Mile per Train.
	£. s. d.		s. d.
1840....	83,226 4 6½	733,879	2 3
1841....	78,133 6 11¼	900,106	1 8¾

Although, from the progressive increase of the traffic since the first opening of the railways, there appears little reason to doubt that the net receipts will ultimately cover the interest of the six millions of capital to be sunk in the undertaking, it seems very questionable whether some of the lines will not always be worked at a loss; for example the line from Liége to the Prussian frontier, which will have cost, by the time it is completed, little less than 50,000*l.* per mile, not including the furnishing of the line, can hardly be expected even by the most sanguine to realize, under the present tariff, more than 1½ or 2 per cent. on the capital; whilst it is yet doubtful whether the steepness of the gradients will not even cause the working expenses to exceed the receipts. The result of our inquiry therefore amounts to this—that although, taken as a whole, the traffic on the several lines will probably fully cover the interest of the capital, the net revenue will be much less than it would have been, had the Government confined itself to the construction of some particular lines; whence we may conclude that had the construction of the railways been left to private enterprise, either one-half of the present lines would have remained unexecuted, or an increased tariff would have neutralized the benefits which Belgium is now reaping from increased facilities of communication."

The work from which we have made these extracts is so strange and heterogeneous a production, that we are unwilling to enter fully upon its [de-]merits. It is a rare specimen of book-making. The Book-proper, is an account of the Utica and Syracuse railroad, an American work by Messrs. O. H. Lee and C. B. Stuart, American engineers. This account is comprised in 64 pages, and, with 14 plates, forms a *brochure* which, in a convenient and cheap form, we should have reckoned a benefit to the profession. We think the public works on this railway display great invention and constructive talent, and do credit to Messrs. Lee and Stuart; but the account of them should have formed part of a book on the Public Works of America, which, on a former occasion, we noticed favourably: the drawings, by Mr. Isherwood, are very excellent specimens of projection. But will not our readers be a little astonished to hear, that out of so small a matter, the ingenuity of the publisher has managed to construct a volume of the thickness of 620 pages of our copy of Lord Bacon? Thick paper, and nearly *an inch of fly-leaf*, no doubt may go a good way to form the appearance of a volume, but the reader, on examining it, must be allowed to ask, "What! only one hap'orth of bread to all this monstrous quantity of sack?" To be sure there is the Appendix on Belgian railways, by Mr. Dobson, which could easily have been put in a very few leaves, and there is the preface by Mr. Weale himself, which amounts to 42 pages! We regret to say severe things about the work of any man, especially when obliged to him, as we are to the publisher of Messrs. Lee and Stuart's works; but we assure Mr. Weale that it is not every publisher who should, after the example of Mr. Knight, turn author. Mr. Weale is a spirited publisher, and that is enough. He will complain, we suppose, of our severity; but we assure him, that when he next publishes a good book, by an eminent author, on moderately thin paper, at a tolerably fair price, with his usually well got up plates, we shall give him unmingled praise.

Elegiac Poems. Moxon.

In spite of much that may be said—and has been said—on the other side of the question, we have never been able to satisfy ourselves that such poems as compose this volume are fitted for publication. There are few of the modern schools of poetry with which we have less sympathy than that of the class of sentimentalists who have arrogated to themselves the title of "Domestic poets"—who make an ostentatious parade of their home-pangs, and let the public in, at the few shillings a-head which are the price of their volume, to gaze on the crowned sorrow that sits by the hearth. There is something about this weeping in public—this "sighing like furnace, with a woful ballad"—this making a gossip of the grief that where it is most deep is voiceless—from which we turn with a dislike, that throws a portion of its discredit even over such sweet and natural expression of a real suffering as the poems before us contain. There are none of the affectations which the soul more surely resents than the affectation of excessive sensibility, of any kind,—and there is scarcely any one of them which more certainly denounces itself: but the ostentation of the heart which makes a playground for the reading-public of its "Holy of Holies," lays all its dead affections out, in state, and holds up to the common gaze the shadowy and majestic Presence over which the Greek painter, in a moment of passionate (and most happy) inspiration, flung the veil, is an affectation which has long needed a public rebuke. Let us, however, not be misunderstood:—these remarks of ours have no application whatever to the passionate expressions, or unconscious revelations, which the poetic mood *will* wring, at times, from the bruised spirit—still less to that often mournful tone of the harp which betrays that the thoughts have been learnt "in suffering" that are uttered "in song." From the fulness of the heart, the mouth will speak—as echo must be true to the note which gave it birth. Our objection is, as we have said, to the school of deliberate sentimentalists—Pharisees of the heart, who make its offerings and repeat its prayers, in the market-place, calling all the world to the ceremonial;—men who believe that the thoughts which lie "too deep for tears" are, yet, not too deep for words—who read Malcolm's injunction to "give sorrow words" in a sense of their own, and walk continually abroad "wearing" a breaking "heart upon their sleeve, for daws to peck at." To such men domestic suffering has its bright side—other than that which the Divine and Moralist teach:—a home calamity they turn, as a beggar does his sores, to profit, and, for a family death, come abroad, wearing exaggerated poetical weepers,—and hoping, for such display, to extract out of their proper bereavement a benefit of the kind which they share with the undertaker! That there is such a school our readers are aware; and this has seemed to us a fitting opportunity to denounce it, because the distaste which its proceedings inspire, affects the cordiality of our welcome to the little volume before us,—a collection, as we have intimated, of poems, originating in a domestic affliction, yet being the simple and unaffected utterances of a poet who sings, "leaning his breast upon a" real "thorn."

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The author is, himself, not unaware of the objection which there may be to a publication of this nature; but he has an argument in its favour, which has satisfied his own mind, and will many of our readers. He says, in a poetical dedication to ——, (evidently his wife), that he is induced to place these poems before other eyes than those for whom, alone, they were first designed, in the hope that they may carry to other wounded hearts—

Hearts that are bleeding now, or once have bled,

some portion of the comfort which he found they had been to her. The same thing has been said by Coleridge, at greater length, and in more general terms: and, for ourselves, we are free to admit, that we have tasted the sweetness of these verses by our own fire-side,—to which, of course, they would not have found their way without publication. The poetry is a low, sad, thoughtful music, healthy in tone and simple in expression, and rendering, beyond any mistaking, the author's heart. The first poem which we shall quote will let the reader into the secret of the writer's sorrow:—

Half unbelieving doth my heart remain
Of its great woe;
I waken, and a dull dead sense of pain
Is all I know.

Then dimly in the darkness of my mind
I feel about,
To know what 'tis that troubles me, and find
My sorrow out.

And hardly with long pains my heart I bring
Its loss to own:
Still seems it so impossible a thing
That thou art gone—

That not in all my life I evermore
With pleased ear
Thy quick light feet advancing to my door
Again shall hear—

That thou not ever with inquiring looks
Or subtle talk
Shalt bring to me sweet hindrance 'mid my books
Or studious walk—

That whatsoever else of good for me
In store remain,
This lieth out of hope, my child, to see
Thy face again.

There are few households in which the following simple thought is not instantly recognized.—

That name! how often every day
We spake it and we heard;
It was to us, 'mid tasks or play,
A common household word.

'Tis breathèd yet, that name—but oh
How solemn now the sound!
One of the sanctities which throw
Such awe our homes around.

As we have said, all these poems have reference to the same one sorrow; and are so many natural utterances of it—wherein consists their beauty. The sentiment is unpremeditated, and the publication obviously an after-thought. The Poet has made no vain attempt to give variety to a theme, one of whose most expressive characters is that very haunting sameness and fond iteration. Nowhere has he gone out of his own heart for imagery; and, consequently, what he has found is all appropriate. The thoughts that he embodies are all such as would naturally—

Fill the room up of *an* absent child,—
Lie in his bed, walk up and down with *us*,
Put on his pretty looks, repeat his words,
Remember *us* of all his gracious parts,
Stuff out his vacant garments with his form.

The following example will be welcome:—

Yonder on that wall displayed,
Children three behold pourtrayed,
The resemblances of life,
With the truth of nature rife:
See one gentle girl is there,
And of boys a jocund pair;
And by God's good grace, the three
Round about our hearths we see,
Filling still our home with glee.

But that loved one, who has left
Us of so much joy bereft,
Whom our yearning hearts require,
Whom our aching eyes desire,
We, alas! have not of him
Even this poor memorial dim.

Oh unhappy chance! the three
Whom around us still we see,
That do with their presence bright
Ever make us pure delight,
Whom at any hour we may—
Every hour of every day—
To our bosoms fold and press,
Visions of delight that bless
Daily our glad eyes, and still
With their living voices fill
Full of joyfulness our bowers,
Triad sweet, that still are ours;
We may on their portraits feed,
In this richer than we need,
Hardly needing these, the while
They themselves upon us smile.
But that loved one, loved and lost,
Who has left our life's bleak coast,
After whom our eyes we strain,
Whom we listen for in vain,
For he comes, he comes not back,
Well-a-day! of him we lack
Rudest effort that should trace
The dear features of his face;
Which if it had truly caught,
Though by artless limner wrought,
It had still been in our eyes
Dearer relic, costlier prize,
Than great work of master's hand,
By far-famèd artist planned,
Looking calmly from the wall
Of some old ancestral hall.

And already, when I strive
That lost image to revive,
And his very self to paint
On my mind's eye, dim and faint
Come those features, indistinct,
Or with that last suffering linked;
Or if they distinct and clear
For a moment may appear,
Soon they fade anew, and seem
Like the picture of a dream,
Or cloud vision, which the breath
Of the light wind scattereth.

Years will roll, and dim and dimmer,
Through their mists, will faintly glimmer
That loved image, which e'en now
Comes not freely to my vow,
Which already memory's wand
Is not potent to command
At its bidding.—Let it be,
Let me lose all trace of thee,—
Of the earthly casket, which
Once an heavenly gem made rich,—
Of that shape which in my sight
Glanced an apparition bright;
So that fresh in me I find
The dear features of thy mind,
So that these continue still,
And the haunts of memory fill—
Thy unerring keen delight,
In all lovely things and bright,
And the largeness of thy heart,
Ever planning to impart
To thy brothers, to the poor,
Far beyond thy little store,
And thy tears which any woe,
Heard or seen, would cause to flow—
So that I do not forget
What in thee so freely met,
To thy mother manly love—
And thy years so far above
And beyond a childish mind,
All the pleasure thou couldst find
In whate'er I might design,
In whatever tasks were mine—
If I may remember still
How our inborn stain of ill
Did in thee break seldom forth,
Seldom came unto the birth;
(So the holy waters laved,
With their grace so truly saved;)
While with a delighted ear
Of thy Lord and Saviour dear
Thou didst ever love to hear;
If these memories with me stay,
If these do not fade away,
I with unrepining heart
Will those other see depart.

Here is another touching thought, having a low, sad echo in many and many a heart:—

Heart's brother, hast thou ever known
What meaneth that "No more?"
Hast thou the bitterness outdrawn,
Close hidden at its core?

Oh, no—draw from it worlds of pain,
And thou art doomed to find,
That in that word there doth remain
A bitterer drop behind.

We must find room for an Apologue, which finely moralizes (as indeed most of these poems do) the poet's sorrow:—

In schools of wisdom all the day was spent:
His steps at eve the Rabbi homeward bent,
With homeward thoughts which dwelt upon the wife
And two fair children who consoled his life.
She, meeting at the threshold, led him in,
And with these words, preventing, did begin:
"Ever rejoicing at your wished return,
Yet do I most so now: for since this morn
I have been much perplexed and sorely tried
Upon one point which you shall now decide.
Some years ago, a friend into my care
Some jewels gave, rich precious gems they were;
But having given them in my charge, this friend
Did afterward nor come for them, nor send,
But left them in my keeping for so long,
That now it almost seems to me a wrong
That he should suddenly arrive to-day,
To take those jewels which he left, away.
What think you? Shall I freely yield them back,
And with no murmuring?—so henceforth to lack
Those gems myself, which I had learned to see
Almost as mine for ever, mine in fee."

"What question can be here? Your own true heart
Must needs advise you of the only part;
That may be claimed again which was but lent,
And should be yielded with no discontent.
Nor surely can we find herein a wrong,
That it was left us to enjoy it long."

"Good is the word," she answered; "may we now
And evermore that it is good allow!"
And, rising, to an inner chamber led,
And there she showed him, stretched upon one bed
Two children pale, and he the jewels knew,
Which God had lent him and resumed anew.

Who is the author of this little volume we know not, and we think he was right to publish it without his name. Half the objection to such a publication is removed by that circumstance—which, in a great measure, keeps out of sight the personality,—and, for the general public, almost raises the little volume itself, in its entirety, into the dignity and abstraction of an Apologue.

OUR LIBRARY TABLE.

The Young Milliner, by Mrs. Stone.—The novelist has, of late, too largely become the abuse-monger. The *unsatis*-Factory Boy of Mrs. Trollope was the natural sequel, we fear, to the 'Oliver Twist' of Dickens; since then we have had poor laws, Puseyism, and other vexed questions done into fiction; and now Mrs. Stone, following the lead of the Report of the Children's Employment Commission, and the indignant and earnest protest it has excited, puts forth her statement of the case in a rather maudlin story. It cannot for an instant be supposed, that we reject the humanity of any sincere intention to assist "the desolate and the oppressed:" our columns have long borne witness, we hope, on the side of the enlarged and tolerant charities; but we no more like to see the grievance-trade intruding itself into the literature of leisure, than the rags and sores of a hospital taken as subjects for pictures. Moreover, in the present instance, Mrs. Stone has been anticipated. There appeared, some six months ago, in *Tait's Magazine*, 'A Dress-maker's Diary,' one of the most ghastly realities ever put on paper, to haunt the reader amid the comforts of his fireside. There we saw the mind of the victim, yielding week by week to the ceaseless labour, to the dismal monotony of her calling—there, the hideous contrast between the robe for the bridal or ball and the skeleton (the word is not too forcible) giving it the last seductive touches of airy grace—there, natural and innocent yearnings for home and green trees, growing fainter and fainter, till all becomes dark! It was a revelation of remarkable power in these exhausted days of magazine-writing; whereas this is merely a sentimental tale of a very virtuous young milliner, who turns out to be "come of good family," and dies, of her labour, the discovery coming too late, with another love-episode intertwined, to interest boudoir-readers in characters of "their own order." The 'Young Milliner' will neither travel very far, nor do much good or harm.

Day Dreams, by Charles Knox.—We have heard a pleasant saying attributed to a well known writer and preacher of the present day, which amused us at the time, and which we have had occasion to remember often since. Speaking with a brother-critic on the subject of reviewing, and in answer to some remark of the latter, which implied that certain books which had been under his notice had been carefully perused, "What!" said he, "do you *read* books before you notice them?" "Certainly!" was the reply; "do not *you?*" "I find it better," said the Reverend Dr., "*not* to read them: *it creates a prejudice!*" Now the volume before us is one having many elements of popularity, and many claims to be considered an ornament to the drawing-room table. Handsome type on fine paper, luxurious margins, copious embellishments, and delicate binding, are all in its

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favour; and whatever *prejudice* we have against the book arises from having *read* it. Had we even bestowed upon the author so much of indifference as to be satisfied with a hasty glance at the contents, it would have fared better with his poetry, so far as our judgment on it is concerned, for there is a determined air of *thought* about it which does not, at the first glance, betray the exceedingly threadbare character of the writer's speculations, and an assumption of the poetical costumes which to a momentary view, offers not a bad imitation. Captain Knox is, as usual, pleasant and clever: but we would advise him that his pleasantness and cleverness are of a kind which will do better service in prose than in poetry. Amid the incidents of a novel the very decided commonplace of his profundities is taken at once at its real value, and set fairly against the amusement furnished by the author; but in the array and circumstance of the poetical accompaniments, the expectation arises of an intellectual presence which it may be worth some trouble to get at, and the unsatisfactory result is counted more heavily against the writer, because of the disappointment. In prose and in verse Captain Knox is one of a numerous class, whose qualification and bane are *one* and the same—facility.

The Man of the People, by C. F. Rosenberg, author of the 'Prince-Duke and the Page.'—The time has not yet arrived when the great French revolution, with its strange *phantasmagoria* of actors, will be a field of history, in which the novelist can profitably exercise his art. More than one of our cleverest artists, attracted by the contrasts presented, has bestowed labour upon the epoch in vain: we need only instance Mrs. Gore, whose 'Tuileries' has thrice the amount of stuff in it which any of her fashionable novels contains, and Sir E. L. Bulwer, the most intelligible portions of whose 'Zanoni' are its Parisian scenes. Where writers so distinguished have but partially succeeded, it can be no discredit to Mr. Rosenberg to have failed. There are clever things in his novel, but the skill is neutralized by affectation of style. Of course the 'Man of the People' could not do Mr. Rosenberg's bidding, without becoming entangled in a love story, but the web is feebly woven; and the misfortunes of the hero, Karl Elsenheim, and his beloved Blanche, are overdrawn and melo-dramatic. If Mr. Rosenberg will trust more to himself and less to the humours and fashions of other noveilsts, he may write well, since he has a power over the picturesque above the average.

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Bulwer, 1 vol. fc. 8vo. 5*s.* cl.—Gabrielle, or Pictures of a Reign, by Miss Costello, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Traditions of Palestine, by Harriet Martineau, 2nd edit. royal 18mo. 2*s.* 6*d.* cl.—Cruchley's New Picture of London for 1843, 18mo. 3*s.* swd., or 5*s.* cl., with map.—Annals of Chymistry and Practical Pharmacy, Vol. I. 8vo. 12*s.* cl.—Blood-letting as a Remedy for the Diseases of Horses, &c., by Hugh Ferguson, 8vo. 3*s.* 6*d.* cl.—Milton's Practical Bee-Keeper, fc. 8vo. 4*s.* 6*d.* cl.—Wilson on Spasms, Languor, Palsy, &c. post 8vo. 7*s.* cl.—The Waverley Novels, by Sir Walter Scott, new edit. 25 vols. 12mo. 5*l.* cl., 6*l.* 5*s.* hf-bd. morocco.—The Waverley Novels, by Sir Walter Scott, 5 vols. royal 8vo. 5*l.* cl.—Sir Walter Scott's Life of Napoleon, new edit., to be completed in 5 vols., Vol. I. 12mo. 5*s.* cl.—Courtenay on the Pathology and Cure of Stricture in the Urethra, 2nd edit. 8vo. 7*s.* 6*d.* cl.—Short Tales and a Gift to Young Friends, in words of one syllable, square 2*s.* 6*d.* cl.—Insect Histories, by the Author of 'Stories of Natural History,' square 2*s.* 6*d.* cl.—Comic Nursery Tales, 'Beauty and the Beast,' by Albert Smith, with illustrations, by Alfred Crowquill, square, 2*s.* 6*d.* bds.—Practical Hints on Cricket, by A Wykhamist, 18mo. 1*s.* 6*d.* cl. swd.—Thoughts on the Mental Functions as a Branch of the Physiology of the Nervous System, Part I. 12mo. 6*s.* cl.—Hours with the Muses, by John Critchley Prince, 3rd edit. enlarged post 8vo. 6*s.* cl.—Poems of the Fancy and Affections, by William Sinclair, post 8vo. 5*s.* cl.—Mair's Introduction to Latin Syntax, new edit. revised, corrected, and improved, with vocabularies, 12mo. 3*s.* bd.—Coleridge's (S. 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METEOROLOGICAL JOURNAL for APRIL, kept by the Assistant Secretary, at the Apartments of the Royal Society,

BY ORDER OF THE PRESIDENT AND COUNCIL.

April. 1843.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering. Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
S 1	29.540	29.534	51.7	29.518	29.510	54.6	48	02.7	51.3	57.3	49.6	58.0	.102	S	A.M. Overcast—light rain—high wind. P.M. Cloudy—high wind, with showers. Evening, Overcast—high wind.
⊙ 2	29.510	29.504	54.0	29.604	29.600	56.0	50	03.6	54.7	59.5	51.3	59.0	.141	S	A.M. Cloudy—high wind—high wind throughout the night. P.M. Cloudy—high wind—hail and rain. Ev. Fine and starlight.
M 3	29.840	29.832	54.3	29.800	29.794	57.0	50	04.5	56.3	59.3	50.8	60.2	.052	SW var.	Cloudy—light wind throughout the day. Evening, The same.
T 4	29.396	29.390	54.0	29.384	29.378	55.5	50	01.4	51.3	51.3	49.0	61.3	.263	S	A.M. Cloudy—light wind—heavy rain early. P.M. Overcast—light rain and wind. Evening, The same.
W 5	29.764	29.758	61.0	29.840	29.834	54.7	47	04.6	49.8	54.7	43.7	56.3	.283	SW	A.M. Cloudy—brisk wind, hail, and rain—high wind during the night. P.M. Fine—lt. clouds & wind. Ev. Cloudy—high wind.
T 6	29.870	29.862	52.5	29.750	29.744	53.8	47	03.7	51.3	55.4	45.0	57.2	.058	S	A.M. Ovct.—slt. rain—high wind—ditto during night. P.M. Ovst. Ev. The same, with slight rain. [P.M. Cldy. Ev. Same.
F 7	29.586	29.578	54.9	29.530	29.522	57.0	52	02.7	53.6	60.0	50.2	56.8		S	A.M. Overcast—slight rain & wind—high wind throughout the night.
S 8	29.612	29.604	64.2	29.596	29.588	57.0	48	05.5	51.0	56.8	47.6	61.7	.450	S	A.M. Fine—lt. clouds—brisk wind. Heavy gale, with heavy rain in the night. P.M. Fine—lt. clds.—brisk wind. Ev. Fine & starlight.
⊙ 9	29.636	29.628	52.7	29.634	29.628	52.0	47	02.5	44.9	46.8	44.8	58.6		NE	Lightly overcast—light wind throughout the day. Ev. The same.
M 10	29.938	29.930	49.7	29.930	29.922	49.4	40	04.2	41.7	43.0	36.4	48.3		NW	A.M. Fine—light clouds and wind. P.M. Cloudy—light snow—rain and wind. Ev. Fine and starlight—sharp frost.
T 11	30.010	30.002	49.6	30.000	29.992	47.7	32	04.2	39.5	44.6	35.2	48.0	.055	WNW	Fine—light clouds and wind throughout the day. Evening, Fine and moonlight—light frost.
W 12	29.970	29.962	49.3	29.914	29.906	46.3	35	03.6	39.3	43.7	33.0	45.7		NW	A.M. Fine—lt. clouds & wind. P.M. Cloudy—lt. wind. Ev. Moonlight—light clouds. [slight snow. Ev. Light rain.
T 13	29.830	29.822	46.2	29.890	29.882	45.6	34	03.0	38.3	41.5	35.0	45.0	.066	NW	A.M. Fine—lt. clds. & wind—snew during the night. P.M. Cloudy—
● F 14	29.914	29.906	45.0	29.904	29.896	46.3	35	04.5	44.3	52.2	34.0	46.0		W	Cloudy—brisk wind throughout the day, with occasional slight rain. Evening, Light fog.
S 15	30.138	30.130	47.3	30.120	30.112	49.6	43	03.1	51.0	55.7	44.0	53.3		W	A.M. Light fog & wind. P.M. Cloudy—light wind. Ev. The same.
⊙ 16	29.968	29.960	55.6	29.858	29.852	53.5	45	05.3	54.0	58.6	49.2	57.6		E	Fine—light clouds and wind throughout the day. Ev. Overcast.
M 17	29.964	29.956	58.0	29.956	29.948	55.7	48	04.0	52.0	62.3	45.7	60.3		N	Ditto ditto. Ev. Fine and starlight.
T 18	30.150	30.144	56.0	30.098	30.090	55.2	42	05.5	52.7	60.7	45.8	64.0		NE	Ditto ditto. Ditto.
W 19	29.992	29.984	51.6	29.876	29.868	54.2	45	01.8	45.7	58.8	41.8	62.2		E	A.M. Light fog and wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
T 20	29.736	29.728	57.7	29.744	29.740	57.0	49	05.2	57.3	65.0	45.8	60.4		S	Fine—light clouds & wind throughout the day. Ev. Fine & starlight.
F 21	29.902	29.896	58.2	29.888	29.880	58.7	51	04.0	55.7	61.7	49.3	67.3		W	Ditto ditto. Ev. Cloudy—light rain.
S 22	29.876	29.868	56.7	29.954	29.946	58.2	52	04.0	54.3	54.5	51.0	65.6	.050	SSW	A.M. Cloudy—hail, rain, and wind. P.M. Cloudy—light clouds and wind. Evening, Fine and starlight.
⊙ 23	30.104	30.096	58.5	30.068	30.060	56.7	39	05.7	50.3	57.3	42.3	63.7	.041	S	A.M. Cloudy—light wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
M 24	30.060	30.052	60.7	30.022	30.014	55.7	45	04.6	50.7	55.7	42.3	58.6		E	A.M. Fine—light clouds & wind. P.M. Cloudy—slight shower. Evening, Fine & starlight. [rain & wind. Ev. Fine & starlight.
T 25	29.774	29.766	50.9	29.580	29.572	52.2	44	03.5	47.7	52.5	42.0	57.0		SSE	A.M. Ovct.—lt. wind, with occasional showers. P.M. Cloudy—hail,
W 26	29 670	29.662	49.0	29.700	29.692	51.4	41	02.4	41.3	52.7	38.7	55.0	.313	W	A.M. Overcast—light rain, hail, and wind. P.M. Cloudy—light wind. Evening, Overcast.
T 27	29.856	29.848	52.9	29.898	29.890	51.5	41	03.8	45.0	52.5	40.6	54.0	.080	NW	Overcast—light wind throughout the day. Ev. Fine and starlight.
F 28	29.800	29.794	50.9	29.698	29.690	51.8	43	04.3	49.3	51.4	43.2	54.6		E	A.M. Cloudy—lt. wind. P.M. Overcast—lt. rain & wind. Ev. Same.
○ S 29	29.712	29.704	51.2	29.704	29.698	53.0	40	04.6	49.8	55.3	45.4	54.6	.033	W	A.M. Overcast—light wind. P.M. Cloudy—light wind. Evening, Fine and starlight.
⊙ 30	29.866	29.860	69.0	29.934	29.928	57.2	51	06.1	58.8	62.5	48.0	66.0		NE	Fine—lt. clouds—lt. brisk wind throughout the day. Ev. Fine & starlt.
													Sum.		
MEAN.	29.833	29.825	54.1	29.813	29.806	53.5	44	03.9	49.4	54.8	44.0	57.9	1.987		Mean Barometer corrected ..... 9 A.M. 3 P.M. P. 29.769 .. 29.751 C. 29.760 .. 29.743

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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ROYAL ACADEMY.

Sir R. Westmacott's Lectures on Sculpture.

CONCLUDING LECTURE.—THE ROMAN PERIOD.

THE early history of Rome leaves us in no great surprise that a people who were soldiers from necessity, and dependent at first solely on their personal courage and vigilance for their safety, and who were surrounded by neighbours as rude and unpolished as themselves, should have had neither the inclination, nor, for a long period, the means of cultivating gentle or elegant pursuits. Marcellus, who sacked Syracuse 212 years B.C., introduced among his countrymen some slight taste for the Fine Arts, but more particularly for Grecian elegance, by transporting the statues and pictures of Syracuse to Rome: and Mummius, 147 years B.C., extended their influence by taking to Rome the spoils of Corinth; while Sylla, still later, by the dismemberment of Athens, Delphi, and Elis, filled Rome with the rarest productions of Grecian art. It is from this period, which may be considered that of the total subjugation of Greece to the Roman power, that we may date the decline of Sculpture in that country.

On the full establishment of the Roman dominion, the elevation of Julius Cæsar, and subsequently of Augustus, to the supreme power, was auspicious to the preservation of Sculpture, for it appears that an inclination towards the Arts was superadded to the policy which directed those emperors in the increase of the splendour and magnificence of Rome. Nor was this confined to the capital; the fixed authority of the emperors, and the general security of the country, afforded leisure for the cultivation of elegant pursuits, and a desire of improvement pervaded all ranks, and extended itself throughout every province of that vast empire. Under Tiberius, Caligula, Claudius, and Nero, the character of Art which prevailed at Rome does not, however, appear to have been sufficiently influenced by the authority of the fine examples which they had been at so great pains to collect from every part of Greece. Tiberius corrupted the taste, and Caligula caused many of the ancient statues to be mutilated by removing the original heads, and substituting his own portrait in their place. Sculpture, during the reigns of these emperors, was, unfortunately, fettered by the caprice of its employers, or was too often degraded by being made the vehicle of depraved sentiment,—a personal, rather than a national demand for his talent, directed the practice of the artist to individual personification, and even in this the simplicity of the art was invaded by the gorgeous apparel which the vitiated taste of his employers required in the admixture of the marbles of Egypt and the East, which had now become objects of attraction. The same departure from simplicity pervaded their architecture, every member of their temples or public edifices being encumbered with a profusion of ornament. Notwithstanding the great quantity of sculpture that was produced in the time, the reigns of these princes passed away without having produced a single Roman sculptor of original genius, nor can we refer to any very remarkable work in heroic composition. The fact of there being no native artists may be inferred from the circumstance that all the names recorded by Pliny of eminent men of those periods, are Greek. In intaglio and the more delicate productions in metal, Dioscorides, Agathopus, Possidonius of Ephesus, Lædus, Pithias, and Zopyrus, held a high rank. In Sculpture, Craterus and Pythodorus, Polydectes and Hermoläus, with Aphrodisias of Tralles, are named with honour. The group of Hæmon and Antigone has been ascribed to this age, but on doubtful authority.

Under Trajan Sculpture again acquired some strength. In the preceding reign, indeed, some talent appeared in that which we may presume to consider Roman Art, as is evinced in the relievi in the Arch of Titus; but they do not approach, either in spirit or completion, the productions of even the last ages of Grecian art; they attract by their general combinations, and excite our interest rather from the eventful triumph they were intended to record, than by any great merit they possess as works of art.

This age—namely, of Trajan—may be considered the most characteristic of Roman art, and the sculpture round the column erected in honour of that emperor's victories over the Dacians, affords the best example we have, in connected composition, of their power of invention and execution. It is to be regretted, that there is no work amongst the Greek relievi which can be referred to as a just parallel with this work. The Phigalian frieze, though in the same class of relievo, is opposite in principle and design, being wholly a work of fiction; and the Panathenaic frieze, though nearest in its application as an historical design from its recording an immediate fact, is most distinct in the treatment and quality of its relief.

Hadrian had a peculiar claim to the title of Patron of the Arts. He not only contributed to the restoration of many of the temples in Greece, and to the preservation of whatever was excellent in ancient Art, but he was a munificent encourager of living merit. Many of the productions of his reign were not unworthy the purest times of Attic Art; and are such close imitations of the school of Praxiteles and Lysippus, as not unfrequently to be mistaken for the works of those sculptors or their scholars. Generally speaking, however, they must be considered as mere imitations—the effects of practice, skill, and industry, rather than the result of original genius; their production was evidently an effort, and though Art was encouraged by the patronage and protection of the prince, the works which had been extracted from Ætolia and Epirus had neither inspired the imagination of the Romans, nor kindled a rival spirit in their artists. Even in this age, we find no mention of any distinguished Roman sculptor; those of the time on record, as Aristæus, Zeno, and some others, being evidently Greeks.

From the death of Hadrian we may date the decline, and from the Antonines may see in the works that have reached us the rapid decay, of Sculpture.

Marcus Aurelius felt favourably towards the Arts, but the equestrian statue of that emperor is perhaps the only distinguished work of the age. The peculiarities of this and the following reigns are particularly observable in the treatment of the hair and draperies of their works in Sculpture. In the hair, especially, after the masses were laid in, nearly the whole was worked with the drill.

Although the Severi were well disposed to advance the cultivation of the arts, Sculpture, under Commodus and his successors, fell with surprising rapidity. In the relievi of that period the incidents were accumulated to a degree which left no room for the display of character. Ideal Art had descended from its lofty station, and common reality had usurped its place. But, on the decline,—nay, on the very brink of its extinction,—it is interesting to find, that the features of good Art are still discernible; and occasionally there appeared works, which, for justness of expression, tenderness of feeling, and vigour of execution, would have done honour to the happier periods of ancient genius; but they were few, and in no regular course, and can be considered only as samples or fragments of a mighty fabric fallen to decay.

In one branch of Art, however, they produced works which will bear comparison with the best of any school or period, and the fine bust of Lucius Verus, formerly in the Borghese Collection, the bust of Commodus, at Castle Howard, and many others, are remarkable examples of the consummate ability that was displayed in portrait sculpture.

Under Pertinax, S. Severus, the Gordians, and the two first Valerians, down to Diocletian, Sculpture gradually declined. The reign of the last prince was, indeed, memorable for its productions in architecture, as in the baths which he built at Rome and his palace at Spalatro; but that era was marked by innovation and a profusion of ornament, and the growing connexion with the East affected and injured Sculpture in even a greater degree than the sister art. In the third century this evil increased; during the fourth every branch of Art approached its fall; until, in the fifth century after Christ, we may date the consummation of its ruin.

We owe the revival of the arts wholly to religion; but Christianity, which had made great progress in the third century, notwithstanding its persecution, had scarcely ascended the throne of the Cæsars, when the Christians, in their turn, became the persecutors. The altars of the Pagans were insulted, their votaries harassed, and the severest penal statutes enacted against the ancient worship; and the cross was now erected in place of those triumphant ensigns under which the world had been conquered.

Sculpture is much indebted to that pious regard which all nations have shown to the dead. And the early Christians exhibited, as others had done, their good feeling in this respect by the records they placed over the remains of their departed brethren. The crypts of the older churches in Italy, and especially that of St. Sebastian, at Rome, abound with these memorials, which almost always have upon them some illustration of, or allusion to, a Christian doctrine.

The subjects most usually treated in these early monuments, were Christ as the 'Good Shepherd,' the 'Ascent of Elijah,' 'Christ giving his commands to the Apostles,' and the 'Sacrifice of Abraham.' Some of these works were by good artists, and were well composed, and executed with much freedom. Many of the subjects are evidently applications of profane compositions to Christian purposes; and it may not be irrelevant to observe, with reference to this fact, that the early Christians,—perhaps to avoid the constant persecutions directed against them,—symbolized many of their religious rites, borrowing for that purpose such of those usages of the Pagan mysteries as they found admissible.

The clergy, from the sixth to the tenth century, were the only persons who possessed any knowledge of letters, and they still maintained an extraordinary influence, not only over the people, but their princes. The struggle of the Church for secular power was daily advancing, and to the establishment of the Pope as a temporal prince may chiefly be ascribed the restoration of Art. Alfred and Charlemagne gave a temporary lustre to the eighth century, but both Sculpture and Painting remained in a most neglected state. Towards the eleventh century the clouds began to disperse, and a few who had studied from the Arabs, in Spain, undertook the instruction of youth, and while they inspired them with a taste for polite literature, assisted in producing a more favourable feeling towards Art.

The history of the arts of design at Pisa, from the tenth to the fourteenth century, supplies the best information on the state of Sculpture and Architecture of the whole of Italy. Pisa may be considered the cradle of the restoration. What the exact state of the Arts was in other countries is very difficult to ascertain, but the most immediately beneficial effects on them in England, and, indeed, throughout Europe generally, may be considered to have been produced by that event which had agitated and given an impulse to every northern nation; namely, the Crusades.

The passions of men generally, but more particularly of the nobility, whose only employment was war, had been much excited by the promoters of the rescue of the Holy Sepulchre; they readily enlisted under the banner of the cross in the hope of those spiritual rewards offered them through the Church, and which, doubtless, assisted by their communication with the East, at that period the chief seat of arts and commerce, induced on their return an attention to the improvement of sacred buildings. It is a curious and interesting fact, that we may date from the second to the sixth Crusade, or from 1144 to 1228 the establishment, in this country, of nearly six hundred religious foundations. Their intercourse with the more polished people with whom the Crusaders had mixed, had attracted attention also to the sister Arts, and Painting and Sculpture were called in to assist in the embellishment of these pious edifices.

It may appear extraordinary, notwithstanding the contemporaneous contrast of customs, habits, and manners of different countries, that all, with very slight deviations, adopted the same style of architecture for religious purposes, and which, from the most rude and simple forms of the tenth and eleventh centuries, reached, in the fourteenth, the most surprising grandeur and beauty. But Sculpture, both in England and in France, was still of the most puerile character. Of this we have many examples in this country, in early fonts and tombs, and little improvement took place in ecclesiastical Sculpture, to which the art appears to have been exclusively applied, for nearly two centuries, as may be judged by the still rude specimens existing in Edward the Confessor's chapel screen at Westminster, executed in the reign of Henry III., or about 1269. These sculptures illustrate some of the legends of that sainted prince,

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They were most probably by English artists, but we find from many examples which might be quoted—(amongst which is the sculpture of the screen discovered behind the altar of New College, Oxford, which was built by William of Wickham, nearly fifty years later than the above period)—that although the art had not advanced greatly in execution, there is strong evidence that those works were directed by very superior men, as they display not only great knowledge of arrangement, but also exhibit touches of very beautiful feeling.

The Professor said, he considered that the sculptors employed in building the Church at Milan contributed greatly to disseminate a taste for the art. After leaving Milan, they distributed themselves about the country, and they not only improved their own style by studying the works of Arnolfo and Nicola Pisano, but it appears that several Lombards and Germans were employed in assisting Nicola both at Orvietto and Florence. These artists, seeking employment, subsequently spread themselves over the more northern countries, and the Professor thought the result of this communication between the Italian and German sculptors might be traced in England in four statues (drawings of which he exhibited), which were removed about forty years since from Guildhall, having been originally discovered at Devereux House, the residence of the celebrated Earl of Essex. The union of styles is evident, not only in these works, but in the far greater proportion of the sculpture practised all over the North of Europe during the thirteenth, fourteenth, and fifteenth centuries. The emigrants from Italy most probably established the style of English sculpture which lasted in this country down to the time of the Tudors.

Several fine specimens of die-sinking were produced in the age of Elizabeth, but the Fine Arts can scarcely be said to have received royal patronage until the reign of Charles I. Examples of sculpture were few, and those which had any pretensions to excellence, were chiefly by foreigners, and, with the exception of the patronnge given by the Earls of Pembroke, Arundel and Burlington, the Arts had little attention bestowed upon them in this country till the reign of George the Third.

PUBLIC GALLERY FOR WORKS OF LIVING BRITISH ARTISTS.

We have received several letters on this subject, but can only find room for such as are suggestive of improvement or the extension of the project.

Athenæum, 22nd April, 1843.

I rejoice to see in the *Athenæum* the project of a Society for the formation of a Public Gallery for the works of living British Artists. I have repeatedly, in the course of the last twenty years, spoken to the lovers of Art with whom I am acquainted, on the subject, and proposed the formation of a fund by subscription, the annual interest accruing from which should be applied in the purchase of works by living Artists. It was in this spirit, and in furtherance of these views as an ulterior object, that a rule was introduced, on the formation of the Society for the Encouragement of British Art, by which a part of the subscription was set aside as a reserved fund for the purchase of a picture or pictures annually, to be placed in some public building. This Society, it is well known, failed, having been superseded by the more popular plan of the Art-Union. Some time after, a distinguished patron of Art proposed to me a scheme for decorating this house [the Athenæum Club House] with pictures. It was to the effect, that a certain number of members should subscribe a sum annually, to be expended in the purchase of a picture painted by a British Artist, to be hung in such part of the house as might be agreed on between the Subscribers and General Committee. I at once entered zealously into the scheme, but the death of my friend put an end to the project. I should be glad to obtain the earliest information of the organization of the Society, that as far as my means extend I may promote my favourite object of advancing native talent and the highest talent. M.

Our Club-houses would be excellent depositories for such works, and a sum of money might easily be raised by subscription among the more wealthy members, which would do good in itself, and be still more serviceable as an example. We should like to see the Athenæum Club take the lead in such a project—it would be becoming its high character. The United Service Club has some good modern pictures: the Reform Club a few, but they are portraits. The Garrick has a very interesting collection, but the Club is not rich enough, we fear, to add to the collection.

You deserve an "Athenæum Testimonial" for the good service you have done in setting the public right in regard to the Art-Union system, and showing its pernicious influence on Art; and you deserve another Testimonial for this noble project of 'A Gallery for the works of living British Artists!' This indeed would be to encourage Art! I shall be curious to see how many of the Art-Union subscribers will become contributors! I have benefited by the Art-Unions in the vulgar sense of the word, that is to say, pocketed a few pounds of their money. I may never attain the honour of having a work deposited in this truly "National" Gallery. No matter—the hope, the possibility, is a stimulant, greater than all the coin ever disbursed by all the Art-Unions together. That there are difficulties is obvious. It has been said that there is no gallery in which to deposit the pictures, and that if you build a gallery there are no pictures to fill it. Could not the Academy lend a room as a depository? Could not one be appropriated at the National Gallery? Could not the prize pictures be exhibited in Guildhall or Westminster Hall? There are a hundred difficulties, of course, and a hundred ways of overcoming them. The thing wanting is the spirit to set about it.

Yours, &c. An Artist.

Guildhall, Westminster Hall, and the City Halls are available for other and even higher purposes. Why are they not themselves lit up with works of art? If one of our wealthy corporate bodies would set an example, there are whole acres of naked wall that would, in the next half-century, be adorned with works of art, if only in honourable rivalry. This would be working in the spirit of the age. It is idle to call on the Government and the Church to patronize Art, because they were its patrons in the Middle Ages. The Government has now to fight for every shilling in its Estimates, and the Church cannot keep the rain from pouring down on the altar without a three-halfpenny or twopenny rate, and that is often refused. But even in the Middle Ages these Merchant Guilds were among the patrons of Art, and their Halls are among the glories which those ages have left for the admiration of posterity.

Few disinterested readers of the *Athenæum* can have perused with more lively satisfaction than myself your very laudable efforts to expose the unhealthy tendency of "Art-Unions;" and none, I think, can have welcomed with more pleasure the encouraging notice in your Journal, of an attempt to establish a Public Gallery for the works of living Artists. May I, however, hazard an opinion, that philanthropy is a lean excitement now-a-days: we all want something for our money. Allow me to suggest, that this Society offer the same stimulus as the Art-Unions—present an engraving for each subscription—and let the surplus be expended in the formation of this Public Gallery, and so follow out the successful portion of the Union scheme without leading it to its debasing issue.

I remain, &c. L. R.

It is, we believe, the intention of the projectors of The Gallery that the finest works shall be engraved, and a copy presented to each of the Subscribers; but it was not thought advisable in the first instance to enter further into details.

Respecting the following advertisement, which appeared in the *Times* of Monday last, and is indirectly connected with our subject, we have received at least a dozen letters.

Art-Union of London.—The advertiser having become entitled to a Prize of 80*l.* in the above Institution, is willing to dispose of it for 60*l.* Address to H. B., at Mr. John Clark's, 153, Tottenham-court-road.

This advertisement is thought by most of our Correspondents to speak trumpet-tongued in proof of the mere gambling support given to Art-Unions. Be that as it may, we can assure them, that whenever a history of these Unions shall be written, we can illustrate it with cases quite as much to the point, and far more amusing. After all, be it remembered, the 80*l.* prize thus *purchased*, will probably be better invested for the encouragement of Art than any sum obtained by a chance prize-holder. The purchaser has at least a love for, and therefore, it is fair to assume, *some* knowledge of art.

NEW HOUSES OF PARLIAMENT.

We shall now give the conclusion of Mr. Barry's Report. With reference to the completion of the exterior, he observes—

"It has ever been considered by me a great defect in my design for the new Houses of Parliament that it does not comprise a front of a sufficient length towards the Abbey, particularly as the building will be better, and more generally, seen on that side than any other. This was impossible, owing to the broken-out line of the site with which I had to deal. I propose, therefore, that an addition should be made to the building for the purpose of enclosing New Palace-yard, and thus obtaining the desired front. This addition would be in accordance with the plan of the ancient Palace of Westminster, in which the hall was formerly placed in a quadrangle, where, in consequence of its low level, it must have been seen and approached, as it would be under such circumstances, to the best advantage. The proposed addition would, in my opinion, be of considerable importance as regards the increased accommodation and convenience that it would afford, in addition to what is already provided for in the new building, as hitherto proposed. * *

"Of the several local improvements suggested, none in my opinion is of greater or more pressing importance than that which I have to suggest in respect to Westminster Bridge. The anomaly of the size, outline, and character of that bridge, considered as it ever must be from its proximity as an adjunct to the new Houses of Parliament, must have forcibly struck every one who has passed over or under it since the new building has risen into importance; and the steep and dangerous acclivities of the roadway, as well as its want of width for the traffic that passes over it, have constantly been a subject of public complaint.

"In order, therefore, to remove these serious objections, I propose that the superstructure of the bridge should be rebuilt upon the old foundations, which are now in course of being repaired and extended, under the able superintendence of Messrs. Walker and Burgess. As it is, in my opinion, of the utmost importance, both as regards the effect of the new Houses of Parliament, when viewed from the bridge, and the convenience of the public in passing over it, that the roadway should be made on the *lowest possible level*, I would recommend that the form of the arches of the new bridge should be pointed, by which great facility would be afforded for accomplishing that very important object, namely, by materially reducing the thickness of the crown of the arches, within what is considered necessary for arches of the circular form. I am induced also to recommend this form of arch, on account of another very important practical advantage which it offers, namely, the elevation of its springing above the level of high water, by which the water-way through the bridge will be the same at all times of tide; whereas, at present, the spandrils of the arches offer an impediment to the water-way at high water, nearly equal to one-twentieth of its sectional area, occasioning rapid currents with a considerable fall, and sometimes much danger to craft in passing through the bridge, under the influence of high winds. I consider it, also, of the greatest importance, in an artistic point of view, not only that the bridge should be materially lowered, but that it should be made to accord with the architecture of the new Houses of Parliament, in order that, both in composition as well as style, the *ensemble* should be harmonious and effective. Upon a rough estimate which I have formed of the cost of the new superstructure, I am satisfied it could be erected for about 120,000*l.*, beyond the cost it will be necessary to incur to carry out Messrs. Walker and Burgess's design for widening the present bridge to the extent proposed."

Mr. Barry considers the embankment on both sides of the river, from Vauxhall-bridge to London-bridge, next in importance to the rebuilding of the superstructure of Westminster-bridge. He says—

"As there would doubtless be serious objections to a public road upon the embankment on the north side of the river, I confine my observations to the southern side of the river, where, if a road could be obtained, it would afford a succession of fine views of London, and the best situation for views of the new Houses of Parliament. Having maturely considered the subject, I think it would be practicable to obtain a public road of ample width upon arches, from the termini of the South-Eastern and Dover and the Brighton Railroads, at the foot of London-bridge, to the terminus of the South-Western Railway at Vauxhall. The road might be raised upon arches to a level that would coincide with the levels of the roadways of the several bridges which it would intersect, by which means the water-side frontages of the several wharfs need not be interfered with in any material degree; indeed, the extent of such frontages might, by the means of docks of convenient form and size, be very considerably increased, and the archways might, to a great extent, be appropriated, if desired, to warehouses and other purposes of trade. By extending the archways to a

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sufficient depth to the south of this road, a frontage for building might also be obtained, particularly opposite Privy-gardens and the new Houses of Parliament, where, if the houses were designed in masses, in reference to architectural effect, they would form an agreeable and striking view from the north side of the river, and effectually screen the present low and mean display of unpicturesque buildings on the Surrey side. The proposed houses, from being raised to a considerable elevation, would have a fine command of the river and the principal public buildings of the metropolis, and having, in addition to these advantages, a southern aspect, would form very agreeable residences, such as would probably be eagerly sought for by the owners of adjoining wharfs, either for their own occupation or that of their principal agents. Taking into consideration the private accommodation to the several wharfs, and the value of the new building frontage, the proposed work would probably yield a very considerable return for the capital expended upon it, and when effected would not only form one of the most striking improvements of an ornamental character of which the metropolis is susceptible, but would materially conduce to the convenience, the comfort, and recreation of the public. It would also perhaps render unnecessary the line of road that has been projected from the termini of the railroads at the foot of London-bridge, through Southwark, to the foot of Westminster-bridge for the convenience of the west end of the town, as the distance to that part of London would be materially shortened by taking the proposed embankment road and passing over Waterloo-bridge."

Of the local improvements immediately contiguous to the new Houses of Parliament and the approaches, Mr. Barry remarks:—

"Old Palace-yard is proposed to be considerably increased in size by the demolition of the houses which now occupy that site, as well as the houses on both sides of Abingdon-street, by which means a fine area for the convenience of state processions, and the carriages of peers and others attending the House of Lords, as well as a spacious landing-place adjoining the river, would be obtained. The Victoria Tower, as well as the south and west fronts of the building, would thus be displayed to the best advantage. The Chapter-house would be laid open to public view, and if restored, would form a striking feature in conjunction with the Abbey; and a considerable extent of new building frontage that would be obtained by this alteration might be occupied by houses of importance, in a style of architecture in harmony with the Abbey and the new Houses of Parliament, by which a grand and imposing effect, as a whole, would be produced. As one means of improving the approaches, I propose that the noble width of street at Whitehall should be extended southwards, by the removal of the houses between Parliament-street and King-street, by which the Abbey would be wholly exposed to view as far as Whitehall-chapel. The houses on the north side of King-street should be removed, for the purposes of substituting houses or public buildings, if required, of an imposing style of architecture. Millbank-street is proposed to be widened and improved, in order to make it a convenient and effective approach from Millbank-road to the Victoria Tower and Old Palace-yard. Tothill-street is also proposed to be widened and improved, in order that it may be made an equally convenient and striking approach to the Abbey, the Houses of Parliament, and Whitehall, from the west end of the town. St. Margaret's Church, if suffered to remain in its present position, should be improved in its external decoration, in order that it may not disgrace, as it now does, the noble pile of the Abbey which rises above it."

Mr. Barry concludes with expressing a hope that although some of his suggestions may be considered impracticable, that at no distant period the embankments of the river, the enclosure of New Palace-yard, and the enlargement of Old Palace-yard, may be accomplished as "improvements of the utmost importance whether as regards the beauty of the metropolis, the effect of the new Houses of Parliament, or the convenience as well as the enjoyment of the public."

OUR WEEKLY GOSSIP.

THE daily papers announce the death, on Sunday last, at Brighton, of Mr. W. Stewart Rose, a man of rare accomplishments, lively wit, fine fancy, kind heart, and unassuming manners; and a delightful companion, till bodily afflictions compelled him to retire altogether from society. He was a son of the Right Hon. George Rose, and educated at Eton. His literary tendencies soon manifested themselves, and at the suggestion, we believe, of his father, altogether a practical man, he began his literary career with 'A Naval History of the late War,' the first volume of which was published in 1802. With a first volume, as might have been foreseen, the work concluded. The next year he was following the bent of his own fancies, and published a translation of 'Amadis de Gaul;' subsequently of 'Partenopex de Blois,' both from the French—of the 'Court and Parliament of Beasts,' from the *Animali Parlanti* of Casti—the 'Orlando Furioso,' from Ariosto, the 'Innamorato,' from Berni, 'Letters from the North of Italy,' 'The Crusade of St. Louis and King Edward the Martyr,' and probably other works. He contributed, also, we believe, to both the *Edinburgh* and *Quarterly Reviews*.

A plan of considerable magnitude has been set on foot, and will soon be carried out on the Birmingham Railway, for the improvement of the men employed upon it. A library is being formed, consisting of works of a moral, historical, and religious nature, for the use of the porters, policemen, &c. upon that extensive line. There are about twenty-two stations, and forty volumes will be assigned to each station, to be changed as soon as they have been read through. The plan has been made, and is being carried into execution, by the Company's chaplain at Wolverton, the central station of the line, where a great number of workmen are congregated, and where considerable improvement has already been effected. This is the more interesting, as it will probably be followed by other railway companies, and public bodies employing many labourers. The Directors of the Grand Junction Railway have already appointed a chaplain at their station at Crewe, and may be induced, in this respect, to follow so good an example. We hear, too, that a library has been established in the workhouse of St. Matthew, Bethnal Green. The relieving officer, from a desire to afford instruction as well as amusement to the inmates, has succeeded in inducing the Board of Guardians to allow a small circulating library to be placed in the institution, consisting of such books as are approved of by the Guardians. There are at present 500 volumes, consisting of books upon religious subjects, history, &c., the reading of which by the aged and infirm has afforded to them great relief during their abode in the workhouse. We also announced, some time since, (*ante*, p. 221,) that libraries had been established at the several London police stations; the works either to be read at the station-houses, or taken home under restrictions: also among the servants at the Athenæum Club. The considerate attention to the amusement and instruction of the humbler classes, which has marked the last few years, has already borne its good fruits, which will become daily more manifest.

The Anniversary Meeting of the Camden Society, was held on Tuesday, Lord Braybrooke in the chair. It appears from the reports of the council and auditors, that the society is going on prosperously—that the receipts last year were 1,620*l.*, and the balance in hand 437*l.*—and that the society, limited to 1,200 members, is full, and that there are many candidates for admission. Of works now in the press, the more important are the 'Promptorium,' the 'Dispatches of the French Ambassadors resident in England,' and 'A Collection of Letters relating to the Dissolution of the Monasteries.' It was also announced, that in consequence of the state of his health, and the pressure of public business, Lord Francis Egerton had resigned the office of President. After a special vote of thanks to his Lordship, not only for his past services, but for the liberal kindness with which he had placed his private collection, printed and MS., at the service of the society, Lord Braybrooke was elected President.

We must remind our readers that the Anniversary Dinner of the Literary Fund Society will take place on Wednesday next, his Grace the Duke of Sutherland in the chair, and express a hope that there will be a strong muster of the friends of that excellent Institution.

Some few pictures by the farmer's favourite painter, *George Morland*, were disposed of last Wednesday at Messrs. Christie & Manson's. The best, 'A Snow Scene,' was not of his best time, but somewhat after it, when he painted as he lived, rather too fast;—when, like Pope's rhyming parson, he was "be-mused with beer," not filled with the Muse's genuine inspiration,—when English burgundy, at fourpence a quart, had so fattened his brain, that it could make little energetic exertion. Yet, from this very cause, his hand, always quick, became active to a fault: like the Rump orator's tongue,

> His *painting-brush* ran on, the less
> Of weight it bore, with greater ease.

Nothing can be more facile and free than the workmanship of the 'Snow Scene,' nothing more slight and superficial; it is the perfection of dexterous *dish-dash*—all blotch and splotch, where every tint, though laid on with the carelessness of a trowel, hits the true place, and produces admirable effect at a distance. Clever imitation of reality, the cheap substitute for invention, characterizes the composition, as it does most of this painter's landscapes, which may be called literal plagiarisms from the book of Nature: Morland, after Mr. Bayes's plan, when he caught a good idea in that wide-spread volume, "pop! he slapped it down, and made it his own." This merits praise, to be sure; for another person, had he as many eyes as bespeckle a peacock's tail, would perhaps see with them as undiscerningly as those do; but still it denotes a passive rather than an active kind of mental intelligence. The 'Snow Scene' brought 51 guineas. 'A Heath Scene,' 19 guineas: mere surface-work—earth seems to have no solidity in such landscapes. 'A Donkey and Goats,' 13 guineas; earlier and sounder, if not of stupendous excellence: Morland was so much of a pig-fancier, that his donkey resembles a hog nuzzling among garbage. Two other specimens—'A little Girl at her Book,' and 'Horses at a Stable Door'—both small, brought proportional prices,—5½ and 8½ guineas.

On Wednesday last, an injunction was obtained against a man of the name of "Henry Green Clarke, of No. 66, Old Bailey," for various acts of literary piracy. This is the first proceeding under the Bill of last Session, and if it be followed up with energy, will soon put a stop to those disgraceful practices. As we said some time since, (No. 787,) when we gave an outline of such a Society as we thought ought to be formed by authors and publishers, for mutual protection—the *certainty* that the law will be enforced, would in twelve months save all further necessity for enforcing it; it is the chance of impunity, that holds out the temptation; and, therefore, we have been pleased to see, that so influential a house as that of Messrs. Longman & Co. have affixed a notice to all works lately published by them, stating "that it is copyright, and that in case of infringement, they will avail themselves of the protection now granted by parliament." What is the publishing history of this man Clarke? He it is that was alluded to by the American publishers, Messrs. Wiley & Putnam, when they flung in the face of the *Foreign Quarterly*, their proofs that literary piracy was not confined to the other side of the Atlantic, and adverted to the 'Young Maiden' and 'Young Wife,' of their countryman Mr. Muzzy, which had been not only reprinted in England, but *translated* into 'The *English* Maiden' and '*English* Wife;' and as a further blind, the "AUTHOR" of the former, in the piratical edition, expresses "a hope that the volume will be acceptable to the maidens *of England*." These "Old Bailey" pirates, be it observed, started into existence only last year; at first, the firm was "Talboys & Co."—in a few weeks it became "Talboys, Clarke, & Co."—shortly after expanded into "Talboys, Clarke, and Wilson"—then "Talboys" was dropped, and the firm figured as "Clarke & Wilson"—this lasted only a few weeks, and it became "H. G. Clarke & Co."—so that in less than a twelvemonth, this "Old Bailey" establishment has carried on its piracies under five different flags.

The Emperor of Russia has honoured Mr. Hullmandel, the lithographer, with a massive gold medal of merit, inscribed "Præmia Digno," in approbation of his invention of lithotint.

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The King of the French having sent M. Charles Jourdain, the architect, to Africa, for the purpose of executing some further buildings, in connexion with the Chapel of Saint-Louis, recently erected in the neighbourhood of the ancient Carthage, the Civil List has put funds at his disposal, to promote the search after buried marbles, inscriptions, or other objects interesting to art and science, in the soil of the old city. M. Jourdain will remain to direct the excavations; and it is hoped, from his acquaintance with the localities, that they may yield results of value.

Amongst publications forthcoming, we perceive the announcement of one which is looked for with some interest by the Parisian lovers of gossip. The Baron Meneval, private secretary to Napoleon as consul and emperor, and subsequently secretary to the Empress-Regent, is about to publish a work entitled *Napoléon et Marie Louise; Souvenirs Historiques*—which, it is expected, will contain revelations, at once authentic and interesting, of the inner life of the great actor in the great drama of the century.

The Pastoral Symphony of Beethoven, the overtures to 'Euryanthe' and to the 'Isles of Fingal,' and some selections from 'Judas Maccabeus' and 'Armida' (see our notice of the Ancient Concerts), were performed at the closing concert of the Parisian *Conservatoire*. We have heard, from a source to be relied on, that Mr. Balfe's opera is not likely to stand its ground at the *Opéra Comique*; the composer, in his resolution to be French and piquant, having *out-quadrilled* the quadrille school of composers, while his instrumentation is wanting in finish. Halévy's 'Charles Six,' on the same authority, is but a heavy piece of splendour—and the voice of Duprez, alas! sadly out of order. M. Roger, the favourite tenor of the *Opéra Comique*, has announced his intention of essaying the grander and more serious style of French musical drama; but we should fear, from recollection, that the voice of this clever and ambitious artist will not readily lend itself to his promotion. The Parisian musical season is now rapidly drawing to a close.—At Frankfort, a new opera by M. Ferdinand Hiller, 'The Miller and his Child,' is in preparation;—and at Vienna, M. Nicolai, the composer of 'Il Templario,' one of the worthiest of modern Italian operas, has been producing some compositions in the severe style of Palestrina, and after the old German pattern of fugue-writing, which have succeeded.—We should be beginning to hear of autumnal musical festivals at home—but it is to be feared that the Income Tax has devoured the taste for them!

We must announce the death of Herr Lanner, the celebrated German waltz director, the most popular throughout Europe of all contemporary composers—his rival, Strauss, perhaps, excepted. So much beloved was he by the public of Vienna, that a procession of upwards of *one hundred and twenty thousand* persons is said to have followed his body to the grave, including the principal craftsmen's guilds and the orchestra, headed by Strauss, of two hundred performers.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

Notice is hereby given, that the EXHIBITION WILL OPEN on MONDAY NEXT, the 8th instant, at 12 o'Clock. Admission, 1s. Catalogue, 1s. HENRY HOWARD, R.A., Sec.

Exhibitors and Students may receive their Tickets and Catalogues by applying at the Academy on Monday, after Twelve.

BRITISH INSTITUTION, PALL-MALL.

Closing of the present Exhibition.

The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS IS OPEN DAILY, from Ten in the Morning till Five in the Evening, and WILL BE CLOSED on SATURDAY, the 13th Instant. Admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.

N.B. The Gallery will be reopened early in June, with one room by Sir Joshua Reynolds, one by other deceased British Artists, and one by Ancient Masters.

The THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS at their GALLERY, PALL MALL EAST, is NOW OPEN. Open each day from Nine till Dusk. Admittance, 1s.; Catalogue, 6d.

R. HILLS, Secretary.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.

JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.

JUST OPENED, with a NEW EXHIBITION, representing, the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

ROYAL POLYTECHNIC INSTITUTION.

A complete arrangement of COTTON SPINNING MACHINERY, consisting of a CARDING, ROVING, and SPINNING FRAME. Cary's NEW MICROSCOPE, magnifying SEVENTY-FOUR MILLION TIMES. A NEW SERIES of DISSOLVING VIEWS. The SCIENCE of ELECTRICITY demonstrated by the COLOSSAL ELECTRICAL MACHINE at a Quarter to Three Daily, and at Eight in the Evenings. Models of STEAM ENGINES and various kinds of MACHINERY IN MOTION. Lectures Daily on CHEMISTRY and NATURAL PHILOSOPHY, including the Steam Engine, by Dr. Ryan and Professor Bachhoffner. The CLASS LECTURES are continued as usual. Admission, 1s. Schools, half-price.—Not open on Saturday Evenings.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 223 feet in length, and is crowded with rare and interesting specimens of birth. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

CROWDED! CROWDED!! MORE THAN EVER CROWDED!! is the ADELPHI THEATRE in every part with most Brilliant and Fashionable Audiences, who witness with Astonishment and Delight the Mighty and seeming Superhuman Wonders of the GREAT WIZARD of the NORTH; listening with rapture at the soul-delighting strains of the CAMPANOLOGIAN BAND. On Monday and every evening, the Great AMBIDEXTEROUS-PRESTIGITATOR will perform his Feats of Modern Scientific and Natural Magic, which have no parallel in the World. The Campanologian Band will pour forth their Melodious Strains. They are nightly received with unbounded approbation. Visitors and strangers in London should not fail to visit the Great Wizard, who will make their eyes the fools o' the other senses. His is the Cheapest, and the most Scientific and Wonderful Exhibition in London. (Strictly Moral.)

Boxes, 3s. Pit, 1s. 6d. Gallery, 6d. Second Price at Nine O'Clock, Boxes, 1s. 6d. Pit, 1s.—Doors open at Seven, the Entertainments commence at Half-past, concluding by Eleven. Carriages in attendance at quarter before Eleven. Private Boxes, (containing six *l.* 11*s.* 6*d.*, to be had at the Box-office, from Ten till Five. As the Theatre is almost nightly crowded, it is advisable for parties visiting the Boxes to secure their places. The front Circle is the Dress.) The Wizard intends to give a series of MORNING PERFORMANCES, the first on Monday, the 15th; places can only be had in the Boxes, as the Pit will be filled by the Children of a public Institution, notice of which will be given next week. To all who wish to become Amateurs in the Mystic Science Instruction will be derived from the Wizard's HAND-BOOK OF PARLOUR MAGIC, price 1s. to be had at the Box-office.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

April 24.—Sir Charles Malcolm, V.P., in the chair. Resumed and concluded, the reading of Mr. Bollaert's paper on Texas. Mr. B. made several excursions from Galveston—southward as far as Matagorda Bay, and eastward to the mouth of the Mississippi; and he describes the features of the country over which he travelled. Of Texas he says, it is divided into three great natural divisions—the level, the undulating, and the mountainous; to which is sometimes added the smallest division, consisting of low and level land, contiguous to the sea, in the north-eastern portion of the Republic. All along the coast lie narrow islets, formed of sand, driven up by the winds, currents, and tides, and cemented by oyster-shells, drift-wood, and sea-weed; and behind them are marine and fluvial lagoons. The prevalent wind is from the S.E.; but sometimes it veers suddenly to the north, when the land in the neighbourhood of the lagoons becomes flooded. These lagoons harbour a great quantity of alligators. The published maps of the coast are very defective, but Commodore Moore has lately made good surveys of Galveston and Matagorda Bays. The shoals and passages over the bars vary considerably, but the pilots are intelligent, and, with the lead going, there ought to be no accidents. The greatest danger is from the indrawing currents in calm weather. Galveston harbour is about thirty miles long, with no water drinkable but rain-water, collected in large vats; boring, to the depth of sixty feet, has been tried without success. In the Bay of Aransas, further south, fish is abundant, and the land around affords good pasture. The bay is full of islets, and can only be navigated by boats drawing but little water. At Corpus Christi, still further south, a trifling trade with the Mexicans from the Rio Grande has been carried on, but has been almost put a stop to by the unsettled state of affairs. From hence Mr. Bollaert returned to Galveston, and, on a second excursion, visited Passo Gabello, which he describes. At Tres Palacios the water is deep, and the *Ironsides*, of 260 tons, took in a full cargo of cotton here. As to the Colorado, the chief difficulty of its navigation is the raft. This, however, will probably be removed, a company having been formed for that purpose; the expense is estimated at 30,000 dollars. Matagorda is pleasantly situated and healthy; the shores of the bay and the banks of the Colorado are well timbered, and the quality of the land excellent for cotton. Near Caney Creek the land is very fine for cotton, sugar, tobacco, and other tropical plants, and maize grows to great perfection. Mr. B. having returned to Galveston, started again for Matagorda, passing by St. Louis, Velasco, Quintana, and crossing the River St. Bernard, which has a bad bar and is of no width. On his way back the traveller passed through Brazoria. The River Brazos here is deep, and the banks steep; the land is well timbered, and there are many cotton plantations. The next excursion was to the Mississippi; the coast to which, from the Sabine River, is even lower than that of Texas. Mr. Bollaert ascended the mighty stream for a few miles, and then returned. His description of the Delta is much the same as that which has so frequently been given. The last trip mentioned was from Houston, the present seat of government, to Schwartwout, passing through Montgomery. Houston, Mr. Bollaert says, is well situated for commercial purposes, but he does not deem it so healthy as Galveston. The country round Schwartwout, on the Trinidad River, is comparatively well settled with plantations and farms: the produce is sent down the river to Galveston; but the river cannot be depended on all the year round. The low lands of Texas are not healthy, and the cultivation of cotton should be left to Negroes. Of the population of Texas, Mr. B. calculates that there are 60,000 Whites, 80,000 Indians, and 12,000 Negroes; total 152,000. The mean temperature of the day from the 1st of July to the end of August, was 80° Fahren. The paper goes on to give commercial details, and concludes with an account of the late expedition to Santa Fé.

ASTRONOMICAL SOCIETY.—*April*.—F. Baily, Esq., President, in the chair.—W. Gravatt, Esq., was elected a Fellow. The following communications were read: Extract of a letter from M. Bessel, dated Nov. 14, 1842; and letters from Lieutenant G. B. G. Downes, Royal Engineers (Barbadoes), Professor Henderson (Edinburgh), Mr. Forster (Bruges), Mr. Nasmyth (Manchester), M. Littrow (Vienna), and Professor Schumacher, relating to the great comet of 1843. A Memoir on Astronomical Drawing, by P. Smyth, Esq., was partly read, and will be concluded at the next meeting.

ZOOLOGICAL SOCIETY.—*April* 30.—The Anniversary Meeting was held at Willis's Rooms, Admiral Bowles in the chair.—The honorary secretary read the reports of the council and the auditors. They stated that it was the intention to increase the attraction of the gardens in the Regent's Park, by building a new house for the exhibition of the carnivorous animals, where they could be seen to greater advantage, and to erect an edifice for the reception of the preserved specimens. The council, taking into consideration the circumstance that the number of visitors had decreased, had resolved upon engaging a military band to perform in the gardens every Saturday during the summer, and had determined to allow Fellows to enter, and, under certain restrictions, introduce two friends on Sundays. The donations during the year had been unusually valuable. The number of Fellows now amounted to 2,483, and the corresponding members remained the same as last year. The visitors to the gardens had been 27,626 privileged, and 107,459 of the public. The receipts during the year amounted to 10,087*l.*, 18*s.* 10*d.*, being less than the former year by 1,523*l.*, and the expenditure 8,482*l.* 1*s.* 6*d.*—The Earl of Derby was elected President, and the following gentlemen added to the council:—Col. Baker, the Right Hon. W. S. Bourne, H. Gamble, M.D., R. C. Griffith, Esq., and M. Truman, M.D.

MEDICO-BOTANICAL SOCIETY.—*April* 27.—Earl Stanhope in the chair.—A communication, from Mr. Foote, on the *Aconitum ferox* was read. This plant, the most virulent vegetable poison of India, was first described by Dr. Wallich. It grows in elevated situations in the Himalayan chain, and in the provinces of Surmour, Kumaon, and Nepaul. Richard has never met with it much lower than those places where the barometer was at 19 inches. The effects it produces are those of a narcotico-acrid poison, inducing inflammation of the alimentary canal, and acting remotely on the brain and spinal cord.—Dr. Cooke drew the attention to the subject of *Cocculus Indicus*. This article, which is scarcely ever used in medicine, and of no importance in the arts, is extensively imported for the purpose of adulterating beer. To such an

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extent is this the case that writers on brewing openly acknowledge the fact, and give regular formulæ for its employment. One author states that it is impossible to brew a strong-bodied porter from malt and hops alone, and almost all concur in deliberately recommending it, on the ground that it "increases the apparent strength of the beer, and improves its intoxicating properties." About 1818 numerous prosecutions were instituted by the Excise against parties for selling or employing this substance. In many instances convictions were obtained, the persons pleading guilty with the view of escaping any investigation into the more serious charge of selling or using nux vomica for the same purpose. There can be no doubt that the latter is still employed to a certain extent, but it is beyond dispute that the cocculus is used to an extent totally unsuspected by the public or the Government. Unfortunately no separate account of the quantity on which duty is paid is kept at the Custom House, but it is believed, for reasons hereafter given, to be extremely small, and in many years *nil.* In 1832 duty was paid on 12,000 lb., and in 1834 Dr. Pereira states that a single druggist sold 2,500 bags. *Cocculus Indicus*, in doses of two or three grains, will produce nausea, vomitings, and alarming prostration. In ten or twelve-grain doses it kills strong dogs by tetanic spasms and convulsions. In still larger doses, death, both in man and animals, is speedily produced. The drug also kills plants. In small doses it causes symptoms resembling intoxication, and is believed to be the substance used in cases of what is called hocussing. Opium, which has been thought to be what is employed, will not produce the effects experienced by parties who have been hocussed. Taking the known deleterious powers of the substance into account, and the proved fact of its being very extensively used by brewers, it would be evident that the public health must be injured by the practice of drugging beer. Indeed it is probable that the disease and death, often sudden, said to result from beer drinking, ought in many cases to be ascribed to the drugs with which it is impregnated. Mr. Mowbray stated that the *Cocculus Indicus* was principally used by the small brewers, to whom it was supplied by a class of druggists styled brewers' druggists; one of these told him he sold about half a ton weekly. It was sent to the brewers packed up in casks, and covered over with soda, a part of the latter being used in brewing, to assist the solution of the cocculus. A very small portion of this drug paid the Customs duty; it was passed as merchandise, and occasionally in the form of powder, under the name of linseed meal. The proper mode of discovering it in the adulterated liquid would be by the tests for its active principle, picrotoxine, the chief difficulty depending on the small quantity that would be present.

SOCIETY OF ANTIQUARIES.—*April* 24.—At the Annual Meeting, held this day, the Earl of Aberdeen was re-elected President, T. Amyot, Esq., Treasurer, A. Way, Esq., Director, N. Carlisle, Esq., and Sir H. Ellis, Secretaries, with the following Council:—H. Gurney, Esq., H. Hallam, Esq., W. R. Hamilton, Esq., Viscount Mahon, T. Stapleton, Esq., (new Members) *J. Y. Akerman, Esq., E. Blore, Esq., Dean of Peterborough, E. Hawkins, Esq., Rev. J. Hunter, Sir R. H. Inglis, Bart., Lord Monteagle, Captain W. H. Smyth, W. J. Thomas, Esq.*, and *Sir C. G. Young*. In consequence of the death of the Duke of Sussex, the anniversary festival was postponed.

INSTITUTION OF CIVIL ENGINEERS.—*May* 2.—The President in the chair. No papers were read, and the evening was occupied by a renewed discussion on brick-making: a model of Mr. Hunt's machine for making bricks and tiles was exhibited, with specimens of its produce.

A description was also given of the process invented by Mr. Prosser for forming tiles, tesseræ, &c. (see *ante* p. 266.)

The monthly ballot took place, when the following candidates were elected: Messrs. A. Greeve and John Chisholm, as Members; Messrs. J. A. V. Barrieros, A. Upward, G. B. Maule, and H. S. Lindsay, as Associates.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical Society, half-past 8, P.M.
TUES. Institution of Civil Engineers, 8.—'Observations on the Periodical Drainage and Replenishment of the Subterraneous Reservoir in the Chalk Basin of London.' Continuation of the paper read at the Institution, May 31st, 1842, by Rev. J. C. Clutterbuck.—'Description of a Water Meteor,' by P. Carmichael.—'Description of Machines for raising and lowering Miners,' by J. Taylor.
— Zoological Society, 8.—Scientific Business.
— Meteorological Society, 8.
WED. Geological Society, half-past 8.
— Literary Fund, 3.—Annual Dinner, 6.
— Society of Arts, 8.—Mr. H. Fardon 'On the Improvement of the Art of Agriculture.'
— Medico-Botanical Society, 8.
THURS. Royal Society, half-past 8.
— Royal Society of Literature, 4.
— Society of Antiquaries, 8.
FRI. Royal Institution, half-past 8.—Mr. B. Williams 'On Drawing from Models and Practical Perspective.'
— Astronomical Society, 8.
— Philological Society, 8.

FINE ARTS

THE WATER-COLOUR EXHIBITIONS.

WITHOUT the least intention of making the elder of the tribe jealous, by praises bestowed on the younger, or *vice versâ*, we shall consider the exhibitions of the *Society* and of the *New Society of Water-Colour Painters* in company: passing from Pall Mall East to Pall Mall, and back again, as the humour seizes us. Indeed, there seems no reason, intelligible to the by-stander, why the two bodies of painters should not unite, the art being hardly so unlimited in its effects, or so numerous in its professors, as to make the present division reasonable.

We are pleased with both these exhibitions: not pleased to miss, from the rooms of the elder Society, the drawings of Mr. Lewis; but it is something to find there another first-class exhibitor in high force, and —what is better—attempting a new order of subjects. Not only does Mr. Cattermole give us, in his scene (123) from *Peveril of the Peak*, one of those baronial interiors in which he is unrivalled—not only one of his most forcible and picturesque studies of armour in (138) *Hamilton of Bothwellhaugh*, the stern and stealthy avenger of Scott's ballad—not only another *Monastery Door* (148), this time excellent in its quaint humour,—but he has also made a raid into the domains of Landscape, and with great success. A pair of small subjects, (162) *The Syren's Turret*, and (172) *The Faithful Minstrel*, are composed in the true ballad spirit, though each contains little more than a fragment of turret, and moat, and tree, with a troubadour figure or two, suitable to the scene. The freedom of hand with which these are touched, is admirable: the tone of colour rich, and, though conventional, entirely free from the reproach of blackness, which clings to some of the artist's interiors, and which would appear to be a temptation besetting water-colour art, if we are to judge from certain clever landscapes in this collection, by Mr. Bentley and Mr. Callow. But the most remarkable of Mr. Cattermole's new contributions is his park scene at Donnington Castle, (333) *After the Second Battle at Newbury*: an encampment of the Royalist army, with the keep of the royalist stronghold in the distance; and the full moon struggling out from a mass of clouds, touching here and there the gigantic trees, and glimmering upon the morions and the cannon of the troopers. The design of this bold and clever drawing calls up remembrances of Macaulay's ballads—the technical execution deserves even more praise. As a piece of effect, the work is excellent: here and there a point may be *forced*, it is true, but the freedom of hand is admirable; especially in the attitudes and foliage of the trees, which have the vigour of some of the grand old landscape painters.

Those curious to observe the different manner in which two clever men will treat natural phenomena of the same order, are referred from Mr. Cattermole's landscape to the *Moonrise*, by Mr. Bright (364) the best landscape in the Exhibition Room of the *New Society*. Here, however, we have no historical association, nothing of romance, save what must belong to the hour in the quietest home-scene: yet out of a combination of tree and sward unmarked by any striking feature, Mr. Bright has contrived to give us repose in all its solemnity, in all its sweetness—and this without a single artifice. The depth of his colouring is only equalled by its richness—his freedom of hand is united with a due regard to finish. Mr. Bright exhibits other landscapes, *A Scene in North Devon* (73) being the largest—we may add, the most general favourite—parts of which deserve the high praise due to the work from which we have just parted. A certain flatness, however, and want of texture, are observable in the foreground: for the cure of this, we know not a better prescription than study of Copley Fielding—who is in nothing more felicitous than in the force and richness of this portion of his drawings. We need but instance his view from *Tilgate Forest* (152), one of the most attractive landscapes in Pall Mall East, altogether clear of a certain papery flimsiness, which (under pretext of transparency and aërial effect) has crept into more than one of the artist's larger landscapes.

Neither Society is rich in historical compositions, the *New* water-colourists, however, are the more ambitious. Mr. E. Corbould and Mr. Warren fly at high game in their scriptural subjects: for the first has essayed a *Christ and the Woman of Samaria* (391) and the second *Christ's Sermon* (106). It may seem sarcastic to say that both works are incurably *pretty:* but such is the truth. The expression which Mr. E. Corbould approached last year, in his drawing from the New Testament, has forsaken him on the present occasion. There is a certain grace in his work,—but the thing which will most strike the eye is a coquetry with delicate and gay colours, only sufferable in *boudoir*-art. In Mr. Warren's 'Sermon' we are not so much attracted by the Preacher come to deliver the most momentous message ever vouchsafed to mankind, nor by the Twelve, who are his chosen ministers, as by one or two costumes, rigorously correct, and obtrusively prominent, and one or two Egyptian heads, in which Mr. Warren turns his intimate acquaintance with Oriental life and character to good account. While looking at this clever display of mechanical skill, it was impossible not to recollect that to the fallacy, here somewhat flagrantly illustrated, Wilkie sacrificed his valuable life! It is true that Mr. Warren has not the invention of the painter of 'The Rent-day;' that he is not absorbed by the story in hand as earnestly as that conscientious and truth-loving man; but the principle is a wrong one, even though it fell into the hands of a Raphael, and the young Germans, with all their pedantic quietism, disdain of *ad captandum* ornament, and attachment to what is formally antique, are nearer to the root of the matter, because more spiritual. The true field of employment for Mr. Warren's peculiar talent is in such a composition as his *Arabs of the Bishereen Desert* (7), an impressive work, cleverly touched. —Mr. Corbould's elegance and tenderness find their best occupation in such subjects as *The Page* (92) or some of the fair ladies here exhibited, to whose smiles and satins he gives such a fascinating notoriety. In this popular style, however, he will find a formidable rival in Mr. Stone, whose *Ce n'est que le premier pas qui coûte* (269) is as nice a version of a Cymon's unreadiness and an Iphigenia's impatience as Art has recently afforded. Mr. Wright, too, may enter the lists with Mr. Corbould, in right of some half-score of elegant conversation pieces, which adorn the walls and the screens in Pall Mall East. Should foils be wanted, Mr. Richter's blue-eyed and cherry-lipped charmers will tell our beauty-painter whereabouts those *desiderata* abound.

Beside Messrs. Corbould's and Warren's drawings, the *New Society* has other figure-pieces of some pretension. In one of these (343) by Mr. Wehnert, Martin Luther is the hero: the redoubtable Doctor is disclosed to us reading one of his counterblasts against Papistry to a chosen circle of friends and fellow dissentients. This is but an ambitious failure: the preponderance of heavy red flesh-tints, and heavier black shadows, would drag down the composition were it twice as forcibly conceived. This is no longer water-colour art, but a clumsy attempt after oil, from which nothing can result but failure—the want of success holding proportion with the elaboration.

Better, after its kind, than the above, though more flagrant in its tones than we like, is the *Cinderella* (252, *New Soc.*) of Miss F. Corbaux. The spirit of the sweet old faëry tale must have been with the lady when she devised a *Clorinda* and *Tisbe* so spiteful—a heroine so innocent and graceful as are here before us. The swelling vanity of one sister, the bony shrewdness of the other, are capitally hit off: and inasmuch as caricature is easier than artless beauty, they are, after their ugly kind, much "worthier" than the oppressed sitter in the chimney-corner. Yet worse Cinderellas have been exhibited by men whose names, too, are graced by two magical initials. We naturally think of Miss Sharpe and Miss Corbaux in company:—the more so, since the

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former, by one of the largest groups, contributed to the elder Water-colour Exhibition, seems ambitious of filling the void created by the death of her sister, Mrs. Seyffarth. And both (as Mrs. Jameson once expressed it, meaning praise the while) are essentially *womanly* artists. But Miss Sharpe's *Little Dunce* (110) is calculated seriously to disappoint those who have admired her talent, and hoped for its progress. Prettiness of feature and humour of expression, but imperfectly compensate for want of clearness in telling the story, for a glossy meretriciousness of colour, and, least of all, for more than negligent drawing. We might have been content, however, to overlook these faults, did not a certain *Una* (241), and a certain *Domestic Scene* (284) force upon us the impression that they are habitual, not exceptional. How good intentions can have become so bewildered, and merits so vitiated, it were a waste of time to imagine—the thing is now to sound an alarm, if, indeed, a chance of cure and return yet remain.

Turning to the works of the sterner sex, we must pause for a moment before Mr. Tayler's scene from 'The Vicar of Wakefield' (167), that often-painted crisis, when Vanity on horseback encountered meek Rebuke a-foot, returning from church. We have not yet forgotten Mr. Mulready's charming design of the redoubtable Sunday procession; but Mr. Tayler's arrangement of the figures is so totally different, that any comparison between the two groups would be absurd; and thus it is not from pre-occupation that we cannot forgive the artist for his version of the dear Vicar's wife. Complacent she was, we know—proud of herself, and prouder of her daughters—but then, she had the innocence (forgive the poor play upon words) of a *primrose!* Who, more readily than her mature self, fell into the snares of Lady Blarney and the Honourable Miss Skeggs? Now, here, she resembles one of those well experienced ladies far more strongly than she ought to do. Here, too, we miss the rural bloom of Olivia and Sophia: they are pretty and fresh-coloured coquettes—nothing more; Mr. Burchell and Moses have received ampler justice. There is a want of concentration in the whole group, which detracts from its effect; but Mr. Tayler improves, year by year, in firmness of hand.

The New Society has, of course, *its* scene from Goldsmith's ever green tale;—Mr. Absolon having chosen the moment of distress, when the Vicar is taken to gaol, accompanied by his family. Though this is the artist's most ambitious drawing, it is by no means his best. The painter's character lags behind the novelist's words—for pathos we have affectation; and we denounce this all the more unsparingly, believing Mr. Absolon capable of far better things. At all events, his simple figure (226) of *Mercy at the Gate*, from the 'Pilgrim's Progress,' though possibly a work of slight labour, is worth twenty such drawings as the above, being good enough in its graceful purity to make us ask for more illustrations of John Bunyan from the same source.

We had hoped, seeing that the Royal Academy doors open on Monday, to have this week completed our report on the Water-colour Exhibitions; but this is rendered impossible by the number of drawings still claiming honourable mention; the rest, therefore, another day.

MUSIC AND THE DRAMA

MADAME CARADORI ALLAN has the honour to acquaint the nobility, her friends, and the public that her GRAND MORNING CONCERT will take place, under the patronage of Her Majesty the Queen Dowager, in the Concert Room of Her Majesty's Theatre on FRIDAY, May 19. Principal Performers:—Mesdames Grisi, Persiani, Caradori Allan, Brambilla, and Alfred Shaw:—Signors Mario, Lablache, Fornasari, Brizzi, and F. Lablache. Pianoforte Solo, M. Dreyschock. Violin Solo, Signor Camillo Sivori. Conductor, M. Benedict. Arrangements are pending with other distinguished artistes.—Boxes, for Six Persons, 3l and 4 guineas; Stalls, 1 guinea; Single Tickets, 10s. 6d. To be had at the principal Music-sellers, and at the residence of Madame Caradori Allan.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.—MISS DOLBY and MISS ORGER beg to announce their CONCERT will take place at the Hanover Square Rooms, on THURSDAY EVENING, May 18, 1843, to commence at Eight O'Clock precisely. Tickets, 7s. each, Reserved Seats, 10s. 6d., to be had of Miss Dolby, 34, Berners-street, Miss Orger, 10, Southampton-street, Bloomsbury, and at the Principal Music Shops.

ANCIENT CONCERTS.—The programme of the *Fourth Concert* contained many features calling for remark. One of these was the appearance of Herr Staudigl, who sang the song from 'Die Zauberflöte,' which he has made his own—another *aria*, by Mozart, with clarinet *obligato*, less familiar to us, besides taking part in some concerted pieces. Though he produced an unusual effect upon his lethargic audience, we never heard him to less advantage: this we attribute to the dragging and mechanical style of accompaniment prevalent at these Concerts—a drawback hardly to be overcome by the most peremptory singer, and not to any failure in his voice, or any deficiency of his wonted expressiveness. We know not how enough to reprobate the concoction which immediately followed Herr Staudigl's first song. This was one of Beethoven's sacred songs with pianoforte accompaniment,—transposed, scored, tagged with a chorus, and, of course, as ineffective as music so treated *must* be. We had hoped that the day of such experiments was gone by, at least at the Ancient Concerts, the repertory of which embraces all the classical music of Italy, Germany, France, and England. A German Hymn (author unmentioned), and sung by Madame Brambilla, with chorus, to Italian words, was another piece of manufacture, we suspect; at all events, it was not better worth performing than one of our own Tabernacle tunes, which would throw Orthodoxy into fits—so much is there in a name! But we could almost forgive the puerility of the above, for the sake of Gluck's exquisite solo and chorus from 'Armida,'—"E l'amor che ritien in catene." How this writer has escaped being placed among the highest order of melodists we cannot comprehend, save on the hypothesis that the world is unwilling to recognize two gifts in the same man, and hence Handel is always "*giant*" for the million, and Mozart *expressive*, &c. &c. Assuredly there are no tunes by any tune-monger ancient or modern, which will wear longer than Gluck's 'Che faro,'—no outpouring of sweetness more delicate, more fresh, or withal more luxurious than the strains of enchantment belonging to his chivalresque opera. The hearing of this delicious chorus, the very perfection of picture-music, and the eloquent enthusiasm of our Berlin correspondent, have revived an idea worth throwing out, which must, sooner or later, be realized. Why should not the management of Drury Lane give us 'Armida'? The work comprises every choral and scenic effect, in which that theatre is so strong, the drama has the old established charm of familiar romance; the music is as new to the English public, as if it had been written yesterday; and how full of beauty let every musician declare! We are confident that the suggestion is worth serious consideration for the sake of art as well as of profit. Returning to the Ancient Concert, we can now only record our delight in the repetition of the magnificent 'Credo' of Hummel's mass in D, and say that Mr. Phillips never declaimed his recitative from 'Belshazzar' with greater force and dignity,—and that Miss Birch, Madame Caradori Allan, and Mr. Bennett worthily filled their parts in the Concert. Callcott's glee, 'With sighs, sweet rose,' made us wish for Miss Hawes to lead it; the male counter-tenor, above all as a *solo* voice, bids fair to become a curiosity; but we are impatient of the last days of its reign.

CONCERTS.—The Concert Season may be said to have fairly set in with the entertainments given last week by Mr. Muhlenfeldt and Mr. Mudie, which seem to have given satisfaction to the clients of the two professors. The want of a commanding tenor singer admitted, London has rarely been so rich in the materials for a concert as this year: yet rarely have musical affairs looked more stagnant. The reason, we suspect, lies near the surface. The time is not far distant when the public will again call for orchestral accompaniment, to relieve the monotony of one operasong or instrumental *solo* after another. In proportion, too, as the taste for choral music advances, the desire for full performances must revive. Why then should not some competent and enterprising person prepare to meet the want, by *getting up* an orchestra, which should be exclusively at the service of concert-givers, especially for due rehearsal, without the chance of interference from theatrical engagements? It is needless to point out, that were such a body efficiently organized, not only would its performances stand a chance of attaining that precision which is not to be looked for from the heterogeneous bands now so rarely collected, but that the trouble of arrangement, &c. would be essentially simplified; while, thanks to the increased facilities of railway communication, there could be no want of occupation for a well-proportioned and well-trained body, to whom the most favourite and newest compositions of the classical masters of Germany and France were familiar.

HER MAJESTY'S THEATRE.—Acting upon the signal and unexpected "hit" made by Sig. Fornasari in 'Belisario,' the ruling powers at Her Majesty's Theatre have hastened to produce him in a repertory of parts, with few of which, it is to be presumed, he was practically familiar, thus gratifying public curiosity at the expense of the permanent reputation or further progress of the artist. We have had *Assur* and *Figaro* in rapid succession: and *Don Giovanni* was announced for last night. The result of such thriftless extravagance is already manifest: the enthusiasm of the town is cooling with respect to the new *basso*. Not a few have discovered that in 'Semiramide' he was not equal to the brilliancy of Rossini's music: not a few have perceived, that in 'Il Barbiere,' the *vis comica*, which ought to animate the creation of Beaumarchais and Rossini, was lacking: hence, on Tuesday, the greatest applause was given to the *Don Bartolo* of Lablache, while there was more talk of Tamburini than ought to have been current so soon after the brilliant appearance of his successor. For this we are sorry. Signor Fornasari owns certainly one of the most magnificent voices ever heard within the walls of any theatre: his person is prepossessing: there is an appearance, too, of zeal and conscientiousness in his performance, which is the best acknowledgment an artist can make for public favour. He deserves, therefore, to have had time given him, as well as opportunity,—time to reconsider defects and to heighten excellencies—and a judicious attention to this on the part of the management, would have been good, though long-sighted policy. As it is, the reputation which has so suddenly started up, may run down as suddenly: and it is well that the case should be fairly stated while there is a chance of retaining matters *in equilibrio*. Nothing that industry can do is wanting to the *Figaro* of Signor Fornasari: and inasmuch as the music is less figurative than that of *Assur*, he sings it with greater finish; but well-a-day for the merriment of the part! The opera would have been dull as a Requiem, but for the frolicsome activity of Father Lablache, who was never more whimsically droll, never more musically effective, but for the *smorfie* of Grisi, that comeliest of *Rosinas*, and blithe as comely, who was never airier in her executive flights. Signor Mario is a very graceful *Lindoro*, almost the best in our recollection, singing with greater refinement and flexibility than he has done this season. Signor F. Lablache is the least satisfactory of *Don Basilios;* but, on the whole, the opera is strongly cast, and admirably conducted. An odd proof of Signor Costa's entire command over his band was given on Tuesday—at the expense, we must add, of his musical scrupulosity. The well known duett, 'All' idea,' was begun in F, for the accommodation, we presume, of Signor Fornasari; towards the middle, however, of the final *stretto* the orchestra very unceremoniously resumed the original key of the composition: an effect which, though it passed unperceived by the audience, was, to our ears, more comical than welcome.

ST. JAMES'S THEATRE.—The engagement of M. Vernet has come to a close, without his inimitable farcical powers exciting the sensation which might reasonably have been anticipated. He has been well received, but not, as at home, eagerly followed; it was hardly to be expected, indeed, that a courtly London audience should thoroughly relish his broad Paris fun. Then, too, he has wanted playfellows. At home his irritability or joviality or ancient coxcombries break out in the worshipful company of such admirable supporters as Madame Moore, and Madame Bressant, and Odry, and Lafont, and Levassor. Here the one swallow has been expected "to make a summer," for M. Cartigny, clever though he be, and Madame Doche, were she twice as pretty and ingenuous, are hardly up to "his mark;" while M. Levassor, who has arrived to introduce the broadest Parisian *polissonerie*, has been exhibited by himself "as a star." By this time, however, the latter is joined by Mdlle. Déjazet, and their united gambols—more pleasant, we fear, than profitable—ought surely

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to stir up mirth, this dullest of dull springs, if it be in the power of witty Impudence to do it!

COVENT GARDEN.—The precipitate closing of Covent Garden Theatre, after all the magnificent announcements made by the lessee, is a catastrophe which will occasion small surprise, either to the artists or the public. The disadvantages under which any person labours, who undertakes the management of one of those gigantic tombs (not temples) of the Drama are heavy enough; and if to these be added want of system and want of capital, the issue is certain. When we read that Madame Ronzi de Begnis was to appear after Miss Kemble contemporaneously with Madame Grisi in 'Norma,' that Madame Eugenie Garcia was to personate the hackneyed character, made her own by Malibran, and that Staudigl, by being thrust into a second-rate Italian part, was denied due opportunity of exhibiting his powers as a classical vocalist and a first-rate actor, we felt sure the undertaking was fast "nodding to its fall." But the end has come sooner than even we expected; too soon, indeed, to allow an opportunity of reporting on these ill-chosen novelties.

MISCELLANEA

Paris Academy of Sciences, April 17.—A paper on the voltaic pile was read by M. Delarive.—M. Cahours made a communication respecting an oil used in perfumery, which is obtained from the heath called *Gaultheria procumbens.* The interesting portion of this communication is that the spirit of wood, which has been found only in pyroligneous products, exists in this heath under the influence of vegetation.—A communication was received from M. Hommaire-Dehel, on the difference of the level between the Caspian Sea and the Sea of Azoff. Several scientific men have been charged by the Russian government to ascertain the level between these two seas; but the results have differed so much that a verification was necessary, and this was undertaken by M. Hommaire-Dehel, in 1838; but it was not until September, 1839, that he could establish his points of survey. M. Hommaire-Dehel, now reports that 18.30 metres is the difference of level between both seas. It results, from the observations made by M. Hommaire-Dehel on the shores of the three seas of Southern Russia, at the mouths of the different rivers and streams in the steppes of Astracan, and at the sea of Azoff, that the Caspian sea had formerly a much higher level, and that it was united with the Black Sea, at a period anterior to any existing historical records. Already this idea as to the junction of the two seas has been maintained, but it was said that the Black Sea had become lower by piercing its way through the Bosphorus, and shedding its waters into the sea of Marmora. The sinking of the Caspian Sea has been accounted for by the lowering of the basin, but M. Hommaire-Dehel gives an explanation of this, which he conceives more natural, by observing that the Caspian Sea has very few tributaries, and that a diminution in the waters of the Oural and the Volga has been a sufficient cause for the lowering of the level of this sea.—*April* 24.—A second paper was read by M. Delarive on the voltaic pile.—A paper on the torpedo was received from M. Matteuce. The author states that he has tried a number of experiments, the result of which is to show the analogy between the electric organs of the torpedo and muscular contraction. —M. Becquerel read the report of a communication from M. Duport, on the silver mines of Mexico.—M. Regnault read a report on the apparatus of M. Chuart, for indicating the presence of gas in mines or elsewhere, so as to enable persons to guard against explosions. The report states that, from the delicacy of the apparatus, it will not answer the purpose contemplated.—A paper was received from MM. Dangin and Flandrin, on a series of experiments, for the purpose of ascertaining whether lead and copper really exist in the blood and intestines of man in a normal state; and they reported that they have come to a conclusion that they do not. As regards poisoning by either of these metals, the authors of the paper state that they are able to discover it, if mixed only to the extent of a hundred-thousandth part with organic matter.

M'Pherson's China.—In the review in your paper, of the 5th November, 1842, of my 'Two Years in China,' I observe you remark on the striking similarity between certain portions of my narrative and that of Capt. E. Bingham's. The cause of this will, at once be obvious when I tell you, that the gallant captain has pirated whole passages from articles I had contributed to the 'Chinese Repository,' and transferred them verbatim to his work as his own. In justice to myself, as well as to the public, it is but fair that you give insertion to this letter in your valuable journal.

I remain, &c.

Mucktul Hydrabad. D. M'Pherson, M.D.
23rd Feb. 1843. Madras Army.

Metropolitan Improvements.—A Bill has been brought into Parliament by the Earl of Lincoln, "for the better regulating the buildings of the metropolitan districts, and to provide for the drainage thereof." The principal enactments relate to strength of walls, construction of foundations, &c., but those of most interest are to secure proper ventilation and drainage in the dwellings of the poorer classes. These set forth that the walls of no house shall be built higher than ten feet from their foundations before its drains shall have been built and made good into the common sewer, or if there be none, into proper and sufficient cesspools; that with regard to houses already built, and not properly drained, the Commissioners of Sewers shall be empowered to require their owners to construct such drainage as the proposed act will require of the builders of new houses; that no house, built or to be built, shall be without that accommodation, which, for the sake of health and decency, every house ought to have; that there shall be no underground room, or cellar occupied as a dwelling-place, unless it shall contain 100 square or superficial feet, shall have an open space or area adjoining its front, back, or external side, of three feet in width, and unless it shall have a window opening into such area, together with a fire-place and proper flue; and that no street shall be formed of less width in every part than 30 feet; no alley, with one entrance, of less than the same width; no alley, having two entrances, of less than 20 feet in width; and "that every dwelling house which shall be hereafter built on any old or new foundations shall have an enclosed back-yard, or an open space of at least one square (that is, 100 square or superficial feet), exclusive of any building therein, except where such dwelling-house shall be built on foundations either wholly or partly old, then such open space may have buildings thereon, but not to be carried up beyond the level of the ceilings of the underground and ground floors."

The Temple Church.—The very necessary addition of a font has recently been made to the Temple Church, which is placed on the south side of the entrance in the Round Church. It is cut out of one fine block of Caen stone, after a beautiful example in Alphington Church, near Exeter. Its form is circular, narrowing towards the base. The middle and lower part consists of interlaced arches springing from twelve columns in low relief. The upper portion has a rich continuous flowing frieze, containing twelve compartments; within these, mingled with the scrowl, are grotesque representations of man, dragons, birds, and various animals, mostly at war with each other. An allegory is thought by some to lurk in these grotesques, intended to represent the state of nature induced by the fall, in contradistinction to a state of Grace which follows Baptism.

Two Antique Stone Coffins have been found by the excavators employed on the Rouen Railroad, each covered by an enormous semi-circular stone lid, and having immediately above them a layer of vegetable earth, though buried to a depth of three metres in the sand of the plain. The first, which was in all respects sound, contained only a phial and a little dust. In the second, which was broken, and had evidently long been so, notwithstanding the consequent admission of moisture, the skeleton was found entire, and in such high preservation, that not a tooth was gone. The figure is a woman's, with the feet turned towards the west, at once rebutting the presumption of Christian burial. The tomb has neither sculptured ornament nor inscription; but between the thigh bones of the skeleton were two small rings of copper, and two bronze Roman medals, on one of which it is believed, that the head and name of Constantine may be traced. At the feet were a small vase, in reddish earth, and five glass vases, two of which were broken in the getting out, and the remaining three are remarkable for their dimensions and elegance.

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30	—	1,000	24 8 4	14 13 0	9 15 4
40	—	1,000	31 10 0	18 18 0	12 12 0
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35	1 9 9	1 19 6	2 9 3	2 19 0	3 8 9
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LONDON, SATURDAY, MAY 13, 1843.

REVIEWS

Past and Present. By Thomas Carlyle. Chapman & Hall.

HAVING, in our review of Mr. Carlyle's 'Chartism' (*Athen.* No. 637), given our opinion at large of that gentleman's mode of writing English, we shall abstain from formally re-entering upon that subject. But the peculiarities of his style are so closely identified with his thoughts, that it is impossible wholly to avoid touching upon them on any occasion on which he offers himself to criticism. In our former notice, we stated, as the immediate result of these peculiarities, that they have led him to mistake originality of expression for novelty of thought; and that if his book had been translated into ordinary English, he himself must have been satisfied that his leading ideas were already *publici juris*. The remark no less directly applies to the volume before us. It is the besetting sin of Mr. Carlyle to imagine himself in advance of his age, when he is only disguising its most familiar thoughts under a quaint phraseology, which obscures their import and drift. In 'Chartism,' the error was further manifested by an oversight of the real difficulties of the subject; and the author was thus led to abuse sciences, systems, and writers (he never attempted to confute them) for not having reached the root of evils, which he was himself equally unable to lay bare and eradicate. 'Chartism,' therefore, added nothing to the knowledge of the public; or, if the phrase be more pleasing to its author, detracted nothing from the public ignorance. The same precisely is the defect of 'Past and Present,' which (formal differences apart) is substantially a sort of *rifacciamento* of 'Chartism.' It contains the same set of ideas (or images?) revolving in pretty nearly the same circle. There is a like repudiation of statistics, political economy, of all investigations tending to appreciate and define; a like substitution of picture writing for analysis; a like affection for metaphysical generalities; a like intense and challenging opening, followed by the same lame and impotent conclusion.

Coinciding, for the most part, with Mr. Carlyle, in his view of the political and economic position and prospects of the country, we are not often directly opposed to his detached opinions, as far as he succeeds in giving them intelligible utterance; yet we contend that in his hands they lead to nothing. We agree with him that there is a formidable rottenness in the political, moral, and social condition of all classes of our countrymen. We hold with him, that great and immediate reforms are necessary to the very permanence of the nation. We go along with him to the full extent of believing that abolition of the corn laws would relieve the existing pressure but for a limited period; and that, if advantage be not taken of the interval, to abolish other vices of class legislation, and to provide a moral existence for the labouring classes—in one word, to do justice by all—we shall, after a short feverish prosperity, be again reduced to the same dead lock in which we now stand, and from which the chances of escape will be small indeed. Nay, if we may venture to translate Mr. Carlyle's expressions of "a godless people," "a people without a soul," a race of "unreasoning phantasms," "unrealities," and the like, by the more ordinary terms of a nation without education (in any wholesome sense of the word), a nation without courage to think freely, or to act consequently with its thought, a nation fast sinking into the luxury and egoism incidental to high civilization, without acquiring the knowledge and the virtues which civilization should bring with it, we have for years endeavoured to show that something like these phrases, is to a great degree applicable to existing circumstances.

It is therefore with pain and vexation we witness our premises turned to no better conclusion; and find ourselves compelled to censure defects in a writer, whose aim is the same as our own, and of whose mind, in despite of all its oddities and whims, we must still think with respect. It is to little purpose that Mr. Carlyle revolves in an atmosphere of generalities, if he will not strive, by individualizing and analyzing, to arrive at particular and practicable results; if he contents himself with vague declamations, and imagines that he is progressing, when he is only treading the same barren circle, his case is desperate. Our pain on this occasion is the greater, because we cannot hope to convince Mr. Carlyle of his mistake. The vice has become a habit, if indeed it be not innate and constitutional. Mr. Carlyle seems to be, by instinct, a poet more than a philosopher—more a metaphysician than an observer; and the haste with which he gallops through a string of musty images, to an inference half formed, and of unfruitful generality, is in all likelihood the result of a temperament readily excitable beyond the control of patient judgment. But hopeless as we may be of turning talents of no mean and ordinary power into more useful channels, and of persuading Mr. Carlyle to subordinate his glowing though disorderly rhetoric to the service of pure reason, we cannot, must not, disguise the truth, that his book is a failure,—and is so, precisely from those very causes which he considers as his distinctive excellencies and beauties.

The foundation on which Mr. Carlyle has built a goodly octavo, is such a one as could only have been adopted by a poetical mind, and the edifice itself is all high imaginative. The Camden Society not long ago published a journal written in the 12th century, by a monk of St. Edmondsbury, (*Athen.* No. 689)—a scanty narrative *de rebus ad eum pertinentibus*, but containing some interesting illustrations of the manners of the times. This narrative Mr. Carlyle has read with a poet's eye; and its contents, filled out, commented on, amplified, and analogized, form the belauded "Past" of his volume, offered by him as a contrast to the wholly vituperated "Present." In this part of his work, the author has exhibited very considerable powers of romance-writing: nothing can be more lively, more amusing, and more real, than the clothing which he has cast over old Jocelin of Brakelond's dry skeleton. We feel as if the hero of the tale, "Monk Samson," stood before us in the flesh. But let us listen to Mr. Carlyle's own view of monks and monkery:—

"We have heard so much of Monks; everywhere, in real and fictitious History, from Muratori Annals to Radcliffe Romances, these singular two-legged animals, with their rosaries and breviaries, with their shaven crowns, hair-cilices, and vows of poverty, masquerade so strangely through our fancy; and they are in fact so very strange an extinct species of the human family,—a veritable Monk of Bury St. Edmunds is worth attending to, if by chance made visible and audible. Here he is; and in his hand a magical speculum, much gone to rust indeed, yet in fragments still clear; wherein the marvellous image of his existence does still shadow itself, though fitfully, and as with an intermittent light! Will not the reader peep with us into this singular *camera lucida*, where an extinct species, though fitfully, can still be seen alive? Extinct species, we say; for the live specimens which still go about under that character are too evidently to be classed as spurious in Natural History: the Gospel of Richard Arkwright once promulgated, no Monk of the old sort is any longer possible in this world. But fancy a deep-buried Mastodon, some fossil Megatherion, Ichthyosaurus, were to begin to *speak* from amid its rock-swathings, never so indistinctly! The most extinct fossil species of Men or Monks can do, and does, this miracle,—thanks to the Letters of the Alphabet, good for so many things."

Jocelin, as the author says, was a veritable Boswell, recording more than he could understand or justly appreciate, but recording much less than the reader desires to know. "Jocelin, though he talks with such clear familiarity, like a next-door neighbour, will not answer any question: that is the peculiarity of him, dead these six hundred and fifty years, and quite deaf to us, though still so audible! The good man, he cannot help it, nor can we." But our author does strive to help it. Many of the questions Jocelin cannot answer, Mr. Carlyle answers for him; and in his answers, he conjures up such a vision of the past, as Jocelin himself could never have dreamed.

"Behold therefore, this England of the Year 1200 was no chimerical vacuity or dreamland, peopled with mere vaporous Fantasms, Rymer's Fœdera, and Doctrines of the Constitution; but a green solid place, that grew corn and several other things. The Sun shone on it; the vicissitude of seasons and human fortunes. Cloth was woven and worn; ditches were dug, furrow-fields ploughed, and houses built. Day by day all men and cattle rose to labour, and night by night returned home weary to their several lairs. In wondrous Dualism, then as now, lived nations of breathing men; alternating, in all ways, between Light and Dark; between joy and sorrow, between rest and toil,—between hope, hope reaching high as Heaven, and fear deep as very Hell. Not vapour Fantasms, Rymer's Fœdera at all! Cœur-de-Lion was not a theatrical popinjay with greaves and steel-cap on it, but a man living upon victuals,—*not* imported by Peel's Tariff. Cœur-de-Lion came palpably athwart this Jocelin at St. Edmundsbury; and had almost peeled the sacred gold '*Feretrum*,' or St. Edmund Shrine itself, to ransom him out of the Danube Jail."

Here, again, is another picture, more in detail:—

"These clear eyes of neighbour Jocelin looked on the bodily presence of King John; the very John *Sansterre*, or Lackland, who signed *Magna Charta* afterwards in Runnymead. Lackland, with a great retinue, boarded once, for the matter of a fortnight, in St. Edmundsbury Convent; daily in the very eye-sight, palpable to the very fingers of our Jocelin: O Jocelin, what did he say, what did he do; how looked he, lived he;—at the very lowest, what coat or breeches had he on? Jocelin is obstinately silent. Jocelin marks down what interests *him*; entirely deaf to *us*. With Jocelin's eyes we discern almost nothing of John Lackland. As through a glass darkly, we with our own eyes and appliances, intensely looking, discern at most: A blustering, dissipated, human figure, with a kind of blackguard quality air, in cramoisy velvet, or other uncertain texture, uncertain cut, with much plumage and fringing; amid numerous other human figures of the like; riding abroad with hawks; talking noisy nonsense;—tearing out the bowels of St. Edmundsbury Convent (its larders namely and cellars) in the most ruinous way, by living at rack and manger there. Jocelin notes only, with a slight subacidity of manner, that the King's Majesty, *Dominus Rex*, did leave, as gift for our St. Edmund Shrine, a handsome enough silk cloak,—or rather pretended to leave, for one of his retinue borrowed it of us, and *we* never got sight of it again; and, on the whole, that the *Dominus Rex*, at departing, gave us 'thirteen *sterlingii*,' one shilling and one penny, to say a mass for him; and so departed,—like a shabby Lackland as he was! 'Thirteen pence sterling,' this was what the Convent got from Lackland, for all the victuals he and his had made away with. We of course said our mass for him, having covenanted to do it,—but let impartial posterity judge with what degree of fervour! And in this manner vanishes King Lackland; traverses swiftly our strange intermittent magic-mirror, jingling the shabby thirteen pence merely; and rides with his hawks into Egyptian night again."

We must add the morality drawn by Mr.

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Carlyle, if only for its appositeness to his own book:—

"It is Jocelin's manner with all things; and it is men's manner and men's necessity. How intermittent is our good Jocelin; marking down, without eye to *us*, what *he* finds interesting! How much in Jocelin, as in all History, and indeed in all Nature, is at once inscrutable and certain; so dim, yet so indubitable; exciting us to endless considerations. For King Lackland *was* there, verily he; and did leave these *tredecim sterlingii* if nothing more, and did live and look in one way or the other, and a whole world was living and looking along with him! There, we say, is the grand peculiarity; the immeasurable one; distinguishing, to a really infinite degree, the poorest historical Fact from all Fiction whatsoever. Fiction, 'Imagination,' 'Imaginative Poetry,' &c. &c., except as the vehicle for truth, or *fact* of some sort,—which surely a man should first try various other ways of vehiculating, and conveying safe,—what is it? Let the Minerva and other Presses respond!"

Oh, how grievously must all judicious admirers lament that the author of this passage has not tried some other "way of vehiculating" truths, of which this our English world requires to be rendered more intimately conscious, and which, "in other ways" than those he has affected, might have been presented, to some good and practical purpose.

Putting on one side the general argument, and taking the distinct paragraphs and individual opinions, each by itself, there will be found in Mr. Carlyle's pages an abundance of matter of a suggestive character; striking truths, originally (too originally) expressed, and many of them of deep and general import. Opening the chapters on the past with a picturesque description of the ruins of St. Edmundsbury Abbey, he takes occasion to expatiate on the small amount of really useful knowledge preserved by annalists and antiquarians. The remark may be useful to the English student; but the modern historians of France have long been strenuously employed in removing some part of the reproach, by diligent researches tending to the revival of decayed intelligences concerning popular habits and modes of thought.

"The *Burg*, Bury, or 'Berry' as they call it, of St. Edmund is still a prosperous brisk Town; beautifully diversifying, with its clear brick houses, ancient clean streets, and twenty or fifteen thousand busy souls, the general grassy face of Suffolk; looking out right pleasantly, from its hill-slope, towards the rising Sun: and on the eastern edge of it, still runs, long, black and massive, a range of monastic ruins; into the wide internal spaces of which the stranger is admitted on payment of one shilling. Internal spaces laid out, at present, as a botanic garden. Here stranger or townsman, sauntering at his leisure amid these vast grim venerable ruins, may persuade himself that an Abbey of St. Edmundsbury did once exist; nay there is no doubt of it: see here the ancient massive Gateway, of architecture interesting to the eye of Dilettantism; and farther on, that other ancient Gateway, now about to tumble, unless Dilettantism, in these very months, can subscribe money to cramp it and prop it! Here, sure enough, is an Abbey; beautiful in the eye of Dilettantism. Giant Pedantry also will step in, with its huge *Dugdale* and other enormous *Monasticons* under its arm, and cheerfully apprise you, That this was a very great Abbey, owner and indeed creator of St. Edmund's Town itself, owner of wide lands and revenues; nay that its lands were once a county of themselves; that indeed King Canute or Knut was very kind to it, and gave St. Edmund his own gold crown off his head, on one occasion: for the rest, that the Monks were of such and such a genus, such and such a number; that they had so many carucates of land in this hundred, and so many in that; and then farther that the large Tower or Belfry was built by such a one, and the smaller Belfry was built by &c. &c.—Till human nature can stand no more of it; till human nature desperately takes refuge in forgetfulness, almost in flat disbelief of the whole business, Monks, Monastery, Belfries, Carucates and all! Alas, what mountains of dead ashes, wreck and burnt bones, does assiduous Pedantry dig up from the Past Time, and name it History, and Philosophy of History; till, as we say, the human soul sinks wearied and bewildered; till the Past Time seems all one infinite incredible grey void, without sun, stars, hearth-fires, or candle-light; dim offensive dust-whirlwinds filling universal Nature; and over your Historical Library, it is as if all the Titans had written for themselves: DRY RUBBISH SHOT HERE!"

We should, however, have begun by stating that Mr. Carlyle's illustration of the past is preceded by "a proem," in which, among other things, we find some just reflections on the unblessed condition of the wealth of England, a wealth which, circumstanced as we are, is productive of no happiness to any class. The destitution of millions is horrible enough to contemplate; but that is not all: there is still to be added the mockery of enjoyment, obtained by those to whom Plutus has been more liberal.

"Nor are they of the St. Ives workhouses, of the Glasgow lanes, and Stockport cellars, the only unblessed among us. This successful industry of England, with its plethoric wealth, has as yet made nobody rich; it is an enchanted wealth, and belongs yet to nobody. We might ask, Which of us has it enriched? We can spend thousands where we once spent hundreds; but can purchase nothing good with them. In Poor and Rich, instead of noble thrift and plenty, there is idle luxury alternating with mean scarcity and inability. We have sumptuous garnitures for our Life, but have forgotten to *live* in the middle of them. It is an enchanted wealth; no man of us can yet touch it. The class of men who feel that they are truly better off by means of it, let them give us their name! Many men eat finer cookery, drink dearer liquors,—with what advantage they can report, and their Doctors can: but in the heart of them, if we go out of the dyspeptic stomach, what increase of blessedness is there? Are they better, beautifuller, stronger, braver? Are they even what they call 'happier'? Do they look with satisfaction on more things and human faces in this God's-Earth; do more things and human faces look with satisfaction on them? Not so. Human faces gloom discordantly, disloyally on one another. Things, if it be not mere cotton and iron things, are growing disobedient to man. The Master Worker is enchanted, for the present, like his Workhouse Workman; clamours, in vain hitherto, for a very simple sort of 'Liberty:' the liberty 'to buy where he finds it cheapest, to sell where he finds it dearest.' With guineas jingling in every pocket, he was no whit richer; but now, the very guineas threatening to vanish, he feels that he is poor indeed. Poor Master Worker! And the Master Unworker, is not he in a still fitaller situation? Pausing amid his game-preserves, with awful eye,—as he well may? Coercing fifty-pound tenants; coercing, bribing, cajoling; doing what he likes with his own. His mouth full of loud futilities, and arguments to prove the excellence of his Corn-law; and in his heart the blackest misgiving, a desperate half-consciousness that his excellent Corn-law is *in*defensible, that his loud arguments for it are of a kind to strike men too literally *dumb*."

This, as we have said, is not new; but we must concede that it is, on the whole, vigorously put.

If the fault of Mr. Carlyle's book be, that it works out no ultimate and practical truth, its merit is, that it perpetually starts partial truths, which, albeit in the author's hands they lead (like the poet's passages)—to nothing, may yet assist other more methodical minds in advancing a step nearer to something like a practical conclusion. To some of these we may advert hereafter.

Gabrielle: or Pictures of a Reign. A Historical Novel. By Louisa Stuart Costello. 3 vols. Newby.

"A romance" is the proper designation of this tale, since Miss Costello avails herself of her familiarity with wild French scenery, to relieve the formal splendours of French court-life under Louis Quatorze. Nor is the connexion of the horrors of the Puy de Dôme with the pomps of Paris too violent for the reality. Beneath the gold and purple of the festivities with which Le Grand Monarque (arch-pageant master!) dazzled France, flowed an under-current of crime and of savagery, the far-off springs of which must have been in the hiding-place where the poisoner and the sorcerer gathered materials for carrying on their foul and mysterious trades. But we think "the lady doth protest too much" in making the saintly Maintenon the central point by which the palace and the haunt of brilliancy communicated. That gentlewoman, if we have read her aright, was ambitious, heartless, prudent;—but not unscrupulous. On the contrary, nothing in her career seems to us more painfully instructive, than the manner in which she took refuge in the formalities of devotion, to appease the achings of her hollow heart, to silence the whispers of a conscience accusing her of ingratitude, falsity, and conformity, for gain's sake, to the selfish baseness of a crowned profligate. We are not prepared, however, to set up our intimacy with the French annalists of the time against Miss Costello's; and therefore she may have warrant for the "inky suit" in which she hath clothed the widow Scarron. Of course, in a record of such a time, we have other royal favourites—the haughty De Mortemar, and the exquisite Fontanges, a portrait of whom, decked in the piquant knot of carnation ribbons, which so long bore her name, is one of the fairest things in the galleries at Versailles. We have also a glimpse at *the* Ninon. The fame of this frail lady, by the way, has of late risen in the market; and she has here, strange to say, fascinated an Englishwoman into a "gentle construction" of her misdeeds!

The thread of domestic interest upon which 'Gabrielle' is founded has been well worn, but is still not quite worn out. An innocent and beautiful girl is married by a nobleman, under the disguise of an artist. The end, however, is not, as in our own Lady of Burghley's case, joy and exaltation. There is another wife! Further to point out the tragical issue of events would be indiscreet. With this is intertwined the tale of the fortunes of a gipsy hero, to the needless entanglement of the story. The long episode, too, of 'the Voyage of the Sea Star' is redundant. In short, the want of 'Gabrielle' is construction. That descriptive power abounds may be gathered from one scene, which we shall detach—the execution of the infamous charlatans, by whom, through the agency of the Count Lomaria, De Maintenon wove her subtle web, and the tragedy which succeeded the sacrifice:

"Madame de Sevigné records in her famous letters that she was fortunate to get a sight of the procession as she sat at the hotel de Sully, with numerous ladies of rank, her friends, all of whom appear to have been equally gratified. Through many of the streets thus lined, the bridegroom Lomaria, and his intimate and inseparable friends de Sevigné, de Grammont and the rest, rode on their superbly caparisoned horses towards St. Germain de l'Auxerrois. Lomaria's dress was one which had excited great admiration, and it was pronounced by those excellent judges an inimitable one. His mantle and doublet were of violet velvet, with an embroidery of diamonds—the first lined with black satin, strewed all over with small diamond stars, said to surpass in richness that of the Prince de Conti on his wedding day. His hat was surmounted with a white plume, and fastened with jewels of great value, and, as he rode along, the grace and ease with which he managed his fiery steed were the theme of admiration in many a crowded balcony, whence fair hands were waved to the gallant party as they paced along. As they had to pass near the Place de Grève, it was proposed by the bridegroom's friends, and readily assented to by him, that they should turn down that way, and see the preparations

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for the execution: they accordingly directed their horses heads' down a little alley, which leads into the square, and had soon gained the opening. In the centre stood a high stake, surrounded by huge logs of wood, and light brushwood and straw spread over them. A band of guards stood close to it, preventing the near approach of the populace, who were pouring in by every avenue. Presently, from the opposite side from that at which Lomaria's party had entered, a cart was seen advancing, in which stood the condemned—La Voisin and de Rouville. They were dressed in white, and in their hands, tied together with cords, each held a torch. La Voisin was very red, and had all the appearance of being intoxicated—she violently repulsed the priest who was by her side, and refused to look at the crucifix he held up to her. De Rouville remained motionless, with her head bent down upon her breast, her brows strongly knit, and her lips pressed closely together. 'Let us leave this place,' said Lomaria, turning pale, 'I had no idea the victims had arrived. I have no taste for an *auto da fé*.' 'We must halt a moment,' said de Sevigné, 'for the mob is so great that we shall scarcely be able to pierce it. Look at La Voisin, they say she has been drunk for several days, and is resolved to die merrily. The other is de Rouville—poor things, how they must feel the jolting of that odious cart! they who had so much taste too—it is really a pity. But see—the fair Pole recognizes us—she gesticulates—she would fain wave her hand but that it is tied. Lomaria, it is surely you she is addressing.' Lomaria looked in the direction his friend pointed, and met the eye of the unfortunate woman who was addressing herself to him. The crowd rushed on, their howlings and hootings as the prisoners were hurried along became fearful, but above them all the bridegroom heard the curses of his nurse de Rouville, as she tore her hair with her manacled hands, and strove to break from the guards who held her. 'There!' cried she, 'there he rides, flaunting and gay—to church to his bride—he who is a greater sinner than us all—a murderer and betrayer. He told me he would save my life at the last, but he abandoned his poor nurse, he turned a deaf ear to her prayers—he would not speak one word to Scarron to keep her from the stake—but he will not escape. Go—go to the bridal—enter the church and shine in beauty and wickedness—but beware of leaving it—the Aire Neuve! the Aire Neuve! Bretons do not forgive!' Lomaria spurred his horse—his companions did the same, and they soon cleared the crowd, and heard only at a distance the shrieks of the condemned and the execrations of the mob. 'The fair Poles,' said de Grammont, 'who deceived us all so well, deserved a better fate, it must be exceedingly painful to die in this way.' 'Oh!' remarked de Sevigné, 'I am assured that they will be strangled before the pile is lighted—one of their own band who is experienced in the art, and says he practised it in the East, has been accepted for the office, his dexterity is wonderful—he is a gipsy—we will go one day, Lomaria, and see some of his performances—it must be very curious—he will exhibit on animals, as it is thought wrong to take human subjects—though heaven knows our jails are full enough to spare some as specimens.' Lomaria laughed hoarsely. 'We shall be late,' said he, 'and the bride will be kept waiting. Poor Angelique! she is no doubt already on her way; in a few minutes I shall be a rich man.' 'What an agreeable sensation that must be,' said de Sevigné, 'I really think I shall give my mother carte blanche to marry me to some fortunate heiress—if they could arrange it all without my appearing in the business, I really would not object.' Talking thus, the friends arrived at the church door, where they took their stations, and waited till the bridal cortège appeared, which it shortly after did, and all entered together. There was a great crowd in the square before the church, and it was with difficulty a way could be made through the concourse of people. Many artisans and persons of a low class were mingled with well-dressed groups, all eager to gaze on the scene. Amongst them might be observed two men of rather singular appearance, who stood together and gravely looked on: they were dressed nearly alike, and wore large black hats, very much flapped over their faces, their long hair hanging over their shoulders, their nether garments of great amplitude plaited in large folds round their waists, and fastened by a girdle, in which were stuck the long knife peculiar to their nation: their costume at once proclaimed them as Bretons, and the singular patois in which they uttered a few words to each other at intervals, left no doubt on the subject. They seemed quite careless of the jibes of the mob, who cut many jokes on their outlandish appearance, but continued to keep close to the door of entrance, one on each side, maintaining their post with great perseverance, as if determined to be the first to see the bride and bridegroom when they came forth as man and wife. Their apparent desire was soon about to be accomplished, for, the ceremony over, the folding doors were thrown open, and the bridal party began to walk forward: the Queen, and many of her ladies, had been witnesses of the ceremony, and when it was finished, Mary Therèse, unable to suppress a tear, stooped down and imprinted a kiss on the bride's forehead. A strain of solemn music filled the aisles as Lomaria gave his hand to Angelique, and led her down the centre aisle to the door, where stood a magnificent carriage covered with gilding, and the panels richly painted with emblematic figures and devices. Plumes nodded at each corner of the gilded roof, the horses were caparisoned in dazzling colours, and the numerous attendants were clothed in liveries of the richest description. The pair reached the door, and Lomaria handed his bride into the resplendent chariot, a present from the king, and substituted, as a surprise, for the travelling carriage which was to have borne the new married lovers to St. Germain, where a grand fête awaited them. Angelique smiled as she observed the change, and paused an instant as she placed her foot on the step, turning to Lomaria with a gratified expression. At that moment the two Bretons darted forward, their knives gleamed in the air, and before the flash was scarcely observed both were buried in the body of the bridegroom. 'L'Aire Neuve!' shrieked Lomaria as he fell on the steps of the carriage, dying the white garments of his bride crimson with his blood. The crowd, paralyzed with amazement and horror, pressed forward—many had seen the blow, but no one had presence of mind to seek for or seize the assassins, who had disappeared, and were nowhere to be found, when, the confusion having subsided, inquiry was made for them. As de Sevigné, de Grammont, and the rest returned with the body of the murdered man to his residence, they again crossed the Place de Grève—the crowd had deserted it—all had hurried to the wedding, but in the centre were still seen a few smouldering ashes—a strong smell of fire filled the space, heavy masses of smoke rolled sluggishly away, and all told the tale that Les Amis had expinted their crimes, and that the catalogue of their dangerous revelations was hushed, by the frightful death to which they had been condemned."

We had marked the elaborate and graphic account of a ballet at court, the striking description of the old town at Gwerrand, in Brittany, which closes the novel, but the above is possibly a fairer specimen of our author's powers as a novelist. While reading 'Gabrielle' we have chanced also to run through Madame Dudevant's last novel, 'Consuelo,' a fantastic art-romance, in which Porpora, and Haydn, and Metastasio, and Maria Theresa, and Frederic of Prussia, and Baron Trenck figure, besides less famous imaginary persons, conjured up by the genius of the authoress. In the power of painting historical characters, we cannot but think Miss Costello comes nearest the truth, while her delineations fall little short, in force, of those of the famous French novelist—no despicable proof, we think, that 'Gabrielle' deserves a good place among contemporary works of light literature.

The Irish Sketch-Book. By Mr. M. A. Titmarsh. With numerous Engravings. 2 vols. Chapman & Hall.

Reader, you know Titmarsh? "Excellent well, he's a fishmonger." Then there is no necessity for prologizing concerning him, further than to say, that he has been pencilling and penning it in Ireland, and that here are the results. We always prefer, *when we can*, to let authors speak for themselves; just intercalating a word or so, here and there, of criticism or comment, as necessity or whim may suggest; so let us e'en to it at once, "like French falconers."

First, then, as to the choice of subject, thus sayeth Mr. Titmarsh:—

"The little tour we have just been taking has been performed, not only by myriads of the 'car-drivingest, tay-drinking, say-bathingest people in the world,' the inhabitants of the city of Dublin, but also by all the tourists who have come to discover this country for the benefit of the English nation. 'Look here!' says the ragged-bearded genius of a guide, at the Seven Churches; 'this is the spot which Mr. Henry Inglis particularly admired, and said it was exactly like Norway. Many's the song I've heard Mr. Sam Lover sing here—a pleasant gentleman entirely. Have you seen my picture that's taken off in Mrs. Hall's book? all the strangers know me by it, though it makes me much cleverer than I am.' Similar tales has he of Mr. Barrow, and the transatlantic Willis, and of Crofton Croker, who has been everywhere."

The above, although referring only to a description of two days' tour in Wicklow, is strictly applicable to the whole work. Ireland has been served up to the notice of John Bull in more ways than Frenchmen dress eggs, and has been discussed by more varieties of the species "Traveller," than have been enumerated by Sterne; so that we were a little out of temper with the author on taking up his book; but a few chapters sufficed to satisfy us that if Ireland be one, temper and disposition are manifold; and that all shivering in unrepaled nakedness, as the green island stands, objectively, (or, as Hibernia herself would say,) "on the floor of the creation,"—subjectively, and "in the mind's eye," she may have as large a wardrobe of parti-coloured suits of clothing as would establish a masquerade warehouse,—as many as there are eyes to see, and minds to reflect; why not, therefore, Titmarsh with the rest? No one, indeed, has more subjectivity (we thank thee, Germany, for teaching us the word,) in his own way; and that way is pleasant,—coarse now and again, but honest and kindly on the whole; above all, free from hypocrisy. In the very outset he falls foul of an established cant, which we think far more honoured in the breach than the observance, the cant of the black cap; and from this vice, illustrated by a flourish of the Chief Justice, Mr. Titmarsh elaborates an additional argument against capital punishments, worth listening to:—

"Long ere this is printed, for instance, Byrne and Woods have been hanged: sent 'to face their God,' as the Chief Justice says, 'with the weight of their victim's blood upon them,'—a just observation; and remember that it is *we who send them*. It is true that the judge hopes Heaven will have mercy upon their souls, but are such recommendations of particular weight because they come from the bench? Psha! If we go on killing people without giving them time to repent, let us at least give up the cant of praying for their souls' salvation. We find a man drowning in a well, shut the lid upon him, and heartily pray that he may get out. Sin has hold of him, as the two ruffians of Laffan yonder, and we stand aloof, and hope that he may escape. Let us give up the ceremony of condolence, and be honest like the witness [who apathetically witnessed the murder], and say, 'Let him save himself or not, it's no business of ours.'"

This bold piece of criticism was suggested by a newspaper report of the judge's charge; and we should have begun by stating that the author, on his arrival at Dublin, had taken up the journals of the morning in search of Irish characteristics to direct his future inquiries. For this purpose he goes at once to the advertisements:

"Some hundred years hence, when students want to inform themselves of the history of the present day, and refer to files of *Times* and *Chronicle* for the purpose, I think it is possible that they will consult,

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not so much those luminous and philosophical leading articles which call our attention at present both by the majesty of their eloquence and the largeness of their type, but that they will turn to those parts of the journals into which information is squeezed into the smallest possible print, to the advertisements, namely, the law and police reports, and to the instructive narratives supplied by that ill-used body of men who transcribe knowledge at the rate of a penny a line. The papers before me (the *Morning Register*, Liberal and Roman Catholic, *Saunders's News-Letter*, neutral and Conservative,) give a lively picture of the movement of city and country on this present fourth day of July, and the Englishman can scarcely fail, as he reads them, to note many small points of difference existing between his own country and this. How do the Irish amuse themselves in the capital? The love for theatrical exhibitions is evidently not very great. Theatre Royal—Miss Kemble and the Sonnambula, an Anglo-Italian importation. Theatre Royal Abbey-street,—the Temple of Magic and the Wizard, last week. Adelphi Theatre, Great Brunswick-street—the Original Seven Lancashire Bell-ringers, a delicious excitement indeed! Portobello Gardens—THE LAST ERUPTION BUT SIX, says the advertisement in capitals. And, finally, 'Miss Hayes will give her first and farewell concert at the Rotunda, previous to leaving her native country.' Only one instance of Irish talent do we read of, and that, in a desponding tone, announces its intention of quitting its native country. All the rest of the pleasures of the evening are importations from cockney-land. The Sonnambula from Covent Garden, the Wizard from the Strand, the Seven Lancashire Bell-ringers from Islington, or the City-road, no doubt; and as for The last Eruption but Six, it has *erumped* near the Elephant and Castle any time these two years, until the cockneys would wonder at it no longer."

Passing over the "commercial" advertisements, we proceed to the author's comment on the academic announcements:—

"The most active advertisers are the schoolmasters. * * Of all these announcements that of Madame Shanahan (a delightful name) is perhaps the most brilliant. 'To Parents and Guardians.—Paris.—Such parents and guardians as may wish to intrust their children for education *in its fullest extent* to Madame Shanahan, *can have the advantage of being conducted to Paris* by her brother the Rev. J. P. O'Reilly, of Church-street Chapel,' which admirable arrangement carries the parents to Paris and leaves the children in Dublin. Ah, Madame, you may take a French title; but your heart is still in your country, and you are to the *fullest extent* an Irishwoman still! * * A century hence some antiquary may light upon a Dublin paper, and form marvellous calculations regarding the state of education in the country. For instance, at Bective-House seminary, conducted by Dr. J. L. Burke, Ex-Scholar T.C.D., no less than *two hundred and three* young gentlemen took prizes at the Midsummer examination. A Dr. Delamere, Ex-Scholar T.C.D., distributed three hundred and twenty rewards to his young friends; and if we allow that one lad in twenty is a prizeman, it is clear that there must be six thousand four hundred and forty youths under the Doctor's care. Other schools are advertised in the same journals, each with its hundred of prize-bearers; and if other schools are advertised, how many more must there be in the country which are not advertised! There must be hundreds of thousands of prizemen, millions of scholars: besides national schools, hedge-schools, infant schools, and the like."

On returning to his hotel, a respectable, and, on the whole, comfortable house, the author is taken all aback at finding his bed-room window unprovided with pulleys, and propped open with a hearth-broom (a common state of things in second-rate Irish houses). We wish we could give his vignette in illustration of the ingenious process; but failing in that, we present our readers with the moral *drawn* from this eloquent bit of still life:—

"As I came up to it in the street, its appearance made me burst out laughing, very much to the surprise of a ragged cluster of idlers lolling upon the steps next door. * * You don't see such windows commonly in respectable English inns—windows leaning gracefully upon hearth-brooms for support. Look out of that window without the hearthbroom and it would cut your head off; how the beggars would start that are always sitting on the steps next door! Is it prejudice that makes one prefer the English window, that relies on its own ropes and ballast (or lead if you like), and does not need to be propped by any foreign aid? or is this only a solitary instance of the kind, and are there no other specimens in Ireland of the careless, dangerous, extravagant hearthbroom system!"

Our readers will perceive that we spare them all mere local description, selecting those passages for notice that relate to manners and personalities, in which Titmarsh is ever at home, vigorous, rapid, and, above all, faithful. Here is a character by no means uncommon in country parts, and sketched *con amore*:—

"And likewise, in the midst of this wild tract, a fellow met us who was trudging the road with a fish-basket over his shoulder, and who stopped the conch, hailing two of the gentlemen in it by name, both of whom seemed to be much amused by his humour. He was a handsome rogue, a poacher, or salmon-taker, by profession, and presently poured out such a flood of oaths, and made such a monstrous display of grinning wit and blackguardism, as I have never heard equalled by the best Billingsgate practitioner, and as it would be more than useless to attempt to describe. Blessings, jokes, and curses, trolled off the rascal's lips with a volubility which caused his Irish audience to shout with laughter, but which were quite beyond a Cockney. It was a humour so purely national as to be understood by none but natives, I should think. I think it rather served to frighten than to amuse; and I am not sure but that I looked out for a band of jocular cut-throats of his sort, to come up at a given guffaw, and playfully rob us all round. However, he went away quite peaceably, calling down for the party the benediction of a great number of saints, who must have been somewhat ashamed to be addressed by such a rascal."

As a *pendant*, we give an Irish species of the genus gentleman, for all whose havings and sayings, as Isaac Mendoza would say, "we will schwear:"—

"There was [in an inn coffee-room] a neat, handsome, correct young English officer warming his slippers at the fire, and opposite him sate a worthy gentleman, with a glass of mingled 'materials,' discoursing to him in a very friendly and confidential way. * * The speaker was dressed in deep black, worn however with that *dégagé* air peculiar to the votaries of Bacchus, or that nameless god—offspring of Bacchus and Ceres, who may have invented the noble liquor called whiskey. It was fine to see the easy folds in which his neckcloth confined a shirt-collar, moist with the generous drops that trickled from the chin above,—its little per centage upon the punch. There was a fine dashing black satin waistcoat that called for its share, and generously disdained to be buttoned. * * 'Sir,' says he, 'as I was telling you before this gentleman came in (from Westport, I preshume, sir, by the mail; and my service to you!), the butchers in Chume (Tuam)—where I live, and shall be happy to see you and give you a shake-down, a cut of mutton, and the use of as good a brace of pointers as ever you shot over—the butchers say to me, whenever I look in at their shops, and ask for a joint of meat—they say: "Take down that quarter o' mutton, boy, IT'S NO USE WEIGHING IT for Mr. Bodkin. He can tell with an eye what's the weight of it to an ounce!" And so, sir, I can; and I'd make a bet to go into any market in Dublin, Tchume, Ballinasloe, where you please, and just by looking at the meat decide its weight.'"

What follows is so "rich and rare" that we must continue:—

"The honest gentleman proceeded with his personal memoirs; and (with a charming modesty that authenticated his tale, while it interested his hearers for the teller) he called for a fresh tumbler, and began discoursing about horses. 'Them, I don't know,' says he, confessing the fact at once, 'or, if I do, I've been always so unlucky with them that it's as good as if I didn't. To give you an idea of my ill-fortune: Me brother-'n-law Burke once sent me three colts of his to sell at this very fair of Ballinasloe; and, for all I could do, I could only get a bid for one of 'em, and sold her for sixteen pound. And d'ye know what that mare was, sir?' says Mr. Bodkin, giving a thump that made the spoon jump out of the punch-glass for fright,—'D'ye know who she was? she was Water-Wagtail, sir,—WATER-WAGTAIL! She won fourteen cups and plates in Ireland before she went to Liverpool; and you know what she did *there?*' (We said, 'Oh! of course.') 'Well, sir, the man who bought her from me, sold her for four hundre' guineas; and in England, she fetched eight hundre' pounds! Another of them very horses, gentlemen, (Tim, some hot wather—screeching hot, you divil—and a sthroke of the limin)—another of them horses that I was refused fifteen pound for, me brother-in-law sould to Sir Rufford Bufford for a hundre'-and-fifty guineas. Wasn't *that* luck? Well, sir, Sir Rufford gives Burke his bill at six months, and don't pay it when it come jue. A pretty pickle Tom Burke was in, as I leave ye to fancy, for he'd paid away the bill, which he thought as good as goold; and sure it ought to be, for Sir Rufford had come of age since the bill was drawn, and before it was due, and, as I needn't tell you, had slipped into a very handsome property. On the protest of the bill, Burke goes in a fury to Gresham's, in Sackville-street, where the baronet was living, and (would ye believe it?) the latter says he doesn't intend to meet the bill, on the score that he was a minor when he gave it. On which, Burke was in such a rage, that he took a horsewhip, and vowed he'd beat the baronet to a jelly, and post him in every club in Dublin, and publish every circumstance of the transaction.' 'It *does* seem rather a queer one,' says one of Mr. Bodkin's hearers. 'Queer indeed; but that's not it, you see; for Sir Rufford is as honourable a man as ever lived; and after the quarrel he paid Burke his money, and they've been warm friends ever since—but what I want to show ye is our infernal luck. *Three months before, Sir Rufford had sold that very horse for three hundre guineas.*"

In this extract there is a whole national history involved, if the reader will take the trouble to reflect upon it.

The following description is purely Titmarshian, as those who remember Glendalough and its seven churches will allow:—

"I think the Irish scenery just like the Irish melodies—sweet, wild, and sad even in the sunshine. You can neither represent one nor other by words; but I am sure if one could translate 'The Meeting of the Waters' into form and colours, it would fall into the exact shape of a tender Irish landscape. So, take and play that tune upon your fiddle, and shut your eyes and muse a little, and you have the whole scene before you. I don't know if there is any tune about Glendalough; but if there be, it must be the most delicate, fantastic, fairy melody that ever was played. * * Here is a little lake and little fords across it, surrounded by little mountains, and which lead you now to little islands where there are all sorts of fantastic little old chapels and graveyards; or again into little brakes and shrubberies where small rivers are crossing over little rocks, plashing and jumping, and singing as loud as ever they can. * * There are seven churches, whereof the clergy must have been the smallest persons, and have had the smallest benefices and the littlest congregations ever known. As for the Cathedral, what a bishoplet it must have been that presided there!—the place would hardly hold the Bishop of London, or Mr. Sidney Smith—two full-sized clergymen of these days—who would be sure to quarrel there for want of room, or for any other reason. There must have been a dean no bigger than Mr. Moore, and a chapter no bigger than that chapter in Tristram Shandy which does not contain a single word, and mere pop-guns of canons, and a beadle about as tall as Crofton Croker, to whip the little boys who were playing at taw (with peas) in the yard."

Here is another pleasant bit of exaggeration, relative to Westport, one of the remotest parts of the West of Ireland:—

"There was a long, handsome pier (which, no doubt, remains at this present minute), and one solitary cutter along side it, which may or may not be there now. There were about three boats lying near the cutter lying alongside it, and six sailors, with long

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shadows, lolling upon the pier. As for the warehouses, they are enormous; and might accommodate, I should think, not only the trade of Westport, but of Manchester too. There are huge streets of these houses, ten stories high, with cranes, owners' names, &c., marked Wine Stores, Flour Stores, Bonded Tobacco Warehouses, and so forth. The six sailors that were singing on the pier, no doubt are each admirals of as many fleets of a hundred sail, that bring wines and tobacco from all quarters of the world to fill these enormous warehouses. These dismal mausoleums, as vast as pyramids, are the places where the dead trade of Westport lies buried—a trade that, in its lifetime, probably was about as big as a mouse. Nor is this the first nor the hundredth place to be seen in this country, which sanguine builders have erected to accommodate an imaginary commerce. Millowners over-mill themselves, merchants over-warehouse themselves, squires over-castle themselves, little tradesmen about Dublin and the cities over-villa and over-gig themselves, and we hear sad tales about hereditary bondage and the accursed tyranny of England."

Every subject, it is said, has two handles at the least, and hence one benefit of a plurality of travelling authors for the same locality. Those who remember some former glowing description of the Trappists of Mount Meilleraie, will be ill prepared for the Titmarsh view of the same subject:—

"They have among themselves workmen to supply all their frugal wants, ghostly tailors and shoemakers, spiritual gardeners and bakers, working in silence, and serving Heaven after their way. If this reverend community, for fear of the opportunity of sinful talk, choose to hold their tongues, the next thing will be to cut them out altogether, and so render the danger impossible—if, being men of education and intelligence, they incline to turn butchers and cobblers, and smother their intellects by base and hard menial labour; who knows but one day a sect may be more pious still, and rejecting even butchery and bakery as savouring too much of worldly convenience and pride, take to a wild-beast life at once? Let us concede that suffering, and mental and bodily debasement, are the things most agreeable to Heaven, and there is no knowing where such Piety may stop. I was very glad we had not time to see the grovelling place; and as for seeing shoes made or fields tilled by reverend amateurs, we can find cobblers and ploughboys to do the work better. By the way the Quakers have set up in Ireland a sort of monkery of their own. Not far from Carlow we met a couple of cars drawn by white horses, and holding white Quakers and Quakeresses, in white hats, clothes, shoes, with wild maniacal-looking faces, bumping along the road. Let us hope that we may soon get a community of Fakeers and howling Dervises into the country. It would be a refreshing thing to see such ghostly men in one's travels, standing at the corners of roads, and praising the Lord by standing on one leg, or cutting and hacking themselves with knives like the prophets of Baal. Is it not as pious for a man to deprive himself of his leg as of his tongue, and to disfigure his body with the gashes of a knife, as with the hideous white raiment of the illuminated Quakers?"

Notwithstanding the undeniable truth of this general remark, and notwithstanding the equally undeniable truth, that there is nothing in the political economy of the thing so very miraculous, that men possessing such resources should make a paradise in a desert,—writers of a more catholic spirit (we intend no villanous pun on the word,) would perhaps say, every man to his liking,—if such austerities amuse the parties, and relieve the mind from the "perilous stuff" that may be weighing on it, there is no great harm done; and better calculators might add, that the example of useful industry set to a wild and miserable population by these monks, has a money value, that may perhaps fully compensate for the cost. The truth is, that Mr. Titmarsh, though an honest, is far from an unprejudiced man. A close observer, and often a shrewd reasoner, he is still somewhat decided in his party views; and he does not possess that enlarged and grasping philosophy which is necessary to the perfect understanding of the "case of Ireland:" we think, therefore, he has done wisely in abstaining from any general summary of the results of his inquiry.

The Home: or, Family Cares and Family Joys. By Frederika Bremer. Translated by Mary Howitt. 2 vols. Longman & Co.

THE translation of a tale like the above, by an English wife and English mother, is good service done to her country. We prefer 'The Home' to 'The Neighbours.' It does not, indeed, contain any character so original and high-toned as '*ma chere mère*,' nor, perhaps, any passage equal in its humour to the autobiography of Miss Hellevi Hausgiebel; but it is more consistent, more probable, and less sentimental. As an illustration of northern life and manners, too, the tale has great value. Not even the recollections of Danzig by Madame Schopenhauer, reveal a more primitive state of society than that disclosed by Frederika Bremer. To touch upon only one whimsically characteristic point, it is a book which would have killed Byron, who hated to see women eat. Hardly a heart-sorrow is recounted, which admits not of alleviation by "roast veal and patties"—sisterly affection is cemented over "citron soufflets" and "large pears"—a brother's college triumph to be solemnized by a liberal emission of sugar-beer—and the early illusions of a dear mother in waning health, revived by the delicious ministry of a coffee feast and hot cakes. The Franks, (and we may presume the Swedes of the middle class,) are not among those unhappy ones described by Lady Morgan, "whom God hath joined, and family dinners put asunder." They have wholesome appetites as well as healthy affections; and the narrative of their discussions might claim a place upon Gunter's as well as Hookham's counter.

But to lay aside *badinage*, and to speak more to the purpose of the novel—we have here no "hair-breadth-'scapes" nor extravagant vicissitudes—but simply the every-day trials befalling a Judge's family of five daughters and a son: the originals of which are our familiar friends. Who has not known a Louise, "our eldest," with her thrifty ways, her sound principles and her grave airs—as good a manager as she is a wise lecturer? Who has not been acquainted with a Petrea, disturbed by genius enough to render her uneasy without making her distinguished? This time, however, she has a large nose which is openly alluded to by her family, as a trial to be borne along with her eccentric ways and unworldly notions. These are our favourites: and the portions of the book devoted to their affairs, we have found the most amusing. Louise, "our eldest," is much sought after by lovers; and, indeed, seeing that the youth of Sweden have hearty digestions, so excellent a housewife could not lack humble servants. But Louise prefers Poverty in a parsonage, offered to her by the family tutor, to Worldly Comfort in a palace: as our female readers will hardly wonder, when they are admitted to see the wooing of the latter:—

"'Cousin Louise, are you fond of fish? for example, bream?' asked the Landed-proprietor one evening as he seated himself beside Louise, who was industriously working a landscape in her embroidery frame.—'O yes! bream is very good fish,' replied she very phlegmatically, and without looking up from her work.—'O, with red-wine sauce,' said the Landed-proprietor, 'delicate! I have magnificent fishing on my estate at Oestanvik. Big fellows of bream! I catch them myself.'—'Who is that great fisher there?' asked Jacobi, with an impatient sneer, 'and what matters it to him whether Louise likes bream?' * * 'Cousin Louise, are you fond of birds?' asked the Landed-proprietor.—'O yes, particularly of fieldfares,' answered Louise.—'Nay, that's capital!' said the Landed-proprietor. 'There are innumerable fieldfares on my estate of Oestanvik. I often go out myself with my gun and shoot enough for dinner; piff-paff! with two shots I have killed a whole dishful!' * * 'Cousin Louise, are you fond of roast hare?' asked the Landed-proprietor.—'Master Jacobi, are you fond of roast hare?' whispered Petrea waggishly to the Candidate.—'Bravo, Petrea!' whispered her brother to her.—'Cousin Louise, are you fond of cold meat?' asked the Landed-proprietor, as he handed Louise to the supper-table.—'Should you like to be a landed-proprietor?' whispered Henrik to her as she left it. Louise answered exactly as a cathedral would have answered,—looked very solemn, and was silent."

"The family is assembled in the library: tea is just finished. Louise, at Petrea's and Gabriele's urgent request, has laid out the cards on a little table to tell them their fortunes. The Candidate seats himself near them, and appears determined to amuse himself with them, and to be lively; but Louise assumes all the more her 'cathedral air.' The Landed-proprietor steps in, bows, snorts, and kisses the hand of the 'gracious aunt.'—*Landed-proprietor.* Very cold this evening; I fancy we shall have frost.—*Elise.* It is a gloomy spring. We have lately read a most affecting account of the famine in the northern provinces. It is the misfortune of these late springs.—*Landed-proprietor.* O yes, the famine up there. No, we'll talk of something else—that's too gloomy. I have had my peas covered with straw. Cousin Louise, are you fond of playing Patience? I am very fond of it too; it is so composing. At my seat at Oestanvik I have little, little patience-cards. I fancy really that they would please my cousin.—The Landed-proprietor seats himself on the other side of Louise: the Candidate gives some extraordinary shrugs.—*Louise.* This is not patience; but a little witchcraft, by which I read fate. Shall I prophesy to you, Cousin Thure?—*Landed-proprietor.* O yes, prophesy something to me. Nothing disagreeable! If I hear anything disagreeable in an evening, I always have bad dreams at night. Prophesy me prettily—a little wife—a wife as lovely and as amiable as Cousin Louise.—*The Candidate* [with a look as if he would send the Landed-proprietor head over heels to Oestanvik]. I don't know whether Mamselle Louise likes flattery.—*Landed-proprietor* (who seems as if he neither heard nor saw his rival). Cousin Louise, are you fond of blue?—*Louise.* Blue? That is truly a lovely colour; but yet I prefer green.—*Landed-proprietor.* Nay, that is good! that is excellent! At Oestanvik, my dressing-room furniture is blue, beautiful light blue silk damask; but in my sleeping-room I have green moreen. I fancy really, Cousin Louise, that—— The Candidate coughs, and then rushes out of the room. Louise looks after him, sighs, and then examines the cards, in which she finds so many misfortunes for Cousin Thure, that he is quite terrified: the peas frosted, conflagration in the dressing-room, and last of all a rejection! The Landed-proprietor declares, notwithstanding, that he finds nothing of this unpleasant. The sisters smile, and make remarks."

It is much to Miss Bremer's credit that she makes the young lady "give the basket" to one who tempts so liberally "with rich viands and the pleasurable wine." We will now allow the reader a glimpse of the genius of the Home—the poor Petrea. This damsel burns with an ardent desire to distinguish herself, being vexed with the *stragglings* of a crude and busy imagination. A festival at Axelholm offers her a brilliant opportunity. After sundry abortive efforts to manage her natural defect—the nose!—she is now to be seen in the ball-room. But partners do not come. She looks at her mother, and fancies her ashamed of her; feels herself neglected, and must set about amending her condition with alacrity:—

"At this moment an old gentleman rose up from a bench opposite Petrea, with a tea-cup in his hand. In a mania of officiousness she rushed forward in order to assist him in setting it aside. He drew himself back and held the cup firmly, whilst Petrea, with the most firm and unwearying 'permit me, sir,' seemed determined to take it. The strife about the cup continued amid the unending bows of the gentleman, and

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the equally unending courtesies of Petrea, until a passing waltzing couple gave a jostle without the least ceremony whatever to the compliment-makers, which occasioned a shake of the tea-cup, and revealed to Petrea the last thing in the world which she had imagined, that the cup was not empty! Shocked and embarrassed, she let go her hold, and allowed the old gentleman, with what remained of his cup of tea, to go and find out for himself a securer place. Petrea seated herself, she hardly knew how, on a bench near an elderly lady, who looked at her very good-naturedly, and who helped very kindly to wipe off the ablution of tea which she had received. Petrea felt herself quite confidential with this excellent person, and inquired from her what was her opinion of Swedenborg, beginning also to give her own thoughts on spectral visions, ghosts, etc. The lady looked at her, as if she thought she might be a little deranged, and then hastened to change her place. A stout military gentleman sat himself down ponderously, with a deep sigh, on the seat which the old lady had left, as if he were saying to himself, 'Ah, thank God! here I can sit in peace!' But, no! he had not sate there three minutes and a half, when he found himself called upon by Petrea to avow his political faith, and invited by her to unite in the wish of speedy war with Russia. Lieutenant-Colonel Uh—— turned rather a deaf ear to the battery by which his neighbour assailed him, but for all that he probably felt it not the less heavy, because after several little sham coughs he rose up, and left our Petrea alone with her warlike thoughts. • • Petrea now cast her eyes on a young girl who seemed to have had no better dancing fortune than herself, but who seemed to bear it much worse, appeared weary of sitting, and could hardly refrain from tears. Petrea, in whose disposition it lay to impart to others whatever she herself possessed—sometimes overlooking the trifling fact that what she possessed was very little desired by others—and feeling herself now in possession of a considerable degree of prowess, wished to impart some of the same to her companion in misfortune, and seated herself by her for that purpose. 'I know not a soul here, and I find it so horribly wearisome,' was the unasked outpouring of soul which greeted Petrea, and which went directly to her sympathising heart. Petrea named every person she knew in the company to the young unfortunate, and then, in order to escape from the weight of the present, began to unfold great plans and undertakings for the future. She endeavoured to induce her new acquaintance to give her her *parole d'honneur* that she would sometime conduct a social theatre with her, which would assist greatly to make social life more interesting; and further than that, that they should establish together a society of Sisters of Charity in Sweden, and make a pilgrimage to Jerusalem; furthermore, that they would write novels together; and that on the following day, or more properly in the night, they would rise at half-past ten o'clock, and climb to the top of a high mountain in order to see the sun rise; and finally, after all these, and sundry other propositions, Petrea suggested to her new acquaintance a thee-and-thou friendship between them! But, ah! neither Petrea's great prowess, nor her great friendship; neither the social theatre, nor the pilgrimage to Jerusalem, least of all the thee-and-thou friendship, availed anything towards enlivening the churlish young girl. Petrea saw plainly that an invitation to dance would avail more than all her propositions, so, sighing deeply because she was not a man to offer so great a pleasure, she rose up, and left the object of her vain endeavours."

We can make room for no more of these minikin distresses; but there are many to whom they will occur with all the unlovely truth of a daguerreotype.

It would be "omitting the part of Hamlet" were we to close this invitation to 'The Home' without speaking of the central figure in all its joys and sorrows—the Mother. Nothing more delicate, or womanly, or beautiful, is to be found in domestic fiction than her character: and we like it none the less for a certain touch of romance and sentiment not altogether English. She is of finer clay than any of her daughters;—was born with tastes and aspirations which she has been compelled in her intercourse with trial to conceal or to leave uncultivated. For a while we see her misplaced and discontented; for the tale begins at that epoch, known to every one, when the mind, being in a transition state, is peculiarly open to wandering thoughts and vain imaginations. But the sense of duty harmonizes these: Time and Thought make her just, sensible, sympathising, and tolerant. Madame Frank always stands out distinct from her family, by a certain placid and poetical elegance: there is fancy as well as fondness in her love for "her summer child;" and the slight warning at the close of the record, that the hour of her rest is at hand, saddens us like the knell for a dear friend. It is impossible, indeed, to read this book as a piece of *make-believe*. We have had nothing so simply life-like since Galt's 'Annals of the Parish'—no pictures of female nature so finely touched, since Miss Austen's.

On Vision, and the Action of Light on Bodies.—Some Remarks on Invisible Light.—On the Power which Light possesses of becoming Latent.—Poggendorff's Annalen, Vol. LVI.

In the above Memoirs M. Moser has called attention to a series of experimental researches on the action of light on bodies, which have, from the really extraordinary nature of many of the phenomena observed by him, excited an unusual degree of inquiry. Moser's reasoning does not appear to us very satisfactory, and we are inclined to think, that many of the results of his experiments would be materially modified if the pure prismatic rays were used, instead of coloured glasses, to which alone he has trusted. The first of the above Memoirs is occupied in endeavouring to show by analogy, that light produces material changes on the retina. It is a curious and interesting fact, that at the last meeting of the British Association, Sir John Herschel, when speaking of some of the remarkable photographic phenomena which he had observed, of fading, dormant and restorable pictures, should, in ignorance of Moser's labours, have suggested the possibility of the eye, in the act of vision, becoming photographically impressed by luminous images. This idea, at once so new and startling, created great interest, and it certainly appears to us, that amidst the numerous speculations to which the discoveries of modern science have given rise, few or none of them are so replete with all that tends to awaken curiosity as this, which promises to lead towards the developement of the mysterious operations of that agent which gives life and beauty to the universe, on that wonderful piece of mechanism, the eye, without which the world would be to all animated creation a dreary wilderness.

The observations of Mariotte, D'Arcy, and Brewster, all go to prove that an interval of time is required for the impression of an object to be made on the retina; and the simple experiment of twirling a lighted stick shows that the impression does not fade immediately with the removal of the body. Every one must have experienced the effect of looking fixedly on a bright or highly-coloured body, and then turning the eye to a dark or colourless space, on which a distinct image of the illuminated object will be for some time visible. Sir Isaac Newton relates that having gazed for some minutes on a reflected image of the sun, his eye became so strongly impressed with it, that whenever he looked upon the clouds, or a book, or a bright object, he saw upon it a round bright spot of light, like the sun, and this effect lasted for three or four days. Æpinus has described similar experiments and like results.

Moser has proved, what was indeed very distinctly stated by Niepce, that light acts upon all bodies, but he does not allow that this action produces a separation of chemically combined bodies. We need only refer to the researches of Sir John Herschel, Mr. Fox Talbot, and others, to show how decidedly wrong the Königsberg professor is on this point. That light acts upon all bodies, we are inclined to allow, and we see but slight reasons for objecting to the conclusion, that the images of objects are impressed by the light radiated from them, either on the retina or on the choroid coat. It has been shown by Mr. Hunt that a plate of copper may be made to receive a series of impressions, which may be kept for a long time invisible, but which can be restored one after another by the agency of electricity. May not then the seat of vision, so delicate, and to us so complex in its structure, be capable of receiving even millions of impressions, and retaining them until revived by the mysterious influences of the mind, acting through the wonderful organism of the nerves? Moser's experiments on the influence of light on the iodide of silver, formed on the surfaces of silver plates, as in the daguerréotype processes, have certainly been made with considerable attention, but from the circumstances above alluded to—the use of coloured glasses, instead of the pure prismatic rays—we cannot place much confidence in the results. Indeed, most of the experiments have been previously made by Herschel, Becquerel, and others, with whose labours in general Moser appears to have been unacquainted.

The discovery of the remarkable fact, that the effects of light on solid bodies may be imitated in perfect darkness by mere juxtaposition, or simple contact, is without doubt one of the most extraordinary discoveries of modern science. The polished surfaces of the metals, of glass, and of glazed leather, receive in a short time virtual impressions of similar or the most dissimilar bodies. It matters not if these be of metal, of glass, of wood, or of paper—a mysterious connexion is established between them when they are brought together, and a molecular change is effected, not only on their surfaces, but to some depth within their substances. It has been found that repeated surfaces may be removed, and that still the impression was to be rendered visible. It is only in a few cases that the impression is rendered evident from the mere contact. It is to be evoked by a process similar to that used in the daguerréotype; it is to be subjected to the influence of a vapour, that of mercury giving a more permanent picture than any other.

Moser considers all bodies as being self-luminous, and therefore concludes that the above phenomena are the result of the action of the *invisible light* constantly radiated from their surfaces. It is to be regretted that any term should be used in science which has a tendency to confuse our general ideas on the subject. Now we conceive the idea of *invisible light* is one which cannot be easily entertained. Light is universally understood as that element which is *perceived* by its effects upon the optic nerve, and if this is not excited by the operating agent, we cannot with propriety call that agent light. We well know that the sunbeam brings to the surface of our planet rays, having, as it at present appears, each a distinct property. One class of these rays are luminous; they are light: another class are calorific and non-luminous; these are heat-rays: and a third class are neither luminous nor sensibly calorific; and these have been called—and perhaps for the present it is the wisest course still to call them—chemical rays. Dr. Draper has recently proposed for this last class of rays a name coined, as it appears to us rather fancifully, from some imagined similitude between the fable of Tithonus and Aurora, and their chemical influence. *Tithonic rays*,

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however, will not, we believe, be likely to be accepted by philosophers as the distinguishing name of this class. Whether or not the phenomena observed by Moser, Draper, and others, are to be attributed to either of the above classes of solar rays, we have not, we think, as yet a sufficient amount of experimental evidence to decide. That some connexion exists between the strength of the impression made, and the heat-conducting powers relatively of the two bodies, has, we think, been proved. The phenomena are, however, so complex that we must patiently await the result of the unwearying researches of our natural philosophers, before we attempt to assign them to the influences of a known or of an undiscovered agent.

M. Fizeau imagines that a slight layer of organic matter, analogous to fatty bodies, clothes all surfaces, and that the irregular removal or condensation of this volatile matter, fits the surface for the reception of vapour in different degrees; and that hence results the images to which we have called attention. This might explain the phenomena if the effects were merely superficial, but it certainly does not account for the changes produced in the solid particles of the metal or glass. These notions are therefore quite untenable.

The doctrine of latent light, which is now advocated as a part of Moser's hypothesis, is by no means new. Sir Isaac Newton believed that light was absorbed by some bodies, and many physicists since him have brought forward observations apparently in proof of this. Whether this be admitted or otherwise, although it must materially influence the theories of light, it cannot affect the objections we have made to the improper use of received modes of expression.

The three Memoirs published by Moser have been translated by Mr. Croft, and printed in the 'Scientific Memoirs,' to which valuable publication we must refer those of our readers who are desirous of a more intimate acquaintance with the subject.

Professor Ludwig Moser has achieved for himself a European celebrity. We must hope that his future researches will be less liable to the objections we have made. The incompleteness of a series of researches in science, however striking may be the results obtained, is ever to be regretted, as thereby we lose those connecting links, by which alone we are enabled to trace with any certainty the truth we desire to lay hold of.

The Burgraves: a Trilogy—[*Les Burgraves*]. By Victor Hugo. Paris, Michaud.

THIS is a strange compound of power and self-conceit. We will accept it, however, on the showing of the author, not as a caprice of fantasy, but as a link in a chain connected with antecedent productions, and others still to come, —receive the stilted aphorisms, enunciated in his preface, for plain truths, and put our trust in the dramatist of the *Place Royale* as in a leader and a regenerator. The idea of 'The Burgraves,' which, to borrow Scott's phrase, had been long *simmering* in the poet's mind, was matured, M. Hugo informs us, by his tour along the Rhine; and he has affixed to the separate acts, and sometimes, even, to the separate scenes, distinguishing titles, in hopes that the bat-blind public might be furnished with a glimmering of their hidden meaning. But M. Hugo's self-distrust, as regards the clearness of his narration, is compensated for by his self-assertion, when he tells the public what it is to expect from the word "Trilogy."

Here, as elsewhere (says he) trilogy means only and essentially a poem in three cantos, or a drama in three acts. Only, in employing it, the author was desirous of awakening a noble remembrance, of glorifying, as much as lay in him, the old poet of the *Orestie*, who, slighted by his contemporaries, said with a haughty sadness, "*I consecrate my works to Time!*" and also, perhaps, of indicating to the public, by this sufficiently perilous appropriation, that what Æschylus did for the Titans, he—poet unfortunately too unequal to the task—has attempted to do for the Burgraves.

Being in an acquiescent mood, we must yet a little further take the author on his own word, and allow him yet more distinctly to indicate the master idea of this drama:—

In fact, [continues M. Hugo, when approaching the close of his preamble, and after vindicating himself from caprice in the choice of his former subjects], there is to-day an European nationality, as there was a Greek nationality in the times of Æschylus, of Sophocles, and of Euripides. The entire circle of civilization, whatever has been, whatever is its compass, has always been the wide country of the poet. * * Thus,—proportion duly taken into the account, and supposing that it is permitted to compare small things with great,—if Æschylus, when recounting the fall of the Titans, made, of old, a national work for Greece, the poet who, to-day, narrates the strife of the Burgraves, constructs for Europe a work equally national, in the same sense and in the same signification. Whatever be the momentary antipathies and jealousies of frontiers, all enlightened nations belong to the same centre, and are indissolubly united by a sacred and profound union.

The reader of M. Hugo will hardly fail to remark, that to prove the relationship of this play with 'Marion de l'Orme,' 'Hernani,' 'Angelo,' and 'Cromwell,' our author rebukes severely the entire spirit of his Rhine journals and the political pamphlet thereunto appended. But let this pass: and we care not, further, to display the inconsistencies and pretensions of so gifted a man. The reader has had enough of our and M. Hugo's overture. Let the curtain rise.

The time is the thirteenth century: the scene the portrait gallery of the *Burg* of Heppenheff: a corridor surrounding a donjon, on the walls of which the fading remains of old frescoes are seen. Sounds of revelry are heard from within the castle, and an old grey-haired woman, clothed in rags, and chained, is discovered listening with mockery to the jovial strain. This is Guanhumara, whom, on a first glance, the spectator will discover to be a *replica* of Ulrica, in Scott's 'Ivanhoe;' and who, during the greater part of the drama, wanders distractedly up and down, listening and plotting in dumb show, but saying little. To her enter a troop of chained slaves, who descant on the miseries of their captivity by the Burgraves, take the audience into their confidence, hint their suspicions that Guanhumara wanders about for no good purpose, and acquaint us with the family story of the *Burg*. In this the three generations are presiding: Job the Cursed, aged one hundred—a model of ancient bravery, wisdom, prejudice, and cruelty: Magnus, his son, aged sixty, in whom the virtues and vices of "the strong hand" are presumed to have degenerated; Hatto, his grandson, an inferior personage—more luxurious, more villanous—in love with Regina, the niece of Job. Regina, it is presently disclosed, prefers a certain Othbert, a nameless adventurer; there are fears, however, that she will never live to belong to either rival, since her health is feeble to extremity. Then we are told a long and intricate history about a murder and a Corsican slave. Rumours, too, are counted up touching the death of Frederic Barbarossa and the early history of himself and of a bastard brother. The slaves retire, and a love scene between Regina and Othbert ensues; after which Guanhumara (which is German for Ginevra) presents herself to the young lover, initiates him partially into the mystery the slaves have been telling *us;* declares that she is at Heppenheff for the purpose of avenging a murder long since committed; that it is she who has practised upon the bloom and strength of Regina; and who will restore that maiden to health if Othbert will swear to do her bidding and minister to her vengeance, when "the hour and the man" are pointed out to him. The lover agrees, and the tempter disappears. Then come out, on the one side Hatto and the revellers—on the other the two aged Burgraves. The olden and the modern time are skilfully brought into contrast:—we have also a *tirade* of Magnus against the missing Emperor Barbarossa. Lastly occurs the incident of a mendicant, who arrives to ask charity and shelter: Hatto commands that he should be stoned thence—but the old men interfere,—and Job, the patriarch, for the first time raising his voice to assert his authority, insists that the antique usage of their profuse hospitality shall be revived, and the wanderer received with as much honour as though he were the lost Emperor himself. This is done; and the first part of the trilogy closes, as the reader is aware, behind no impenetrable veil of mystery.

Whatever doubts, however, any credulous person might have entertained on the subject, are at once dissipated by the soliloquy of the mendicant, which opens the second part of the trilogy. He there mourns over the desolation of his Germany, and declares that one last blow must be struck for its deliverance and regeneration. To this succeeds a love scene between Othbert and Regina; Guanhumara has kept her part of the compact—the maiden enters buoyant and blooming, miraculously restored. But in the midst of their joy, the sorceress surprises the lovers, claims her reward, and demands that Othbert shall, that very night, strike down the person on whom she will be avenged. Regina reappears, followed by Job, who is so melted to gentleness at the sight of her renewed health and her lover's ecstacy, that he sanctions their marriage and flight. At this point we shall exchange abstract for paraphrase, claiming the reader's indulgence.

SCENE THE FIFTH.

Othbert—Regina.

Oth. (*wildly looking after Job*)—Just heaven! the whirling thoughts that vex my brain!
Fly with Regina!—fly this dismal tower!
O, pity, lady! if 'tis all a dream,
Wake me not. Yet 'tis thou, my soul's own love!
Angel! mine own!..we fly ere evening fall—
This blessed instant!..could'st thou only know....
There, glowing Eden!..here, the yawning pit!—
I fly to bliss!—I fly from hideous crime!
Reg. What say'st?
Oth. Fear nought!—Regina! I *will* fly!
Yet I have sworn!—Regina! Heavens! mine oath!
What then? I fly....God, judge my cause aright!
Can yonder old man err—so grey, so wise?....
And then, I love!..Come! All things bid us go.
There's nought shall bar our way!.. [*forcing Regina off. Enter at the back of the stage* Guanhumara, *leading* Hatto, *who is followed by the princes, Burgraves, and soldiers; she then disappears.*

SCENE THE SIXTH.

Hat. Ha! dreamest thou so?
Reg. Hatto! Great Heaven!
Hat. (*To the soldiers*)—Lay hold on yonder pair.
Oth. (*Drawing his sword and keeping the soldiers back*)—Lord Hatto, well I know thine infamy!
Know thee a traitor, godless, odious, vile!
I would learn, too, if haply there be found
In that base heart, that sink of filthiest things,
The slime which vices fling behind them—FEAR.
For shrewdly do I guess thou art a coward;
And that these lords—thy betters, noble chief!
When I have plucked thy mask of courage off,
Will see thy craven nature bared to day!
Here, by her choice supreme, I represent
Regina, maiden-Countess of the Rhine.
She hates thee, Prince! is my affianced bride!
I challenge thee on foot:—for place, the strand
Beneath the Wisperthal, three miles from hence.
What arms thou wilt—close quarters—no delay—
No mercy—visor up—by yonder stream;
There be the vanquished flung! Conquer or die!
[*Regina swoons.—Her women bear her out.—Othbert* (*withstanding the archers who approach him.*)
No step this way. To you, my lords, I speak.
Hear me, ye noble guests....Duke Gerard, hear!
Sire Uther—hear, Pendragon of Bretagne!

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Hear me, ye Burgraves, Darius and Cadwalla!
Lo! yonder lord I strike before your eyes,
And here do claim, his baseness to chastise,
Free archers' right before free counts like you....
[*Throws his glove in the face of Hatto.*
Enter the Mendicant, *who mixes among the crowd unperceived.*
Hat. I have let thee speak.
(*Aside to one of the lords*)—Heaven knows, Giannilaro,
My eager sword is quivering in its sheath....
Now is my turn....Tell me thy name, my champion—
Son of a king? a Margrave's, at the least,
Who darest defy me? Speak—declare thy name,
If name thou knowest....*Thou* art the archer Othbert!
Thou liest!
(*To the lords*)—He lies!—no Othbert this.
(*To Othbert*) I'll tell thee
From what rare stock thou comest—what thy worth.
A gentleman! go to....even less than that.
I know thee: thou art Yorghi Spadaceli;
Thy sire a Corsican, thy dam a slave;
And thou, impostor base, their lawful child.
Stand back!....
Sirs—we have princes in this presence:
Let any take his part—let all—I'll meet ye
Where'er ye choose—now, in that avenue,
And foot to foot, and naked breast to breast.
For thee, brave fugitive! most well-born brigand!
Thy gauntlet to my slaves!
Oth. Craven!
Men. (*Advancing*) Lord Hatto,
Old though I be, I'll hold thee to this quarrel.
A sword!....
[*He throws by his staff and snatches a weapon from the wall.*
Hat. This goodly masque but lacked a fool!
Look on him, sirs. Whence hath this comrade fallen?
First, gipsy: next, a beggar: good!—Thy name?
Men. Frederick of Swabia, Emperor of Almain.
Magnus. The Red Beard!
Fred. (*Drawing from beneath his rags a relic*)—Lo, the Cross of Charlemagne! [*A pause.*
I, Frederick, by my mountain birth-right Prince
O' th' Romans, chosen king, crowned Emperor,
Heaven's sword-bearer, Monarch of Burgundy
And Arles—Charles his tomb I dared profane:
I have repented me on bended knees;
Done penance in the desert twenty years;
My drink the rain—the herbage of the rock
My food..a ghost the shepherds fled before..
And the world named me as among the dead.
But I have heard my country call—come forth,
Lifted the veil—broken the sepulchre.
The hour is now when dead men needs must rise.
Ye own me?
Mag. Let me look upon thine arm.
Fred. To seek the brand by thee imprinted there?
Behold it....
Mag. 'Tis even so....Before ye stands
The Emperor Frederic.... [*A pause.*
Emp. (*Leaning on his sword*)—Of yore ye heard me marching through these vales,
When golden spur was ringing at my heel.
Now know ye what I am, your Master,—Earls!
Who conquered Europe, and anew revived
The Othos' Germany, a calm-eyed queen!
He whose award as knight and emperor true,
Three kings in Merseburg and two popes in Rome
Chose and obeyed; who, when he raised a hand,
Touching their foreheads with his sceptre gold,
Made Sweno king—bade Victor wear the tiar,
He who the Herrmanns' antique throne o'erthrew;
And vanquished—now in Thrace, in Syria now,
The Emperor Isaac and the Calif Arslan:
The same who, curbing Genoa, Milan, Pisa,
And stifling clamorous wars and treasons vile,
Grasped Italy with all her thousand towns!
Hath left his shroud and speaks!.....
[*He advances a step, and all retire.*
I have judged kings! shall wolves escape my chace?
I to the gibbet gave seven Lombard chiefs!
Albert the Bear arrayed his thousand spears—
I brake them! Every path hath heard my feet;
The Lion Henry with these hands I tore,
His duchies ravished, snatched his lands away,
And thrice seven princedoms of his wreck I made.
For forty years, these talons, stone by stone,
Have strewn your crumbled donjons on the Rhine!
Bandits, ye know me!—know the Empire's grief
Weighs on my heart,—know I am come to save it,
To raze ye from the roll of living men,
And cast your ashes to the winds of Heaven!....
Your bands will hear me. They are mine! *I* know them,
They followed glory ere they served disgrace!
Mine was their homage ere these evil days,
And many a heart still loves his ancient Kaiser!
Does it not, veterans? Comrades, is't not so?
Ha! miscreants! felons! village-ravagers!
My death restored ye then? Approach! behold!
Touch! listen! lo! 'tis I!....
You deem yourselves
Brave knights, be sure! You say, "The sons are we
Of puissant barons and great noblemen,
Whose honours we prolong." You *do* prolong them?
Your sires were soldiers brave, not prowlers base,
They made great wars—they rode like heroes forth;
Bestrode the bridge when foemen broke the arch,
Would battle man to man, or host to host,
And gay with trumpets sounding proud before,
Withstood whole armies—dauntless kept the field,
Nor tower was e'er so high, nor hill so steep,
That more they asked to seize the strongest hold
Than a frail ladder bending 'neath their weight,
Reared 'gainst the walls that streamed with molten fire;
Or swayed on knotted cords athwart the abyss,
Swang the bold warriors, demons more than men,
Whirled by the night-wind 'gainst the rocky walls!
Dared any blame such onslaught,—in full day
The chiefs defied their Emperor to the field,
And waited, armed, afoot, the long night through,
Till the sun rose, and brought their sovereign foe:
'Twas thus they won broad lands and towers and towns,
So firmly won, that thirty years of strife,
Made of their followers Dukes, their leaders Kings!
While you! like jackal and the bird of prey
Who lurk in copses or 'mid willow beds—
Prostrate and hushed with dagger ready drawn,
Hide in the noisome marsh that skirts the way,
Trembling, lest passing hound snuff out your lair!
Listen at even-tide on lonesome path
For traveller's footfall, or the mule-bell's chime,
Pouncing by hundreds on one helpless man,
To strike him down, then back to your retreats—
You dare to vaunt your sires?—I say, your sires,
Bravest of brave and greatest 'mid the great,
A line of warriors! you, a herd of thieves!

Long as this *tirade* is, it is still incomplete; but we have quoted enough to show, that a romanticist can equal in long-windedness the harangue of an *Agamemnon* or a *Semiramis* in the hoop-and-toupet days of classical French tragedy. The momentary effect of the Emperor's harangue upon the rebellious princes whose degeneracy he rates so soundly, is dissipated by a burst of bravery and defiance on the part of Magnus, who reviles Barbarossa in language as violent as his own, and threatens him with instant death. The Burgraves press around the old king with drawn swords, when Job cleaves his way through the crowd, and telling the Emperor that his hatred is still unchanged but that he loves the well-being of Germany better than his private quarrel, or even the existence of his order, compels the hot-blooded spirits around him to submit and do homage; commands that the prisoners in the *burg* be set free: and ordering himself to be chained (his guests following his example!), abases himself before Barbarossa. The Emperor commands the imprisonment of the Burgraves, all save Job, whom, calling him by a name we have heard among the slaves in the first act, he bids await his presence at the patriarch's usual nightly haunt. With this the second and the most striking division of the trilogy closes.

The third is devoted to the developement of the domestic interest of the plot. Of course the patriarch is the person whom Guanhumara hates, and Othbert has sworn to murder. At first, in a passionate scene between the two, the hag tramples over the old man, and openly informs him of the fate preparing for him, with the alternative of Regina's sacrifice; and an interchange of remembrance and accusation follows, in which Othbert's parentage is revealed; ending in Job's consent that the old life shall ransom the young one, on condition that the avenger is left in ignorance of the name of his victim. To this succeeds the encounter between Othbert and the old man, strangely resembling one in Serjeant Talfourd's 'Ion;' in which Othbert,—after a terrible struggle, quickened by Guanhumara's threats that Regina shall die within the hour,—at the very instant when his hand is raised, is again succoured by the Emperor, who interposes in time to avert the crime, to declare that *he* was the supposed victim, and brother to the Burgrave, whose death the Corsican woman was bent on avenging. Guanhumara withdraws her curse: but having sworn that that hour and that place should be marked by blood, stabs herself: and the drama closes with Regina in Othbert's arms, and by the Emperor announcing, that having secured the empire to his grandson Frederic, he is about again to retire to the desert. We have somewhat hurried over the events of this act, because it is the least characteristic and most melodramatic of the three.

It may be doubted whether, after all due allowance has been made for the disadvantages of haste in the above sketch, and of paraphrastic translation in the above specimen, the reader will admit the existence of any grandeur or originality in this last of Victor Hugo's creations. It contains no character so masterly in its truth as the sensual, handsome, profligate archer of 'Notre Dame de Paris'—no passion so intense as may be found (to seek no further) in the author's simple ballad of

Gastibelza, l'homme à la carabine—

no scenic surprise so brilliant and rivetting as some of those in 'Le Roi s'amuse,' or 'Lucrece Borgia.' Nevertheless, the drama has still a certain grim passion of its own, not wholly unbefitting the ruins and rocks it is meant to re-people, nor unworthy of the author's intimate knowledge of bygone times.

But this play possesses an adventitious, as well as an intrinsic, interest. If it be curious as a specimen of French treatment of a German subject, the history of its production, as recorded in the police journals, is also noticeable, as throwing light on the secrets of the world of Parisian Art and Criticism. There is an unobtrusive tragedy in it: a sorrow not so ferocious, but perhaps as deep as the sorrow of Guanhumara. A few lines will recapitulate the story. At the time when Mdlle. Mars was ejected from her throne at the *Théâtre Français*, owing, as her partizans said, to the unworthy cabals of Mdlle. Rachel's admirers, there was thrust forward in rivalry of the young tragedian, a Mdlle. Maxime, a clever and ambitious actress, but coarse and unfinished in her style. No matter, *Le Journal des Débats* took up her cause warmly; and for a twelvemonth or more we read of nothing but Mdlle. Maxime's force and intelligence—of the injustice of the public and of the parsimony of the management towards her. An alluring prospect of fame all this praise for the poor actress! which must have seemed about to be converted into reality, when M. Hugo selected her to enact the difficult and leading part of Guanhumara, "that walking statue," to quote his own words, "with a serpent's eye." The play was rehearsed thirty-two times, and *then* the dramatist discovered that the lady's voice wanted a sort of ventriloqual fascination, and the lady's eye the requisite sting of malice, and, what was worse, that the lady was *too short!* Her empire was taken from her. The victim of false encouragement went into a court of law to claim restitution—an ill-advised step. Mdlle. Maxime's claim was negatived—she was charged with the costs of her action—her future prospects in the theatre closed, and, "unkindest cut of all," her extravagant champion of the *Débats* "whistles her down the wind" as a ridiculous pretender, and follows unblushingly in the wake of Madame Melingue, an actress fetched in at the eleventh hour, from the Boulevards, and bribed, with a life appointment, to attempt the part at which another had toiled so severely, and with such hard requital!

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ROYAL ACADEMY.

Professor Howard's Lectures on Painting.

CONCLUDING LECTURE.

AN important consideration in the composition of a picture, is the *background;* by which term may be understood everything seen beyond the plane on which the principal figures are arranged. In continuation of the subject of my last lecture, I proceed, therefore, to offer some remarks on the nature of backgrounds, and on the mode in which they have been treated by the best artists. The Poet is relieved from any such demand upon his invention, by presenting all the parts of his design in succession, which enables him to bring forward as many accessories as he may think desirable, when and where they may best serve to enrich or explain it, while he can keep out of sight everything trivial or unfavourable; the Musician, too, may compose a delightful melody without any accompaniment whatever. To the Painter alone a background of some kind is unavoidable; the nature of his art requires him to fill up the intervals of his groups with some object or other, which he must necessarily suppose to appear beyond, and whatever he may introduce for this purpose should at once serve to relieve his figures, explain the story, and complete the picture, without attracting more attention than its subordinate office may fairly claim. The grand style avoids this difficulty in a great degree, by introducing the least possible background—a sky, a rock, a wall, and few or no accessories; and Sculpture, which systematically excludes them, owes much of its impressive character to this mode of treatment. Michael Angelo, a sculptor as well as painter, generally pursued the same course in both arts, and gave his compositions their full and undisturbed value, by suffering nothing extraneous to interfere with the figures. The ill effect of intricate backgrounds is conspicuous in two of the cartoons, the 'Delivery of the Keys,' and the 'Miraculous Draught of Fishes;' where, in spite of the admirable arrangement of the groups, and their animated characters and expressions, the eye can scarcely forbear wandering over the expanse behind them, instead of resting, as it should, upon the subject. The scenery is appropriate and pleasing in itself, but is objectionable in overlaying the picture with a multiplicity of details, which add nothing to its interest. In the latter of the two, the birds in the foreground of the lake, from their size and obtrusive situation, challenge nearly as much attention as the human figures themselves.

The background and accessories in our copy of the 'Last Supper,' though they were hardly to be avoided, detract somewhat from the simplicity and quiet solemnity befitting that sublime drama. It is possible that by dwelling for some minutes on the great intellectual merits of these admirable works, the mind may abstract itself from such interruptions, but it requires an effort like that which is necessary while reading a book in the midst of a number of persons talking aloud. Sebastian del Piombo's 'Raising of Lazarus,' in our national collection, the design of which has been ascribed to Michael Angelo, is still more offensive in this particular. If any part of it be his besides the principal figure, the background certainly is not: when he has adopted any, it is strictly in accordance with the subject, and explanatory or illustrative. In his cartoon of 'Pisa,' the multitude of combatants on horse and foot at a distance, mentioned by Vasari, were no doubt seen between the intervals of the main group, with the effect of which they were too small to interfere, while they accounted for and added to the energy, haste, and bustle of the whole; in the small copy at Holkham the background figures are omitted. In his 'Holy Family' at Florence, he has introduced a group of Baptists behind, which equally illustrates the subject without detracting from the importance of the principal actors. Unmeaning and inappropriate backgrounds were too frequently adopted by the artists of that period; Correggio seems to have been the first to estimate their real value; his highly poetic fancy perceived how powerfully they might be brought in aid of the sentiment as well as the chiaroscuro of his delightful compositions, in all of which they are happily subservient. Rubens followed in the same track, and with his usual success; although he considered this to be one of the chief difficulties of the art. In his 'Descent from the Cross,' the background is entirely subordinate, and blended with the figures in a very masterly manner, like a well adapted musical accompaniment, supporting and assisting the melody, which is in all cases the true desideratum. If the background be sometimes a troublesome and dangerous companion, it is nevertheless capable of being rendered a most valuable ally, for though in general it should be flat, negative, and retiring, in order to give prominence and force to the figures, it often affords the painter an opportunity of showing his original power in the introduction of striking associations or ingenious allusions, which may add a grace and interest to the subject, explain the story, or enforce the intellectual aim of the work; while technically, it may be of the greatest use in giving vigour and point to some parts, softness and repose to others, union, harmony, and effect to the whole. To whatever extent background may be carried, it is indispensable that no object or circumstance be introduced which is not in perfect agreement with the poetical feeling and character of the subject. The chief technical resources of *background* are to be found in Landscape, Architecture, and Drapery. Of landscape backgrounds, that of the 'St. Peter Martyr,' by Titian, is perhaps the finest example. Nothing can be more grand or more happily appropriate than the mountain scenery in which the savage massacre is taking place, nor better managed than the union of the upper and lower parts of the composition by means of the tall trees on the right. Here the background combines so well with the figures that the landscape appears to be a constituent element of the subject, and not merely a contrivance to help out its picturesque effect. It may be remarked, that the grandeur of this justly celebrated work is evidently owing, in great measure, to the adoption of a low horizon, which makes everything in the picture tower above the eye, while the objections which have just been stated to two of the cartoons arise chiefly from the choice which Raffaelle has made of a high horizon; for the scene being out of doors, a multitude of objects must naturally occur in the large space represented beyond the figures, or it would appear empty, and in the 'Delivery of the Keys,' none of these objects, if we except the sheep, has anything to do with the story.

The practice of giving such an elevation to the horizon, so common in the works of the earlier artists, (which perhaps arose from their studies having been made at too short a distance from the model,) has the effect, as Fuseli observes, of lengthening the appearance of the feet, and throwing the figures on tiptoe; the high horizon affords an opportunity, sometimes desirable in extensive compositions, of bringing in the heads of figures on a second or third plane, appearing above those in front, as in the 'Sacrifice at Lystra,' for instance, and in the 'St. Paul preaching at Athens;' but an unfortunate instance of its application occurs in the 'Raising of Lazarus,' before mentioned, where the subject is entirely overpowered by the multitude of spectators above the principal group, and sunk into a hollow. The contrary choice (probably first suggested by Leonardo's 'Battle of the Standard,') may be considered as much fitter for composition of figures on a large scale, and has since been very usually adopted. I may remark, however, that in landscape painting there will often be cases in which an elevated horizon will be indispensable, and that character is given to a picture by making the point of sight very high or very low.

It is not from Nature only that the painter may derive materials for his backgrounds and accompaniments; the sister art of Architecture will supply him with a fund of appropriate forms, simple or rich, particularly calculated to give effect and grace to the figures, and an air of dignity to the picture, as well as often to afford opportunity for a variety of explanatory circumstances and interesting associations. Its great value and importance is nowhere more apparent than in the 'School of Athens,' where it becomes a distinguishing and imposing feature of the composition, gives ample space for the collocation of so numerous an assembly, and sufficient ornament with great simplicity. Raffaelle (like many of the celebrated painters of his day,) was also an architect, and this fine work is invented quite in the spirit of that noble art; the symmetry of the building accords with the symmetrical arrangement of his groups, and happily connects the whole: the unity of this grand and extensive composition could not, perhaps, have been so well effected by any other means. The architectural background of the 'Elymas' is simple and appropriate, combines agreeably with the figures, and is set off by a masterly chiaroscuro. That of 'St. Paul preaching at Athens,' and the 'Sacrifice at Lystra,' are also good examples of subserviency and general propriety and effect in the background. Instances of the great assistance which architecture offers to the painter are everywhere to be found, as in the 'Martyrdom of St. Lawrence,' and many other works of Titian and his school, in most of the pictures of Paolo Veronese, and in the 'St. Bavon' and other compositions of Rubens. It may be observed, too, in many of the beautiful works of Claude how much dignity they derive from the same source. Poussin, in his backgrounds, has carried the union of landscape and architecture to great perfection; in his classical works on a small scale, he may be said, with their combined aid, to have originated a new and highly imaginative class of painting, in which he appears to me to be not only superior to all other painters, but to display greater powers than in any other of his productions. Its very merits disqualify it from vying with the superior grandeur of genuine historical art, on its true scale: but there is so much of invention, historical or poetical propriety in these works, such a happy selection of objects, natural and artificial, such consistency and character in everything he introduces, that they are entitled to very high consideration. The French school have, in many respects, closely followed Poussin, and shown great skill and judgment in the management of their backgrounds; in the composition of which they offer many of the best examples:

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those of Sebastian Bourdon are admirable. The French have made much use of flat walls and suspended draperies, which gives largeness and simplicity to the general design, and sets off the richer accumulation of parts in the figures—a treatment which might perhaps have been advantageously resorted to in the 'Last Supper.'

After these examples of its great utility, I need scarcely point out to the student the importance of making himself acquainted with at least the general principles of Architecture, as well as with the modes in which the great painters have availed themselves of its assistance.

Other arts also become a kind of secondary nature to the painter, and furnish him with those materials for composition which are termed accessories, and are frequently necessary to the story. It is therefore essential that the Historical Painter should make himself acquainted with the civil, military, and religious costumes of different nations, as it must occasionally be requisite to introduce various objects, dresses, and implements, which, in the hands of a tasteful artist, may be turned to great advantage. In the *picturesque* style these accessories often become prominent features, but in proportion as the work aims at great grandeur or expression, they must be few and simple.

Having now laid before you such observations as I conceive may be useful, respecting the *inventive* and *scientific* divisions of Painting, though I am but too well aware how much they fall short of what the subject deserves, I must briefly advert to the *imitative* or practical part. As excellence in this division of the art must obviously depend on accuracy of eye, dexterity of hand, and a wide acquaintance with the forms and effects of natural objects, which can only be obtained by diligent application and repeated experiment, it is clear that the precepts of the professor must here be of much less value than the persevering efforts of the student himself: considering how much he has to learn, and how important it is that from his first step he should be put in the right way, his studies should, for some time, be conducted under the superintendence of an experienced artist, whose daily advice and example will assuredly spare him much fruitless labour, prevent his contracting bad habits, and greatly advance him in his progress. The student's assiduous endeavours will first be directed to acquire the power of making out the forms, tones, and effects, of whatever may be placed before him, with deceptive correctness, however taste and science may afterwards lead him to use or modify that power; for although, as I have shown, deception is not the true end of Painting as an art, an *illusive* character is its peculiar attribute and condition; without a due attention to which, however ingenious his conceptions, however great his knowledge, he can never produce a legitimate picture.

Imitation in Painting admits of very various degrees of approximation to the exact truth, and great diversities of treatment; from the microscopic minuteness of Denner, Breughel or Vander Heyde, to the breadth of Titian, Vandyke, or Reynolds. A strict copy of all the complicated details of Nature is evidently impossible. We cannot represent the individual hairs of the head, or leaves of a tree—nor if we could, would the effect be agreeable. The reflection of Nature herself, in a camera obscura, will never satisfy the eye as a picture—Art requires a more decided subordination of the parts to the whole.

In proportion as his scale is diminished, the painter finds it necessary to generalize and omit details. Mengs says justly, "all the refinement of the art consists in selecting the beautiful and the necessary, and in leaving out the superfluous and the minute," though in all cases some definite touches of individuality are desirable, which may be immediately recognized, and persuade us of the truth of the rest. We should remember, too, that in proportion as the work becomes refined, and abstract, it will have fewer admirers, while the pleasure afforded by illusive *imitation*, even when employed on the most ordinary subjects—mere transcripts of still life,—will always render this property of our art the most generally attractive: all are in some degree judges of it; the cobbler in his own line may triumph in criticizing Apelles—and for this reason, the judicious artist even in his loftiest flights will endeavour to introduce some portion of those qualities which are intelligible and agreeable to all, as a passport for those of a more intellectual character.

The painter's substitute for light being a white pigment which can never approach to the force of light itself, it is obvious that except under peculiar circumstances, he can, after all, produce only a modified and relative imitation of many of the appearances of Nature. The round white patches, by which Claude represents the sun's disk are, in fact, merely symbols; but we recognise so much imitative truth in the sunny effect of the picture generally, that we fancy the whole to be true. Rembrandt, in his etching of a 'Man reading by Candlelight,' endeavoured to render the flame very brilliant by making it almost the only thing visible in the midst of darkness. This, of course, proved unsatisfactory, and in a second experiment he found it necessary to give less comparative value to the candle, by spreading more light on the surrounding objects; in a third essay he carried this still further, and very properly sacrificed the brightness of his candle, to the more natural effect of the whole. Here, as in Claude's sun, the source of light becomes a mere symbol, though we do not remark it as such from perceiving so much truth in the greater part of the work. The *imitative*, therefore, like every other division of the art, has its natural limits, and is, to a certain degree, *ideal* and conventional.

The particular process employed in Painting, will more or less affect the completeness, extent and character of the imitation; accordingly a great variety of methods and materials have been made use of in the operative part of our art.

The early Italian masters painted in water-colours and generally on fresh plastered walls—i. e. in fresco—a mode of proceeding which requires a number of previous studies as well as a careful outline, traced with a hard point on the plaster. It is attended with considerable difficulty, as it admits of no alteration, and unless finished at once, the mortar must be removed and that part of the work recommenced. The great purity, freshness and durability of fresco, may be seen in many very fine specimens extant in Italy; among the most vigorous and effective of which are those of the Carracci and Guercino, in the ceilings of the Sampieri Palace, at Bologna. Those of Raffaelle, in the Vatican, have been lately carefully examined, and are found to have been painted on and strengthened by a different process. The introduction of oil painting may be said to have changed the aims and character of the art, and to have rendered colouring its prime object and attribute—and though Michael Angelo considered it as a method only fit for women or children, it has unquestionably led to greater transparency, variety and force; a much closer imitation of the surfaces of things than was before attempted, but also perhaps to some neglect of form.

Leonardo invented that rich amalgamated texture of his colours called *pastoso* (afterwards adopted by Giorgione), combining juiciness with solidity, which Correggio pursued with so much success, and has rendered an example ever since for the best schools of Art.

Some have painted on light, some on dark grounds, some with opaque colours afterwards tinted with diaphanous tints; some have aimed at the smoothness of polished ivory, like Vanderwerf; others have heaped on colours, like Rembrandt, till by repeated touches they had brought out not only the effects, but something of the texture and surface of the things represented: all these modes are deserving of consideration, for the refinement and beauty of colour often depend as much on the preparation of the ground and particular manipulation, as on the pigments employed. I would here take the opportunity of urging the students in the Painting School not to disregard the texture and execution of the specimen before them, and especially not to load their canvas where it is thinly covered in the original, or the converse, but to make their copies as faithful as possible in all respects, or they will be wasting their time; for the chief advantage to be obtained by copying a picture lies in acquiring the particular process and handling, whatever they may be, of some great master, and in having this to refer to. The different modes of Titian or Correggio, of Rubens or Rembrandt, should by no means be confounded; they are all more or less desirable on different occasions, which the well trained artist will be aware of, and apply as taste may suggest them to be most applicable to his subject.

The best Italian Masters endeavoured to convey the essential character, forms, and appearances of objects, without minute details, or an ostentatious display of illusive imitation. The Dutch and Flemish, on the other hand, strove to attract admiration by elaborate finish and beauty of pencil.

Some have supposed that to represent Nature with fidelity, we should have the type immediately before us; and no doubt pictures produced under that advantage are apt to possess a greater vivacity, freshness of colour, vigour of relief and execution; and may be carried further than where it has been wanting; as we see in fine portraits from the life, which, in these respects, excel most historical works even by the greatest masters; but this can never extend to all the parts of a complete picture, for, after all, Painting is in truth an act of memory, for though the model be present, we cannot see it while putting the colour on the canvas: as the work proceeds we may compare it with the original again and again, and its impression on the mind will be renewed, rectified or strengthened at every look; we should, therefore, avail ourselves of the model whenever we can. But it is obvious, that in subjects of a higher aim—an Achilles or a Helen,—models fit for the artist's purpose are rarely, if ever, to be found, in which case without previous science and great caution, individual Nature may put the artist out. In such emergencies he must draw more deeply on taste and science, and make use of preparatory studies collected from whatever will assist him most, which has always been the practice of the best masters. The Painter is scarcely deserving of that name who has not stored up in his mind, or at least in his portfolio, such memoranda of the more characteristic features of Nature, and such a knowledge of style as may enable him to produce considerable works without having constant recourse to a model. Guido is said to have painted his Madonna heads from an old man. If the story be true, we must suppose that he found something in the colour or expression before him, from which he took a hint, and science and taste furnished the rest. Sir J. Reynolds conceives that Guido, by his practice, meant to inculcate the expediency of constantly having Nature before our eyes—but unsuitable Nature must necessarily serve to confuse, unless science be able to supply the truth wanting in the model. Raffaelle, when he could not find a fit model for his Galatea, tried to supply the want from his own conceptions of the beautiful; and though he was not eminently successful on that occasion, the result is probably better than it would have been if he had painted his Nymph from the Fornarina.

The Roman and Bolognese schools felt the insufficiency of casual models in such cases, and endeavoured to rectify their defects. The Venetians in general were content with mere portraits, without attempting to raise them in style, even when they meant to represent historical or poetical personages. Murillo degraded the characters of Scripture still more, by making them faithful transcripts of still more vulgar models. In these, and in the ludicrous travesties of the Dutch, we cannot bring our minds to acknowledge such caricatures for the persons they assume to be. The want of that indispensable quality of art, poetical propriety, destroys the effect of their imitative truth, and leaves us mortified and disappointed with some of the finest specimens of pictorial skill. But it would be useless to dwell any longer on this part of my subject.

The principles of the Fine Arts exist originally in the deep recesses of our nature, waiting for genius to discover and apply them. Many of these the great masters in painting have gradually brought to light, which having been recognized and approved wherever they have been most investigated, become an invaluable stock of science for after ages, and the foundation of our theories or systems. Some have asserted, that as our stock of science accumulates our genius diminishes; I prefer the axiom of Reynolds, "that genius begins where rules end." Precepts are valuable only as they are founded on what is "truly Nature," as they teach the true idea or theory of our art. Those works which have for ages maintained their reputation as *chefs-d'œuvre*, must be held to have supplied us with a great portion of that real instruction, and the artist, in the beginning

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of his career, will act far more wisely in adopting the most approved rules than in attempting to form them immediately from Nature; for unless he avail himself of the science of his predecessors, he can have no chance of advancing far in his art; as he proceeds he will endeavour to think like Raffaelle, Titian, or Correggio, to imbibe their taste and feeling; he will travel on the roads which they have opened without servilely treading in their footsteps, and extend his researches wherever fancy may point out an opportunity of enlarging the boundaries of the art, ever the aim of true genius. There are certain fundamental rules in Nature and in Art, such as variety, harmony, proportion, which must be considered to be of universal application. Others admit of relaxation, where any advantage is on the whole to be obtained. Precepts, the most general, must occasionally be modified, or abandoned, as every subject, in some respect, requires an especial mode of treatment, and may be said to exist in an atmosphere of its own; hence, every succeeding work the painter may undertake should be made a new test of the principles he has collected, and where they may appear to clash they must be accommodated to the particular demands of the subject. It is often in the happy adjustment of such discordances that the artist best displays his taste and ingenuity, and arrives at those "nameless graces which no methods teach"—those beauties of the art which may be seen and felt, but are communicable in no language but her own.

With the study of theory I should recommend a constant reference to Nature, in whose school the student's hand, eye, and mind should never be idle. Every object or effect he sees may afford the true artist a lesson, and should be fixed as strongly as possible on his memory; for many of the happiest combinations, such as are capable of suggesting his finest conceptions, may never present themselves a second time. A sketch-book, therefore, should be his inseparable companion, in which he may note down on the spot every interesting figure, group, action, fall of drapery, or other characteristic circumstance which may interest his fancy in his daily haunts. This practice will increase his facility of drawing, stimulate his imagination, and gradually supply him with stores of incomparable value. It is only in thus collecting ideas fresh from the endless varieties of Nature, to be afterwards arranged on sound principles of Art, that a painter can hope to produce original and striking works. This was the habit of Da Vinci and Michael Angelo, of Flaxman and Stothard, and it has doubtless led to some of their most exquisite inventions and compositions. The beautiful familiar groups which decorate the lunettes of the Sistine Chapel are evidently taken immediately from Nature, though assisted by science; and so are probably the attitudes of the prophets and sibyls in the same place, as well as many of the figures in the 'Last Judgment' itself. The practice needs no further proof of its utility and importance.

In these lectures I have been endeavouring to advocate (as my office requires) the higher styles of Art, but I wish to guard myself against being thought adverse to the more familiar, when they do not descend to the vulgar and revolting. I have already remarked, that Painting, like Poetry, may be allowed its range of styles, from the epic to the doggrel; and his taste must be either narrow or tyrannical who cannot feel and allow their respective claims. Our own school has produced examples of very various kinds, which in many of their best qualities have scarcely ever been surpassed, and such as it would be a reproach not to admire. Whatever is carried nearly as far as its peculiar properties will admit of, is entitled to its share of praise; the artist has accomplished his purpose, and great excellence, in an inferior style, may be preferable to mediocrity in a higher. Yet ours would ill deserve the appellation of a refined and elegant art, if it were generally occupied on low and trivial subjects, and an exclusive fondness for such must lead to its degradation. The legitimate object of all Academies, and their chief utility, I conceive, is to follow and promote its highest aims, to secure its true principles (as they have been deduced from the acknowledged masterworks of all times and countries) against the temporary fluctuations of fashion, caprice, or neglect, and preserve them, as in an ark, for a more propitious era.

The history of Painting has been so amply and ably treated by those who have preceded me in this chair, that I think it unnecessary to enter into any detailed relation of what is known, or supposed, of its rise and progress. Fuseli has brought before the student everything curious or important respecting ancient Art that his learning and industry could glean from the scanty and often improbable accounts that remain, and has referred to all the classic writers who may be consulted on the subject with any advantage; my observations on this head will therefore be very brief, and chiefly introductory to some comments on its present condition and prospects in this country.

Attempts in painting, more or less rude, indigenous or transplanted, have been found wherever civilization has begun to show itself; the first seeds of the art may perhaps originate spontaneously in all countries, from man's instinctive love of imitation. Accidental appearances in Nature, such as stains upon rocks, impressions of forms in the sand, the shapes of clouds, or shadows of objects on the ground, may in various places have been sufficient to excite his fancy and furnish him with hints for his first rude efforts. The earliest pictures mentioned on good authority are perhaps those of the Canaanites, which Moses was commanded to destroy, three hundred years before the Trojan war; though there are remains of painting and sculpture in Egypt which, if the learned are right in their conjectures, were produced two or three centuries after the flood, and probably those in the British Museum are nearly as ancient.

Some painted vases found a few years since in the tombs of Etruscan cities, known to have been in ruins before the foundation of Rome, evince a considerable progress in style and composition. But Greece seems to have been the soil pre-eminently suited to the developement of the Fine Arts, and in that favoured country they attained a degree of perfection unknown perhaps before or since. Here we may pause for an instant to look back upon the palmy state of our art. The few specimens of ancient painting which remain are almost confined to the decorations of some of the houses at Pompeii and Herculaneum, and of a few Roman tombs, probably works of Greek artists; many of which possess great elegance of design and purity of colour; and if we consider them as the works of provincial decorators, would dispose us to give full credit to what is related of Apelles, Zeuxis, and Parrhasius. But exclusively of these and the vivid descriptions which the writers of antiquity have given of their great works in painting, from the age of Pericles to that of Alexander and Augustus, the admirable productions of their sculpture still preserved, leave no reasonable doubt that the Greeks equally excelled in the sister art. It is evident that their painters paid a similar attention to style in forms, and successfully cultivated beauty of tone and colour. With these, their powers of invention, composition, and expression were doubtless commensurate, and although they do not appear to have had a decided perception of some of those imposing qualities which give relish and effect to modern painting, various anecdotes prove that they successfully cultivated illusive imitation, and spared no pains in the completion of their pictures. From the philosophical acuteness with which the Greeks investigated the causes and principles of every subject that came before them, it is deeply to be regretted that none of their treatises on Art have reached us. They would probably have thrown much light upon the subject, and it would assuredly have been highly gratifying and instructive to have compared the opinions and doctrines of Pamphilus, Apollodorus, and Apelles with those of Da Vinci, Reynolds, and Fuseli.

Painting was held by the Greeks in much higher estimation than it has been by any nation since—and was publicly proclaimed by Alexander to be the chief of the liberal arts. Employed as the ally of religion and government, to commemorate heroic examples, and promote patriotic feeling, its productions, like those of Sculpture (which it generally accompanied), were regarded by that tasteful and sensitive people with enthusiastic delight, and considered above all price. The great artist was looked upon as the property of his country, and one of its chief ornaments; and he showed himself entitled to its affection and veneration by the great moral and social benefits he conferred upon it in return, sharing with its statesmen and philosophers in the cultivation of his fellow citizens. Unhappily Art continued at this elevation for too short a period, and gradually began to sink when the dominion of the world passed into the hands of the Romans. The comparative incompetency or indifference of that people for such refined objects even at the Augustine era is admitted in the well known disclaimer of Virgil; and though Pliny speaks of Painting as having been "early honoured among the Romans," in telling us that it was once a noble art, sought after by kings and nations, he sufficiently shows that it had ceased to be so considered even in his time. I shall not pursue Art to its decline, but hasten to its revival in the Italian States towards the middle of the 13th century, when after a sleep of ages, Painting once more awoke, and again began to challenge admiration. At that period of renovation, the human mind seemed at once to expand, the lights of genius began to appear in every direction, and the whole circle of the liberal arts rose together, like a beautiful constellation, to shed sweet influence on social life. About the close of the 15th century, and during the interesting Cinque-Cento, Leonardo, Michael Angelo, Raffaelle, Titian, Correggio, shone out with a splendour perhaps equal to that of the greatest painters of antiquity, and produced such powerful works in their different styles of excellence, as would have done honour to the ancient world, in its most fortunate periods. The princes and people of Italy seem to have welcomed the productions and fostered the talents of these surprising men with delight and affection, and to have assisted with fervour in developing their energies, as if anxious to share in their glories. They employed the arts, as in earlier times, to illustrate religion, adorn the temples and public buildings, perpetuate great events and stimulate patriotic feeling. We find the efforts of painting at this period directed chiefly to elevated subjects; scriptural and profane history, poetry, or the portraits of those great public characters whose actions and talents entitled them to be transmitted to posterity by the pencil of the artist as well as by the pen of the historian.

Having already brought before the student the characteristic excellencies of the fathers of modern painting, I will not here enlarge upon them, but I may notice one fact which seems deserving of remark. Such was the force of genius and of a noble ambition in these great men that they aimed at possessing all the liberal arts in conjunction, painting, sculpture architecture, poetry and music—while in our degenerate times we seem to have become persuaded, not merely that "one science only will one genius fit," but that painting alone is an art too complicated to be possessed in all its parts by any individual; and that whatever his faculties, the extent of his hope must be to distinguish himself in some one particular division of it, as design, colour, or chiaroscuro. One feels reluctant, however, to receive as a sound conclusion an opinion so degrading as it would appear to the talents of the present age. Painting in those days was still young; much was to be sought out, and it should have appeared a more difficult art then, than now, when we have our great predecessors to guide us, and more leisure to arrange and classify, refine and extend, what they had accumulated; and this was the aim of the celebrated school of the Carracci, which half a century later was established at Bologna. They thought that to carry on and complete the art it was but necessary to unite all the different excellencies of which it had shown itself capable in the works of the most admired painters, and avoid their faults. No man had hitherto been master of all the parts of painting in an equal degree of perfection. Michael Angelo excelled in composition and drawing, but not in colour; Raffaelle was distinguished for expression, and grace, but had neither the greatness of style of his rival, nor the sweetness and union of Correggio; and Titian, a perfect colourist, was deficient in form. The theory of the Bolognese appears to point out the only way in which painting can have a prospect of advancing. Fuseli, however, seems to treat their project with some degree of ridicule; and as his opinion has met with opposition, I shall digress a little to inquire into his true meaning, which may afford an opportunity of offering some further hints to the student. The question I think should be, whether or not, on this eclectic principle, painting is likely to acquire an increase of power over the mind or affections, and whether the qualities which the

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Carracci were anxious to combine do not belong to distinct classes, and are not incapable of a closer union without suffering respectively.

A very little experience is sufficient to show that many qualities, in themselves desirable, may be incapable of coalescing, and that what forms the principal charm of one picture may become a blemish in another. The brilliant colour of Paolo Veronese, as I before suggested, so far from assisting the Cartoons, would undoubtedly strip them of all sentiment, and the more subdued hues and imitative truth of Titian would as certainly injure rather than improve the 'Last Judgment': colour could never form any part of its attraction. In works of so elevated an aim, it may be sufficient that the sense is not offended; the graces of the art would be impertinent in what is meant to be sublime. But let us advert to that distinguished eclectic, Rubens, by whom the principle of the Carracci has been carried farther than by any other painter. With extraordinary natural gifts, this great artist had pursued his studies upon the widest scale, and we find him early endeavouring to combine in one splendid system all that he had found admirable in Leonardo and M. Angelo, in Titian and Correggio, whom he may be said to have rivalled in their different excellencies. But have those energetic compositions of the 'Fallen Angels,' and others of the same class at Munich, which have been so justly held up to admiration for their marvellous powers, surpassed the 'Last Judgment' in sublimity or pathos? who is tempted to believe that the latter could have gained any assistance from the florid tints of Rubens? or does not at once see that the sublime repudiates such an alliance?—I say nothing of the inferiority of these works in style of design, for this great mannerist (though he could expatiate on the beauty of the antique) seems to have felt that its simplicity and refinement would not accord with that daring exuberance in which he is always consistent, and is himself alone; nor could he have amalgamated his own artificial style with the pure feeling and affecting expression of Raffaelle, and he knew it too well ever to make the attempt. They are obviously "spirits of another sort," and their spheres widely distinct.

It cannot be denied that Rubens has displayed a more comprehensive union of technical powers and a more picturesque genius than any other painter; but he has not advanced on the colour of Titian, or the charm of Correggio, or raised the art by any invention of his own. By combining the merits of others in a high degree, he has somewhat enlarged the boundaries of Painting, and seems to have fairly experimented the eclectic system, but he has not placed himself at the head of the art. The qualities we admire in the finest works are always relative, and must be measured out in due proportion: by attempting to make them all equally important we weaken the effect of each. Thus it has been observed, that the immense fabric of St. Peter's at Rome appears at first sight neither lofty, nor wide, nor long; the proportions are so justly balanced that you are not struck with its vastness, till you begin to compare its parts with the objects around you. But has not the architect sacrificed character to this supposed accuracy (which might have been beautiful in a smaller building); and has he not employed enormous means to produce an ordinary and inadequate effect? On the contrary, have not the authors of many of our Gothic cathedrals shown more skill and judgment, who by adopting bolder proportions have produced grander effects on a much smaller scale of real magnitude and at much less cost? Character, which is the soul of Art, can hardly be obtained without lowering the value of some things in order to give greater importance to others; some predominant principle will always be more striking and effective than an uniformity of qualities, however desirable in themselves. This, I apprehend, was the lesson Fuseli meant to convey. That able critic could not wish to deter the student from endeavouring to acquire in the utmost perfection all the parts of the art, because they cannot always be combined in equal degrees; for no one appreciated more than himself the value of those extensive acquisitions which afford so broad and solid a basis to the art of our great leaders. He could not intend to object to the consistent assemblage of great qualities to be found in the 'Transfiguration' of Raffaelle, nor to the mode in which that admirable artist aimed at carrying on his studies, uniting in just proportion all the excellencies compatible with his subject. In that great work, according to Menga, "Raffaelle exhibited a new degree of perfection, and opened the true road to art;" but I may add, that he was still advancing in the same direction, and subordinating everything to expression.

To return to history. If the Carracci school did not much extend the boundaries of the art, or add to its power, (unless we except in the twilight sobriety of tone of Lodovico,) it produced a number of very considerable painters, whose names I need not enumerate. The times, however, grew unfavourable to the farther progress of Fine Art. The Popes and other Princes of Italy became less able, or less willing, to adorn churches and palaces with extensive works, and Painting, instead of rising, gradually descended from its height, and accommodated itself to the less elevated taste of wealthy individuals, who became its patrons in the great commercial cities of Europe. Rome, Florence, and Bologna, however, long produced works of a high class, and sank with dignity; while at Venice colour soon became the paramount, or rather only attraction, and technical bravura began everywhere to be accepted as a substitute for mind. In Germany, Flanders, and Holland, colour, chiaroscuro, and finish were early acquired, and, aided by the fascinations of oil painting (which had re-appeared at Bruges), were soon found sufficient to attract admiration, though employed on the coarsest and most homely subjects; till at length Painting condescended to luxuriate in transcripts of dunghills and beggars, or the revels of drunken boors, which, from their great truth, and beauty of execution and effect, found their way into all the collections of Europe. Louis Quatorze was the first among her princes to perceive this degraded state into which the art had fallen, and endeavoured to restore it to its former elevation. He ordered the 'Magôts' of Teniers to be removed from the royal cabinet, and employed the talents of his countrymen on worthier themes. He founded at Paris an Academy of Arts on a magnificent scale, with an auxiliary establishment at Rome, equally splendid, to which a number of those students who gain prizes in the parent school are annually drafted off, to complete their education among the great works of antiquity and of the Cinque-Cento. To these, on their return to Paris, further encouragement and patronage is immediately afforded, to embark them honourably in the exercise of their profession.

On the many distinguished painters which France has reared by these judicious means I will not here dilate. The names of Poussin, Le Sueur, Le Brun, and many others, will ever do credit to the French school, and furnish valuable examples to the world.

Paris and Rome have long been considered the two great universities of Art, to which students from all parts constantly resort. The other sovereigns of Europe have since perceived the value of such institutions, and have gradually adopted them in their respective dominions. At this time scarcely a principality is to be found on the continent that has not its Academy of Arts, supported by the government with liberality and effect. But let us now glance at the history of Painting in this country, which presents so strange a contrast to what I have just stated. Zucchero and More, Holbein and Vandyke, Lely and Kneller, helped to introduce the art of portraiture into England, and it found a congenial soil. We know with what success it has since been cultivated; the names of Reynolds and Lawrence may rank with the most eminent in this class, of whatever place or period. In the highest styles of art we have been less fortunate, and various causes have combined to prevent the naturalization among us of what is generally included under the name of "Historical Painting." Rubens had been employed to adorn the Banqueting House at Whitehall, and in other great works, and in the display of his wonderful powers had shown what are the capabilities of the art. In more propitious times the ill-fated Charles (whose taste far exceeded that of any sovereign who had previously filled the English throne) might have drawn forth the talents of the nation in this direction. Guerrio, Laguerre, and other foreign *macchinisti*, subsequently came over to ornament the houses of the nobility with extensive compositions, and their technical powers were considerable. These works being on a large scale, and affording great scope to the imagination, kept alive in some degree the higher qualities of the art, as it rendered necessary a competent study of the human figure, as well as of invention and technical science. Kent and Sir James Thornhill seem to have been the only native artists of any eminence employed in this way. The latter produced many respectable works at Greenwich and elsewhere, (the copies of the Cartoons around us are by his hand); but this style of decoration soon went out of fashion, and from the reign of Queen Anne to the accession of George the Third, Painting was sinking into the lowest state of neglect, and scarcely produced a single historical effort worthy of record.

Brighter prospects dawned upon Art with the commencement of the reign of George the Third, whose name will descend to posterity as that of the first British monarch whose paternal care was extended to the Fine Arts.

At the request of the principal artists of that period, he adopted them under his protection, and founded the Royal Academy, for the cultivation of Painting, Sculpture, and Architecture, allotted them apartments in his palace of Somerset House for carrying on the schools, and, while it was necessary, assisted the Society from his privy purse. He took Mr. West, then just returned from his studies on the continent, under his immediate patronage, allowed him a liberal salary, and employed him to paint an extensive series of historical pictures on a princely scale. It was hoped that this illustrious example, and many of the fine works it gave rise to, would have had a favourable influence on the public taste, but the sovereign and the artists were equally doomed to be disappointed in the result. Another attempt was made some years since by several noblemen and gentlemen to revive and foster historical painting in the establishment of the British Institution, in support of which they raised a considerable subscription, but their laudable endeavours have not hitherto been attended with the success they so well deserved.

It was at the request of these lovers of art and real patriots, that a plan was drawn up by a highly distinguished member of this Academy, which, had it met with the encouragement of the Government to whom it was submitted, must have given a great impulse to the higher styles of painting, and, by this time, have produced a number of original works which would have done honour to the country, and amply repaid, in its consequences, the trivial sum that would have been annually requisite to carry it into effect. But like all attempts that have hitherto been made in favour of this class of art in England, it proved abortive, and we still remain the only civilized country in Europe that affords no public demand for the great works of painting. How are we to account for this repugnance in the English nation to a species of art, which elsewhere has always been considered one of the most indubitable marks of a highly refined state of the public mind? It cannot be said that the artists have been wanting to themselves, or to their country, in the efforts they have made to assert the noble powers of British Art and to promote the favourable reception of historical painting. Above seventy years ago some of the principal artists of that time united in presenting to the Foundling Hospital, then recently opened, a series of scriptural pictures. Soon after, Reynolds, West, Dance, and others, made an offer of decorating St. Paul's Cathedral at their own expense, but the offer was declined. Barry, with a noble enthusiasm, undertook and carried into execution the decoration of the great room of the Society of Arts, in the Adelphi, on being provided only with canvas, colours, and models. In fine, this Academy has, for above half a century, supported from its own resources a national school, the only one of its kind for the gratuitous instruction of young artists; and if its success has not been complete, it is some consolation to reflect that, under every disadvantage, Art has in many styles made a more rapid progress in England than it ever did in any other country in the same period of time. Great works are not produced, because great works are not wanted. Hence design, the true basis of graphic art, ceases to be studied as it deserves, and the deficiency is felt in every branch of it, down to the patterns of our manufactures.

Considering the present unfriendly feeling towards historical art, the student may be disposed to ask, what is to tempt him to enter upon a long and laborious career, which affords so little prospect of en-

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courngement, when patronage and reputation are to be obtained more easily in humbler walks. In reply to this, the best hope I can suggest, is in the recent establishment of our National Gallery, which, viewed as the first recognition on the part of the Government that the art of Painting is deserving the consideration of the country, may be welcomed as a favourable omen; and if the works of the living are not yet thought worthy of being placed side by side with those of the dead, it surely cannot long remain unperceived, that the only mode of stimulating modern Art to rival that of former days, would be the gradual, and select admission, of the best specimens to be obtained at the time present, and not to wait for perfection. Were this adopted, it would infallibly rouse the talents of the country; and if conducted under judicious and impartial regulations, such as may be found suggested in the plan which I have just mentioned, would render it indeed a national gallery, and soon redeem our national credit.

To excel in Art, a portion of enthusiasm is essential, and this cannot be excited by trivial causes. The being appointed to decorate a Capella Sistina and a Vatican, brought to light the energies, before unknown, of Michael Angelo and Raffaelle, for the admiration of their own age and of posterity. Works intended to remain as national monuments will ever awaken considerable powers, and stimulate genius to its utmost exertions.

> Fame is the spur that the clear spirit doth raise,
> To scorn delights, and live laborious days.

And such noble aspirations would again be called forth by great occasions, and be attended with commensurate results, would lead to the general dissemination of taste, and the gradual formation of a great school. No commercial speculations nor Art-Unions can supply its place. Without public patronage Painting can never arrive at any great eminence.

Such encouragement as is wanting here, is now going on to very considerable extent in France, Bavaria, and Prussia. A number of large pictures are annually purchased for the public collections of Paris; and the Historical Gallery, recently formed at Versailles on a grand scale, and devoted to the military glory of the nation, has already placed Art on a higher elevation there than it occupies anywhere else. The public works now going on in the small town of Munich in the decoration of churches, palaces, and public buildings, is truly surprising, among which there are productions of very marked excellence in the epic style; but any detail of this would contrast too painfully with the neglected condition of Painting here. A gleam of hope, it is true, has just broke forth, in the establishment of a Commission to consider if the New Houses of Parliament in progress may not afford an opportunity for promoting the Arts; and no doubt every lover of art will wish success to their deliberations, and their efforts to retrieve the reputation of the country.

In the absence of sufficient inducement much effort cannot be looked for, yet I would fain believe that some among us may always be found who will love the art, as they love virtue, for its own sake; and support to the utmost its intellectual and moral character and credit.

I am aware that none but strong and well regulated minds will be able to bear up long against the neglect, not to say hostility, which Classical Painting in this country has hitherto been fated to encounter. But high Art was never mercenary. No great works of invention ever were or will be produced from sordid or mercenary motives. They require the artist to be influenced by other and better feelings—a fondness for his vocation, a sense of its capabilities and worth—a wish to be useful in his generation, must be his main incentives.

"The art has fallen on evil days and evil tongues," yet let the student "hold right onward, nor bate one jot of heart and hope." Let him proceed in the noble and determined spirit of Milton. Let him by industry and study endeavour to qualify himself for great undertakings, and be ready, when called upon by happier circumstances, to sustain the honours of his art, and perhaps help to add to the other glories of England that of a distinguished school of Historical Painting.

AURORA BOREALIS.

Collingwood, May 7.

Last night (Saturday, May 6) having been remarkable for one of the most brilliant displays of aurora borealis which it has ever been my good fortune to witness, it occurs to me that a notice of the principal phases of the phenomenon, as observed from this place, may not be unacceptable to your meteorological readers. The day had been overcast and showery, and between 5 and 6 P.M. a heavy fall of rain took place, after which the sky cleared gradually, and at length became perfectly serene and cloudless, a calm, or very gentle air from the westward prevailing. It was at 10 P.M., or a few minutes after, that, looking out towards the south, my attention was attracted by a small luminous patch, unlike an ordinary moon-lighted cloud, in the constellation Leo, and going out where an uninterrupted view of the north horizon could be obtained, a pretty strong auroral glow was observed, in spite of the bright moonlight. But what chiefly attracted my attention was a large and exceedingly luminous white nebulous mass, in form something like an inverted comma, occupying a space from about the altitude of ϵ Cassiopeiæ (which its eastern border nearly touched), to the Pole Star. At a cursory glance it might have been taken for a cloud, but that its light was much stronger than any cloud simply illuminated by a moon in the first quarter could have emitted. It differed also from any ordinary cloud, in the exceeding softness of graduation of its light, and the regularity of its condensation towards the middle, but, above all, in the continual changes it underwent of general form, size, and brightness, without perceptibly shifting its place, (at least, in a short time, though, on the whole, it kept slowly ascending). At 10 h. 15 m. this mass had almost completely disappeared, being reduced to a faint streak of light traversing the interval, from α Cassiopeiæ to η Ursæ Majoris, but its disappearance was only temporary, as at 10 h. 17 m. it reappeared in the form of two large nebular and rounded patches of unequal size, running together, and occupying the middle of the interval abovementioned, the streak still subsisting. At the same time a faint horizontal streak began to be observed below the moon and the stars Castor and Pollux. At 10 h. 18 m. the southward progress of the nebulous mass was very evident, as it now occupied the region about the head of Draco and legs of Hercules, being very bright and large. In another minute, however (10 h. 19 m.), it had again entirely disappeared: meanwhile, the streak or streamer above alluded to still subsisted (10 h. 20 m.), proceeding apparently from a most vivid glare in the north horizon, under Cassiopeia. At 10 h. 22 m. the nebulous mass again appeared under Lyra, near Cerberus, to the east, (having, therefore, drifted, on the whole, and supposing it to have been the same mass in its successive appearances and disappearances, nearly along the course of a parallel to the solstitial colure in the then position of the starry hemisphere. At this time faint streamers were rising from the northern auroral glare. 10 h. 23 m. a faint nebular mass is now formed near the moon, and touching on α Hydræ, which, for distinction's sake, we shall call B, denoting that where movements have been hitherto followed by A, another (C) is forming near β Leonis.

10 h. 25 m. A is now exceedingly bright, round, and well insulated; C is faint, as is also B, and there seems a tendency by the connexion of the two latter to form an arch. A very brilliant streamer now issues from the northern glow, of a reddish hue, the nebulous masses remaining purely white.

An interruption now took place in the observations while looking over the maps and charts. At 10 h. 37 m. resumed: the streamers were now of exceeding brilliancy. At 10 h. 38 m. another nebulous mass, D, had formed on Corona Borealis. It enlarged rapidly towards the south, and at 10 h. 40 m. had become a great two-lobed cloud of white and very intense light. Meanwhile the northern glare went on increasing, darting forth superb reddish streamers, some of which nearly reached the zenith. At 10 h. 43 m. the nebulous mass A has shifted still more to the south, being now near α Ophiuchi, and appears to be dilating westwards, as if tending to form an arch by union with the other masses. About this time the furnace glow in the north horizon, which had long been acquiring intensity, began to grow tremendous, and for the next ten minutes had all the appearance of an immense conflagration. Broad and vivid streamers burst forth from a ragged and broken central black mass, not all from one edge, but as if emitted from various depths within its substance; several were extremely concentrated and luminous; others diffuse, and of a very evident crimson colour. No undulatory movements were however observed, or pulsations of light. The crimson colour above alluded to was not confined to the visible lines of streamers, but was diffused over a very large space in the north-east quarter of the heavens.

10 h. 55 m. After an interval of extinction, the nebulous mass B bursts forth again of great intensity half way between $\alpha\,\alpha$ Hydræ and Corvus. A is also bright, and now stands a little to the south of β Ophinchi, having drifted southwards.

10 h. 58 m. B and D are vanished. A extends from ζ Serpentis, westwards, in an oval form. The northern streamers are now grown faint, but there is now formed an *upper* line, or low arch of broken auroral glare. From this period the intensity of all the phenomena rapidly relaxed. At 11 h. 0 m. a patch of irregular figure, with descending oblique dashes of light, was formed over the moon, which faded in a couple of minutes, and was speedily succeeded (at 11 h. 4 m.) by a luminous appearance, having the aspect of a mixture of auroral gleam and actual cloud, over Castor, Pollux, and the moon, involving the latter.

11 h. 7 m. All grown fainter. The nebulous mass A alone remains, and very faint: it occupies, as an ill-defined oval, the middle of the triangle formed by β, η, and ζ Ophiuchi. The northern glow is faint and breaking up.

11 h. 11 m. All the nebulous masses have vanished, except one in Camelopardalus, which may be cloud, but there is yet a glow in the north horizon (11 h. 20 m.), in a low, regular, and concentrated arch, whose crown is in the magnetic meridian, and whose eastern portion is much the brightest.

11 h. 22 m. After a long pause a streamer breaks forth, somewhat west of Capella, from what is *now* the brightest part of the glow. From this time the auroral phenomena, with exception of a low glow, and very faint occasional streamer, disappeared. But at 11 h. 33 m. a formation of hazy clouds took place in the region occupied by the moon, accompanied by what might be regarded as auroral streaks perpendicular to the magnetic meridian. I had always hitherto doubted of the often-alleged connexion of aurora with cloud streaks, but on this occasion I felt disposed to consider that connexion as real. Certain it is, that from the constellation Crater, through β and δ Leonis, up to β and α Ursæ Majoris, a luminous streak extended, which, in one part of its extent, was undoubtedly moon-lighted cloud, in others *hardly* doubtful aurora. The prolongation of this arc beyond α Ursæ also encountered another small cloud, which seemed to resolve itself into auroral nebulosity, and at last disappeared. But as at lenght the haze assumed a decided *watery* appearance, and actually dimmed the moon, I will not venture to speak decidedly on this point.

I am, &c.,
J. F. W. Herschel.

FOREIGN CORRESPONDENCE.

Carlsbad, Easter Sunday, 1843.

The brightest of suns, the bluest of skies, look down on this day of solemn festivity, and make, what is the most gladsome sight on earth, the innocent enjoyment of the laborious poor, still gladder. One cannot but feel as if Heaven smiled upon its humble children with a peculiar brightness. This year it is especially striking. The elements have harmonized with the solemn time. The whole of the days of mourning as the Germans call them (*trauertage*), were bitterly cold and stormy. We shall have "a white Easter," said my little Bohemian maid, as she shivered before the snow breeze (*schneeluft*), in Dresden last Sunday. On Tuesday and Wednesday we crossed the Erzgebirg amidst eddying snow-storms, and accompanied by predictions that we should have to be dug out of the drifts. These were not verified; but at intervals we met men with spades who had been clearing the road. The scene was altogether Alpine. Another resemblance to the passage of the Alps was the change on reaching the Bohemian side of the ridge. We had left the Saxon side entirely

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covered with snow. As soon as we began to descend we found the pretty gorge of Joachimsthal perfectly green. The brook bounded triumphantly along by our side, and only here and there a shady nook concealed a patch of snow. Nevertheless, till yesterday Carlsbad was bitterly cold; then the weather brightened, and to-day the sun asserts all his might.

I am just come from the church, which on holidays is always crowded with the peasantry from the whole country round. To-day it could not contain all who tried to enter. I must have stood the whole time, had it not been for the courtesy of a respectable looking peasant, who offered me his seat, which, after some scruples and some resistance, I took. And here I must confess, that I am always impressed with the enormous superiority the Catholic Church possesses over our own, in the outward equality it maintains within the walls of its sanctuaries. I am perfectly aware how distasteful such a doctrine or practice must be in England; and I ask myself where we are to find the piety, humility, or charity, which would enable us to bear the close contact with coarse garments and toil-hardened hands, or to endure with patience to see the peasant woman, who has risen before the sun, and trudged leagues to enjoy this, the greatest pleasure she has in the year, seated in a comfortable place while we are standing ill at our ease. Yet whenever Christianity is more than a name, the existence of distinctions of rank in the place where we affect to believe ourselves in the more immediate presence of God, must be regarded as a fable. There, where, if we mean anything by what we say, we invoke the more direct inspection, would not any one think we must feel all the trifling accidents which distinguish one perishable coil from another fall into nothingness, and the souls of all stand in their naked and ungarnished worth, or worthlessness, before Him? And secondly, if there were the least soundness or consistency in our talk about "one brethren" of mankind, should we not feel that justice and charity commanded us to render the day of rest most easy to those who have little rest on other days? to render the house of prayer pleasant and inviting to those who have so few pleasures elsewhere? Never can I see the aged, the thinly clothed and toilworn, exposed to cold, and placed where the least is to be heard and the most to be suffered, while those whose whole life is ease and indulgence kneel on soft cushions, and sit screened from every draft, without a feeling of shame and humiliation at our hypocrisy and self-delusion. It may be greatly doubted whether the most eloquent sermon that ever flowed from the lips of the most accomplished divine, gives so impressive and affecting a lesson on the abrogation of worldly distinctions in the sight of God, as the simple act of kneeling down by the side of one who is of another land, another tongue, another station in life, another faith even, an alien and a stranger, in all and everywhere but here, and here a brother. No place is so holy that it can inspire hearts which bring no heavenward and humane thoughts and feelings with them. "Illæ autem mulieres angelos vident quæ cum aromatibus venerunt," says St. Augustine, in his poetical way. But I am writing a sermon instead of a description. I am the more inclined to enlarge on the beautifully democratical arrangement of a Bohemian church, after seeing the inhospitable exclusiveness of those of Berlin, where the pews are as relentlessly locked as those of any fashionable chapel in London. You can imagine nothing more cheerful than the sight to-day. Carlsbad, "the most aristocratic of baths," as Mr. Murray calls it, is now, as far as the fashionable world is concerned, a desert. It is the peasantry who make it gay. They are passing my door in one unbroken stream. The men wear the long blue coat, which is the most prevailing dress of the German peasantry, and a hat peculiar, I think, to Bohemia; the top of the crown considerably larger than the bottom, which is surrounded by a broad black ribbon, or band, fastened by a gold buckle, full as large as a lady's waist-buckle. In this many have a bunch of artificial flowers of the gayest colours. They are generally decent, quiet, good-humoured looking men. There is little, I may say no beauty to be seen in either sex. The women wear a petticoat of a sort of shot stuff, not unhandsome; a body of silk of another colour, often flowered or brocaded, and an apron of shot silk. This is evidently the favourite part of the dress. It is long and wide, and often of very rich quality and colour. I remember passing through Buchan, a stage or two from hence, on the feast of St. Michael, the patron of the church, and being quite dazzled by the brilliancy of the silk aprons. They were much gayer than here. The favourite colour was a sort of flame or saffron colour, a silk woven for Hymen's wear; and every kindred shade, yellow, orange, and red. I never saw so gay a bed of tulips. As to shape, there is not much to be said: All women's dresses are (throughout Germany) made by tailors, and I should imagine the village tailor makes for both sexes, and, as far as the upper part of the raiment goes, on the same pattern. Little or no allusion is made to the supposed peculiarities of the female form, and the square high shoulders and broad flat waists seem to justify the tailor in ignoring them. Some of these jackets are ornamented with buttons, some with embroidery, and the smartest with gold or silver lace. The women wear a cap, fitting close to the head, with a lace border set on plain, and an immense bow of ribbon, with long ends behind. Such are the people who hew the wood and draw the water about Carlsbad; and whom on a Sunday or saint's day you see trooping in, each with a prayer-book neatly folded in a handkerchief. It is very common for them on Easter Sunday to go very early in the morning to the various little chapels on the surrounding hills to pray, after which the men used to fire off guns. This is now forbidden: I do not clearly understand why. I cannot hear of any accident or mischief that occurred, and it is the loss of a great pleasure to the people. "*Ach! das war ein knall!*" said one to me with a melancholy air; I am surprised at this in the Austrian government, which in these things is wiser than its neighbours. In a town one sees the reason of such a prohibition, but the hill tops and the fir trees would not be annoyed. Firing off guns is a favourite way of expressing joy in Germany, or of doing honours. At weddings this forms an important part of the festivity. I was invited last year to the wedding of the daughter of a *reicher Bauer*, or, as we should say, small farmer, not far from Dresden. Unfortunately I could not go, but I made one of the bridesmaids give me all the details. For months before, the females of the family were busy preparing the "*ausstattung*," or dowry, which is given not in money but in kind, *i. e.* furniture, linen, clothes, and, in this case, cattle. For many days before, all hands were at work baking, boiling, and stewing. On the morning of the *hochzeit*, my informant's task was to braid the bride's hair and to put on the myrtle wreath (orange flowers are French, and do not prevail here). The party went to church in open carriages, escorted by a numerous body of young men on horseback. On their way home this guard of honour continually fired off guns. The bride and bridegroom stayed three days in the house of the bride's father, during the whole of which time the junketing was going on. The bridesmaids and near relations stayed, and neighbours and friends came in and partook of the hospitality. On the fourth day was the *Heimsuchung*, the fetching home. This was even a greater solemnity than the marriage, and the assemblage of friends more numerous. The bride and bridegroom were seated in an open carriage, followed by as many more as the family and friends could fill. These were again escorted by the young horsemen, and the train was closed by the cows, which formed part of the bride's fortune, and the waggons filled with household gear. The bridesmaid told me, with great exultation, of all the magnificence of the scene; but I observed that she dwelt with peculiar satisfaction on the incessant firing kept up by the horsemen: "*Es war ernendlich viel geschossen*," she repeated with great emphasis. Ought not this, thought I, to make us tolerant of each other's pleasures? To ride slowly three or four leagues under an incessant popping of guns close to my ear, is about the last thing I should find agreeable; but call it a mark of good will and respect, associate it with the joys, the honours of the young matron going to take possession of her future home, and it becomes music.

I once met one of these processions. We were driving slowly up a gentle slope, I think it was somewhere in Saxe-Weimar, and at the crown of the hill I saw moving masses, which I could not make out. It was evening, and the sunset behind them rendered them more huge and mysterious. On applying to the usual authority, the Lohnkutscher (I should like to write a book in honour of Lohnkutschers), he said, 'Oh, that is a heimsuchung,' and proceeded to explain the scene. As we approached, we saw the carriages in front, four or five in number, containing well-dressed people, a number of respectable and well-mounted young men, and last, the waggons piled to a prodigious height, with tables and chairs, large presses, kitchen utensils, and every kind of farm-house furniture, the whole crowned with a mass of mattresses, and feather beds, in their bright new red and white checked covers. I saw no cows and heard no firing. Perhaps these are not indispensable in Saxe-Weimar, or perhaps the bride's father was not rich enough to give the cows. As the train turned off into a bye-road, and wound along through fields towards a small farm-house in the distance, pleasantly situated among trees, my fancy gave this to the bride as her new home, and I felt all the solemnity which the prospect of a human life never fails to inspire. There, thought I, is the scene, perhaps, of daily recurring and welcome duties, of healthy successful activity, of simple pleasures and contented affections; perhaps of eating and unrewarded cares, disappointed hopes, a sick body, or a wounded heart. All this may be found and felt within those narrow walls, and under the shadow of those few pleasant trees. My eyes followed them till they were out of sight, and my thoughts and cordial good wishes much longer. There is a description worthy of Walter Scott or Manzoni, of a wedding in the house of a Westphalian free peasant in that most strange and beautiful book, Immerman's 'Neuer Munchausen.' I know few books in the German language more worthy to be translated than half of this; but it would be difficult to do it; and if not done with great judgment and taste it had better be let alone. It is half satire, half idyllic romance. The satire I think bad, far-fetched, and tiresome; at all events wholly unintelligible to English readers. The description of peasant life and character in that most primitive part of Germany is extremely interesting and beautiful; and I have the authority of one or two distinguished Westphalians for saying, true. To separate the two parts would not be easy, but I think it is practicable.

A still more valuable and interesting work is, I hear, in progress; Mdlle. Annette von Droste, of the ancient and highly respected Westphalian family of that name, is writing a book on the character, habits, and traditions of the peasantry among whom she lives. Those who know Mdlle. de Droste concur in saying, that she unites, in a remarkable degree all the qualities necessary for her task. I was delighted to hear of so important a contribution to our small stock of information on this, the most interesting of all subjects, the life of the working man. Shall we ever learn how the toil, which is the condition of his existence, can be made least painful to the body and depressing to the soul, and what are the circumstances by which his character is exalted or degraded? In this first of sciences we have pretty nearly everything to discover; and till some progress is made in it, we may cry "Peace, peace," but there will be no peace.

I meant to tell you some of the superstitions and traditions of my Bohemian neighbours, but I have no room left.

OUR WEEKLY GOSSIP.

THE suggestion which we threw out some short time since (*ante*, p. 264), about establishing FREE EXHIBITIONS OF OBJECTS ILLUSTRATIVE OF FINE ARTS, NATURAL HISTORY, EXPERIMENTAL PHILOSOPHY, MACHINERY, MANUFACTURES, &c., has brought us several letters from gentlemen who approve of the idea, and offer assistance, but who request us to take the initiatory step in the proceedings. This is impossible, and may as well be stated clearly and at once: we have but little time to spare even for necessary relaxation: but we promise our hearty support to those benevolent parties who will do themselves the honour of setting the project afloat; and, once started, it will go alone. There have arisen no difficulties in the great towns where these Exhibitions have already been tried. One is now preparing at Liverpool, and another, as advertised in this day's paper, is about to be opened at Derby. Any large unoccupied building might be hired, say for three months. The mere announce-

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ment that the Committee would be willing to receive models, specimens, &c., would be sufficient; inventors and discoverers, and ingenious manufacturers and mechanicians, are always eager to bring their several inventions and improvements before the public, and such exhibitions are the best and cheapest advertisement. The collection should include everything that is useful, novel, beautiful, instructive, or interesting, in Art, Science, or Manufactures. No one who has not attended these Exhibitions can conceive the amount of instruction derived from or the interest which attaches to them. We never passed hours more delightful than at Birmingham, in examining the specimens sent in to the Exhibition there by the different manufacturers. Hundreds went direct from the Exhibition to the manufactory—for the name and address of the exhibitor was affixed to, and ought to be affixed to, every article—and they bought specimens of those things which had most interested them, and thus, from the publicity given, the exhibitor found his remuneration. The Committee, of course, should announce that they are not responsible for the works sent in, but will take all reasonable care of them; but this is almost needless; thousands passed through the exhibition rooms at Birmingham, and no accident occurred: indeed, Sir Robert Peel, when he lately moved for a grant to the British Museum, observed, "that last year 540,000 more persons visited the Museum than had entered its walls the year previous. During the last seventeen years not a single article in the Museum had sustained any injury from the public, and the only accident which had occurred was a fracture of two panes of glass by a little boy who had fallen against them. He mentioned this circumstance not more to show the good conduct of the visitors, than to caution those who had the charge of public institutions against arguing in opposition to free admission on the ground of any fear of injury proceeding from the public misconduct." Another encouraging circumstance is, that the Exhibition once established, the models, specimens, &c., might, after a time, be removed to another part of London, and thus the Exhibition make a progress all round the great wilderness. It only requires a little co-operation and forethought.

Since the above was written we have seen in the daily papers a letter from Rochdale, which mentions the startling circumstance, that some person who had visited an exhibition of Mr. Danby's picture, 'The Opening of the Sixth Seal,' had cut out a large piece from the centre. The writer is naturally indignant, and says the thing is felt to be a disgrace to the town. Not so: the people of Rochdale are no more disgraced by such an act of wantonness, wickedness, or fanaticism, than by any other isolated act of criminality or madness. But be it observed, that this was a private and not a public exhibition—an exhibition at which money is charged for admission. We mark the distinction emphatically, because there is no example of injury done to property at exhibitions to which the public are freely admitted.

The fifty-fourth Anniversary Dinner of the Literary Fund Society, went off with excellent spirit. The Duke of Sutherland, as we announced last week, was in the chair; and, among the company present, we noticed the Russian, Prussian, United States, and Danish Ministers, the Prussian Consul General, the Bishops of Lincoln and St. David's, the Earl of Arundel and Surrey, Lord Francis Egerton, Archdeacon Hare, Sir W. Chatterton, Hon. W. Leslie Melville, Sir Benjamin Heywood, Bart., Sir R. P. Jodrell, Bart., Mr. Neeld, M.P., Sir Harris Nicolas, Sir George Lefevre, Sir H. Ellis, Messrs. Hallam, Seymour Tremenheere, Gally Knight, G. P. R. James, Lever, Ainsworth, G. Cruikshank, Auldjo, G. R. Porter, R. Bell, &c. The galleries were well filled with ladies, who seemed to take great interest in the proceedings. Among the donations announced were—Her Majesty the Queen, 105*l.* annual; Emperor of Russia, 1,000 silver roubles, amounting to 155*l.* 18*s.* 5*d.*; the Chairman, the Duke of Sutherland, 100*l.*, the Duke of Somerset, annual, 10*l.* 10*s.*; the Governor General of Canada, annual, 10*l.*; Lord Francis Egerton, annual, 10*l.*, and a donation of 10*l.* in addition; Baron Brunow, 10*l.* 10*s.*; Chevalier Bunsen, 5*l.* 5*s.*; Mr. Everett, 5*l.* 5*s.*; Count Reventlow, 5*l.* 5*s.*; Bishop of Lincoln, 10*l.* 10*s.*; Bishop of St. David's, 10*l.* 10*s.*; Archbishop of Dublin, third donation, (being 10 per cent. on the profits of his published works,) 8*l.* 18*s.*; W. Simpson, Esq., eighth donation, 20*l.*; Thomas Tegg, Esq., 20*l.*; the Stationers' Company, 20*l.*; Baron de Rothschild, 10*l.*, &c. The subscription altogether amounted to 877*l.* 5*s.* 5*d.*

The following is a list of the English Associates (the Foreign associates are limited to six) and the Correspondents of the Royal Institute of France for the year 1843:—*Associates:* Lord Brougham, Robert Brown, John Dalton, D.C.L., Henry Hallam.—*Correspondents:* The regulation of the 6th June, 1808, assigns to each Section the following number of Correspondents, viz., Mathematical Sciences — *Geometry* (6) — *Mechanics* (6): Sir M. Isambard Brunel—*Astronomy* (16): Geo. B. Airy, Francis Baily, Sir Thomas Brisbane, James Dunlop, Sir John F. W. Herschel, Captain W. H. Smyth, R.N.—*Geography and Navigation* (8): Capt. Beaufort, R.N., Sir W. E. Parry, R.N., Wm. Scoresby—*General Physics* (9): Peter Barlow, Sir D. Brewster, Chas. Wheatstone—*Chemistry* (9): Michael Faraday, Chas. Hatchett—*Mineralogy* (8): Rev. W. Buckland, Rev. W. D. Conybeare—*Botany* (10): Dr. Wallich—*Rural Economy* (10): Bracy Clark—*Anatomy and Zoology* (10): Richard Owen—*Medicine and Surgery* (8).—Fine Arts: Benidetto Pistrucci, C. R. Cockerell, Thos. L. Donaldson.—Moral and Political Sciences—*Philosophy:* W. R. Hamilton—*Morals:* Dr. Chalmers—*Legislation:* John Austin—*Political Economy and Statistics:* Wm. Jacob, Wm. R. Porter, James MacCullagh, Nassau Senior—*General History:* Dr. Lingard.—Inscriptions and Belles Lettres: Sir Graves C. Haughton, Lieut.-Col. W. M. Leake, — Millingen, — Gainsford, Thos. Wright.

List of Foreign Members (French) of the Royal Society of London, viz.: Louis Agassiz, F. J. D. Arago, Elie de Beaumont, A. C. Becquerel, J. B. Biot, H. M. D. de Blainville, A. Bonvard, A. Brongniart, Le Comte de Cassini, A. L. Cauchy, M. E. Chevreul, Le Baron de Damoiseau, J. B. Dumas, P. Fleurens, Baron Humboldt, J. B. Gay-Lussac, C. F. B. Mirbel, J. V. Poncelet, G. de Pontecoulant, J. C. F. Sturm, Le Baron Thénard. The Royal Society, by their charter, can only elect fifty Foreign Members.

The Scotch papers announce the death, on the 28th ult., of Mr. William Wallace, a distinguished mathematician and for many years Professor of Mathematics in the University of Edinburgh, which office he resigned in consequence of declining health.—The foreign journals record the death, at Copenhagen, of Rear Admiral Wulff, the translator of Shakspeare.

In a late number (806) we mentioned that a projected sale of certain public Records had been stopped, and the Records themselves delivered to the Public Record Office. We also threw out an opinion, that if parties possessing public records were willing to restore them to the authorities, there was a sort of moral obligation on the part of the Government to pay a fair market value for the same. We are happy to find that this is the course which the Treasury has adopted with respect to the records before alluded to. The party who delivered them up, as we are informed, memorialized the Lords of the Treasury, setting forth that he at least came honestly into possession of them; and the Treasury rewarded him for his conduct by paying him a full market value for the public property he had thus restored. It is hoped that the publicity of this case will induce the owners of what is, legally, still public property, to surrender up any public records they may be in possession of.

It is with great satisfaction we announce that Prince Albert has given a commission to certain of our artists, to paint a series of Frescoes to adorn the summer-house recently erected in Buckingham Palace Gardens. We are informed that the services of Messrs. Eastlake, Maclise, Edwin Landseer, Stanfield, and Uwins, have been sought on this occasion, and that the subject chosen to inspire their pencils is 'Comus.'

In the late Mr. Cave's collection of pictures, sold last Saturday at Messrs. Christie & Manson's, there was but one remarkable work, 'The Triumph of Flora,' by *Brueghel* and *Van Balen*. It is a very different production, indeed, from *Nicolas Poussin's* classic illustration of the same theme, and might well make us doubt if the well-known adage be applicable to painters' heads, or their hands either; what first-rate picture has ever been painted by two artists? But fourth-rate pieces, like this under review, sometimes gain from such partnerships. Encircling a small group of human and other anthropomorphous characters, which represent the Horticultural Society as then constituted, in full occupation, is the veritable triumph—*Velvet Brueghel's* floral wreath: yet it would prove no very pleasant or attractive head-dress for any lady, not to say Flora herself, being studded with birds of splendid plume, begemmed with brilliant insects; moreover, animated with graceful little reptiles and other diminutive zoologic specimens among the foliage—all proper enough to a garland where it grows, however unsuited to it on either a Pagan or Christian gentlewoman's brow. Proprieties apart, the whole resembles a bed of jewels and flowers in vivid sparkle and lustrous bloom. But if the grand Colourists took a "bunch of grapes" as their model for effect, Brueghel seems to have chosen a bunch of currants—the effect he produces, though great, has a littleness about it notwithstanding. We have elsewhere spoken of painters who can reduce Nature into photograph dimensions, yet leave her all her grandeur of character still; there are many others besides Velvet Brueghel who, even when they give natural objects their full size, by over-elaborate treatment make them look as if reduced to miniature copies. Van Balen's figures, in a smooth, hard style, agree well with Brueghel's manner; but such a free exposure of "the naked" requires Rubens's delicate flesh-tints and spiritual handling to appease our veritable modesty at the sight of such indecorums.

In the present number, we publish the last of Prof. Howard's Lectures, and thus close our record of the series of discourses this year delivered at the Royal Academy. We cannot do so, without offering our cordial thanks to the Professors by whose kindness they have been placed at our disposal. With a view of giving the series in as unbroken a form as possible, and also, to clear off sundry miscellaneous matters, which had accumulated by the pressure of the season, we defer till next week our notice of the Royal Academy Exhibition.

The past week has been remarkable for a rush of musical novelties and rumours: not a day's post or paper, which did not bring us a fresh cargo. In addition to the singers already here, and in full song, we may mention the coming of Mde. Dorus-Gras; the promised return of Mdlle. Bildstein, whose voice should, by this time, have ripened into something very charming; and the arrival of Mdlle. Nissen, for whom the lovers of classical music would do well to inquire. Then, for instrumentalists, Paris has sent us Sig. Camillo Sivori, the violinist, and is going to send us M. Flitsch, a pupil of Chopin—and (report adds) a fac-simile of his master—to say nothing of M. Servais, the violoncellist, who is talked of as on the way—and M. Demunck and M. Garreau, two other *virtuosi* on the same noble instrument, who are come. M. Döhler, too, is announced as intending to pay us another visit. Nor must the more "sober certainty" of Spohr's approaching visit be forgotten.

Our readers may be glad to know that a Bazaar, for the sale of fancy work, will be held at the Hanwell Asylum on Wednesday next. The gates will be opened at twelve o'clock, and tickets may be obtained at the Asylum or from any of the visiting Justices. All the fancy work has been made by the female patients, and the profits will go in aid of a fund established for the assistance of the convalescent on their discharge.

The Pasha of Egypt has received the Gold Medal of Merit voted to him some time since, for protecting the persons and property of subjects of the Allied Powers during the war in 1840, and for keeping open the overland route to India. The following letter from Boghos Bey has been transmitted to the Honorary Secretaries:—

Alexandrie, Avril 3, 1843.

Messieurs,—Je me félicite d'avoir à vous informer que le Vicerol, mon maître, a reçu, avec la plus vive satisfaction, la Médaille et l'Adresse que vous avez été chargés de lui présenter au nom de plusieurs notables d'Angleterre. Son Altesse ne pouvait qu'être extrêmement sensible à l'expression des sentimens qui lui prouvent qu'au sein de la grande nation Britannique, on ne se méprend pas sur le but constant de ses efforts, et qu'on lui tient compte des difficultés qu'elle a surmontée pour donner un nouveau développement aux transactions commerciales dont l'Egypte est l'objet, ouvrir des voies plus larges au commerce Européen, et lui rendre l'importante route de la Mer Rouge, qu'un long-temps de barbarie lui avait fermée. Au nombre des encouragemens

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qui doivent le soutenir dans cette laborieuse entreprise le Vicerοi est flatté de compter les suffrages des notables Anglais, auteurs de l'Adresse. Je suis heureux, pour ma part, messieurs, que Son Altesse, en me chargeant d'être auprès de vous et de vos honorables mandataires l'interprète de sa gratitude et de ses bienveillantes dispositions, me fournisse l'occasion de vous offrir l'assurance de ma haute considération. (Signé,) BOGHOS YOUSSOUFF.

A Messieurs Lieut. Waghorn, R.N.,
et C. Roach Smith, F.S.A., &c.

We direct the attention of our readers to a communication with which we have been favoured by Sir John Herschel, containing an account of a remarkable meteorological phenomenon, witnessed by him at Collingwood on the 6th inst.

Letters from the Pyramids, dated the 18th of April, have just arrived. We have only time to say that Dr. Lepsius and the party were all well, and proceeding vigorously and successfully with their explorations—that the locusts had left the neighbourhood, and Prince Albert of Prussia arrived—and that there had been a night attack on the camp, of which we shall publish an amusing account next week.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.
HENRY HOWARD, R.A., Sec.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.

April 26.—Mr. Warburton, President, in the chair.

1. 'On changes in the temperature of the Earth, as a mode of accounting for the subsidence of the Ocean, and for the consequent formation of Sea Beaches above its present level,' by Mr. R. Harkness.—In this communication, the author distinguishes two kinds of raised beaches; 1st, such as are often highly inclined, appear to have been formed during the historical period, and to owe their elevation to subterranean action; and 2nd, such as are almost always horizontal, and truly post-tertiary. To account for the latter, he proposes a theory based on the conclusion, derived from the appearances which the diluvium and the alpine boulders present, that during the post-tertiary period, the temperature of the earth was lower than it is at present. Considering the mean temperature of sea-water as not far remote from 40°, and inferring from the observations of Capt. Sabine, that sea-water follows nearly the same law as fresh-water, in expanding, with a reduction of temperature below 40° of Fahrenheit, he argues, that if, during the post-tertiary period, the mean temperature of the earth was lower, the mean temperature of the sea was also lower than it is at present; and this reduced temperature of the sea below 40° would cause it to occupy a greater volume than it now does, and consequently to rise on all the sea-coasts to a higher mean level than it now rises, though not exactly in proportion to its expansion, since it would then not only be deeper, but also would occupy a greater surface than before. Mr. Harkness seeks to account for the increase which he supposes to have taken place in the mean temperature of the earth since the post-tertiary period, by the extent of land within the tropics, which since that period has been raised from beneath the ocean by subterranean agency; and which since its upheaval has been heated by the sun's rays. He notices the fact, that in the south-west of Lancashire the diluvium is found resting only upon level and not on inclined surfaces.

2. 'On upright Fossil Trees found at different levels in the Coal Strata of Cumberland, Nova Scotia,' by Mr. Lyell.—These trees were first noticed by Mr. R. Brown, of Sydney Mines, Cape Breton, who published an account of them in the Appendix to Halliburton's Nova Scotia. They are now seen at many different levels. Their trunks extend through different strata, but are always broken off at a certain height, and they terminate at their lower extremities in beds of coal or shale, but never in sandstone. They are all of the same species, and have barks furrowed in a similar manner to those of the fossil trees from the Bolton railway, described by Messrs. Hawkshaw and Bowman. They are placed very accurately at right angles to the planes of stratification, which are generally inclined at an angle of 24°. At South Joggins there are nineteen seams of coal, some of them bearing fossil trees, interstratified with the sandstone. These trees vary in length, from six to twenty feet, and in diameter from fourteen inches to four feet. In the beds above the last seams of coal and vertical trees, there are two strata of dark bituminous calcareous shale, containing shells of Modiola and Cypris in great numbers, and probably of freshwater origin. At South Joggins there are seventeen upright trees, and Mr. Lyell believes there are ten distinct beds, one above another, in which their roots terminate. They extend over a space of from two to three miles, from north to south; and, according to Dr. Gesner, more than twice that distance from east to west. Stigmaria are abundant in some of these coal measures, with their leaves attached and sometimes spreading, as if they had been imbedded in their natural position. Mr. Lyell also gives an account of a bed of erect Calamites, discovered by Mr. Dawson in the coal-field at Pictou. From the facts observed, Mr. Lyell draws the following conclusions: 1st. That they imply the original horizontality of a great series of strata, which throughout a thickness of 3,000 or 4,000 feet, are now inclined precisely at the same angle, about 24°. 2nd. There must have been repeated sinkings of the dry land, &c. so as to produce a succession of more than ten forests of fossil trees. 3rd. They indicate a similar phenomenon, producing a succession of under-clays with stigmaria. 4th. That the agreement of the characters of the Nova Scotia fossil trees with those found upright in the coalfields of England, leads to the conclusion that this tribe of plants, by the strength and holding of their roots, resisted currents and winds, which overturned and scattered the accompanying lepidodendra and sigillariæ. 5th. That the facts related in this paper negative one of the principal objections which had been raised to the theory, which refers the accumulation of seams of pure coal to the growth of trees and vegetables on the spot, in the manner of peat: that the several seams of coal ought not, in that case, to bear so precise a resemblance to ordinary subaqueous strata, but ought to follow the irregular outline of the dry land, and to be less uniform in thickness over wide areas.

ROYAL SOCIETY OF LITERATURE.—*May* 11.—H. Hallam, Esq. in the chair. The Council in their report communicated the fact of an increase in the amount of the funds, and also of the number of members. The meeting then proceeded to the ballot of officers for the ensuing year, when the Earl of Ripon was elected President; Duke of Rutland, Duke of Newcastle, Earl of Clare, Lord Bexley, Lord Colborne, Sir Gore Ouseley, H. Hallam, Esq., Dr. Spry, W. Leake, Esq., and L. Petit, Esq., were appointed Vice-Presidents. Marquis of Northampton, Earl of Clarendon, B. Botfield, Esq. M.P., Dr. Bostock, B. B. Cabbell, Esq., Rev. R. Cattermole, Sir J. Dorat, G. P. R. James, Esq., Sir J. Swinburne, W. Tooke, Esq., W. Jerdan, Esq., were appointed members of Council.

HORTICULTURAL SOCIETY.—*May* 1.—At the Anniversary this day, the Duke of Devonshire was re-elected President; T. Edgar, Esq., Treasurer, and A. Henderson, M.D., Secretary; and the Earl of Auckland, Sir P. Egerton, Bart., and R. Hutton, Esq., were elected members of the Council.—*May* 2.—R. H. Solly, Esq., in the chair. Lord Beauvale, J. Taber, and F. Huthwaite, Esqrs., were elected Fellows. A communication was read from Mr. Feran, regarding some fine Oranges which were exhibited on a former occasion. The tree which produced them is described as small, and as having been much neglected for a considerable time; lately, however, it was potted anew in a compost of loam, cowdung, horse-droppings, and road-scrapings, and kept in a common greenhouse, and it has borne 53 excellent fruit as the result. The cause of the fruit's superiority in flavour was not accounted for; it was possibly owing to the variety being a particularly good one, or to some peculiarity of treatment yet unexplained. In consequence of the comparative nearness of the Chiswick exhibition, there was not so large a display of specimen plants as usual. Mr. Beck sent a round tin pan, divisible in the middle, and having a cavity in the centre, for the purpose of admitting pots, intended to economize tobacco-water; when this is applied to plants, for the purpose of destroying aphides, it is generally wasted, and a great superfluous expenditure is thus incurred: by this contrivance the plants may be syringed or sprinkled, and the whole of the fluid will be caught again, to be strained for further use. It was announced that Mr. E. Solly, Jun., would deliver four lectures on the Chemistry of Vegetation. Fellows will be admitted free; and to others the course will be 10*s.* 6*d.*

MEETINGS FOR THE ENSUING WEEK.

- SAT. Asiatic Society, 1, P.M.—Anniversary.
- — Horticultural Society.—Garden Exhibition.
- — Botanic Society, 4.
- MON. Statistical Society, 8.
- — Institute of British Architects, 8.
- TUES. Institution of Civil Engineers, 8.—'Description of an improved form of the Journals of Axles for Railways,' by Capt. Handcock.—'On the causes of fracture of Axles of Railway Carriages,' by J. Glynn.—'On the application of Zinc by the process of Electro-deposition for the preservation of Iron, as applied to Engineering or other purposes,' by F. Pollett.
- — Electrical Society, 8.
- — Chemical Society, 8.
- WED. Society of Arts, 8.—Mr. Cooke's Improved Electric Telegraph will be described.
- — Microscopical Society, 8.
- THUR. Royal Society, half-past 8.
- — Society of Antiquaries, 8.
- FRI. Royal Institution, half-past 8.—Sir J. South 'On the importance of Telescopes of large aperture, and on the means which have been adopted, particularly by the Earl of Rosse, for obtaining them.'
- — Botanical Society, 8.

FINE ARTS

THE WATER-COLOUR EXHIBITIONS.

[Second Notice.]

WHILE further noticing these two pleasing Exhibitions, the New one will occupy our principal attention, since it comprises the greater amount of novelty. A paragraph, however, is first due to the Old Society, and this will be of pleasant import, since it must be devoted to report of progress.

Mr. Fripp, for instance, who, but a few years ago, was an ill-assured experimentalist, here blossoms out into a rare landscape painter, with a style of his own; something akin to Varley's and Dewint's, but still displaying a modified individuality. His *Durham from Newton Hall* (8) may be cited in proof; an admirable autumnal landscape, as golden as the season, but anything rather than extravagant or tawdry. Some river scenes by him are quieter in tone, but not less masterly in touch. Mr. Oakley, too, seems to have revised his palette since we met him last year. His Gipsies are true to gipsy-dom in their contours, and flaunting costumes, half rags, half finery; and the lividness of flesh-tints which it was to be feared might spread into a manner, has passed away. Mr. Hunt was never more versatile than this year. Here we have all his range of yawning, laughing, or mischief-enacting Colin Clouts—plenty of those small and rich flower-pieces, in which selection of colour and grouping of form amounts to poetry, after its kind,—and, beyond these, wonderful compositions of still life, in which an earthen pipkin, a stool, and a bunch of cabbages, are so treated as almost to acquire (as a visitor in our neighbourhood declared,) "a human interest,"—while lastly, our painter discloses to us trim drawing-room interiors in which the gold and velvet and *marqueterie*, sanctioned by Parnell and wrought up by Gillow, acquire, under his transforming hand, that element of the picturesque, without which no chamber, were it the Queen of Golconda's, would be sufferable on paper. In proof of our praise, we point to *An Interior in Devonshire Place* (200); what can be more modern and modish than the aspect of the room? Yet who will deny the charm of the drawing? But while talking of interiors, we should be inexcusable were we to forget Mr. J. Nash's *Drawing-room at Bramhall, Cheshire* (76), a perfect Steenwyck in water-colours, without painful over-elaboration. Mr. Nash has a feeling for old English character, too, as well as for old English architecture. There may be more prose than poetry, it is true, in his *Milton dictating to his Daughters* (302), but call the composition an antique conversation-piece, and it is charmingly national. We need but make our compliments to Messrs. Copley Fielding, Dewint, Cox, Gastineau, and Evans, for having justified their fair fame this year. Mr. Harding's *Killin Scotland* (353), hardly permits us to include him in this circular; since we have had to thank him for

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many more attractive drawings. On the other hand, we recollect no specimen of Mr. Prout's particular talent (not even the one so bravely sung by Barry Cornwall), so covetable as his *Munich* (62). The subject is a capital one: the Oriental minarets of the Cathedral make a famous object for a painter's distance, the pretty girls of the city, with the *rigel haube* for headdress,—such desirable figures for the foreground. What a subject for a costume and architectural painter would be High Mass in the *Dom Kirche* aforesaid! Ere we leave the *Society of Painters in Water-Colours*, we will beg Mr. Wright and Mr. J. Stephanoff to do better in future than they have done this year; the one is so feeble, the other so affected. A last word must praise Mr. Bartholomew's flowers, which are as gorgeous as usual. It is impossible to admire his groups of exotics without being also reminded of the change and enrichments which have passed over our gardens since Van Huysum was Flora's court painter.

Passing to the *New Society*, the first drawing which we must notice is Mr. Haghe's *Town Hall of Courtray* (32), as rich in all its details as any of its predecessors, and with figures superior to any hitherto produced by the artist. The old room, dressed for a solemn convocation the day after the memorable battle, is most tempting to the eye;—while the personages assembled are less conspicuous for excess of muscle and lack of expression than some we recollect from the same hand. They are still, however, too monumental and lifeless. A monk stands at the table petitioning a baron—thus much we can gather; but whether he is asking for another butt of canary for his abbey, or praying for vengeance on a foe, or (as is here the case) beseeching to have a dead body delivered over to him for burial in holy ground, is questionable. The drawing is simply a Flemish council chamber, with figures, and flesh and blood fall into their places, if thus considered, among the other properties. So, too, in the same clever artist's *Cromwell and Ireton discovering Charles the First's Letter* (30), the Puritan costume and the saddle tell the story, and thus admonished, the Englishman may then begin to recognize that Oliver Cromwell's rude but grand features have been aimed at. We do not mean to detract from Mr. Haghe's rare and special merits in these strictures, but to separate false from true in their enumeration. Mr. Topham's drawings are another great attraction to this Exhibition of the New Society. His scene from the Deserted Village (90), the *Departure of the Exiles*, appears to have been the most in esteem, to judge from the place of honour allotted to it; and we know none of our rural painters capable of amending it; but *The Refectory* (32), to study which aright, the visitor must break his back—so low is it hung—is even more attractive. Rarely were the peculiar colours and forms of Ruin better rendered than in the old wall and its arches, which shelter the vagabonds; the hazels, too, above, and the light softened by passing through their delicate foliage, are touched with a master's hand, while the figures have a life, simplicity, and wildness suitable to such a neglected haunt. Of Mr. Topham's numerous other contributions, there is hardly one to which some note is not appended in our catalogue. His hand is as free as his eye is observant: and his taste is at present so good, that we earnestly trust he will resist the temptations to exaggeration or self-repetition. One landscape we must particularize, *Ilkley* (112), which is to water-colour art what some of Mr. Creswick's rock scenes are to oil-painting.

This New Exhibition has other landscapes, by artists comparatively unknown to fame, but deserving hearty praise. One of these is Mr. Maplestone's *Sunset on Wimbledon Common* (182), a picture with as little subject as need be—a pool, a rich foreground of weeds, and a few rustic figures,—nothing more. Yet it comes nearer Cuyp in the quantity of sunlight diffused over it, without trick or Turnerism, than most oil-paintings we can call to mind. We hope its artist has more than this one effect at command: he has repeated it in other works exhibited here, but, of course, with less felicity. It was the satiating constancy of poor Barrett to luxuries of Nature like these, which impaired his popularity. The painter who has already acquired such powers of hand, need but exhibit variety in their employment to reach the highest honours. Mr. Youngman's *Brook Scene near Rokeby* (211), is one among the many pleasant proofs of improvement he puts forth this year. The woolly texture to be complained of a twelvemonth ago, has all but disappeared from his drawings; let him beware, however, of too indiscriminate a use of one favourite green—he may else become colour-sick. Mr. Robertson's *Berncastel on the Moselle* (266), is a clever drawing, though too conventional. The hills are flattered into a sublimity which the guardians of the Mosello do not really possess. Mr. Howse is another of the new water-colourists who has not been willing to stand still, as his *Old Gate from the Boom Quay, Rotterdam* (298), proves. A few seasons ago, it was impossible to look at one of his cleverly pencilled town scenes, without imagining its buildings constructed of Derbyshire spar; but the lilac has subsided into a sober grey; and we should approve the tone of the present animated and highly-finished drawing without reserve, were it but accompanied with more air. Mr. Weigall, Mr. Warren, Mr. Jutsum, Mr. Duncan, Mr. Penley, Mr. Oliver, are all meritorious in landscape, and tread hard upon the veteran water-colour Exhibition, without manifesting the slightest traces of servile imitation. We must amend our notice of the second gentleman's contributions, by stating that besides his scriptural composition remonstrated against in our last notice, and the peaceful landscape, *Little Malvern Church* (316), praised in this, he gives us another occasion to remark his versatility in his *Ave Maria* (212), a study of a Lady before a Madonna, which, with much flagrant affectation, has still a certain grace, power, and originality. We must add, too, to our commendation of Mr. Absolon's *Mercy*, a word of admiration for his *Captain Macheath* (375), and another in recognition of the loving pair, from Burns, whom he has caught, at the most becoming hour of even-fall, at their cottage door (127). This is a true pastoral. Of the pleasant affectations by Mr. Jenkins, and the homely transcripts of peasant nature by Mr. Alfred H. Taylor, we can alike say, that but a small distance separates them from excellence; but the chasm, though narrow, is deep: the thing wanting to both is truth; the one being far too dainty, the other a trifle too coarse, like the "cloth of frieze and the cloth of gold," lessoned in the significant old quatrain. We must now end these notes of the Water-Colour Exhibitions, with no small satisfaction in recording that the progress of all who have laboured to advance, seems to have been liberally acknowledged by the buying public.

MUSIC AND THE DRAMA

MADAME CARADORI ALLAN has the honour to acquaint the nobility, her friends, and the public that her GRAND MORNING CONCERT will take place, under the patronage of Her Majesty the Queen Dowager, in the Concert Room of Her Majesty's Theatre on FRIDAY, May 19. Principal Performers:—Mesdames Grisi, Persiani, Caradori Allan, Brambilla, and Alfred Shaw:—Signors Mario, Lablache, Fornasari, Brizzi, and F. Lablache. Pianoforte Solo, M. Dreyschock. Conductor, M. Benedict. Arrangements are pending with other distinguished artistes.—Boxes, for Six Persons, 3*l.* and 4 guineas; Stalls, 1 guinea; Single Tickets, 10*s.* 6*d.* To be had at the principal Music-sellers, and at the residence of Madame Caradori Allan.

UNDER ROYAL AND DISTINGUISHED PATRONAGE.—MISS DOLBY and MISS ORGER beg to announce their CONCERT will take place at the Hanover Square Rooms, on THURSDAY EVENING, May 18, 1843, to commence at Eight O'Clock precisely. Tickets, 7*s.* each, Reserved Seats, 10*s.* 6*d.*, to be had of Miss Dolby, 34, Berners-street, Miss Orger, 16, Southampton-street, Bloomsbury, and at the Principal Music Shops.

PHILHARMONIC CONCERTS.—*Fourth Concert.*—A Philharmonic concert with three *encores* has been, of late, a novelty. Let us hope that Monday's, taken in conjunction with its predecessor and the next announced, at which we are to hear Mendelssohn's 'Lobgesang,' may be accepted as a sign that the good days of the Society are not passed beyond recall. Mr. Lucas, who held the baton on Monday, takes matters much too easily—whence arose more than one unpardonable slip in execution; the Pastoral Symphony of Beethoven, the overture to 'Oberon' (*encored*), and Bennett's overture to 'The Naiades,' were played with more spirit than accuracy; but then, in the accompaniments to the songs, we came nearer the proper sensibility than is attained when the Concert is in certain other hands. The much-talked-of pianist, M. Dreyschock, made his first public appearance at this Concert. He must be placed, without contest, among the most marvellous musical executants whom the increased enterprise of the age has produced. Before he arrived in England, he was described to us as the pianist who "did in octaves what all others did in single notes." We can only give our readers a somewhat more accurate idea of him, by comparison with the wonder-players already familiar to them. He appears to us to have more execution than Thalberg,—that is, a wider reach of audacity in his spread chords, and a superior rapidity and clearness of octave passages; the latter, indeed, so consummate, as to take away from the miracle the slightest appearance of difficulty. He is more calmly certain in his execution than Liszt, and has a new manner of producing a vibrating and prolonged tone, which we can fancy carried out from his own *fantasia*-music into *adagios* by the composers of the romantic school with good effect. To say that he exhibited on Monday the charm of Thalberg's tone, or the fantasy of Liszt, would be to deprive them of their individuality without giving him praise worth having. Power, ranging between the uttermost force and the finest delicacy—sensible, rather than sensitive, expression—these are the characteristics which occur to us the most strongly while endeavouring to describe the new performer. The *fantasia* and caprice in which he appeared, are calculated to exhibit his immense attainments; but we feel more and more persuaded, that our public is no longer to be *surprised* by music of this kind at a grand concert: and if it be enchanted, it must be by a Chopin's exquisite grace and delicacy. The days of the concerto, the accompanied rondo, &c. &c.—are on the return. M. Dreyschock was cordially received by the audience; the just reward of an unpretending modesty, too rare among the possessors of powers so extraordinary. The other *solo* was Spohr's Dramatic Violin Concerto, which noble work was played by Mr. Blagrove. The singers were Miss Bassano, whose voice was unfortunately sharp in the grand *scena* from Weber's 'Ines di Castro,' and Madame Albertazzi, whose 'Non piu di fiori' is a specimen of Mozart *iced;*—curious from its total absence of feeling. Yet her voice is lovely, and excellently trained, and her reading was careful and respectful. By way of compensation, however, we had Herr Staudigl, in Schubert's 'Der Wanderer,' and the military *polacca* from Spohr's 'Jessonda,' neither of which could be surpassed. The latter, too, is one of the best bass songs by its composer,—the capital *aria* for *Mephistopheles* (from 'Faust') being another. This, had we any power to beg or to bespeak, should be sung by the incomparable *basso* at some coming concert, "by desire."

SOCIETY OF FEMALE MUSICIANS.—The annual Concert of this Society was given yesterday week, and,—what cannot always be said of such charitable meetings,—deserved the patronage it met with, on the score of good music as well as of good feeling. 'L'Allegro ed il Penseroso,' of Handel, was given as before, with a very strong and effective chorus; afterwards a miscellaneous act. In both parts of the entertainment the female talent of England showed itself as advantageously as amiably. We are not too much given to the *Mr. Dulcimer* style of expression, but here was a meeting, in the reporting of which we may truly say that our duty is also a pleasure.

HER MAJESTY'S THEATRE.—'LA GAZZA LADRA' was revived the evening before last, to the justification of our opinion expressed last week with regard to Signor Fornasari, the principal novelty. He overdressed the character, over-acted the part, and *under*sung the music. This was especially felt throughout the concerted pieces in which the opera abounds, where his want of finish, and want of precision in phrasing, seriously impaired the harmony of the several movements. The cast, on the other hand, has gained by the reinstatement of an audible *contralto*, and with it the charming duet, 'Ebben per mia memoria,' for which we have to thank that portliest of *Pippos*, Mdlle. Brambilla. Signor Mario was excellent as *Gianetto;* he is rapidly ripening into one of the best *tenori* of the day. The *divertissements* were brilliant. Fanny Elssler danced her best, as though she wished to distance the ambition of her successor; Mdlle. Cerito did her utmost to tempt the public to acquiesce in the substitution. The younger *danseuse* has strikingly improved, as to variety and general grace, since she was last in London. Then M. St. Leon, a Hercules among male dancers, put in a claim for musician's honours, by executing a very difficult violin *solo*, with a degree of

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neatness and certainty astonishing from the hands of one, whose feet, one might have thought, must have engaged a life's attention.

DRURY LANE.—The new cast of *Acis* (Mr. Allen), *Galatea* (Miss Novello), and *Polyphemus* (Herr Staudigl), is in every respect advantageous to the performance of Handel's *serenata*. By the substitution of a tenor voice for a *contralto*, we are permitted to enjoy the contrasts and effects intended by the composer; while Miss Novello, who, to her credit, sings Handel better than Pacini, and is hardly called upon to act, made a greater impression on her audience than she has till now done. One dramatic effect, however, is missed by her, which might so easily be made, that we cannot but advert to it: this is in the delivery of the phrase,

Must I my Acis still bemoan?

where the music demands an amount of passion, and the situation admits at least of attitude, if not of action, far more tragical than those of Miss Novello. On the other hand, the subsequent air—

Heart, thou seat of soft delight!

was beautifully sung; the close being given with a soothing delicacy, to which the sweetest of sweet voices lent itself most kindly. But the best thing in the new performance is the *Cyclops* of Herr Staudigl. It has one fault, that of being too genial. Who could hear the Ogre sing so charmingly and cheerily, and witness the hearty activity of his gigantic movements, feeling the while that horror of his "hideous love," which it was the intent of Gay and Handel to inspire? While he was before us we thought of nothing so much as one of the gentle and good-humoured giants of a German faëry tale, whose power and kindliness is abused by some saucy, selfish daughter of Earth! Nor could his menacing gesture, even when he hurled the rock at Acis, make us believe that fatal mischief was meant thereby. But never was the music of Handel so given: the voice, the style, the feeling were all there: while the diction of the text, strange to say, was clear, appropriate, and surprisingly free from foreign accent. The town will flock to see the new *Polypheme:* and our young artists ought to be foremost in the crowd, to see what real genius can make of as ungracious a part as was ever set down to be said or sung. Mr. Hudson surprised us agreeably as *Damon;* his voice is so pleasant as to be worth further cultivation; as it is, he is a meritorious second tenor for any English operatic corps.

MISCELLANEA

May 3, 1843.

Monetary and Metrical Systems—I have read with great pleasure the letters in the *Athenæum*, of the 22nd and 29th ultimo, on the proposed change in our Monetary and Metrical Systems, a subject to which I trust a recent article in the *Edinburgh Review*, and these letters of your correspondents, will draw the attention of every thinking man in the kingdom. A. B. G.'s admirable exposition of the limitations of the powers of a Government to effect changes, is sufficient to lead to a controversy on a subject very different from that of money, weights, and measures: applying it, however, as he does, to the matter now under consideration, it affords a valuable hint to our legislators, and to all who have schemes to propose in connexion with this interesting and important subject. As your correspondents seem desirous of promoting amicable discussion, I hope to be allowed to propose a plan by which I think the decimal division of the coinage may be introduced without difficulty or inconvenience. The Commissioners seem disposed to take the pound sterling as the standard unit; but I would suggest the propriety of taking a smaller coin, say the half-crown, and dividing it decimally, by which plan many of the objections to the proposed measure are avoided. If, instead of the silver fourpence, a coin of the value of threepence had been issued, a first and important step would have been taken towards the introduction of the change in our monetary system. An issue of gold and silver coins equivalent in value to those now in circulation, altered in name and properly marked, as your correspondent B. has suggested, would prevent inconvenience even to the smallest trader, and it would only remain for the Government to issue copper coins similarly subdivided. To render the matter more clear, it may not be amiss to give a table of the values of the principal coins according to this arrangement (the names might easily be formed to suit the tastes and habits of the people; for the sake of simplicity I have adopted those which naturally suggest themselves in the consideration of the subject):—

	s.	d.	
1 Unit	2	6	}
1 Tenth....	0	3	} of the present coinage.
1 Cent	0	0.3	}

To which might perhaps be added the mite, or half-cent, in value, three-fifths of the present farthing. By this arrangement, the sovereign, half-sovereign, crown, half-crown, shilling, and sixpence, would retain their utility, as representatives of multiples or parts of the standard unit. The introduction of a new copper coinage would present no serious difficulty, since the equality of the tenth and threepence, five cents and three halfpence, &c. would be easily understood and remembered by every one. By taking the pound sterling as the standard unit, we might retain the present gold and silver coinage; but in the smaller divisions we meet with a serious difficulty, it being impossible to represent the one-hundredth part of a pound by any coin or coins now in use: continuing the subdivision a step further, we arrive at the one-thousandth part of the pound, or six twenty-fifth parts of the penny, a sum of the precise value of which few persons, whose purchases are made in small quantities, would be able to form a correct notion. The decimal division of the shilling presents similar difficulties, as the inconvenience arising from such a system would be almost entirely confined to persons the most unlikely to possess accurate information on such subjects.—I am, &c. H.

Lotteries and Little-Goes.—The gambling mania is still spreading far and fast, and there has been what the Polypicnic projectors call a further "extension of the principle" of the Art-Unions. By-the-bye we wish the subscribers to this Polypicnic gamble would address their angry letters to the managers, and not to us. Why are we to be troubled because the drawing has been deferred till the Exhibitions will be over?

Musical Novelty.—Tombola Concerts, on the principle of the Art-Union, and designed for the encouragement of the Musical Profession.—It is proposed to give a series of three Soirées Musicales, the first to take place at the Queen's Concert Room, Hanover-square, on Tuesday, ———, at eight o'clock. In addition to the amusements of the evening, a gratuitous Distribution of Chances for the following Prizes will be made:—A splendid Grand Piano, value 120 guineas; a beautiful rosewood Cabinet Piano, value 75 guineas; and a handsome Cottage Piano, value 50 guineas, to be selected from the stock of one of the first makers; with more than 500 other musical objects. Half-guinea tickets for the concert will confer one chance, and guinea tickets (for reserved seats) two chances; which may be had at, &c.

The following circular has been forwarded to us from Falmouth—

Victoria I. &c., to the people of this our Ancient Borough of Helston and its vicinity, Greeting, &c. Now be it known to all, W. J. N. Penaluna, Confectioner, &c., hath established in honour of this festive day a most enticing Flora Bazaar, replete with most choice Viands, Cakes, Bon-bons, and things of virtù and curiosity, and I do hereby will and invite each and all of you to visit the same, and try your chance in the Flora Distribution, on the principle of the Art-Union.

Another Comet.—M. Victor Mauvais, an astronomer attached to the Paris Observatory, made the discovery, on Wednesday the 3rd instant, of a telescopic comet on the limits of the constellations the Swan and Pegasus. It is a feeble nebulosity, of an oval shape, and about three minutes diameter, with a sensible condensation of light towards the centre. It was seen by Sir J. South at Kensington on the 10th.

Police Portraits.—In the review of the translation of the Chinese tale 'The Rambles of the Emperor Ching Th in Keang Nan' (*ante*, p. 429) you state that you do not recollect to have seen the 'Pictorial Proscription' mentioned in that tale as a regular resource usual in the search after all escaped criminals, in any of the works on the customs of the Chinese. May I beg to refer you to the second volume of Lieut. Burnes's 'Travels in Bokhara,' p. 233, where he adverts to that custom of the Chinese police on the Yarkand Frontier. A servant of his, a native of Tibet or Bokhara, while in Yarkand, had come under the suspicion of the Chinese authorities and suffered three months imprisonment in consequence. Previous to his release, they had his likeness taken, several copies of which, after he was conducted out of the empire, were transmitted to the frontier towns with these instructions, "Should this person appear in China, his head is the Emperor's, his property yours." Lieut. Burnes says it is needless to remark that he never again went to Yarkand.

Liverpool, May 8, 1843. *—* A Subscriber.

Orange Wine.—A Spanish journal states that, in consequence of the abundance of the growth of oranges in the south of Spain, and the difficulty of disposing of them, several of the growers convert them into wine, which is said to be of a delicious quality, and resembling much in flavour the wine of Madeira. The juice is pressed, and left to ferment, in the same way as that of the grape, after which it is put into casks, without the admixture of either alcohol or water.

Double Staircase. Dorchester, May 2, 1843.

In reference to Mr. Ferrey's account of the decayed old double staircase in Tamworth Church (*ante*, p. 342) which is supposed to be a solitary instance of this kind of staircase in England, I have met with the following description of a similar one in 'Savage's History of Wressle Castle,' near Howden, in Yorkshire, the ancient seat of the Earls of Northumberland.—"In the principal chamber (of that Castle) are two beautiful small staircases, of very singular contrivance, with octagonal screens, embattled at the top, and covered with bold sculpture, containing double flights of stairs, winding round each other, after the design of Palladio.—This double staircase was unfortunately consumed in the great fire which happened at Wressle Castle, Feb. 19, 1796, which also consumed the ancient chapel of the Percys, and the parish registers.—I am, Sir, yours, &c. S. E. H.

TO CORRESPONDENTS.—W. H. J.—Anti-Art-Union—E.P.—E.—J. H.—E. F.—A. G.—W. C. B.—An Objector to Lotteries—received.

ROYAL BANK of AUSTRALIA, 2, Moorgate-street, London.

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EDINBURGH LIFE ASSURANCE COMPANY. Established 1823.—Constituted by Act of Parliament. Capital Half a Million sterling.

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The mode in which this Company is constituted presents to the assured the benefits of Mutual Assurance, combined with the influence and security of a large proprietary all assured with the Company;

Perfect security to the assured, and freedom from all liability;

A Right of Participating in the whole Profits of the Company to the extent of Four-fifths;

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The highest benefits to all *First Class Lives*, by no unjust liberality being shown to those who die early;

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No Entry-Money or other charge beyond Policy Stamp.

Assurances effected on equal, or ascending or descending scales, or in any other way that the interests of parties may require.

Specimen of Rates for Insuring 100l. on a Single Life.

Age	Without Participation. One Year.	Seven Years.	For Life.	Age	With Participation. For Life.
20	£0 17 3	£0 19 11	£1 14 2	20	£1 17 4
30	1 1 3	1 4 6	2 3 7	30	2 7 7
40	1 6 10	1 11 10	2 17 11	40	3 3 2
50	1 15 1	2 4 5	4 1 7	50	4 9 0
60	3 1 8	3 16 11	6 4 4	60	6 15 8

Tabular View of Additions to Policies of 100l., opened at the commencement of the Company.

Age of Assuring.	Sum Assured.	Bonus in 1835.	Bonus in 1843.	Sum now payable.
20	£1000	£100 0 10	£87 3 3	£1187 4 1
30	1000	104 3 0	89 8 0	1193 11 0
40	1000	113 11 11	103 11 7	1217 3 6
50	1000	148 8 8	148 9 11	1296 18 7
60	1000	186 17 2	245 16 8	1432 13 10

Edinburgh, 4th May, 1843. G. L. FINLAY, Manager.
WM. DICKSON, Secretary.

CORPORATION of the LONDON ASSURANCE. Established by Royal Charter, A.D. 1720.
FOR FIRE, LIFE, AND MARINE ASSURANCES.
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Absolute exemption from the possibility of being called upon to contribute towards making good any losses:

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It may be here sufficient to state, as an example, that under the above system a person having effected a policy on or before the 1st of January, 1838, at an annual premium of 100*l.*, had, on the 1st of January, 1843, only the sum of 68*l.* 9*s.* 10*d.* to pay as that year's premium.

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JOHN LAURENCE, Secretary.

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Examples of Life Assurance for 100*l.*

Age.	30	40	50	60
Annual Premium..	£. s. d. 2 4 7	£. s. d. 3 0 3	£. s. d. 4 4 9	£. s. d. 6 2 5

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2nd. A Table peculiarly fitted for policies for loans, the premiums commencing very low, and varying every three years.

Age.	1st period of 3 years.	2d period of 3 years.	3d period of 3 years.	4th period of 3 years.	Remainder of Life.
27	1 3 7	1 8 7	1 15 9	2 4 6	2 14 10

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Every information may be obtained at the Offices, at Whitehall, and 36, Old Jewry.

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The amount of bonus added to policies since the commencement of the Company in March, 1834, to the 31st Dec. 1840, is as follows:

Sum Assured.	Time Assured.	Sum added to Policy.
£1000	6 Years 10 Months	£136 13 4
1000	4 Years	80 0 0
1000	3 Years	60 0 0
1000	1 Year	20 0 0

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Annual Premium to Assure £100.

Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 8	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

One-third of whole-term Premiums may remain unpaid at 5 per cent. comp. int. as a debt upon the Policy for life, or may be paid off at any time without notice.

In Assurances for advances of money, as security for debts, or as a provision for a family, when the least present outlay is desirable, the varied and comprehensive Tables of the Argus Office will be found to be particularly favourable to the assured.

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With Twelve Directors.

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No. 812. LONDON, SATURDAY, MAY 20, 1843. PRICE FOURPENCE (Stamped Edition, 5d.)

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MESSRS. J. C. & S. STEVENS respectfully beg to announce that the SALE of Mr. KOCK'S COLLECTION of REMAINS of the MASTODONTOID ANIMALS of NORTH AMERICA, will take place on THURSDAY, 8th JUNE, instead of Thursday, 25th May, as before advertised.

38, King-street, Covent-garden,
April 18, 1843.

SOUTHGATE'S ROOMS.

By HENRY SOUTHGATE & Co., at their Rooms, 22, Fleet-street, on FRIDAY, May 26, and three following days (Sunday excepted), at 10 o'clock,

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May be viewed, and Catalogues had.

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Constable	Leslie, R.A.	Knight	Terry
Smirke, R.A.	Hart, R.A.	Barker	Stevens
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MAGNIFICENT EFFECTS OF HIS LATE ROYAL HIGHNESS THE DUKE OF SUSSEX.

Messrs. CHRISTIE & MANSON have the honour to inform the Nobility and Public, that they are directed by the Executors to SELL by AUCTION, at their Great Room, King-street, St. James's-square, during the month of JUNE,

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SALE OF A COLLECTION OF CHOICE CABINET PICTURES, MANCHESTER.

Messrs. THOS. WINSTANLEY & SONS, of Liverpool, beg to announce that they have received directions from the Assignees to bring to peremptory UNRESERVED SALE by AUCTION, at the large Dining-room, Exchange, Manchester, on THURSDAY, the 25th May, instant, at 11 o'clock precisely,

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BOOKS OF PRINTS, ETC.

Mr. L. A. LEWIS will SELL by AUCTION, at his House, 125, Fleet-street, on MONDAY, 29th,

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NATIONAL LOAN FUND LIFE ASSURANCE SOCIETY.

THE FOURTH ANNUAL MEETING of the National Loan Fund Life Assurance Society was held on Wednesday at the London Tavern, for the purpose of making the Annual Report, choosing Directors in place of those going out of office, declaring a dividend on the shares of the Company, and a bonus to the policy-holders. The meeting was numerously attended; amongst the proprietors from the country we observed Mr. Adams, of Exeter, Dr. Heygate, from Derby, Capt. Heaviside, from Brighton, Mr. Dees, of Newcastle-on-Tyne, Mr. Davies, of Liverpool, and Mr. Walker, of Northampton.

T. LAMIE MURRAY, Esq., took the chair, and after the notice calling the Meeting had been read by the Secretary, the Chairman said the business of the day was the presentation of the Report which the Directors had prepared to be laid before the Meeting, and also to submit their accounts as vouched by the Auditors, containing a statement of the profit and loss of the Society. The Report that had been prepared was, he hoped, of such a nature as, notwithstanding the difficulties of the times, to afford satisfaction to every proprietor. The Directors were also quite prepared to answer any questions as the present state and probable future progress of the Society that any proprietor might wish to put. He called on the Secretary to read the Report.

Mr. CAMBOUX, the Secretary, then read the

FOURTH ANNUAL REPORT.

The Directors have again, on the occasion of the Fourth Annual General Assembly of the Society, much gratification in meeting the Proprietors.

The Directors have to report a continued state of depression throughout every branch of industry, which has only distinguished the past year from its immediate predecessors by the severity of its pressure on the resources of individuals. This state of things has been felt by none more severely than by establishments engaged in the business of Life Assurance, as it may be assumed that since it is the surplus income of the community that seeks a constant and profitable investment in Life Assurance, it is evident that whatever diminishes the source of it on the one hand, or increases the direct burden upon it on the other, must act for the time being as so much discouragement to its progress.

Notwithstanding the impetus given to the advancement of Life Assurance by the very wide promulgation of the principles of the "National Loan Fund Society," and which since its formation has been succeeded by no less than thirty new offices, yet, according to the annual reports of several Life Assurance Companies that have lately been made public, it appears there has been a great falling off as compared with former years in the number of new assurers, as well as a greater amount of policies abandoned than heretofore.

The "National Loan Fund Society" has, in common with every other similar establishment, though perhaps in a less degree than some, experienced the discouragement resulting from the state of general depression, but the Directors have reason to believe that, arising from its peculiar constitution, the Society has been comparatively less exposed to the loss of income through the inability of the assured to keep up his policy. This additional protection, so well tested in the past year, has satisfied the Directors of the great advantages of the plan of the Society. The new business since the last annual meeting has however decreased less from the causes referred to than might have been expected, the new policies entered upon in the year being fewer only by 22 than in the preceding one, while the result of the three last years shows a steady increase of 915 new policies, the number issued in 1840 being 1,230, and that at the present day amounting to 2,145, which circumstance leads the Directors to believe that the principles of the Society have obtained with the public a degree of favour seldom so decidedly manifested, notwithstanding the activity of competition which the struggles of both old and new offices have created.

From the indications which the business of the last few months have afforded, the Directors would fainly believe that the existing general depression, which they cannot too forcibly point out as a cause so injurious to the progress of life assurance, is gradually yielding to a better state of things, yet they are more disposed to depend for the future prosperity of the Society, than to anything else, on the prudence and economy of management, now that the Society has become so well known, and that there exists no longer any necessity for those expenses consequent upon the introduction of any new system.

Conformably with the constitution of the Society, the Directors have caused an investigation to be made into its affairs up to December, 1842, the result of which is now presented, together with the Auditors' report, which lies on the table, and which will be read to the Meeting.

The Auditors' report exhibits the working of the Society under three heads, namely—

No. 1. An account of the receipts and disbursements of the Society.
No. 2. The profit and loss account.
No. 3. The account of the assets of the Society.

Upon the basis furnished by these accounts, and in conformity with the Deed of Settlement, the Actuary has been engaged for some months past in estimating the liabilites of the office, in order to ascertain the profit or loss on its working. The results of this investigation are highly satisfactory. It enables the Directors to recommend, after appropriating 4,337*l.* 11*s.* to the extinction of the expenses incurred in the formation of the Society, a bonus of 14,612*l.* amongst the policy-holders, and a dividend by way of bonus to the proprietors, nearly equal to 7½ per cent. on the stock, as their share of the profit accruing to them under the provisions of the Deed of Settlement.

The principle on which the division of profits to the policy-holders has been after mature consideration settled is, to allocate the profits divisible amongst the assured over every existing policy on the books of the Society, on the 30th of November last, proportionate to the contributions made, but to make a division only at the present moment to those policies on which five premiums have been paid. In this manner the policies entered upon in the year 1837 and 1838 will become at once entitled to the bonus of this year, as well as in every division that may be made in the next and succeeding years. The policies entered in the succeeding years will become respectively entitled to the present and future divisions after they have completed their first five annual premiums.

The present bonus to the policy-holders is equal to 55 per cent. on the annual premiums as a reversionary addition to the policy, 17½ per cent. in present cash, or 10 per cent. permanent annual reduction on future premiums. To make it more clear to the meeting, the Directors subjoin a few examples of the bonus proposed to be distributed, taken from the tables prepared by the Actuary.

Date of Entry.	Number of Policy.	Age.	Sum Assured.	Annual Premium.	Bonus in addition to Sum Assured.	Bonus in Cash.	Permanent Reduction of Annual Premium.
			£.	£. s. d.	£. s. d.	£. s. d.	£. s. d.
1837	6	54	4,000	200 0 0	429 12 6	175 0 0	22 15 0
	39	59	1,000	67 8 4	132 14 6	58 19 9	8 19 4
1838	114	56	3,000	175 15 0	296 9 7	123 0 6	16 9 7

The above advantages, which the working of the Society enables the Directors to recommend for distribution amongst the policy-holders, lead them to expect a continuous increase in its business.

The sums already paid since the commencement of the Society, and for which claims are admitted, amount to 21,018*l.* 18*s.*, on 32 policies, of which those in the last year amounted to 8,020*l.*

In addition to the resolutions enabling the Directors to make the proposed division amongst the policy-holders and proprietors, the other business of the Meeting is the election of four Directors, in lieu of

JOHN ELLIOTSON, M.D. F.R.S.
GEORGE LUNGLEY, Esq.
CLEMENT TABOR, Esq., and
JOSEPH THOMPSON, Esq.,

whose period of office expires, but who are eligible to be re-elected, and offer themselves accordingly;

And for the election of two Auditors in place of
Professor WHEATSTONE, F.R.S., and
Professor GRAVES, A.M. F.R.S.,

whose period of office also expires, but who are eligible to be re-elected, and offer themselves accordingly.

T. LAMIE MURRAY, Chairman.

The Auditors' account was then read: its details fully bore out the statements of the Report of the Directors.

The CHAIRMAN wished to know, before any motion for adopting the Report was made, whether any shareholder had any question to put, as he was ready to answer it?

Capt. HEAVISIDE asked whether the branch establishments of the Society had succeeded?

The CHAIRMAN said they had, though some particular branches had not come up to their expectations.

Capt. HEAVISIDE had great pleasure in moving that the Report be received. It was highly gratifying to find that the affairs of the Society were managed so well.

The motion having been seconded,

The CHAIRMAN said, before he put the motion, he wished to make a few remarks. The Report stated, as every honest Report ought to do, that there had been a period of great depression, from the pressure of which no trade, however protected, had escaped. That pressure, he trusted, was, to a certain extent, subsiding, though how long it might yet continue it was impossible to say. The next thing their attention was called to, was the expense of establishing the Society. When the Society was first instituted, it created hopes on the part of the public, which he trusted this day's proceedings, and the accounts now rendered, would not disappoint. At the same time he must observe, that if the Society created hopes on one side, it also created competition on the other.—(Hear, hear.) Since the present office was established, thirty others had been formed under different auspices, with which they had had to compete in addition to the old offices. They were not afraid of meeting that competition; they had not acted unfairly themselves, and they had nothing to complain of on the part of the other offices. But the expense of establishing the Society was now at an end, and the Directors would refer to the expenses of the past year as having been brought within reasonable limits, and they might assure them that the expense in future years would be very moderate. With regard to the future progress of the Society, that must depend upon public opinion, and he believed that when the present Report was published, the public would not be slow to discern the advantages to be secured by belonging to the Society. The fact of so large an addition being made to each policy, and now divided over those entered upon in the years 1837 and 1838, was not likely to escape the keen perception of the public. He had the pleasure of seeing one friend of his in the room who held a policy in the Society for 4,000*l.*, the division on which amounted to 429*l.* 12*s.* 6*d.* These circumstances could not fail to secure an increase of business during the next year. He should have been glad if any gentleman had asked any questions, because there was not anything connected with the management of the Society that they were not prepared to explain. He concluded by announcing that the division of profits among the Shareholders amounted to 12½ per cent., including the 5 per cent. that had already been paid to the Proprietors.

The Report was then unanimously adopted.

The retiring Directors, J. Elliotson, M.D. F.R.S., J. Thompson, Esq., G. Lungley, Esq., and Clement Tabor, Esq., having offered themselves for re-election were unanimously elected, as also were the two Auditors, Professor Wheatstone and Professor Graves.

Mr. SAMUEL WALKER (of Northampton), asked whether the Auditors' Report and the balance sheet would be printed and distributed among the Shareholders?

The CHAIRMAN said the Directors were in the hands of the meeting, but he believed it was very unusual to publish the very detailed items such as those presented constituting the accounts of insurance offices. They would be open for inspection at the office to any Shareholder, but he did not think it advisable to publish them. As far as the Directors were individually concerned, they did not care, but with regard to the Society the question was a matter of prudence.

Capt. HEAVISIDE thought they might place every confidence in the Directors.

The proposal was then withdrawn, but Mr. Walker put another question in reference to the same subject, which was, whether the branch local offices would be made acquainted with the accounts? He had attended from Northampton, and it was desirable that the local boards should possess the information; he suggested that a written abstract of the statements of the Auditors' account should be forwarded to the local boards in the provinces.

The CHAIRMAN said he did not wish to throw any doubt on the local boards, which were entitled to their confidence, but he would as soon publish the accounts in the newspapers as send them round in the mode suggested. He thought it would establish a bad precedent. It must be recollected that they had ninety rivals.—(Hear, hear.)

Mr. GRIFFITHS FRITH said he believed such a practice was not usual in any public company, as the items might get into the hands of parties inimical to their interests. As to its being necessary that the proceedings of the Society should be known, if the gentleman went down to the local board, and certified that the accounts had received the approbation of the meeting, in addition to the fact that they were open to inspection at the office, he thought it would be quite sufficient.

The CHAIRMAN said it must be borne in mind, that the same privilege was accorded to the shareholders that was accorded to the Directors themselves. The Directors were not permitted to take any abstract of any accounts or minutes from the office. They gave them exactly the same privilege as they took themselves. The Auditors' Report belonged exclusively to the Proprietors; they might examine it when they came to the office.

Capt. HEAVISIDE said he was the chairman of a local board, and if questions were put to him, if he said the accounts were correct, and were approved of by the meeting, he was sure that the local proprietors would have every confidence in him.

Mr. M. YOUNG said in a Society which appeared so well managed, they should place their reliance in the discretion of the Directors.

There being no question before the Board, the conversation dropped.

Mr. S. WALCOT proposed a vote of thanks to the Chairman and Board of Directors.

Mr. W. STUDLEY seconded the motion. He said, notwithstanding the great depression that had been universal throughout the country, and taking into account that they had received 5 per cent. on their capital, yet there was added now to that a bonus of nearly 7½ per cent. He confessed he had always been sanguine with respect to the progress of the Society, but its success had exceeded his most sanguine expectations. He was a large shareholder, having five hundred shares, and he should be happy to double that number. The National Loan Fund Life Assurance Society was based on principles that exceeded most others, and there could be no doubt that they had the feeling of the whole country with them. The Chairman was entitled to their best thanks, because the principles on which the Society was founded emanated from himself; and their thanks were also due to the Directors generally, inasmuch as they had carried out those principles to their fullest extent to the satisfaction of all parties. He cordially seconded the motion for a vote of thanks.

The CHAIRMAN, in acknowledging the vote, said, he was sure he expressed the general feeling of the Board when he stated the pleasure he felt at the unanimous feeling of satisfaction that had been exhibited at the meeting towards the Society. He had always thought that the time would come when the Society would show the value of the principles on which it was founded, and he had not been disappointed, since he had lived to see his expectation confirmed. He trusted that future years would see a still greater progress in the Society; in fact, the Society had now obtained its legitimate position, and what it had done was nothing to what it was capable of doing.—(Hear.) He thanked them in the name of the Directors for the manner in which the motion had been received.

A residue of 209*l.* remaining after the payment of the bonus, was, after some discussion, voted to the officers of the Society as a token of the approbation of the meeting, and of the zealous and able manner in which they had discharged their duties. A vote of thanks was then passed to the same gentlemen, and the meeting broke up.

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30	1 1 3	1 4 8	2 3 7	30	2 7 7
40	1 6 10	1 11 10	2 17 11	40	3 3 2
50	1 15 1	2 4 5	4 1 7	50	4 9 0
60	3 1 8	3 18 11	6 4 4	60	6 15 8

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20	£1000	£100 0 10	£87 3 3	£1187 4 1
30	1000	104 3 0	89 8 0	1193 11 0
40	1000	113 11 11	103 11 7	1217 3 6
50	1000	142 8 8	148 9 11	1290 18 7
60	1000	186 17 2	245 16 8	1432 13 10

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LONDON, SATURDAY, MAY 20, 1843.

REVIEWS

The Life of Joseph Addison. By Lucy Aikin. 2 vols. Longman & Co.

THE 'Memoirs of Charles the First,' of 'Elizabeth,' and of 'James,' have made Miss Aikin extensively known as one of the most instructive and agreeable of contemporary historical writers, dispassionate in judgment and patient in the sifting of evidence. Her temperance of disposition (not to call it the common sense of a thoroughly cultivated person) fits her admirably for the task she has here undertaken. The tone of advocacy, however, which she has assumed throughout, has provoked some strictures, and will provoke more. Miss Aikin gives her sympathies exclusively to the polished scholar, the moral man, the judicious friend—never throwing away a point which may be marked to his credit, and, by contrast, casting heavy reproach on those rebuked by his virtuous equanimity: hence certain popular feelings could not fail to be awakened by her book, and she must be content to bear the covert imputation of being the apologist for cold-heartedness and worldly wisdom. With the world, the designations of "*poor* Steele" applied in love, and "*moral* Addison" affixed in sarcasm, will be too long the accepted nomenclature. Against the saddening perversity of these epithets all who love literature sincerely are found from time to time to protest. How many wasted existences—how many broken hearts—how much reproach justly cast on the most richly endowed!—what a sum of opportunities neglected, gifts misused, and pleasures unenjoyed, is implied in this one-sided sympathy! And yet the charitable might overlook it, did they not see, in this fond lingering over the past, misfortunes preparing for the future. What avail societies for the union and protection of literary men, so long as they select for especial commendation dispositions and habits leading to those follies and licences whereby the very name of Genius is made synonymous with all that is hollow, unsound, and erratic? We are not taking the side of the prosperous in our protest; for what is the amount of his misfortune who has always hearts to care for him, and hands to bear him up, compared with the solitary estate of the man who is misconstrued, derided, and counted as mean, sordid, and self-seeking by the generous spirits of his own time and the future? Neither are we ranging ourselves among the indiscriminate defenders of Addison's virtue; but it is needful that from time to time the balance should be adjusted; and especially now, when the position and influence of literary men, as a class, substantive and self-dependent, are beginning to excite attention among themselves.

Without more preamble, this book contains the first complete life of Addison ever put forth, its pages being enriched by some hitherto unpublished letters, communicated by Mr. Tickell of Dublin, descendant of the essayist's executor. Miss Aikin begins her task by a minute biographical notice of Dr. Addison, Dean of Lichfield, of whom Joseph, our subject, was eldest son: born at Milston, near Ambrosebury, Wilts, on May-day, 1672. The boy, Miss Aikin divines, was father of the shy and silent "short-faced gentleman," whose acuteness of observation passed unmolested behind the screen of excessive modesty:—

"Having, while at a country school in his father's neighbourhood, committed some trifling fault, the dread of punishment or disgrace so affected his imagination as to prompt him to make his escape into the fields and woods, where he is said to have subsisted on fruits, and lodged in a hollow tree, till discovered and brought back to his parents."

Joseph Addison, however, was early placed in the best possible situation to get rid of this sensitiveness, by being sent to the Charter-House, as a private pupil. There he made affectionate friendship with Richard Steele. From the first, the fortunes of the 'Tatler' and the 'Spectator' were as dissimilar as their dispositions. "*Poor*" Dick—to use one of the expressive phrases of his birth-place, Ireland—seems to have been "a struggler" from his infancy; destitute of patrimony—"obliged to his uncle Gascoine for a liberal education"—thrown upon life to scramble for Fortune's good things as he best might—now a comedy-writer—now a trooper in the Horse Guards. "*Moral*" Joseph was the offspring of a lettered and not unprosperous clergyman, and passed easily from home to school, from school to Oxford, from Oxford to the grand tour, which was then thought indispensable for the perfect training of a youth of family and promise. We know little of Addison's university life, beyond the facts that he was very nervous, that he performed the functions of academic tutor to one Sir John Harper, and that a meadow-walk under a row of trees, still bears his name. When he was eighteen, in recognition of the beauty of a set of Latin verses, he was elected Semi-Communarius of Magdalen College:—

"Among those elected at the same time with Addison were the noted Sacheverell, Boulter, who became primate of Ireland, and Smallbroke, afterwards a theologian of some note. Addison became *probationary* Fellow in 1697, and actual Fellow the following year."

A compliment in verse, addressed by Addison to Dryden, in 1693, is the first notice we find of the former having used his mother tongue in rhyme. Those were the days of adulatory poems and fulsome dedications; and therefore *one* may fairly be marked to the credit of Addison's heart, that the object selected by his early muse should be neither peer nor statesman, but a waning and not very prosperous poet:—

"Soon afterwards, the ambition of emulating what he praised, engaged Addison himself in a translation of the second Georgic, of which the elder poet complaisantly remarked, after this, 'my second swarm is scarce worth the hiving.' This courtesy was again requited on the part of the younger, by the humble but welcome service of supplying arguments to most of the books of the Æneid, and by the present of a critical essay on the Georgics, which Dryden printed as a preface to his own translations, but, by the special desire of the author, without his name."

The question of Addison's Greek scholarship, which was doubted by Dr. Johnson, is set at rest by documents Miss Aikin produces, in which it is proved that the young man was engaged by Tonson, the bookseller, to superintend and contribute to a translation of Herodotus. The translation of the second book of Ovid also belongs to this period. His critical bias, too, was evidenced about this time, in the epistle addressed to Mr. Henry Sacheverell, containing 'An Account of the greatest English Poets, from Chaucer to Dryden.' This was written before he had even read Spenser; and therefore he may, on the score of ignorance, be excused if the author of the 'Faëry Queene' fared but indifferently, while Cowley, and even Sprat, were pompously lauded. How time corrected these immature judgments, is recorded in the pages of the 'Spectator.'

About the year 1695, the Oxford student, according to the literary fashion of his time, offered to King William, on his return from the continent, the homage "of a paper of verses." This, Miss Aikin further regards as a profession of Whig faith; and that it might not want proper introduction, it was inscribed to Lord Somers. The statesman was charmed with the dedication, begged to see Addison, and became his warm patron. A subsequent Latin poem, written in celebration of the Peace of Ryswick, procured the successful youth the protection of Montagu, afterwards Earl of Halifax. The seed thus sown produced a golden harvest. At the age of twenty-five, Addison, being still a college tutor, and so ill repaid, or so poor a manager as to be burdened with debts, was pressed by his father to take orders. Against this, however, the conscience, the modesty, or the ambition of Addison protested; he was enabled to enlist on his side Montagu, who not only stood between him and importunities from the head of his college on this important point, but placed him in a condition to wait for advancement, by procuring for him a Crown pension of 300*l.* a-year which was given on the express condition that he should qualify himself for office by foreign travel. Before Addison set out on his tour, he provided himself with a printed letter of introduction, in the form of a second volume of the 'Musæ Anglicanæ,' containing his best Latin poems, which was to be used by him as a credential to eminent foreign scholars. It now reads almost like a jest, to find Tickell stating, that it was from a present of this volume, that "the famous M. Boileau first conceived an opinion of the English genius for poetry."

Addison commenced his grand tour in the summer of 1699; and the narrative of it is scantily but agreeably illustrated by his letters. From these we shall offer a few fragments. Devoid though they be of Pope's polish, or Gray's grace, or Walpole's wit—they are still acceptable as the utterances of what Miss Aikin justly calls "a wary and observant spirit," and as coherent with the opinions more formally published at a later period of their writer's life. The passages do not need connecting links; the first is dated *Paris*, 1699:—

"As for the state of Learning; There is no Book comes out at present that has not some thing in it of an Air of Devotion. Dacier has bin forc'd to prove his Plato a very good Christian before he ventures upon his Translation, and has so far comply'd with ye Tast of the Age that his whole book is over-run with Texts of Scripture, and ye notion of præ-existence supposed to be stol'n from two verses of the prophets. Nay ye Humour is grown so universal that it is got among ye Poets who are ev'ry day publishing Lives of Saints and Legends in Rhime."

To improve himself in the French language, Addison took up his residence at Blois. Why Miss Aikin, in quoting the following passage which a certain Abbé Philippeaux contributed to Spence, should stop to accuse the reporter of "a little and vulgar mind" it is not easy to tell: had she been able to gather more such details of Addison's manner of life, her biography would have gained in interest:—

"Mr. Addison stayed above a year at Blois. He would rise as early as between two and three in summer, and lie abed till between eleven and twelve in the depth of winter. He was untalkative while here, and often thoughtful; sometimes so lost in thought, that I have come into his room and stayed five minutes there before he has known anything of it. He had his masters generally at supper with him, kept very little company besides; and had no amour whilst here, that I know of; and I think I should have known it if he had had any."

We shall here give Addison's picture in little of Fontainebleau. Times are changed since its surroundings could pass with the traveller for "savage prospects":—

"It is situated among rocks and woods that give you a fine variety of Savage prospects. The King has Humour'd the Genius of the place, and only made use of so much art as is necessary to Help and regulate Nature without reforming her too much

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The cascades seem to break through the Clefts and cracks of Rocks that are cover'd over with Moss, and look as if they were piled upon one another by Accident. There is an Artificial Wildness in the Meadows, Walks and Canals, and ye Garden instead of a Wall is Fenc'd on the Lower End by a Natural mound of Rock-work that strikes the Eye very Agreeably. For my part I think there is something more charming in these rude heaps of Stone than in so many Statues, and wou'd as soon see a River winding through Woods and Meadows as when it is toss'd up in such a Variety of figures at Versailles."

Addison's feeling for art did not, then, get beyond the *Galerie des Glaces* at Versailles :—

"The history of the present King, till ye Year 16*, is painted on the Roof by Le Brun, so that his Majesty has Actions enough by him to Furnish another Gallery much Longer than the first. He is represented with all the Terror and Majesty that you can Imagine in ev'ry part of the picture, and sees his Young face as perfectly drawn in the Roof as his present one in the side. The Painter has represented His most Xtian Majesty under ye figure of Jupiter throwing thunderbolts all about the cieling and striking terror into ye Danube and Rhine that lie astonished and blasted wth Lightning a little above the Cornice."

Though not liable to any special "impeachment" according to Philippeaux, the Spectator still used his eyes at Blois sufficiently to discover that Frenchwomen were—

—"perfect Mistresses in this Art of showing themselves to the best Advantage. They are always gay and sprightly and set off ye worst Faces in Europe with ye best airs. Ev'ry one knows how to give herself as charming a Look and posture as Sr. Godfrey Kneller cd draw her in."

In a subsequent letter we find him complaining of the "fogs and German counts" which infested Blois. "The last," he adds impatiently,—"are a kind of Gentlemen that are just come wild out of their country, and more noisy and senseless than any I have yet had ye honour to be acquainted with. They are at ye Cabaret from morning to night, and I suppose come into France on no other account but to Drink."

To these we shall add a portrait of him who was induced to admit the existence of English poetical genius, by perusal of the 'Musæ Anglicanæ':—

"Among other Learned men I had ye honour to be introduc'd to Mr. Boileau, who is now retouching his works and putting 'em out in a new Impression. He is old and a little Deaf but talks incomparably well in his own calling. He heartily hates an Ill poet and throws himself into a passion when he talks of any one that has not a high respect for Homer and Virgil. I don't know whether there is more of old Age or Truth in his Censures on ye French writers, but he wonderfully decrys ye present and extols very much his former contemporarys, especially his two intimate friends Arnaud and Racine. I askt him whether he thought Telemaque was not a good modern piece: he spoke of it with a great deal of esteem, and said that it gave us a better notion of Homer's way of writing yn any translation of his works could do, but that it falls however infinitely short of ye Odyssee, for Mentor, says he, is eternally Preaching, but Ulysses shows us evry thing in his character and behaviour yt ye other is still pressing on us by his precepts and Instructions. He said ye punishment of bad Kings was very well invented, and might compare with any thing of that nature in ye 6th Eneid, and that ye deceit put on Telemaque's Pilot to make him misguide his master is more artful and poetical than ye Death of Palinurus. * * He talk'd very much of Corneille, allowing him to be an excellent poet, but at ye same time none of ye best Tragique writers, for that he declaimed too frequently and made very fine Descriptions often when there was no occasion for 'em. Aristotle, says he, proposes two passions yt are proper to be rais'd by Tragedy, Terrour and Pity, but Corneille endeavours at a new on wh is Admiration. He instanc'd in his Pompey (wh he told us ye late Duke of Condy thought ye best Tragedy yt was ever written) where in ye first scene ye King of Egypt runs into a very pompous and long description of ye battle of Pharsalia, tho' he was then in a great hurry of affairs and had not himself bin present at it."

For notices of Addison's tour through Italy and Switzerland, Miss Aikin is indebted to his published volume of travels. We shall draw sparingly on this portion of his life, seeing that its details, thus derived, are familiar to most lovers of literature; enough to say, that all which Miss Aikin has skilfully abstracted from the record tells favourably for its writer, both as to head and heart. Even she, however, is here driven to regret the absence of personal details, concerning his "life and conversation." We shall join company for a moment with the traveller at Geneva, from which city he addresses a pleasant letter to Mr. Chamberlain Dashwood, in acknowledgment of a snuff-box. This will probably be one of the most popular pages of the new biography :—

"Dear Sir,—About three days ago, Mr. Bocher put a pretty snuff-box in my hand. I was not a little pleas'd to hear that it belonged to myself, and was much more so when I found it was a present from a Gentleman that I have so great an honour for. You did not probably foresee that it wou'd draw on you ye trouble of a Letter, but you must blame yourself for it. For my part I can no more accept of a Snuff-box without returning my acknowlegements, than I can take snuff without sneezing after it. This last I must own to you is so great an absurdity that I should be ashamed to confess it, were not I in hopes of correcting it very speedily. I am observ'd to have my Box oft'ner in my hand than those that have bin used to one these twenty years, for I cant forbear taking it out of my pocket whenever I think of Mr. Dashwood. You know Mr. Bays recommends Snuff as a great provocative to Wit, but you may produce this Letter as a standing Evidence against him. I have since ye beginning of it taken above a dozen pinches, and still find myself much more inclin'd to sneeze than to jest. From whence I conclude that Wit and Tobacco are not inseparable, or to make a Pun of it, tho' a Man may be master of a snuff-box,

"Non cuicunque datum est habere Nasam."

I should be afraid of being thought a Pedant for my Quotation did not I know that ye Gentleman I am writing to always carrys a Horace in his pocket. But whatever you may think me, Pray Sr do me ye Justice to esteem me."

While returning home, Addison's hopes of advancement received a shock in the downfall of the ministry which had befriended him, his pension being suspended, while his unpaid Oxford debts waited for him in England. Little is known of the manner in which the time of vicissitude and anxiety was passed, beyond what may be gathered from Dean Swift's libel on Delany and Carteret: in which he points to neglect shown to Addison by his quondam patrons, and to a tutorship his necessities forced him to accept. This neglect Miss Aikin earnestly denies, and with proofs in her hand, from letters, &c. As to the tutorship, Swift's allusion possibly refers to the negotiation entered into, through Tonson, with the Duke of Somerset, which failed on the discussion of terms. The disappointment felt by Addison on the occasion must have been darkened by the news from home, which reached him while in Holland, of the death of his father. He returned to England late in 1703, to meet his difficulties, and try his fortune as a man of letters; making his *début* as a member of the Kitcat Club, into which association of choice spirits he was elected shortly after his arrival; and by way of inaugural discourse, giving (as the usage was) a motto to a drinking-glass, in honour of the beauty of the Countess of Manchester, his *toast*. But sterner subjects presently called his powers forth. On the arrival of the news of the battle of Blenheim, Lord Treasurer Godolphin applied to Lord Halifax for some one possessing the pen of an eloquent writer, who was capable of turning to account so momentous an event. After some "yea and nay," Addison was named;—invited to do his best by no less a person than Mr. Boyle the Chancellor of the Exchequer, and fee'd beforehand, by a commissionership of the Excise. 'The Campaign' was the offspring of this encouragement, a *pièce d'occasion*, as utterly forgotten now, as it was loudly praised in its day. Nay, so admirably was the poet thought to have acquitted himself of his appointed task, that the promises, of which the Commissionership was but earnest, were in a short time fulfilled, in the shape of his appointment as Under-Secretary of State to Sir Charles Hedges. At the age of thirty-four, then, we find the man of letters placed beyond the reach of those storms of fortune which so perilously shake—

the garreteers, who border on the sky.

But that his official career was not to monopolize his best thoughts he very presently gave evidence: since it was in the year succeeding to his nomination that his opera, 'Fair Rosamond,' was produced to Clayton's music. The piece failed; and of course Miss Aikin, as special pleader, lays every blame upon the unlucky Clayton. We think the poet deserves his share also, since we dare to add, that a large proportion of the verses of 'Rosamond' are of little higher order than the namby-pamby rhyme of the Italian *libretti*, of which no one was more intolerant than "the Spectator." But for the sake of the will, we forgive the deed: and the intention was in those days so new and so eminently calculated to excite ridicule, that he must be indeed a Smellfungus who would pause to comment on the feeblenesses of its execution.

Somewhere about this time it was that Addison's connexion with the Warwick family began: and a letter to the young lord chimes in here pleasantly, after our notice of music; besides foreshowing that courteous play of humour for which "the Spectator" was soon to become so celebrated :—

"My dearest Lord.—I can't forbear being troublesome to your Lordship whilst I am in your neighbourhood. The business of this is to invite you to a concert of music, which I have found out in a neighbouring wood. It begins precisely at six in the evening, and consists of a blackbird, a thrush, a robin-redbreast and a bullfinch. There is a lark that by way of overture sings and mounts till she is almost out of hearing; and afterwards, falling down leisurely, drops to the ground as soon as she has ended her song. The whole is concluded by a nightingale that has a much better voice than Mrs Tofts, and something of the Italian manner in her divisions. If your Lordship will honour me with your company, I will promise to entertain you with much better music and more agreeable scenes, than ever you met with at the opera."

About this period, too, we begin to find traces of a renewal of the old intimacy between Addison and Steele, whom, indeed, the Secretary seems to have retained as assistant. We will allow Miss Aikin to state the much-vexed question of obligation and harshness between "poor Dick" and "moral Joseph" in her own best manner:—

"There are traces in these letters of some pecuniary transactions between the friends: Steele informs his wife, in August 1708, that he has 'paid Mr. Addison the whole 1000*l.*,' and at a later period he says, 'Mr. Addison's money you will have to-morrow noon.' No part of the correspondence affords the slightest confirmation of the story willingly received by Johnson, but discredited by Thyer, of Addison's having put an execution into the house of his friend to recover a hundred pounds which he had lent him. Steele, in one account, is said to have told the circumstance with tears in his eyes; another version of the story makes the debt 1000*l.*, and represents Addison as remitting to Steele the balance of the produce of the execution, 'with a genteel letter,' informing him that he had taken this step in order to awaken him to a sense of the inevitable ruin awaiting him from his habits of negligence and profusion; Steele, it is added, took

* The sixteenth year of his reign must be meant.

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the warning in good part, and believed the proceeding designed to do him service. Tales thus contradictory carry their refutation with them; but when, at a later period, Steele, in one of his frequent exigencies, informs his wife that he has raised money elsewhere, 'but was denied by his friend,' it is no improbable conjecture that Addison might be the person referred to. The accurate Dr. Birch had doubtless some grounds for the observation, that their friendship endured to the end, 'with a few little bickerings on economical occasions.' When we consider the profligacy—almost the insanity—of Steele's profusion, in contrast with the undeviating economy and prudence by which Addison preserved himself free from temptations to private dishonesty or political baseness which might have proved too strong for his virtue, it will appear certain that his purse could not at all times have been opened so freely as we find that it had once been, to the selfish and unprincipled importunities of his reckless associate."

Here we must pause, for Addison's election to the representation of Lostwithiel and Malmsbury, his abortive oratorical attempt in Parliament, followed by no second essay, and, lastly, his appointment as Irish secretary, are briefly dispatched. In a life, on the whole, so level as Addison's, and so scantily chronicled by himself and his contemporaries, his works form the most interesting features: and those by which he won his fame are yet to be spoken of.

The Country House. With Designs. Edited by Lady Mary Fox. Murray.

'EDITED' has of late become a very ambiguous term. We may, however, in this instance, admit at once that the lady who appears as editor, is certainly not the author of the work; on the contrary, she appears to have assumed that her editorial office was a mere sinecure. Nor does the corrector of the press appear to have discharged his duties much better. Though a sort of boudoir volume, handsomely got up in regard to paper, type, decorations, with tastefully lithographed designs, it is so disfigured by errors of the press, orthographical mistakes, and false punctuation—to say nothing of many carelessnesses of expression, which it was the especial duty of an editor to amend,—as to be almost a literary curiosity. Some of the blunders are palpable enough, evidently the result of sheer inattention, and withal, rather amusing. Sir R. Smirke, for instance, is metamorphosed into "Sir R. Smirties," and Mr. Cockerell into "Mr. Cocherell." Such misprints, too, as "masterly" instead of "mastery," may pass as trifles, nor is it of much importance though one of the ornamented initial letters—therefore not picked up in haste and in error by the compositor—is a C instead of an A; but, that there should be so many oversights of the kind, and more especially that blunders in punctuation, turning some sentences into nonsense, should have passed undetected, does not say much for either editor or printer; but more than it would be complimentary to repeat. One of the worst examples of this carelessness occurs at page 55, here it is:—

"In approving the common practice of placing statues and bas-reliefs in statue has generally the advantage of being seen," &c.

The reader will probably rub his eyes, as we did, and read this passage over and over again. To save him trouble, we will mention that four lines have been transposed! and such carelessness in a work of considerable pretension, brought out under the patronage of Her Majesty, who subscribes for five copies, and of the Queen Dowager, who takes ten! It is a specimen of what we believe is, in printing-office phrase, called *pie*.

O! is not this a charming pie to set before a Queen!

But enough of the cooks and their blunderings;—of what kind and flavour is the meat—the book itself? To which we reply, relishing and good; but there is not quantity enough to satisfy a healthy appetite. However, it may not be amiss first of all to explain what is the subject; because neither the title nor the editor's name can have prepared our readers for it; while the information that it is published for the benefit of the "Royal Schools of Industry at Kensington," would lead them to expect something altogether different, since it might with more propriety have been published for the *benefit* of the "Institute of British Architects"—the subject being architecture and matters of taste. In fact, the volume professes to consist of a correspondence between M. de Chateauneuf, the German architect, and a gentleman in this country, who had consulted him about a country residence which he proposed to erect; and the plans and designs for which, as suggested by the architect, form the subjects of the lithographic engravings. So then, some will say, the enemy is got into our very camp! Even so; but the work is one from which many valuable hints and ideas may be derived,—not perhaps, by those who merely peruse it, but by those who will take the pains to study it. What we chiefly object to is, that there is somewhat too much on the subject of style generally, and on the choice of it; and too little on that of the particular design itself, although the latter would have afforded opportunity for a great deal of judicious comment. To say the truth, discussion on style in the abstract is now becoming somewhat a bore, and serves rather to impede than advance the progress of architecture. After all, its different styles can be considered only as so many different languages of the art; nor does it by any means follow that the perfection of the language employed secures equal perfection and mastery for all that is produced in it. On the contrary, the very same style which in the hands of one man seems full of intelligence, expression, and energy, becomes, in those of another, inane, feeble, and tasteless. People may go on prating about styles, and yet be as far off as ever from the real mark; they may prove by argument that such or such style is the very best imaginable, yet, at the very same time, show in their productions that they are unable to enter into the spirit of it, or to do it justice. Debate as long as we may, the grand secret after all is to treat the style adopted, whatever it may be, *con amore;* not only to be able to enter into its character, but to be able also to discern the farther developement which it may be susceptible of,—a secret which can hardly be said to be worth learning, because those who can make use of it, find it out instinctively for themselves, while those who cannot, are not much assisted by knowing that they lack the natural pre-requisite, without which no man can become an *artist* in the higher meaning of the word, although he may attain to a "very respectable" rank in his profession, and even become a "fashionable architect." Industry, diligence, perseverance, will certainly accomplish a great deal, but they never can supply the place of that internal, incommunicable, vivifying spirit which constitutes what we call genius. Wonderful as are the discoveries of modern science, no one has yet discovered the power of communicating mental inspiration and intense feeling; not even the academicians of Laputa proposed so extravagant a scheme as that of rendering art *à la portée de tout le monde*, or attainable by persons of "the meanest capacity." Rules and theories are serviceable enough in their way; they are the leading-strings and go-carts for beginners; yet even leading-strings and go-carts avail little, if the legs and feet that should be exercised by them are wanting.

We are now, however, indulging in a strain which the occasion hardly warrants, for there is something almost ludicrous in speaking of genius, inspiration, enthusiasm, in regard to a branch of art which so many of those who profess it, and who would fain make the world believe that it is transcendental, strive to reduce to the driest mechanical rules, and accommodate to the calibre of the *Pecksniffs*. Cutting short, therefore, further remarks of the kind, we will turn at once to the letters which passed between M. Chateauneuf and the correspondent who consulted him. Whether they were written with a view of being printed, we know not, but the letters of the German architect are not much like those of a man of business; and too formally studied, perhaps, to be so attractive and instructive as if they had been more familiar in tone and less "bookish" in manner. Such, at least, is the case with the first of them, which contains a great deal that people will be rather impatient of; some because it is too abstruse and philosophical, others because it consists of little more than the vague generalities and stereotyped common-places of criticism. When, on being asked what style he would recommend for the house his employer purposes erecting, an architect begins by adverting to the history and principles of his art, we almost fancy we hear the cry of "In the name of the Prophet! Figs!" and, after all, to what does it amount in the present instance? *Moonshine;*—at any rate, we have been unable to collect from this letter a single fresh idea or hint, since all the illustration it affords is of the *obscurum per obscurius* kind; whereas, had the writer canvassed the respective recommendations and defects of the various styles now in use, showing how the first might be further improved, and the others got rid of, he would have rendered us an essential service. One of the most intelligent remarks we meet with is—

"I have not spoken of a merely mixing up of different styles, but of compounding them together; between which two processes, there is, I conceive, a wide difference; the ingredients being merely put together, in the one case without losing their respective qualities; while, in the other, they amalgamate with each other, and produce an entirely new combination; and it is in accomplishing combinations of this kind that the power of genuine art manifests itself; and the distinction may be likened to a difference between a mechanical and a chemical combination. Nor are some compound styles of architecture less beautiful than others which are quite unmixed."

With this we agree; yet though the remark itself is a valuable and pregnant one, it is expressed too oracularly, since the principle involved in it requires to be rather fully explained and illustrated by instances, either positive or hypothetical. It is not every one who can seize hold of such a mere hint, follow it out, and discover what after all is the main point—the HOW such a felicitous combination is to be accomplished. It may indeed be said, that that HOW is one of those things which cannot be taught; nevertheless, something like satisfactory evidence might be afforded of it, by reference to cases which would serve to point out where it *has been* accomplished already, if not completely, at least to a certain degree. As that has not been done, the reader is rather tantalized than instructed; and there is besides a provokingly vague indistinctness pervading all that is said on the subject of style. If the writer does not conceal his candle under a bushel, he has certainly put it into a horn lantern of such opacity that the rays serve only to make the darkness visible. What we chiefly gather is, that he is a staunch advocate for free treatment of style, with regard rather to "capabilities," than to actual precedents; wherein we consider him to

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be right, since otherwise design becomes nothing better than pains-taking, copying, and working samplers in stone.

"At various periods (he observes) men have shown themselves either barbarous or puerile in their notions on art; yet never till now such slavish copyists, such mere plagiarists, such mocking birds in style. You may judge by this sally in what an ill-humour I am at finding that you would shut me up in a cage and there make me sing. If you examine your Elizabethan architecture with some little critical attention, you will hardly fail to perceive, that with all its richness of expression, the elementary sounds are no more harmonious than the crowing of a cock or the braying of an ass."

Whatever may be thought of the sauciness with which this opinion is expressed, the opinion itself deserves attention, now that the "Elizabethan" has come again into vogue as a mere architectural fashion, not as the basis of a style to be carried on and extended, and to be moulded and fashioned according to present exigencies and circumstances, but to be implicitly followed as an express pattern, even in its defects, which are neither few nor inconsiderable.

M. Chateauneuf might have protested also against the similar "mocking-bird" system in regard to other styles, in fact to any and every style of the art, as being the reverse of that "free appropriation and adaptation of the elements" of style which he recommends. Exquisite, for instance, as are the "elementary sounds" of Grecian architecture, in themselves, they are frequently rendered most gratingly discordant by those who pique themselves on being exceedingly "classical," merely because they have not a single idea of their own which would enable them to deviate a hair's breadth from their copy-book. To say the truth, there has been too much empty and disputatious logomachy in regard to styles and their respective appellations. The excellence of the style itself is no pledge beforehand for the merit of what has to be produced in it; so far, therefore, we may lay down as a tolerably safe rule, that "Whate'er is best administered is best," since, after all is said and done, so much depends on the particular application of the style, and the degree of geniality with which it is treated. Theories and rules are very good sign-posts to direct you as to the road you are to take, but they will not protect you from tumbling into a ditch, or assist you in getting out again.

Whatever useful hints and instructions may be gathered from M. Chateauneuf's remarks with his pen, he has not been particularly happy in the design he here brings forward, as a carefully studied idea for an English "Country House." Most certainly he has allowed himself to go very far beyond his employer's ideas, for though the latter asks for what, even with after-additions will not exceed the cost of from 10,000*l.* to 12,000*l.*, he furnishes him with designs that could not be executed for less than three times as much, and that for merely the building itself, independently of fresco-painting and other interior decoration. Since it turns out, however, to be a mere *project*, the question of cost is not of so much moment as the value of the design itself as a study; and we are compelled to say, that the plan is defective in regard to *economy*, whether it be merely pecuniary, or that architectural economy which ought to regulate the distribution and arrangement of the interior, so as to secure, together with perfect convenience, a considerable degree of effect, independent of embellishment. So far is the design from being recommended by convenience or happy contrivance, as to be, in many important respects, singularly ill-contrived and inconvenient. In fact, one or two of the more obvious defects of the plan are pointed out to the architect by his employer or correspondent; yet we meet with no direct reply to them, or any suggestion for getting rid of them. They are accordingly suffered to remain, and may now serve to exercise the ingenuity of the student in devising means for obviating them, or showing how they might have been obviated, without greatly disturbing either the original plan or any part of the exterior.

Unsatisfactory as this volume is in several respects, it is still, upon the whole, one of interest and novelty. The *pro* and *con* of opinions and remarks has in it something attractive and instructive; and there is an observation by M. Chateauneuf himself, which, were it attended to as it deserves, would do more for the advancement of architecture than many volumes. We will therefore conclude by here quoting it:—

"So far, indeed, am I from wishing you to decide at once in favour of what I propose, I am most of all solicitous that you should as completely comprehend not only the general scheme, but the contemplated effect of every part. Undoubtedly it is very pleasant to an architect, to meet with an employer disposed to give him *carte-blanche*, and permission to follow out his own ideas unrestrictedly; yet it is still more delightful to meet with one, who, instead of merely acquiescing, assents from conviction, after deliberate study of the ideas submitted to him, and from the lively interest he takes in them."

This is admirably thought on the part of the writer, but the editor, as our readers will observe, has suffered it to appear in strange English.

Past and Present. By Thomas Carlyle.

[Second Notice.]

We promised in our former notice to bring forward some of those plain truths, half truths, and partial truths scattered throughout Mr. Carlyle's volume, and we now proceed to fulfil that promise. How much is there of sound thought in the following passages:—

"Fair day's-wages for fair day's-work! exclaims a sarcastic man: alas, in what corner of this Planet, since Adam first awoke on it, was that ever realised? The day's-wages of John Milton's day's-work, named *Paradise Lost* and *Milton's Works*, were Ten Pounds paid by instalments, and a rather close escape from death on the gallows. Consider that: it is no rhetorical flourish; it is an authentic, altogether quiet fact,—emblematic, quietly documentary of a whole world of such, ever since human history began. Oliver Cromwell quitted his farming; undertook a Hercules' Labour and lifelong wrestle with that Lernean Hydra-coil, wide as England; and he did wrestle with it, the truest and terriblest wrestle I have heard of; and he wrestled it, and mowed and cut it down a good many stages, so that its hissing is ever since pitiful in comparison, and one can walk abroad in comparative peace from it;—and his wages, as I understand, were burial under the gallows-tree near Tyburn Turnpike, with his head on the gable of Westminster Hall, and two centuries now of mixed cursing and ridicule from all manner of men. His dust lies under the Edgeware Road, near Tyburn Turnpike, at this hour; and his memory is—Nay, what matters what his memory is. * * Day's-wages for day's-work? continues he: The Progress of Human Society consists even in this same, The better and better apportioning of wages to work. Give me this, you have given me all. Pay to every man accurately what he has worked for, what he has earned and done and deserved,—to this man broad lands and honours, to that man high gibbets and treadmills: what more have I to ask? Heaven's Kingdom, which we daily pray for, *has* come; God's will is done on Earth even as it is in Heaven. * * And yet with all we have to remark, that imperfect Human Society holds itself together, and finds place under the Sun, in virtue simply of some *approximation* to perfection in justice being actually made and put in practice. * * With some, almost with any, supportable approximation men are apt, perhaps too apt, to rest indolently patient, and say, It will do. Thus these poor Manchester manual workers mean only, by day's-wages for day's-work, certain coins of money adequate to keep them living;—in return for their work, such modicum of food, clothes and fuel as will enable them to continue their work itself! They as yet clamour for no more; the rest, still inarticulate, cannot yet shape itself into a demand at all, and only lies in them as a dumb wish; perhaps only, still more inarticulate, as a dumb, altogether unconscious want. *This* is the supportable approximation they would rest patient with, That by their work they might be kept alive to work more!—*This* once grown unattainable, I think, your approximation may consider itself to have reached the *in*supportable stage; and may prepare, with whatever difficulty, reluctance and astonishment, for one of two things, for changing or perishing! With the millions no longer able to live, how can the units keep living? It is too clear, the Nation itself is on the way to suicidal death."

On the subject of bribery here is another hard hit happily expressed:—

"A Parliament, one would say, which proclaims itself elected and eligible by bribery, tells the Nation that is governed by it a piece of singular news. Bribery: have we reflected what bribery is! Bribery means not only length of purse, which is neither qualification nor the contrary for legislating well; but it means dishonesty, and even impudent dishonesty;—brazen insensibility to lying and to making others lie. * * Heavens, what an improvement, were there once fairly, in Downing-street, an Election-Office opened, with a Tariff of Boroughs! Such and such a population, amount of property-tax, ground-rental, extent of trade, returns two Members, returns one Member, for so much money down: Ipswich so many thousands, Nottingham so many,—as they happened, one by one, to fall into this new Downing-street Schedule A! An incalculable improvement, in comparison: for now at least you have it fairly by length of purse, and leave the dishonesty, the impudence, the unveracity all handsomely aside. Length of purse and desire to be a Legislator ought to get a man into Parliament, not *with*, but if possible *without* the unveracity, the impudence and the dishonesty! Length of purse and desire, these are, as intrinsic qualifications, correctly equal to zero; but they are not yet *less* than zero,—as the smallest addition of that latter sort will make them."

Stripped of its rhodomontade and nonsense, is there not also much pith in our next extract?—

"And truly, as we said above, is not this comparative silence of Abbot Samson as to his religion, precisely the healthiest sign of him and of it? 'The Unconscious is the alone Complete.' Abbot Samson all along a busy working man, as all men are bound to be, his religion, his worship was like his daily bread to him;—which he did not take the trouble to talk much about; which he merely ate at stated intervals, and lived and did his work upon! This is Abbot Samson's Catholicism of the Twelfth Century;—something like the *Ism* of all true men in all centuries, I fancy! Alas, compared with any of the *Isms* current in these poor days, what a thing! Compared with the respectablest, morbid, struggling Methodism, never so earnest; with the respectablest, ghastly, dead or galvanised Dilettantism, never so spasmodic! Methodism with its eye for ever turned on its own navel; asking itself with torturing anxiety of Hope and Fear, 'Am I right, am I wrong? Shall I be saved, shall I not be damned?'—what is this, at bottom, but a new phasis of *Egoism*, stretched out into the Infinite; not always the heavenlier for its infinitude! Brother, so soon as possible, endeavour to rise above all that. * * But of our Dilettantisms, and galvanized Dilettantisms; of Puseyism—O Heavens, what shall we say of Puseyism, in comparison to Twelfth-Century Catholicism? * * That certain human souls, living on this practical Earth, should think to save themselves and a ruined world by noisy theoretic demonstrations and laudations of *the* Church, instead of some unnoisy, unconscious, but *practical*, total, heart-and-soul demonstration of *a* Church: this, in the circle of revolving ages, this also was a thing we were to see. A kind of penultimate thing, precursor of very strange consummations; last thing but one? If there is no atmosphere, what will it serve a man to demonstrate the excellence of lungs? How much profitabler when you can, like Abbot Samson, breathe, and go along your way!"

Is it, or is it not strange, that these very philosophical, and very Christian reflections on

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hyper-religious sensitiveness of the day, should have fallen from the pen of a layman, rather than from the mouth of some one of the thousand preachers of the word who have taken part in the Pusey controversy? As to the *penultimacy* of the thing, that, too, is matter for serious consideration; for without going the length of supposing that the existing divisions of the Church are preludes to its disruption from the State, it is enough to remember the licence and vice which succeeded to the religious extravagance of the Covenanters, in order to form a most desponding conjecture as to the morals of a no very remote generation.

An image most frequently suffices to mount Mr. Carlyle's perception of a partial truth:—

"Consider, for example, that great Hat seven-feet high, which now perambulates London Streets; which my Friend Sauerteig regarded justly as one of our English notabilities; 'the topmost point as yet,' said he, 'would it were your culminating and returning point, to which English Puffery has been observed to reach!'—The Hatter in the Strand of London, instead of making better felt-hats than another, mounts a huge lath-and-plaster Hat, seven-feet high, upon wheels; sends a man to drive it through the streets; hoping to be saved *thereby*. He has not attempted to *make* better hats, as he was appointed by the Universe to do, and as with this ingenuity of his he could very probably have done; but his whole industry is turned to *persuade* us that he has made such. To my Friend Sauerteig this poor seven-feet Hat-manufacturer, as the topstone of English Puffery, was very notable. Alas, that we natives note him little, that we view him as a thing of course, is the very burden of the misery. We take it for granted, the most rigorous of us, that all men who have made anything are expected and entitled to make the loudest possible proclamation of it; call on a discerning public to reward them for it. Every man his own trumpeter; that is, to a really alarming extent, the accepted rule. Make loudest possible proclamation of your Hat: true proclamation if that will do; if that will not do, then false proclamation,—to such an extent of falsity as will serve your purpose; as will not seem too false to be credible!—I answer, once for all, that the fact is not so. Nature requires no man to make proclamation of his doings and hat-makings; Nature forbids all men to make such."

But such truths, when brought to bear on a line of argument, too frequently lose all their value, and become falsified, by their illogical application and half-digested conclusion. In the chapter, for instance, on Frank Jocelyn's account of the election of Abbot Samson (a happy choice brought about, not, as Mr. Carlyle insinuates, by the wisdom, but by the selfish interests of his monks, and confirmed by the lucky accident of the king having no interest in annulling the election), the author takes occasion to inculcate that forms of election are of no avail against ignorance or dishonesty of the electors, a remark true enough as far as it goes,—that is, just half way; but how does he work out the idea?—

"There is in every Nation and Community *a fittest*, a wisest, bravest, best; whom could we find and make King over us, all were in very truth well;—the best that God and Nature had permitted *us* to make it! By what art discover him? Will the Heavens in their pity teach us no art; for our need of him is great! Ballot-boxes, Reform Bills, winnowing-machines: all these are good, or are not so good;—alas, brethren, how *can* these, I say, be other than inadequate, be other than failures, melancholy to behold? Dim all souls of men to the divine, the high and awful meaning of Human Worth and Truth, we shall never, by all the machinery in Birmingham, discover the True and Worthy. It is written, 'if we are ourselves valets, there shall exist no hero for us; we shall not know the hero when we see him;'—we shall take the quack for a hero; and cry, audibly through all ballot-boxes and machinery whatsoever, Thou art he; be thou King over us! * * No earthly machinery able to exclude the Quack. Ye shall be born thralls of the Quack, and suffer under him, till your hearts are near broken, and no French Revolution or Manchester Insurrection, or partial or universal volcanic combustions and explosions, never so many, can do more than 'change the *figure* of your Quack.'"

Admitting, in all its extent, the proposition, that it is the spirit, and not the letter of institutions which quickens, of what avail is an idle declamation, lamenting that the men of one century are not the men of another? If a word, a wish, could alter the nature of things, could isolate the past from the future, and release our living nature from the chains of cause and effect, then there might be some application of the Abbot's tale. Unluckily, too, the premises are altogether false. The twelfth century men were ruled by false heroes, were more incapable of judging between the true and the false, and had less power of giving effect to their choice than we of the nineteenth. Would mortal man dream of recurring to the twelfth century and its "spirit" as an instructor in the art of election? Is it not matter of record, that Englishmen were driven to seek for other more elaborate means of choice, because the old form of close nomination was practically a stifler of this same spirit of the olden times, in whatever degree it then sporadically existed? Having assumed then that the spirit wanting in our times was in existence in the twelfth century (what will not a poet assume?), Mr. Carlyle thus illustrates its absence among us:—

"We English find a Poet, as brave a man as has been made for a hundred years or so anywhere under the Sun; and do we kindle bonfires, thank the gods? Not at all. We, taking due counsel of it, set the man to gauge ale-barrels in the Burgh of Dumfries; and pique ourselves on our 'patronage of genius.' Genius, Poet: do we know what these words mean? An inspired Soul once more vouchsafed us, direct from Nature's own great fire-heart, to see the Truth and speak it, and do it. * * George the Third is Defender of something we call 'the Faith' in those years; George the Third is head charioteer of the Destinies of England, to guide them through the gulf of French Revolutions, American Independencies; and Robert Burns is Gauger of ale in Dumfries. It is an Iliad in a nutshell. The physiognomy of a world now verging towards dissolution, reduced now to spasms and death-throes, lies pictured in that one fact,—which astonishes nobody, except at me for being astonished at it. The fruit of long ages of confirmed Valethood, entirely confirmed as into a Law of Nature; cloth-worship and quack-worship: entirely *confirmed* Valethood,—which will have to *unconfirm* itself again; God knows, with difficulty enough."

What deep sense and surface twaddle are here mixed together! Does the author intend that every George III. is to be deposed as often as we discover any man who can write nervous poetry to enthrone in his place? This is worse than the St. Simonian "Every man according to his capacity." Does he even mean that governments are to be overturned to make room for a real superior, if such should be discovered? that sovereigns should take places like schoolboys at an examination? Has not experience confirmed the fact, that there is not, that there cannot be, unanimity as to the main point. Who shall fix upon this imputed best? who enforce the determination? Let Mr. Carlyle ask the unfortunate Poles. The theory insinuated is a practical denial of all that is best known of human nature. It is a real retrogradation in political philosophy. Yet such no-reasoning as this is the staple nearly of the entire volume.

The notion of comparing the past to the disadvantage of the present, is a poet's notion: an edifice raised in the realms of pure fancy: an Armida's enchanted palace or an Armida's person. Any school-boy would muster fact enough to show the infinite superiority of modern times in every particular, both moral and physical. If our ancestors had not our evils to contend with, neither had they a tithe of our benefits. Taking even to the uttermost Mr. Carlyle's discouraging views of the condition of the working classes, is that condition comparable with the unbroken series of plague, war, and famine, which, in the boasted twelfth century, desolated the isle, and made life one continued suffering? But, again, is the present stagnation of trade really a necessary ingredient in our civilization, or an accident? Are we really more destitute of will and resources for arriving at a happier condition than our ancestors? Above all, in making the attempt, are we not to deal with men as they are, to work with the materials that are before us? Is it philosophy to idly invoke an irrevocable past, and to imagine that effects can be revived in the absence of their causes? No: Mr. Carlyle's admirers would perhaps admit that such is not the truth, and they would tell us it is—poetry; we say it is childishness and absurdity.

The sum of Mr. Carlyle's argument is this, that the European world is sinking into anarchy, because men have deserted truth for appearances, and because they want faith in certain Platonisms; which defect he chooses to regard as Atheism—using the word in a far different signification from that in which it is universally understood, though what precisely he does mean by it we will not undertake to say. Thence he concludes, that the fundamental reform, the reform which must precede all others, is that each man should reform himself; should take to believing in universals, in order that he may abandon false and apparent goods, and embrace only such objects as are really worth pursuing. It never enters into his thought, that if mankind are not what they were at some other epoch of imputed excellence, they are what they are through the influence of certain antecedents. It is thus, for instance, that the steam-engine, by improving the physical resources of man, has multiplied and condensed the species faster than moral and political philosophy could follow to regulate for the new contingency. It is thus, too, that the multiplication of enjoyments, and the increased security of property and life, have abated enthusiasm, and subordinated the future to the present. We are all the creatures of society, partaking in the weaknesses as we profit by the strength of the age in which we live. Neither is it enough to foreknow and to appreciate ulterior reforms; we must desire them, feel their necessity. We must want something that reform can supply. It is, therefore, no abstraction that we seek, but a practical application of specific means to specific ends. This individual reform is but the putting salt on the bird's tail, in order to catch it: it evades all the difficulties of the case, and provides for nothing. Mr. Carlyle's bugbears "political economy, and the *laissez faire*," may be small and inefficient steps in the highway of progress; but they are steps well defined: permanent landmarks to prevent new inquirers from deviating: experiences verified, or at least open to canvass and correction, because recorded: they are not endless retracings of the same labyrinth, revolutions in the same vicious circle.

Days and Nights of Salmon Fishing in the Tweed, &c. By William Scrope, Esq. F.L.S. Murray.

Mr. Scrope's narrative style is so easy, pleasant, and life-like, that a volume from his pen is sure to be welcome; but that there may be no doubt on the subject, he always comes with a goodly company of friends, and on this occasion introduces the reader to Wilkie, Edwin and Charles

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Landseer, W. Simson, and E. Cooke, who bring with them a portfolio of capital sketches.

Salmon fishing is a noble sport; but for the art and mystery of leistering, trolling, sunning, and burning the water, the reader must refer to the volume; nor shall we concern ourselves with the natural history of the salmon, or the disputes about the parr and the smolt, and other like matters, but rest content with a characteristic scene or descriptive anecdote. And here, first, a few lines on the qualities and conditions of an angler:—

"If I am ever so indiscreet as to utter a word about fishing, I am always asked, 'if it does not require a great deal of patience.' Now, these sort of interrogators are in Cimmerian darkness as to the real thing. But I tell them, that to be a first-rate salmon fisher requires such active properties as they never dreamed of in their philosophy. It demands (salmon fishing at least) strength of arm and endurance of fatigue, and a capability of walking in the sharp streams for eight or ten hours together, with perfect satisfaction to one's self; and that early in the spring season, when the clean salmon first come forward. In after life, people are considerably addicted to boats, and to go about attended like admirals; that is what we must all come to. But your real professor, who has youth on his side, should neither have boats nor boots, but be sufficient in himself. No delay, no hauling the boat up the stream, but in and out, like an otter; even like we ourselves in the time of our prime, Fahrenheit being below zero. We then pitched our tent under Craigover rocks, on Tweedside, and slept in it, that we might go forth, rod in hand, at five o'clock each morning to our aqueous pastime. * * I say then, and will maintain it, that a salmon fisher should be strong in the arms, or he will never be able to keep on thrashing for ten or twelve hours together with a rod eighteen or twenty feet long, with ever and anon a lusty salmon at the end of his line, pulling like a wild horse with the lasso about him. Now he is obliged to keep his arms aloft, that the line may clear the rocks,—now he must rush into the river, then back out with nimble pastern, always keeping a steady and proper strain of line; and he must preserve his self-possession, 'even in the very tempest and whirlwind of the sport,' when the salmon rushes like a rocket. This is not moody work; it keeps a man alive and stirring. Patience indeed! It is indispensable to have a quick eye, and a ready hand: your fly, or its exact position, should never be lost sight of; and you should imagine every moment of the livelong day that an extraordinary large salmon is coming at it. No man can do anything properly unless he is sanguine, and his whole heart and soul is in the business. * * There is a speculation in angling that gives great zest to the sport. You may catch a moderate-sized fish, or a distinguished one; or, mayhap, a monster of such stupendous dimensions as will render your name immortal; and he may be painted, and adorn some fishing-tackle shop in London, like Colonel Thornton's pike, which threw *Newmarket* on his back as he was landing him,—a lad, says the Colonel, so called from the place of his nativity. Of course you expect the latter phenomenon every cast. You see him in your mind's eye eternally following your fly, and you are ready to strike from second to second. It is true he does not actually come, as experience teaches. But what of that? he may come in an hour—in a minute—in a moment; the thing is possible, and that is enough for an angler."

We hear, occasionally, of wild adventures and hair-breadth escapes from our fishing friends on the Namsen and in the Fiords of Norway, and on the great rivers of America, but it is possible, it appears, to meet with stirring incidents even on the Tay, when she comes flooding down from mountain and moorland. Thus, Mr. Scrope, when about to remove his quarters to the Tweed, had to descend the former river with his small boats to Perth:—

"These boats were built on Tweedside for fly fishing in small waters, and in warm weather were held for the fisherman by a man who waded in the water, lest the salmon should be scared away by the motion or appearance of the oars, or canting pole, as it might be. Being, therefore, of a very light and diminutive construction, they were not exactly calculated to endure the buffets of large and tempestuous waters; one is not apt, however, to be over nice about such things, and accordingly I resolved to put them to the proof. Nor was an opportunity long wanting. After a night of heavy rain, the Tay, which flowed through the park of Meikleour, rose to a fearful extent. This was exactly the sort of thing to suit me; so I proposed to my fisherman, Charles Purdie, to go down the flood to Perth, a distance of about twelve miles by water. We did so; and here I insert the particulars of our voyage, as they may serve to give an idea of a Scottish spate. We were standing at the foot of the sloping lawn before my house; and as Charlie Purdie bent his regards on the frightful violence of the flood, I thought he did not half like to embark on it. In fact, he did not only disapprove of the general conduct of the river, but also of the peculiar rocky nature of the channel in which it was its pleasure to gallop along to the ocean. Moreover, he knew there was an obstruction in the river at a place called the Linn of Campsie, about four miles below the proposed starting-place, where at the arrival of his little boat he did not anticipate much pleasure. In fact, neither Charlie nor his master conceived it would be possible to pass the falls into the Linn, since no boat could do so in the ordinary state of the water without being upset, or dashed to shivers. They would see how things looked, however, on their arrival at the spot, and act accordingly. 'Now then, loosen my boat, Charlie: I will go first; and take care you do not run foul of me.' The boats being unmoored, we shot down the river in a moment, and were soon at the end of the park, where the Isla comes into the Tay. This additional volume of water increased our velocity; we guided our boats into the main currents, and away we went with the swiftness of a steam-engine. Rocks and woods opened to our view in an instant, and in an instant vanished behind us. Thus we were driven along with great fury till we came within the sound of the great falls of the Linn of Campsie: soon we descried before us the awful barrier of rocks which rose up right athwart the stream, extending from bank to bank. The waters had worn their way in some places through this barrier, and tumbled madly through the rocky gorges; down they went, thundering with stunning sound into the enormous cauldron below. Then arose the strife—the dashing of the spray—the buffeting against the banks—the swirling of the eddies, crested with large masses of foam—all was in hideous commotion. This state of things threatened to put an end to our projected voyage. To go right onwards through the centre gorge was to pass to certain destruction: as well might one hope to shoot in safety down the falls of Schaffhausen. I was prepared for all this, and was quite aware of the impediment before I began my voyage; so I did as I had made up my mind to do before I started. I pulled towards some alder trees which grew on the bank above the fall, and held my boat fast by the branches; I then told Charlie to secure his boat also with a rope, and to land and reconnoitre. We were enabled to do these things without much difficulty, as the water was in some measure arrested in its course above the fall, being slightly bayed back by the barrier of rocks. Being on terra firma, my hero looked ruefully at the torrents: one alone appeared something like being practicable; and it was one that, in the mean state of the river, was nothing but a dry channel. Whether our small craft could shoot down it without foundering or not was by no means evident to the eye, though a practised one, of the explorer. He was, however, somewhat encouraged by two fishermen who were mending their nets. They thought, they said, that we 'might possibly descend in safety, if we managed our boats well.' Charlie looked, and sighed, and looked again; the thing was evidently not in harmony with his ideas; for he could not swim himself, and he doubted whether his boat would either, when it arrived at the bottom of the fall. However, I decided that I would try the thing alone; and if it should prove a failure, the example was not, of course, to be followed. So I brought my little boat some way above the cataract, with her head up the stream, and by rowing against it let her fall by degrees stern foremost, by which means I had a clear view before me, and could therefore steer to a nicety. She went down most agreeably, though in nearly a vertical position, but pitched upon a rock below the fall; but before any harm happened, I swung her off by inclining my body to and fro. My fisherman followed successfully; and having passed the wide-spreading Linn, the channel of the Tay became more contracted, and we resumed our former pace, shooting down the rapids like an arrow, and by occasional swift snatches of the oars avoiding the breakers around us. So we passed among the hanging woods and impending rocks of this romantic river, till we arrived at Stanley, where groups of people were assembled on the hill-top, who shouted to us with all their might, and made signs and gestures, the meaning of which I could not comprehend, but they seemed to be warning us of some impending danger: I could not catch the import of their words, as the sound was but faintly heard amidst the din of the waves. So I did not perplex myself with attending to them, but thought it wisest to trust to my own discretion, which fortunately carried the boats safely to their place of destination. I learned afterwards, that seeing our boats were mere insignificant cockle-shells borne down by the flood with great impetuosity, they were fearful that we should be carried down the mill-dam, and come in contact with the machinery. But a better fate awaited us than such a Quixotic one; and after a little rough work, in which we shipped a reasonable quantity of water, we at length approached the bleaching grounds of Perth, where the river swept swift and ample in an even channel under a wooded bank studded with villas; we then darted through the middle arch of the beautiful bridge in the town, and hauled up our boats on a wharf below it."

We will now introduce our readers to Tom Purdie and his immortal master:—

"Two or three more fish were taken amongst the stones at the tail of the cast, and the sport in the carry-wheel being now ended, the fish were stowed in the hold of the boat, the crew jumped ashore, and a right hearty appeal was made to the whiskey bottle. It was first tendered to the veteran Tom Purdie, to whom it was always observed to have a natural gravitation, but to the astonishment of all, he barely put his lips to the quaigh, and passed it to his nephew. 'Why, uncle mon, what the deil's come ower ye? I never kent ye refuse a drappie afore, no not sin I war a callant; I canna thole to see ye gang that gait.' 'Why, I'll tell ye what it is, Charlie. I got a repreef from Sir Walter for being fou the ither nicht.' 'Eh, uncle, how was that?' 'Why,' says Sir Walter, 'Tom,' says he, 'I sent for ye on Monday, and ye were not at hame at aight o'clock; I doubt ye were fou, Tom;' 'I'll joust tell ye the hale truth,' says I, 'I gaed round by the men at wark at Rymer's Glen, and came in by Tarfield; then I went to Darnick, and had a glass o' whiskey wi' Sandy Trummel at Susy's, and I war joust coming awa when Rob steppit in, and cried for half a mutchkin. I was na for takkin mair, but the glasses were filled, and I did not like to be beat wi' them, so I tuk mine.' 'And is that all you had, Tom?' said Sir Walter. 'Aye, indeed was it,' said I; 'but, Heaven have a care o' me, I never was the war of it, till I was ganging up by Jemmy Mercer's by Coat's Green; and when I cam up by Kerr side I wanted to see Maister Laidlaw, but I thoucht I durst na gang in; and how I got hame I dinna ken, for I never mindet it na mair; but our wife war in a terrible bad key the morning, because I wair sair wanted last nicht.' 'Well,' said the maister, 'ye mun never do the like again, Tom.' We then ganged to the woods, and thinned the trees; and I laboured with the axe at thae that Sir Walter marked. 'Now Tom,' says he, 'you will go home with me, for you have been working very hard, and a glass of whiskey will do you good;' and he cawed to Nicholson to bring Tom a glass o' Glenlivet. I tuk it doon; and, mon, if yee'd found it, it beat a' the whiskey I ever tasted in my life. 'Well, Tom,' said Sir Walter, 'how do ye feel after it? Do ye think another glass will do ye ony harm?' I said naething, but I thoucht I wad like anither, and Nicholson poured out ain, and I tuk it. Then the maister said, 'Tom, do ye feel ony thing the war o' it?' 'Nau, nau,' said I, 'but it's terrible powerfu', and three times as strang as ony whiskey I ever drank in my life.' 'Then, Tom,' says Sir Walter, 'never tell me that three glasses o' Susy's whiskey will fill ye fou, when ye have drank twa of mine, which you say is

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three times as strong, and you feel all the better for it.' Hey, mon, I never was so taen by the face in a' my life! I didna ken where to luk. The deil faw me if ever he cotch me so again."

There are numberless like anecdotes, capital sketches of character, and pleasant descriptions in the volume.

Dictionary of Greek and Roman Biography and Mythology. Parts I. and II. Edited by W. Smith, L.L.D. Taylor & Walton.

A silent and desirable revolution is taking place in the English courses of Classical Education: hitherto the writers of Greece and Rome have been studied on a principle that placed language above thought, and rendered words more important than ideas. We have known young men who could scan the most difficult metres of Aristophanes, and quote all the grammatical subtleties devised to explain his anomalies of construction, who had not the slightest knowledge of the great course of political events on which his dramas were founded; who never suspected that the poet discussed important constitutional questions; and who were unacquainted with the history of the persons assailed, and consequently incapable of appreciating the point of the satire. We have known those who had learned Cicero's speeches almost by rote, but were yet ignorant of the persons named, the laws quoted, and the constitution of the courts or assemblies addressed; they were minutely accurate in longs and shorts, never tripped over a false quantity, could compete with Alvarez himself in the niceties of prosody, and surpass Schrevelius in quibbling derivations; but of the political import and historic value of what they read, they were just as ignorant as if it was written in an unknown tongue. It was, and to some extent it is, the bane of education in our classical schools, that so much time and labour are bestowed on constructing the scaffolding, as to prevent nine out of every ten from proceeding to erect the main edifice.

We hailed with pleasure the publication of the 'Dictionary of Greek and Roman Antiquities' by the conductors of the present work; it was a revelation of the mind of the classic ages to youthful students; it brought their legislation to be tested by the standards of moral principle and public utility, pointing out where law had been successfully applied to the benefit of the community, and where perversity of institution had been the pregnant source of national wrong. With still greater success it developed the nature of the taste which it is the proper end of classical studies to inspire: its text and its illustrations equally developed the great object of ancient art—of classic poetry, painting, sculpture, and music—which was to perfectionate the ideal of physical beauty. We have since had frequent occasion to consult the work, and have found every article to which we referred, not only accurate in the information it conveyed, but intellectually valuable in the investigations it suggested.

We saw the announcement of the present work with sincere pleasure. Lempriere's Classical Dictionary,—a work scarcely abreast with the knowledge of its own day,—was far, very far behind the requisites for a book of reference in the present state of classical literature: diffusive on matters to be found in ordinary abridgments of history, it was meagre and jejune on those points where young students most wanted information. Dymock's variation of Lempriere, published as an original work, was still worse; the alterations were principally remarkable for a union of dogmatism with ignorance. Anthon's edition of Lempriere, originally published in America, and edited here by Mr. Barker, was a clumsy enlargement of an inconvenient edifice, without plan, order, or system. Anthon crammed into his volume everything which appeared to suit his subject, to be found in the works of English and continental scholars, without regard to proportion or consistency; his English editor, "*regis ad exemplar*," superadded the stores of an ample common-place book, and their joint production is a specimen of complete disorganization. How it happened that the proprietors of Lempriere never engaged some English scholars to re-cast the work, is one of those mysteries of trade which we cannot unravel. We do not regret their neglect, since it has led to the production of the work before us. It is obviously impossible to enter into minute criticism of a lexicon or dictionary; we may, however, notice one or two general matters in which this Classical Dictionary is superior to its predecessors. It keeps the mythology of Greece distinct from that of Rome;—not always indeed as perfectly as we could wish—but sufficiently so to prevent that confusion between the poetical creed of the Greeks and the political religion of the Romans, which has so long been a pregnant source of error and perplexity to youthful students. The article *Aphroditè*, which by the way is misplaced by a couple of pages, may be noticed as an example of learning employed to bring out the poetic beauty of a legend, instead of burying it beneath a mass of pedantic dissertation. In the article on Apollo we think that too much weight is attached to Müller's opinion that this deity was purely spiritual; it would be singular indeed if the Dorians, the least refined of the Hellenic races, should have anticipated all the rest in the worship of intellectual instead of elementary divinities.

We have been greatly pleased with the historical articles on the successors of Alexander, and the dynasties of the Seleucidæ, and the Ptolemies. The history of the Macedonian, Syrian, and Egyptian kingdoms should be regarded as the connecting link between the histories of Greece and Rome; Alexander and his generals levelled the roads over which the Cæsars marched to universal empire, and the omission of their career as the precursors of Roman dominion, is one of the greatest defects in the course of historical study, which is still prevalent in our ordinary schools.

Among the novelties of the book may be noticed the introduction of Byzantine History. Gibbon is almost the only authority accessible to English students for the annals of the important events between the reigns of the first and last Constantine, on the shores of the Bosphorus; in too many instances he has rendered but scant justice to the Greeks of the Lower Empire, whilst on the other hand Lebeau has so overrated them that his eulogies have all the effect of a libel. The Byzantine articles in this Dictionary are written in a spirit of careful scrutiny, and show that the authors are masters of the subject. We think, however, that the literary attainments of Anna Comnena are rather underrated; the parody of her style which Sir Walter Scott has inserted in his Count Robert of Paris, is a mere exaggeration of her defects, which are indeed sufficiently prominent; but if any candid reader examines her account of the campaigns of the Normans, under the Guiscards in Western Greece, he will be convinced that the princess had no small pretensions to the character of an acute and graphic historian.

Ancient art has received a due but not a disproportionate share of attention in this Classical Dictionary. Not only have we the lives of the most eminent sculptors, painters, and architects of the classic ages, but lists of such of their works as are still extant, and of the places in which they are preserved. The illustrations are taken from coins and medals; independent of their historical value, they exhibit the state and progress of the numismatic art among the ancients.

There is no need of pronouncing any formal eulogium on this new Classical Dictionary, for in fact it is the only one with any pretensions to the name in our language; and as such it must form part of the library of every student who desires to become acquainted with the mind of antiquity.

'The Cyclops' of Euripides: a Satyric Drama. By a Member of the University of Oxford. Oxford, Graham.

This translation is one of those trifles which call for no vast expense of criticism. The elegant amusement of learned leisure, occupying little time in the execution, and scarcely half an hour in the perusal, if it gives the reader a tolerable notion of the original, it fulfils all that need be expected from it. Pedantry, indeed, may apply its microscope to discover, phrase by phrase, with how much or how little verbal accuracy the task has been performed; but a careless *non est tanti* is all that the *Athenæum* can afford to bestow upon the point. 'The Cyclops' of Euripides has little to recommend it to general curiosity, beyond its being the sole example left us of a great tragic author's powers in the lighter department of his art; for unlike 'The Pleaders' of Racine, it makes no very striking claim on the reader for a hearty laugh. Indeed, there is some difficulty in assigning the poem to the genus Comedy. The term applied to it by the translator, of "a satyric drama," is more germane if not very precise. The most accurate view we can offer, is to state that the generic relation of the Odyssey (from which the story is taken) to the Iliad, nearly represents the relation of 'The Cyclops' to the regular tragedy; whose forms it takes, pretty much after the fashion of our burlesque travesties *minus* the broad fun. There is little in it approaching to the coarse jesting and biting personalities of Aristophanes, the prevailing type of the comedy of Athens. It is, therefore, probable, that the piece was written without any eye to representation. As to the plot, the well-known story of the ninth book of the Odyssey forms its subject, to which Euripides merely adds the supposition, that Silenus and the Satyrs (the captives of the monster) are inhabitants of the country, with whom Ulysses communicates, and from whom he learns what he has to expect from Polypheme. Silenus thus prologizes:—

O Bacchus! Bacchus! Who shall tell the pains
That I have suffer'd, all for love of thee?—
Ay, and still suffer; though no longer young,
As when the vengeful Juno fired thy brain,
And drove thee from the tender mountain Nymphs
Who nurs'd thee;—or as when Heaven's war grew hot,
And I stood by thee in the deathful strife,
And slew Enceladus, thy giant foe,
Driving my spear right through the recreant's shield—
I slew him;—none but I:—No dream was that:
No;—for I show'd to thy dear self the spoils.
But now a draught more bitter am I doom'd
For thee to drink;—Juno again the cause;
Whose hate commission'd that fierce Tuscan band
Of lawless pirates to lay hold on thee,
And of thy goodly form make merchandise
To distant lands. The rumour reach'd mine ears:
Forthwith I put to sea with my brave sons,
To search thee out, and rescue our lov'd lord.
Onward we sped our course; I at the stern,
The steady steersman o'er the briny deep,
That foam'd and whiten'd 'neath the bending oars
Plied for thy sake by my own sturdy lads.
Onward we row'd; till off Malea's point
A fierce South-Easter caught us, and impell'd,
Though hard we strove against it, on this coast,
At Etna's rugged foot; a helpless prey
For Neptune's one-eyed brood, who here inhabit
Dark sunless caves, with throats athirst for blood.
Of these the fiercest, Polypheme by name,
We call our Master, and his flocks we tend,
Our *Evoe Bacchus!* heard, alas! no more.
Far on the mountain's steep my youthful troop
Keep herd, the bleating sheep and goats their care.
While I, as suits my years, keep house at home;
My task to fill the troughs, and sweep the floors,
And at the Cyclops' board to minister.
Now then, Silenus, hie thee to thy work;
This iron shovel must the threshold clear,

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Lest speck or spot be on its pavement seen,
To greet our giant-shepherd when he comes.
Ha! Now I see my gentle boys approach,
Tending their charge;—and now, even now, ye frisk
The dear Sicynnis*; but no more as when,
In frantic thiasus †, ye forced the doors
Of fair Althea; while the dance and song,
And jocund pipe, led on the merry God,
And all around was rout and revelry.

Then follows a chorus of the Satyrs, to whom enters Ulysses with his companions, and then the story proceeds, very closely following the version of the Odyssey. Ulysses begs assistance, in the way of provender, from Silenus, offering him wine in exchange, as a bribe, to rob his master.

Uly. There:—wet thy lips with that.
Sil. O glorious sight!—
Uly. Trust you your eyes alone?
Sil. Nay, nay;—though seldom errs my nostril's eye.
Uly. Taste then; and prove thy nose is in the right.
Sil. (*Drinks*) Baba!—Already could I skip and dance:
Aha! Aha!—
Uly. Methinks it gurgled down thy throttle bravely.
Sil. Ay; I can feel it at my finger tips.
Uly. Nor this alone we'll give, but coin besides.
Sil. Talk not of coin; or coin me only this.
Uly. Now for thy master's milk,—the cheese,—the meat.
Sil. All shall be thine.—My master! Who is he?
His flocks, and herds, and stores,—I'll give thee all,
Then take from off some rock the lover's leap,
Once I've enough to make me mad and blind.
But who's the madman?—He who loves not drink.
And who can love, or toy with her he loves,
Save he who drinks, and dances to his drink?
Here sleep my cares and troubles.—Thus I kiss
Thee, darling cup!—Yet once again I kiss thee,—So.—
(*Drinks.*)
As for the Cyclops, what care I for him?
I bid the one-eyed Homicide go hang.

In a subsequent dialogue with the Satyrs, Euripides spares not his accustomed gibe at the fair sex:—

Chorus. You took, you tell us, Ilium and fair Helen.
Uly. Ay; and laid low old Priam's royal house.
Cho. Now answer truly;—when you had the jade,
Laid you not on her wanton shoulders rarely,
Then found some likely husband to her mind?
For, rumour says, she yokes with many mates;—
The smiling traitress!—on whose smitten eye
Struck Paris,—shining in his broider'd vest,
With Asian hose around his taper thighs,
His dainty neck hung with a glittering chain.
Aha! right soon forgot she her good man,
And left him for the gallant.—What a sex!
And what a baggage she! Yet like the rest;—
Dear tender creatures!—Would I had them all.

Silenus, so bold behind Polypheme's back, is a mere flatterer and coward before his face, urging him to eat Ulysses "both neck and crop."

And don't forget his tongue. That morsel, sure,
Shall give thee words enow.

Polypheme has now taken the wine, the fatal Greek present, that is to be, like the Trojan horse, mere destruction to the receiver; and now hear him in his drink:—

Ho, Yo! Ho, Yo! Methinks I'm merry;—
A little drunk. Nay,—very—very:
Like some good ship,
In gallant trim,
That scarce can swim,
Hurrah! hip, hip,—
Full to the brim,—
My load aboard,
My cargo stored;—
Ho! I am drunk, and merry—very—
And yet another bumper bring,
Ere to my friends I go;
And on the greensward let me sing,
My merry mates! Ho, Yo!

When the moment for slaying the monster arrives, the Satyrs, as might be expected of the pot valiant, shrink from their part.

Uly. In with you then, and seize the glowing brand.
Cho. Nay; first your generalship must name
A leader,—whom to follow;—
Some daring one,—athirst for fame,—
That fearful orb to hollow.
Semicho. 1. Too far without the cave I stand,
To hope to lend a helping hand.
2. And I have sprain'd my ankle-joint;
3. The like mischance has happ'd to mine;
2. Stumbling against that rocky point;
3. Though how, I cannot well divine.
4. And see, this cinder in my eye;
I cannot budge.
All. Nor I—nor I.
Uly. What! All disabled! ere a step you've stirr'd—
Cowards! I value not such help as yours.

They do not, however, refuse a song, to encourage Ulysses and his own followers to the good work.

Io! Io!—There goes it—So.—
In with it,—in,—
My gallant fellow!
Stick it well in, that slender pin;—
What though he bellow?—
About it goes, 'twixt head and nose;—
Twist it, twirl it, work it round,
Nail him firmly to the ground;—
Ply the bloody butcher's trade,—
Well he knows it—'twas his own;—
Give it him, right in the head;—
Heed nor cry, nor groan, nor moan.
There crack'd a nerve!
See ye don't swerve—
A sinew there!
See ye don't spare—
In with it there,—just there,—I tell ye;
Mark the bursting bubbling jelly;
How it sputters, in gory gutters!
That's well. What a yell
The monster sent!
At last he's spent;
And victory! victory! is our cry:——
Now let him up, to wail his misery.

This may be thought rather too grotesque, but it is a close copy of Homer.*

The English reader is now in possession of a sufficient sample, to judge both of the work itself and of the talent of the translator; and so we take our leave.

* A favourite dance of the Satyrs.
† A band of revelling Bacchanalians.

* Ὡς τον ἐν ὀφθαλμῳ πυριηκεα μοχλον ἐλοντες
Δινεομεν, τον δ' αἱμα περιῤῥεει θερμον ἑοντα.
* * * *
Ὡς δ' ὁτ' ἀνηρ χαλκευς πελεκυν μεγαν, ἠε σκεπαρνον
Εἰν ὑδατι ψυχρῳ βαπτει μεγαλα ἰαχοντα
Φαρμασσων,
Ὡς του σιζ' ὀφθαλμος—κ.τ.λ.

OUR LIBRARY TABLE.

On the Educational Clauses in the Bill now before the House of Commons, for regulating the Employment of Factory Children, by W. J. Fox.—Education in most countries is now acknowledged to be a right on the part of the child and a duty on that of the parent, which the State is bound to enforce. In England, the State claims to be the protector of the child, if it be subjected to physical injury; but of mental or moral neglect or injury, from which, not only the child, but society itself, must suffer, it takes no notice, unless the child has property sufficient to pay for its protection as a ward in Chancery. We confess, that we are so far English in our prejudices, that we do not altogether like the meddling interference of the State; but the evil of ignorance is so great, as shown in the late Reports—the state into which the people are fast sinking so fearful—that we were prepared to submit, thankfully, to almost any law that promised even a partial remedy. The Bill here brought under consideration is, we admit, open to very serious objections, and we trust they will be temperately considered while there is yet time; but great as are the objections, we say any measure is better than indifference. Let the State acknowledge its duty to do something, and that is the lever with which we may work out improvement and extend the system. The amendments suggested by Mr. Fox are,—"*First*, for the trustees proposed by the Bill, to substitute trustees elected by the rate-payers; and to limit their control over the master, in the teaching and management of the school, to the enforcement of regulations sanctioned by the Committee of Council on Education. *Secondly*, to reserve a certain portion of the school-time for direct religious instruction, to be given by such religious teachers as are approved by the parent. *Thirdly*, to allow the privileges of schools constituted under the act to any existing schools which are efficiently conducted, and will allow equal opportunities of religious instruction to all the pupils, of whatever denomination. *Fourthly*, to make the certificate required by the child's employer, a certificate of attainment, and not of attendance; the attainment being graduated according to the child's age; *e. g.* reading fluently in the Gospels, at nine years of age; reading and writing at ten; knowledge of the first four rules of arithmetic at eleven, &c. Some intelligent proprietors of factories and other large establishments, amongst whom Mr. Cobden deserves honourable mention, have for some time acted on this principle of requiring, not school attendance, but actual attainment."

Historical Records of the first Madras European Regiment, by a Staff Officer.—This work is in reality a military history of the Madras Presidency, for the regiment to which it relates acted a very distinguished part in all the wars of Southern India, from the days of Lawrence and Clive to those of Hislop and Cotton. There is nothing in the volume possessing sufficient interest to demand further notice than to state that it appears to have been carefully compiled from official documents.

Legends, Lyrics, and other Poems, by B. Simmons.—Of these poems the larger number have previously appeared in *Blackwood's Magazine*. The author has many poetic qualities—fancy and freedom of hand—that *daren doe* which puts no restraint upon its own imaginings, and a command of melody for their utterance. It might be worth while, had we space, or a more profitable occasion, to inquire why, with these, and some other, elements of poetic success of a high order, the result is so unsatisfactory. But we will merely remark, that the legends are the best portion of this volume; because the author affects a picturesque style—an almost pageantry of language—which lends itself well to the romantic legend or heroic ballad, but overcharges the simplicity, and disturbs the tenderness, of the lyric. Our author's besetting fault is exaggeration, both in feature and colouring. If the poems had been new to the public, we might have given some examples at once of their merits and defects; but our readers may take the following, as a graceful example of the author's lyric, when most free from his favourite poetic vice:—

On the Portrait of a Lady.
BY CHALON.

"Throw back the barriers!—Marshal—see
That, high above that shout,
Herald and trumpet fearlessly
Ring our defiance out!
Long as this arm can lift a lance—
This hand a charger rein,
Supreme o'er all yon Lady's glances,
Where Beauty throngs, or pennons dance,
Devoted We maintain!
And knightly spur be hacked from heel,
Reversed his blazon be,
Who, Bright One, in the combat's peal,
Strikes feeble stroke for thee!
Back with the barriers!—undismayed
Fling forth our challenge wide!
God, and one lustrous look to aid,
The battle We abide!"

Such, in the Tourney's noble days,
Had haply been the guise
Of errant Minstrel's duteous praise,
Beneath Her gracious smile, whose gaze
Before us shadowed lies.—
But, woe for Beauty and for Bard,
Those days are gone—the glory-starred!
For Roland's horn of dreadful tone
We hear the Knightsbridge bugles blown,
And the sole Fields of Cloth of Gold
Are by veracious Robins sold.
Nothing through earth or ocean's range
But suffers dull disastrous change,—
Save Woman's radiant looks, that beam
As ages back they beamed,
When Sydney wove his starry dream,
And Surrey's falchion gleamed.
O blessed boon!—though vanished long
Those stately times of sword and song!—
Still blooms—though low the shaft is laid—
The loved Acanthus undecayed.——
We drink deep faith, from yonder face,
That, though the sterner powers
Of Chivalry are gone—its grace
And gladness still are ours.

Poetry for the Million, edited by Peter Priggins, with notes by the Sub-editor. Second series.—So preposterous was the attitude assumed by the M.P. against whom this squib is directed, on the occasion which furnished its subject, that he is certainly fortunate in not having drawn upon himself any rougher handling than has yet been his fate. He might fairly have expected missiles from "a whole college of crackers." But the incident has not gravity sufficient to carry the weight of a continuous publication like this. Mrs. Norton hit the parliamentary poet hardest, making just about as much of the matter as it deserved, saying "the right thing in the right place." In a word, the matter is a *trifle*, which did not require all this *whipping*. It is right, however, that we should add, that were all these things not so, the bad taste of this particular performance would destroy its efficacy and demand the lash more than the thing it lashes. They can have no character as moral teachers who apply the *lex talionis* in morals: and he has a low estimate indeed of the dignity and resources of satire, who inoculates himself for the per-

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formance of its functions with a portion of the virus, whose presence provoked the satire itself.

Reeds Shaken with the Wind, by the Rev. R. S. Hawker.—Some time ago, we made a favourable report of a little volume of poems from the pen of this author, entitled 'Ecclesia';—and offered a specimen or two of the manner in which this Cornish vicar made his pleasant muse a helper in his spiritual ministrations. The present volume is, also, devoted to the service of the altar, and is in the same mild spirit as the former:—but we could not illustrate our favourable opinion of the author so pleasantly from its pages, as his earlier publication enabled us to do.

The only known MS. of Shakespeare's Plays, by J. O. Halliwell, Esq.—We scarcely need inform our readers that the MS. here referred to was not written by Shakspeare. It is merely a copy of the 'Merry Wives of Windsor,' presumed to have been transcribed for some private representation, about the time of the Commonwealth. The variations are not of such importance as, in our opinion, to justify the publication.

Celebrated Crimes, by Alexander Dumas.—So much of the interest of romance attaches to these narratives, as to leave it doubtful how far the higher interest of historical truth has been sacrificed to artistic effects.

The Norwood Schools, by the Rev. J. Browne.—An interesting little volume, which may be read with pleasure by all, and profit by the Guardians of Unions.

List of New Books.—Village Discourses, Doctrinal, Practical, and Experimental, by Rev. F. O. Smith, B.A., 8vo. 6*s.* cl.—Black's Road and Railway Travelling Map of Scotland, in cloth case, 4*s.* 6*d.* square.—The Holy Bible, containing the Old and New Testaments, with General Introduction and Notes, by B. Boothroyd, D.D., new edit. royal 8vo. 24*s.* cl.—A Course of Practical Geometry for Mechanics, as Introductory to every branch of Mathematical Drawing, by W. Pease, fc. 8vo. 1*s.* 6*d.* cl.—The Orator, or Student's Assistant in Elocution, by William Roberts, Professor of Elocution, &c., 12mo. 4*s.* roan lettered.—Home Discipline, or Thoughts on the Origin and Exercise of Domestic Authority, by Adelaide S. Kilvert, 2nd edit. 12mo. 4*s.* 6*d.* cl.—How shall we conform to the Liturgy of the Church? by J. C. Robertson, 8vo. 7*s.* 6*d.* cl.—The Dream of Life, Lays of the English Church, and other Poems, by Moultrie, 12mo. 7*s.* cl.—The Jesuits, their Principles and Acts, by E. Dalton, 18mo. 3*s.* cl.—The Parent's High Commission, fc. 8vo. 4*s.* 6*d.* cl.—A Companion for the Sick Room, 12mo. 3*s.* cl. swd.—Sermons on a Future State of Happiness, by Rev. E. Thompson, 12mo. 6*s.* 6*d.* cl.—Obstetric Tables, by G. Spratt, 4th edit. 4to. cl. 18*s.* plain, 28*s.* coloured.—A Compendium of Toxicology, by G. Spratt, 12mo. 5*s.* cl.—Ashwell on Diseases of Women, Part II., 'Organic Diseases,' 8vo. 8*s.* swd.—The System of Nature, by Edward Newman, 2nd edit. 8vo. 10*s.* cl.—Ransom's Hebrew Grammar, 8vo. 9*s.* cl.—Chapman's Homer's Iliad, with Flaxman's Designs, 2 vols. post 8vo. 20*s.* cl.—History of the Sandwich Islands, by J. J. Jarves, 12mo. 6*s.* cl.—Foreign Library, Part VII., 'Austria,' by J. G. Kohl, Part I., 8vo. swd. 5*s.*—Letters from the Virgin Islands, illustrating Life and Manners in the West Indies, post 8vo. 9*s.* 6*d.* cl.—Hand-Book of Northern Germany, 4th edit. 12mo. 12*s.* cl.—Lady Sale's Journal, Seventh Thousand, post 8vo. 12*s.* cl.—Excursions along the Banks of the Rhine, by Victor Hugo, post 8vo. 10*s.* 6*d.* cl.—The History of a Ship, from her Cradle to her Grave, by Uncle Ben, square, 4*s.* 6*d.* cl.—Domestic Verses, by Delta, 12mo. 5*s.* cl.—Lester's Condition and Fate of England, 2nd edit. 2 vols. 12mo. 12*s.* cl.—Millington's Treatise on Civil Engineering, 8vo. 21*s.* cl.—The Fortunes of Hector O'Halloran, by W. H. Maxwell, 8vo. 14*s.* cl.—History of the Davalos Family, post 8vo. 5*s.* cl.—Life and Correspondence of John, Lord Teignmouth, 2 vols. 8vo. 24*s.* cl.—A Treatise on Astronomy, displaying the Arithmetical Architecture of the Solar System, by E. Henderson, 2nd edit. 12mo. 5*s.* 6*d.* cl.—Seven Lectures on Meteorology, by Luke Howard, Esq., 2nd ed. fc. 8vo. 4*s.* 6*d.* cl.—Days at the Factories, Series I., 'London,' by G. Dodd, crown 8vo. 10*s.* cl.—Pictorial History of England, Vol. III. of 'George III.,' roy. 8vo. 20*s.* cl.—Hogarth Moralized, by Rev. Dr. Trusler, new edit. by Major, post 8vo. 14*s.* cloth, 18*s.* hf-bd. morocco.—Walton and Cotton's Angler, new edit. by Major, post 8vo. 12*s.* half-morocco.—Walton's Lives of Donne, Wotton, Hooker, &c. fc. 8vo. 10*s.* 6*d.* cloth, 14*s.* hf-morocco.—Political Philosophy, by Lord Brougham, Part II., 'Aristocracy and Aristocratic Governments,' 8vo. 10*s.* cl.—The Wild Garland, or Prose and Verse illustrative of British Wild Flowers, &c., by S. Waring, fc. 8vo. 4*s.* 6*d.* cl.—Reform your Waltzing, the true Theory of the Rhenish or Spanish Waltz, by an Amateur, fc. 8vo. 2*s.* 6*d.* cl. swd.—A Catalogue of Works in all Departments of English Literature, corrected to March, 1833, 8vo. 2*s.* 6*d.* bds.—History of the Persian Wars of Herodotus, with English Notes, by C. W. Stocker, D.D., 2nd edit. 2 vols. post 8vo. 18*s.* cl.—A Practical Treatise on the Diseases of the Testis, by T. B. Curling, 8vo. 18*s.* cl.—Sketches of the Lives and Characters of the leading Reformers of the 16th Century, by Edward Tagart, 8vo. 5*s.* cl.—British Moths and their Transformations, Vol. I. 4to., with 56 coloured plates, by Humphreys, and Descriptions by J. O. Westwood, Esq., 2*l.* 10*s.* cloth, 2*l.* 18*s.* hf-morocco.—The Progress of the Nation, by G. R. Porter, sections 5 to 8, 'Consumption, Accumulation, Colonies,' &c., 12mo. 10*s.* cl.—Austria, its Literary, Scientific, and Medical Institutions, by G. W. Wilde, post 8vo. 9*s.* 6*d.* cl.—Progressive Education, or Considerations on the Course of Life, Vol. III., 'Observations on the Life of Woman,' 12mo. 7*s.* 6*d.* cloth.—The Ladies' Hand-Book of Plain Needlework, 3rd edit. 32mo. 1*s.* swd.

EXPERIMENTS AND OBSERVATIONS ON MÖSER'S DISCOVERY,

Proving the effect is neither due to Light nor Heat.

BY HORATIO PRATER.

It is proposed now to demonstrate, that the radiation discovered by Möser is not invisible light, as he supposes, nor heat, as has since been supposed. For, first, where is the evidence that bodies absorb light? Some few, certainly, have been shown so to do; but surely not the metals, &c. &c. which exhibit the greatest facility in receiving and giving the impressions discovered by Möser. It seems, *à priori*, more probable that the radiation in question should consist of heat (which we know exists in all matter) than of light. Accordingly, Mr. Hunt has written an elaborate paper in favour of the supposition that such radiation consists of heat. In the course of this essay, however, it will appear, that neither of these suppositions is correct.

1. *With regard to the nature of the substances that produce spectra.*—Every substance I have tried has produced its spectrum when left on a polished copper plate. Coins, whether of gold, silver, or copper, platinum, nickel, brass, pieces of glass, wafers (red, blue, and white), peppermint or rose drops, whalebone, talc, gum, a horse-hair ring, lava from Vesuvius, Indian rubber (but slight), and sealing-wax. This last, left ten days, gave a whitish grey *permanent** spectrum, clearer than any of the others, though the wax and plate were both kept dry as usual. The impression on a small brass seal (a P) was very obvious when the plate was breathed on. The seal had been left ten days.†

2. *Effect of dissimilar metals.*—It has been asserted, that when a gold or silver coin is placed on a copper plate, the effect is greater than when a copper coin, &c. is placed on the same metal. When hent is used, this position is true, as will be shown hereafter; but when the plates and coins are both kept cold, (exposed to external air, for instance, in March,) a farthing, on two different occasions, in an hour, left as good a spectral image as a sovereign,—I thought, a better one.

It was, however, remarkable, when a heat of 160° was applied to this plate, that the spectrum of the copper soon became invisible, while that of the gold was apparently not at all diminished. This experiment was repeated twice with the same result. I likewise found that, though the spectrum of the copper was to appearance, *at first*, as good as that of gold or silver, yet that it began to disappear much sooner, after a few breathings on the plate, than did the spectrum produced by gold or silver. *On the whole*, therefore, it seems right to admit that the effect is greater when dissimilar metals are used.

3. *Effect of unequal heat on the plate and coins.*—It has also been asserted, that when the copper coin is heated, and the metal plate of copper kept very cool, that the effect is increased. I have, however, not been able to satisfy myself of the truth of this statement. A penny and a farthing, heated to between 130° and 160°, and laid on a cold copper plate half an hour, did not appear to leave even so good a spectrum as two of the same coins left to cool for half an hour outside the window, by the side of the plate itself, before being placed on the plate. All the coins were placed on the plate at the same time, and left the same time. Neither could I perceive any difference when one sovereign was heated and the other not, both being placed on the same copper plate.

4. *Effect of heat generally.*—In order to ascertain whether heat hastens the impression, the following experiments were made:—1. A bright half-sovereign, a bright halfpenny, and a dull one, were heated to about 150° on a polished copper plate. The half sovereign left a *permanent* impression; and both the halfpence left spectra visible only by breathing. It was obvious from this experiment and others, that heat increases the effect where *contact is permitted*,‡ since the impression is permanent. Accordingly it was deemed right to try if heat has this effect when the coin is at a distance from the copper plate.

I put a silver fourpenny piece on the plate, and on the fourpenny piece I put a penny. I found that when these remained only twenty-four hours, that no spectral image of the penny was produced; but on remaining forty-eight hours one was apparent. In this last case, the lettering of the fourpenny piece became almost visible when breathed upon; but not being breathed upon, no mark of it at all was perceptible. The penny piece, however, left its mark without being breathed upon—an annular *bright* mark, which was not rendered more or less distinct by being breathed on. The spectrum of the fourpenny piece was alone brought into view by this.§ The place where this had laid was exactly as bright as that covered by the penny. In fact, the copper plate seemed preserved from oxidation by the contact and proximity of these coins. Thus, then, it appeared to require forty-eight hours for a spectrum of the penny piece to be produced—the spectrum of a coin *not in contact*. The same experiment being made at a heat of 160°, no spectrum of the penny appeared after one hour, though the fourpenny piece had left a strong impression.

Ditto, continued for five hours, a spectrum of the penny was *just* visible, and only so when the plate was held in a particular position with regard to light.

A half-crown piece being laid on a half-sovereign, and the same heat continued five hours on the same plate, the half-sovereign left a still better impression than the fourpenny piece‖ above mentioned, and the half-crown had also made a *permanent* spectrum very visible.

A farthing, which had rested the same time *on* the plate, left no permanent spectrum, but only one slightly visible by breathing. Even when pressed upon by two pence, and left eight hours, it left only a *barely visible* permanent spectrum: so a brass medal. These spectra being rendered far more visible by breathing, could hardly be considered permanent spectra.

These experiments show:—1st. That heat much increases the rapidity of the radiation, *even when the object is not in direct contact*; and 2ndly. That it takes place much more energetically from gold and silver than from copper (a copper plate being used). They also show that a permanent spectrum is to be considered only as a *higher degree* of that produced or rendered apparent by breathing.

A sovereign, two hours on a very thin lamina of talc, at the above heat, gave no spectrum; talc alone gave its spectrum; nor did a halfpenny, eight hours on the same at the same heat; nor a shilling (new) on a thin piece of glass, the shilling being under a half-penny. The talc and glass in these cases alone gave a spectrum; the talc a better and more permanent one than the glass.¶ I should have said the talc was on copper-plate.

The spectrum of the penny, in the experiment lately detailed, is equally visible when the experiment is made on glass; but polished metals seem to show it the best.

When glass is used, there is, after from twenty-four to forty-eight hours, a slight deposition of dust,

* By a *permanent* spectrum is always meant, in this essay, a spectrum that remains when the substances or coins are removed—not a spectrum which cannot be rubbed off by *gentle* friction, for all the above *permanent* spectra are yet soon effaced by friction.

† It left a permanent spectrum of its *margin*. Coins left a similar time do the same; *the part where they have remained retaining its polish*. The permanent spectrum then, in such cases, plainly depends on the substances preserving the plate from oxidation by contact or proximity. I add proximity, because a half-crown or penny resting on a fourpenny piece, placed on the plate, likewise leaves its *permanent* spectrum. The free circulation of the air is impeded here in consequence of the extreme proximity, just as it is by actual contact. Hence the oxidation being less in all such cases than in the parts external to the coins, we have of necessity the permanent spectra.

‡ Although the mark is permanent in such cases, still it very easily rubs off, even when gold has remained five hours on heated copper plates; and no spectral figure is left when the part is breathed on, after the plate has been well rubbed. As this is the case, such permanent mark is not to be considered as a *different* effect, but only as a *higher degree* of the same effect as that caused by mere imposition without heat. I found all the things mentioned in Section 1. gave a *permanent* spectrum if left eleven days, but only one rendered visible by breathing, being left but a few hours.

§ However, after six or eight days, *as this began to tarnish*, the spectrum of the fourpenny piece became visible without breathing on it. Yet nothing had been done, except that the plate had been heated to about 150° once or twice for other experiments.

‖ When the plate was rubbed pretty strongly with chamois leather only, the spectra of the half sovereign and fourpenny piece were soon effaced; while those of the half-crown and penny (not having been in contact with the plate) remained.

¶ A sovereign on a silver fourpenny piece two hours, gave only a very feeble permanent spectrum; the silver leaving, of course, a well marked spectrum.

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&c. around the parts which are not covered by the penny, and thus a round mark (permanent spectrum) is visible on removing the penny, even before breathing at all; still on rubbing it off *till nothing is visible*, and breathing on it again, the spectrum of the penny appears, as well as of the fourpenny piece, proving that dust adheres much more strongly than we should have supposed, or perhaps better—leaves its mark behind with greater pertinacity.

That this is the true explanation of the appearance of a spectrum, when the coin is not in direct contact with glass, was to me rendered clear by another experiment, in which a half-crown was left on one sixpence, and a penny on another, on a clean glass plate *covered over with paper, and kept in a closet* for ninety-six hours; yet on examination, neither a permanent spectrum, nor even an evanescent one by breathing, was perceptible either of the half-crown or the penny; the sixpences alone had left spectra (which, however, were only visible by breathing), that under the half-crown being the clearest. Yet the penny and half-crown were in the best condition for giving spectra, for the surfaces of both were tarnished, and that of the copper purposely so.

This result induced me to try the same with a copper plate, and I found that when a bright half-crown (having been well boiled in water and then polished) was placed on a fourpenny piece, similarly treated, and left forty-eight hours *covered* in the closet as above, that the half-crown left no spectrum, even evanescent. Neither did a *purposely* tarnished penny placed on another fourpenny piece, and left the same time.

5. *As regards the distance from the plate at which images may be taken.*—A silver fourpenny piece is about the one-twentieth of an inch in thickness, and at this distance we have seen silver, copper, and of course gold, give a spectral image on a copper plate. But on putting a half-crown on two sixpences and a half-franc piece, making the distance from the plate more than the one-tenth of an inch, no spectrum of the half-crown was made, although the experiment was continued for twelve successive days and nights. Neither was any made by removing the half-franc piece (thus making the distance only one-tenth of an inch), and continuing heat of 160° or so for five hours.

A sovereign fixed at three-quarters of an inch, and a small brass medal at somewhat less than half an inch, from a polished copper plate, and continued in such position for seventeen days and nights in a little closed deal box, gave not the least vestiges of spectra; neither did a fourpenny piece left at one-fifth of an inch, nor a card plate (engraved) left the one-tenth of an inch, for eleven days. The copper plate had remained *perfectly polished* in both experiments; and this is worthy of remark, as showing that in *confined* air copper does not oxidate perceptibly. Another plate left in the *same* room was completely tarnished in five or six days.

A fourpenny piece, about the one-twentieth of an inch, under a silver plate for eleven days, gave scarcely a perceptible spectrum; though a farthing, on which the plate *had rested*, gave a good spectrum, but not a *permanent* one, (*i. e.* breathing was required to show it).

A fourpenny piece is about the one-twentieth of an inch in thickness, and this seems the greatest distance an image can be taken by the above plan. But even at this distance I have not succeeded, if the half-crown laid on the fourpenny piece is *perfectly* polished, and *all external dust, &c. carefully excluded* by the box just mentioned—(see Sec. 8, on the comparative polish of metals).

6. *As regards impressions on glass.*—We have already observed that heat does not seem to increase the effect of *metal* coins on glass. Neither did *long contact;* for a fourpenny piece, left a *week* on a piece of looking-glass, only left the usual spectrum, no *figure* being visible. The same remark applies to large *printed* letters. At least, some paper with these, after remaining pressed two or three days without giving any impression, was then heated for five hours, so pressed, at about 160°, but no impression was made. On another occasion, print and writing were left a week on a glass mirror without leaving an impression. When, however, thinner paper and larger letters were used, and heat and pressure applied as above for four or five hours, these letters were plainly visible; but, as appeared to me, far more easily erased than were the spectra of *coins* on copper plates.* A slight touch of the finger, for instance, erased the letters in question. They were produced in this case in consequence, no doubt, of the thinner paper being *moister* than that first used.

Heat does not appear to increase the effect on glass. A fourpenny piece under a shilling for three hours, at 160°, left no spectrum.

On putting a penny on a sovereign, and leaving them for three hours and a half at the above heat, I thought the spectrum of the penny slightly visible; but as the image is never so apparent as on polished metal, I shall not venture a decided opinion on this point as regards glass.

A *polished*, *boiled*, and then well dried half-crown gave as good a spectrum on a glass plate in twenty-four hours, as did a dirty half-crown; but I thought the spectrum of the former disappeared sooner by breathing. On a far thinner glass plate, a bright, boiled fourpenny piece, left the same time, gave no spectrum at all.

7. *Polished surfaces not appearing capable of receiving the impressions.*—These exceptions from the general rule I have found to be talc, and, among the metals tried, steel to a certain extent, platinum, and gold.

Whether heated or not with the coins on it, I have found *no* spectrum produced on talc, except in one instance, where a tarnished half-sovereign had been pressed some days by a half pound; and even here the mere margin of the coin was *barely* perceptible.†

On steel, after remaining twenty-four hours, I found a *very* slight evanescent spectrum produced by a small piece of brass, and on *one* occasion by a half sovereign very much tarnished; but as heat did not appear to increase or hasten the effect, we may consider steel almost unsusceptible. The spectra just named disappeared entirely after breathing *twice;* and no *permanent* spectrum was produced, though the piece of brass above mentioned was placed even on the top bar of a grate, and of course kept very hot, for two or three hours.

Under the head 'Thinness of the plates,' experiments, showing the incapability of platinum to receive images, are mentioned.

The same remark applies also to gold. I kept a shilling and a farthing, on two different occasions, for twenty-four hours or longer on a well polished plate of gold, yet they *barely* left a marginal spectrum; and this spectrum, as in the case of steel, disappeared *entirely* on breathing on it twice. As the gold used was not free from the usual alloy of copper, possibly this was the cause of its receiving even the very slight spectrum it did. However this be, these experiments seem almost sufficient to establish the important general principle—viz. *that the less metals are oxidable by exposure to the air, the less is their susceptibility to receive spectra.*

8. *As regards comparative polish in metals.*—1. A new sovereign, a new half-crown, and new farthing (all well polished) were kept on a bright copper plate, at 160° or above, on *two* successive occasions, for four or five hours. The gold and silver left only *very* slight permanent traces of their margin, the copper left none at all, but its spectrum, when the plate was breathed on, became, I thought, even rather more evident than the spectra of the gold and silver, these being likewise breathed on. 2. A *tarnished* sovereign and a *tarnished* half-crown being laid on the same copper plate, and kept at the same heat *only three-quarters of an hour*, a permanent, and *far more apparent*, spectrum was produced, than in the former case; the *whole area*, where the half-crown had laid, was covered with a whitish cloud, and the impression dimly sketched. 3. By selecting a halfpenny *very much* tarnished, and letting it remain five hours on a bright copper plate, heated to 160° or so, and subsequently for thirty-six hours in the cool, a *permanent* spectrum was produced, in which all the *lettering* of the coin was *beautifully* visible; yet here was copper on copper. But as I found this impression to go off completely at a heat far below what the impression did, at exp. 5, below, the general principle, that silver gives a *stronger impression*, remains. 4. A *well polished* new sovereign and a *tarnished* sixpence being laid on a bright silver plate for four hours, and kept at 160°, the sovereign had left no spectrum, but the sixpence had left a *permanent* one, in which almost all the lettering appeared, so plainly was it visible. 5. A *perfectly* polished half-crown was laid on a pretty well polished sixpence, and a *purposely* tarnished one on a purposely tarnished sixpence, and put on the same plate with the halfpenny (exp. 3, above), heated five hours and left thirty-six hours afterwards. The lettering, &c. of each sixpence was visible, but *far* more of the most tarnished; and also this was the case with that of the most tarnished half-crown, as regarded its spectrum. That of the polished was scarcely visible. But the lettering of neither half-crown was visible, though they had remained so long and been heated. This experiment also shows how much the effect is strengthened by *actual contact*. A similar experiment was made in the closed deal box (mentioned in Section 5). The copper plate was laid upon a *polished* and boiled fourpenny piece, and this on a half-crown similarly prepared; after ninety-six hours, no spectrum whatever of the half-crown was visible, by breathing or otherwise, but the fourpenny-piece, in actual contact, had left the usual spectrum. The plate had remained *perfectly* polished. All these experiments show that the dissimilarity of metals is not of such importance as has been conceived: they show the difference wanted to produce the effect is a difference in brightness or oxidation, i. e. as far as a *permanent* and good impression, *showing the lettering*, &c. is concerned; for I find when left on the plate half an hour or so, tarnished or polished metals give equally good spectra. But in this case the spectrum is only made apparent by breathing, and of course shows *nothing* of the lettering, &c. However, even in this case, the spectrum of the tarnished sovereign disappeared less soon by breathing on it than did that of the polished one; so in reality the spectrum of the former may be said to have been the most perfect.

The same remark applies to a glass plate (see Section 6, as regards glass, &c.).

9. *Which metal receives images fastest, copper or silver?*—My experiments lead me to say copper, whether heat be applied or not. When the same degree of heat was applied, I found a sovereign produced a good *permanent* spectrum (impression) on a bright copper plate, although only an evanescent one (one seen only when the plate is breathed on) was produced on an equally well polished silver plate, placed at the same time at the same heat. When heat was not applied I found the copper received an *evanescent* spectrum first.

10. *As regards the effect of interposed substances.*—As every substance tried left a spectrum, I did not much expect that the influence would permeate any lamina, even of the thinnest description. Accordingly, when a sovereign or shilling was left twenty-four or forty-eight hours on a piece of stiff, though very thin, paper, it gave no spectrum, but the mark of the paper was alone visible. The experiment was repeated, half the coin resting on the copper plate and half on the paper: and although it remained a fortnight in this position, the half only *in contact* with the plate was visible by breathing on the paper, leaving *its own* spectral image just as if no coin had rested on it at all.

The same experiment was repeated with the thinnest possible layers of talc, gum, cork, and whalebone, glass, plane and concave,‡ with the same result. Each substance left its spectrum, the part where the coin rested on such layer not being at all distinguishable. The spectral image of the square piece of talc was perfect to the minutest outline, and left its straight mark under the sixpence equally well as at other points. These experiments render it clear that the effect is not due to latent light, for otherwise how could it happen that a coin does not leave a spectral image when left on *transparent* substances, glass or talc *even a fortnight?* They also show it does not

* On a copper plate also this *thin paper* (not being dried well first) gave a permanent and very visible spectrum, the lettering being clearer than on glass: not due to oxidation, for on rubbing it off, the surface of the copper was left polished—*i. e.* oxidation in the usual sense of the term; for there, no doubt, was some *very slight* chemical action, as large printed letters on perfectly well dried paper were not taken off on a copper plate, the heat at 160° being applied for five hours; or on another occasion, the print remaining a week on the plate, and pressure being used.

† Talc, like platinum, is not easily acted on by acid.

‡ With the glass the experiment was only continued forty-eight hours; with the paper, talc, and cork a fortnight, silver coin being used; with the whalebone and gum, ten days, gold coin being used.

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depend on heat (at least alone), for a heat of 160° soon passed through thin glass and talc, and I found it impossible to keep my finger on glass or talc so placed. Yet we have seen above that even gold left two hours on talc so heated left no spectrum, permanent or temporary. So great is the effect of interposed substances, that even a *slight tarnish* on the metal exerts a very obvious effect.§ One shilling was left twenty-four hours on a polished part of the plate, and another on a part of the same slightly tarnished (but yet sufficiently bright to see oneself perfectly). A very slight image only was left in the last case, that entirely disappeared when breathed on twice, while that on the polished part of the plate remained, after being breathed on twelve or fourteen times.

A sovereign left twenty-four hours or above, tarnished, gave scarcely a perceptible spectrum, and a sixpence none at all. On such a surface a sovereign was left on two different occasions, under a penny, for three hours, at a heat of 160°, and barely left a permanent spectrum of its *outer* margin; while on a well polished surface, at same heat, the outline of the impression also would have been left as a permanent spectrum in an hour or two.

11. *Mass.*—Mr. Hunt considers, that mass exercises an influence and increases the effect. In my experiments, however, I could not detect this. A farthing on a copper plate gave as good a spectrum as a penny, and when heated to 160° the farthing gave far the best, though the penny had a halfpenny laid on it. A fourpenny piece too gave as good a spectrum as a half-crown, pressed by another above it, in the same time, the contact being equally good in each case. *The contact in these cases was made as equal as possible with the copper plate.*

12. *Does the thinness of the plate exert an influence?* A farthing (in two experiments) pressed by twelve or fourteen pounds weight, on a polished piece of platinum foil, in thirty hours left no spectrum at all; neither did it on a fourpenny-piece, or a sovereign, or half-sovereign, when kept three or four hours at 160° under the same weight. I found a spectrum could be made on nearly equally thin zinc plates (zinc *foil*), by leaving a sixpence on it an hour or two. Zinc, not being elastic, allows the pressure to be equal. The particular chemical nature of platinum has, however, much to do with this effect; for I found that when a fourpenny-piece, or another small brass metal object was left on a highly polished lamina of steel,—heated to 160° or not—a spectrum was scarcely made. That elasticity and consequent *imperfect contact* is not the sole cause of the incapacity of thin lamina of platinum and steel, for receiving spectral images was to me rendered *probable* by observing that coins, placed on a thick copper plate, seldom were in *perfectly* close contact, yet gave good spectra. In order to come to a more definite conclusion on this point, I got a lamina of bright copper, even thinner, and as elastic as the platinum lamina above mentioned. Gold or silver coins left twenty-four hours on this, gave a spectrum scarcely visible; but on leaving a half-sovereign for two or three hours on it, exposed to heat of 160°, as above, and pressed down by exactly the same weight, the half-sovereign left a *permanent* spectrum very well marked indeed.

The result of this experiment obviously shows, that although thinness and elasticity may have some little effect, the principal cause for the formation of the spectrum is the peculiar *chemical nature* of the metal, and *that a spectrum cannot be produced on a non-oxidable metal, such as platinum.* Bright silver and copper plates are well known to *tarnish* by exposure to the atmosphere (the former, perhaps, rather by forming a sulphuret than an oxide), but no matter how. I have also found that spectra could be formed on tin and zinc plates, both of which, of course, are oxidable. So on copper coated with mercury, the mercury in such case no doubt readily tarnishing (see section 7, Polished surfaces not receiving spectra). Having decided that the effect in question is due neither to light nor heat, to what cause, it may be asked, is it to be ascribed?

Conclusions.—1stly, As *brightness* of the plate is indispensable, and with brightness must exist an *increased tendency* to tarnish, or enter into chemical combination; 2ndly, as the plate must be of an oxidable metal, and judging from the experiments with silver and copper the more oxidable the better; 3rdly, As the more perfectly the coins are cleaned and dried* the less the effect, and as a dry perspiration (so to call it) must exist in a greater or less degree on all coins, since they pass through so many hands, and as perspiration is slightly acid; 4thly, as even with *clean* coins the effect‡ by *actual contact* must be admitted, but still is greater when there is a difference in the nature‖ of the metal; and 5thly, as when the metals are not in contact (being removed only the one-twentieth of an inch apart), no action or spectrum is evident, if the free circulation of air, and the connexion with dust be prevented—taking all these and minor considerations into account, we come to the conclusion that the effect in question is dependent on a *chemico-mechanical* action, or what Berzelius has called *catalytic* action. No doubt it may be urged against this view, that the action takes place when the coins and plate are both heated, and hence quite dry. But this is no solid objection, for the adage "Corpora non agunt nisi sint soluta" is not true, as hundreds of examples in chemistry show. The very fact of heat itself increasing the effect is all in favour of a chemico-mechanical view; for heat increases the tendency of copper to oxygenation, and tends also to volatilize any feeble acid matter on the coins. But again, if it be said the spectrum rubs off, even *when permanent and clearly defined* (as we have shown), *and leaves a polished surface under it*,—this we admit; but still this surface has suffered an *almost imperceptible degree* of oxygenation; for so slowly does this effect take place, that it is only visible when much advanced, as will be evident to any person who watches the gradual tarnishing of copper plates. Möser's discovery shows that *very slight* chemical action is often going on, *which has been previously overlooked.*

The chief difficulty that occurs to the above view is, that the effect takes place, to a slight extent, on glass; but in all my numerous experiments I have found that the effect is *much less* on glass than on well polished copper; for in no case has a *permanent* spectrum been made on glass, even by the longest contact†. It will also be remembered that I found no effect whatever produced on talc. Now the talc scratches easily, glass of course does not; but talc is probably less soluble in acids than glass; at least in my trials it did not seem at all acted on either by nitric, muriatic, or sulphuric. To be sure, you *perceive* no effect of these on glass, but it does not seem impossible but that some *very* slight effect takes place, and that the alkali of the glass is *very* feebly acted on, as glass is a *compound* body. *Contact*, at all events, may be presumed to have an influence on the affinities of one of its elements, whether there be even the *slightest* degree of decomposition or not. Now this influence is the catalytic influence; for it has been shown above, that without actual contact, *and when all dust is kept off*, neither silver nor copper, even at the one-twentieth of an inch from the glass plate, produces any effect, though kept there ninety-six hours. (See section 4, of heat generally, end.) In consequence of this slight alteration in affinity, the parts of glass which have been in contact some time with coins or other substances, condenses the breath differently from those parts which have not: hence the spectrum.

The effect of glass, *supposing it not susceptible of a gradual change by the action of air similar to oxidation*, is rather in favour of the spectrum depending on a mechanical than a chemical action. I have in consequence ascribed the effect to a mechanico-chemical action, or a *catalytic* action, meaning thereby an action so slightly chemical as, in the present state of the science, to be scarcely appreciable.§ The attraction of glass and oxidable metallic plates for *dust*, &c. is very great; and is perhaps dependent on the same cause as their attraction for oxygen. Whether or not, I feel pretty well convinced, after a laborious investigation of the discovery in question, that it is not of that wonderful character that Möser and others have supposed; nor calculated to alter our ideas of vision or of the nature of light. On the contrary, I think with Fizeau (a short notice only of whose memoir I have seen) that no effect *of any consequence* is produced *where organic matters are carefully removed by boiling water and polishing*; for such is perhaps the philosopher's opinion just named, and in as far as our opinions agree, he has the priority. Begun by a purely catalytic action, it is only continued and developed in any *marvellous* degree when those circumstances are present that permit it to assume a more strictly chemical character.

§ One spectrum, however, may be made on another; thus, after talc had remained eight hours on heated copper-plate, and left a permanent spectrum, a sovereign put on this an hour left a permanent spectrum.

* Moisture much increases the effect. Thus, when one surface of a shilling was rubbed over with ink, and such surface put on the copper plate and heated to 150°, a mark *much* more difficult to be effaced was left than when this degree of heat was applied without moisture.

‡ This is equally true, as will be remembered, with regard to glass plates.

‖ The *general* result of all the above experiments shows this; and of course an alteration of affinity from contact, is far more probable when metals are different than when the same: though if one be dirty, this makes it approach the nature of a different metal.

† A permanent spectrum has been proved (see experiments) to be but a higher degree of an evanescent one.

§ In coming to this conclusion I have not forgotten another difficulty, viz. why a well *polished* and boiled copper coin produces a spectrum on copper plate. The effect, even when continued an hour or two at a heat of 160°, is *very* slight, and I found it to disappear entirely by twice breathing on the plate. *Contact* then, of the same metal SLIGHTLY modifies chemical properties: such on the present view is the inference to be drawn from this fact.

FOREIGN CORRESPONDENCE.

Sakhara, April 18.

THE morning of the 27th of March opened, as it not unfrequently does, perfectly cloudless, and with less than usual of the white streak of vapour over the river; but before mid-day a violent wind from the east so filled the air with sand, that the villages between us and the river became obscured. The appearance of this phenomenon is that of a London fog, deprived, however, of the yellow infusion. The wind was so violent that the sand came in at all the openings of the tent, to the east, and the finer particles sifted through the pores of the canvas, and covered everything. One would have supposed that the river and the cultivated plain would have protected us, situated as we are on the west side of the cultivation. The thermometer got up to 100°; and in the afternoon, as the wind changed to south, it rose three degrees higher. After sunset the wind ceased, and the rest of the phenomena gradually subsided. All of us felt a kind of oppression on the chest, myself a positive difficulty of breathing. It was one of those fifty days of wind called Q'hramseen, which are distributed over this and the two following months. The next day the sun rose beautifully clear—but no dew, no freshness in the atmosphere. The day was comparatively cold, the thermometer not reaching 80 degrees.

A detachment, in which I was included, made an excursion to Dashour and to the Pyramids. The excavations which have been made near the Mustaba Faraoum have disclosed tombs built of brick, and arched, immediately under the sand—a thing never dreamt of in the places where they have been found. From this discovery, there is reason to believe that there are tombs where we hitherto supposed the ground to have been untouched; hillocks, the work of Dame Nature, covered with flints (Egyptian pebbles), are now found to be ruined brick buildings. How the circumstance of their being covered with pebbles is to be explained, I do not know: violent as are the winds of the desert, they are not capable of that. It is very remarkable that you seldom pick up a pebble on all sides rounded; most commonly you find pieces broken out in a way and in a part of the pebble where it could not happen from a blow. This occurs, too, always on the upper part of it. I cannot help thinking that the sun is the principal agent. How account for a nearly round smooth-edged depression in the centre of a large pebble, no appearance of blow, and this occurring on the upper surface? How account for all these pebbles being in concentric layers of colour? I think the old notion of these stones being rounded by the action of water must be abandoned, seeing that the outer crust is concentric with other crusts of various colours.

We have had several days of unusual excitement. On Tuesday I accompanied Doctor Lepsius to Cairo, to be presented to the Prince Albrecht. The whole day was spent in preparations for the journey, and on the road. The Prince declared his intention to visit our encampment; thence proceed to Sakhara, where we were to prepare a lunch. This arranged, we had another day's hard work, for we had to make the needful purchases in Cairo, and yet to arrive in time for dinner at Sakhara, a distance of at least twenty miles; and

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no railroad, no coachroad, but a track sometimes through a palm-grove, sometimes through a corn-field, and sometimes over a newly ploughed field, to avoid a still more disagreeable road across a barren track of hills and fissures, in which the legs of our donkeys and my camel might be easily broken. I will give you the details of our little journey as they occurred. Our party consisted of ——, ——, Mohammed, and another Mohammed, a great tall Nubian, who ran by the side of the donkeys, each donkey accompanied by its driver, and myself mounted on a camel. Imagine what a sensation such a party would make trotting down Regent Street. Having arrived at Old Cairo, opposite to the end of the Island of Rhondah, where is situated the Nilometer, we stopped at a *café* near the river, while we sent one of the donkey-boys to buy bread for themselves, and another to buy some grass (clover) to regale our animals, and Mohammed to buy mats for the Prince. In the meantime we sat at the door of the *café*, smoking the Shesha and drinking a cup of Mocha—our camel, donkeys and drivers obstructing, in some degree, the road in front of the *café*. When all this was done, Mohammed undertook to embark our donkeys and their drivers in a boat (our caravan being increased by another man and donkey, which carried the mats) and we ourselves took possession of another boat, in which we soon arrived on the western bank. I omit the description of the piazza before the *café*, the varied scene of boats, horses, camels, and the different qualities of people, both as to nation and profession, before us, as we drank our coffee on the mustiba of the *café*—a scene full of amusement and reflection.

Imagine us on the western side of the Nile, each leading his animal up the irregular bank, which is now of considerable height, till arrived at a convenient place for mounting. From thence we proceeded along the embankment, the same on which we formerly travelled, when on one side was a lake and on the other the flowing stream; now, in place of the lake, are fields of ripe corn, and in that of the river, cucumber and melon plantations which descend to the water's edge. Thus far our road was tolerably easy, till we turned off to dodge between the palm trees, and afterwards crossed ploughed fields and narrow tracks between clover and corn. We reached our encampment a little after sunset.

I forgot to say that we have seen a comet every night for the last month. It has now disappeared.

On arrival we dined and went to bed. —— had brought with him his saddle-bags full of costly articles of dress, which he had bought in Cairo, besides the usual paraphernalia of a gentleman's toilet. These treasures he had placed in his tent, at the head of his bed, on which he had fallen asleep, the lamp yet burning. About midnight we were disturbed by the report of a pistol, and a cry, in Arabic, of Stop thief! from the other end of the encampment. It did not succeed, and poor —— had lost his rich saddle-bags and other articles from his tent. In the morning it appeared that our guardians had been sleeping when they should have been watching, and as it was further hinted that so skilful a robbery could not have been executed without the participation of said guardians, they were consequently sent to prison, and four others chosen from our band of excavators. Our tents were, in the meantime, put in order for the reception of the Prince; the new mats were laid down in our dining tent; a piece of cotton cloth disguised the naked deal planks of that in which we take our frugal meals; our tin cups were changed for transparent glass, and a bottle of hock adorned each extremity of the table. At two o'clock the Prince, Dr. Lepsius, and attendants, were discovered in the plain, by the man who had been posted on a hill to give us timely notice, that we might put on our Sunday attire, which was all accomplished before the party had arrived, being mounted on very ordinary donkeys. We were all introduced so soon as the party reached the edge of the little plain occupied by our tents. The Prince is tall, thin, young, and blond; his dress admirably suited to the climate,—a Turkish silk shirt, over which a blue striped European one, a brown holland jacket, and loose, thin, blue trowsers. The attendants were entirely dressed in brown canvas, and carried each a double-barrelled gun, sword, and pistols. They disappeared till after we had taken coffee, ate some bread and dates, and drank a glass of wine and water, when the Prince called for one to bring his pipe. The Prince spoke to —— and me in English, laughed a good deal at our misfortunes of the preceding night, described some circumstances of his journey in Nubia, and his dinner with the Pasha, handed his note-book to —— to have all our names written in it in hieroglyphics, and then mounted his donkey to visit some of the curiosities in the neighbourhood. By his desire I accompanied the procession with my camel, which he mounted after leaving the uneven ground of the *campo santo* (if I may so call it), and had arrived in the plain on his way to visit Memphis, when we again changed our locomotives—he to continue his journey to the Nile, I to return to the camp. On Saturday our usual occupations proceeded. ——, however, went to Cairo, taking with him one of the servants, to consult with the Prussian Consul as to the best means of recovering the stolen property. Everything proceeded in the encampment on Sunday as usual: the flag was unfurled, prayers were read, nothing was wanting but the evening quantum of milk, which, through some neglect, did not arrive. The only consequence was, that those who could not drink tea without it, drank water.

Now, imagine us fast asleep,—our tents occupying the whole space of table land; behind us an irregular wall of rock, in which are the excavations (ancient tombs) that serve us for magazines and kitchen. At two o'clock in the morning, two Arabs approached our table land, whose presence disturbed the guardians, and whose subsequent flight into the plain induced the two guardians and two of our best and most active servants to follow; and while thus engaged, twenty or thirty men (for the accounts vary) advanced, threw down two of the tents, in one of which three of our party were sleeping, accompanying the action with howling and the discharge of pistols, which awoke me and others, who came out half dressed, with such arms as we could in the hurry seize on. I found myself standing with a sword in one hand and a dagger in the other on the ruins of one of the tents, before I was thoroughly awake, one of our companions disentangling his gun from the ropes of the tent, and another dragging what things the Arabs had left from the ruins. We adjourned to the kitchen, collected our arms, and attended the wounded, among whom was one of our party, very slightly, by a knife, in the elbow, which he got while contending with an Arab for a bundle of clothes. One of our servants who had pursued the Arabs into the plain, returned with a severe wound in the head, besides several bruises from a stick on the legs; one of our guardians was also wounded on the head and hands. Having stopped the bleeding by covering the wounds with ground coffee, and put the wounded to bed in one of the excavations leading from our kitchen, we armed ourselves, and two of us, with Francis and one of the guardians, set off, to follow the footsteps of the Arabs, whom we traced to a village north of us, picked up sundry articles of dress, which in their flight they had dropped, and then returned to our camp. By this time the sun had risen, but not shown his face above the opposite mountains. We took a cup of coffee, and agreed to send to Cairo to inform Dr. Lepsius. In the course of the morning I went to the village of Sakhara, obtained twelve men as guards for the ensuing night, and spent the rest of the day in making further preparations. In the evening arrived the Doctor and —— and all the servants. We disposed of our increased force, and went to bed, each prepared in case of attack. On Wednesday morning arrived the sub-governor of this district, to prepare for his superior, who came about two o'clock. The sheikhs of the neighbouring villages were already in attendance, and after some questions they, and several others, suspected to have a knowledge of the affair, were bastinadoed, in order to extract further information, but all in vain. The villages are to be made to pay our loss, which amounts to about 110*l*. During the process of beating, the women who had collected in the plain were screaming; and indeed the whole ceremony was of a nature which I do not desire to see repeated. To-day, our encampment is all noise and confusion; my tent infested with Turkish soldiers and Arab chiefs; when the business will end I cannot tell.

Soon after mid-day, the whole of the money was brought to Dr. Lepsius, and he made a present of a quarter of the whole sum to the sheikh of Sakhara.

The parent locusts have disappeared, but hosts of little black ones remain, the size of flies, that congregate, like their fathers, on the sunny side of the sandhills.

OUR WEEKLY GOSSIP.

AMONG the more notable occurrences, not merely of the week, but of the times, is the Rev. Sydney Smith's petition to Congress against the repudiating states of the Union, which has appeared in the *Morning Chronicle*. It is among the best specimens of this clever man's very peculiar mode of thinking and expression, at once eloquent and argumentative—the model of what a manifesto should be. It is simple in statement, cogent in reasoning, uncompromising in principle, and dignified in language. That it is the emanation of one mind, is no just cause for depreciation; for such, in truth, is every document the most officially authoritative; and it is not the less the voice of all civilized Europe in protest against the most gigantic fraud of the age in which we live. As becomes the position and character of the petitioner, he subordinates the pecuniary injury to the moral and political wrong inflicted by the repudiators. He laments over the dissipated hopes of the best friends of the American experiment in self-government, and over the terrible advantage given to the enemies of free and representative institutions throughout the world. To us, there is something imposing in this individual wrestling with a nation's depravity; and we doubt not, that among the citizens of the United States there are numbers to appreciate the value of such a man's opinion, embodying, as it does, the reason and the probity of all mankind; and who will be far more willing to listen to the voice of one tried friend, than to yield to the *brutum fulmen* of a secretary's office, though backed with all the artillery of "a world in arms."

It is more than probable that the last American packet has brought letters and an explanation from Mrs. Sigourney respecting the publication of Mrs. Southey's letter; meanwhile we publish the following statement, which has appeared in an American paper, and evidently proceeds from Mrs. Sigourney:

"Having contemplated visiting Dr. Southey at Keswick, Mrs. Sigourney, on leaving England, wrote to Mrs. Southey, regretting that the accounts she had received of Dr. Southey's extreme illness had deprived her of the pleasure of seeing him. In reply to this, Mrs. Southey wrote, under date of April 3, 1841, as follows:—

"'Permit me thus familiarly to address one whose name, *at least*, has long been familiar to me, and toward whom, having seen some specimens of her beautiful poetry, I cannot feel as toward a stranger.' And thus closing—'It will please me to think that I shall be held in kindly remembrance, in a far off land by one whose genius was held in honour by him who was (humanly speaking) my *light of life*.'

"With regard to the alteration of Mrs. Southey's letter, or 'the interpolation of phrases implying intimacy and ejaculations of pathos,' it is enough to say that there is not the slightest foundation for the charge. We are able to state this confidently, after a careful examination and comparison of the manuscript with the printed page.

"The only remaining charge is that of having published Mrs. Southey's letter without authority. We cannot answer this better than by stating the simple fact, that since the appearance of Mrs. Sigourney's book, she has received a cordial letter from Mrs. Southey, in which she (Mrs. Southey) fully approves, to use her own words, of '*the publication of those few words of mine, to which you have done too much honour—both to them and their writer.*'"

We collect from this, that the statement which charged Mrs. Sigourney, a stranger, with having written to Mrs. Southey to request her correspondence, and with having forthwith published Mrs. Southey's answer, with all its melancholy details, is substantially true; that "since the appearance of Mrs. Sigourney's book," she has received "a cordial letter" from Mrs. Southey, in which that lady "fully approves" of the publication; that the charge of interpolating the published letter with phrases and ejaculations is denied, and indeed amounted to little, as the published letter proved. Now the original charges against Mrs. Sigourney were put forward on the avowed authority of Mrs. Southey herself; and

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if it can be shown that Mrs. Southey has since written to Mrs. Sigourney a "cordial letter," in which we will not say she *fully approves*, but in which she did not honestly, distinctly, and unequivocally *disapprove* of the publication, then there has been a great deal of mystification, double-dealing, and duplicity. This fact established, all other objections, so far as Mrs. Southey is concerned, fall to the ground at once, as miserable trifling; and we shall not hesitate to say, that Mrs. Sigourney has been most unworthily treated. *Our* objection, however, to the publication of such a letter, is strengthened a hundred-fold the moment it can be proved that Mrs. Southey was a consenting party, whether after or before publication.

A meeting took place on Wednesday last, Mr. Dickens in the chair, for the purpose of forming an 'Association for the Protection of Literature.' As the meeting was held for the purpose of preliminary discussion, so many suggestions were thrown out, that we were unable to obtain a correct copy of the Resolutions finally agreed to; but it is a marking feature of the spirit which animated the meeting, and an honourable consequence of the discussions which have of late years taken place with reference to this subject, that the first resolution recognized specifically "the rights of literary property in all nations;" from which, of course, it follows that the literary property of all nations is entitled to protection, and will be protected, so far as practicable, by all members of the Association. Indeed, the only discussion of importance related to a Resolution which went so far as to declare that the members would not knowingly either edit, print, or publish any work in which copyright exists, whether such copyright be vested *in a foreigner* or an Englishman, without the consent in writing of the author or publisher, or sell a copy of any pirated edition of such work; and the justice of this Resolution was fully admitted; but it was shown by Messrs. Longman, Murray, Spottiswoode, and others, that there were practical difficulties which made it inexpedient to adopt so stringent a principle as a fundamental law of the Association. It was therefore resolved that, for the present at least, the aim of the Association should be to carry into effect the provisions of the recent Act in relation to the infringement of copyright, and the introduction into England and her possessions abroad of pirated copies of English works.

In connexion with this subject, we may observe, that our attention has been recently called to two maps drawn and printed under the direction of Major Jervis, for a work on Asia, which he is preparing to publish by subscription. As these maps are both copies, the one of Capt. T. Dickinson's survey of Bombay, the other of Meyendorff's map of the route from Orenburg to Bokhara, they have intrinsically little claim to notice, but one of them seems to trench on a principle, the violation of which we cannot allow to pass in silence. The days are approaching, we hope, when the whole race of compilers and copiers who live on the learning and ingenuity of others will be totally suppressed. Major Jervis has produced these maps we presume in order to show the subscribers to his work that he is actually engaged on it; but we cannot so easily explain his choice of subject. Did he copy Meyendorff's or Lapie's map of Central Asia, because he thought that recent events gave interest to that portion of the globe? But that map was confined to a special object, viz., the illustration of the route from the Russian frontiers to Bokhara; and, with reference to the route to Khiva, it is useless, for this route lies on the western side of the Sea of Aral, which is not included in Lapie's map. Seventeen years have elapsed since the publication of Meyendorff's map, and within that time a great quantity of information has been collected by the Russians; so that we are now much better acquainted with the shores of the Sea of Aral. The maps accompanying the works of Levchine and Zimmerman show much improvement in this respect. Still further we think it a just ground of complaint that Major Jervis has not taken the trouble to free his map from the peculiarities of French orthography; thus we have Bech for Beah, Tach for Tash, &c. Nay, he has not even changed the meridians reckoned from the observatory at Paris. He has copied the French map without taking the least pains to adapt it to an English work. This being the case, are we not justified in asking, whether the requisite number of copies of the original map might not have been procured from Paris for much less than the cost of copying? Have we not here an example of that invasion of foreign copyright, which, however tolerated by law, ought certainly to be discountenanced by society?

We regret to announce the death, on the 10th inst., of Mr. Thomas, of Oxford Street, well known, both at home and abroad, as the possessor of the finest private cabinet of coins in this country. It is hard to say whether the fact of its having been left to a *tradesman* to form so princely a collection, is one which reflects more honour on the middle classes, or more discredit on our wealthy aristocracy. We have not heard what directions Mr. Thomas has left as to the disposal of his collection; but presume that the whole will come to the hammer. We were going to give utterance to the natural wish, that such a collection might pass unbroken to some public and permanent depository; but we forbear, believing that, on the whole, the occasional dispersion of large and valuable cabinets contributes more to the advancement of numismatic science than their preservation. For instance, the magnificent collection bequeathed by Dr. Hunter to the Glasgow Museum is, for all useful purposes, as effectually buried there, as it would be at the bottom of the Thames; perhaps, indeed, even more effectually, for there would be a greater probability of its being brought to light from the latter concealment than from the former.

The late Sir Bethel Codrington's collection, removed from Dodington Park, made almost as great a stir last week at Messrs. Christie & Manson's as Birnam Forest removed to Dunsinane did, long of yore, at Macbeth's Castle. We cannot divine what magic charm rendered this two days' sale of intolerable and tolerable daubs (some very few good pictures excepted) so bewitching; but our brethren dilettanti thronged to it like a tribe of Red Men, with sanguine faces and simple enthusiasm, to Mr. Catlin's wigwam attelier in the Backwoods, and seemed no less gratified by all they beheld than were those savage amateurs by their ruddle and lampblack portraits. How many an auction-advertisement resembles the mysterious *Duc dà me* of our friend Jaques, minus the classic feature—"a Greek invocation to call fools into a circle"! Select we have granted the Dodington Park collection,—a select assortment of bad originals and palpable copies, there being just one precious jewel amidst the vast heap of litter, perhaps also two or three paste diamonds, which might pass for real with purblind judges. Even the jewel—a 'Sea piece,' by *Vandervelde*,—we think exhibits several flaws, though it brought first-water price, 1,475 guineas! Its beauties, however, are half interred beneath an accumulation of dirt; when restored to full daylight again, through the skill of Mr. Brown, the apparent purchaser, we can imagine them not to have been much overvalued. The composition presents a grim and broken expanse of livid waves, edged with greyish foam, illustrating that most expressive epithet in the fine old ballad of Sir Patrick Spens—"the *gurlie* sea"—a word still familiar among our Scottish and Irish compatriots. Ships and small craft rock and jostle upon the disquieted element; an open barrier of piles ill protects a low headland against which the surges rebound with what may be called a visible roar, for the hurly-burly is evident from its concomitant appearances. Clouds form the distance, and have the same leaden hue as the ocean. Yet, despite all these constituents of grandeur, the composition wants, in our opinion, a due economy to give it full effect; as a whole, it betrays that feebleness which, we think, most often distinguishes Vandervelde's larger productions; at least we have seldom seen any without a certain waste of canvas, whilst his smaller works have not a square inch "to let," and are pregnant throughout, even though their details be few. This, perhaps, is partly owing to the painter's favourite neutral tint, that becomes weak and monotonous when spread over a wide surface; partly to a less deep and powerful impasto than seems suitable for such dimensions. His manipulation, likewise, so spirited in a cabinet-piece, looks somewhat feeble in a gallery picture. That one now discussed evinces lassitude of hand (we should have said *mind*) here and there; but Vandervelde never delineated a troubled sea more ably; if the frame held water, water could not represent itself better—it could not represent a troubled sea at all! The so-called *Rembrandt*, a 'Christ leaning on a Staff," brought 240 guineas; the 'Parce somnum rumpere,' ascribed to *Sassoferrato*, 185; the 'Holy Family,' affiliated upon *Andrea del Sarto*, 135. A large landscape, very black in the shadows, spotty in the lights, and hard in the handling, had nevertheless some air of a true *Pynacker*, brought 140 guineas. We forgot to mention, last week, the price of *Brueghel* and *Van Balen's* 'Triumph of Flora,'—145 guineas.

It is announced in the *Times*, that the Duke of Sussex's library is forthwith to be disposed of. It is stipulated in the will that it shall be in the first instance offered to the British Museum; and that, in the event of such national establishment declining to purchase, it shall be sold in such manner as the executors may direct. The library, it appears, consists of upwards of 45,000 volumes, most of them in excellent condition, independently of MSS., consisting of early copies of different portions of the Holy Scriptures.

As the anniversary dinner of the Artist's Benevolent Fund was postponed, in consequence of the death of the Duke of Sussex, it may be well to announce that it will take place this day, and that Lord John Russell will preside.

The Horticultural Society held its first meeting at Chiswick on Saturday, and never was day more propitious,—the previous rains had brought forward the plants and trees and flowers into unusual luxuriance, and a warm sun and a cooling south-west wind made the day delightful. Nearly 5,000 persons were present.

We can but notify in a line, as having taken place, the concerts of *Miss Steele, Mr. Venua, Miss Dolby and Miss Orger*. The last named ladies deserve as many words of encouragement as can be packed into a small compass: the one for her cleverness and invention as a pianist, the other as the best of our younger English *contralti*, to whom time and experience will doubtless give that more refined delivery, and more polished execution, which are demanded to keep due proportion with a voice so beautiful and expression so true as she possesses. So, too, a line must announce the revival of 'I Puritani' at Her Majesty's Theatre, and the *début* of Signor Camillo Sivori. Of his performances on the violin, we shall take the earliest occasion of speaking.

The great annual Rhenish Musical Festival is to be held this year at Aix-la-Chapelle, on the 4th and 5th of next month. Upwards of fifteen hundred performers will be assembled on the occasion. The *programme* will include, *First day*, a Magnificat by Durante; Mozart's symphony in G minor, and Handel's oratorio of 'Samson.' *Second day*—the 'Sinfonia Eroica' of Beethoven; an unpublished psalm, by M. Reisseger (under whose direction the performances will take place); a hymn by Cherubini; another by Vogler; and the overture to 'Les Francs Juges,' by M. Berlioz. This eccentric composer, by the way, is exciting a sensation in the Prussian capital. A second concert at which some of his works have been performed, seeming to have becen more successful than his first. Our next news from Berlin will probably tell us of the first performance of the 'Medea' of Euripides, with Mendelssohn Bartholdy's choruses.

We observe that a new opera by Maestro Peri—of whose good promise as an Italian composer we spoke some two years since—has been successful at Parma. By the title of the work, 'Esther d'Engaddi,' we presumed the *libretto* to have been arranged from the tragedy of that name by Pellico.

The statue of Joan of Arc, the fine work of the late Princess Marie of France, presented by her royal father to the Department of the Vosges, was inaugurated, on the 9th of the present month, in its new abode in the house at Domremy, where the heroine was born, amid an immense concourse of spectators collected from all points of the department.

The *Journal de la Meurthe* gives the following account of a meteorological phenomenon, which on the 4th of the present month, affrighted the town and neighbourhood of Nancy. "A globe of fire," says that paper, "three or four mètres in length, traversed the heavens from west to east, about two in the morning. This immense meteor was of a brightness so intense, that the inhabitants of the country, who witnessed this extraordinary spectacle, were terrified into the belief that they were instantly to be destroyed by it. The meteor

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appeared not more than thirty mètres above the earth, travelled at the slow rate of about one kilomètre per minute, and was preceded by an electric detonation. The horses of the diligence from Metz to Nancy took fright at its aspect, and overturned the carriage.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.
HENRY HOWARD, R.A., Sec.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

The THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS at their GALLERY, PALL MALL EAST, is NOW OPEN. Open each day from Nine till Dusk. Admittance, 1s.; Catalogue, 6d.
R. HILLS, Secretary.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

EXHIBITION of Sir GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing portraits of all the Members of Parliament, also a portrait of Her Majesty Queen Victoria, and various other works, forming a collection of more than 800 portraits of eminent personages of the present day. Open from 10 till dusk.—At the Egyptian-hall, Piccadilly. Admission, 1s.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.

May 8.—G. B. Greenough, Esq., V.P. in the chair.

Read—'An Account of a Journey through the country of the Mamasení, or Khogilli,' (tribes of Lurs) by the Baron Clement Augustus de Bode. On the 21st of January, 1841, the traveller having visited the cavern which contains the colossal statue of Shapúr, in the hills bearing that name, and explored the labyrinth by torchlight, descended into the valley, and followed up the course of the river of Shapúr, after which he proceeded northward, and reached the camp of a Mamasení chief at a place called Chenocheján. The river of Shapúr comes from the mountains of Piri-Zen, traverses the valley of Deshti Beri, forces its way through the Kuteli Dokhter mountains, and then waters the plain of Kazerún, after which it is lost behind the mountains of Kemorij. The camp and its position is next described, and the beautiful valley of Búm, lying between vineyards and pomegranate groves, on the right, and a wild tract on the left, which reaches to the Persian Gulf, and is inhabited solely by lions and other wild beasts. Proceeding northward, the plain of Saraï Barám was reached, having at its entrance some rock sculptures, (which are minutely described in the paper, and of which a beautiful sketch was exhibited). The rivers of Nobendjan were next passed; it was once a flourishing city, at which Timúr halted before he laid seige to Kaleh Sefíd, which place, after passing the fort of Nur-abád, the traveller left on his right; it has been described by Mr. Macdonald Kinneir. From Nur-abád the route goes northward over hills, and then descends in a north-west direction into the lovely Narcissus-covered valley of the Abi-Shúr. Fahliyan was next reached—now a paltry town of sixty or seventy houses, but formerly of some importance. The place is supplied with water by a channel coming from the rocks at some distance; that of the Abi-Shúr being, as its name implies, brackish. The land here is very fertile, yielding in the winter, crops from twenty-five to fifty for one; sesamum is cultivated, and yields one hundred for one. Leaving Fahliyan, the traveller forded the Abi-Shúr, and visited some ruins, but of little interest. The Abi-Shúr rises in the snowy mountains of Ardekán; and after forcing a passage through the hills, west of Fahliyan, flows on to the Persian Gulf. The valley of Serabí was next traversed; its western extremity is a marsh, full of deep pools and reeds, the abode of many wild animals. The Abi-Shúr was then forded, and the traveller entered the valley of Basht. (Here the paper goes into an historical disquisition respecting the Mamasení, and a table of the divisions of the tribe is given.) The castle of Basht is surrounded by the houses of the chief's vassals. The traveller was hospitably treated at this place; on leaving it, he crossed some hills, and then descended into a valley full of oaks, almonds, and other trees. Dughumbesun was next reached, a place twenty-seven miles from Basht. During the whole of this route neither water nor habitations were met with, though ruined villages and subterranean canals showed that formerly there had been both. After leaving Dughumbesun, the road continued west along the valley, then took a north-west direction, and crossed two small streams, when the traveller came to the Kheïr Abad river, so called from a village of the same name on its opposite bank, but better known as the Haidiyan; it is the Arosis of the ancients, and the Abi Shirín of Timur's route: from this river to Bibehan the distance is eleven miles.

To this paper was added another by the same author, being an essay on the probable site of the Uxian city, besieged by Alexander the Great on his way from Lusa to Persia. The Baron thinks the site of the city is at Mal Amir.

STATISTICAL SOCIETY.

May 15.—W. Tooke, Esq., V.P., in the chair.—Three new Fellows were elected.—A translation, by Sir J. Boileau, Bart., of a paper by M. Passy, of Paris, 'On the division of heritable property, and its influence on the distribution of wealth,' was read. It has been so generally received an opinion in this country that the law of inheritance in France tends to subdivide property almost *ad infinitum*, and to level fortunes to a similar scale, that a paper by so eminent a person as M. Passy, controverting this opinion, and bringing forward, for the first time, statistical facts to prove that inequality of fortunes must always exist, is well worthy attention. The author commences by showing, that among the ancients all attempts to legislate for the preservation of equality of wealth, failed, and then refers both to the feudal and modern times for proofs that if laws of inheritance are able to influence the division of fortunes into classes, they cannot reduce or confine them within any fixed or equal limits. In Poland, though only five estates have been entailed on the eldest son, a few families have obtained almost regal wealth, while the greater part of the numerous nobility have fallen into indigence. He then proceeds to notice the most powerful causes constantly in operation to account for these facts, and secure the unequal diffusion of wealth. M. Passy then passes to the special causes in France, and is of opinion that the greatest influence is exercised there by the very unequal number of children born to a marriage in the different classes of society, and the fact that the rich class has fewest of all. From 1826 to 1836, the average number of legitimate children born annually in France, was 904,702, and as the average number of marriages during the same period was 256,927, it follows that the number of births to each marriage has been 3.52. The 39 principal towns, of more than 20,000 inhabitants, contain a population of 2,634,523, and the annual average of births has been 65,290, and of marriages 21,374, giving only 3.05 births to a marriage; thus the average of births in these towns is less than that of the country in general by 0.47, and less than the average of rural districts and towns under 20,000 inhabitants united, by 0.51, or nearly 15 per cent. It appears therefore that the average of births is least in those towns where the mass of the inhabitants live upon their means, and greatest where the working class is most numerous. The effect which riches have upon restraining the fecundity of marriages is nowhere more apparent than in Paris. The most opulent families of France congregate there, and the marriages show fewer births where the population is the richest. In the four first arrondissements united, which are those where the most opulent families reside, the number of children to a marriage is only 1.97, while the average of the four poorest is 2.86. These facts deserve the more attention, because in spite of the reasons that determine the inhabitants of Paris to choose peculiar localities according to their respective circumstances, some poor families will be found in the quarters inhabited by the rich, and some rich families in the quarters occupied by the poor. If, therefore, the most opulent portion of the population of Paris, which has not two children to a marriage, was not renewed by the accession to its ranks of families recently enriched, it would be speedily diminished, and its progress towards extinction would be more rapid than that of any of the aristocratic bodies of which history preserves the recollection. It is therefore quite clear that one of the most important causes towards the unequal distribution of wealth arises from the less fecundity of marriages among the higher classes of society. The prevailing opinion, that riches diffuse themselves, and pass from the hands of their possessors amongst the mass of the population, is based on the incontrovertible fact of the gradual multiplication of subdivisions of the soil: 123,630,328 subdivisions are now admitted in France, and it is argued that this parcelling out of the soil would not have occurred without the number of landed proprietors having immeasurably augmented. M. Passy conceives this to be a great error, and thinks that there is nothing really in common between the parcelling out of the land and the state or quantity of private fortunes, and he believes that territorial subdivisions may be multiplied without wealth being displaced or subdivided into smaller or more numerous portions. In 1815 there were 10,083,751 names registered as landed proprietors; in 1835 it appears there were 10,893,528, giving an increase in twenty years of 8 per cent. of proprietors: an important fact, if the population had remained stationary; but to estimate it rightly, it is necessary to consider what has been the advance of the population during the same period. In 1815 it was only 29,152,743, while, in 1835, it had reached 33,326,573, an increase of 14 per cent. Thus, while the number of proprietors only increased 8 per cent., the population increased 14 per cent., proving that instead of increasing in equal ratio, the number of proprietors is proportionably diminished. It was, moreover, computed in 1815 that France contained 100 fixed capitalists in every 290 inhabitants, but in 1835 only 100 in 305, showing that the number of proprietors, as compared to the rest of the population, has decreased 2½ per cent. M. Passy then proceeds to investigate what change has occurred in the amount of fortunes distributed amongst the class possessing property. The value of property transmitted by will or inheritance in 1826, was 1,345,711,516 fr., and in 1836 it had increased to 1,560,320,825 fr., thus showing that the real and personal property transmitted by deaths increased nearly 16 per cent. in 11 years. If the classes possessing property have not multiplied as fast as the rest of the community, they have at least gained 4 per cent. in the 13 years prior to 1836, and yet, far from the fortunes of individuals being diminished by it, the general progress of wealth has increased. The author concludes by stating, that division of inheritances, far from having produced equality in the distribution of wealth, has been overcome by the causes tending to inequality, and a tendency towards concentration has resulted. The population has increased in France in the last 13 years 8 per cent.; wealth more than 16 per cent.; and if the classes of proprietors have seen their fortunes augmented, the working classes have also seen the fund which remunerates their toil, increase more rapidly than the hands which divide it.

INSTITUTION OF CIVIL ENGINEERS.—*May* 9.—The President in the chair.—The paper read was by the Rev. Mr. Clutterbuck, 'On the periodical Drainage and Replenishment of the Chalk Basin of London,' in continuation of a former communication (*Athen.* No. 762). The object was to show the existence of a continuous subterranean water level, dipping at an average inclination from the river Colne, to the Thames below London; with reference to which the author was enabled to determine with accuracy the height to which water would rise between those two points. A minute account was given of the nature and origin of the supply of water to that portion of the Basin which underlies the London and plastic clays, together with a detail of certain remarkable phenomena observable at the points at which the water finds its way into the chalk; by which it appeared that, a great portion of the rain-water which flows from the surface of the clays by water-courses, sinks into the subjacent chalk on its arrival at the outcrop of the sand of the plastic clay formation, and

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thus regulates and maintains the subterranean supply for the metropolis. It was also shown that there is a depression of the natural level under London, caused by the great exhaustion of water by pumping from deep wells, sunk either into the chalk or sand of the plastic clay formation, and that this depression is gradually increasing and already extends two or three miles beyond the metropolis.

In the discussion which ensued, the question of the probable exhaustion of the River Colne, and of the reservoir in the chalk, was strongly insisted on, if ever any considerable amount of pumping should take place in the valley near Watford for the supply of water to London; and it was shown from the register of two rain-gauges, one of them on the surface, and the other buried three feet under the ground at Nash Mills, that of the rain which fell in two years rather less than half reached the buried gauge; that therefore any calculation of a supply equal to that shown by ordinary rain-gauges would be fallacious.

May 16.—The President in the chair.—A paper by Captain Handcock was read, describing a Railway Axle invented by him, which had been used for nine months on the Southampton Railway. The alterations consisted in making the journals of a conical form at the shoulder end, and at the outer end, a similar conical collar slides upon the journal, and can be forced forward by a screw collar at the extremity; the brasses are also conical at the entrances, following the parallel form of the journal, and meet in the centre within half an inch; they can revolve in the bored cast iron boxes when the friction upon the axle becomes excessive. It has been found that this form prevents the usual oscillation of the carriages, because, if the brasses wear, the conical collar is screwed up, and the lateral motion ceases; the wear and tear is diminished, and the saving of oil is very great: it was stated that one pint of oil had sufficed to lubricate all the axle-bearings of a six-wheeled engine and a four-wheeled tender whilst running 924 miles; and that there was not any tendency to heat.

A paper was read upon Zinc as a protecting covering to iron, and the adaptation of the process of electro-deposition for this purpose, by Mr. F. Pellatt. Iron is, from its superior affinity for oxygen, susceptible of rapid decomposition, and it has ever been a desideratum to discover some cheap mode of protecting it; the ordinary methods of painting and tinning being not sufficiently durable. By the laws of electricity when metals are in contact, the negative metal is protected at the expense of the positive; and under all ordinary circumstances zinc being the positive metal, it becomes a protector to the negative metal iron. Zinc, like most metals in commerce, is not to be met with pure: in the other metals, however, the impurities do not generally tend to the injury of the metal with which they are in contact: such, however, is not the case with zinc, and its impurities; together, (when in contact with moisture) they generate a galvanic current, by which the zinc is rapidly destroyed. The impurities existing in ordinary zinc, and the difficulty and costliness of the process of sublimation, in order to procure *pure* zinc, were noticed. It was also strongly insisted on that impure zinc, itself being of little value, could not afford protection to any other metal upon which it might be coated; and that, therefore, the mode of plating iron with melted zinc (of commerce) was objectionable. The report made to the French Academy, by M. Dumas, was quoted, he says "the zincing of iron, by steeping it in a bath of melted zinc, has many inconveniences; besides the iron combining with the zinc, constitutes a very brittle superficial alloy, the iron losing its tenacity." It is known that in the deposition of metals from metallic salts by the electro process, the pure metal only is deposited, so that the process proposed in the papers is not open to the ordinary objections. The iron also being coated with zinc in a cold solution, its state is no way changed. The expense of the process was stated to be trifling, not exceeding that of four coats of oil paint. The electro process seems entirely to overcome the difficulty of coating with pure zinc, as well as to afford facilities for covering iron work of whatever form or size, and as it requires no great outlay, the process may be carried on anywhere. Zinc has another great advantage: though itself easily oxidized, the oxide in ordinary circumstances is insoluble, and affords a protection to the metal below. For roofing and many other purposes, it was suggested that zinced iron would be found very useful. Many specimens of zinced iron (some of which had been exposed to the weather for months) were exhibited to the meeting, as well as specimens of iron coated with copper by the same process. Some large specimens of railing, for the palace, coppered upon iron, the ornamental part at top being gilt, appeared very beautiful.

It was stated that Messrs. Elkington & Co. have given an estimate for zincing the Suspension Bridge at Hungerford Market.

MEDICO-BOTANICAL SOCIETY.—*May* 11.—H. Gibbs, Esq., in the chair.—A communication from Dr. Houlton, 'On the collecting and preserving roots for medicinal purposes,' was read.—The discordant opinions found amongst medical practitioners and authors respecting the medicinal properties of indigenous vegetable remedies, may be attributed, in a measure, to want of information respecting the method of collecting, preserving, and manipulating these important articles; as pharmaceutists have no sound practical guide to direct them, there is a want of uniformity in their preparation, and consequently in their properties. To remedy this was Dr. Houlton's object, by laying down some safe rule for collecting and preserving roots. The directions contained in the *London Pharmacopœia* he condemns as uncertain and erroneous; and further shows, that the instructions for the same purpose, contained in the work of Dr. Bellingham and Dr. Mitchell, are incorrect. He observes, that *all roots should be taken up at the time that their leaves die*, as they then abound with the proper secretions of the plant. This rule has no exception; it applies to the roots of trees, shrubs, herbs, rootstocks, bulbs, corms, and tubers; and it includes the curious plant, Colchicum, whose flower only appears in the autumn, and its leaves and fruit the following spring and summer. Biennial roots must be taken up in the first year of their duration, as when the leaves decay in the second year, their roots are either decayed, or merely dry wooded fibre. Roots intended to be preserved should be dried as soon as possible after they have been dug up; the large tree roots, especially the more juicy ones, dry better in their entire state than when sliced.

METEOROLOGICAL SOCIETY.—*May*.—G. Leach, Esq., V.P., in the chair.—Prof. Sewell, V. H. Cullen, M.D., W. Burrows, Esq., were elected members.—Papers read: 'On Solar, Stellar, and Cometary Light, with an attempt to explain the manner these Phenomena influence the Earth's Atmosphere,' by Lieut. Morrison, R.N., to which were added, by way of supplemental remarks, 'On the Peculiarity of the Weather during the first week in May, 1843,' being a practical application of the principles laid down in the above paper. A paper from P. M'Farlane, Esq., of Comrie, on his hourly self-registering barometer, with a letter from D. Milne, Esq., Edinburgh. A paper from J. Ruskin, Esq., describing a Double Lunar Halo with two Paraselene, as seen at Camberwell on the 18th of March last. Several notices of the *Aurora Borealis*, and other phenomena, were next read, and tables from numerous stations compared. The meetings were adjourned till November.

SOCIETY OF ARTS.—*May* 10.—Dr. Roget in the chair.—The Earl of Clarendon was elected a member.—The Secretary read a paper by H. Fardon, Esq., 'On the Improvement of the Art of Agriculture,' the object of which is to show the importance, in a national point of view, of introducing generally an improved mode of cultivation by means of spade husbandry. After entering into details, with respect to the two systems of agriculture chiefly pursued, which are known as the low system and the high system—the former being based on the principle of annual tenancy, the latter on that of granting leases—the writer proceeds with an examination of the third system, or spade husbandry, and quotes the following case, as showing the profit to be realized by its judicious adoption. The experiment was made on two acres of land for twenty-seven years, and on two other acres of land for fifteen years, alternate crops of wheat and potatoes being produced, and the land, which is stiff clay, being turned up with a fork ten inches deep. The cost of the wheat crop, including planting, keeping clean, reaping and thrashing, was at the rate of 1*l.* 17*s.* per acre; and of the potatoe crop, including breast-ploughing, wheat stubble, forking land, planting, cleaning, and getting up and harvesting, 5*l.* 15*s.* 3*d.* per acre, the average being 4*l.* 6*s.* 1½*d.* per acre, while the annual produce realized the sum of 69*l.* 5*s.* 6*d.*, or at the rate of 17*l.* 6*s.* 4½*d.* per acre, surplus, subject only to deductions for rent and parochial taxes. It must be remembered that this profit was effected by the sale, and not by the consumption of a great part of the produce, the latter being the prevailing custom. As a further proof of the adequate productive powers of the system the writer advocates, he adduces the well known case of Mrs. Gilbert, of Eastbourne, who, through her benevolent exertions, has succeeded in establishing self-supporting national schools, by receiving rent for the land occupied by the master, who instructs the children in the usual course of education in the morning, and employs them on his land in the afternoon. Mr. Fardon recommends that a portion of land should be attached to every country union, to be cultivated by the able-bodied poor, according to the third system, the effect of which would be to reduce the poor's-rate. He further suggests, that the redundancy of manufacturing labour might be turned to account in cultivation by spade husbandry.

May 17.—B. Rotch, Esq. V.P. in the chair. The Secretary read a paper 'On the subject of Mr. Cooke's Practical Electric Telegraph as now used on the Great Western Railway,' which was illustrated by a complete telegraph at work in the Society's Rooms. Mr. Cooke first adopted the plan of laying the telegraph wires in iron tubing. This plan, though successful, was costly, and difficult to repair when injured. More recently he has carried out, on the Great Western Railway, a plan of suspending the conducting wires in the open air from lofty poles—the leading advantages of which are, 1. diminished cost—2. superior insulation, and 3. facility of repair. The cost of the original plan may be stated at about 300*l.* per mile, while, by the improved system, it is reduced to 150*l.*, with a still greater advantage in favour of the permanency of the work. The present method of proceeding in laying down the telegraph, is, first to fix firmly into the ground at every 500 or 600 yards strong posts of timber, 16 to 18 feet in height by 8 inches square at bottom, and tapering off to 6 by 7 inches at top, fixed into stout sills and properly stoutted. Attached to the heads of these posts are a number of winding apparatus, corresponding with the number of conducting wires to be employed, and between every two of such posts upright wooden standards are fixed about 60 or 70 yards apart. A ring of iron wire (No. 7 or 8), which had been formed by welding together the short lengths of which it is made, is then placed upon a reel, carried on a hand-barrow, and one end being attached to the winder at one draw post, the wire is extended to the adjoining draw post and fixed to its corresponding winder; by turning the pin of the ratchet wheel with a proper key, the wire is tightened to the necessary degree—thus the greatest accuracy may be attained in drawing the wires up till they hang perfectly parallel with each other. To sufficiently insulate the wires so suspended at the point of contact with the posts, is an object of indispensable importance, as the dampness of the wood during rainy weather would otherwise allow the electric fluid to pass off freely into the earth or into an adjoining wire, and thus complete the circuit without reaching the distant terminus at which the telegraphic effect is to be produced. In this lies an important feature in Mr. Cooke's invention, as the mere idea of supporting wires in the open air from poles, trees, or church steeples is the oldest on record. For long distances Mr. Cooke employs earthenware or glass for his insulation, and cast iron standards with ash tops as drawing and suspending posts. Another point in connexion with this step in the invention is the perfect insulation from the earth: this allows of the employment of the earth as half of the conducting circuit, without risk of the current finding a shorter course through some imperfectly insulated point. For two years Mr. Cooke has tried this plan successfully on the Blackwall Railway, and lately on the Manchester and Leeds line. Two advantages arise from the employment of the earth as a conductor; 1st, one wire is saved in each circuit—thus diminishing complexity and cost; and 2nd, the earth acting as a vast reservoir of electricity, the resistance offered

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to the transmission of the electricity is vastly diminished, and the battery is able to work through a much greater distance with a smaller conducting wire. Thus each telegraph on the Great Western Railway can be made to work with two wires.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical Society, 1, P.M.—Annual.
— Numismatic Society.—Annual.
TUES. Zoological Society, 8.—Scientific Business.
— Institution of Civil Engineers, 8.—'A second Communication upon the Action of Air, and Water, whether Fresh or Salt, and at various Temperatures, upon Iron and Steel,' by R. Mallet.
WED. Geological Society, half-past 8.
— Linnean Society, 1.—Anniversary.
— Society of Arts, 8.—Professor Faraday's mode of Ventilating Lamp Burners will be described; also Mr. Lee's Safety Railway Carriage.
THUR. Royal Society, half-past 8.
— Royal Society of Literature, 4.
— Philological Society, 8.—Anniversary.
— Medico-Botanical Society, 8.
— Society of Antiquaries, 8.
FRI. Royal Institution, half-past 8.—Rev. John Barlow, 'On Man's power of controlling, or preventing, the manifestation of Insanity in himself.'

FINE ARTS

ROYAL ACADEMY.

WE have been obliged, for cogent reasons, to defer thus late our remarks on the present Exhibition, and in the interim, have been exceedingly edified by the very opposite opinions concerning it, which are current in the world of Art as well as the world of Fashion. Some abuse it, because they have always been accustomed to hear it abused, and because they are, very literally, "*nothing*, if not critical;" and others praise it, because the Royal Academy ought to be kept up; and the Royal Academicians are, some of them, very excellent fellows. As to the criticism in the newspapers and periodicals into which we have glanced, it is, with a few distinguished exceptions, in the same flashy and trashy style as usual; and from its shallowness, its inconsistency, its flatness, and its flippancy, well calculated to make all artists, even those who, otherwise, might have modesty enough to profit by it, contemn and mistrust a power so carelessly, so ignorantly, and often so unjustly exercised. Apollo he knows, that we pretend not to infallibility of judgment, but we do pretend to honesty, and to a respect for what we consider the true immutable principles of Art; and we write with the feeling and the conviction, that if the criticism of the day—*newspaper criticism* as it has been slightingly termed—be of little consequence or value to the artist, it may have some influence, however trifling, in assisting to form the taste of the public. How few ever visit an exhibition or a picture gallery, with any standard of excellence in their own minds, or any clear idea of what they may reasonably demand or expect in the different walks of Art!

Of the present Exhibition, generally speaking, we should say that it is the best we have had for some years past—the most hopeful—we had nearly said the most promising:—we are aware that this kind of impression may arise out of the mood of mind in which we may happen to be when we pay our first visit. It is quite true, that there is the same lack of anything *great* in purpose or in style—the same superabundance of *under-sized* history and pretty furniture pictures of sentiment—the same, or even a larger proportion of over-sized portraiture, three sides of the two largest rooms are, if we remember rightly, covered with portraits, full-length ladies and gentlemen in attitudes; but it is nevertheless an Exhibition which has left a feeling of interest in the mind. On the whole, "we do spy some marks of amendment;" we bring away memories and images more distinct and impressive than usual. The pictures of our artists of established name and fame, are not many, but they are good, and painted mostly with a due respect for their own fame, and a due respect for that public, to which they are not now to appeal for patronage, for they can command it, but which looks up to them with a just pride and confidence to be guided—to be instructed, as well as delighted and refined. We have also to regret the absence of some favourites, for whose names and numbers we instinctively search the index to the catalogue. Mulready does not exhibit this year—he, who in truth and homely sentiment, united to the most delicate mastery of hand, emulated the best of the old Dutchmen. Nor Callcott, our most poetical landscape painter, who might have been our Claude, if some cold influence from our northern skies had not apparently breathed a misty chill over his classical Italian scenes. And poor Wilkie! This is the first Exhibition we can remember, since our early boyhood, in which his name has been absent; and though of late years he had taken to evil ways, and slurred and daubed after a vile fashion, still we shall not easily replace him. These recollections of the absent, subtract something from the amount of gratification; but our younger artists are in great force; there are pictures here, which indicate higher aspirations than we have seen of late on the walls of our Exhibitions; which encourage us to believe that if the taste and the demand for a higher style of art be awakened in this country, it will be met by a developement of adequate power. The portraits, the *tableaux de genre*, and landscapes are, as usual, charming—nay, more charming than usual.

There are this year 780 exhibitors, and 1,530 works of Art, which on a comparison with former years shows a progressive increase of numbers, which might well alarm any artistic Malthusian who should set himself to calculate results: "as if in Art were propagation too." The number of works exhibited at the Academy in 1840, was 1,241. In 1842 they amounted to 1,343; last year to 1,409, and this year as we have stated, to 1,530. Now, if out of these 1,530, there be, peradventure, fifty, or twenty, or even five, which have not been painted for Art-Unions, or Annuals, or fashionable boudoirs, or to please the million, but for fair fame and its just reward, we may rejoice over the salvation of Art, and pronounce that the world of thought within us is likely to find again its interpretation in the world of Nature around us.

Now, to take things in order and in detail, let us see first, what has been done in the highest department of Art, in historical painting, under which head are comprised all subjects, from sacred or profane history, or from the poets which rank as classical: of these there are few, and a larger proportion than usual are either taken from Scripture, or have a religious tendency. Such subjects have the disadvantage of having been already well nigh exhausted by the elder painters, so that it is difficult to devise any novelty of treatment; and the advantage of dealing with effects and appealing to sympathies, which are inexhaustible.

108, *Hagar and Ishmael*, C. L. Eastlake, R.A., a picture of exquisite grace and sentiment and originality, as regards the conception of a most hackneyed subject. Hagar, bending over the fainting boy, is in the act of presenting to him the refreshment to which he stretches forth his thirsty lips; he has half raised himself on one hand, and his back is to the spectator. The desert extends far behind, till mingled with the distant horizon; a withered fallen date tree lying on the ground, serves the double purpose of breaking and relieving the arid background, with its monotonous lines, and conveying the idea of extreme drought and barrenness. The attitude and countenance of Hagar are full of simple beauty, and the figure and limbs of Ishmael, the youthful flexibility of the back, and the correct marking, finished without display or obtrusiveness, the colour subdued yet rich, are all characteristic of this accomplished painter. He has no other picture this year, which may be a matter of regret, but none of surprise; as Secretary to the Commission for the Decoration of the Houses of Parliament, Mr. Eastlake has sacrificed to the promotion of his art, the time and the talents which might be more profitably to himself expended in the exercise of his art: but this is his affair, and we have more cause for gratitude than complaint. If anything effective is done, it will be in great part owing to his devotion to the object, and his perfect understanding of the end to be attained, and the means to be employed.

339, *Christ and the Woman of Samaria*, J. R. Herbert, A. There is great beauty in this picture, from the earnestness and simplicity of the conception; the wondering expression on the woman's face is good, but the head of Christ is a failure; in trying to give simplicity, the artist has given us vacancy. We think so highly of Mr. Herbert, that we should venture to point out, did space and time allow it, some other faults of execution and management, which an artist of so much feeling and taste might easily have avoided.

361, *Jephtha's Daughter: the last Day of Mourning*, H. O'Neil. This is a very beautiful and carefully painted picture. The daughter of Jephtha, and her attendant virgins, are seen grouped on an eminence in front; some are singing to their musical instruments, others are mourning around; in the far distance, over the plain, camels are seen advancing, which are to carry the victim back to her home—and to death. The effect is that of a glorious eastern sunset; the whole group is kept in a full bright light, and the variety and gaiety of the colours would give it rather too much the air of a bouquet of flowers, considering the solemnity and pathos of the subject, if the beauty and expression of the heads and the simplicity of the grouping did not redeem this minor fault. The whole picture must be pronounced beautiful, and it is so far in advance of any of Mr. O'Neil's former efforts as to have come upon us as a surprise.

423, *Solomon Eagle exhorting the people to repentance during the Plague of the year 1665*, P. F. Poole. This is another picture which has agreeably surprised us; not that the subject is agreeable, but, on the contrary, so full of horror, pain, and pity, that we should not wish to inhabit the room in which it hung; but in point of power and painting it is admirable: and no subject so full of physical horror was ever more finely treated; it appears to us one of the very best pictures in the Exhibition. The great number of figures, grouped without confusion or perplexity, and the concentration of the interest and effect, round the crazed prophet in the centre; the beautiful girl looking up in front; the ruffian, the reckless gamblers, the delirious patient who has escaped from his bed, the ominous looking masked robbers, armed with aromatic essences, one of those horrid women who we are told went about strangling and rifling the dying wretches, and who looks as if arrested by the denunciations of judgment—all these, and a great variety of accessories, render this picture very dramatic and striking without too far outraging the feelings. There is something, too, very effective in the ghastly glare of light shed over the scene, which is also in accordance with all the descriptions of that hideous period, when in the sultry, vapoury noon-tide sun, there was a supernatural ominous glare. It is a powerful picture—and gives earnest of a higher power, which will make us look anxiously for the future works of this artist.

306, *John Knox endeavouring to restrain the violence of the people who, excited by his eloquence against the Church of Rome, destroyed the altar, missals, images of saints, &c. at Perth*, in 1559, J. P. Knight, A.—A great deal of careful painting, and good intention, and variety of expression distinguish this picture, with, however, the tendency to coarseness and the want of elevation and poetry, which are, we think, the defects of this meritorious painter: besides this picture, Mr. Knight exhibits six portraits.

William Etty, R.A., has this year seven pictures in the Exhibition, all of merit—but we could wish that, instead of these seven, he had exhibited one really worthy of him. He is our historical painter *par excellence*, yet not one of these, whatever names or titles he has been pleased to give them, can be called an historical picture. It appears to us, that Mr. Etty has taken his Academy studies of female form, and by the addition of some significant adjunct, has turned them into subjects; thus his *Entombment* is a female model, with dishevelled hair, *posée* as Magdalen, and a group of well-drawn, well-painted figures behind, very like bandits, carrying a dead body; but of the grandeur, the gloom, and the pathos of the deposition of Christ in the sepulchre, we have nothing here—it is worse than Caravaggio. In the same manner we have a woman stooping down, and an ark and a baby being added, it is the *Mother of Moses*. A fore-shortened female figure, excellently drawn as a study, becomes, by the addition of a Cupid, *Venus slumbering in the Greenwood Shade*,—and so on,—the want of intention and character everywhere apparent. We hold this to be unworthy of the mature genius, the acknowledged power, the practised hand of such a man as Etty; so that unless we should hear that his time and efforts are devoted to some great work, and that these things are exhibited as what they are,—studies, not pictures,—we shall visit him with more severe criticism hereafter: for the present we pass on.

C. Leslie, R.A., has five pictures this year, of unequal merit. Of these, *The Queen receiving the Sacrament on the Day of her Coronation*, must rank as History, but it is unavoidably History treated in the

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genre style. The difficulties of the subject have been met, and in great part overcome, with taste and judgment, and the profile of the Queen is one of the best likenesses we have seen of Her Majesty; the colouring beautiful, bright and harmonious—colour is one of Lealie's excellencies. This, however, is not his best picture here—we shall have to speak of that hereafter.

287, *Waterloo on the 18th of June, half-past seven* P.M., Sir W. Allan, R.A. Here is another picture, which, we presume, must rank as History, in which the most consummate talent has been displayed in the conquest of difficulties in art; and yet, if a panoramic view of a battle-field be history-painting, then Borgognone and Vander Meulen should take rank as historical painters,—all consists in the mode of treatment. Raphael's 'Constantine and Maxentius' (even in the small copy at Hampton Court) is a grand historical picture, not a mere battle-piece,—and we make the observation merely as such, not with any idea of invidious comparison: only we would rather have seen Allan's power of invention and expression and sentiment displayed on a more congenial subject than a battle-field.

516, *Angelica descending from the Flying Horse, after she had been rescued by Ruggiero: from the 'Orlando Furioso,'* J. Severn.—A very poetical subject, very poetically treated; the undraped figure of Angelica seen in front, with its bending delicacy and fair luxuriant tresses, is in exquisite taste and drawing; but in this picture, as is usual with Mr. Severn, the tone of colour is too deep—Time will do his work on it, and can hardly darken without blackening it.

Mr. Hart has no historical picture this year.

280, *Naomi and her Two Daughters-in-law*, E. W. Eddis. A group of three half-length figures, life-size, and with a certain largeness of manner in the drawing and expression, from which we augur well.

562, *Italy*, W. D. Kennedy,—groups of figures, life-size, representing an Italian festa, vine-dressers, &c., evidently intended as a decorative picture, and in style and character admirably adapted for the purpose; the colour is like that of the ancient frescoes (the 'Aldobrandini Marriage,' and others). As well as we can judge from a distance, the picture has great merit as a composition.

Clelia and the Roman Hostages,—Moses protecting the Daughters of Jethro,—and three other incidents in the life of Moses, G. Jones, R.A. Five small sketches in sepia, of historical subjects poetically treated, but certainly not historical pictures.

These brief notes comprise, we think, what has been done in History—from which the reader will also be enabled to judge what has *not* been done. Next week we shall review the other departments in due order.

MUSIC AND THE DRAMA

THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE. Mr. W. H. HOLMES (Professor of the Pianoforte at the Royal Academy of Music) has the honour to announce that his MORNING CONCERT will take place on SATURDAY, June 10, 1843. To commence at half-past One o'Clock precisely. Further particulars will be duly announced.—Stalls, One Guinea each, and tickets, Half-a-Guinea each; may be had at the Principal Music-sellers, and of Mr. W. H. Holmes, 36, Beaumont-street.

ANCIENT CONCERTS.—The Fifth and Sixth Concerts were directed by the Duke of Wellington and H.R.H. Prince Albert. The Hero of Waterloo is generally enterprising on these occasions, but, on Wednesday week, the selection seemed to have been delegated to some less energetic hand; and there was nothing to call for special mention, save the performance of the great *aria* from the 'Creation,' by Herr Staudigl. Prince Albert's, on the contrary, was the best Ancient Concert we ever attended. Not one piece had been selected which was otherwise than choice or interesting: this time, too, we were spared the showy uselessness of the Opera corps—Signori Mario and Lablache being the only Italians *commanded* on the occasion, while the other singers were the established artists usually seen at the Ancient Concerts, *with* Herr Staudigl, whom also it would rejoice us to keep as a fixture in England. To speak now of the music performed: we had a Gregorian chaunt, sung with double choir, a *corale*, by Lucas Osiander (a stranger to us), and a 'Sanctus' by Palestrina, to represent the most antique schools of music: we had, by Handel, two splendid choruses from 'Esther' and 'Saul,' and the stately air, 'Si tra i ceppi,' from 'Berenice,' sung as only Lablache can sing it. Then we were treated to three specimens from Gluck's operas—the overture to 'Armida,' an *arietta* with chorus from the same exquisite faëry tale in music, and the dream of *Orestes* with the Furies, from the 'Iphigenia.' This was sung by Sig. Mario, but the orchestra was at its very worst in its accompaniment of the lulling movement which precedes the apparition of the tormentors,—scratchy and disjointed, where delicacy and smoothness are most eminently required. Nor can we approve the blatancy of the trombones in the following chorus, the musical figures of which were entirely stifled by their indiscriminate blasts. Somehow or other, we hear these violent instruments nowhere in such prominence and plenty as at the Ancient Concerts: we presume that they are luxuries for which we have to thank the conductor. How long will it be before the respect due to the master-works of Art shall be understood in England? We are beginning to remove the tasteless modernizations which, under the pretence of ornament, have disfigured our old buildings—but when will our directing musicians, as well as architects, admit that every age has its own proprieties, which cannot be cast aside, or exchanged for more modern modes of attire, without loss of effect and discredit? The bass *bravura* from 'Der Tod Jesu,' by Graun, a song in the mechanical style so thoroughly exhausted by Handel, deserves to be mentioned, for the sake of Staudigl's admirable execution of it. The 'Credo' from Hummel's mass in E flat, the 'Te Deum' by Haydn, and the 'Gloria' from Cherubini's mass in C, may be grouped together as Catholic music of the modern school. The last movement is as nobly conceived as it is ingeniously executed. It is a chorus with eight *solo* parts, towards the middle of which the maintenance of one note in the accompaniment, with ever-changing harmonies in the orchestra, and ever-changing dialogue in the voices, produces an effect entirely new and happy; and still so consummately managed, as to be guiltless of any appearance of artifice. We cannot pass, without homage, Beethoven's well-known march and chorus from 'The Ruins of Athens,' nor the temple scene in 'Die Zauberflöte.' Beside these pieces, there was no want of music lighter, but still as unhackneyed, to relieve the ear; and had not the audience been too aristocratic to show any pleasure, (that is, supposing it to include many *cognoscenti*,) the whole concert must have been warmly received. We are glad to record it, as a sign that one of our most venerable and valuable musical establishments shows signs of a renewal of its youth. We hope, next week, to have as much to say of the Philharmonic Society.

DRURY LANE.—A new life has been infused into the 'Sappho' of Pacini, by the appearance of Herr Staudigl as *Alcander*. No part, we imagine, could have been selected for the German *basso* more completely alien from his musical sympathies: however, since the selection was inevitable, we only mention the fact to honour the genius which could convert a distasteful task into a labour of love. The music allotted to the Priest is the weakest in the opera: *Sappho*, *Climene*, and *Phaon* having at least all pretty melodies to sing: whereas, the fourth voice in the *quartett* is devoted to the most insipid of insipid *cantabiles* and *bravuras*. Yet with these Herr Staudigl electrified his audience. Small, too, as is the variety of action admissible, he nevertheless contrived to give the part character and colour; and, what is still more, made his words *tell*, by the force and propriety of his emphasis, to the point at which foreign utterance was entirely forgotten. His reception was enthusiastic.

ST. JAMES'S THEATRE.—*French Plays.*—There are some happy persons on whom the shafts of criticism fall stingless. Thus to anatomize Mdlle. Déjazet as an actress, with the view to denounce the nothingness of the dramatic bubbles buoyed up by her brilliant animal spirits, were lost labour. Who would care to put himself in the predicament of the *Père de Jay* in 'Voltaire en vacances,' to be set at nought by an *Arouet* as saucy as herself? Not we. For safety's sake then (if not for honesty's) we had better maintain her personation of the author of the Henriade in his boyish days to be without fault. Thus, too, we will forbear dwelling upon the inanity of such mirth—veritable "crackling of thorns"—as she and M. Levassor stir up in their 'Indiana et Charlemagne;' the one, the plainest spoken of *grisettes* that ever donned *débardeur's* costume to mob it at a carnival masquerade—the other so riotous a *tapageur*, though a knight of needle and shears, as to convince us that the man made of nine French tailors must be Gog or Goliath, at the smallest. But we must record our judgment that we have nothing on our own stage—Keeley's fatuous cockneys not forgotten—so indefeasibly London-*ish* as these two amiable young personages are Parisian. Wonderful is it to find them singing their songs, and dancing their dance at St. James's, by the light of the spectacles of solemn Lord *This*—and under the shadow of moral Lady *T'other's* turban! We are a strange people. Talk to an English woman of fashion in Paris about the Théâtre Palais Royal, and ten to one a wrinkled brow is her answer—possibly a "*not at home*" from thenceforth! while here, we have the very pillar of that "amusing little templo of ungodliness"—as Mrs. Gore calls it—going all her lengths and *breadths* with a comrade as unreserved, and every one is charmed, and crying "who but Déjazet?" Seriously, after her kind, she is of consummate excellence. We must also praise as emphatically as words can convey meaning, the performance of M. Levassor in 'La Nuit aux Soufflets,' a little comedy of higher order than the above mentioned carnival duett. In this he is a foolish Duke of Ferrara, who servilely adopts Louis Quatorze for model, and, in spite of the leading-strings in which he is held by a rigorous Dowager Duchess, breaks out into weak little desires for such adventures and *bonnes fortunes* as are supposed to be becoming to royal youths. While wandering in the park at twilight in a quest of this kind, Duke Hercules receives a slap on his face by mistake. Notions of offended dignity never struggled through a duller brain: and the stratagems by which the real criminal, the Duke's master of the hounds, a sort of second-hand Dubois, contrives to elude suspicion, yet to satisfy his royal master's desires of imitating Le Grand Monarque, while soothing his offended spirit—make up a trifle, which, with so comical and careful an artist as M. Levassor for centre, we almost fancied, at the moment, as profound and as pointed as a scene by Beaumarchais. One glimpse of the visage of his forcible-feeble Highness, is worth the price of a stall.

MISCELLANEA

Paris Academy of Sciences, May 8.—M. Arago made a communication of the discovery of a telescopic comet, by M. Mauvais, on the 2d instant, (*ante*. p. 470). M. Arago joined to this communication some remarks on the most celebrated of all comets, that of Halley, which made its last appearance in 1835. Our readers are aware that several astronomers have examined the Chinese records, for the purpose of ascertaining whether any observation had been made on the appearance of Halley's comet. The researches of M. Biot have shown that Halley's comet was observed in China on the 26th of Sept. 1378; and M. Arago has compared the observations made in Europe on Halley's comet, and finds them coincide so perfectly with the observations made in China on the comet of 1378, that he entertains no doubt that the comet was that called Halley's comet.—A roport was read on a paper by M. Payer, entitled 'Inquiries into the tendency of stalks and stems towards the light.' It had long been known that plants placed in the dark incline towards any opening which admits the light, but it was not known which of the solar rays caused this tendency. M. Payer has resolved the point. He examined the solar action first by movable coloured glasses used as screens, and, secondly by a fixed spectrum. The four glasses which he used allowed only certain rays to pass, viz.:—No. 1, red; No. 2, red, orange, yellow, and green; No. 3, red, light orange, yellow, green, and blue; No. 4, red and violet. The two first caused no inclination; but the other two rapidly produced that effect.—M. Dufresnoy read a report on a paper by M. Paillet on the geological character of the earth, which, in Sicily and Calabria, contains sulphur. M. Paillet concluded that the sulphur is the result of the decomposition of the

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gypsum under the influence of the igneous phenomena. —A communication was made by M. Beaude on the subject of mineral waters sold in earthenware bottles. For some time past there have been several complaints as to the quality of the Eau de Vichy, sold in bottles of this description, and the deterioration was supposed to have been caused by the decomposition by the contents of the substances of which the vessels in which it is contained are composed. M. Beaude states that he has analyzed the waters contained in earthenware bottles, and has found no trace of the decomposition which was supposed to exist. He concludes that these bottles are quite as good for the purpose for which they are used as glass. This opinion is in opposition to that of M. Rognetta, who asserts that several kinds of mineral waters, which are sold in earthenware bottles, are deteriorated by the reaction of the mineral elements of the water upon those of the bottle, the mixture of the produce of this reaction in the liquid, and the mechanical infiltration of the liquid in the pores of the bottle. He concludes that it is improper to send mineral waters from the sources which supply them in any other way than glass bottles of the best quality.

Caricatures.—There is a new artist and humourist in the field, or we are mistaken. Here we have an etching, by "Pam," of Sir Robert as an Income Tax collector presenting his demand to the keeper of a china shop, who significantly, but with savage resolution not to be shaken, bids him "Take it out in China." The very crockery seems to threaten, and a brace of brandy-flasks in the form of pistols are ominous of the issue. The state of trade and circumstances are cleverly intimated by the accessories —the spiders have woven their webs in places which good ale should have moistened—the ugly "mugs" grin at the collector—a little Staffordshire poodle has turned his back on a Staffordshire Wellington, and looks unutterable things—even a China jar has a history on the face of it.

The Speaking Machine.—I have as yet seen no notice in your valuable periodical of an invention, which is, at present, attracting great attention here, and which certainly merits every praise that can be bestowed upon unwearied perseverance and successful ingenuity. It is the *Sprachmaschine* or the Speaking Machine, not quite appropriately called Euphonia, of Mr. Faber, the result of a beautiful adaptation of mechanics to the laws of acoustics. You are aware that the attempts of Cagniard la Tour, Biot, Müller, Steinle, to produce articulate sounds, or even to imitate the human voice, have not been very successful; in fact, our knowledge of the physiology of the larynx and its appendices has been so limited, that we have not even an explanation of the mode in which the falsetto is produced. Mr. Faber's instrument solves the difficulties. I can only give you a very imperfect idea of the instrument. To understand the mechanism perfectly, it would be necesary to take it to pieces, and the dissection naturally is not shown the visitor—less from a wish to conceal anything, than from the time and labour necessary for such a purpose. The machine consists of a pair of bellows at present only worked by a pedal similar to that of an organ, of a caoutchouc imitation of the larynx, tongue, nostrils, and of a set of keys by which the springs are brought into action. [The further description would be unintelligible without diagrams.] The rapidity of utterance depends of course upon the rapidity with which the keys are played, and though my own attempts to make the instrument speak sounded rather ludicrous, Mr. Faber was most successful. There is no doubt that the machine may be much improved, and more especially that the *timbre* of the voice may be agreably modified. The weather naturally affects the tension of the Indian rubber, and although Mr. Faber can raise the voice or depress it, and can lay a stress upon a particular syllable or a word, still one cannot avoid feeling that there is room for improvement. This is even more evident when the instrument is made to sing, but when we remember what difficulty many people have to regulate their own chordæ vocales, it is not surprising that Mr. Faber has not yet succeeded in giving us an instrumental Catalani or Lablache. Faber is a native of Freiburg, in the Grand Duchy of Baden —he was formerly attached to the Observatory at Vienna, but owing to an affection of the eyes, was obliged to retire upon a small pension; he then devoted himself to the study of anatomy, and now offers the results of his investigations and their application to mechanics, to the world of science.

Hamburgh, March 31. I am, &c. S.

Lotteries!—Hereford Art-Union.—With a view to aid in extending a love for the Arts of Design, and to give encouragement beyond that afforded by the patronage of individuals, it has been proposed to purchase by means of Shares, on the principle of the Great Art-Union of London, the Pictures of Mr. ——, &c. &c. Plan.—The purchase to be effected by the following mode, viz.:—325 Shares of one guinea each, being the total amount of the prices of the whole of the pictures. To be disposed of by lot after the manner of the London Art-Union; and in addition to the equal chance afforded of each subscriber becoming possessed of a valuable work of art, each share will be entitled to a Splendid and Valuable Etching, on copper, of the Prize No. 1, Mr. —— having liberally volunteered to give an original finished Etching on copper, which will be carefully etched by himself.

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REVIEWS

George Selwyn and his Contemporaries; with Memoir and Notes. By J. H. Jesse. Bentley.

Mr. Carlyle, in his recent work, feelingly laments over the many things most interesting to posterity, which chroniclers pass over, as too familiar to claim their notice. It is, in truth, absolutely necessary to get to some distance from objects, in order to behold all their details, and to estimate with accuracy their several bearings and relations. This defect does not appertain to the intimate correspondence of contemporaries, entered upon without view to publication, and treating of whatever personally concerns the writers,—the most trivial as well as the more important events of the passing hour. In their *bavardage* lies their great merit; for while in the greater essentials of humanity, one epoch or generation does not widely differ from another, and the workings of passions and the play of the more pressing necessities in each man are the same,—in the petty details of trifling accessory motives, transitory fashions, and incidental peculiarities, will be found all that constitutes the colouring and costume of ages and of nations, coming out in the most striking relief. With relation even to the greatest events, we look to such correspondence as that now before us, (when it is to be had,) not merely for the little causes which are the parents of great effects, but for the illustration of a multitude of particulars which are not to be gathered from more solid and solemn records. But with respect to the portraiture of manners, and a delineation of the habits and modes of thought of by-gone times, it is precisely from the lightest, most playful and trivial of letter-writers, that the greatest number of illustrations may be expected. If this point of view, though it may be true, that

> Who kills fat oxen should himself be fat,

it by no means follows that who writes instructive letters should himself be full of instruction; nor that the letters themselves should possess any other merit than that of faithfully reflecting the minds and the whereabouts of the parties by whom they were written.

It is, then, no unanswerable objection to the letters which occupy the greater portion of the present volumes, that they are unconnected with any famous or consequential events, that they record only the every-day trivialities of light-hearted and unoccupied idlers, that they afford no connected view even of the surface of events; and that though they introduce to the readers some persons, who have figured on the stage of public life, they add little to our foregone knowledge of their characters and peculiarities. They are still curious memoranda of the passing hour: and, coming warm and fresh from minds busied and moved by its infinite nothings, they betray, in a thousand casual expressions and confessions, the true form and pressure of their times; while they offer some measure of the value of the institutions of the age, by showing with a minute precision, the sort of fruit which these institutions were actually bearing.

The contemporaries of George Selwyn were the fathers of a few of us, and at most the grandfathers of the greater number of actual readers; yet less is known of their manners and habits than of those of much remoter periods; for the French Revolution seems to have built a wall between the present and the past; and mankind have already acquired the habit of looking at things through the peculiar media derived from that event; so that it is only where the characteristics have been distinctly traced by previous writers, that the objects themselves are perceived in any tolerable purity.

With respect to the aristocracy of these countries more especially, we have latterly been accustomed to see them forced into some approach to business habits, compelled to study closely their position and its interests, and soured and heated by the opposition of the other classes of society; so that it requires considerable efforts of abstraction, to conceive of their immediate predecessors as they really existed,—careless, joyous, light-hearted, often light-headed, and scarcely aware of the existence of aught in society beside themselves, save only as the unresisting creatures of their will, and the devoted instruments of their pleasures.

In a literary point of view, also, this correspondence has its merits, as showing to what an extent mere ease and the absence of affectation confer grace and elegance of style. Very many of the letters, it is true, are written by persons who have given other and greater proofs of a finished education, and of considerable natural talents; and nearly all the writers were men who enjoyed some reputation for wit and conversational agreeability; but that such men as the Duke of Queensberry, (the old Q. of our early recollections,) and other mere devotees of pleasure, or slaves of parliamentary and official politics, should be able to trifle agreeably, and throw a dignity over their vices by the grace and spirit of their narratives, will appear to many more than extraordinary.

These letters have also the further advantage of affording some assistance in forming a more correct judgment of a popular contemporary, of whom great differences of opinion at present prevail. The correspondents of Selwyn were not only the contemporaries of Horace Walpole, but his equals in rank and station, and some of them his daily companions; and they thus afford a new measure whereby to judge both the man and his writings. Admitting, as we must do, that the writers in question were among the *élite* of the aristocracy, men who really did distinguish themselves from the mass, we cannot but feel that the pursuits of Walpole as much transcended theirs in intellectuality and utility, as his letters exceed in thought and in the power of amusing. They, it is true, appear to accredit some modern contempts thrown on Walpole, by accusing him of affectation, because his pursuits were not theirs; and by quizzing his predilection for dowager society, because their tastes lay another way: but a comparison of his letters and theirs shows his politics purer, his pleasures more refined, his tastes more elevated, and his range of thought more varied; as his wit was more subtle and subdued, than that of the best of the butterflies to which he has been likened, or of the more bustling worldlings for whom he has been depreciated. In reply, then, to much that has been objected to Walpole, we need but point to these volumes, and to make the necessary deduction for what tribute a man of the world must pay to the intellectual and moral feebleness of the atmosphere he is condemned to breathe, to be satisfied of the injustice of the imputations.

But it is high time to come to the work itself. Selwyn, it appears, was in the habit of preserving all letters addressed to him, down to the "most trifling notes and unimportant memoranda;" and these form the staple of Mr. Jesse's volumes, which he has only arranged in chronological order, and stripped, as he says, of such passages as might give offence to persons yet living. To the more remarkable of the correspondents Mr. Jesse has dedicated a separate memoir of one or more pages, compiled indeed from sources generally too accessible to the reader; but they are still not without a convenience to those who are not gifted with a strong memory, or with patience for personal research.

From him we learn that Selwyn was born in 1719, was at Eton a contemporary of Gray and Walpole, and was expelled from Oxford for one of those irreverent frolics, then not uncommon amidst the wine-cups of "men of wit and pleasure about town." At twenty-one his father, whose landed property at Ludgershall enabled him to return a member for that borough, obtained for him a sinecure appointment in the Mint; and a few years afterwards he became a member of parliament, more frequent in his attendances at Paris than in St. Stephen's Chapel.

"The character of Selwyn was in many respects a remarkable one. With brilliant wit, a quick perception of the ridiculous, and a thorough knowledge of the world and human nature, he united classical knowledge and a taste for the fine arts. To these qualities may be added others of a very contradictory nature. With a thorough enjoyment of the pleasures of society, an imperturbable good-humour, a kind heart, and a passionate fondness for children, he united a morbid interest in the details of human suffering, and, more especially, a taste for witnessing criminal executions. Not only was he a constant frequenter of such scenes of horror, but all the details of crime, the private history of the criminal, his demeanour at his trial, in the dungeon, and on the scaffold, and the state of his feelings in the hour of death and degradation, were to Selwyn matters of the deepest and most extraordinary interest. Even the most frightful particulars relating to suicide and murder; the investigation of the disfigured corpse, the sight of an acquaintance lying in his shroud, seem to have afforded him a painful and unaccountable pleasure. When the first Lord Holland was on his death-bed, he was told that Selwyn, who had long lived on terms of the closest intimacy with him, had called to enquire after his health. 'The next time Mr. Selwyn calls,' he said, 'show him up:—if I am alive I shall be delighted to see him, and if I am dead he will be glad to see me.'"

This peculiarity of Selwyn's has been denied; more especially by the Rev. Dr. Warner, who had good access to the literary and fashionable society of that day, and who thus wrote in the *Gentleman's Magazine*:—

"I shall content myself with informing you, that this idle but wide-spread idea of his being fond of executions, (of which he never in his life attended but at one, and that rather accidentally, from its lying in his way, than from design,) arose from the pleasantries which it pleased Sir Charles Hanbury Williams and the then Lord Chesterfield to propagate, from that one attendance, for the amusement of their common friends. Of the easiness with which such things sat upon him you may judge from the following circumstance, which I have heard him more than once relate. Sir Charles was telling a large company a similar story to that of his attending upon executions, with many strokes of rich humour received with great glee, before his face, when a gentleman, who sat next to the object of their mirth, said to him in a low voice, 'It is strange, George, so intimate as we are, that I should never have heard of this story before.'—'Not at all strange,' he replied in the same voice, 'for Sir Charles has just invented it, and knows that I will not by contradiction spoil the pleasure of the company he is so highly entertaining.' And such was his good-nature in everything."

Could this statement be verified, it would afford a remarkable instance of the ease with which falsehoods get accredited in society, even in the lifetime and presence of the parties interested in their contradiction; and it would thus detract in no small degree from the value of the steadiest traditions. We agree, however, with Mr. Jesse in thinking the proofs of the established opinion on this point far too strong to be overthrown even by the direct and conscientious conviction of the Reverend witness;

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nay, more, we are inclined to surmise that Selwyn was in no small degree indebted to this very eccentricity for much of his social reputation.

As a public character, Selwyn passed a long life of parliamentary nullity; a sinecure pluralist, and consequently a ministerial dependent, silent in the house, though jocose and entertaining in society. He was Clerk of the Irons in the Mint, Registrar of the Court of Chancery in Barbadoes, and Surveyor-general of the Crown lands; to which places was added the social post of receiver-general of waif and stray jokes.

"The only anecdote, indeed, which we possess of his conduct in Parliament was his habit of amusing the House, during a long debate, by snoring in unison with the first minister, Lord North. At the time when Burke was wearying his hearers by those long speeches, which obtained for him the name of the 'Dinner-bell,' a nobleman (who is still living, and who sat in the House of Commons with Selwyn) happened to be entering the House just as Selwyn was quitting it: 'Is the house up?' was the inquiry, 'No,' replied Selwyn, 'but Burke is.'"

A man of pleasure in the fullest extent of the phrase, George Selwyn was also "a devoted frequenter of the gaming-table;" but he died comparatively rich, and, therefore, could not have been a great loser by the practice; and in his latter years, he got the better of a vice, which he said was "too great a consumer of time, health, fortune, and thinking."

The only other very salient particular of Selwyn's life is thus narrated by Mr. Jesse:—

"The last years of Selwyn's life were enlivened by the society of an interesting child, whom he adopted as his daughter, and who resided under his roof. That child was Maria Fagniani, the reputed daughter of the Marquis and Marchioness Fagniani. It would be a false affectation of delicacy, were we to pass over in complete silence the mysterious reports respecting the true parentage of Selwyn's infantine charge, which at the period were in common circulation. According to general rumour, the Duke of Queensberry and George Selwyn each believed himself to be the father of the child; and the impression that such was the fact was rendered still stronger, when the Duke of Queensberry subsequently bequeathed her the sum of 150,000*l.*, besides other property, and George Selwyn the sum of 33,000*l.* As the writer of the present memoir has had access to Selwyn's most private papers, it might be expected that he would be enabled to clear up the difficulty; however, though there are passages which unquestionably lend weight to the supposition that either the Duke of Queensberry or Selwyn was the father of the child,—or rather that each severally believed himself to be so,—yet, in fact, there is far from being certain proof that such was really the case."

In a memoir of Selwyn, however brief, some record of his *bons mots*, beyond those already known, might be expected; but this expectation, if formed by the reader, will be but imperfectly gratified. No task, says Mr. Jesse,—

—"can be more disappointing in its result, than that of collecting the scattered *bon mots* of a man of professed wit, with a view to prove that his reputation is well deserved. Many of his best sayings have, probably been lost to us; others, perhaps, have suffered in the narration; and, moreover, the charm of manner, which must have greatly enhanced their value at the moment they were uttered, can now, of course, only be taken on credit. The manner in which Selwyn more especially gave utterance to the workings of his fancy, is said to have been distinguished by a ludicrous gravity of voice and countenance which never failed to excite laughter in every one but himself."

Among the very few specimens here preserved, the following perhaps are the least generally known:—

"Soon after the celebrated coalition between Fox and Lord North, the former was boasting at Brookes's of the advantageous peace he had ratified with France, adding, that he had at length prevailed on the Court of Versailles to relinquish all pretensions to the gum trade in favour of Great Britain. Selwyn, who was present, and to all appearance asleep in his chair, immediately exclaimed, 'That, Charles, I am not at all surprised at, for, having permitted the French to draw your *teeth*, they would be indeed d——d fools to quarrel with you about your *gums*.' When the affairs of Charles Fox were in their more than usually embarrassed state, his friends raised a subscription among themselves for his relief. One of them remarking, that it would require some delicacy in breaking the matter to him, and adding that, 'he wondered how Fox would take it.'—'Take it?' interrupted Selwyn, 'why, *quarterly*, to be sure.'"

Selwyn did not die till the year 1791, when he bequeathed 10,000*l.* four per cents. and 33,000*l.* to Mdlle. Fagniani; and as the lady inherited stilll more largely from the Duke of Queensberry, she justified the joke of Harlequin, in being "rich enough to have more than one father." She is now, as Mr. Jesse states (p. 6), "the present Marchioness of Hertford;" and could not, therefore, as Mr. Jesse also states (p. 24), have married "the present Earl of Yarmouth." Such careless contradictions are far too common in Mr. Jesse's publications to be passed over in silence. Thus, of another famous personage in his day, Orator Henley, we are told that he "built his chapel in the neighbourhood of Newport Market," in another place that he "lectured in Clare Market," and both statements are true, but refer to different periods; while Mr. Jesse, as if to reconcile contradictions, says, "*in the neighbourhood of Newport Market*, near *the corner of Lincoln's Inn Fields*."

Of Orator Henley only two letters are given; one of these, relative to a row kicked up in his chapel by Selwyn and his companions, may probably be the one referred to in the 'Curiosities of Literature;' it therefore, may be itself considered as a curiosity:—

January 16, 1744.

"Sir,—I am desirous, on a footing of Reason and Right, which are entirely on my side, to make you, Mr. Carteret, and Mr. B. my friends, not my enemies. I hinted this at Mr. Balaguerre's, and have written a short letter to Mr. Carteret about it. So many instances of this kind have been repeated, that self-preservation has been at stake. I am accountable for the peace of my congregation; and among the rules and articles of my consent and conditions, as owner and minister, one rule is, to go out directly, (forfeiting what has been given,) if any person cannot, or will not, observe those conditions; for the smallest circumstance of disorder has been inflamed to the highest outrage. The bishop's nephew began something of the kind two months ago, and made me retribution: so have others, and I must send an attorney to warn those not to come, whom I suspect, hereafter. *You* have been at this sport before. I may be useful to you all some time. In the meantime, as you are gentlemen, have good judgment, good nature, and were in fault, I hope this will break no bones, and that you will shew this epistolary dissertation to Mr. C. and Mr. B.

I am, sir, your most obedient humble servant,
J. Henley.

The early letters in this correspondence are (like all young men's letters) the least important and amusing. The few passages relative "to the '45" are deprived of much of their value by the already published letters of Walpole.

Among the more frequent correspondents of Selwyn was the first Lord Holland, of whom Mr. Jesse has written a memoir, in which his own political leanings appear something too plainly. We have, too, an account of the once celebrated sisters Gunning, and of the equally notorious Duke of Queensberry, on whose vices the author leans more lightly than on those of the Whig premier and his father. Gilly Williams is another correspondent, whose frequent letters are among the pleasant contents of these volumes. He tells a story, which, being addressed to Selwyn goes to confirm in some degree the notoriety of that gentleman's peculiar tastes:—

"I will give you a Newgate anecdote, which I had from a gentleman who heard it. He called on P. Lewis the night before the execution, and heard one runner call to another, and order a chicken boiled for Rice's supper; but, says he, you need not be curious about the sauce, for you know he is to be hanged to-morrow. That is true, says the other, but the Ordinary sups with him, and you know he is a hell of a fellow for butter! If the Continental air has not altered you, this will please you, at least I have known the time when you have gone a good way for such a morsel."

The following is a favourable specimen of this gentleman's epistolary style:—

"I wonder what you do with yourself, *sic rare scribis!* I do not believe you think I have a penny left in my pocket, that you will not put me to the expense of a letter, but wait till a d——d odd animal joins the Macaronies to save me twelvepence postage. Pray tell Lord March, that I am this moment come from the opera, and the knowing ones agree, nothing like Manzoli has been imported into this country for ages. Signora Scotti is pretty, but her voice scarce strong enough to reach three benches from the orchestra. But I can tell you something which, as Lord Bacon says, will come more home to your business and bosom. Old Harrington's robbery is found out. His porter was the principal thief, who let in a cheesemonger, and another not yet taken, who divided the spoil. A watch and some of the plate are returned. The cheesemonger is the evidence, so the porter will go alone in the cart: they were discovered negotiating one of the bank-notes at Chester. No army on earth was ever in higher spirits than our Administration. Opposition seems on its deathbed. The Yorkes have left it. Charles Yorke has been squeamish, and would not return to his old post again, but kisses hands next Wednesday for a brevet of precedency at the bar. He has acted, as most lawyers do out of their business, with as much absurdity, and as little knowledge of the world, as a fellow of a college. The Duke and Duchess of Grafton are separated, though the articles are not yet agreed upon between them. General Conway is to treat in favour of the duke, and old Ellison for the duchess: it is thought she will retire upon her jointure. The dowager's birthday was full and well dressed. People say Lord Holland looks well; but I think he breaks very fast, and has more of the old man in his speech, which you remember was remarkably quick and lively. God bless you, my dear George! When you have nothing else to do, let me hear from you—see you, I suppose, I never shall."

Of Sir Charles Hanbury Williams it is unnecessary to make any notice. His letters, indeed, are not many, and his name and reputation sufficiently known to our readers. From Horace Walpole we have also an occasional letter, not of any major interest; but, for the present, we must break off, with the intention of resuming our remarks and extracts another day.

The Grandeur of the Law. By Edward Foss, Esq. F.S.A. Spettigue.

It is curious and interesting to observe the extent to which this little volume demonstrates that an institution so gorgeous and glittering as the peerage, has arisen out of an element so sombre and solemn as the law. The coronet issuing from the wig is a transformation as marvellous as that of the butterfly from the grub, or the production of the gaudy tulip from its paltry root. Strange to think that in the dim and dingy alleys and cloisters of the Temple, or the dusky chambers of Gray's Inn, were planted and reared many of the most illustrious houses of the British nobility, the present occupants of the sunniest pinnacles of society and fortune. One would not have said that the soil was germane to dukedoms, or the clime kindly to the flowering of marquisates or baronies. The battle-plain would have seemed a likelier field for such a brilliant crop, and the warrior's plume a more probable ornament of an olden earl's brow than the lawyer's quaint headpiece of curled goat's hair. Yet the fact is that

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our peerage has received much larger contributions from the bar than from the camp, and may generally be congratulated upon the peacefulness and civility of its origin. Mr. Foss does not enable us to state what proportion the bar-born nobility bears to the whole body of the order; but if we recollect right, Bishop Fleetwood estimated the proportion in his time as fully three-fourths, and if it is less at present, it must be owing, we should say, to the accessions which the peerage has received from the sources of politics and commerce. Without yielding to any vulgar prejudice against the profession of the law, we may be allowed to lament that the constitution of the country enables it to seize what appears a somewhat exorbitant share of the greatest honours of the state. Admitting the claims of law to a place amongst the sciences, how seldom has it been cultivated with the spirit of philosophy, or the generous ardour of the scholar! How seldom has the love of truth, of justice, or humanity, stimulated legal researches, or sustained forensic labours! Few students have approached the study, few prosecuted it with the pure spirit of a Hale, or the high mind of a Romilly. Well-founded is Milton's eloquent complaint that most men are "allured to the *trade* of law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity, which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees." There is room therefore to deplore that, of all men who dedicate their lives to intellectual pursuits, lawyers alone should have a key to the great dignities of the country; and to the same extent it is questionable how much the peerage is raised in moral estimation by its numerous descents from

> Men of that large profession, who can speak
> To every cause, and things indeed contraries,
> Till they are hoarse again, yet all be law:
> That with most quick agility can turn,
> And return, make knots and undo them,
> Give forked counsel, take provoking gold
> From either side and put it up.—*Ben Jonson.*

The House of Lords being a court of justice, and the highest legal tribunal in the realm, it is pity that judicial attainments are not hereditary, like estates and titles: such an arrangement (it is evident from the work before us) would tend so admirably to make the chamber in practice what it is in theory, and furnish the Constitution with a much better excuse for vesting the highest functions of the law in the hands of men who are not lawyers, than Blackstone's ingenious pretence, that the peers "from the independence of their fortune and the dignity of their station, are presumed to employ that leisure which is the consequence of both in attaining a more extensive knowledge of the laws than persons of inferior rank;" to which the learned commentator adds, by way of reinforcement, that "the founders of our policy also relied upon that delicacy of sentiment so peculiar to noble birth, which, as on the one hand it will prevent either interest or affection from interfering in questions of right, so on the other it will bind a peer *in honour*, an obligation which the law esteems equal to another's oath, *to be master of those points upon which it is his birth-right to decide.*" The true public security in the case, is, perhaps, rather the sense of common decency that forbids the bulk of the peerage from interfering directly or indirectly in matters of which, with all their delicacy of sentiment and sense of honour, they are necessarily in utter darkness. Blackstone might just as reasonably have rested the judicial pretensions of the house of peers upon the facts exhibited by Mr. Foss, and argued, that even if legal learning was not of a descendible quality, still it might fairly be expected, that the mere reverence for their wigged and ermined ancestors would preserve a taste for the study of the law, and a certain habitual knowledge of its principles, amongst the Cecils, Cokes, and Fortescues, and the other noble issue from the ancient ornaments of the bar. Yet, after all, we do not see why the idea of an hereditary lawyer is more chimerical than that of an hereditary law-giver. If the intellectual aptitudes for legislation are transmitted from sire to son, why not the talents of a conveyancer or a special pleader? There may be a legal organization of the human brain, as well as a political, and that organizations have an inheritable quality is admitted by the physiologists. We do not know that this justification of the seeming constitutional anomaly, by virtue of which the peers of England are arbiters in the last resort of the knottiest questions of jurisprudence—questions that have baffled the sagacity of the chancellor, the twelve judges, and the whole legal profession—has before been suggested. It is clearly more conceivable, that the Dukes of Norfolk and Devonshire, or the Earls of Talbot and Cardigan, should be qualified to try appeals from the Court of Chancery, by force of their descents from great judges in the reigns of the Plantagenets and Tudors, than by the efficacy of Sir William Blackstone's principle, that the honour of those noble peers will "bind them to be *masters of those points* upon which it is their birth-right to decide." We place great faith in the principle of honour in many cases, but much do we question if, in its utmost strength and purity, it ever caused an English nobleman to apply himself to Sheppard's Touchstone, or *Master* Fearne on Contingent Remainders. We doubt if even Lord Fortescue ever felt himself under this sacred bond to fathom the learned works of his ancestor, Sir John, who was Chief Justice in the reign of the Sixth Henry, and we have still greater hesitation to believe, that the present Earl of Leicester has whiled away many of his hours over the refreshing pages of the Institutes, or Reports of Sir Edward Coke!

Mr. Foss shows, that amongst the peerages of legal origin are to be found the dukedoms of Norfolk, Devonshire, Rutland, and Manchester; the Marquisates of Winchester, Townshend, Salisbury, Exeter, Camden, Aylesbury, and Bristol; the earldoms of Suffolk, Winchelsea, Sandwich, Cardigan, Carlisle, Shaftesbury, Coventry, Tankerville, Aylesford, Cowper, Macclesfield, Buckinghamshire, Egremont, Guildford, Hardwick, Bathurst, Clarendon, Mansfield, Talbot, Fortescue, Roslyn, Harrowby, Verulam, Bradford, Eldon, Somers, Burlington, Effingham, Yarborough, Leicester, and Lovelace; one viscounty, and no fewer than forty baronies.

Mr. Foss observes in the preface,—

"Few fathers have devoted their sons to the study of the law without a latent hope, and perhaps a more confident expectation than would bear expression, that they would attain the highest honours of the profession; and still fewer sons have commenced their legal career without forming a sanguine prospect of a brilliant termination. Indeed, it will not be too much to say, that even in maturer years, the unsuccessful barrister, pondering in his solitary chamber over his infrequent briefs, which come like 'angels' visits, few and far between,' can scarcely refrain, in his day-dream, from picturing a more prosperous futurity, in which he sees himself dressed in the ermine and seated on the bench. It will not, therefore, it is presumed, be deemed an uninteresting inquiry, not only to those who are connected with the law, but to those also who are proud of their country, to trace among the present members of the house of peers the number of those by whom, or by whose ancestors the judicial seat in England has been filled. It may, perhaps, also not be without its effect in exciting the industrious scholar to a prosecution of his labours, by exalting the study in which he is engaged, and by exhibiting to his view, as a possible reward for his perseverance, an object of legitimate ambition."

This mode of exalting the profession of the law is undoubtedly an attractive one; but it is obvious how much it differs from the views taken by Milton in the extract given above from his tract on education. Ambition of a peerage, is a motive not a whit more elevated in a moral sense, than the prospect of "litigious terms," and avarice of "flowing fees." Mr. Foss's notion of the grandeur of the law does not comprehend the sources from which the administration of justice ought to derive its chief dignity; and to those sources we think it would be better to elevate the views of the young student, than to allure him either by the chink of gold or the glitter of the coronet. There is no fear that Mammon will plead his cause feebly; the disposition to work for the rewards of the money-god requires no strengthening, being only too strong already, and needing check and discouragement, not instigation. Bacon well records, amongst the retardations of learning, the pursuit of knowledge for the ends of ambition and lucre. The depression of the study of the law, for ages in the hands of avaricious craftsmen, who, far from "the prudent and heavenly contemplation of Justice and Equity," never beheld the form of either, even in a dream of the night, has certainly made it a difficult undertaking to raise it out of the muck, and restore it to its place amongst generous pursuits; but though the task be difficult, we are enthusiasts enough not to deem it hopeless; and we should therefore prefer to see the grandeur of the law traced to its real and indisputable moral importance, as a branch of knowledge having infinite bearings upon the affairs of life and the order and happiness of society, than displayed in the abundance of the temporal honours purchased or won by its professors. It is not the great prizes of any vocation that ennoble it: neither the ministers of religion nor of justice draw true honour from wealth or title. Twenty dukedoms would not dignify the name of Scroggs, while that of Romilly, the son of a silversmith, decorated by no peerage, shines in the light of true and imperishable honour.

A History of the Life of Richard Cœur-de-Lion. By G. P. R. James, Esq. Vol. III. Saunders & Otley.

THE importance of the contest between Henry the Second and Becket, and the pre-eminence given to it by Mr. James in his second volume, led us in our former review (No. 738) to confine our attention to that subject, reserving the "doings" of the hero to a future time. The hero, however, whom we left just buckling on his gilt spurs, has not even at the close of this, the third volume, entered upon that career which has given to Cœur-de-Lion his eastern and western fame; it concludes, indeed, with the fall of Jerusalem, an event which excited the most anxious feelings of Christendom, and probably fixed the purpose of the royal crusader. In our review of Mr. Addison's History of the Templars, we adverted to the valuable information which might be derived from the Oriental annalists; and of their aid, as well as of the Christian chroniclers, Mr. James has availed himself. The following is his description of the crusaders' first sight of Jerusalem:—

"During their march from Archas, all the associations of the land had been crowding upon the imaginations of the pilgrims of the cross. The names of Ramula, Sidon, Emaus, had all awakened the memories of what had passed in those places in earlier days; and at the latter town, when they encamped for the evening, the host was joined by envoys from the Christians of Bethlehem, beseeching the leaders to send forward a body of men to protect that town from the threatened vengeance of the Saracens. Tancred was accordingly dispatched with a hundred lances to give the assistance required, but

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during the whole of that night the host of the crusade knew no repose. The name of Bethlehem, Bethlehem! passed from mouth to mouth, recollections were awakened that banished sleep, all the enthusiasms of their nature were aroused, zeal and tenderness, and love, and hope, and indignation, for that sweet religion which they all professed, scared away slumber from every eye, and some hours before darkness disappeared the excitement became so great, that the army arrayed itself spontaneously, and began to move towards Jerusalem. It was a beautiful summer morning, we are told, in the month of June, and ere the great body of the crusade had proceeded many miles, the day broke in all the majesty of eastern light. They had just reached the summit of a gentle hill, when starting up with the rapidity which characterises the dawn of Syria, the sun rushed forth, and they beheld in the distance a rocky steep, crowned with towers, and walls, and domes, and minarets. 'Jerusalem! Jerusalem!' became the cry throughout the army, as the object of all their toil, and labour, and strife, and suffering appeared before their eyes. All that they had endured up to that moment, weariness, thirst, famine, pestilence, and the sword, were forgotten in exceeding great joy, or only remembered to render that joy more ecstatic and overpowering. The effect could scarcely be borne: some laughed, some wept, some shouted 'Hierosolyma!' some cast themselves on the ground, some fainted, and some died upon the spot."

It was not without a fierce and sanguinary struggle that the Holy City was taken; and the massacre which followed was awful: that which took place in the Mosque of Omar has, indeed, been represented by modern historians as the slaughter of an unresisting population. Mr. James, however, shows that the contest was continued in the streets for many hours, and that it was armed men, who retreated to the Mosque of Omar, and defended it as though it had been a fortress.

The history of the second crusade, the disastrous progress of the Emperor Conrad and Louis the Seventh of France, are traced with great minuteness, and obscure or controverted points cleared up by reference to the Oriental historians. At this period Saladin appears on the field; but he scarcely maintains in authentic history that character of knightly courtesy and honour with which modern romance and romancing history have invested him; in fierce and determined valour, however, he was a worthy rival to the "Lion Heart." Ere the commencement of his successful war with the King of Jerusalem, Mr. James quits his narrative of events in the East, and returns to the history of the last days of Henry the Second. These, the reader well knows, were embittered by strife with his sons, to each of whom he behaved with harshness and injustice. The writers who have vindicated, or at least excused, Henry's conduct, seem altogether to have forgotten, not only that these sons were no longer children, but the main principles of the feudal law. Henry, Mr. James remarks—

—"had clearly and distinctly made over certain feudal territories to his sons, and though there can be no doubt that he might retain the homage of those territories to himself, and might, in case of rebellion, cause the territories so granted to be forfeited by the decree of a feudal court, yet he could not otherwise resume the fiefs which he had granted, and still less transfer the homage from one vassal to another. The whole code of feudal law shows that he could not go beyond these limits; and had the lands been actually pronounced forfeit by rebellion, some notice must have been taken of it at the time, either in the public acts or general chronicles of Henry's reign."

The father, however, irritated at Richard's refusal to yield up the Duchy of Aquitaine, to which, it must be borne in mind, he derived his right from his *mother*, commanded his two eldest sons to wage war upon their brother! It is true, that as soon as Henry found the war had commenced, "he employed every method to quiet the discord." He had, however, some difficulty in allaying the tumult which he had raised, and when he became reconciled to Richard, his two elder sons turned their arms against him. The death of these two sons was, probably, a subject of gratulation rather than regret to the selfish and grasping father: and when Richard declared his intention of taking the cross, the King, although we are told "he mildly reproved him," yet inwardly exulted that the only remaining son who had arrived at manhood, was about to place himself so conveniently out of the way. Richard, however, although pledged to the Holy War, did not visit Palestine for many years; and again father and son became foemen. Rumours prevailed that Plantagenet intended to exclude Richard from the succession to the throne, and to bestow the crown upon John; while his delay in completing the marriage of Adelais, the French King's sister, with Richard, formed another just cause of irritation. Richard hereupon demanded that his marriage should immediately take place, and that the barons of England should take the oath of fealty to him as heir apparent:—

"To this proposal Henry gave a naked refusal, but, nevertheless, during the first day, we are told the conference passed quietly. On the second, high words began to take place, and on the third, menaces and reproaches ran so high, that the knights were seen to lay their hands upon their swords. A truce was, nevertheless, agreed upon till the day of St. Hilary following; which being settled, and quiet restored in the assembly, Richard addressed his father in the midst of the circle of nobles and clergy which surrounded the two kings at a respectful distance, begging him to give him some security of his succession as heir to the throne. Henry, we are told, made an artful but unsatisfactory answer, and Richard, after many entreaties, exclaimed, 'I now perceive that what I imagined to be incredible, is probably true!' and immediately turning to the King of France, he unbuckled his sword, placed his hands in those of that monarch, and did homage for all the territories held by the Crown of England in France, saving his father's rights during his life and his own fealty to Henry. The English king beheld this proceeding with consternation and dismay; and the meeting broke up in confusion."

War now broke out; and when at length the French and English monarchs signed a treaty of peace at Saumur, Henry discovered the duplicity of his favourite son John. The enraged father, invoking the most fearful maledictions on both his sons, retired to Chinon; and his neglected death-bed, his plundered chamber, and his corpse flung on a table, destitute of the slightest covering, emphatically showed the estimation in which the cruel and licentious Plantagenet was held even by his immediate attendants.

The first acts of Richard, on his accession, were marked by gentleness. None of the nobles who had borne arms against him were executed; and all persons imprisoned in England for infractions of the forest code, were set free at his express command. His mother Elinor, who was now liberated, after an imprisonment of nearly sixteen years, was appointed regent; and her first act was to proceed from town to town, throwing open the prison gates; "for," as Gervase remarks, "she was well able to appreciate that most joyful refreshment of soul, freedom." We are glad to find that Mr. James points out the inaccuracy of the received opinion, that there was a complete jail delivery on the accession of the new monarch. It was of prisoners convicted of offences against the late sovereign only—of those imprisoned for treason, for falsification of the coinage, or for infraction of the forest laws; and it seems probable that the reason for their liberation was, what in the instance before us is specifically stated, "for the repose of the king's soul." Those who had been snatched from the gallows-tree by his death, might naturally be supposed fervent in their prayers for his repose.

The following is the description of the new monarch:—

"Richard I., on his accession to the throne, was in the thirty-second year of his age, and endowed by nature with many high qualities of body and of mind. In person he was tall, strong, and active, long in the arms, straight and flexible in all his limbs, graceful of form, and peculiarly powerful in frame. His complexion was fair, his hair approaching red, but not exactly of the colour which is generally called so, and probably of the hue which we name auburn. No man, we are told, possessed more perfect symmetry, or more dignity of air and demeanour. He was famous for every sort of martial exercise; and we find the wielding of the sword particularly named as an art in which he excelled at this period. His skill in war, too, had been proved upon various occasions; and that the arts of peace were also cultivated by him, is shown by the fact, that in his own day he obtained much celebrity in what was then called the gay science, or in other words, the composition of small and somewhat rude pieces of verse, the first effort of reviving poetry on the north of the Alps. Besides these qualities, Richard had displayed a degree of moderation and even gentleness in his dealings with all men since he had succeeded to the dominions of his father, which might have been expected, from the clemency which he had generally shown to his vanquished enemies, during the various struggles in Poitou and Aquitaine, but which seems to have taken his subjects by surprise, when, having unbounded power to chastise, he used it, but with two exceptions, to soothe, to recompense, or to forgive."

That the people should look forward with pleasure to the coronation of such a king, is not surprising; and we find that it was attended with an extraordinary display of feudal pomp. It has, however, obtained a melancholy celebrity from the massacre of the Jews. The following is Mr. James's account:—

"Whether to gratify the zeal of his faithful subjects, or to guard against any of those acts of tumult and violence which sometimes took place when the wandering traders of the children of Israel were mixed with the Christians at any public ceremony, Richard had published a proclamation, forbidding the Jews, who were then very numerous in London, from entering the church or the precincts of the palace on the day of his coronation. Notwithstanding this prohibition, the Israelites, it would seem, were determined, either from motives of interest or curiosity, to enter the banquet hall, and witness the festivities which were going on. While the king was still at table, several of the Hebrew people, amongst whom was a wealthy Israelite named Benedict of York, passed the gates on the pretence of offering the king gifts on the occasion of his coronation; but as soon as they were perceived, the inferior persons who crowded the lower part of the hall, attacked and drove them out with blows, following them furiously into the space before the palace. Benedict, the Jew of York, was nearly killed upon the spot, and only saved from death by crying out that he wished to become a Christian; upon which he was baptized, apparently without any decent delay, by William, Prior of St. Mary's, of York. The crowd on the outside of the hall seeing the Israelites thus driven forth from the presence of the king, became possessed with the idea that it was by Richard's order they were attacked, and not content with striking them with the fist, caught up sticks and stones, killing several, and leaving others half dead upon the ground. The report spread like lightning through the city, that a general massacre of the Jews had commenced. It unfortunately happens that in every great town multitudes are found ready to follow any example of mischief which may be given to them, crowds speedily collected in various parts of the capital, and pouring into the quarters in which the houses of the Jews were situated, commenced the work of pillage and murder in the most brutal and remorseless manner. Few were suffered to escape, but those who, having friends amongst the Christian population, were permitted to fly to their houses for shelter. Such was the mad rage of the excited people that the houses of the Hebrews were fired, even at the risk of burning the capital, a great part of which

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was then built of wood; and if we may be permitted to form a conception from the writings of many of the contemporary monks and priests, what was their own conduct at the time, it is probable that these abominable acts were, in most instances, countenanced and encouraged by the clergy. Nor was the offence confined to London alone. The news of the massacre of the Jews spread through the whole country with the rapidity and malignity of a pest. One city emulated another in rapine and violence; and it would seem that of all the great towns throughout the kingdom, Winchester alone displayed the true spirit of Christianity towards the unfortunate Israelites, for which lenity she is severely blamed by some of the contemporary historians."

Richard expressed a most commendable indignation at this massacre. He dispatched his justiciary to protect the Jews, and finding that Benedict of York had been so precipitately baptized, he caused him, on the following day to be brought before him. He then asked him if he really had intended to become a Christian, and the Jew replying in the negative, "he permitted him, uninjured, to abjure the religion he had only apparently assumed, though there can be no doubt that had Richard put him to death for his nominal apostacy, all Europe would have rang with applause of the deed."

The pecuniary preparations of Richard for his crusade, and the narrative of the expedition of Saladin, which ended in the capture of Jerusalem, conclude this volume. The following extract is interesting, and affords another proof that "there is nothing new under the sun." The strongest army which Palestine had seen for fifty years was collected for the relief of Jerusalem, but how to pay it was the question:—

"In moments of great and pressing difficulty the same measures generally present themselves to all states, however different may be their habits and customs at other periods; and things that strike us as novelties, produced by the exigencies of our own situation, will often be found upon the page of history, adopted by men under similar circumstances in various remote ages. At a general assembly of the nobles and people of the kingdom of Jerusalem, with the consent and approbation of the king, it was determined, in the imminent necessity of the time, to have recourse to a property and income tax. Assessors were appointed to estimate the property and income of each person in the realm; measures were taken to insure individuals against surcharge and afford them the power of appeal; the assessors were bound by oath not to reveal the secrets of any man's fortune, which they might discover in the execution of their duty; and the lower class were in some degree protected against the pressure of the tax. The impost was fixed at one per cent. upon property, and two per cent. upon income derived from ordinary revenues, [this included all revenues of landed proprietors, monasteries, churches, &c.] while those who laboured for their bread, and whose income was derived from pay or salary, were with justice imposed only to half the amount, though they were not absolutely exempted from bearing a share in the burdens of the state."

No exertions, however, availed: after a determined resistance the city capitulated. On the 2nd of October, 1187, the standard of the Prophet again floated from the walls of Jerusalem, and Christendom prepared for a third crusade.

History of Slavery, by J. Bandinel. (Longman & Co.)—*Letters on the Slave Trade*, by J. E. Alexander. (Gilpin).—*American Slavery*, by James Grahame. (Smith & Elder).—*Results of Negro Emancipation*, by John Jay. (Wiley & Putnam).—*Essay on the Means of overcoming the Prejudices of the Whites against the Blacks*, by S. L'Instant, [*Essai sur les Moyens d'extirper les Préjugés, &c.*] (Paris, Pegneur; London, Dulau).—*Posthumous Letters of Dr. Channing*, (Simpkin & Marshall,) &c.

Were we to judge from the goodly array of works before us on the question of slavery, and a host of pamphlets besides, which would make a list of titles as long as a reasonable article, we should be led to suppose that the interest of the subject is inexhaustible, and the doubts respecting a right conclusion very difficult of solution. But after having read over these several publications, we find that the battle is now over so far as argument is concerned. Dishonest evasions to escape the force of the sentence which justice and reason have pronounced against the continuance of slavery, may indeed be had in abundance, but the sentence itself is undisputed: an advocate for the permanent existence of slavery is not to be found.

Mr. L'Instant, a native of Haiti, whose able Essay on the Prejudices against the Colour of the Africans obtained the prize from the French Anti-Slavery Society, has effectually answered the vulgar error that the Negroes are intellectually inferior to the Caucasian race, by the publication of his work. It is a learned and philosophical examination of the source of those prejudices which stigmatize the Negroes as an inferior race of beings; he shows that similar prejudices have been nurtured wherever an ascendancy has been established, and that they have attained their greatest height at the moment when the absurdity of the pretences on which the ascendancy was founded had been most thoroughly exposed. The Spartans, the Athenians, and the Romans regarded their slaves with the same contempt and the same hatred, generated by fear, which the Turks evinced towards the Greeks, the Normans towards the Saxons, the Franks towards the Gauls, and the American planters towards their Negroes. It is one of the sad proofs that an ascendancy of race or caste extends moral degradation to the dominant as well as to the subject party, that absurd slander is ever made the excuse for unjust oppression. Mr. L'Instant has shown the truth of this principle by a copious induction from the history of all ancient and modern ascendancies, and so far as analogy can be received as valid argument, he has shown that the prejudice against the Negroes is only a particular case of a general rule. Here however Mr. L'Instant stops short; it was necessary to the completion of his subject to show that every irrational ascendancy is at best profitable to a very few of its members; that it fosters the preposterous pride of the rest at the expense of their real interests, and that injustice in the long run is purchased at as ruinous a price by a caste as it is by a nation.

We regret that Mr. L'Instant did not enter into this economic question, because he is the only one of the anti-slavery advocates who has fairly mooted the general question, of which Negro slavery is but a particular instance, namely, what are the necessary results of any system of ascendancy? It is in consequence of his taking this enlarged view that he has escaped from the prevalent error of pouring out vials of fierce indignation on the slave-holding States of America, as if they were without parallels in the history of hypocritical iniquity. He has measured the circumstances of their position, and has held them up to pity rather than to censure. Does any man believe that if Jamaica, Barbadoes, and Antigua, had been southern counties of England,—that every stable-helper and errand boy had been taught from infancy that an inferior race existed predestined to be hewers of wood and drawers of water for his caste and class,—that the very pauper in the workhouse was able to indulge a pride of superiority;—does any one believe that under such circumstances the British legislature would have found Negro emancipation an easy task? If such a belief is entertained, all history is set at nought, for in every country whose annals are recorded, it has been found that men adhere to the banner of ascendancy while its last rags can be held together, and even when it has fallen to pieces by its own rottenness there will be found multitudes looking with fond veneration to the naked staff.

We do not condemn special exertions for the extirpation of the slave trade and slavery, but we do not wish to see a part mistaken for the whole. Every exertion to prevent general commercial injustice strikes a blow at that trade which is the most unjust of all; every effort made to put an end to class-legislation weakens the most absurd of all classifications, that which rests on difference of colour. "This should ye have done, and not have left the other undone." It is perfectly true that the advocates of emancipation not only have the best of the argument, but they virtually have the arena to themselves, and that the great strength of the slave-holders is now deaf and silent obstinacy. Has modern history no example of any question but slavery being in a similar condition? Our anger against the Americans is misplaced; too many of us are open to the retort "Physician, heal thyself."

So far as England has had direct power, the objects of the Anti-Slavery Society have been attained; the indirect influence of the country remains to be exerted. Let us set to the world an example of integrity, of equal justice, of common rights, and of general laws; let us show practically that national prosperity can only be based on national equity, and let us repudiate every sacrifice of the many for the sake of the few, convinced that in the long run we thus provide best for the real and permanent advantage even of those few. These are objects worthy of every exertion for their attainment; they not only include the result sought by the Anti-Slavery Society, but they are the most certain and efficacious means for its accomplishment.

The Life of Joseph Addison. By Lucy Aikin.
[Second Notice.]

With the second volume of this agreeable biography, we commence a new era in the life of Addison, and in the history of English literature. While the Secretary was in Ireland pursuing "the even tenor of his way," he was agreeably startled by the appearance of a public instructor, at once philanthropic, gossipping and critical; by whom the reciprocal duties of parents and children,—the last new absurdity enacted by the Signors and Signoras of the Italian Opera—or the last new fashion (*sub rosâ*) of dainty garters for the toasts of the town,—were discussed; those with becoming gravity, these with welcome sprightliness. Our *Atticus* was observant enough at a very early stage of the business to detect Steele's easy wit and generous sentiments, behind the conjuring mask of Isaac Bickerstaff. It became as soon evident to him, that there was mischief, in which Nature and Education had alike qualified him to take the lion's share. He communicated with Steele, at first mere hints, *mots*, and such-like valuable "assistance in little"—but shortly in the more substantive form of complete papers and essays. It is not possible here to estimate the value of the little pamphlets which treated of morals, arts, and manners, in a style so new and fascinating;—Miss Aikin is duly impressed with their importance to the world of letters as it stood in 1709: the task of tracing its direct influences on the essayists of 1843, is as pretty an occupation as could be found for some Corney yet to come.

The few letters with which Miss Aikin illustrates this period, are literary as well as poetical. We have a genteel compliment to Mr. Ambrose Phillips—as "an admirable hand at a Sheep-

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Crook," on his pastorals, a line, characterizing Bishop Hoadley, rumours of financial and political changes, and ecclesiastical appointments for "the amusement" of Dr. Swift, and certain information conveyed to the Marquis of Wharton, that the 'Essay on Cries' was written by Mr. Harley, and 'Mr. Bickerstaff Detected,' by Congreve. In 1710, however, it was Addison's fate to turn controversialist—replying, in the *Whig Examiner*, to the attacks which Matthew Prior published against the Duke of Marlborough in a rival paper:—

"The Examiner having brought forward a humble correspondent to tell the public that the writer of this paper could furnish mankind with 'an antidote to the poison that is scattered through the nation,' Addison says, it puts him in mind of the first appearance that a celebrated French quack made in the streets of Paris. A little boy went before him, publishing with a shrill voice, 'Mon père guérit toutes sortes de maladies.' To which the Doctor, who walked behind, added in a grave and composed manner, 'L'enfant dit vrai.'"

There is nothing new under the sun! All who are well read in Scott, will recognize the above anecdote in the first appearance of Wandering Willie in 'Redgauntlet.' Proceeding but one page further, we find Addison so possessed by party spirit, as to ascribe the "sublime in nonsense" to that very Sacheverel to whom he had dedicated his early epistle on the English poets. Thus ended their friendship. But the times were stormy, and men were, perhaps, then more bitter in quarrel than now-a-days. All the world is familiar with the display of "envy, hatred, malice, and uncharitableness" which Swift's journal to Stella reveals: and a stronger evidence of the characteristic bent of our author's mind could not be adduced, than that he was able to originate and perfect a work so continuous and important as 'The Spectator,' amidst such "a crush of matter, and wreck of worlds" as he was then surrounded by. Doubtless he was glad to escape from Whitehall and its cabals, to the company of Sir Roger, and the quietness of Kensington, where, about this time, he took up his abode. It must not be forgotten, however, that Addison was not compelled to remain an agitator, as many needy men are, from the cogent necessity of advancing their fortunes:—

"His Irish place was preserved to him till he obtained permission to sell it, stocks probably rose again, and whatever became of his Indian estate,—an estate in a West Indian Island, probably,—it is certain, that before the conclusion of this year, he found himself justified to that prudence which never forsook him, in making the acquisition of the house and lands of Bilton, near Rugby, for the sum of 10,000*l.*; his brother Gulston, however, assisting him, we know not to what amount, in the purchase."

Miss Aikin devotes one of her most elaborate chapters to an analysis of the peculiar merits of 'The Spectator;' much that is pertinent and clever being said by her in polished language. There is a wider view to be taken of the subject by a literary censor more catholic in his sympathies than our authoress; but we will leave this for another day, and content ourselves with the few anecdotes concerning the establishment of our progenitor, and the connexions to which it introduced the editor. One of these was Pope, whose 'Essay on Criticism' was very favourably reviewed; for which just courtesy the poet returned thanks to Steele, who, by way of rejoinder, made the author of 'The Messiah' known to Addison: and shortly afterwards we find the former addressing the latter in as flattering a strain as was ever poured by enthusiastic *Twenty* into the bland and willing ear of *Forty*:—

"Sir,—I have past part of this Xmas with some honest Country Gentlemen, who have Wit enough to be good-natured, but no manner of Relish for Criticism or polite writing, as you may easily conclude when I tell you they never read the Spectator. This was the Reason I did not see that of ye 28th till yesterday at my Return home, wherein tho' it be ye highest satisfaction to find myself commended by a Person whom all ye world commends, yet I am not more obliged to you for that, than for your Candour and Frankness in acquitting me with ye Errour I have been guilty of in speaking too freely of my Brother-Moderns. Tis indeed ye common method of all counterfeits in Wit, as well as in Physic, to begin with warning us of others' Cheats, in order to make ye more way for their own. But if ever this essay be thought worthy a second edition, I shall be very glad to strike out all such strokes which you shall be so kind as to point out to me: I shall really be proud of being corrected; for I believe 'tis with ye Errors of ye Mind, as with ye Weeds of a Field, w^h^ if they are consumed upon ye Place, enrich and improve it more, than if none had ever grown there. Some of ye Faults of that book, I myself have found, and more (I am confident) others have, enough at least to have made me very humble, had not you given this public approbation of it, which I can look upon only as ye effect of that Benevolence you have ever been so ready to show to any, who but make it their endeavour to do well. But as a little Rain revives a flower, which too much overcharges and depresses, so moderate praise encourages a young writer, but a great deal may injure him; and you have been so lavish in this Point, that I almost hope (not to call in Question your Judgement in ye Piece) that 'twas some particular partial Inclination to ye Author which carried you so far. This would please me more than I can express, for I should in good earnest be fonder of your Friendship than the World's applause. I might hope too to deserve it better, since a man may more easily answer for his own sincerity than his own Wit. And if ye highest Esteem built on ye justest ground in ye World, together with Gratitude for an obligation so unexpectedly conferred, can oblige a Man to be ever yours, I beg you to believe no one is more so than Sir, your most Faithful and ob^t.^ humble servant

"A. Pope."

The next event in Addison's life, was the production of 'Cato,' at Drury Lane, in April, 1713. This play had been in progress for many years, and so triumphant was its success, that its run of a month was only stopped by the indisposition of one of the performers. The Queen herself expressed willingness to receive its dedication. Booth, then a young actor, established himself on the tragic stage by his acting of the principal part:—

"It was afterwards performed by the same company at various provincial capitals, and at Oxford; and here, says the manager, 'on our first day of acting it, our house was in a manner invested, and entrance demanded by twelve o'clock at noon; and before one, it was not wide enough for many, who came too late for their places. The same crowds continued for three days together, an uncommon curiosity in that place; and the death of Cato triumphed over the injuries of Cæsar everywhere.'"

That there was something of partizanship in a popularity so amazing, is well known, and Pope, in a letter to Sir William Trumbull, mentions that Whigs and Tories took public occasion to press the sentiments, of which the dialogue was full, into their service: but allowing the fullest value to temporary and extraneous excitement, there is no gainsaying the fact, that as a work of stage art, this cold, classical, polished tragedy, transported the beaux and belles of the last century into the seventh heaven of ecstacy. It may be, that we are unjust to 'Cato,' that its solemn and sonorous maxims have been worn threadbare in quotation and the routine of school discipline, until we are unable to distinguish them from pompous common-places; but let the tragedy be judged ever so reverently, what Englishman is there who would sacrifice one page of Sir Roger and Will Wimble for the whole five acts through which the virtuous Marcia towers above her sex?

Shortly after the triumph of 'Cato,' and Pope's letter to the author, in which Addison is flattered as a being whose return "brings more joy than the sun's," while Dennis is designated as that "beastly bird," the bat, who is to be driven into obscurity by the orb of Day,—arose that misunderstanding, which separated the author of the 'Essay on Man' from the essayist on manners. The question is ably stated by Miss Aikin, who does not scruple, of course, to lay the larger share of blame upon "the little crooked thing who asked questions." So measured is she in her language, when speaking of her hero, so pre-eminently candid in accepting the smallest explanation he has to offer, that we think she uses too strong expressions in denouncing the "*venom*" of Pope's rage, even though she has to quote, as warrant for her noun, that biting character of *Atticus*, which has lived as long and been cited as often as the roundest period of the classical tragedy. The quarrel blazed out, it will be recollected, on the occasion of the announcement of Tickell's translation of the Iliad, which Addison was assumed to have protected somewhat jesuitically, that *is*, after having given Pope to understand that his version was to be the sole and final one, so consummate were his qualifications for the task. We care not further to dwell on a matter so humbling to literary pride as a disunion between such master minds on matters of personal interest. Enough to say, that Addison best kept his temper, and, wrapped in his reserve, or indifference, or serenity (as the case may be), has sustained little damage in character from as keen an assault as was ever launched at that most sensitive of mortal beings, an author! Graver cares may have rendered the affair of less consequence to him—the peace of Utrecht and the parliamentary disturbances excited by so momentous an affair—not omitting the share Miss Aikin conceives Addison to have taken in moderating Steele's Whig intemperance on the occasion—was a matter calculated to touch the man in office:—

"While Addison chid, without being able to moderate, the headlong zeal of his old associate, and lamenting in vain the ruin in which it was contributing to involve him, his own moderation, which was in reality the result of good sense, not indifference, inspired one of the opposite leaders with hopes of his conversion. The value of such an accession to a party now shaken at once by assaults from without and dissensions within, justified a decided effort; and Bolinbroke, to whom he was previously no stranger, asked of him a confidential interview. They conversed freely together for two hours, but parted with the full knowledge that 'they differed *toto cœlo* in politics.' Addison, indeed, had long since penetrated into the true character of this accomplished man, but ambitious, resentful, and totally unprincipled politician. Spence relates from Pope, that on Parnell's having been introduced into Lord Bolinbroke's company, and speaking afterwards of the great pleasure he had in his conversation, Mr. Addison 'came out with his usual expression, "If he had but as good a heart as he has a head,"' and applied to him that 'cankered Bolinbroke' from Shakespeare."

Yet even during a time so turbulent, the moralist found leisure to work at that treatise on the 'Evidences of Christianity,' which remains still a fragment: the wit, to help "*poor* Dick" in 'The Guardian,' and subsequently, when his unlucky friend abandoned that new periodical, to publish a supplementary volume to 'The Spectator.' The death of the Queen, in 1714, was a circumstance which could not but trouble the essayist's leisure. In the usual scramble for places, he was again nominated as secretary to the Irish Lord Lieutenant, then the Earl of Sunderland:—

"In his present circumstances (adds Miss Aikin), the employment was probably a welcome resource, and he quickly prepared to revisit the sister island in this important capacity. But here also he was fated to incur pecuniary disappointment, thus stated in his

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'Memorial.' 'That the Memorialist's profits as Secr. under my Ld. Sunderland have fallen very much short of what might have been expected from that Office, and (contrary to yᵉ Profits of all other yᵉ like Offices in this first happy year of your Majesty's reign) have amounted to no more than they usually are in any common year, by reason of his Lordship's absence from that kingdom, and his not being qualified to give out military commissions.'"

It was on this second visit to Ireland that Addison proved that his independence was not shaken by his acceptance of office; since, on being forbidden by his new superior to hold intercourse with the Dean of St. Patrick's, he positively refused to pare and clip his private connexions according to official pattern. While Addison was writing memorials in Ireland, his old associate, "*poor* Dick," was entering upon the government of a dynasty little less troublous than the Lord Lieutenant's, by becoming patentee of Drury Lane Theatre. To this undertaking it is generally believed that 'The Spectator' contributed the comedy of 'The Drummer,' "the history and mystery" of which unsuccessful play are given by Miss Aikin, with all her characteristic care, lest her hero's fame be in aught damaged:—

"It was coldly received, although it was said to have been 'exquisitely acted;' but Steele, believing it, from the delicacy of its strokes of humour, better fitted for the closet than the stage, published it soon after with a laudatory preface. No hint of the author was given to the public, but Tonson paid what was thought the high price of fifty guineas for the copyright, under the impression that it was by Addison, after whose death Steele appears to have made a direct assertion to that effect. When therefore this comedy was found to be omitted in Tickell's posthumous edition of Addison's works, Tonson complained of having been imposed upon by Steele, who made his defence in that letter to Congreve, already cited, which he printed as an introduction to a second edition of the Drummer. In this piece, after making the general assertion that 'no one who reads the preface which I published with it will imagine I could be induced to say so much as I then did, had I not known the man I best loved had had a part in it, or had I believed that any other concerned had much more to do with it than as an amanuensis,'—he proceeds to defend this judgment on the ground of internal evidence, affirming that had he known nothing of the circumstances, he should have seen the humour of his friend in every page of it. Then, after digressing to some ill-founded censures of Tickell's account of the author's delays in the completion of Cato, he thus proceeds: 'If I remember right, the fifth act was written in less than a week's time; for this was particular in this writer, that when he had taken his resolution, or made his plan for what he designed to write, he would walk about the room, and dictate it into language with as much freedom and ease as any one could write it down, and attend to the coherence and grammar of what he dictated. I have been often thus employed by him; and never took it into my head, though he only spoke it, and I took all the pains of throwing it upon paper, that I ought to call myself the writer of it. I will put all my credit among men of wit for the truth of my averment when I presume to say, that no one but Mr. Addison was in any other way the writer of the Drummer; at the same time I will allow that he sent for me, which he could always do, from his natural power over me, as much as he could for any of his clerks when he was Secretary of State; and told me, 'that a gentleman then in the room had written a play, that he was sure I would like; but it was to be a secret; and he knew I would take as much pains, since he recommended it, as I would for him.' This, it will be observed, is no very cogent assertion of Addison's claim to the piece; but we have in corroboration both the plot, which has a striking point of resemblance with that of Rosamond,—there being in each a husband who visits his wife when she believes herself his widow,—and the style, in the humorous scenes, which bears strong marks of Addison. What is still more conclusive, Theobald has recorded, that he himself told him, that he had taken the character of Vellum from the steward in Fletcher's Scornful Lady,—to which the similarity is very conspicuous. It might indeed be a joint work; but the total silence of Tickell on the subject during his life, and the fact that no hint to this effect exists among his papers, or in the traditions of his descendants, seems to award the authorship to Addison solely."

Miss Aikin would have gladly acquiesced in Tickell's rejection of this poor farce from among Addison's collected works. She has more to say, and with reason, in praise of the point and the persuasion of the author's 'Freeholder:' and does not omit to notice that a large portion of these confessedly political essays, were addressed to "the ladies." This was reasonable, seeing, that in all ages "the sex" has taken the romantic side of every political question, which assuredly was *Stuart*, not *Guelph*, on the present occasion. Our essayist's free rallying of widows in 'The Freeholder' was somewhat oddly followed by what may be called the last great step of his life, his marriage with the Dowager Countess of Warwick, which took place in the year 1716—Tonson conjectures after a courtship one degree less long-drawn than that of *Hilpa* and *Shallum*. Miss Aikin rebuts the assertion as eagerly as if she meant to give credence to the charges brought against Addison as a fortune-hunter, to which the subsequent rumours of his domestic unhappiness are but the natural sequel. *These* she also indignantly denounces; basing her defence upon a clause in Addison's last will, as if testamentary dispositions were invariably dictated by temper and feeling. From the time of our author's marriage he made Holland House his principal residence. He resigned his public occupations in 1718, in consequence of ill health, and in the July of the following year took leave of life and literature, in that memorable scene and with those golden words which, beyond most that have been described and painted, are so eminently calculated to adorn a tale. A lucid and careful summing up of his virtues and gifts, is added by Miss Aikin, who has "not left a stone unturned," that the monument erected by her to one of our most polished writers and complete minds may be also fair, upright, and symmetrical.

Algernon Sidney's Letter to Thomas Wyse, Esq., M.P., concerning Art-Unions, &c. Hearne.

In old sporting phrase, Algernon Sidney would have been described as "a very ugly customer;" he says much that is pertinent—the schemers will say impertinent—concerning Art-Unions, Electrotypes, Prince Albert's patronage, the print trade, print publishers, past and present, the wrongs of artists, and other matters and persons thereunto allied. Respecting Art-Unions, he is somewhat late in the field—and, we think, wide of the truth in his judgment. He dwells far too emphatically on a distinction between the Art-Union of London, and the National and other trading Art-Unions. That the motives of the projectors were widely different, we admit; but this in a very trifling degree affects the question, if the influence of these unions be equally pernicious on Art. The pamphlet, however, is of more value than might be supposed from the temporary purpose for which it is written. In an Appendical Letter addressed to Mrs. Parkes, the writer shows up in a searching manner, the character of the print trade, and the pretensions of the print publishers, from the days of Boydell to our own, to be considered as patrons of Art. The pamphlet is evidently written by one who has been behind the scenes, and thoroughly well understands the effects of trade influences on Art and Artists. Mrs. Parkes speaks of certain deceased publishers as having fostered genius, and built up the British schools of Painting and Engraving: on which he thus energetically comments—

"I should certainly not, Madam, have addressed to you the following few lines, nor, perhaps, have written of Art-Unions at all, if you had not, illusively, erroneously, and as I think, mischievously, lauded the late, and some of the present London print publishers; and if you had not evasively avoided that which, in my estimation, is the most offensive and injurious—in short, the very worst—feature of the would-be National-Artful-Union. You seem, moreover, not to have entertained the idea, chiefly worthy of entertainment,—that of emancipating Art and Artists from their past British thraldom. It is only the new invention of Electrotype, and the twelve individuals who would constitute the Parnassian council, with Mr. Moon for their Magnus Apollo, that excites your displeasure. The *system* of a dominating set of dealers, you seem to think is right enough. You say those dominating dealers have been the patrons and blessed promoters—I aver that they have been the ignorant and despotic oppressors—of British art, and cajolers of the public taste. * * Do you suppose that any of these 'patrons' and promoters, and builders up, of the British school, did not deal in Masks and Mantillas? You know better. You must be cognizant of what Bowyer has done; and can scarcely be ignorant that Boydell, after the Plate of the Death of Wolfe had become entirely his own property, by his purchasing shares of deceased proprietors,—after it had delivered thousands of impressions, and been repeatedly retouched,—yes, after all this, he fraudulently erased the inscription beneath it, or, perhaps, caused his Printer to prevent the inscription from printing, in one of the ways which you describe; and printed off *apparent* 'PROOFS,' to the defamation of Woollett, who had been the foundation of the Alderman's fortune, and the gross deception of that liberal public who had relied on his honour, and amply rewarded his fancied exertions in fostering talent 'and a' that.' * * I earnestly wish that I could bring Mrs. Parkes to repudiate her present tenets (at least, some of them) and study in a new school of Art-patronage, or Art-ministration rather.—While I earnestly wish, and even entertain the hope of inducing her to leave off her un-English adulation—Pah! it is quite exuffolate to think of her pretending [I trust it is but pretending] to out-Moonise her rivals, in affecting to venerate the '*munificence*'—yes, the munificence, forsooth! of a Prince who expended 18,000*l.*" on a coronation robe. * * "Now this very King of the 18,000*l.* robes, rejected, as you well know, a fine picture, (rather an elaborate finished sketch for a larger picture) from the pencil of Hilton, of Lord Wellington's triumphal entry into Madrid; from which royal rejection, may have proceeded in part *the fashion* of neglecting this very meritorious painter, whom, since his decease, it has become *the fashion* to praise. * * It is evidence of the truth of the lamentable postulate I have before laid down, that 'Alas! there are *Fashions in Art*.' That in this British land, which has left its nobility to pick up their taste on Art, from interested picture and print dealers, or as else they may—*Fashion*, which rests on *personal influence*, and that most childish of our emotions *Novelty*, has with impunity invaded the province of Taste—nay, is sometimes *substituted* for Taste; and that this substitution, fanned by Flattery's silken wing, is recognised and sanctioned by some amongst the great. Discernment and principle are accordingly pushed aside where they presume to intrude, and dealers in the *commodities* of Art, *follow*, *flatter*, and *degrade* their dupes, and virtually counteract the Artists whom they pretend to foster, whose proper office and delightful duty it is, to *lead*, *purify*, and *exalt* the genuine votaries of Taste. * * Next, permit me to remark that you and Mr. Moon in your adulations, in which there appears too much of an emulation to outvie each other, confound cause with effect, and displace them accordingly. Works of Art should not be esteemed good because they are fancied or beloved by Princes, but they should be beloved by Princes, when and because they are good: *vide* Hilton's picture and the gorgeous robe above-mentioned. * * The critic of the *Athenæum*, an observant judge, says, that in cases of subscription, soliciting 'names will no longer do,' obviously meaning fashionable names deposited as nest-eggs. Can we be surprised that such influences have abated? Right glad am I to hear that they have. It is among the very best of the signs of the times, as respects the pursuits of Art. Leviathan has by much too long allowed himself to be led by this hook in his nose. * * You complain of the trials of the times; 'enough (you think) to pull a royal merchant down.' This *misconception* I am sorry to read. Why, Madam, *the times were never*

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before so auspicious to print selling as at present. At no former period were there half so many Engravings sold. You entirely mistake 'the genuine forms of things.' The real subject of your complaint, aye, of *your* complaint, be well assured, though you may not yet have perceived it, is the *numerous swarms* of idle and mendacious dealers—counter-and-portfolio men, who have fastened upon the Fine Arts and prey on their vitals. If to feed luxuriously these swarms of talentless exchangers and plausible shop-window men, be the true aim and proper employ of the arts of Painting and Engraving, I must accord you that the times are somewhat less good than they lately were; nay, they are not likely to be again quite so palmy as they have been. But why? Because the swarms of plausible idlers will be sure to multiply more rapidly than the patronage of Art will increase or accumulate. Wherefore if you have assumed this false criterion of prosperity, for your own sake, and the sake of Art and the Public, make haste to divest yourself of so untenable a notion. Learn, with the least possible delay, to discriminate between manufactures, of which you may increase the produce, through means of machinery, and Fine Art, which you cannot. Respect Genius: and do not fancy that it is producible or increaseable by the petty irrigations of 'the trade,' even when not illiberally disposed."

This pamphlet suggests a wide field for discussion, on which we may enter hereafter: but we must at once remark, that though we have over and over again protested against the disgraceful quackeries of the print publishers, we do not agree with the writer before us in his attack on them. A print publisher is a trader in prints, and as Falstaff says, "'Tis no sin for a man to labour in his vocation;" to call them "mammon-worshippers," to say "they care not a fig for fine art;" to talk of "locust swarms," "talentless exchangers," "plausible shop-window men," is equally offensive and unjust. That they "demand a clear half from the poor engraving-wight or painter, who presumes to publish any work of his own, leaving him to defray out of his moiety the expenses of printing, paper, advertising, &c." is no hardship of which a painter or engráver has reason to complain, for he need not and will not avail himself of their services, unless he believes that it is his interest to pay the fifty per cent. He or his friend Algernon Sidney is at perfect liberty to open "Metropolitan Emporia," and sell their own works, and the works of other artists and engravers at any per-centage they please; and the fact that this is not done at less than fifty per cent. is strong presumptive evidence, that it would not pay to do it. We admit that the writer may plead as an apology for this scorn and indignation, the strong provocation offered by Mrs. Parkes in her idle flourishing about the motives of print-sellers; but flourish as she or they may, it must not lead us from the valid objections to the manner in which the print trade is, and has long been conducted, and which lie in another direction, as the writer knows perfectly well, for he distinctly alludes to it. The utter ignorance of the vast majority of persons who buy modern prints, "lays them open to the plausibilities of specious imposture," and leaves them at the mercy of the dealer; and of this the print publishers have availed themselves to an extent utterly ruinous to art and artists. By power of money they can at any time give a fictitious value and interest to any work. The moment, therefore, that they have bought a picture, or given a commission for one, every means, no matter how unworthy, are resorted to, to give it celebrity—poets are paid to write verses on it, that the public may be infected with this bought enthusiasm; prose paragraphs are paid for in the local papers to trumpet forth its merits, and even critical journals have been established by print-sellers, professedly "devoted to Art," but in truth to the breeches-pocket interests of the proprietors, to lead, and of course mislead, the public judgment. These things, however offensive in themselves, would be of comparatively little consequence, if the "be-all and the end-all" were the thousands and tens of thousands conjured out of the pockets of the public; but we repeat, they are ruinous to Art, and death to all noble and generous devotion to it. The trader's trade-artist becomes *the* artist of the day, and the man who has devoted a life to Art for Art's sake, goes friendless, penniless, and fameless to his grave, because he would not work in harness, manufacture to order, or sell himself body and soul to a print-publisher. Even the fifty per cent. commission cannot save him; for the publisher gets eighty or ninety by the sale of a print, of which he has the copyright.

A Paper Lantern for Puseyites. By Will o' the Wisp. Smith, Elder & Co.

A clever *jeu-d'esprit*—one of the few good-humoured trifles to which the Puseyite controversy has given rise. A young Oxonian, the Rev. Hilary Oriel, is presented to the living of "Pope's Newmouth," and reports on the state of affairs in the parish, and his resolution to amend them, to his friend, the Rev. Clement Loyola.

The parsonage never can suit me at all,
It is so much too large; it is what I should call
A good family house, for me wholly unfit;
You know my ideas, and I will not permit
Such arrangements to stand in the house of a priest;
They are meant for a wife and six children at least.

Well, so much for the residence: now for the church,
Which I find has been shockingly left in the lurch:
For my predecessor, poor, sleepy old creature!
Never troubled himself in repairing one feature
Of her primitive face. It looks sadly dejected;
And it goes to my heart that it thus was neglected.
Now I am resolved on complete restoration:
I will keep out of sight the so-called Reformation,
Set aside all those Ridleys and Latimers too;
With Cranmer or Jewell what have we to do?
As it now has been proved by the deepest research,
'Tis the Catholic, never the Protestant Church.—
The old-fashioned Commandments, the Prayer, and the Creed,
Set just like a horn-book for the children to read,
I cannot, I fear, altogether erase,
But some new ones I'll have, more befitting the place.
Pray send your old missals,—I'll study the letters,
For I must take some hints from our Romanist betters.
Then with characters varied, with ornaments new,
Painted quite in a blaze, with gold, scarlet, and blue,
And with roses and flourishes properly decked,
They will have a most brilliant and striking effect;
So may every one think they are different quite
From those ugly old things done in mere black and white.

When all this is arranged, I shall stand in great need
For some lights for my altar: it grieves me indeed
To find that there is not a candlestick here,
Not a vestige of one; and to me it is clear
That Cromwell's vile men knocked them all on the head
When they sought to establish their new lights instead:
Now it is my intention to set up thirteen,—
That's enough for the candlesticks; next comes the screen,
For which I must order some plaster and paints,
As I'm anxious anew to bedizen my saints;
There is one wants a head, and another a nose,
St. Chad has no fingers, St. Crispin no toes;
The stigmata gone from St. Francis's hands;
Without arrows or wounds St. Sebastian stands;
Poor St. Ursula 's there, but she hasn't a rag on;
They 've taken St. Michael, and left me the dragon;
Of a book most obscure St. Augustine 's the bearer;
And St. Gregory needs a new papal tiara.

The sight of the windows would make you quite sad;
I must have some stained glass, if it is to be had.
* * * *
What reformers began, the churchwardens have finished,
All the figures misplaced, and their glories diminished;
For (would you believe it?) these odious old fuzzles
Have twisted and turned them like so many puzzles;
They've murdered St. Denis, they've set on his head,
'Tis not borne on his hands, but his shoulders instead!
Among other queer changes, what think you I've pounced on?
The devil is taking the nose of St. Dunstan!
There are angels sans wings, and the heroes are flying,
The martyrs are slaying, the torturers dying;
And unlucky St. Cuthbert they cleverly show there,
With his head in one window, his trunk in another;
* * * *
What d'you think they replied, when I spoke of the font?—
"Oh! there is an old font, but we make it a rule
To use a pint-basin and four-legged stool."
Now, according to law—and I'll have it made known—
I am bound to use none but a fit one of stone.

September approaches, and the Squire, a descendant of President Bradshaw, arrives with his two daughters. The characters of these girls are very cleverly contrasted; both natural, well drawn, and clearly defined. An attack is immediately made on the Squire; but "the old Puritan stain" is not to be washed out, and the enthusinst takes leave in a huff. The future history is intimated in the following passage:—

I fear I was ruffled;—I quitted the door,
And almost vowed never to enter it more;
But I brought to my mind apostolic snecession,
And a dignified calm of my thoughts took possession:
"We alone are the ministers; we hold the keys,
And let in, or keep out, whomsoever we please."
As I mused in this way, I strolled down by a road,
That turned close by a cottager's lowly abode;
I heard a soft voice, in a silvery tone,
Reading forth from the Gospel of blessed St. John.
I crept up to the window, and peeped through the bushes;
I acknowledge I sneaked,—and it raises my blushes
To think I should feel thus ashamed to be seen.
Now, why did I do it?—for really 'twas mean.
But when my eyes glanced on an object within,
I paused—there I fear that I fell into sin—
A thought flashed through my brain, but I bitterly rue it,—
"Though women can't minister, angels may do it!"
The delicate fingers that lifted the page,—
The sweet lips of youth speaking comfort to age,
Were by no means what I had expected to see,
Why then should I mind? these were nothing to me.
Then I hurried away.

The tale is illustrated with some clever woodcuts: the Village Choir has a merit beyond the requirement of the work, and shows a power worth cultivating for higher purposes.

OUR LIBRARY TABLE.

The False Heir, by G. P. R. James, Esq. 3 vols.—In a preface to 'Eva St. Clair,' (a recent republication of many of its author's shorter stories,) Mr. James defended himself from the charge of over-productiveness. In his prelude to 'The False Heir' he recapitulates his services in the great Copyright question, and assigns as a reason for the reduced price of the novel before us, a pledge given that should the English novelist be protected, by prohibiting the import of piratical copies of his works, the experiment of reducing the price of books should forthwith be tried. "If the False Heir," concludes Mr. James, "fail to sell better than its predecessors, of course the old scale of prices must be returned to." This is a little egotistic, very inconsequential, and not altogether worthy of one who has been so energetic in an honourable cause. The benefactor is best remembered by his silence, since with self-assertion the suspicion of the many is sure to be aroused. When will authors be superior to this preface-weakness? 'The False Heir' needed no tap of drum nor "ear-piercing fife" to bid the public of novel-readers admire him. The tale is certain to attract all who love its writer's former fictions. To unthread its mazes, however, is beyond our intention: there is no contemporary writer who deals so cleverly with mysteries, surprises, escapes, links of evidence lost to be found again at the express moment when most needed, as Mr. James. Suffice it to say, that the scene is laid in France, during the last century, and that the intrigue of the tale is frankly revealed by its title—that Francis de Langy, the "false heir," is one of the most *preux* heroes, whose chivalrous and courteous virtue was ever chronicled by Mr. James—that Julie d'Artonne is one of the sweetest and most maidenly of heroines—and that Jean Marais is one of the cleverest of valets, as will be seen in the part played by the knave for the deliverance of the old Count d'Artonne. Then we have the wild scenery of Auvergne (which, by the way, seems to be coming into request) described in our novelist's best manner, with a prison-interior or two, forcible enough to assure us that it is not from want of power that Mr. James restrains his hand from delineating those dark combinations of crime and misery in which so many modern authors revel—we had written *wallow*. 'The False Heir,' in short, may pair off, for the skill with which it is constructed, and the interest it excites, with 'The Ancient Régime,' from the same busy pen.

The Dirge of Westminster, or Founder's Day.—'The *Dirge* of Westminster' is scarcely a fitting title for this performance,—which is a lament for the decay of that ancient Institution, with a cut or two at its more flourishing rivals, and a scheme for its renovation. The cause of its decline the author finds to be the spread of brick and mortar, which, carrying London westward, has invaded its meadows, and polluted its play-ground, the Thames; and the remedy which he, prescribes, is a migration, after the American fashion, before the advancing tide of population, and a settlement in the far West, on the banks of the Severn,—including an annual pilgrimage to, and festival at, the ancient seat. The remedy is exactly proportioned to the disease,—according to our author's pathology:—and he is the more reconciled to this emigration, *because* the Dean and Chapter of Westminster have deprived the scholars of their ancient privilege of access, at all times, to the interior of the Abbey,—locking from their youth the teaching of its ancient monuments. The outcry against the exclusion of the artistic and general *public*, the author considers (*totidem verbis*) as a mere farce; but the Westminster school-boys he holds to be thereby robbed of one of their most valuable prerogatives. In the course of his pleading,

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several ancient and venerable spirits are invoked, whom spells a thousand times more potent than any which could be wielded by an army of wizards like this Westminster Advocate, shall never startle again from the deep slumber into which they have been cast by the great magicians that now walk the earth. To the main poem are added some classical *Nugæ*, by the author, and a body of copious Notes, in which he very complacently reviews his own performance, and explains the meaning of his text, scholiast-fashion, the explanation being to the text as three to one. These notes are as fine an example of "much ado about nothing" as a lover of words for their own sake need desire. For an instance, there is a note of some length, making conscientious acknowledgment of a plagiarism in that very striking and original phrase, "*young ambition!*" and our author, with the candour of genius, that can afford to be candid, assigns its place of nativity to "a Town-boy's play, in Barton-street, Westminster, more than half a century ago"!! We insist upon the generosity of this proceeding, because, if the author had chosen to keep his own counsel, even they who suspected a plagiarism, would, in all probability, never have found him out. But, having given him honour, where it is due, we are bound to add that, assuming the ancient school of Westminster to be in so sorry a plight as this author supposes, it has small chance of regeneration if it can find no abler advocate than him—and little deserves it, if it can produce none.

Lives of Eminent Christians, by the Rev. R. B. Hone.—This is the fourth volume of a careful and well considered compilation. The author has chiefly confined himself to the lives of those statesmen and divines who were most conspicuous for their attachment to the principles of the Anglican Church, and has therefore been compelled to discuss many controversial subjects which are still the theme of angry dispute. It is not to be expected that he could divest himself of the prejudices of position, but he has honourably exerted himself to maintain a spirit of charity and moderation, even when pronouncing merited censure.

The Cold Water System; an Essay by M. J. Graham, M.D.—*Approximate Rationale of the Cold Water Cure*, by Richard Beamish.—*Hydropathy, its Philosophy and Fact*, by C. V. Schlemmer.—We have already recorded our opinion of the royal road panacea, improperly termed hydropathy; and have referred to sound medical authorities in proof that the efficacy of a regulated use of cold water, under certain circumstances, is neither new nor rare, while we cautioned our readers against the extravagances and excesses sanctioned by its new-fangled advocates. We are now called on to notice three new testimonials on behalf of the remedy. These we might characterize by a single line. They are all the productions of persons interested in establishments for conducting the various processes of the hydropathic cure; and their essays are obviously composed on Dr. Ollapod's principle of "bringing custom to the shop." Dr. Graham's work, however, professes to draw the line between use and abuse, and to moderate extreme opinions as to the applicability of the remedy, and therefore carries with it a *primâ facie* semblance of reason. He may, on this account, be supposed to approach to our own notions, and, on the *sapit et mecum sentit* principle, be entitled to our approbation. We are, therefore, called upon to state that in Dr. Graham's moderation we can trace nothing more than an effort to conciliate those, whose common sense cannot be made to swallow Priessnitz *tout pure*. Dr. Graham justly observes that "assertions are not proofs, nor are cures always facts;" and he might have added, nor are inferences from facts always logical and correct. To all this we are ready to agree on rising from the perusal of his own volume. There is no sustained effort in it to appreciate the relation of means to ends, on anything like scientific principles. Dr. Graham also holds out to his patients the additional line, that he does not trust to "the halting legate" Priessnitz absolutely and exclusively, but comes to the aid of the water cure by a due administration of the ordinary drugs. Whether this be rationalism or empiricism, we leave to others to decide.

On the Law of Lunacy, by a Phrenologist.—The writer anticipates that the gentlemen of the press "will endeavour to overwhelm" him "with a torrent of unprincipled invective." We think that he is mistaken; and that they will treat the work as "a rabid effusion, the mere product of an absurd and merely animalized intellect," if, indeed, they will admit that intellect has had anything to do with it.

Poems, by Viator.—Viator has picked up few things, on his travels, worth the trouble of bringing home, so far as these poems are evidence;—assuredly, his path has not led him to Helicon. The author offers them as "trifles light as air"—it is their fate to be returned upon his hands as "*unconsidered* trifles." Their most remarkable feature is a History of Rome, from the earliest days down to the conquest of Alaric, executed in 104 lines.

Poems, by B. Fenton.—Of the only plausible argument which could have been pleaded in extenuation of a publication so weak as this, the author has deliberately deprived himself—by keeping its contents, written when he was comparatively a boy, for presentation to the world in his character of a man. Youth's venial folly of a few unmeaning rhymes has in it nothing which need demand so severe an expiation, in after-life, as this self-denunciation before the tribunal of the public.

Spring Flowers: a Collection of Poems, by T. W. Newton.—These poems are described by the author as his first essays at verse. Unless he be a very young man indeed—so young that their testimony goes for nothing, one way or the other,—all who wish him kindly will counsel that they should be his last.

Seven Poems, by Owen Howell.—There is an air of pretension about these poetical exercitations, which plainly announces that their author "thinks he is thinking:"—yet such truisms as compose them are to be had, at an easier price, and seven to the half-dozen, almost anywhere.

Dora Marcelli, the last of her Race, by D. W. Scott.—It has a mournful sound that "last of her race" to those who read only the title-page: they who seek further find a compensation in the conviction, that no more of the family can ever be sung in verse like this.

Chronological Chart of British Architecture, &c., by A. Barrington, M.D.—We have here a chart, accompanied by an illustrative volume. The chart appears to differ from other charts principally by being printed in larger type. It is divided into columns, and contains the leading events in British history, a genealogical table of the sovereigns, with their armorial bearings! and illustrations of contemporary architecture!

List of New Books.—Rambles in the Isle of Wight during the Summers of 1841 and 1842, by John Gwilliam, 12mo. 6*s.* cl.—Edmonds' and Hollings' Leicester Latin Grammar, 12mo. 2*s.* cl.—The Twenty-first Book of Livy, with Notes, &c. by C. R. Edmonds and J. F. Hollings, 12mo. 3*s.* cl.—Watchwords of Gospel Truth, with Scripture Meditations, 12mo. 5*s.* cl.—The Pictorial Bible, illustrated with many hundred woodcuts, 3 vols. imperial 8vo. 2*l.* 12*s.* 6*d.* cl.—The Pictorial History of the Jews and Natural History of the Holy Land, by John Kitto, with 500 engravings on wood, 1 vol. imperial 8vo. 1*l.* 11*s.* 6*d.* cl.—Letters to my Children on Church Subjects, by Rev. W. J. E. Bennett, Vol. I., post 8vo. 6*s.* cl.—Swan's Letters on Missions, with Preface, by W. Orme, 2nd edit. 12mo. 4*s.* cl.—Scott on the Existence and Agency of Evil Spirits, 8vo. 12*s.* cl.—Hetherington's History of the Westminster Assembly of Divines, 12mo. 5*s.* cl.—Acts of the General Assembly of the Church of Scotland, royal 8vo. 1*l.* 12*s.* 6*d.* hf-bd.—A History of British Birds, by William Yarrell, 3 vols. demy 8vo. 4*l.* 10*s.* cl.; Ditto, 3 vols royal 8vo. 8*l.* cl.; Ditto, 3 vols. imperial 8vo. 13*l.* 10*s.* cl.—Manual of British Botany, by C. E. Babington, 12mo. 9*s.* cl.—The Progress of the Nation, by G. R. Porter, Esq., 3 vols. 1*l.* 4*s.* cl.—Harris (Snow) on the Nature of Thunder Storms, 8vo. 10*s.* 6*d.* cl.—Life of Rev. James Renwick, by Rev. R. Simpson, 18mo. 2*s.* 6*d.* cl.—Life of Napoleon by Sir Walter Scott, Vol. II., new edit. 12mo. 5*s.* cl.—Melbourne Church, by Rev. J. Deans, 8vo. 5*s.* cl.—Carpenter's Popular Cyclopædia, Vol. I., containing 'Vegetable Physiology and Botany,' 12mo. 9*s.* cl.; Ditto, Vol. II., containing 'Mechanics, Horology, and Astronomy,' 12mo. 9*s.* 6*d.* cl.—The Student's Guide to Measuring and Valuing Artificers' Works, 8vo. 7*s.* 6*d.* cl.—Ben Bradshawe, the Man without a Head, a Novel, in 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* cl.—Facts and Figures applied to current Questions, royal 8vo. 2*s.* cl. swd.—The Tutor's Assistant, or Comic Figures, in Arithmetic, by Alfred Crowquill, 12mo. 6*s.* cl.—The Philosophy of Marriage in its Moral, Social, and Physical Relations, by M. Ryan, 4th edit. fc. 8vo. 6*s.* cl.—Bennett's Historical and Descriptive Account of South Australia, post 8vo. 2*s.* cl.—Paper Lantern for Puseyites, 2nd edit. 8vo. 1*s.* 6*d.* swd.—Poems by A. J. B. Hope, fc. 8vo. 3*s.* cl.—The Hand-Book to Paris, 7th edit. 32mo. 2*s.* 6*d.* cl.—Traditional Nursery Songs, square, with 8 coloured plates, 4*s.* 6*d.* bds.—Sir Hornbook, or Child Launcelot's Expedition, squnre, bds. 2*s.* 6*d.* plain, 4*s.* 6*d.* coloured.—The Book of the Navy of the United States, by John Frost, with portraits, &c., post 8vo. 7*s.* 6*d.* cl.—The Miser's Daughter, by Ainsworth, 2nd edit. 3 vols. post 8vo. 24*s.* cl.

THE LATE DISCOVERY.

She stood where hills were high and green,
Where flowers were sweet and wild,
Where ne'er before her steps had been,
The city's toiling child;
But even the glorious spring that shed
Its sunshine o'er her now,
Could ne'er restore the spring time fled
From that young heart and brow.

She saw the happy hamlet homes,
In valleys fair and free;
And heard, among the meadow blooms,
The voice of childhood's glee;
But from those early shaded eyes
The tears were falling fast,
As thus, amid her dying days,
The blighted spoke at last:

"Ah! had the earth such glorious things
Beneath so blue a sky,
While all my cheerless, hopeless springs
In darkness glided by?
Did all these lovely scenes expand,
These happy hearts exist,
And yet, amid the pleasant land,
How was my portion mist?

For I have seen the palace hall
In distant splendour gleam,
And heard the midnight festival
Awake my weary dream;
And all that wealth from farthest shore
Or distant wave could bring,
Mine eyes have seen, but ne'er before
Beheld the blessed spring.

Though oft such visions long ago
My lonely dreams have cross'd,
Yet never knew my soul, till now,
The all that it had lost.
Oh, lovely vales! oh, glorious skies!
Oh, flowers of balmy breath!
How will ye gladden other eyes
When mine are sealed in death.

Alas! for human sacrifice,
The stain of every clime;
For all whose youth unpitied dies,
The lost, the doomed of time.
Ah! well, well, may that promised shore
Be bright with tearless bliss,
If it to withered hearts restore
Their summers lost on this."

April 4, 1843. Frances Brown.

FOREIGN CORRESPONDENCE.

Carlsbad, May.

It occurs to me, oddly enough, in Austria, and on the most splendid of May-days, that I intended to send you some report of one of the sights of Dresden, which you will not find in Guides or Handbooks—viz. the Saxon House of Commons, or as it is here called the Second Chamber. It happened, fortunately, during our short stay, that the three days' debate on the press took place. I don't know whether that debate has attracted the notice of the English press, but I am sure it deserves to do so—indeed, it would be as well altogether if we were less aggressive and more sympathizing. We mention other nations only to find fault with them; and though the privilege of finding fault is one which I am far too good an Englishman not to maintain to the last drop of my blood, yet I think the pleasure of saying to a neighbour, with all one's heart, "Well done," is also one not to be despised. Those who have written such fierce attacks on the enemies of the press, should have a good word to say for its friends.

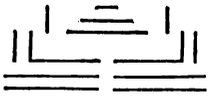
It is the fashion, just now, in Germany (among a certain class of writers) to boast very much of their excess of modesty and self-negation. I confess I am generally not struck with this. But it does appear to me that they are given to undervalue their representative assemblies. When I said I wished to hear a debate, some said I should be bored to death, some looked as if they thought I wanted to laugh at the duodecimo House of Commons. When I said I had been extremely interested and much impressed by the decorous and respectable character of the meeting, they seemed surprised, and looked to see if I was in earnest. This arises partly from the presumption

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—too often justified—that an Englishman will treat everything foreign with scorn—everything political above all; partly from the universal tendency to rate size and strength above all other qualities.

I was, however, quite sincere. An Englishman who has lived for some time where debating is impossible, begins to feel a sort of tightness across the breast, which must be unintelligible to any one not reared in the breezy atmosphere of political discussion, and which he himself could hardly believe possible at the close of a session of Parliament, or after reading a scene enacted at the Chambre des Députés, or an outbreak in Congress. But so it is. One thinks the present evil the greatest in the world, till one is brought into contact with another. In short, whether it was that the sight of men arranged on benches—not chairs—for the purpose of debate, or that one has a sort of parental feeling towards all little Houses of Commons, certain it is that I felt more *heimlich* (homelike) than I had done for a long time, and looked and listened with great interest.

My present business is chiefly with the look. The Chamber consists of seventy-five members, elected by the towns (*Bürgerstand*) and the country (*Bauernstand*). The room is a long square. At either end is a door; at one of these the members enter, at the other the ministers. Along one side and a part of the two ends, stand three rows of benches for the members, as opposite: in front of each bench is a desk. On the other side, of course facing the members, sits the president, or speaker; and on either side of him, the two secretaries. Before them sit the three or four reporters (*Stenographen*). Behind the president is a sort of tribune, which, on the occasion in question, was occupied by a deputy (*Abgeorducter*) of the ominous name of Todt (Death), one of the most active and conspicuous speakers in the Chamber. The reason of his occupying this place, was, that he was *Referent* (Refendarius) of the deputation before whom the law under debate had been laid. This wants a little more explanation. Every project of a law (bill) emanates from the Government, and before it is submitted to the House, must be laid before a deputation (committee). The *Referent* (chairman) of this deputation acts as spokesman for it so long as the law is under debate. Before him lies the report of the deputation, to which he continually refers, as also other papers connected with the subject. There are, I believe, standing committees or deputations to which certain classes of bills are referred—but I am not sure.



On the side at which the ministers enter are their chairs—four, I think, in number. On this occasion there were present the Minister for the Home Department, the Minister for Foreign Affairs, and the Minister of Public Instruction and Church Affairs (*Cultus-Minister*). Every time one came in, the members rose; a very innocent remnant of the good old times, when ministers made the rain and the sunshine. On the side, over the deputies, and opposite the president, is the gallery for the public in general. This was filled with a very attentive audience, chiefly composed of young men. On the right hand is a gallery for the peers (members of the first chamber), to which, also, strangers are admitted. On the left is one for women, of whom there were about half-a-dozen. Here the English rule is reversed: women are admitted (without any favour or interest) to the second chamber, and not to the first. I beg to observe, that I state this as a perfectly indifferent fact, and mean to imply neither eulogy nor reproach; though I never could admire the project of admitting "ladies" into the House of Commons.

You will not expect me to send you a report of the debate. The whole is to be found in the *Deutsche Allgemeine Zeitung* (Leipzig), or in the '*Landtags Mittheilungen*' (Reports of the Diet)—where the proceedings of the Chambers are regularly printed at length, and exempt from all censorship. I shall only say, that the general tone was calculated to impress a stranger with great respect for the character of the people and the assembly. That it was quiet, orderly, and attentive, everybody who knows anything of Saxony will expect to hear. There were no interruptions, no violence, no jokes, no charlatan tricks: everybody who spoke seemed solely occupied with his subject, said what he had to say, more or less well, but always with decorum and earnestness. Some of the members are not without oratorical talent, which is rare in Germany, because there is no demand for it. With no bar, no representative bodies, and no public meetings, the inducement to cultivate elocution is not general nor strong. The pulpit and the professor's chair protect their occupant against interrogation, objection, and reply. There seemed to be no limit to the number of times a deputy might speak. I think Mr. Henry Brockhaus, the eminent bookseller of Leipzig (whose opinion on the effects of the law on literature have naturally great weight) spoke at least five times, and some deputies even oftener; sometimes only a sentence or two, so that the debate was then more like a conversation; but always without the least confusion. Each member rose in his place, and having said what he had to say, sat down. The ministers all spoke—Herr von Nostitz und Jänkendorf more than once. Herr von Leschau (Foreign Minister) made an appeal to the Chamber, not to urge the Government into collision with foreign powers (a very reasonable subject of dread). The fact is, that not a week passes in which the Saxon Government is not pestered with "reclamations" from one or other of its neighbours. There is something extremely touching, as well as exasperating, in the thought, that the best intentions of the best of kings towards his own subjects may be controlled and thwarted by foreign interference. I do not know what the sentiments of the King of Saxony may be on this subject, but be they what they may, his position must compel him to obey other considerations. England whose institutions are copied, and whose example is quoted by the constitutional states of Germany, cannot be an indifferent spectator of so unequal a conflict. Those States are all small, and physically powerless; nor can it be supposed that their proceedings are watched with a very benevolent eye by other governments. Their only real strength lies in the opinion of Europe. It is, above all things, our imperious duty *to abstain from abuses of the press.* Nobody who has not watched the struggle that is going on in Germany, can tell how the cause of free discussion is continually damaged and thrown back by its so-called advocates and friends. Every abuse, every excess, is a weapon, and a most effective one, put into the hands of its enemies. I am afraid the consideration, that while we disgrace ourselves we injure others, is not likely to have much weight with traders in words—but with the merely unthinking it may. Nobody can blame a conscientious ruler for desiring to keep from his subjects the torrent of mischievous stuff which makes the virtuous and the judicious of all countries grieve. If that were practicable without too great a sacrifice, who would not do it?

In my list of Saxon ministers you will miss a name which has so long been connected with the highest regions of science, disinterested and enlightened patriotism, affectionate loyalty to the king he is so worthy to serve, ardent, expansive philanthropy—M. de Lindenau was not present.

The Saxon chamber has the less merit in its sober and temperate deportment, since it has little to irritate it. The character of the king would disarm the fiercest Jacobins; the simplicity of the court is in harmony with the frugal habits of the people, the country is on the whole thriving, and there is no oppressive aristocracy. Those who care much for the honour of constitutional bodies, must regret that the States gave so niggardly a Civil List to a sovereign, who relinquished not only vast hereditary property, but all the princely and unequalled collections of his ancestors to the people. Such things do not render constitutions attractive, especially where there could not be a pretext; for there is not a soul in Saxony who thinks the king's taste would permit him to abuse wealth.

The Chamber meets at ten and sits till two—sometimes, in cases of desperate effort, till three. The members are paid for their attendance—I think five thalers a day. The States meet every third year.

The complaints of German liberals, and the sneers of Englishmen of all parties, as to the insignificancy of German representative assemblies, are founded chiefly on their inability to determine the fate of a ministry. A majority is a simple record of opinion. For example, on the question (so much and long debated all over Germany) of a public administration of justice and oral procedure (*Offentlichkeit und Mündlichkeit*) the majority in the Saxon Chamber was seventy-two to four. As this did not produce any immediate result—in short, as the decisions of the Chamber are not law, people say the Chamber is a mere mockery, &c. &c. Before one assents to this, one must admit that there is no vital power in truth, and that calm and continued discussion leads to nothing. The question for Government to settle is, whether in the present restless and irritable state of the popular mind everywhere, it is better that there should be a legalized arena for the utterance of public opinion, or whether, like an ill-stopped current, it should be left to force its own way through a hundred unlicensed channels; and the question for peoples, whether such an arena is not worth having, even though it be not armed with legislative powers.

New York, March 29, 1843.

One of the late *Quarterly Reviews* remarked that the reprints of the fashionable novels of the last London season constituted the standard literature of America, a remark that has much truth in it, for too many of these novels are thus reprinted and circulated. But the reproach, however well deserved, shows an ignorance of the real state of the republishing market which it may not be amiss to devote a few paragraphs to correct. The republications in the United States have advanced within a short period immeasurably in extent. The change in the mode of publishing has brought about this result. Formerly, when the production of a book required capital and credit, there was a natural limit in the resources of the trade. When a book went through some of the regular forms of announcement, printing, binding, circulating from city to city, a tithe of the best English publications supplied the market. Correspondents and agencies had to be created, and credit had to be given. Most of these essentials of the old trade (and of all regular trade) are now dispensed with. In the first place, the book is no longer a book; it is a pamphlet in form, unbound; the credit system is at an end, for the paper-covered pamphlets are sold for cash from the counter; a publisher was then also a bookseller, and the expenses of his warehouse and interest upon his stock came in as elements of the cost—a charge that is felt no longer.* Moreover the mail routes, at newspaper rates of postage upon the greater part of these republications (which are published as extras of some weekly periodical, to come within the post office privilege), afford a very rapid and simple method of transportation. Under this new system the power of reproducing a foreign literature is widely enlarged. Where there is no copyright charge, no binder's charge, where one sheet of paper does the work of four, where there are no losses by credit, where there is no store-hire chargeable, where there are no *old shopkeepers* on hand, the edition being at once disposed of for ready money—books may well be cheap, and cheap they are.

New books are published by several of the large publishing houses, but the newspaper offices regulate the prices—at a minimum. There are no scruples here of the dignity of the trade against small profits. There is no publishing season. All controlling regulations are levelled. The two newspaper offices in this city, the *Brother Jonathan* and the *New World*, publish each at least one work weekly. The low rate of profits compels them to be in the market frequently, and exercise the utmost possible ingenuity in creating and meeting the public taste. The system is thus a self-multiplying one. Not only a reading appetite is created which advances in a rapid ratio, but the resources of a large newspaper establishment must be constantly employed.

At the commencement of the increased republication, when the books were fewer, the editions were much larger than at present. The average edition of a new novel, book of travels, or history, is now about five thousand, varying somewhat, from the conflict of other books in the same office, the reputation of the author, the state of the weather; a rainy day and foul streets being matters of some importance in the large city sale. An edition of two thousand would probably

* Most of these works are sold at newspaper offices and in the streets. One of the most flourishing of these establishments in Broadway is a candy-shop!

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pay expenses, and beyond that the profit on each thousand would be from forty to fifty dollars.

The class of works is very far from being limited to the fashionable novels. The republications of this week in New York alone are O'Connell's 'Memoir of Ireland,' (25 cents); Dr. Arnold's 'Lectures on History,' (25 cents); Mrs. Ellis's 'Wives of England,' (25 cents); the last number of the *Edinburgh Review*, (25 cents); and 'The Roué,' (12½ cents), an old novel now published as Bulwer's on the faith and recommendation of some former advertisements in the *Times*. There have been four cheap editions of Borrow's 'Bible in Spain' by two publishers, and three of the 'Zincali;' at least 35,000 copies in all. The translation of D'Aubigné's 'History of the Reformation' has been widely circulated. Alison's 'History of Europe' will be soon entirely published for four dollars, with some additions by the author.[?] Taylor's 'Edwin the Fair' was published for 6¼ cents. The whole twenty parts of 'Martin Chuzzlewit' will be published by the Messrs. Harpers, with fourteen well executed plates, for forty-four cents, less than the cost of two numbers in England, and the edition is as good as that of Ballantyne's 'British Novelists,' in double columns. Of Bulwer's 'Last of the Barons,' at least 50,000 were circulated. Bulwer's 'Eva, and other Poems' attained a large edition at sixpence—in the old form it would have remained on the shelves. Brande's 'Encyclopædia' may be had complete for three dollars. 'The Pictorial History of England' will soon be republished. What think you of Liebig's works and old Froissart in this popular form? Several editions of the former have been published, and the latter is in hand. So you will see that the Commissioners of Customs will have full employment for at least one sub-official in keeping the list of contraband books.

The first most obvious consequence of the effects of all this is the virtual extinction of an American Popular Literature, by which I mean, not merely a literature that is read (for there is already reading enough), but a noble, honourable, patriotic literature to be believed in, and constituting a part of the national life. This great foundation and support of an elevated public character is wanting, and you may read the result far from the author's starved fireside or the publisher's counting-room. The incidental evils that flow from this *unnatural* trade, violating the laws of social morality, are greater than the immediate ones. The absence of the wholesome restraints of an independent self-regulated literature are felt in the public press, in public speaking, in the national heart and mind. Under cover of the cheap reprints are sent forth a whole series of the present French school of romance. Immoralities of all kinds will be avenged, and literary immoralities are no exception to the rule.

The American author is, in every way, in a false position—with his publisher, with the public. The evil is not to be weighed by the difficulties in the way of the few who write, but in the dead silence, worse than the sufferings of oppression, throughout the country. There is, to be sure, a slow under-current in the scholastic labours of men like Professor Robinson, Prescott, Wilde, and others, but even the labours of this class are checked—if it were only through the loss of a large market in England for their works by the want of an *international* law.

There is no doubt that this vast dissemination of good literature must fertilize the public mind. It has been the origin of a great revolution in the publishing of books, commensurate with the diminished pecuniary resources of the country. Books must hereafter always be cheap in a land where the reading classes cannot be wealthy, but of course the simple self-controlling principles of demand and supply would regulate this. Books must be cheap where they are a universal necessary of life, but they are not cheap when we procure them at the expense of good faith. We esteem the little extra payment to the author much, and we esteem the want of sympathy between the English author and his American reader still more. The recognition of an international Copyright Law would be a first step towards cosmopolitanism. These are considerations which any one may pursue for himself. On some other occasion I will give a history of the efforts made here towards the attainment of such a law; of the present state of the question; a sketch of the probable Bill that will be proposed at the next session, and a few reasonable conjectures as to its fate.

Here are a few items of literary news that may interest your readers:—

'The Life and Remains of the late Dr. James Marsh, of the University of Vermont,' (who wrote the Essay prefixed to Pickering's edition of Coleridge's 'Aids to Reflection,') embracing various professional works, and a collection of letters, will be published at Burlington this next summer, with a memoir by Professor Torrey, his successor in the department of Moral and Intellectual Philosophy.

Prescott's 'History of the Conquest of Mexico,' and Bancroft's fourth volume of 'The History of the United States,' coming down to the Declaration of Independence, will soon be published.

The Harpers have issued, this week, Stephens's new work on Yucatan, with Catherwood's daguerréotype views of the ancient ruins, the most valuable contribution to the antiquities of that country yet published. This edition is sold simultaneously in London, where I suppose the very expensive plates will be a virtual copyright. Here the sale is expected to fall short of the first series, in consequence of the supply of cheap literature.

Audubon has taken his departure for the Rocky Mountains, with a professional corps of friends, to complete the material for the new work already commenced, 'The Viviparous Quadrupeds of North America, embracing the United States, Texas, California, and the N.W. Coast to the British Possessions and Arctic Regions.' The work is to be published in thirty numbers, six annually, on imperial folio paper, twenty-two by twenty-eight inches, at ten dollars each. It is lithographed at Philadelphia.

The *National Intelligencer* contains the prospectus of an American, English, and French daily journal to be published at Paris, under the charge of Henry Wheaton, American Minister at Berlin, Dr. John Bowring, of London, and "one of the most prominent statesmen and moralists of France." Its objects are peace and international philanthropy. The subscription proposed is 600,000 francs, in shares of 1000 each, to be distributed between the three countries.

The New York Historical Society at its last monthly meeting, elected Sir James B. Williams, Bart., Shrewsbury, Esq., and Robert Lemon, Esq. F.S.A, Chief Clerk in Her Majesty's State Paper Office, London, Honorary Members. The Hon. Albert Gallatin is the President of the Society. Mr. Folsom, a member of the Society, is about to publish a translation of the official narration of Cortes, of 'The Conquest of Mexico,' addressed to the emperor Charles V. These despatches, or letters, were written in Mexico, and printed in Spain soon after, the first in 1522, two years after it was written. They are referred to by Robertson, but have never before been translated into English.

The subject of solitary imprisonment is exciting considerable inquiry. Dickens's instincts as a man has anticipated the slow result of experiment. Two recent Prison Reports, in Rhode Island and Massachusetts, justify his inferences of its inhumanity. At the state prison of the former, of thirty-seven convicts under this system, six have become insane.

A portion of a letter from Sir E. L. Bulwer has been published in the *Boston Times*, in which he says—"With the last page of 'The Last of the Barons' closed my career as a writer of fiction. You have long been aware that my graver studies have been gradually unfitting me for the task of the 'Romancier.' 'The light of other days is faded,' and my fancy no longer kindles at a spark, as in happier hours of yore. I am too wise to jeopardize what little credit I have won already, and therefore bid farewell—a mournful farewell it may be—to the light labours and flowing dreams of the novelist."

ROYAL ACADEMY.

We must begin our second notice of the Academy by recording, to our own condemnation, some sins of omission. In noticing the historical pictures, we ought, perhaps, to have begun with the largest and the most ambitious—the one which in size and subject is the picture *à prétension* in this style—

67, *Dante, accompanied by Virgil, in his descent to the Inferno, recognizes his three countrymen, Rustitucci, Aldobrandi, and Guidoguerra*, George Patten, A. The figures rather above life size.—The mechanical merit of this picture is great. The forms are boldly and correctly drawn; the execution careful throughout. The failure is in the poetry of the effect—a great failure in a picture of a subject so essentially poetical. Mr. Patten is fond of choosing epic subjects, but he treats them somewhat prosaically. The critic can but coldly applaud what leaves him cold. Here it would not be easy to discern whether the scene be in Heaven or Hell. There is no horror in the gloom around; the light below from the "*Città dolente*"—the city of eternal agonies—is more like the tint of a splendid sunset than the lurid flames of Tartarus. The heads want the expression we look for, though we should perhaps shudder to find it; in short, the choice of the subject every way daring, required to be treated with a daring spirit, as well as with the mastery of hand which has been exhibited in the design.

561, *The Festival of Bacchus*, E. V. Rippingille, is a poetical composition also of merit, but somewhat diffuse, and tone of colour too monotonous and brick-dusty.

579, *The Heroine of Saragossa*, B. R. Haydon. Figures life size.—Haydon is, no doubt, a man of genius, but his vanity has led him into the very extremes of bad taste and extravagance, blended every now and then with a feebleness and impotence which renders the attempt at force and epic grandeur quite ludicrous. The Heroine of Saragossa is a melodramatic looking figure, who clenches one hand, like the fist of a boxer, and holds a torch with the other, just as she would handle a fan. The whole picture is full of such turgid imbecilities. We should have passed it altogether unnoticed, but for our respect for what Mr. Haydon has done in his time, and our remembrance of Wordsworth's sonnet.

263, *Prince Charles asleep after the Battle of Culloden, watched by Flora Macdonald, and Highland Outlaws*, T. Duncan.—This is history in the *genre* style: an interesting picture, reminding us much of Wilkie, in subject, in style, in colour, and even in the streaky handling here and there.

377, *Christ in the Sepulchre lamented by two Angels*, M. Claxton. The figure well drawn, well foreshortened, the angels common-place; and the solemnity of effect, which ought to give the poetry and religion of the subject, wanting.

There are many other pictures of sacred subjects (Nativities, and Annunciations, &c.), such as we are not used to see on the walls of the Academy, but all painted with such a vapid timidity, that it is as if the remembrance of the old masters had paralyzed hands no longer guided by the same devout spirit. We shall leave them to their inevitable fate, therefore, and pass on to the second class of pictures—the domestic and familiar subjects: a style of painting in which the English school has long excelled all others; and in the present Exhibition we have some pictures of this class of surpassing merit; not as we have had too generally, merely effective bits of sentiment and colour; not merely pretty pictures, but *good* pictures; painted with more care, more thought, and more character than usual: even Leslie, always charming, is finer than ever, at least in his first picture.

164, *Scene from the Vicar of Wakefield*.—This beautiful picture has all Leslie's acknowledged excellence in conception, grouping, colour, and airy elegance, and none of that *spottiness* of effect, into which he had fallen, and which we were once afraid would have degenerated into a trick of manner unworthy so great an artist. Here there is nothing of the kind, but, on the contrary, the utmost harmony and brilliance; while the delicacy with which the characters are felt and discriminated, the quiet humour, the absence of all caricature in the two town ladies, are merits of a higher kind.

416, *Scene from Molière's Malade Imaginaire*, is, we think, much inferior. Monsieur Purgon is the best figure; but the Toinette is as far as possible from the clever, arch French *soubrette*, depicted by Molière.

137, *The Actor's reception of the Author—Scene from Gil Blas*, D. Maclise, R.A. Full of genius—full of marvellous workmanship. Humorous invention and character, felicitous imitation in the details, can hardly be carried farther. The sneer of the titled coxcomb, "Le Seigneur Carlos Alonzo de Vento-leria," is excellent; better still the broad im-

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pertinence of the comedians; and all the accessories put in with the most exquisite finish and vivacity of touch. Yet we observe with regret that there is no amendment in Maclise's usual faults, which are as palpable as his merits; that we have the same hardness, the same scattered effect of light and colour, the same predominance of cold bluish tones, even in the flesh tints, so out of keeping with a subject which is at once jovial and Spanish, and ought to be lighted by a warm afternoon sun. In the other little picture, 172, *A Waterfall in Cornwall*, which represents an Irish girl (for she is Irish all over) in an English scene, this bluish tint prevails till the effect is almost spectral: but here the exceeding coldness of tone might arise from the reflected watery lights; at least, it does not strike us as so discordant as in the other picture.

Mr. Uwins, R.A., and one of our veteran painters, has seven pictures this year, all in the same style—small pieces of elegant sentiment and vivid colour. The best is 485, from Crabbe's story of the sailor who returns home only to die in the presence of his affianced bride—full of simple character and pathos.

W. Collins, R.A., another of our oldest favourites, who used to paint to perfection homely English nature, till he went to Italy and came back *Italianized*, has five pictures this year. 309, *The Nativity*, we must pass over, for the reasons already given: it will not do at all. In two others, 94, *The World or the Cloister*, and 457, *The Girl of Torrento Spinning*, it is clear that the same face has served for a model—for the Torrento girl and the young lady of fashion; and the character and intention are so different, that we have reason to complain of such a want of taste and selection; meaning thereby no disparagement to the face itself. Two others, 204, *A Windy Day, Sussex*, and 217, *A Sultry Day, Naples*, are of unequal merit; the first excellent and characteristic, the second miscalled—it is not sultry nor Naples, but as cold and as English as can well be conceived.

232, *Dinner-time in the Refectory of the Convent of Ogni Santi, with the Friars at Table*, S. A. Hart, R.A. A piece of perspective effect, well painted, in emulation of Granet.

534, *The Last Appeal*, Frank Stone.—There is more power of every kind in this picture than any thing of Mr. Stone's we have yet seen. The story is simply and intelligibly told. The rustic lover meets his obdurate sweetheart at the rocky well, and makes a last appeal to her pity—and you see that it is hopeless. There are days and nights of pining love in his anxious, earnest, pleading and despairing look; and in the unrelenting loveliness of her averted face, a settled resolve, mingled with pain. Then the painting is exquisite in every part: all the accessories—the wet, mossy well, the moist foliage, the pail, the pitcher—all are finished with a conscientious care, in which there is nothing obtrusive. We consider this picture far in advance of the sentimental elegance of Mr. Stone's former pictures, showing more depth of feeling and purpose, as well as an improved hand.

193, *The Cotter's Saturday Night*, C. W. Cope.—Though this picture has much merit in parts, it has disappointed us; because we have watched Mr. Cope's progress hitherto with great interest, and this picture is not equal to what he can do, nor even to what he has already done. The poet's pretty Jenny, and her suitor, are sadly common-place.

362, *Passing the Cross in Brittany*, F. Goodall.—The French peasantry in Goodall's pictures are as full of character and nationality as the Flemish boors of Teniers, and much more interesting. This is a bright beautiful picture, and the heads touched with great delicacy.

128, *Sickness and Health*, T. Webster, A.—A sick child looking on while other children are dancing. A simple subject, treated with infinite grace and pathos, and also carefully painted.

397, *The Fortune Hunter*—468, *Going to Service*—553, *The Poor Teacher*, R. Redgrave, A.—The general style of this painter reminds us of that of Mrs. Opie as a writer. His forte, like hers, is the pathetic; it is the same manner of appealing to the same class of feelings. For instance, the expression in the face of the forsaken girl, in No. 397, is almost too true and painful. But why is the gentleman styled the Fortune Hunter? There is nothing in the picture to point him out as such. 'Going to Service' is better. All Mr. Redgrave's pictures *tell a story*, either moral or pathetic, or both; and tell it very significantly: a great merit.

Charles Landseer, A., has two pictures here (the index to the catalogue gives him but one), the best is 376, the *Monks of Melrose*; it has all his usual merits, but the finished picture is not quite equal, we think, to the first sketch engraved for Mr. Scrope's book ('Salmon and Fly Fishing'). Charles Landseer improves generally every year that he exhibits, but he cannot—we wish he could—lift himself out of a certain heaviness: this is not merely of touch, tone, and treatment, but in the very conception of his subject some leaden influence weighs down his talent; we long to put more life and spirit into him, or at least into his pictures, which are really worth vivifying, if it were only for the care and truth with which they are painted.

38, *Arabs seeking Treasure*, and 547, *Prayers in the Desert*, W. Müller, have great merit, much poetry in the treatment, and a fine rich tone of colour. Mr. Müller has evidently lived amid the scenes and personages he represents.

218, *Dr. Johnson perusing the MS. of the Vicar of Wakefield*, E. M. Ward, and 315, *Sir Joshua Reynolds and his Friends*, 606, *The Village Coquette*, G. Lane, deserve notice for careful painting, or character. There are some hundreds of pictures of the same kind, but we believe no others that deserve any particular notice here; we have mentioned all that have struck us as displaying mind, and as above mere prettiness and mediocrity.

Hereafter, we shall offer some remarks on landscapes and portraits.

Architectural Drawings.

A cloud has come over the Academy's Architectural room this season; we miss from the catalogue the names of most of those whose productions have hitherto given *éclat* to this part of the Exhibition. Where is the Royal Professor of Architecture, Mr. Cockerell? where the Professors of University College and King's College? they have not a single design or drawing of any kind! Something was to be looked for from Mr. Cockerell, since by virtue of the office which he holds in the Academy, he may be considered bound to exert himself to keep up the credit of the Architectural Room. It was not thus in the days of Soane, who, whether it was chiefly out of vanity and self-conceit or not, was a constant and liberal contributor, and in himself alone a host. But not only have the Architectural Professors turned their backs on the Academy, but the Architectural Academicians, and the members of the Institute. Of the Professors, not one exhibits: of the Academicians, only one: and of the members of the Institute very few. There is no occasion to say, that the Academician is not Sir Robert Smirke; but that it should not be Mr. Charles Barry is indeed to be regretted; more especially as he could have shown us what he now so strongly recommends, in order to obtain a more extended and imposing façade on the west side of the Houses of Parliament (*ante*, p. 440). Of course, no one can be compelled to be zealous, or active, or generous; but it amounts to moral delinquency, if those who can do much in aiding the interests of their art, do comparatively nothing; and those who have made themselves conspicuous in the eyes of the public, must not be surprised if they find that eminence has not altogether the same privileges as obscurity; and that whether justified in doing so or not, people will animadvert on the indifference or supineness of those to whom they look up for examples of something more than negative good conduct. If the Professor of Architecture at the Academy, and Mr. Barry, choose to make themselves ciphers there, *à la Sir Robert*, they may do so with impunity, supposing it to be impunity to subject themselves to public opinion, and to such remarks as we take the opportunity of here making,—and which, though not likely to be so considered, are well-intentioned, having in view the serving and encouraging the art, without regard to individuals, be they ever so eminent.

To quit reflections of this sort for remarks bearing more immediately on the drawings exhibited, we should say, that while the mass of them are poor as designs, there are few which are of interest or importance on account of the subjects they represent. From the one hundred and thirty drawings mentioned in the catalogue, one hundred may fairly be deducted, as either not worth looking at, or so placed that when looked for and found they cannot be seen,—we do not mean cannot be discerned, but cannot be examined, nor at all understood in their details. Of competition designs there are fewer than usual; nor are those for buildings either of much consequence in themselves, or rendered so by the skill with which they are treated. It may, however, be presumed, that although not so described, most of the designs for churches are competition subjects, and among them are one or two interiors of considerable merit. We need not notice that of the Temple Church, No. 1193, as the drawing is no more than an architectural portrait; and though scrupulously faithful as such, deficient in pictorial effect, wherein it yields to No. 1222, 'Stone Church in the palmy days of the fourteenth century,' A. Smith; an imaginary scene of similar character in regard to the extent to which *polychrome* embellishment is carried. But No. 1185, 'Design for the restoration of the interior of the Church of the Holy Trinity, at Hull,' by Messrs. Lockwood and Allom, is captivating as a drawing and as a good specimen of church architecture. It would have been more satisfactory had there been a small sketch exhibiting the present state of the building, and showing thereby how far we are indebted for what we here see to the suggestions of the restorers. Nos. 1247 and 1260 are also interiors of the same class, manifesting much better taste than usual in regard both to quality of architecture and to arrangement and mode of fitting up. The first of them, 'Church about to be erected at Whitstable, Kent,' R. C. Carpenter, is marked by unaffected simplicity of character, in which the parts, instead of being impoverished or neglected, are carefully considered, boldly marked, and pleasingly combined. A great deal of character is produced by the timber roof, with its springing arches of the same material; which being both of high pitch, and lofty in proportion to the height of the side walls, gives the edifice a peculiar expression of humble solemnity, the loftiness being that of the roof itself, not of the fabric generally. The other design, 'Church of St. Mary, Herne Hill, Dulwich,' G. Alexander, is of a different character from the preceding, having a lofty nave with clerestory windows, and a low-pitched gable, timber roof and sloping ceilings of the same material over the aisles, formed into panels, and decorated with colours. In one respect, both churches agree, neither of them having side galleries, which so sadly disfigure our modern Gothic churches, and the pews are little more than low open seats. No. 1317, 'Interior of the Cemetery Chapel erecting at Cambridge,' E. B. Lamb: a much smaller subject than either of those just mentioned, although shown upon a larger scale, displays more of genuine architectural *gusto* and energy of style than we are accustomed to meet with in designs of higher pretensions. We perceive from it how much may be made by conception and treatment alone, with what amounts in itself to no more than the minimum of an opportunity; for though in the subject itself there is scarcely anything to speak of—merely a timber roof, a paved floor, some arches, and a painted window seen at the end—there is a great deal of effect and architectural expression put into it. Of designs for the exteriors of churches, that for the one 'now erecting at Marchwood, Hants,' by J. M. Derick, and which has a tower and branch spire at the south-west angle, struck us as one of the best, both for its general composition and its style.

Nos. 1252 and 1262 show us two works which are now actually in progress, and of which the first, viz. 'South-east view of the Hall and Library at Lincoln's Inn,' P. Hardwick, R.A., will be an important and conspicuous piece of architecture, similar in style to Middle Temple Hall, and, like that, constructed of red brick and stone. To enable us to judge better of the entire design, there ought to have been another view in the opposite direction, showing the north building, or library portion of this architectural group more distinctly, for at present its effect can only be guessed at. We may, however, venture to say, that the whole will prove a redeeming feature in the architecture of Lincoln's Inn, or rather will produce some architectural character there, whereas the present buildings are a strange incoherent jumble—a medley of styles and no-styles, and some of them in the worst taste imaginable. The other subject, No. 1262, shows us also an additional building, now considerably advanced, at another Inn, viz. the new

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"Chambers in the South Court of Staple Inn," by Messrs. Wigg and Pownall. To say that it is a better specimen of architecture than the older buildings there, would be no compliment, since they are of a most shabby, dismal, and sulky-looking physiognomy, without being in the slightest degree picturesque in their wretchedness; yet, although not without merit in design, as a specimen of the Elizabethan style, this new building is not so satisfactory as it might have been rendered by a little more study. The character of the style is rather subdued than refined: whereas we could have wished to see it refined, and at the same time rendered more energetic, by its better qualities being brought out more decidedly:—but enough for the present.

PICTURE SALES.

THREE Collections sold since our last report, all of them at Messrs. Christie & Manson's, have claims, greater or less, on our notice. The late Sir Richard Borough's pictures, forty-six in number, comprised few worth mention, and none to exhaust the superlatives of panegyric: two 'Venice Canal scenes,' clever, toast-coloured things, with *Canaletti's* warmth but not his mellowness, had about equal merit, and brought correspondent prices, 63 and 61 guineas.—The collection of F. B. West, Esq., late member for Dublin, demands more lengthened details and remarks, as well because of its superior worth, as its furnishing some criterion whereby to estimate the wealth and taste which we may assign that metropolis. Both would seem, thus tested, to be limited enough. Half the stock, of eighty articles, was little beyond just vendible; the other half netted 3,000 guineas or upwards—say the whole, 3,500*l.* Perhaps no finer *gallery* had been formed since the Union by any private citizen of Dublin, yet a London shopkeeper would lay out almost as large a sum in adorning his obscure domicile at Finsbury Square, or his sunbright box at Brentford! For the taste this collection indicated, we should entitle it rather comprehensive than discriminative, not very exalted, if not vulgar: it admitted specimens of all Schools and all styles, but the highest; most, however, spoke the cit-amateur, being of Dutch character and cabinet dimensions. We must except two large Italian pictures by *Corradi*, yet neither are these by the great Corradi, mental father of Michaelangelo, nor any of that renowned old choir; a certain *Francesco* Corradi, one of the much later "cavalier" artists, who won temporal easier than immortal honours, has preferable claims. His style somewhat resembles Furini's, with which our readers may be more acquainted, —a soft, coal-black *sfumatezza*, spreading like a veil over pallid flesh-tints, and opposed by Corradi to strong reds, yellows, &c. in the draperies. This produces powerful effect—too powerful: the atmosphere of Erebus itself could not harmonize such colours, flame, sulphur, and ghastly-white relieved against sable! It is just the palette Satan himself would set if he turned limner. Still these pictures sold beneath their value; 'Lot and his Daughters' for 19 guineas, 'Bathsheba and Attendants' for 32. A large apocryphal *Ruysdael*, flat, cold, and feeble, brought 290 guineas. A small indubitable landscape, by ditto, pure and exquisite, 200 guineas: thus we see painted canvas for the saloon-wall is valued like that for the hall-floor, according to the table of Square Measure, so much per yard! This little "waterfall" would refresh a desert of sands, as far as it could be seen there: the cottage above it looks a piece of its rocky bank, rude, and gray, and irregular; the humid clouds are its offspring, and appear descending in drops to its bosom whence they rose: all blend into one accordant effect—the woods reek with moisture, and the dark-green herbage seems to exude at every pore. We have not often beheld a better production of Ruysdael's hand; Nature's alternately dilative and contractile fingers could alone manipulate a work more broadly, yet minutely. Another admirable sample of harmonious composition deserves no less praise, 'Horsemen on the Road,' by *Wouvermans;* a wild and desolate scene, over which a winter-evening sun from behind chill masses of brightened clouds reflects its fierce splendour, and where the leafless trees quiver at once to the beam and the blast, is represented in the finest unison of tone and subject possible, proving what a deep poetic sense these Dutch painters could display amidst their matter-of-fact details: 222 guineas was little for such an excellent specimen. 'Peasants, Cattle, and Itinerant Musician,' by Berghem, small and pretty, but Berghems are the samenesses of sameness, 170 guineas. 'St. John with the Lamb,' fathered upon *Murillo*, who has weakly progeny enough of his own to depress him, 100 guineas. 'A Girl feeding Chickens,'—little Lady Catherine Clinton in farm-yard character—by *Sir Joshua*, very small, and a mere *ébauche*, 28 guineas. 'Italian Lake,' by *Wilson*, from Col. Fox's collection, a brilliant failure, 53 guineas. *Northcote's* 'Sleeping Girl' merited more than 25 guineas, though a hot-cheeked Blowsabel, and servile imitation of Sir Joshua. 'View in Flanders,' after *Rubens's* large original, 53 guineas. 'Tobit,' a clever pretence for *Salvator*, 62 guineas. 'Interior,' ascribed to *De Hooghe*, and the distant group worthy of him, were its brightness somewhat mellower, 73 guineas. 'Italian Landscape,' a beautiful little work by *Botte*, wanting alone that which all his productions want—breadth of composition—to render it as attractive a woodland scene as sun ever shone upon "since summer first was leafy," 273 guineas. 'The Campo Vaccino,' doubtless reckoned a true *Claude* by its late possessor, and such will be reckoned by every future one, 80 guineas. 'Madonna and Child,' catalogued as a *Correggio*, but which we could not believe to be by him, though he rose from the dead to assert it, 83 guineas. 'A Woodland View,' by *Hobbema*, and a 'River Scene,' by *Cuyp*, considered the stars of this collection, 400 and 440 guineas. These two painters proceeded on opposite principles of illumination: Hobbema loves to sequester the sunlight within close vistas or vaulted shades, Cuyp to spread it abroad through the open champaign. Here we have the principles exemplified: in one picture is a roadway under a dark wood, like an illuminated tunnel, stretching from the foreground to the distant horizon, along which path the sun pours his radiance beneath a roof of thick-woven boughs and foliage: in the other, hill, valley, grove, stream, and sky, all reflect light around, and redouble the power of the sun by their free interaction. Nothing that Cuyp ever painted exceeds the rich mellow sunny green of the river-bank, with its village embosomed amidst luxuriant copsewood, nor have we ever seen any hand beside his equal it; but there are certain defects elsewhere, great enough even to suggest some doubt whether he painted the whole picture. Cuyp's earlier works evince too much decision of outline and hardness, not irresolution, as exhibited here. Another landscape, like an early Cuyp, illustrates our assertion; it wants the glow and perfect harmony which afterwards became his chief objects, yet has much of the firmness he always possessed. 'Horsemen near a Ford' may, however, be an imitation by some able artist; it brought 190 guineas. We have thus paid the Sister Isle due respect in devoting so much space to her once-vaunted collection.—A third sale, that came off on Monday last, will give us less trouble. It was anonymous and very miscellaneous; the best articles were all modern, none first-rate, a few good. Several *Morlands* went at low prices: the 'Gipsy Scene,' which obtained 210 guineas two years ago, when Lady Stuart's sale took place, fetched now but 161; a 'Cottage Door, with Peasants, and a Waggon-horse,' 52*l.*; 'A Mountainous Sea-shore,' large, and not without grandeur, 110 guineas; the 'Village Cart,' meritorious, 30 guineas; a delicious little 'Pig-piece,' that almost rendered the sty picturesque, and its habitants interesting, 15*l.*; a 'Shipwreck,' very small, 9½ guineas. *T. S. Cooper's* large 'Cow-piece,' a chef-d'œuvre, 120*l.* 'Cicero at his Villa,' an indifferent namesake of the great picture at Wynnstay, by *Wilson*, 155 guineas. *Harlow's* 'Hubert and Prince Arthur,' ridiculously sublime, or sublimely ridiculous, 22 guineas. 'A Sea-shore,' by *Stanfield*, of his earlier, more circumspect days, 50 guineas. 'The Avalanche,' by *Loutherbourg*, from Lord de Tabley's collection, a large and fine picture, though somewhat too sharp in the execution, 100 guineas. 'A Sea-piece,' by *J. Wilson*, very large, and largely but superficially handled, 45 guineas. 'The Opening of Waterloo Bridge,' by *Constable*, a still larger and more ambitious work, no felicitous specimen of a style which requires to be seen at its utmost perfection ere it can extort approval, 80 guineas. Sketch for ditto, 32 guineas. A clever 'Interior, with several figures,' by *Leduc*, 77 guineas; and a good 'Landscape,' many a worse passing for *Wouvermans*, 73 guineas. There were various other items of this collection worth the amateur's notice, though not public enumeration.

OUR WEEKLY GOSSIP.

Mr. Murray has just enlivened an unusually dull May by a few pleasant promises: amongst them are, 'The Life and Adventures of Admiral Sir Francis Drake, compiled from various Chronicles and Original MS. sources in the State Paper Office, British Museum, and the Archives of Madrid, never before Published,' by John Barrow, Esq.; 'Closing Events of the Campaign in China,' by Capt. Grenville Loch, R.N.; 'Australia and the East; being a Narrative of a Voyage to New South Wales in an emigrant ship, with a Residence of some months in Sydney and the Bush, and the Route Home by way of India and Egypt,' by John Hood, Esq.; 'Memoir of the late Lord Sydenham, with a Narrative of his Administration of Affairs in Canada,' by his Brother, G. Poulett Scrope, Esq., M.P., and Thomas C. Murdoch, Esq., Civil Secretary; 'Letters from the Bye-Ways of Italy,' by Col. and Mrs. Stisted; and 'Memoirs of William Smith, L.L.D., Author of the Map of the Strata of England and Wales,' by John Phillips, F.R.S. To these we may add, on the authority of Mr. Colburn, as forthcoming, 'A Diary of the Time of Charles II.,' by the Hon. Henry Sydney, afterwards Earl of Romney, including his Correspondence with the Countess of Sunderland, and other distinguished Personages,' under the editorship of R. W. Blencowe, Esq.: and Messrs. Wiley and Putnam, the American publishers, promise us 'Change for the American Notes: Letters from an American Lady in London to her Friend in New York.'

On Tuesday a deputation from the Metropolitan Improvement Society, consisting of Lord Robert Grosvenor and other members of the committee, had an interview with the Commissioners for improving the communications of the Metropolis. The object of the deputation was to recommend a new line of roadway, partly running along the north bank of the Thames, to connect the great Essex road with the West end of London. A plan showing the projected line was submitted and favourably received by the Commissioners.

Since our last publication we have learnt that Mr. Thomas has left directions that his unrivalled collection of coins and medals shall be offered, in the first instance, at the price of 12,600*l.*, to the British Museum, then to the Bodleian and the Fitzwilliam; each to be allowed two months to consider the proposal, but if not accepted, then the whole to be sold by auction.

We observe, with great satisfaction, that Mr. Lockhart has been appointed Auditor of the Duchy of Cornwall, vacated by the death of the late Mr. Allen, of Dulwich. The income is stated to be 400*l.* a-year.

Sporting literature has received a heavy loss in the decease of Mr. Apperley, best known to the public as "Nimrod." From the gossipping autobiography communicated last year to *Fraser's Magazine*, we learn, that he was the second son of a Denbighshire Squire; that, from his youth upwards, he was addicted to buckskins and the box-seat; that circumstances subsequently drove him upon foreign residence and authorship, and that the last was, happily, as lucrative to himself as it was acceptable to the public. His earlier writings, whether in the shape of encyclopædia, review, or magazine articles, had all the spirit of open-air life, without any of the coarseness of the kennel; and if, of late, he indulged in a wider range of personal anecdote than could be approved, there will be found surprisingly little offence in his revelations.

On looking over the obituaries of the past week, our eye has been caught in the *Paris Journal*, by a name, having some pretension to a record as of an oriental scholar, but principally remarkable as a great historic designation, which dies with the subject of this notice. M. Gaultier d'Arc was the last descendant from Pierre d'Arc, the brother of the great French heroine—had long been secretary, in Paris, to the

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School of Living Oriental Languages, and was recently Consul-General in Egypt.

We understand that the large east window in the Great Hall at Hampton Court is about to be filled with stained glass, to correspond with the window at the west end. The window is to be completed by Mr. Willement before the end of June. The continued progress of improvements at this, the people's palace, is most praiseworthy. The admirer of chesnut trees in full blossom should visit the groves in Bushy Park next week, when they will be found at the highest point of their annual perfection.

The Shakspeare autograph, sold two years since for 165*l.* 15*s.* (see No. 709), has already again passed under the hammer, and been purchased for the library of the Corporation of London, for 145*l.*

Since our last notice of the Italian Opera, the performances have been revivals of 'I Puritani,' and 'Lucrezia Borgia.' On Thursday next, however, we are to be treated to a novelty, in 'Linda de Chamouni,' given for Madame Persiani's benefit. 'Don Pasquale,' we presume, will shortly follow.

Some late sittings at the Academy of Moral and Political Sciences, in Paris, have been occupied with the reading of a Memoir, by M. Emile de Bonnechose, on the Influence of the Roman Traditions and Germanic Customs, in the Comparative Governments of France and England, during the Middle Age; being an extract from an important work on which that historian has been for some years engaged, having for its subject a History of the Political Institutions of England up to the time of Charles the First.

In Bamberg, in Bavaria, a curious discovery has been made, on removing the covering of a subterranean passage beneath the ancient Hôtel de Ville,—that of six large chests of wrought iron, containing about 22,000 arrows, the heads of which are not rounded and pointed, like those of the present day, but flattened in the manner of a chisel, and the shafts furnished with chips instead of feathers. The Municipal Council has forwarded specimens of these arrows to the various learned bodies who devote themselves more especially to the illustration of Germanic antiquities, as well as to the societies of Northern Archæology in Copenhagen, Christiania, and Stockholm.

The city of Leipsic has conferred the freedom of the city on Dr. Mendelssohn Bartholdy, and the letters patent were presented to him in a beautiful silver-gilt box. We wish that our English corporations would testify a like respect for those who instruct, or improve, or delight mankind, by conferring like inexpensive honours on such of their townsmen as have become distinguished in literature, in art, or in science. It is not the value of the thing—a deal box would do as well as one of silver or gold—it is the example and its influences.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1*s.* Catalogue, 1*s.*
HENRY HOWARD, R.A., Sec.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1*s.* Catalogue, 6*d.*
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

EXHIBITION of Sir GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing portraits of all the Members of Parliament, also a portrait of Her Majesty Queen Victoria, and various other works, forming a collection of more than 800 portraits of eminent personages of the present day. Open from 10 till dusk.—At the Egyptian-hall, Piccadilly. Admission, 1*s.*

AERIAL NAVIGATION.—ROYAL POLYTECHNIC INSTITUTION.—A LECTURE on this subject, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered at Two o'Clock daily, in addition to all the varied and instructive amusements of the Institution. Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

SCIENTIFIC AND LITERARY

INSTITUTE OF BRITISH ARCHITECTS.—*May* 15.—Mr. S. Angell in the chair.—Mr. Hosking explained his proposal to improve the design of arched bridges, by the introduction of a transverse arch, groined into the longitudinal arch, or series of arches, and showed the effect of this, and of other suggestions which he had made for the improvement of bridges, in a design for remodelling Westminster Bridge. Mr. Hosking had, on a former occasion, made some remarks upon the subject of bridge-building generally, when he had urged that the piers of bridges were built for the most part of much greater substance in thickness than was necessary for either safety or agreeable effect; that they might therefore be greatly reduced in bulk, both for economy and for their effect upon the water-way and the navigation, without diminishing their efficiency. It had been objected—with the too common fault of architects, who would sacrifice use to effect, instead of compelling the useful to be effective,—that his proposal tended to destroy the due proportion, in appearance, of the pier to the opening. Mr. Hosking thought that the eye which had been accustomed to the bridges upon the Tiber at Rome, of which the piers are rarely less than one-third the span of the larger of the two arches resting upon them respectively, would be offended by the absence of that proportion of solid to void in London and Waterloo Bridges, in which the same relation is but one-sixth, whilst the eye accustomed to the bridges upon the Thames, at London, would condemn the bridge at Staines and the bridges of Jena and Neuilly, upon the Seine, of which the piers are but one-eighth, one-ninth, and one-tenth respectively of the span of the arches resting upon them. Nor had we yet reached the limit to which the solid might be reduced in proportion to the void with safety and with good effect. To justify further reduction was one of the ends to be answered by the arrangement he was then to explain, which had the effect of reducing also the weight to be sustained by the piers of an arched bridge. The proposed improvement in this respect Mr. Hosking stated to consist in groining a bridge arch, or of carrying a groined transverse arch through the length of a series of arches, and the advantages derivable from this plan to be in lessening the weight of the bridging constructions; in reducing the thrust upon the abutments; in diminishing the liability of the bridging constructions to vibrate under the action of pulsating or of rolling bodies; and, generally, in greatly reducing the cost of construction. The weight is obviously lessened by the difference between the massive haunches of the main vaults and of the requisite backing to them throughout the extent of the transverse arch, and the thickness of the pier, and the comparatively light inner transverse arch, which, being of slight span, may be of stones of much less depth than the main vaults require. The thrust of the main vaults is dissipated throughout so much of the width of the bridge as the inner transverse arch occupies, and so that the abutments might be almost reduced to mere wing walls: the vibrations arising from the traffic would be checked at the groin points, as at nodal points in a vibrating cord; and the cost of construction would be lessened by the reduction in quantity of the materials of the piers and of the vaults; by the smaller amount of labour required for the softer stone available for the inner transverse arch, and by the greater lightness of the centering which would be sufficient for the same. Mr. Hosking then stated that he had endeavoured to illustrate the suggestion as to an inner transverse arch groined to the longitudinal vaults, by applying what he proposed in that respect upon a compartment of London Bridge, as a familiar instance, and illustrated his views by reference to diagrams. He then proceeded in further explanation:—"The only indication of what I have suggested in any existing work with which I am acquainted is in Perronet's bridge of St. Maxence, where low arches are introduced over the divided parts of the piers, transversely of the bridge, to take the springings of the great longitudinal arches; but these have neither the intention nor the effect of what I propose, and are a source of weakness and expense rather than of economy and endurance. The transverse arches are low and flat, and the great vaults spring from the backs of these arches, so that no relief, either in weight or thrust, is obtained, as by the proposed mode of groining the one inner transverse arch with, and to the full height and extent of, the longitudinal arches; but the only possible injurious effect is retained to the fullest extent in the thrust of the low flat arches, tending to separate the already divided parts of the pier." Mr. Hosking went on to justify, by example, the sufficiency of the provision he had made for restraining the thrust of the inner transverse arch, and to show the sufficiency of the area of bearing surface upon the piers at the springings of the main vaults, and then described his proposal to form more bold and effective cornices, and to extend the available surface upon a bridge by corbelling out the parapets. He then proceeded to show the effect of his suggestions in a design for re-modelling Westminster Bridge, rendered, by circumstances which had grown up around it, altogether unfit, both in its design and arrangement, for the position it occupies, and mentioned that he had written the remarks in his Treatise, and sketched the design which he exhibited, in September last, and which coincided in a remarkable degree with the observations upon the same subject in the Report lately presented by Mr. Barry to the Commission on the Fine Arts. "It is true," Mr. Hosking went on to say, "that my suggestions stand alone in the particulars, in which it was almost certain that mine would be peculiar; as it regards the introduction of the inner transverse arch groined to the main vaults; in the increase of the span of the arches upon the same piers, and thereby greatly reducing the piers (for I do not understand Mr. Barry in his Report to contemplate that), and in widening the approaches, and winding and dividing the roadway upon them, for the double purpose of use and delight."

GEOGRAPHICAL SOCIETY.—*May* 22.—The Anniversary Meeting took place this day at the Society's rooms, for the election of officers, &c.; W. R. Hamilton, Esq. President, in the chair.

The Society during the past year has had an increase of 14 members, and now consists of 655 members, besides 60 Foreign Honorary and Corresponding Members. The donations during the same period have been 417 volumes, and 206 maps and charts, 30 of the latter presented by the Hydrographic department of the Admiralty.

The gold medal, entitled the Patron's Medal, having been awarded to Lieut. J. F. Symonds, R.E., for his triangulations over a great portion of Palestine, and for his determination of the difference between the levels of the Dead Sea and Lake Tiberias, and that of the Mediterranean, was received for him by his father, Sir W. Symonds; and the gold medal, entitled the Founder's Medal, which was awarded to Mr. Edward John Eyre, for his zealous and enterprising explorations in Australia under circumstances of peculiar difficulty, was handed over to the Secretary to be forwarded to Mr. Eyre.

The President then read his Anniversary Address, after which the ballot took place, when the following were elected:—R. I. Murchison, Esq., President, *vice* W. R. Hamilton, Esq., who retires; Sir John Rennie and W. R. Hamilton, Esq., Vice-Presidents, *vice* R. I. Murchison, Esq., and Sir Charles Malcolm, retiring from the Vice-Presidency; Rear-Admiral Bowles, T. G. B. Estcourt, Esq., W. P. Crauford, Esq., G. Dod, Esq., Sir Charles Malcolm, H. Long, Esq., W. C. Trevelyan, Esq., and Sir W. Chatterton, Members of the Council, *vice* an equal number who retire. The members will dine together on Monday the 19th of June, at half-past six, at the New Thatched House Tavern, St. James's Street.

MICROSCOPICAL SOCIETY.—*May* 17.—J. S. Bowerbank, Esq. in the chair. A paper was read from E. J. Quekett, Esq. 'On the nature of vessels possessing longitudinal as well as spiral fibres found in certain plants.'

SOCIETY OF ARTS.—*May* 24.—George Moore, Esq. V.P. in the chair.—Edward Romilly, Esq., J. K. Perring, Esq., Stephen Bencroft, Esq., and seven other gentlemen, were elected members.—The secretary read a description of Mr. Lee's Safety Railway Carriage, a model of which was on the table. The object of Mr. Lee's invention is to prevent railway accidents, either from the breaking of axles, or from carriages running off the rails: to obtain these desiderata Mr. Lee introduces improved bearings for the axles of the wheels, and forms each axle in two parts, so arranged as to obtain the requisite stiffness, and at the same time enable either half of the axle which may become fractured or otherwise made unfit for use, to be readily removed without disturbing the other or uninjured half.

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Another point is the application of very powerful brakes, to stop the action of the wheels when required, though the train be proceeding at full speed; these brakes are adapted to act simultaneously as well on the rails on which the wheels run, as on the rims of the wheels themselves, and are therefore called "compound brakes."—Mr. James Faraday described and illustrated Professor Faraday's invention for the Ventilation of Lamp-burners. [See description, *ante*, p. 394.]

INSTITUTION OF CIVIL ENGINEERS.—*May* 23.—The President in the chair.—Some specimens of unburnt bricks from the Pyramids of Daskoor (Egypt), were exhibited by Mr. Newton. From the description by Mr. Perring, who brought them to England, it appeared that they were made from the alluvial soil of the Valley of the Nile, mixed up with chopped straw; that they were made with cavities in the sides like the modern bricks, and that the interior of the Pyramids was formed of *arches*, the bricks composing them being either packed behind with pieces of flat pottery, or cut away to radiate equally from the centre. There existed at Thebes some extensive ranges of arches, of about twelve feet span, the bricks of which they were built bearing the name of Sesostris, and consequently they must have stood uninjured upwards of 3180 years; the arches were turned in concentric half-brick rings.—Capt. Handcock produced a brass and cone of his improved axle, which had been used under an engine on the Southampton Railway, and had run upwards of 21,000 miles; the brass scarcely exhibited any signs of wear, while a brass of an axle of the old form, which had only run 8,000 miles, was nearly one inch shorter than when it was first put on, besides having worn considerably into the journal and the box.—The first part was read of a paper, by Mr. Mallet, 'On the action of Air and Water upon Cast and Wrought Iron and Steel;' but as from its length the second part was necessarily reserved until the next meeting, the whole will be noticed together.

MEETINGS FOR THE ENSUING WEEK.

SAT. Botanic Society, 4.
MON. Institute of British Architects, 8.
TUES. Institution of Civil Engineers, 8.—'On the durability of Iron Ships, the method of preventing their Corrosion and becoming Foul, by the application of a coating of Alloy of Zinc, of Varnish, and a Poisonous Paint,' by R. Mallet.—'Description of an improved arrangement of a Surveying Instrument,' by H. Carr.
WED. Society of Arts, 8.
THUR. Royal Society, half-past 8.
— Zoological Society, 8.—General Business.
— Society of Antiquaries, 8.
FRI. Royal Institution, half-past 9.—'On the Structure and Functions of the Organ of Hearing in relation to Sound,' by Mr. Brooke.
— Botanical Society, 8.

MUSIC AND THE DRAMA

CONTEMPORARY MUSICAL COMPOSERS.

FRANZ LISZT.

SINCE the days of Stradella, Salvator Rosa, or Benvenuto Cellini, a more picturesque subject does not present itself to the historian of Art, than Franz Liszt; nor would a journal of his progresses and pilgrimages be the least edifying of the many books of travel which the time produces. One year he would be found electrifying a Hungarian audience to such a pitch of enthusiasm, that nobles became eager to claim him for a brother; and heralds were set to work to prove a closer bond of fellowship between prince and artist than that of mere sympathy: another year he would be discovered fraternizing with the wildest, heartiest of all European classes, the students of a German university, till cautious authorities were compelled to restrain the exuberant manifestations of *burschen* fealty and homage:—in the evenings of a third season, bandying repartees with Vienna courtiers, wits, and statesmen, and as often the conqueror as the conquered in the war of words: in the morning, giving brotherly and patient audience to the obscure and friendless artist; and morning and evening of every year lavishing the gains earned by his two wondrous hands on all worthy and generous objects. On the side of Art, too, the chapter would be full of interest. M. Liszt's stupendous executive powers must be conceded by the least cordial of his chroniclers—his memory, without limit, can be questioned by no one; while, as regards taste, the enthusiasm which marks the choice of music he performs, and the singularities of his manner of execution, would furnish matter for as pretty a debate as often presents itself to the historian. But we must leave these things to Posterity.

Rumour has declared that M. Liszt will ere long enter upon a new career, and devote himself to composition and artistic criticism. The publication before us, entitled 'Années de Pélerinage Suisse,' Première Partie, gives some show of probability to the report. It is a curiosity worthy of examination, not merely as an utterance of the favourite fancies of a remarkable man, during many years; not merely as an illustration of what now-a-days has been done by the piano-forte player, but as the example put forth in support of a picturesque theory, frankly stated by the author in his preface.

"Having visited," says M. Liszt, in his *Avant-propos*, "during these late years, many new countries—many places hallowed by History and Poetry—having felt that the varied aspects of Nature and the scenes displaying them did not pass before my eyes as vain images, but that they excited in my soul profound emotions—that between them and myself was established a relation vague but immediate, a connexion indefinite but real, a communication inexplicable but certain—I have attempted to render in Music some of my strongest sensations—some of my liveliest perceptions. That ideality which exists in every thing, and is its poetic spirit, seems particularly to manifest itself in the creations of Art, which speak to the soul by their beauty, and their form. Although Music be the least plastic of the arts, she, too, has, nevertheless, her symbols, and it is not unjustly that she has been defined as an architecture of sounds. But, in the same manner that Architecture, besides its different orders, as Tuscan, Ionic, Corinthian, &c., has still its sentiment, whether Pagan or Christian, voluptuous or mystical, military or industrial—thus, and perhaps yet more, Music has its hidden meaning, its ideal sense, the existence of which the majority does not suspect; for in the matter of art, the majority does not rise beyond the comparative judgment of the general outline and the easy appreciation of the skill displayed on the surface. In proportion as instrumental music advances, develops itself, disengages itself from its earlier trammels, its tendency is more and more to be stamped with that ideality which characterizes the perfection of plastic arts; to become no longer a simple combination of sounds, but a poetical language, perhaps more apt than Poetry itself to express everything in us which passes the customary horizon lines—everything which escapes analysis—everything which stirs from their depths the unperishable desire, the infinite presentiments of Man. It is under this conviction, and with this tendency, that I have undertaken the work I now publish. I address myself to the few, rather than to the many, and do not aspire to success, but to the suffrage of the small number of those who concede that Art may have another destination than the amusement of idle hours, and who may demand from it something besides the fruitless distraction of a fleeting diversion."

Here are large powers claimed for Music; and yet we believe, however, that none among the great intellectual artists—of whom Beethoven is king—have wrought without an inner consciousness, if not a precise acknowledgment, of their existence. But granting this, the metaphysical musician, without the restraint of a sound guiding taste, runs great danger of becoming obscure; without a deep and wide basis of science, which includes perfect command over symmetry, climax, and contrast, the poetical composer stands a chance of losing himself in fragmentary rhapsodies. It is well that we have Beethoven's pianoforte Sonatas—yet more, his Symphonies, the Overtures of Weber and Mendelssohn, the characteristic Studies of Moscheles, the more fitful and delicate reveries of Chopin, to prove the possibility and the beauty of music written with a wider purpose than a mere insulated artistic display. M. Liszt would venture further into cloudland than any of his predecessors.

The volume before us contains seven movements, or *fantasias*, of widely contrasted character—the heroic, the Swiss-pastoral, the meditative, the religious, &c. Our author would have conveyed a clearer insight into his meaning, had he given a prose page from his journal, stating under what circumstances each was written, in preference to the mystical and enigmatical mottos which are prefixed. Still more certain is it, that if he meant others to enjoy his visions, he should have delivered them in language less cabalistic. With little exception, we have the thunder of the piano throughout the volume—extensions which few men (*no* women) can master, volleys of reiterated chords, cataracts of impossibly-difficult passages, and melodies supported by accompaniments so florid in their complication, that the expression of the air must almost be lost in the attempt to grasp one half of the notes. Such is the orthography, so to say, which must be mastered, ere the intention of the book can be comprehended.

Stripping the movements in question, as far as is possible, of all the superincumbent weight of clothing, and looking at their first ideas, the conviction forces itself upon us, that M. Liszt has displayed in them more aspiration than invention. In the first, 'Lyon,' we have a sort of turbulent, manly march, probably representing a popular commotion: the main subject, announced by a pompous and lengthy *crescendo*, is hardly worth the waiting for, and appears at widely severed intervals; while a trite and prosaic phrase is harmoniously tormented, page after page, till the ear can bear no more. The close, nevertheless, in spite of some crudity in the harmonic progressions, has a satisfactory nerve and coherence.—No. 2. is a complete contrast to the above; being a scene on the Wallenstadt-see—all repose and loneliness—with a certain Swiss wildness thrown over it, by the employment of those intervals, representing mountain calls and mountain echoes, which give the music of the Cantons its individuality. But the melody is forced, rather than simple, and the hearer, we suspect, will be more apt to listen for the even execution of the peculiar and lulling accompaniment, than to long for the coming back of the strain which it is meant to decorate and support.—No. 3, 'At the Margin of a Spring,' is less accessible, since its undulating theme (one of the most graceful inventions in the volume) is carried through paths more rugged than such gentle waters ought even to flow along; and nothing but an execution of most marvellous liquidity will reconcile the ear to some of the digressions. The next is a reverie with a distant bell-chime anxiously and pertinaciously repeated, and asserting its neighbourhood, even throughout the soothing episode introduced. This, though one of the most difficult of the series, is, perhaps, one of the clearest in its construction. The next, 'The Valley of Obermann,' is a maze that few could thread, we suspect, even if the composer held out the clue. In 'The Chapel of Guillaume Tell,' we meet with a broad and simple leading melody, somewhat too much in the manner of Bellini; while in the 'Psalm of the Church of Geneva,' the inequality of rhythm, caused by one strain of *five bars*, is more eminent than the originality of the *cantilena*, or the richness of the harmony. In fact, the latter is purposely plain to poverty, till the close of the movement is reached.

It must be remembered, that we can do little beyond offer guesses at these compositions, so entirely is their difficulty calculated to baffle the usual powers of piano-forte players. Nevertheless, their most important portion, the first idea, is also the easiest to master; and however we may pause in pronouncing judgment upon the effect of the whole, we feel little hesitation as to the quality of this part. Whether from an encyclopedic familiarity with the music of all schools and times, or from natural conformation, we are not prepared to assert, but, while we are never disappointed by our musical Childe Harold, of the most prodigious passages which fingers can execute, we are rarely gratified by one of those spontaneous and simple phrases, which "chambers itself in the memory," to haunt our dreams, and to bear us company in our walks; and without these, there is no great musical composition, poetical or prosaic. Even in that gigantic and mystical work, the masonic Symphony of Beethoven; even in his pianoforte Sonata (B flat) with fugue; nay, even in his yet more chaotic posthumous quartetts, there is never wanting some *prima intenzione* of an originality and a harmony that will make its way, however recondite or crabbed the construction. If thought, enthusiasm, and resolution suffice for a composer, M. Liszt will assuredly one day prove himself foremost. But a vein of fresh invention has yet to be found by him. We have faith, however, in his future efforts; for noble aim, and indomitable will,

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are not the worst divining rods with which the pilgrim can go forth on his journey of discovery.

Philharmonic Society.—Bad management and a royal visit (to be plain and brief) spoiled the effect of the *Fifth Concert*. As the *programme* stood, it appeared far more as if the 'Lobgesang' was given as make-weight to Beethoven's Choral Fantasia, than as if Mrs. Anderson had been allowed to repeat the latter, because the performance of Mendelssohn's Cantata afforded an occasion. Again, the first act was prolonged a needless half-hour for the sake of a chamber quartett, *commanded* by Her Majesty the Queen Dowager: the effect of which, however charming it might have been in Marlborough House, was felt on Monday as "stale, flat, and unprofitable." Thus the principal work of the evening was not commenced till *half-past ten*, when the yawning half of the audience were thinking of their pillows, and the livelier moiety of balls and routs still to come. It is needless to point out, that, under such circumstances, the success of another 'Israel in Egypt'—were there such a work—must have been hopeless. The 'Lobgesang,' however, was more heartily relished than might have been expected. The *allegretto* of the symphony, and the subsequent *adagio*, were both taken too fast, whence a loss of elegance from the one and solemnity from the other. The tenor *aria* introduced since the performance of the work at Birmingham, was sacrificed owing to its singer being *seen* and not *heard*: while the second *soprano*, in the delicious duett, 'I waited on the Lord,' was coarser and huskier than can be tolerated in a movement, where sweetness of tone must be employed, or the composer's meaning is totally lost. Though not agreeable, it is necessary to note these things, since there are those abroad who, when Mendelssohn's music is in question, charge every fault not to managers and executants, but to the master's account. The concert was conducted by Mr. W. S. Bennett, and opened with Beethoven's Symphony in A minor, the slow movement of which was *encored*. In the first act, too, Miss Birch sang the *scena*, 'Ah! perfido,' in her best manner. Had a little judgment and firmness been exercised, the meeting would have been as delightful as it proved wearisome. The engagement of M. Spohr for the eighth concert was formally notified to the subscribers.

Concerts of the Week.—The grand morning concert of *Madame Caradori Allan*, given yesterday week, was a brilliant entertainment. We there made our first acquaintance with Signor Fornasari as a concert-singer—not to our satisfaction. Each new hearing renders us additionally alive to the want of finish of his style, the uncertainty of his vocalization, and the artifices by which these are concealed. It becomes necessary to state the truth, without mitigation, because an amount of panegyric is current concerning this singer, so outrageously extravagant as to resemble the plaudits bought by the dozen of the Parisian *claqueur*, rather than admiration legitimately due and honestly bestowed. There is no possible chance of Signor Fornasari becoming the eminent artist his be-praisers announce him to be, under the disadvantage of such laudation. Had not Lablache been the best-humoured as well as the best-experienced of musicians, 'Se fiato,' that most hackneyed of duets, might have *gone to pieces*. Madame Grisi sang magnificently: Madame Caradori with her usual grace, high finish, and versatility: and Mrs. Alfred Shaw, by her genial calmness of style, and the beauty of her voice, proved the fallacy of the assertion—often repeated by those whose war-cry is "native talent"—that an English singer has no chance against the Italians.—The second *soirée* given by *Mr. Mudie*, one of our younger composers, was also held on the same day. With every sympathy enlisted in behalf of one whose aim is so obviously classical composition, we must express our fears that Mr. Mudie has not power sufficient to justify his presenting himself to the public as a pianist. His performance of one of Beethoven's easiest *trios* was below par: we liked him better in a characteristic movement or study of his own, 'La Disputa,' in which there was a good idea. A *canzone*, set by him to the well-known 'Pace non trovo' of Petrarch, and sung by Miss Bassano, was *encored*. To give those words to a female voice is gratuitously to throw away half their effect—the music, however, is impassioned, and the composition creditable. One of the most agreeable pieces performed was the *terzetto* from 'Zemira and Azor;' the slow movement of which (and it is very difficult) was firmly sung by Miss Birch, Miss Marshall, and Miss Bassano.—Tuesday brought us the Concert of *Miss Bruce Wyatt and Mr. Handel Gear*, at which we had Madame Albertazzi singing *Joselin's* romance from Costa's 'Malek Adel,' so charmingly as to make us remember that opera somewhat wistfully, and long more eagerly than is our wont for the new musical drama announced as in progress by its composer. The other "stars" were the indefatigable Herr Staudigl and Mr. John Parry, whose 'Accomplished Young Lady,' as a picture of modern education and its consequences, is only one degree less piquante than Hood's 'Schoolmistress abroad.' The concert was well attended.—On Thursday morning, *Mr. Braham and Mr. Charles Braham* received their friends at Willis's Rooms:—while, in the evening, the second of Mr. Blagrove's *Séances Musicales* was held. In this the imperfections complained of on a former occasion were most liberally rectified. We had violin studies by De Beriot and Rode—a Trio by Mendelssohn, and a pianoforte Sonata by Beethoven, to diversify the instrumental music,—Madame Caradori singing the sweetest of German romances, 'Einsam Wandle ich,' Miss Bassano carefully executing Mozart's pianoforte cantata, 'Non temer,'—and, further, Miss Novello, Mr. John Parry and Herr Staudigl. Here, then, was a very interesting Concert. We must add yet a word regarding the violin-playing of its giver. He is obviously and meritoriously attempting that passion and *bravura* of style, the want of which was to be felt in his performance; but let him take heed that in *getting up* dash and boldness, he does not lose that truth and purity which made his execution so praiseworthy.

Drury Lane.—The tragedy of 'Athelwold,' which was produced here last week, on the occasion of Miss Helen Faucit's benefit, was so far successful as to be repeated on Monday last; but the effect of its second representation was so unfavourable to its continuance on the stage, that it has not been announced again among the final arrangements of the season, now about to close. Having already recorded our opinion of its merits (No. 772), it is superfluous to say more upon the subject of the undramatic construction of the play, the inconsistency of the characters, and the absence of passion in the dialogue. The subject itself, indeed, is unfitted for tragedy: the motives of the principal persons are selfish, and their conduct base; they consequently create no sympathy towards themselves, nor do their actions excite either pity or terror. *Dunstan* alone commands attention, and that not by what he does but what he says; and his character becomes a mere cipher in the representation, though ably personated by Mr. Phelps. The part of *Elfrida* afforded Miss Helen Faucit an opportunity of exhibiting her powers of expressing varied emotions: the joyous elation of the beloved maiden chequered by hopes and fears—the blissful contentment of the happy wife giving place to the resentment of mortified vanity—the remorse and humiliation of the repentant woman turned to the reckless desperation of frantic self-will—these different states of unbridled passion were portrayed by this actress with an abandonment of feeling which showed not only great skill in her art, but a bold reliance on her idea of the character, that denotes the true *artiste*. In the most violent passages, her physical energies were too severely taxed: an appearance of effort and exhaustion marred the grandeur of the personation, and the repulsive nature of the scene shocked the feelings of the audience; but the force of her acting alone saved the play. Mr. Macready, as *Athelwold*, seemed actuated by a sense of duty in performing a part which it was pretty evident he had no great liking for.

Haymarket.—The entertainments at this cheerful and elegant little theatre, are of the light and pleasant kind that disarms criticism by amusing willing audiences, who come to enjoy a laugh, and are bent on accomplishing their object. The late farces of Mr. Mark Lemon have been less successful than usual; but there is always 'Married Life'—'My Wife's Mother'—'Grandfather Whitehead,' or some other domestic relationship to fall back upon, in which Mrs. Glover, Farren and Buckstone never fail to raise a laugh. Then there are Madame Vestris and Charles Mathews in their range of characters, which has been extended by the production of 'The Little Devil,' an English version of 'La Part du Diable:'—Scribe's ingenious drama, stripped of Auber's musical embellishment, for only one or two pieces are retained. It cuts rather a meagre figure for three acts; but the address and pleasantry of Madame Vestris as the *Little Devil*, and of Charles Mathews as a student in "pursuit of fortune under difficulties," to whose summons of the arch-fiend, an arch wag appears who passes for an imp of darkness, carry the piece through merrily. The stage appointments are splendid and appropriate; and a general completeness, shown in attention to trifles as main points, contributes to the gratification of the visitors. 'The Critic' has been produced this week, with Farren as *Sir Fretful Plagiary*, C. Mathews as *Puff*, and an efficient cast of the burlesque parts: it promises to be a standing dish at the Haymarket feast of fun, the condiments with which *Mr. Puff* seasons *à discrétion* the *sauce piquante* of Sheridan's wit being very much to the taste of the audience.

MISCELLANEA

Paris Academy of Sciences.—May 15.—The proceedings in this sitting were less interesting than usual; they were chiefly reports on works of a purely scientific character, and of which a very imperfect notion could be formed from any analysis within reasonable limits. A paper was read, 'On the progressive increase of the results obtained from the operations on the auriferous sand of Siberia.' It is shown in the following table:—

	Pouds of gold.		Pouds of gold.		Pouds of gold.
1830 ..	5	1835 ..	93	1839 ..	183
1831 ..	10	1836 ..	105	1840 ..	255
1832 ..	21	1837 ..	139	1841 ..	358
1833 ..	36	1838 ..	163	1842 ..	631
1834 ..	65				

and, according to all probability, the result of 1843 will show a great increase on that of 1842. The workmen employed in the extraction of the gold are almost exclusively convicts, of whom there were not less than 11,000 in Eastern Siberia in 1842. They are allowed the proceeds of one day in the week for themselves, but they are not permitted to dispose of the gold as they please. They are bound, on the contrary, to sell it to the persons who hold the privilege of the extraction, and are, consequently, paid less than its value.

Poetry and Painting.—"I will venture to make a short parallel between a passage in the works of two great poets of another age, to show how nearly are poetry and the fine arts allied in the effects they produce on the hearts and the sentiments of mankind. The one is that in which Homer, the great father of poetry, describes Ulysses at the table of a prince at which a bard, with the accompaniment of that music which ever adds grace and beauty even to poetry itself, is reciting the events of the fall of Troy, and the death of the former companions of Ulysses. The warrior, you will remember, is so overcome by the truth of the description, that he bows his head in sorrow, overpowered by the loss of his companions and the memory of his sufferings. Again, where, in the 'Æneid,' Virgil describes his hero, after his arrival in Italy, entertained in the house of the prince of the country, we see that the first thing which brings to his mind the memory of what he has endured is, to see on the walls around him the paintings which represent the scenes in which his youth and manhood have been passed, and the persons of those with whom he has suffered—the faces of the relatives he has lost. '*En Priamus!*' exclaims the pious Æneas, and bursts into tears, overwhelmed with grief at the memory of the past. Does not this parallel of these two great poets show in what way the heart may be effected by the arts of poetry and of painting? And in describing their heroes, the one as affected by the power of poetry, and the other by the representations of painting, do they not show that these two things were made to call forth the best emotions of the heart, and to excite nobility of sentiment and purity of feeling, whilst, at the same time, they satisfy the greatest wants of the intellect? Such, then, being the perfection, such the capacities, such the results of these arts, I say that all those who partake of these advantages which they give us should, in gratitude, be ready to assist those who exercise them in the

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necessities and misfortunes by which they may be visited. I trust, therefore, that this institution may flourish from year to year, that its funds may be enlarged, and that, in proportion as the taste for art increases in this country, we shall see such a society as this continue to prosper."—From Lord John Russell's speech at the Anniversary Dinner of the Artists' Benevolent Fund on Saturday last.

Census of Ireland.—An abstract of the census of Ireland, for 1841, has lately been presented to Parliament, and although it only gives general results, yet when the latter are compared with returns of a similar nature for 1821 and 1831, they assume considerable interest. The following table is compiled from the abstract of the census for 1841, and the similar official returns for 1821 and 1831.

Population of Ireland.

Province.	1821.	1831.	1841.
Leinster	1,757,493	1,909,713	1,973,731
Munster	1,935,612	2,227,152	2,396,161
Ulster	1,998,494	2,286,622	2,386,373
Connaught	1,170,229	1,343,914	1,418,973
Total.....	6,861,827	7,767,401	8,175,238

The per-centage increase between 1821 and 1831 amounted to 13.19, and that between 1831 and 1841 to only 5.25! The increase in Great Britain between 1821 and 1831 was 15 per cent., and between 1831 and 1841, 14 per cent. The falling-off may be in some measure accounted for by the numbers who annually leave Ireland to settle in our Colonies and elsewhere. It is to be regretted that no account is preserved of the total number of emigrants from the United Kingdom; the Custom-house returns merely including those who leave in ships specially employed for emigration purposes, whereas it is well known that large numbers sail in private trading vessels. Taking, however, the Custom-house returns exclusively, the comparison between the two decennary periods will be as follows:—

Between 1821 and 1831.		Between 1831 and 1841.	
Population, 1821..	6,861,827	Population, 1831..	7,767,401
Emigrated in 10 years, to 1831	31,195	Emigrated in 10 years, to 1841	254,307
	6,830,632		7,513,094
Population, 1831..	7,767,401	Population, 1841..	8,175,238
Increase	936,769	Increase	662,144
or 13.65 per cent.		or 8.52 per cent.	

The number of families comprised in the above return were 1,472,917, which gives 5.55 persons to each family. The number of inhabited houses has increased from 1,249,816 in 1831, to 1,328,889 in 1841, giving 1.10 families, and 6.19 persons to each house in 1831, and 1.10 families and 6.15 persons in 1841. In Great Britain the average number of persons to each house, in 1841, was England, 5.77, Scotland, 5.22, Wales, 4.84. The number of uninhabited houses, in 1831, was 40,654, or 3.11 per cent., and in 1841, 52,219, or 3.07 per cent. In Great Britain the proportions were 4.44 per cent. in 1831, and 5.41 per cent. in 1841. The number of houses building in 1841, compared with those of 1831, present so extraordinary a decrease, that it is difficult to account for it otherwise than by assuming that different instructions must have been given with respect to the exact nature of houses to be returned as in the process of building, or that there is some error. The following table gives the returns in each province at the two decennary periods:—

Houses Building.

Province.	1831.	1841.
Leinster.....	3,715	1,272
Munster.....	3,796	1,023
Ulster.....	3,997	626
Connaught.....	3,800	392
Total.....	15,308	3,313

The returns are more remarkable when examined in detail. In Dublin, for example, in 1831 there were 152 houses building, and in 1841 only 101. In Kilkenny, in 1831, 84, and in 1841, 15. In Cork, in 1831, 146, and in 1841, 24. In Limerick 138 in 1831, and 15 in 1841. In Carrickfergus 29 in 1831, and in 1841, none.

Proposed Improvements in the City of London.—The Report of the Committee of the Common Council has been presented, and the suggestions are on a scale of such magnitude as to leave little hope that any man can live long enough to see them carried into effect. Still we think the Committee right in treating the subject as a whole, and suggesting what ought to be done, that, at least, all future alterations may have reference to the proposed improvements. The following is a mere outline, classed according to their relative importance:—A. From the east end of Paternoster-row to Fetter-lane, and a branch street to Holborn, commencing with the houses at the west end of Cheapside, projecting beyond the line of St. Martin's-le-Grand, all between Paternoster-row, St. Paul's Churchyard, as far as Ave Maria-lane, Amen Corner, crossing the Old Bailey, to Farringdon-street, to Shoe-lane, Printer-street, Great New-street, to Fetter-lane, to the city boundary; and the branch street from Little New-street, to the north end of Fetter-lane, Holborn, about 3,360 feet in length. The greatest acclivity in the whole of this line will not be more than 1 in 31, and that for only about 370 feet. B. From the north end of Dowgate-hill to the east end of St. Paul's Churchyard, thence to Earl-street, Blackfriars, through Tower Royal, Little and Great Distaff-lanes, crossing the Old Change into St. Paul's Churchyard, about 1,360 feet in length, and from the Old Change through Knightrider-court, Carter-lane, Godliman-street, Bell-yard, Addle-hill, to the east end of Earl-street, about 1,200 feet in length. C. Watling-street, from Aldermary Church to the west end of St. Paul's Churchyard, about 1,055 feet in length. D. The Poultry, on the north side, to the Old Jewry, and 100 feet of the north side of Mansion-house-street, about 1,055 feet in length; from the Mansion-house across Bucklersbury and Size-lane to Queen-street, from Watling-street to the east end of Basing-lane, the east side of Queen-street from Watling-street to Thames-street, about 1,400 feet in length. E. Lime-street, east side, from Cullum-street to Fenchurch-street, Leadenhall-market from Fenchurch-street through to the south end of Gracechurch-street, about 800 feet in length; Aldgate, south side, from the Saracen's Head to Jewry-street, and the east end of Leadenhall-street, at its junction with Fenchurch-street. F. Broad-street-buildings to the Curtain-road, through Halfmoon-street to Sun-street, thence to Skinner-street, and on to Worship-street, about 1,550 feet in length. G. From Aldersgate-street, opposite the end of Jewin-street, to Smithfield, and from the corner of Little Britain across Bartholomew-close, to communicate with the above line of street to Smithfield, about 1,280 feet in length. H. Treadneedle-street, north side, at its junction with Broad-street, and south side, from the church of St. Benet Fink, to Finch-lane, about 265 feet in length. I. Holborn-bridge, north side, about 90 feet in length; Butcherhall-lane, east side, about 85 feet in length; St. Martin's-le-Grand, north-east corner, Angel-street. K. Maiden-lane, north and south sides, about 275 feet in length; Jewin-street, south side from the corner; Redcross-street to Redcross-square, and north corner next Aldersgate-street; Aldermanbury, the west side of the south end; Milk-street, east side next Cheapside; White Rose-court, Coleman-street, and Mason's-alley, Moor-lane, south side, east corner, and north end, west side, from White-street to Type-street, and south end, Milton-street, east side; New Bridge-street, Blackfriars, through Tudor-street to the Temple.

The City of Hamburgh has resolved to present to the Sovereigns, who assisted the inhabitants after the conflagration of last year, letters of thanks, to be painted upon tablets of oak saved from the ancient city hall, and framed in bronze of the bells of the churches that were destroyed. Each individual who contributed to the relief is to be presented with a medal of the same material, and those foreigners who on the spot assisted in checking the progress of the calamity are to be honoured with the freedom of the city.

To Correspondents.—E. L. E.—W. C. B.—Two "Old Subscribers"—G. B.—C. F.—A. E. E.—R. P.—A Reader.—A Subscriber.—R. J. B.—R. M.—T. W.—F. W.—D.—Der Grief—I. R.—L. C.—I. M.—P. C. H.—received.

We are obliged to "A Constant Reader," and should be still more so, if he would favour us with the particulars of the cases mentioned, and his name (in confidence).

Erratum.—P. 490, col. 2, for "Lusa to Persia," read "Susa to Peris."

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			£	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1837	39	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
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1000	4 Years	80 0 0
1000	3 Years	60 0 0
1000	1 Year	20 0 0

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Her Majesty's Commissioners hereby give notice:—

1. That whereas various statues in bronze and in marble, of British Sovereigns and illustrious personages, will be required for the decoration of the New Palace at Westminster, artists are invited to send models to be exhibited for the purpose of assisting the Commissioners in the selection of sculptors to be employed.

2. The models are to be sent in the course of the first week in June, 1844, to a place of exhibition hereafter to be appointed.

3. The specimen, or specimens not exceeding two in number, to be sent by each artist, may be either prepared for the occasion, or selected from works already executed by him within five years prior to the date of this notice.

4. The works may be ideal or portrait statues, or groups, but not rilievi. The subjects are left to the choice of the artists. The materials are to be such as are commonly used for models and casts. The dimensions are to be on the scale of an erect human figure not less than three nor more than six feet.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 15th of March, 1844.

By command of the Commissioners,
C. L. EASTLAKE, Secretary.

PRIVATE TUTOR.—A VACANCY for a PUPIL is now open in the Family of a CLERGYMAN of long experience, residing twelve miles from London, the number of whose Pupils does not exceed six. He can offer the most satisfactory references to Gentlemen whose Sons have been under his care.—Letters to be directed for the Rev. R. H., Post-office, Petersham, Surrey.

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Every information may be obtained on application to the Honorary Secretary, 13, Newhall-street, Birmingham, to whom Gentlemen intending to become Candidates are requested to send in their testimonials, free of expense, on or before the 30th of June. W. H. PARTRIDGE,

May 22, 1843. Honorary Secretary.

DAILY GOVERNESS.—A LADY of the Established Church, who has had considerable experience in Tuition, and who can produce high testimonials of her claims to the confidence of Parents, wishes to OBTAIN ONE OR MORE PUPILS in a family where Music and Drawing would not be required. She instructs both in the elementary and higher branches of Education, has passed several years on the Continent, and has an extensive acquaintance with English, French, and Italian literature.—Address to X. Y. Z., Treacher's Library, Torrington-place, Woburn-square.

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THE HAND-BOOK OF NEEDLEWORK,
By Miss LAMBERT (of New Burlington-street).

CAUTION TO BOOKSELLERS.—NOTICE is hereby given, that the Works entitled "THE LADIES' HAND-BOOK OF KNITTING, NETTING, AND CROTCHET," and "THE LADIES' WORK-TABLE BOOK," have been withdrawn from publication, and agreed to be suppressed by the Author and Publishers thereof; and that any future piracy of the Work entitled "THE HAND-BOOK OF NEEDLEWORK," by Miss Lambert, of which a New Edition has just been published by Mr. MURRAY, of ALBEMARLE-STREET, will be visited with the utmost severity of the Law.—Dated this 27th day of May, 1843.

UNITARIAN ASSOCIATION.

THE EIGHTEENTH ANNIVERSARY of the BRITISH and FOREIGN UNITARIAN ASSOCIATION will be held on WEDNESDAY and THURSDAY, the 7th and 8th of June. On Wednesday, the Annual General Meeting of the Members and Subscribers will be held in the CHAPEL in ESSEX-STREET, STRAND, to receive the Report of the Committee, and to transact the usual business, and for the discussion of various matters relating to the Association. The Chair will be taken at one o'clock precisely, by J. B. ESTLIN, Esq. of Bristol.

On THURSDAY, a SERMON will be preached in aid of the Funds, in the same Chapel, by the Rev. HENRY MONTGOMERY, D.D., of Belfast. Service to commence at Twelve o'clock.

At the close of the Service, the Subscribers and Friends will adjourn to a BREAKFAST at the CROWN AND ANCHOR TAVERN, STRAND. The Chair will be taken at Half-past Two, by the Rev. Dr. Montgomery. Tickets (Four Shillings each—Family Tickets to admit Six Persons, 1l.) may be had of the Stewards; of the Officers and Committee; at the Office of the Association, 31, St. Swithin's-lane, London; and at the Tavern.

To prevent the inconvenience and loss arising from uncertainty as to the number of those that will attend, the price of each ticket sold on the 8th of June will be 5s.

T. R. HORWOOD, Resident Secretary.

TO PARENTS AND GUARDIANS.

A SURGEON, of considerable practice in NORWICH, has a VACANCY for a well-educated YOUTH as a PUPIL to the Medical Profession, who will be allowed to avail himself of the great professional advantages which the many charitable institutions of that city afford.—For further particulars apply to Messrs. Corbyn & Co. Chemists, 300, Holborn; or, by letter, to G. F. Esq., Tombland, Norwich.

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(THE RIGHT HONOURABLE THE EARL OF CRAVEN, PRESIDENT.)

Will take place on TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, the 19th, 20th, 21st, and 22nd of SEPTEMBER NEXT. GEORGE BARKER,

Chairman of the Committee.

Birmingham, May 23, 1843.

THE LITERARY FUND SOCIETY, for the Protection and Relief of Authors of Genius and Learning, or their Families, who may be in Want or Distress: instituted 1790; incorporated by Royal Charter 1818.

ACCOUNT of the SUBSCRIPTIONS and DONATIONS announced at the Anniversary Dinner, Wednesday, May 10, 1843.

His Grace the Duke of SUTHERLAND in the Chair.

Her Majesty the QUEEN, Patron.....annual	£105	0	0
His Imperial Majesty the EMPEROR OF ALL THE RUSSIAS, 1000 Roubles silver, amounting to	155	18	5
The Chairman, His Grace the Duke of SUTHERLAND	100	0	0
Already advertised	544	17	0
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Henry Holland, Esq. .....3rd donation	5	5	0
R. D. M'Cracken, Esq.....2nd donation	1	1	0

The Treasurers gratefully acknowledge the above Contributions to the Funds of the Society, and at the same time beg to state, that the sum of 29,063*l.* has been distributed by the Committee in 2,031 Grants to distressed authors, their widows and orphans. Further Subscriptions and Donations in aid of these benevolent objects will be thankfully received and acknowledged by the Treasurers, John Griffin, Esq., 21, Bedford-place; Sir Henry Ellis, K.H., British Museum; and William Tooke, Esq., Bedford-row; and by the Secretary, at the Society's Chambers, 73, Great Russell-street.

The Annual Subscription is 1*l.* 1*s.*; a Donation of 10*l.* 10*s.* constitutes a Member for Life.

OCTAVIAN BLEWITT, Secretary.

TESTIMONIAL OF ESTEEM TO MISS MARTINEAU.

MANY friends of MISS HARRIET MARTINEAU have intimated a wish that an opportunity might be afforded them of expressing their sympathy and esteem, and of giving some Testimonial of the sense they entertain of the valuable public services rendered by that lady in various ways, and of the exalted motives which have uniformly influenced her conduct.

In order to give effect to the wishes of such persons, the following gentlemen have agreed to receive Subscriptions, and it is proposed that the sum subscribed should be left entirely to the disposal of Miss Martineau.

E. DARWIN, Esq. 43, Great Marlborough-street.
The Rev. WM. HARNESS, 19, Heathcote-street, Mecklenburgh-square.
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The Rev. Dr. HUTTON, 5, Hamilton-place, King's-cross.
J. ROBERTSON, Esq. 122, Pall Mall.
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H. WEDGWOOD, Esq. 16, Gower-street, Bedford-square.

Post-office orders for any amount may be sent to any of the above-named gentlemen; and Subscriptions may also be paid at the Bank of Messrs. Coutts & Co. London; Sir B. Heywood, Bart. & Co. Manchester; Messrs. A. Heywood & Sons, Liverpool; Messrs. Gurney & Co. Norwich; Messrs. Brown, Janson & Co. Leeds.

MORTGAGE TRUST MONEY.—£50,000 is ready to be advanced, in one or more sums, on MORTGAGE, for and during the minority of an Infant, now in his fourth year, at the rate of THREE PER CENT. PER ANNUM.—Address John James Coward, Esq., Lansdowne Crescent, Bath, who is one of the Trustees.—From Principals only.

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MESSRS. J. C. & S. STEVENS respectfully beg to announce, that the Trustees of the British Museum have become the purchasers of Mr. Kock's Collection of ORGANIC REMAINS, and that the Sale of them by Auction will consequently NOT TAKE PLACE, as advertised, on the 8th June.

38, King-street, Covent-garden, June 2, 1843.

Sales by Auction.

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Messrs. FOSTER & SON beg to announce to the Nobility, Gentry, and Connoisseurs, that they are directed to SELL by AUCTION, at the Gallery, 11, Davies-street, Grosvenor-square, on WEDNESDAY, June 7, at 2 precisely, in Forty Lots,

A COLLECTION of SCULPTURE of the highest class, formerly a portion of the Royal Gallery of his Majesty Frederick Augustus, King of Poland and Elector of Saxony, purchased by the present proprietor at Dresden, in the year 1836. These distinguished works of art, then ornamenting the royal palace in the Grosse Garten, in the Saxon capital, were carried off with others by Frederick the Great of Prussia, in 1745, to his palace at Potsdam, were restored to the gallery of Dresden in 1763, and are known to all lovers of the arts by Laplat's celebrated engravings of the Dresden Gallery. The collection consists of Eight Mythological and Allegorical Groups and Two single Statues, all in Carrara marble, of the size of life, and executed by the first Artists of the Age; also Three Groups of Children by the celebrated Algardi, and 27 Busts, of which a few are Antique, and some are Portraits of distinguished characters of the Saxon Court at that period.—May now be publicly viewed, gratis, and Catalogues had at the Gallery; and of Messrs. Foster & Son, 14, Greek-street, and 54, Pall Mall.

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Mr. L. A. LEWIS will SELL, at his House, 125, Fleet-street, on FRIDAY, June 9,

ALL the Remaining Stock of Wachsmuth's Antiquities of the Greeks, 2 vols. 8vo. elegantly printed at Oxford, 700 copies—Menzel's History of German Literature, 4 vols. 8vo. lately printed at Oxford, 440 copies—Doering's Horace, 8vo. 300 copies—Dr. Donne's Devotions, elegantly printed at Oxford, 1400 copies—Selections from Dr. Donne, 1250 copies—Walker's Games and Sports, 700 copies, with the Stereotype Plates, Steel Plates, and Copyright—Also the Steel Plates and Copyright of Walker's Ladies' Exercises—the Stereotype Plates and Copyright of the Pearl, or Daily Refreshment for Christians, with 7250 copies—Drawing-room Botany, 840 copies, and Copyright—the Stereotype Plates to Border's Village Sermons, 8vo.—De Quincy on the Fine Arts, by Kent, 180 copies—Percy's Reliques, 3 vols. 28 copies—Camilla, by Miss Burney, 3 vols. 580 copies—Thomas's Burlesque Drama, 221 copies—large quantities of the Pictorial Miscellany—9 reams of Printing Imperial—18 reams Buff Double Crown—upwards of 700 Wood Blocks and Casts, and 100 Copperplates from Pinnock's Guide to Knowledge, &c.

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LONDON, SATURDAY, JUNE 3, 1843.

REVIEWS

The Life and Times of Girolamo Savonarola. Whittaker & Co.

With all the faults of this work, and it has serious ones, we regard it as a service to literature; inasmuch as it draws attention to a remarkable series of events, and to one of the most extraordinary characters in ecclesiastical or civil history. Although the sound of his name has come down so faintly to our times, few men have made more noise in their day than Savonarola—not merely in Florence, which was the theatre of his actions and his passions, or even in Italy, vexed and agitated for many years by his doctrines and intrigues,—but throughout all Europe, which, while he was at the top of his reputation, he filled with the fame of his enterprises and the eloquent fury of his preaching. Considering his life, without reference to the motives that governed it, it is certain that it was mainly consecrated to an active war with the vices and disorders of the Italian clergy, the secularity and immoralities of the Court of Rome, under Pope Alexander the Sixth, and still more extensively with the sensuality and dissoluteness of manners which at the period of the death of Lorenzo de' Medici prevailed through the Florentine republic, resulting, in part, from the excess of luxury and refinement which the reign of that polished sovereign had introduced and cultivated. It is not surprising that Savonarola, having devoted his wonderful energies to such objects, should be termed by Protestant writers "the Luther of Italy," although, as Bayle remarks, the events of his stormy life run more parallel with the fortunes of John Huss. That Savonarola was distinguished by an austere purity of life is also beyond question; he was honoured with the title of "the True Monk," and appeared as the reformer of monastic abuses before he hurled his thunders at the Papacy itself. It has nevertheless been a grave question whether he was a sincere apostle of truth and virtue, or an ambitious hypocrite, aiming, in the mask of sanctity, at personal importance and ascendancy. This, as usual, has been debated with the spirit of party, and the extreme views of his character maintained according as it suited the purposes of the writer. But history abounds with examples of fanaticism dashed with imposture, and the pursuit of noble objects concurrent with the chace of popularity and schemes of self-exaltation. The types of human character are seldom met with in their single and naked forms. There is generally a complicity of passions, talents, interests, and motives, determining the course of life, like a system of forces in mechanics, resulting in one line or orbit, in which the body moves by their combined action. One passion, or one motive, may predominate over the rest of the impulses, but all must be considered and estimated, to enable us to judge correctly of any actor upon the stage of life. The prevailing error is to look for a single key to open the mystery of human conduct, as if there were but one chamber in the heart of man, or but one room in the spacious palace of the mind. With the writers guilty of this error, the man they paint is always either angel or devil; Mohammed and Cromwell either pious fanatics or calculating cheats; Luther and Savonarola heaven-sent reformers or selfish disturbers of society. The present biographer of Savonarola believes stoutly in his divine mission, and prophetic as well as apostolic character; not more confidently does he believe that Alexander the Sixth was an incarnation of Anti-Christ, if not Satan himself manifest in the flesh. Alexander, however, was merely a profligate pope, and the bold monk who defied him from the pulpit of San Marco was a mere human demagogue. In that capacity, however, he was certainly one of the most remarkable men whose voices have at any time been heard above the roar of multitudes or the turmoil of events. That he thoroughly and intensely hated the corruptions of the Church, and passionately sought to bring it back to primitive purity of morals, we are not disposed to question. To this enterprise he brought the highest qualifications: the enthusiastic temperament of genius; a fervid, vehement and tempestuous eloquence; a strict personal morality, that silenced scandal; and a fierce and arrogant spirit, which, supported by the consciousness of mental power, urged him to measure himself, a simple monk, with all the state and dominion of the triple crown. But Savonarola was a political as well as a religious reformer; a Rienzi, as well as a Luther; the leader of a party, as much as the head of a sect; and he exhibited all the ordinary characteristics of a popular chieftain—daring, violent, inconsistent, reckless in assertion, unscrupulous in attack, voracious of applause, vindictive in hostility, even to the seeking of his adversaries' blood. To this passion for leadership, and delight in the shouts of the populace, we are to ascribe the *charlatanerie* of his public conduct in several passages of his romantic life. It was probably the intoxicating cheers of his inflamed audiences that wrought him to those heights of rhetorical extravagance in which he hazarded the assumption of the prophetic mantle, and proclaimed himself a plenipotentiary from the Court of Heaven.

The first effort of Savonarola as a preacher, was made in the Church of Lorenzo, at Florence, during the Lent of 1483, the year of the birth of Luther, and there had never been witnessed a more total failure in the pulpit. He had neither voice, nor action, nor any one requisite of an orator; as he afterwards declared himself, "he could not have moved a chicken."

In the course of two years of indomitable perseverance, he that "could not have moved a chicken," produced extraordinary effects by his sermons in the churches of Brescia. Here is a specimen of the roundness of speech with which he assailed corruptions in high places:—

"The popes have attained through the most shameful simony and subtlety the highest priestly dignities, and even then, when seated in the holy chair, surrender themselves to a shamefully voluptuous life and an insatiable avarice. The cardinals and bishops follow their example. No discipline, no fear of God is in them. Many believe in no God. The chastity of the cloister is slain, and they who should serve God with holy zeal have become cold or lukewarm. The princes openly exercise tyranny. Their subjects encourage them in their evil propensities, their robberies, their adulteries, their sacrileges. But, after the corrupted human race has abused for so many centuries the long-suffering of God, then at last the justice of God appears, demanding that the rulers of the people, who with base examples corrupt all the rest, should be brought to heavy punishment, and that the people of Asia and Africa, now dwelling in the darkness of ignorance, should be made partakers of the light."

This was in 1485. There ensued an interval of four years, which were passed in study, the practice of oratory, and the general ripening and developement of the faculties. The biographer, however, takes a more enthusiastic view of this period and its uses:—

"Throughout most of this period he comports himself rather as a contemplatist, than as an apostle. It is with him a season of preparation. And this is according to the usual manner of God's dealings with his prophets. Thus He prepared Joseph in the dungeon, David on the mountains, Elijah in Horeb, the Baptist in the desert, the Messiah in the wilderness, St. Paul in Arabia, and St. John on Patmos. During these un-historical periods it is, that the most important experiences are vouchsafed to the sanctified intelligence. Thus it was, that during his voluntary abstraction, and while refusing to converse with flesh and blood, the apostle of the Gentiles was caught up into the third heaven, and heard things not lawful to utter. Thus also in the seclusion and solitude of his island imprisonment, the beloved disciple beheld visions of the trials and triumphs of the Church."

The year 1489 beheld Savonarola Prior of San Marco, in Florence, by the grace and policy of Lorenzo the Magnificent. The following is an account of his first public appearance in this new station:—

"It was, according to his own account, on the 1st of August, 1489, that Savonarola began in the garden of the cloister at San Marco, under a shrubbery of Damascus roses, to expound to a numerous audience his favourite book—the book so dear to the poetico-religious enthusiast—the Apocalypse of St. John the Divine. The throng of people was so great that there was scarcely room for the monks themselves, many of whom stood on the choir-wall, and it was difficult to find one who would do the customary duty at the door or in the sacristy. It was not the first time, as we know, that Savonarola had undertaken the interpretation of this very prophecy, in order to denounce the moral degeneracy of his times with the threatenings of Divine anger. Now again, he is heard discussing and enforcing the necessity of an earnest reformation in the collective Church, and in individual life. Three points he contends for—that the Church of God must be renewed, and that in his time—that all Italy would be first heavily visited—and that the punishment would soon arrive. 'The sword of the Lord,' he repeatedly exclaimed, 'will soon and suddenly come upon the earth.'"

The relations that subsisted between the reforming monk and the politic and brilliant sovereign of the falling state of Florence—the studious insolence of the one, and the prudent condescension of the other—supply a series of striking pictures, which the author has painted in more lively than judicious colours. Savonarola refuses to pay a visit, as much of gratitude as of ceremony, to the Medici; and the biographer, in his usual transcendental and metaphysico-religious strain, proceeds to observe:—

"The natural man accordingly determined to make concessions. If the spiritual man will not visit him, he must needs visit the spiritual man. And so it is that Lorenzo frequently visits the church and the cloister of San Marco, apparently to join in the devotional exercises, and partake the mass with the faithful, but really to facilitate a union and agreement between himself and the austere prior. Accordingly, Lorenzo would, after the service, proceed into the garden and there walk awhile, thus affording to Savonarola the opportunity of meeting and conversing with him on amicable terms. But this Savonarola avoided, saying, 'The communion I hold is with God, and not with man.' Sometimes the brethren would go and inform the prior of the Medici's condescension. 'Lorenzo is in the garden,' they said. 'Has he desired my presence?' asked Savonarola. 'No,' replied the brethren. 'Be it so! Let him tarry and continue his devotions!' said Savonarola; and remained at his post, leaving Lorenzo to take his departure unaddressed."

Lorenzo would fain have used Savonarola's eloquence and influence to stem the torrent of social impurity which was beginning to inundate the republic; he would have moderated his fervour, and even encouraged him to become the moral regenerator of Florence; but moderation neither suited the temper of the ambitious prior, nor the circumstances of the people and the times. To the eye of Savonarola, at least, there was no salvation for the state but through a revolution both in religion and in government; a view which placed him in antagonism both with his spiritual and temporal superiors. The

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author quotes an interesting passage from the discourses of Macchiavelli, which points out the great defect of the political system of the Medici, and accounts for the brief ascendancy which Savonarola was enabled to acquire.

Savonarola was one of those prophets who set about realizing their own visions: he foretold a second invasion of Italy by Charles VIII., "the chosen Cyrus of God," and he actually intrigued to fulfil the prediction. Bayle well remarks, that "it was a strange if not a mad project, to think of making the sword of a king of France the instrument of reforming the Church. Did he want him to employ dragooning, or was it only his desire that he should oblige the Court of Rome, by the terror of his arms, to call a council? But what freedom could there be in an assembly held by the will of a conqueror?" The author of the present Life expresses no such disapproval of the martial reforms contemplated by his "spiritual" hero. He admits, however, explicitly enough, that Savonarola sometimes felt that he went dangerous lengths in the invocation of foreign arms, and resorted to the usual sophistical shifts of men in his position to screen himself from the imputation of treasonable undertakings:—

"This conviction, that the renewing of the Church, and the Reformation of Italy, might only be wrought by the force of arms, or at least only amidst such sensible demonstrations, Savonarola continually expressed with as much decision, as that the renovation itself was inevitable. With this notion he had been accused, indeed, of stirring up the people—but he defended himself from the charge by pleading the manner in which he had been careful to announce it. No doubt, however, in the popular sense in which it was understood by the majority of hearers, it had great influence. They could not fail to be moved by the authoritative announcement that foreign armies should invade Italy for a scourge, and as the actual signs of the wrath of God, because of the corruption of the Church, and the obstinacy of those who were unprepared for improvement. Even though such improvement itself should thereby suffer, yet would Savonarola have his hearers pray for the hastening of the troubles, that therewith the renewing of the Church might be hastened. But for these troubles he warned them not to make ready with arms, but to equip themselves with penitence and prayer. With such admonitions he sought to soothe the public agitation. For himself, he appears at this stage of his progress to have become all at once remarkably collected and concentrated. So passionless, so clear, so quiet and meditative, that not only could he himself appeal subsequently to this singular tranquillity of mind, but his contemporaries have testified to the fact, and quoted it as evidence of his having been confirmed in his course by the assurance of an inward voice."

How resolute the author is to see nothing but the beauty of holiness in the subject of his book, the following account of one of Savonarola's wildest excesses will sufficiently prove:—

"The poetic life that Savonarola had commenced in the garden of San Marco, he evidently wished to see brought forth into the public streets; and to substitute all profane celebrations by religious ones, he desired to inscribe on the meanest things, Holiness to the Lord. He called, therefore, frequent meetings of the people, and encouraged at them what he denominated spiritual dances, accompanied with hymns, chiefly composed by Girolamo Benivieni, one of his disciples. The Piagnoni would rush from the churches and the convents to join in these sacred exercises, shouting 'Viva Christo!' leaping and dancing in exultation at the thought of the Messiah's approaching reign, sometimes in a circle composed of a monk and a citizen alternately, singing spiritual songs composed for the occasion."

Savonarola is a conspicuous and terrifying example of the incompatibility between the life of a Christian minister and that of a political partisan. Had he sought only to recal the Church to pristine purity, his greatest faults had been merely the aberrations and extravagances of enthusiasm; but when he headed a political faction, he met the ordinary fate of demagogues and party leaders; it became necessary to support himself by intrigues, plots, tumults; even by proscription and bloodshed: and one sanguinary excess, in particular, laid the foundation of his ruin. This was the lawless execution—more properly the massacre—of the five illustrious Florentines who conspired to reinstate Pietro de' Medici. All that his idolizing biographer has to say for him on this point, is, "that he was not in a condition to prevent it." But it is sufficient to remark, that he was then at the height of his popularity, and, of course, his power. The author was evidently sore puzzled by his hero's share in this indefensible atrocity. He says, in another place (the reader will mark the words which we have italicized):—

"Owing to the circumstance just mentioned and exclusive spiritual contemplations, Savonarola showed too little sympathy with the body and the organs that serve for the channels of the soul. At all times systematically denying it any indulgence, he was willing to surrender it at the shortest notice. He murmured not at being used as God's hammer, and then thrown away. *But this state of feeling removed him to too great a distance from some minds, and rendered him less careful of the impressions made by danger and death on others than policy would have dictated.* If it were in his power, he might with advantage to his influence have interposed effectually in behalf of those who were beheaded for the conspiracy to restore the Medici. It is said, that in claiming their right of appeal, they were opposed by the Piagnoni, and especially by Valori, at whose feet the relatives of the unfortunate men threw themselves in the humblest entreaty, his obduracy being ascribed to personal resentment. Public sympathy was moved by the injustice of the case and the venerable age of two of the sufferers; and though Savonarola was not individually implicated, yet either his silence or his impotency was not without an immediate effect, and his credit with the populace was in consequence considerably diminished; a proof this, how much his former authority rested on the just and wholesome influence of elevated character."

The apology given here amounts to this, that Savonarola, entertaining no sympathy with his own mortal part, having by a life of rapture and contemplation become almost a pure spirit, was equally unsympathizing with the mortal parts of his fellow-men, and consequently felt the less difficulty in sanctioning, or conniving at, an execution or a murder. Thus it might be pleaded for a thief or swindler, that so little was the value he set upon money himself, he acted as if it were equally contemptible and worthless in the eyes of others. The truth is, that Savonarola committed in this transaction the usual combination of a great crime and a great blunder. There is no fact stated to show that up to this period his popularity had at all waned; and by not exerting the extraordinary influence he possessed to prevent the criminal effusion of blood, he both involved himself in the guilt of those that shed it, and (supposing him to have been averse to the execution,) must have seriously damaged his reputation, by suggesting the idea of declining power. At all events, it is certain that his fortunes slipped and fell in the blood of the butchered partizans of the house of Medici.

Nothing can be more unfair than the author's mode of stating the case between Savonarola and the Franciscans, in the singular transaction of the ordeal, in which the former was reluctantly involved by the indiscreet zeal of Fra Domenico, his follower, and himself a popular preacher in the church of San Lorenzo. The object of the ordeal was to bring the mission of Savonarola to the test of miraculous interposition. He disliked this species of trial himself, much preferring that of public controversy and the truth of predictions which he might himself fulfil. However, he had too often appealed to supernatural testimony in support of his claims, to be in a condition to refuse the challenge of Francesco di Puglia. Probably, too, "his own mind became excited;" for we can readily believe that "it was not altogether free from superstition;" and it is also credible that "he believed in some magical power in the sacraments, and in particular placed great faith in the host." Nevertheless, neither his excitement nor his superstition urged him to the length of submitting to the ordeal in person! He no doubt thought it more convenient and decorous to expose himself to the flames by proxy! His biographer, however, perceives no marks of cowardice except in the conduct of the Franciscans:—

"Francesco di Puglia, in his reply, declared his 'readiness to stand the ordeal at the request of the Signory, touching the matters in hand, of which many, though not all, required supernatural proof; yet not with Fra Domenico, concerning whom he had nothing to say, but (as a salvo for his cowardice) with Savonarola himself, from whom these contests proceeded (and who, he had reason to suspect, would not accept the challenge); another brother of his order might undergo the trial with Fra Domenico.' One, indeed, made the offer, but soon withdrew, when Giuliano Rondelli, a simple-minded man, presented himself for the trial. The fanaticism of this individual was extreme, as he had no faith in the ordeal itself, but was willing to die for the pope's honour, provided his opponent might also be burned. So great was his zeal to murder, that he was willing to die in the committal. 'He was,' he said, 'convinced that he should perish in the fire, but willingly yielded his life, since he was certain the same fate would come upon others, and the people would thus be disabused concerning these men's pretensions; nay, he thought Christian charity required the sacrifice of his life, if he could thereby remove the cause of so much error, and send the heresiarch to hell.'"

Francesco di Puglia may have singled out Savonarola in the belief that he was not enough of a fanatic to accept his challenge; but he had a clear right to have the heresiarch himself for his antagonist, if a holy duel was to be fought to bring the question that agitated Italy to an issue. The reproach of cowardice comes with an ill grace from Savonarola's advocates; but the attack on poor Rondelli as a murderer is still more preposterous. "So great was his *zeal for murder*," says the writer, "that he was willing to die in the committal!"—a monstrous accusation, negatived by the very words of Rondelli himself, quoted to sustain it. As the sincerity of Rondelli seems unquestionable, it is not possible to deny him the honour of having been actuated by a noble spirit of martyrdom; for surely it is as glorious to die, or offer to meet death, to deliver mankind from the ascendancy of bad men, or of fatal errors, as to attest a divine mission or establish a saving truth.

There is nothing more curious in church history, than the manifesto signed by Savonarola on the part of the Dominicans, whom he so liberally exposed to the fiery trial:—

"I, brother Girolamo, of Ferrara, unworthy vicar of the congregation of San Marco, of the Order of Frati predicatori dell' Osservanza, accept the proposition of the brothers, who have subscribed this document, and of all the brothers in San Marco and San Domenico di Fièsole; and I promise to give one, two, three, or four, or ten, as many as shall be required for the work,—that is, entering the fire to establish the truth which I preach; and I trust in our Lord and Saviour Jesus Christ, and in his evangelical life, that every one whom I give shall come out untouched, that is, without any hurt; if I doubted this, I would not give them up for fear of being a murderer. In token whereof, I subscribe this with my own hand, to the praise and glory of Almighty God, the salvation of souls, and the preservation of the truth of our Saviour Jesus Christ, who alone does innumerable great and inscrutable acts, to whom be honour and dominion for ever. Amen."

The remark of the author on this document

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is a very strange one. He says that "as its terms were dictated, they are no evidence of his opinions!" This is singular enough from one who believes so stoutly in the sanctity and almost the divine inspiration of the Vicar of St. Mark. That the writer's enthusiasm goes this length, appears from the very next passage of his work. He quotes the following truly Delphic words from Savonarola's sermon on the day preceding the ordeal: they will remind the reader of the prophecy of Tiresias—"O Laertiade, quicquid dicam aut erit, aut non."

"As far as it is revealed to me, I think the victory is ours, and brother Domenico will come out unhurt if the trial take place. But whether it will take place or not, is not revealed to me by the Lord: if you ask me what I believe, I say, as a man, that seeing such preparation is made, I think it more likely than not."

And remarks thus upon them:—

"These words, taken in connexion with other ambiguous expressions attributed to him, show not only that he could not, but that he did not, pretend always to distinguish accurately between the thoughts which arose in his mind, according to the known general law of the Almighty, and those which he believed to proceed from the immediate inspiration of the Holy Spirit; an uncertainty which has been considered by some as throwing discredit on the assertions of all who have claimed more than ordinary intercourse with God; as if we knew so perfectly the manner in which He is pleased to regulate his communication with mankind, that He could not deviate from his laws without our being immediately conscious of it: yet it would be a more reasonable inference to believe, that the control constantly exercised by the Father of spirits over our inmost souls, is far greater than we usually perceive, and that we should not expect the transition to be so striking from his ordinary to his extraordinary influence, if we were aware of the extent of the former."

We would gladly extract the account of the proceedings on the day of the ordeal, which is given with some graphical power, and pursue the thread of this exciting story to the tragic close of Girolamo's adventurous and turbulent career; but the necessary quotations would carry us too far, and we must, therefore, send the reader who is interested in the subject to the pages of the book itself, particularly cautioning him, however, to receive, with many grains of salt, the statements of a writer who manifests, in every line, the spirit of the most determined partizanship. He even exceeds the *Piagnoni* of the day in blind admiration of his hero, for *their* eyes were at length opened by the subterfuges of Savonarola and his followers at the ordeal, but nothing can remove the mist through which our biographer beholds his Italian Luther dilated beyond the ordinary stature of man, and, indeed, but "little lower than the angels."

We shall only add, by way of moral to Savonarola's story, the pregnant maxim of Macchiavelli,—"that prophets who are not supported by the secular arm, nor by any other weapon beside their own tongue and the prepossession of the people, *are exposed to terrible changes of fortune.*"

Letters from the Pyrenees. By T. Clifton Paris. Murray.

WHILE speculating, not long since, on the untravelled corners of the Continent, it surprised us to find how fallacious is the prevalent idea, that the Pyrenees are still a virgin field for the tourist and picture-writer. A few moments of reflection brought to mind a round hundred of the scenes and wonders of the district which have been carefully described. To mention only a few, we have had the episode in 'De Vere,' and more than one graphically executed picture by Mr. James, for those who love Nature served up in romance, while Mrs. Boddington's pleasant volumes gave invitation to the picturesque traveller. More recently Mrs. Ellis has beckoned the serious, and Lady Chatterton the sentimental part of society, to try Cauterets instead of Interlacken, and the circle of Gavarnie instead of the glaciers of Chamouni. Then, to lure still more adventurous spirits, it is not so long since we had M. le Prince de la Moskowa's account of his scramble up the Vignemale (*Athen.* No. 571). Possibly some desire to emulate the feats of the son of Marshal Ney incited Mr. Clifton Paris to dare the journeys here recorded: at all events, his is no lady-like book of watering-place sketches, and such gentle perils as are only a seasonable preparation for an arm-chair and a cup of coffee, but a "rough and ready" narrative of excursions not to be undertaken without courage, or carried through without fatigue. The style is sometimes too ambitious, but the matter is good.

We get rid of the journey across France in two chapters, the first of which brings us to that strange old town, Limoges, the second to the rich thriving city of Bordeaux. In the third we start across the Landes to Bayonne: a dreary journey, through a district of which the peculiar features have been better described by the author of 'Richelieu,' in his 'Desultory Man,' unless our memory deceive us. Therefore, there is no occasion "to draw bridle" till we reach Biaritz, and we only loiter a moment at that well-frequented watering-place to notice a way of bathing which seems to us new and curious:

"The water is as clear as the brightest crystal, and through its azure depths the eye can discern the white sand that sparkles at the bottom. This constitutes the famous bathing-place; and here the *beau monde* of Biaritz are to be seen during the heat of the morning executing their watery purposes; *beaux* and *belles* alike, sporting and flirting as though the sea were their native element. The ladies are dressed in the thinnest linen garments, with gigantic hats of straw as a protection from the sun's rays. They are kept in a buoyant position by bladders passed under their arms, while expert bathing-men push them over the bay, by holding their feet with one hand and swimming with the other."

On an excursion from Biaritz to the mouth of the Adour, a striking and desolate scene, Mr. Paris was treated to a frog-concert, rivalling the most celebrated performance of which American tourists have given account. The tones he describes as "something between the quack of a duck and the jug-jug of a superannuated nightingale."

From Biaritz to St. Jean de Luz, was literally a "bad step:" our author making the journey, as all wise men will do, on foot. Having reached the town at night-fall, after taking a bath by moonlight (rather a dangerous luxury by the way), the next *desideratum* was a night's lodging. This was miserable when found, and Mr. Paris was up at four in the morning *en route* over the hill for St. Sebastian. He soon felt that he was in a new country:—

"The prospect was very pleasing: beneath me flowed the Bidassoa, if its sluggish stream could be said to flow, clear as the sky, and reflecting the black wooden bridge that crossed to France; far beyond appeared the blue waters of the main, and on either side rose the many-tinted mountains of France and Spain; but behind me was the most curious feature of the scene, the aforesaid little church of St. Miguel, perched aloft like an eagle's nest and thrown boldly into relief by a background of dark sky. Having rested for about three-quarters of an hour, I started like a giant refreshed; filled with various vague, and yet not unpleasing, anticipations: the very idea of a day's walk into Spain was sufficient to excite the coldest temperament. Yrun, the frontier-town, was the first object in my route, and towards it I bent my steps over a level marsh bounded by mountains, my attention being kept alive by the many novelties that successively presented themselves. Here, a fierce fellow passed me with scarred features and gay attire, mounted on a wild steed covered with trappings, and bearing the portmanteau and pistols of its rider: there, I caught a glimpse of a Spanish girl, with classical features and hair hanging down her back in a long braid, with a tight velvet boddice, bright skirt, and naked feet: and anon, I passed one of those strangely picturesque houses, bearing about it an air of oriental magnificence in its curiously carved woodwork, its deep, overhanging roof, and its fretted balcony; but, anxious to reach Yrun, I bestowed only a rapid and passing glance upon these objects, rightly conjecturing that my curiosity would be yet more gratified by the novelties which that town would afford. Situated on a hill, it is characteristically Spanish in its appearance; for it consists of a group of low-roofed houses of gaunt and cheerless aspect, built of rough and undressed stone, and with windowless apertures of diminutive size, admitting some air and less light; they are overshadowed by the tower of the church, singular from the great bell that hangs aloft and the quaint style of its architecture. Such was the view of this town as seen upon its approach; the entrance was more cheering: young Spanish highlanders with the *berét Bearnais* upon their heads, and dressed *à la mode Française*, were busily engaged at a game of ball resembling tennis, and which I afterwards witnessed in other villages; soldiers were exercising in the Plaza, amidst the braying of trumpets and the clash of martial music, and behind them was the town-hall, or whatever it might be called in Spanish,—a very extraordinary-looking building, emblazoned with arms and elaborately ornamented, and backed by the dark mountains and still darker ground of thunder-clouds. The general effect was perfectly theatrical, and had more the air of a melodramatic scene than one of reality; it being further heightened by the figures of Spanish women gliding about in black dresses and mantillas."

Another mountain pass opens about three or four miles beyond Yrun: the walk, however interesting from its wildness, is cruelly "punishing," the path being paved with angular stones, point upwards! Mr. Paris entered St. Sebastian on Sunday evening, the sprightliest hour of the week in the South, when the town, too, was enlivened by crowds of the fashionable of Madrid, who had fled from the capital in search of coolness. The return from St. Sebastian to Bayonne is pleasantly described: but we are bound for Pau: our author's powers of "roughing it" were tested on the very first stage of his ramble to Peyréhorade, he being compelled, like Balfour of Burley, to take up his night-quarters in a hay-loft, which, in default of hostel more comfortable, he entered without leave. At Peyréhorade, Mr. Paris wisely "abjured walking" till he should reach the mountains: and we, too, will, in imagination, avail ourselves of Prince Houssein's enchanted carpet, and overpassing all the level ground—despising even, as too tame for our present humour, the routes from Orthés to Eaux Bonnes, and from the latter place to Eaux Chaudes,—will take the reader with our author on a scramble to the Lake of the Bear, in the neighbourhood of Gabas. Like a discreet man, ere the fatigues of the adventure, Mr. Paris took counsel with his landlady:—

"I questioned her as to the facility of its access, and whether I could visit it by the daylight that yet remained. She answered,—it was a long way distant, that the road to it was a ladder of broken rocks, an ascent that was most difficult and laborious, and that it would be impossible to go there and return before sunset; 'but,' she added, 'there is an old man below who is on the point of starting for the lake, and he will no doubt be happy to act as guide, should you wish it.' This was most desirable, and I instantly expressed a wish to be introduced to him, and accordingly in about two minutes he entered, and cheerfully volunteered his services. He was one of a party who were tending a herd of three hundred cattle on the higher mountain-pastures, and he was about to return, with his donkey and a supply of bread, from a foraging excursion to these lower regions. His appearance was agreeable: he wore a highland garb,

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—the round cap of Bearn, a jacket, which he now carried over his shoulders, knee-breeches and leggings, all of the same rough woollen materials, and of a russet-brown colour; long black hair flowed down his back, he was exceedingly deaf, and appeared of extreme age. He said I must make up my mind to sleep in his *cabane*, and be content with black bread and milk, his only fare; and he warned me of a mist on the morrow that might obstruct my plan of ascending to the lake: I nevertheless joyfully accepted these conditions, being quite ready for any adventure, and equally indifferent as to food and lodging. Accordingly, we sallied forth, at about half-past one, for the wild residence of my 'Old Man of the Mountain.'"

For awhile the scenery reminded Mr. Paris of the Alpine Faulhorn: and he took the ascent easily, since the old man's Rosinante was a donkey well nigh as old as himself, "possessed with a strange spirit of contradiction, and an appetite perfectly marvellous:"—

"Hitherto we had been climbing the roots of the Pic du Midi de Pau, as if we had meditated the ascent of that mountain, but at this point we turned to the right and bore down towards the bank of the torrent, where the ass had to be unpacked previous to its being driven through the stream, since the slight pine-bridge that was thrown across was not of sufficient breadth or strength to sustain it. After this passage we began the labour of the excursion; my highland guide having here thought proper to protect his naked feet by immersing them in a huge pair of *sabots* or wooden shoes. We ascended by a crooked path of rock, through wild firs and immediately opposite to the Pic du Midi; so you may well imagine the grandeur of the scenery. This famous mountain is bare and precipitous, soaring aloft in a huge cone, and having a notch in its impending crest like a pair of gaping jaws, with which it would seem eager to grasp the heavens. I should think it impossible to find a better point for viewing it than that afforded by this ascent; and to those who, being struck by its singular form and wild aspect as seen from the *Parc* at Pau, may wish to view the giant nearer, I could give no better advice than that they should undertake a pilgrimage to the *Lac de l'Ours*. Among the rocks of this wilderness we met three young mountaineers conducting a white steed to the country below. As a matter of course they took off their caps to me,—for such even is the universal custom among these sons of nature,—and they then laughed and joked with the old man, with whom they seemed on terms of familiarity, probably belonging to the same settlement. I was very much struck with the magnificent appearance of one of them: he was upwards of six feet in height, with dark curling hair, full expressive eyes, and with a mouth that disclosed a row of teeth as white as they were regular. He inquired where I was going, and then wished me every delight and happiness: such is the innate politeness of a Frenchman, even in his most uncivilized condition. The air became now sharp and chilly; we had left the shelter of the pine-woods and had entered the open regions of pasture, where nothing met the eye but huge rocks, gorges deep and dangerous, wherein the snow yet lay unmelted, and a wild expanse of grass bedecked with the purple flower of the *Iris*. About five o'clock in the day my aged guide and his donkey came to a sudden pause in the midst of an assemblage of granite boulders, but my eye, unacquainted as yet with mountain dwellings, did not comprehend the object of our delay: the old man, however, began to unpack, and upon observing a pile of stones that appeared to have been artificially arranged, I was told that it was the hut where I was to pass the night. This wild habitation, composed of pieces of rock roughly piled together to the height of four or five feet, was covered in by rude planks of pine-wood, which in turn were kept in their places by an outer layer of stones. Stooping low I entered, and found two highlanders asleep, covered with bear-skins and heavy cloaks, upon a raised platform composed of the leaves of the fir, which occupied the whole *cabane*, with the exception of a narrow strip at the end, where a wood-fire was burning, before which I eagerly seated myself, and was soon joined by my venerable guide, who invited me out to eat some black bread and drink a bowl of milk with him after our fatigues. Upon issuing forth the air felt both cold and wintry, and was strongly contrasted with the temperature to which I had been lately accustomed, whence I inferred the great elevation of my present position. I perceived that we were among barren summits and dreary hills of grass, and at length I discerned the tawny cattle hitherto lost to my careless eye from the immensity of the slopes upon which they were feeding. The dews now began to fall and the mists to boil up from the deep gulf below, and ere I had finished my rude repast they came careering along the mountain-sides, and shortly involved us in a premature night."

The evening, though long, was got over, by the aid of ill-understood colloquy with the occupants of the hut, four men and a boy, and a supper of boiled milk and black bread.

"Having satiated our appetites we retired to rest, but it was stifling work, the *cabane* being far too small for five men and a stout boy; for we lay close to each other like *niggers* in a slave-ship, the heels of the alternate bodies being placed in juxtaposition with the heads of their neighbours, and the entire mass being then covered with cloaks and the skins of sheep and bears. You may well imagine that sleep came with some reluctance: I was desperately cramped, the cattle-bells rang incessantly, and the fleas came in troops and marked me as their own. At length the Lethean dew fell upon me, and I tossed about in disturbed slumbers, pursued with agony through my dreams by wild goblin clouds, or by mountains quickened into life and preparing to smother me. I awoke at sunrise with most unpleasing sensations of cold; the *cabane* was empty, and the doorless aperture gave access to the heavy mist of the morning. At about half-past five my old friend returned from the cattle, and we then sat down to bread and milk, after which, having received from him all proper instructions, I started for the lake, which was about an hour's scramble distant. The day overhead promised fairly, but bodies of mist were whisking and flying round the shoulders of the Pic du Midi, like the giant's dress fluttering in the wind: I, however, commenced by climbing a steep hill of stones and slippery grass, and then traversing the sloping side of a most dismal and barren ridge. There was one very awkward place to pass, where the rock was smooth and slaty, and ran down with an inclination that was almost perpendicular towards the torrent: it was luckily only about six yards across, but yet of sufficient width to render its passage unpleasant. I crept over that distance on the sides of my feet, but not without the expectation of being shot like an arrow to the regions below. I found the lake as I had supposed, a small sheet of water, with the attributes of the mountain element,—transparency and beauty of colouring: it was surrounded also by savage summits of austere aspect, sprinkled with snows and strewed with *débris*. I looked around in vain for the bears which have given it their name; they no longer range the mountains unmolested, and it is but seldom that one visits even this remote spot. I gazed, however, with infinite satisfaction upon the desolate scene, where not a sound disturbed the air save the rushing of water, neither did a living object present itself except an eagle, whose majestic movements I watched with much interest; but soon the rising mists shrouded the prospect, and heavy clouds came battling up the hollows, reminding me that I had to recross the slaty pass which I had before encountered. It was lucky that I took the hint; for suddenly so dense a fog enveloped me, that I could see only a few yards in advance: however, I reached the herdsman's hut in safety."

We must not begin another adventure this week, however strongly invited, since Mr. Paris describes too minutely to be brief. Ere long, however, we shall again tempt the summer tourist.

George Selwyn and his Contemporaries; with Memoirs and Notes. By J. Heneage Jesse.

[Second Notice.]

Concerning the portraiture which these volumes exhibit of the habits and manners of the pleasure-seeking portion of the aristocracy, it is difficult to afford extended specimens. Scattered up and down the pages will be found an abundance of little traits, which collectively tell, but which individually would not be thought very significant. On the whole, however, there is no mistaking a few leading points of distinction between the contemporaries of Selwyn and their successors of our times.

The first, (to which we have already alluded,) is the absence, or at least the inertness, of the antagonist force of democracy, with all the jealousies, the fears, and the bitternesses which its present activity occasions. The politics of Selwyn's days were a pastime, or a breathing exercise of the intellects, rather than the serious business of a gentleman's life. The passions excited were expended chiefly in the struggle for the loaves and fishes,—the perquisites of a few parliamentary families, dealt out according to the shuffling and cutting of parties, of which the interests of the country were the pretexts, rather than the end. The war of opinions, which has since so much embittered life throughout all Europe, was, then, scarcely commenced. Materials indeed for the formation and demonstration of opinion were gradually collecting; and a slow and silent improvement in the self-education and position of the middle classes was preparing the way for that explosion, of which the American revolt afforded the first spark; but the truth was not yet felt, that party faction in the people was, indeed, but the madness of the many for the benefit of the few; or that higher objects were attainable by a wiser course. Accordingly, the political topics and allusions contained in these letters, turn chiefly on who is, or is not, to have certain places, or on imputed intrigues going forward to strengthen or to overthrow the ministry of the hour; with an occasional reference to the arts and practices of borough-mongering and vote-bartering. The only occasions, in which we have discovered in the correspondence anything like excitement, occurs in the notice of an opposition got up against Selwyn for the representation of Gloucester; (where the *gravamen* of offence is the invasion by mere wealth of the birth-rights of aristocracy; or, rather, of commerce upon the privilege of land;) and in reference to the Wilkes contest,—contemporaneous events: yet in these passages, ridicule and contempt are more conspicuous than resentment. Thus Gilly Williams writes:—

"I am heartily sorry, my dear George, that this d—d carpenter* has made matters so serious with you; but in the end it will only make your return more expensive to you. However, let your confusion be ever so great, it is composure to the city of London. Wilkes is at the head of a thousand people, a declared candidate, and the bets in Change Alley, whether he will succeed or no, make another regular stock, and find as much employment for the brokers as ever the India business did. To-day they gave sixty to return one hundred if he was elected. Mackereth was in the Alley, and had various negotiations."

And again, in other letters:—

"I have nothing to say, my dear George, but to wish you joy on being safely landed. Wilkes succeeds just as you wished him to do. To-day he is one hundred and seventy-two, while all the others are between five and six hundred. I believe the opposition was nibbling at this precious child to see what could be made of him, and now he is ——, they will leave him so. The mob of both cities, [Gloucester and London] equally drunk, insulted his Majesty last night with 'Wilkes for ever, and no Jack Bute!' but it is all English liberty, at which the foreigners stare, but the natives perfectly understand. They have all been to see what they call the Election, and some of them stood up on the hustings by Wilkes himself. If Lauraguais had been here, I am not certain that he would not have proposed himself a candidate, and with

* A timber-merchant, who, in the general election which took place in this year, canvassed the city of Gloucester in opposition to Selwyn, but with very indifferent success.

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almost as good pretensions as the other. * * Indeed, my dear George, I received a very great pleasure from your note of yesterday. I hope you gave the carpenter a duster in his retreat, which will teach him not to be so frolicsome for the future. I hear he was tempted by Leadbeater's men, who had often found you napping on great occasions in the middle of your constituents. Is not this a proper time to mark Alderman Harris's services to you with something lucrative from the D. of Grafton? I believe he would join with me, that some such thing would be a great encouragement to your friends. * * Squinting Wilkes and 'liberty' are everything with us. It is scarce safe to go the other side of Temple Bar, without having that obliquity of vision."

The aristocratic feeling is even more strongly expressed by Lord Carlisle; but still half laughingly:—

"I was very sorry to find by your last you had an opposition at Gloucester. Why did you not set his timber-yard a fire? What can a man mean, who has not an idea separated from the foot-square of a Norway deal plank, by desiring to be in Parliament? Perhaps, if you could have got any body to have asked him his reasons for such an unnatural attempt, the fact of his being unable to answer what he had never thought about, might have made him desist. But these beasts are monstrously obstinate, and about as well bred as the great dogs they keep in their yards. But I hope to hear soon that you have chained this animal, and prevented him from doing you much harm."

At this time, also, the social circles were as little exposed, as the political, to the invasion of the Goths. The steam-engine had not as yet raised the cotton lords to a level with the lords of acres. Commercial wealth was but sporadic, and extended not epidemically to whole classes. In those days, with few exceptions, birds of a feather alone flocked together; and there were no newspapers expressly dedicated to laying bare the nakedness of the exclusive circles. Accordingly, Selwyn's correspondence may be considered as something like family letters, in which formality and ofttimes decency are set aside, in the consciousness that "it would go no further," that facts or strictures would be confined to the circle, within which a conventional and good-humoured morality was ready to pardon any sins which did not misbecome a man of station. In those times, also, high-pressure religion had not been called into the service of politics; and ultra-rigorism was not adopted on reasons of state. The consequences were, that with more plain speaking, there was less hypocrisy and less moral pretension; while they, whose passions would ill brook the control of opinion, were less cynical in their disorders, and preserved amidst their orgies and dissipations something of the habits, the conversation, and the accomplishments of gentlemen.

Another characteristic of the times strongly marked in these letters, is, that science had not as yet forced itself upon the attention of the upper classes; few or no traces are to be found in these letters of political economy, political morality, or any of the graver questions of ethics, the maxims and dicta of which enter either, as fact or figure, into the common communications of the nineteenth century; and even the literature of the day,—as exhibited in the letters of Lords Holland and Carlisle,—is purely imaginative,—and was as much an amusement, as the card-table or the turf. This absence of important topics gives to the correspondence a frippery air of levity, that will shock the more prudish readers, quite as much as the frequent looseness of language and matter; which, truth to say, are now and then somewhat offensive. The manners of the young aristocrats were then little better than an heir-loom descending from the Regent Orleans and Louis the Fifteenth's courts, and imported into England not much the worse for wear: some remnants also of the verbal coarsenesses and "selling of bargains" of the two first Georges' reigns, were still in vogue; and did not, indeed, quite disappear till the present generation. George IV., it is said, could be as rude and plain-spoken on occasions, as if he had not been "the best bred gentleman in Europe."

In all these characteristics of fashionable life, Lord March (afterwards Duke of Queensberry) bears the bell. Involved in a perpetual series of horse-racing, gambling and intrigue, he has always two (occasionally three) mistresses on his hands at the same time, and he speaks of these things as if they were the natural graces of high life. But he writes with such a happy flow of spirits, that the reader forgets how far his conduct is "pleasant, but wrong." Take, for instance, the following letter:—

"The muff you sent me by the Duke of Richmond I like prodigiously; vastly better than if it had been *tigré*, or of any glaring colour: several are now making after it. I send you by this post full directions about all my commissions, as I quite despair of coming to you. I wish I had set out immediately after Newmarket, which I believe I should have done if I had not taken a violent fancy for one of the opera girls.* This passion is a little abated, and I hope it will be quite so before you and the Rena come over, else I fear it will interrupt our society. But whatever is the case, as I have a real friendship and affection for the Rena, I shall show her every mark of regard and consideration, and be vastly happy to see her. I consider her as a friend, and certainly as one that I love very much, and as such, I hope she will have some indulgence for my follies. A contrary behaviour will only separate us entirely, which I should be sorry for, and upon the footing that we have lived for some time past, it would be quite ridiculous and affected. You may talk to her a little about this at a distance. I spoke to the Duke of Grafton about your being in France, and I will take an opportunity of saying something about it to him again, only to show your attention as to the Parliament. This moment my servant brings me your letter by le Roi. I will enquire for a lodging for the Rena, for I agree with you entirely, that you have no room for her in your house, and it is as well to avoid all the nonsense that would be said about it. I shall have every thing in readiness, that she may immediately go to her own hotel, for she certainly cannot come either to yours or mine.—&c. &c."

Everything in this letter is remarkable. The muff—the appeal to Selwyn to negotiate with the deposed favourite,—and the Earl's own interference with the minister to excuse Selwyn's absence from his parliamentary duties:—happy days, in which whippers-in and treasury letters were unknown, or disregarded. The muff, the least intelligible to our readers of the three, was part and parcel of the full dress of bag, sword, solitaire and embroidery, then commonly worn by gentlemen; a dress which must have exercised a considerable influence on manners, by restraining the wearer, for the time being, from athletic pursuits, confining him to his sedan chair, and separating him from all close contact with the people. Mr. Jesse, quoting Wraxall, observes that—

—"the costume, which is now confined to the levee, or drawing-room, was then worn by persons of condition, with few exceptions, everywhere and every day. Mr. Fox and his friends, who might be said to dictate to the town, affecting a style of neglect about their persons, and manifesting a contempt of all the usages hitherto established, first threw a sort of discredit on dress. From the House of Commons, and the clubs in St. James's Street, it spread through the private assemblies of London. But, though gradually undermined, and insensibly perishing of an atrophy, dress never fell till the era of Jacobinism and of Equality, in 1793 and 1794. It was then that pantaloons, cropped hair, and shoe-strings, as well as the total abolition of buckles and ruffles, together with the disuse of hair-powder, characterized the men; while ladies exhibited heads rounded '*à la victime et à la guillotine*,' as if ready for the stroke of the axe."

This we consider to be somewhat overstated. The full dress suit, though still used at assemblies, balls, the opera, &c., seems on less solemn occasions to have been gradually, and at the dictate of convenience, abandoned, somewhere about the close of the American war; but cocked hats and swords lingered on: we ourselves remember one, and but one, old gentleman, in snuff-coloured dittos, garnished with gold lace, and with cocked hat to match. But as the Duke of Orleans (*Egalité*), after his residence in England, introduced into France the English buckskin breeches and boots, (of which the top boots still to be seen on the French stage are the legitimate descendants,) such must have been the morning costume of that day. The gradual decline of fine dressing was more referable to the *rouérie* of the young men of fashion than to imitation; and as far as individual influence was concerned, it is probable that the Prince of Wales had as much to do with it as Mr. Fox. The immediate and death blow, however, to aristocratic distinctions of dress, was the hair-powder tax; on which occasion the fashion of unpowdered crops was set by the then Duke of Norfolk.

But to return from this episode, there is something amusing in Lord March's *naïve* appeal to Selwyn, (which is repeated again and again in other letters,) to help him out of his scrape with his old mistress, when he takes to a newer love. It shows that the young man was not destitute of good-nature, within the bounds of his conventional morality; but it does not the less mark the heartless selfishness of what is called gallantry, which, even in a good-natured man, can thus require a woman to raise or to depress her sensibility and affection, as it may suit his temporary convenience, and which whistles the object of passion on and off, as the hot or cold fit happens to prevail. The anecdote, too, throws a glimmer of light on the imputed double parentage of Mdlle. Fagniani, not otherwise very comprehensible.

We cannot find space for the many striking extracts which we have marked as exhibiting the laborious idleness of Selwyn and his friends; but the following may serve as an illustration. The writer is Mr. Rigby (Horace Walpole's Rigby):—

"I am just got home from a cock-match, where I have won *forty pounds* in ready money; and, not having dined, am waiting till I hear the rattle of the coaches from the House of Commons, in order to dine at White's; and now I will begin my journal, for in that style I believe my letters will be best received, considering our situations. I held my resolution of not going to the Ridotto till past three o'clock; when, finding nobody was willing to sit any longer but Boone, who was not able, I took, as I thought, the least of two evils, and so went there rather than to bed, but found it so infinitely dull that I retired in half an hour. The next morning I heard there had been extreme deep play, and that Harry Furnese went drunk from White's at six o'clock, and won the *dear memorable* sum of one thousand guineas. He won the chief part of Doneraile and Bob Bertie. * * Friday night I was at the Oratorio, where there was very little company, and Saturday at the Opera, where there was less. * * I supped that night *tête-à-tête* with Metham, who was d—d angry with Hubby Bubby† for having invited all the Musquetaires to supper but him. He went to sleep at twelve, and I to White's, where I stayed till six. Sunday I dined out of town, at Chelsea College, with Mr. Winnington and Mr. Townshend, whom I think a good agreeable man. Yesterday I spent good part of the day with my Lord Coke at a cock-match, and went, towards the latter end of Quin's benefit, to Marianne, where I found he had not greatly pleased."

* "The Zamperini," [of whom a most coquettish and bewitching engraving is given among the illustrations].

† Probably the famous Bubb Doddington."

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In reference to Garrick's acting *Othello*, there is a note of some interest :—

"Determined to judge for himself, in regard to the merits of Garrick's acting, Quin, on the night on which his rival was announced to perform Othello, secured himself a place in the pit of the rival theatre. About this period had been published Hogarth's famous prints of 'Marriage à la Mode,' in one of which, it will be remembered, is introduced a negro foot-boy entering the apartment with a tea-equipage. To the quick fancy of Quin, (naturally on the watch to turn his rival into ridicule,) it may readily be imagined that there appeared a ludicrous similarity between the appearance of the foot-boy and the blackened face and diminutive figure of Garrick. Accordingly, when the latter made his re-appearance in the third or fourth act, Quin suddenly exclaimed, loud enough to afford amusement to half the pit, 'Here is Pompey, but where are the tea-things?'"

Garrick, it appears, was aware of his failure: for he is recorded as having said, "I once acted the part to my cost."

The letters of Walpole to be found in this collection are not many; nor do they differ from the generality of his already printed correspondence. We venture, however, on a short extract from one, as glittering with well-known names :—

"I was in your debt before, for making over Madame du Deffand to me, who is delicious; that is, as often as I can get her fifty years back; but she is as eager about what happens every day as I am about the last century. I sup there twice a week, and bear all her dull company for the sake of the Regent. I might go to her much oftener, but my curiosity to see every body and every thing is insatiable, especially having lost so much time by my confinement. I have been very ill a long time, and mending much longer, for every two days undo the ground I get. The fogs and damps which, with your leave, are greater and more frequent than in England, kill me. However it is the country in the world to be sick and grow old in. The first step towards being in fashion is to lose an eye or a tooth. Young people I conclude there are, but where they exist I don't guess: not that I complain; it is charming to totter into vogue. If I could but run about all the morning, I should be content to limp into good company in the evening. They humour me and fondle me so, and are so good natured, and make me keep my armed chair, and rise for nobody, and hand out nobody, and don't stare at one's being a skeleton, that I grow to like them exceedingly, and to be pleased with living here, which was far from the case at first: but then there was no soul in Paris but philosophers, whom I wished in heaven, though they do not wish themselves so. They are so overbearing and so underbred. Your old flame, the Queen, was exceedingly kind to me at my presentation. Madame Geoffrin is extremely what I had figured her, only with less wit and more sense than I expected. The Duchess d'Aiguillon is delightful, frank, and jolly, and handsome and good-humoured, with dignity too. There is another set in which I live much, and to my taste, but very different from all I have named, Madame de Rochford, and the set at the Luxembourg. My newest acquaintance is Monsieur de Maurepas, with whom I am much taken, though his countenance and person are so like the late Lord Hardwicke. From the little I have seen of him, we have reason I believe to thank Madame de Pompadour for his disgrace. At the Marquis de Brancas' I dined with the Duc de Brissac, in his red stockings: in short, I think my winter will be very well amused, whether Mr. Garrick and Mr. Pitt act or not. I beg your pardon, my dear sir, for this idle letter; yet don't let it lie in your work-basket. When you have a quarter of an hour, awake, and to spare, I wish you would bestow it on me. There are no such things as *bons mots* here to send you, and I cannot hope that you will send me your own. Next to them, I should like Charles Townshend's, but I don't desire Betty's. I forgot to tell you that I sometimes go to Baron d'Olbach's, but I have left off his dinners, as there was no bearing the authors, and philosophers, and savants, of which he has a pigeon-house full. They soon turned my head with a new system of antediluvian deluges, which they have invented to prove the eternity of matter. The Baron is persuaded that Pall Mall is paved with lava or deluge stones. In short, nonsense for nonsense, I like the Jesuits better than the philosophers. * * Say a great deal for me to Lord March, and to the Rena's dog's *touffe ébourifée*. The old President would send his compliments to you, if he remembered you or any thing else."

Among the more lively and elegant letters in these volumes, are three of the Earl of Carlisle, written from Italy; there are also a very few from Charles Fox, and from the Hon. H. St. John, who was in waiting on George the Third's brother, the Duke of York, at the time when that Prince died, at Monaco. Among these last, there is one letter of some historic value in reference to the silly reports, not long ago revived, of the Duke's having perished by poison. Of G. Selwyn's own letters we have scarcely a specimen; but he is amply depicted in the letters of his correspondents, in which he figures as one very universally liked, and by many even loved,—apparently for an easy good nature, an Aristippus-like power of accommodation to other men's tastes, and above all for principles nicely attuned in harmony with those of his friends.

The second volume brings us down to the year 1770; and as Selwyn's life extended over twenty years beyond that date, we are at no distant day to have (it may be presumed) two more volumes to range with the present. These, as they approach our own times, must rise in interest; and we shall, for the present, reserve our strictures, and say nothing that may tend to delay their appearance.

In taking leave of the present publication, a question suggests itself for consideration, as to the relative merits of Selwyn's days and our own; whether our hair shirts and confessionals, our Low Church fanaticism, our bitter polemical politics, and political polemics, our prudish private morals and public cynicism, are to be received as evidence of a higher state of civilization, than the coarse jollity and careless unmasked profligacy of the olden time! Are the open and distinct avowal and defence of class interests better or worse than the pensioned subserviency of our fathers to "wha-ever might be meenister"? Are the wholesale bribery of entire populations, the "doing what we like with our own" tenantry, the close union of political demoralization with personal pretences to superhuman virtue, better or worse than family boroughs, parliamentary jobbing, and a candid, though barefaced, avowal of not being, personally, better than we should be?

This is a question which we will not pretend to decide: let every one judge for himself. For us, it is enough to say, that the comparison speaks of a vast change in the condition of the aristocratic classes, and in that of the people at large. Be it for good or for evil, it is a step from which there is no retreat,—a step dependent on material and moral causes which cannot be annihilated, and which the strong man must follow, no less than the weak. Some there are who look back on the past with a fond and anxious regret: it were wiser, far wiser, to look forward to the coming on of a (no very remote) time, for an hereafter requiring forethought and preparation, and pregnant with changes of a far more consequential import.

Hints to Servants: a Poetical and Modernized Version of Dean Swift's celebrated Directions, &c. By an Upper Servant. With twelve Original Designs by Kenny Meadows. Wilson.

Lord Orrery, looking from the heights of his own aristocratic station, upon the *jeu d'esprit* here "modernized," taxed the Dean with want of dignity in condescending to so low a subject; and Faulkener insulted the mighty majesty of the Drapier with his lackadaisical praise. But these outrages on genius, perpetrated by presumptuous mediocrity, are trifles when compared with the onslaught at present before us. Less, perhaps, could not be expected from one who could so far mistake, as to contemplate a versified improvement on the nervous prose and condensed irony of such an original. Garrick, indeed, for the purposes of the stage, strung a few of the sentences in a gingling rhyme, and contrived not to let the wit wholly evaporate; but not even he could make verse a better medium for the conveyance of a bright thought, than the prose of the greatest prose writer of his day. What, then, can be said for the self-delusion which has misled this our transverser into so complete a forgetfulness of the Horatian *quid valeant humeri?* Instead of a concentration of the matter, he has diluted it beyond the infinitesimality of an homœopathic potion. In the place of the vigorous, energetic cadences of the Dean's lively and Saxon English, we have an unmusical succession of pointless couplets, of the true Touchstone dogtrot sempiternity. "Eating, drinking, and sleeping hours excepted," the author might have gone on to the end of time. But of his fitness for the task he has undertaken, it is fairest, perhaps, to let himself afford the measure.

Once on a time a Rev'rend Dean
There lived (and you know whom I mean),
Keen as a hawk each fault to seize,
And *Swift* to blame, as slow to please;
Swell'd up with pride to height of tumour,
Though all admired his dogged humour.
But since our Pompey knew not how
To speak, as 'twere, but in 'bow wow!'
The muse invites me to rehearse
His constant bark in doggrel verse:
Keen irony can't hope to chime
Without some small relief from rhyme,
Though where you'd feel the sharpest tingle,
You lose the smart amidst the jingle!
* * * * *
I've tried to make him look more recent,
And dock'd him where he's quite indecent.
On one thing you may quite rely,—
I am no busy, base Paul Pry.
My best advices really flow,
From what I really 'happ'n' to know,
Nor could escape in any wise,
Save shutting both my ears and eyes.

Although the book extends to seventy-six pages, it is not a complete rendering of Swift's matter, but a selection, rather, of particular passages. The professed cause of omission is to prune away the indecencies, which modern prudery will not tolerate; but inapprehensiveness of the wit of Swift has perhaps more to do than prudery with the curtailment. Thus, in the advice to the butler, we find—

Wipe knives, rub tables, clean your plate—
What can be more appropriate?—
With table-cloths: 'tis bold and dashing,
But saves in dusters and in washing.

in which we miss the humorous conclusion of Swift: "and in reward for such good husbandry, my judgment is that you may lawfully make use of the finest damask napkins for nightcaps for yourself."

Another passage, of the quaintest Rabelaisian fun almost wholly omitted, claims our notice :—"A servant's candlesticks are generally broken, for nothing can last for ever. But you may find out many expedients. You may conveniently stick your candle into a bottle; or with a lump of butter against the wainscot; in a powder-horn, or in an old shoe, or in a cleft stick, or in the barrel of a pistol, or upon its own grease on a table; in a coffee-cup or a drinking-glass, a horn-can, a tea-pot, a twisted napkin, a mustard-pot, an ink-horn, a marrow-bone, a piece of dough, or you may cut a hole in a loaf, and stick it there." In the advice to the butler there is yet another omission :—"If any one desires a glass of bottled ale, first shake the bottle, to see whether anything be in it; then taste it, to see what liquor it is, that you may not be mistaken; and, lastly, wipe the mouth of

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the bottle with the palm of your hand, to show your cleanliness." We could find in our hearts to continue our quotation of passages overlooked or neglected in the version, as compensation for the dreary task through which we have been led by this wretched rhymester, would time and space permit.

It may be asked, perhaps, why we have bestowed a column on a work of which we have spoken so slightingly, and we will answer the question. It is by comparisons such as it suggests and affords between the past and the present, that the fullest notion may be obtained of the vast abyss of dulness, into which the paths that literature at present affects, is rapidly leading. If flimsy publications prevail, it is because their Mæcenases prevail also. The fault lies principally with the public; and the discouragement cast before all attempts at manly or profound thought, and the eager demand for picture-books, or illustrated works, as they are called, are among the prominent causes which have brought us to this pass. Every year the productions of the press are becoming more feeble and worthless—too fortunate when they are not vulgar, slangy, and demoralizing. To dip occasionally into the pages of Swift, of Fielding, of Pope, of Smollett, is to be transported into another world—a world of wisdom without cant, and of truthful morality without affectation; and above all, a world which keeps the mind on a wholesome stretch, and which, while it excites the imagination, does not leave the reasoning faculty without its due pabulum: and this must be our excuse. Why and how modern literature has sunk to its present level, is, moreover, a question that cannot too often be put to the public. Here, too, we see one of the prevailing follies of the day fully displayed,—the substitution of the pencil for the pen. The twelve engravings will probably serve as a passport to a volume which otherwise must have fallen still-born. We know not, indeed, whether the pictures may not have been the cause of the poem; such things are of daily occurrence: at all events, they monopolize the merit of the publication.

OUR LIBRARY TABLE.

The Pastor Chief; or the Escape of the Vaudois: a Tale of the Seventeenth Century, 3 vols.—'The Pastor Chief' has agreeably surprised us. Upon so many a party banner has been written, the name of that heroic people, the Waldenses, that we shrunk from this novel. Its author, however, though wholly Protestant, as any one undertaking so lofty a theme, with Milton's immortal sonnet by way of device, should be, is honest, liberal, and charitable in his manner of viewing the events and personages of history. He not only finds excuses for Madame de Maintenon, but paints her as having been in reality the sincere and saintly person she so long and wearily personified. But how, asks some reader, does a full-length portrait of Madame de Maintenon and life at Versailles come into such a tale? It is thus. A certain Anima di Solara, brought up in the valley of Angrogna, by the Vaudois pastor Arnaud, is claimed by her legal protector, Madame de Soany, conducted (in tears at having to part from a certain Walter Durand) to the court of Paris: there, by gentle devices of court favour, seduced into the court of 'the scarlet Lady,' and, what is sadder, persuaded to forget her old lover, and to make a brilliant marriage with a Piedmontese nobleman, the Marquis of Pianezza. She accompanies him to the court of Victor Amadeus, and thus gets involved in the persecution of the friends of her childhood. Let no one, however, fancy this unworthy Anima to be the heroine of the novel: that honour is claimed by Marie Arnaud, the Vaudois pastor's daughter, who stands by her father's side in the hour of prayer, in the moment of escape, and in the terrors of battle, calm, womanly, but resolved; and who even confronts torture fearlessly rather than deny her faith or betray her cause. The heroic maiden, however, is a true woman: she loves Walter Durand, and dreams the love to be reciprocal, till awakened by a disclosure forced from him by the return of the renegade Anima to the scene of conflict, and his desire to save her. But in this trying and terrible crisis, even Marie does not falter, the lofty tone of the character being never, for one instant, forgotten by the novelist. We have told enough of the invention of the story. Many, however, will not read it so much for the imaginary interest powerfully conjured up, as to find in it one more recapitulation of the marches and countermarches, the sufferings and the sieges, of the faithful people among whom the scene is laid. So be it. As singularly clear of party feelings and prejudices, we can recommend 'The Pastor Chief' to all classes of readers.

The Renewal, and other Poems, by C. Shaw.—'The Renewal' is a descriptive poem; whose subject is the village of Netherbury, near the town of Bridport, in the county of Dorset. The author states, truly enough, that "local descriptions are seldom interesting to the general reader:"—to make them so is, nevertheless, an achievement within the resources of poetry; but the pen, for the purpose, should be such a one as his who sang of 'Sweet Auburn,' and presents it to all hearts as the "loveliest village of the plain." As if to prevent the possibility of our consenting to this author's notion, that the cause of his failure resides in his theme, he has published some minor poems—of which a favourable specimen, in the following verse, will show our readers what he makes of it when his subject is a poetical and popular one. If he wants the power for exalting an unpropitious theme, he possesses, by way of compensation, the converse faculty of applying the "art of sinking," with considerable effect, to a spiritual or tender one:—

> When he who now utters this sad farewell!
> In sorrow departing has left you behind,
> Think still that his heart of affection will tell,
> Will tell of his sisters so fond and so kind.

Papers of Regnault, edited by William de Bary.—*Waste* papers.

Leisure Hours, by C. B. Greatrex, jun.—Here we have again the old plea of minority urged. If, while young, Mr. Greatrex were to employ his "leisure hours" better than in the composition of such rhymes as these, he might greatly increase his chance of one day producing something which might be offered to the public without apology.

Study of Creation, by P. J. Wright.—This little *brochure* contains the substance of a lecture delivered at Truro in Cornwall. It is full of suggestive matter, and may profitably be read by those who wish to know something of the nature of physical philosophy without having leisure to pursue a regular course of study.

Oriental Cylinders, No. I.—Mr. Cullimore has published engravings of the Babylonian cylinders in the British Museum, for the purpose of exciting attention to these curious relics of remote antiquity. As the engravings are unaccompanied by any descriptive letter-press, we can do no more than announce the publication.

List of New Books.—Cyclopædia of Commerce, Mercantile Law, Finance, and Commercial Geography, by W. Waterston, 8vo. 21*s.* cl.—Rambles in the Isle of Wight, by John Gwilliam, 12mo. 6*s.* cl.—Guy's (Joseph) Pocket Cyclopædia, 11th ed. enlarged, 12mo. 10*s.* 6*d.* cl.—A Voice from the Vintage, by Mrs. Ellis, post 8vo. 4*s.* cl.—The Biographical Dictionary of the Society for the Diffusion of Useful Knowledge, Vol. II., Part II., 8vo. 12*s.* cl.—Agnes De Tracy, a Tale of the Times of S. Thomas of Canterbury, by Rev. J. M. Neale, fc. 8vo. 4*s.* cl.—The Psalms of David, with Notes, by Dr. Cresswell, 12mo. 6*s.* cl.—Sketches of Churches, with Short Descriptions, by H. E. Relton, royal 4to. 1*l.* 13*s.* cl.—The Amnesty, or the Duke of Alba in Flanders, an Historical Novel, by C. F. Ellerman, 2 vols. post 8vo. 21*s.* bds.—Friend or Foe, a Novel, by Miss E. Pickering, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Rose of Woodlee, by Maria Bainbridge, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Foil, an Historical Poem, by Robert Hughman, 12mo. 5*s.* cl.—Selections from the Dramas of Goethe and Schiller, by Anna Swanwick, 8vo. 8*s.* cl.—Egypt and the Holy Land, by W. Drew Stent, 2 vols. post 8vo. 21*s.* cl.—The Rhone, the Darro, and the Guadalquivir, a Summer Ramble, by Mrs. Romer, 2 vols. 8vo. 28*s.* cl.—The Griffin's Aide-de-Camp, by Blunt Spurs, 8vo. 13*s.* cl.—Letters from Malta and Sicily addressed to a Young Naturalist, by George Waring, fc. 8vo. 6*s.* cl.—Summerly's Hand-Book of Hampton Court, 2nd edit. 12mo. 2*s.* 6*d.* bds.—The World of London, by John Fisher Murray, 2 vols. 12mo. 12*s.* cl.—The Last Year in China, by a Field Officer, 2nd edit. fc. 8vo. 7*s.* cl.—Statutes of Corpus Christi College, Oxford, by G. R. M. Ward, 8vo. 7*s.* cl.—Statutes of Corpus Christi, All Souls, and Magdalen Colleges, 7*s.* cl.—Navigation and Nautical Astronomy, by Rev. J. Inman, 4th edit. 8vo. 12*s.* swd.

FOREIGN CORRESPONDENCE.

WHILE the Comet which now forms such a remarkable appearance in the southern hemisphere is, no doubt, the subject of speculation among the learned, and of terror among the uneducated and superstitious, in Europe, it will, perhaps, prove of interest, if I describe the feelings which its sudden appearance aroused in me, and among the Indians—

The Stoics of the wood, the men without a tear.

We were ascending the Essequibo, that noble river which, though a small rill among the mountains of the Equator, disembogues its accumulated waters through three channels, nearly twenty miles wide. The weather was unfavourable; torrents of rain had descended, and the sky had been covered with clouds for weeks. We were approaching the cataract Ouropocari, in 4° 11′ north latitude, and had encamped, on the 8th of March, three miles below it, when, for the first time since our departure from the coast, the sky, hitherto a uniform mass of greyish clouds, cleared in the evening, and exposed towards the south-west the deep tropical blue, spangled with stars. We hailed with pleasure the prediction of better weather; but what was our amazement, when we observed, in the W.S.W., a broad, white, nebulous band, inclining towards the horizon, and stretching to an altitude of 45°! The zenith was covered with those beautiful clouds which the meteorologist calls cirro-cumulus; the sky was, however, perfectly clear on both sides of the band, which, 64′ (in arc) broad, and of a pure white, almost transparent, formed a strong contrast with the deep azure of the tropical sky. I could not observe whether the band rested apparently on the horizon, as the wall-like forest, near the edge of which we were encamped, prevented me from seeing that portion of the sky. From the point where the band became visible, it appeared of a uniform breadth, becoming more transparent, and slightly diverging near the summit.

What can it be? was the first question. My Indian friends stood around, looking now with wonder at the phenomenon, now askance at me. Was it a lunar rainbow? Its diagonal position, without any curvature, besides the situation of the moon, then near her quarter, and a little to the westward of the meridian, prevented such a supposition. Some of the crew from the coast cried out, "it is a waterspout," which evidently it was not; and after many profitless conjectures, we agreed that it was an extraordinary appearance, highly interesting, but of a nature which I could not satisfactorily explain. Opaque clouds, in detached bodies, were soon after drawing rapidly from the east toward the west, and partly covered the white band, which remained still visible, where the broken clouds did not cover it, proving that the phenomenon belonged to a higher atmosphere than the opaque clouds.

Our doubts were, however, solved next evening (March 9): it was a comet! Our camp was so favourably situated, that the south-western horizon was exposed to our view. The sky was partially clouded until seven o'clock, when the clouds to the west cleared away, and there stood the comet in all its grandeur; the nucleus being about 12° above the horizon, and the tail extending to the star υ Eridani, then about 45° high. The nucleus appeared to the naked eye like a star of the second magnitude; its tail near the base, like a narrow band, spread in its broadest part 1° 10′ and lost itself in the constellation Eridanus. The whitish light and transparent vapour of its tail, resembling more those clouds compared to

The beauteous semblance of a flock at rest,

diverged about 20° below the foot of Orion, in nebulous stripes.

We stood amazed. A bright moon somewhat lessened the effect which this most wonderful of all natural phenomena would have produced, had all else been hidden in darkness; but the extent of the tail rendered it remarkable; indeed it was the largest which we, who stood assembled, had ever witnessed in our lifetime.

I still recollect the beautiful comet of 1811, with its diverging beams of fiery hue; but its tail was much less in length than the one we now looked upon. It was a scene which has fixed itself firmly upon my memory. There we stood, upon a small island in the middle of the Essequibo, surrounded by foaming waters, which, opposed in their course by dykes of granite, went thundering away over the black stony

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masses, I the only European among a number of naked savages, the coppery tint of whose bodies shone in strong contrast, when the burning embers of the camp-fires threw a ray upon their figures; some standing upright, with their arms across their breast, others squatting on the ground, but their fearful eyes all directed towards the strange star with its luminous train. No word was spoken. The rush of the foaming waters was the only interruption of the silence. Tamanua, a young Wapisiana, of more intelligence than is generally met with among his tribe, broke at last the silence, "This is the Spirit of the stars, the dreadful Capishi —famine and pestilence await us;" and, as if they had only wanted the utterance of a syllable to give vent to their feelings, the assembled Indians burst into a torrent of declamation, lamenting the appearance of this dreaded Capishi, as the precursor of pestilence and famine, and raising, with violent gesticulations, their arms towards the comet.

I was surprised to find among my Indian followers the same superstitious dread of a comet which, in all ages, rendered their celestial appearance the terror of the uninstructed and vulgar, as

> Threatening the world with famine, plague, and war;
> To princes death, to kingdoms many crosses.

The Indians around me consisted of Arécunas, Wapisianas, and Macusis. They first called the comet Wátaimá, signifying, like Capishi, the spirit of the stars. The Macusi Indians named it Cá-po-éséimá, "a fiery cloud," or Wæ-inopsa, "a sun casting its light behind."

Must we not acknowledge that these simple children of Nature, have given to this magnificent phenomenon a more expressive name than we civilized nations? certainly, comet, derived from *coma*, does by no means convey any idea of its appearance.

We recognize in the idea which the Arécuna and Wapisiana have of the comets, the opinion of Kepler, who asserted that they were monsters; and of Paracelsus, who considered them as formed and composed of spirits. The opinion of the Macusi has a more poetic turn; the comet is called Capo-escima* a "fiery cloud." Who does not recollect the pillar of the cloud, and the pillar of fire, by which God guided the Israelites out of Egypt? And Wæ-inopsa, the synonymous term, a sun which casts its light backwards, is as descriptive of the appearance of this magnificent phenomenon, as if modern astronomy had given the appellation.

The tail is now less in length, and appears not only more vaporous, but likewise more dim and diffused. The open savannahs, on which Pirara stands, afford a splendid view of it, and I only regret that I was not here, when the gentlemen, who are attached to the Boundary Expedition, saw it from Pirara for the first time on the 4th of March.

R. H. SCHOMBURGK.

Carlsbad, May.

I went the other day to the annual examination at the school here. The *Stadt Schule* (Town School) is about the largest building in the town. There are four large rooms, in each of which is a class—two of boys, two of girls; and in each, of course, a master. The same instruction is given to all: reading, writing, and arithmetic. The boys alone, I think, learn a little geography; but that is their only prerogative, and it is not enough to found any very high pretensions upon. The doctrines and precepts of the Catholic religion are taught. The little things were called upon to demonstrate the immortality of the soul, the doctrine of purgatory, of transubstantiation, and a few subjects of that sort: they repeated certain words, just as they would have repeated any others that had been taught them. This, however, is what is universally received as "religious instruction," and is exactly what you at home think so much more valuable than any other, that, rather than abate one iota of it, you will let the people go without any instruction at all. It is certain, that mixed up with these high and difficult questions, a great deal is taught here which the children do understand, and which has a powerful and permanent effect on their lives. The excellent men who superintend the religious instruction, are not negligent of that; and the natural docility of the children renders their task easy, as one of them admitted to me.

As to the secular instruction, and the intellectual state of the children, I was, of course, prepared to find it immeasurably behind that in our best schools, such as Norwood, Limehouse, the Borough Road, &c. At the same time, it is as much before many of the schools I have seen. The reading was very fair, writing excellent, mental arithmetic (*kopfrechnen*) feeble enough, as compared with the wonders I have heard at the Borough Road, but still sufficient to be extremely useful to tradesmen and their wives. Any higher mental activity is neither promoted nor desired—indeed, would be suppressed, as is sufficiently seen in the Gymnasia and higher schools of the empire. The reading books are average school-books, and contain some good things. One remarkable feature is the chapter on the duties of subjects to their rulers. Nothing can be more prettily written, more attractively set forth than the doctrine of passive obedience and non-resistance. It is, however, inculcated in the most positive and distinct manner. If, as I believe, this leaves a lasting impression on the mind—if it is possible to expound and inculcate one sort of political or public duty so that it forms a part of the unquestioned faith of every young mind, why not, I must ask, others? Why, for instance, is it harder to make children understand the duty of respecting the right of every man to sell his own labour on any terms he thinks fit, than the duty of respecting the right of the monarch to dispose of us all, our lives and goods, in any way *he* thinks fit? For my own part, I had rather, as a mere matter of ease and convenience, undertake the former than the latter. We think it better to let people grow up with opinions which lead them to throw vitriol into the eyes of a man who chooses to sell his labour at a cheaper rate than themselves, and then transport them for it. Let us not affect to say, that the people of England have ever been taught one iota of their duties as members of the State (except by the policeman and the gallows). I confess I admire the pleasing and affectionate way in which the Austrian Government familiarizes the little child's mind with a doctrine which we are bound to suppose it thinks salutary. I wish we took half as much pains to make really important truths palatable. It's all for its own interest, you'll say. No doubt. It would have been for ours, in England, where the people have a substantive existence, and are not mere wax in the hand, if they had been taught their duties to the State, and to themselves, as acting members of it. One of these days you shall have the chapter on passive obedience; you will see how people write for children when their hearts are in the cause.

It must be owned we English have not such winning ways. The Church, for instance, would like the same thing as the Emperor of Austria—passive obedience and non-resistance; but alas! alas! she seems further than ever from obtaining her wish. Seriously —the spectacle now offered to Europe by England, is one which is quite enough to chastize whatever pride of country one may cherish. The bigotted and selfish pretensions on one side—the bigotted and selfish opposition on the other—the total and profound indifference of both parties to the real interest and improvement of the people—the blind and preposterous self-delusion which leads them to fancy that men acted upon by such passions and influences can be in a state of mind to understand, much less to teach, Christianity—all this one contemplates from afar with amazement, and if one loves England, profound sorrow—if one hates her, with triumphant contempt.

Sir James Graham's speech proves how much the government is in advance of the nation on this question. But what avails it? It seems as if reason were powerless against so dense a mass of prejudice and egotism, conceit and antipathy. I have since read an article extracted from the *Times*, which, if it proves anything, proves that the education of the English people is simply impossible. A glorious result, truly, for a Christian people to arrive at! Candid and reasonable observers, at a distance from the strife, when they compare this conclusion with the precepts of Christianity, or with the principles of Protestantism, are obliged to admit, that the one is just as little understood in England as the other; and that it is, in fact, something quite foreign to either which actuates both parties.

The blessing of unborn generations would fall upon the man who could find the solution of this fearful problem; but human wisdom seems at fault here. The lust of domination and wealth—the intolerance of equality before God or man—the utter want of self-knowledge, and the consequent blind conceit—the equal ignorance of others, and the consequent blind antipathy—these are obstacles which a stronger hand than man's must break down.

If ever the patience of Heaven should be wearied of our altercations, it will not want instruments, more terrible than its own lightnings, wherewith to shatter in pieces this monstrous fabric of human pride—instruments provided by our own hands. The ignorance we have left unenlightened, the passions untamed, the reason undisciplined, the heart unawakened—these will execute the dreadful vengeance. Rushing from their dark hiding-places, they will overwhelm us, our vain disputes and arrogant pretensions, in one mighty ruin. Where, then, will be our obstinate controversies and our jealous bickerings? Lost in the roar of the tempest. Who will ask, then, about churchman or dissenter? Perhaps, when the storm has silenced all these disputes, and levelled all these distinctions in a common destruction, some voice will arise out of the ruins and will preach CHRISTIANITY—the forgotten religion of self-abasement and self-denial, voluntary suffering for the good of others, forbearance, indulgence, moderation. The first evidence of its adoption would be a complete and visible recognition of the inborn spiritual equality of man; not expressed in dry forms, to be repeated in church and forgotten at the door; nor yet in anarchical theories of an equality which is merely secular, and as worthless as it is unattainable: but a recognition ever present, ever active, compelling us to respect in every human creature the faculty and the right of self-developement; the faculty and the right of elevating and expanding his own spiritual being in the direction which his nature renders accessible to him; compelling us to provide for each and all the occasion and the means necessary to that awful work, but to forbear to intrude our own narrow, imperfect judgments, our own baseless usurped authority, into the sanctuary which the Former of Spirit has reserved for himself. In the meanwhile, the struggle for mastery goes on, and people fancy themselves champions of a holy cause.

Here are no Protestants, so that the matter is simplified; but there are Jew children, who are at perfect liberty to leave the school when the religious instruction begins, or to stay if they prefer it.

One lesson in Christianity they all learn, viz. that the poor are not to be rejected and kept aloof because of their poverty. There is not the slightest distinction of ranks. *All* the children in the town attend this school for the elementary branches of learning—for any others they are at liberty to seek private instruction. But these, all must learn, and learn together. The school fee is 8 kreutzers (not 3*d*.) a month each child. The very poor are not required to pay at all. The salary of the masters is from 200 to 300 gulden a-year. On this they marry, and make a very respectable appearance. They add to their small income by giving private lessons. They all seem to me zealous, good teachers, within the narrow bounds permitted to them. No deviation from the prescribed plan is allowed—as I need not tell any one who knows the least about Austria.

As the system of education here is founded on the principle that all special instruction must be procured by the parents elsewhere, there are no girls' schools (so called), and no school mistresses employed by the state. The knitting and sewing schools are private undertakings, and this very essential part of a woman's education is comparatively neglected. The girls, of the lower class, are not adroit needlewomen. This is a great evil, but not nearly so great a one as the handing them over to a half-educated, feeble-minded woman, because she can sew. Happily, neither is necessary.—Yours, &c.

ROYAL ACADEMY.

Sculpture Gallery.

WE have pledged ourselves to let no year pass, without recording our protest against the continuance of that arrangement which consigns the national sculptures to a repository that would be far more appropriately described as the "*Tomb* of Sculpture"

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* Ca-po is the contraction of Ca "cloud," apo "fire," and escima denotes the form of the adjective, similar to the English syllable *ly*.

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than as a "Sculpture Gallery":—but to that protest our remarks on the subject must, for the present occasion, be limited. On behalf of the public, we have done our part towards the abatement of this wrong, alike to them and to the exhibitors; but the sculptors must bestir themselves. The time when they could do so with effect is, perhaps, gone by—or not yet. Two only of their number rank with the present body of Academicians; and, of these, only one is an exhibitor: but the English sculptor will do well to prepare himself for that change which, as he no doubt foresees, is coming over the spirit of national Art, and which, in its consequences, will give him a better academical place, or less need of it. The forward move in Art, which is announced by many signs, cannot leave him behind, because it cannot complete its work without him; and, in its result, he will find nobler exhibition rooms for his productions than the walls of Academies inclose. A still better result will be, that there will be room for his genius, as well as his *art;* and the powers which the careful training of the present English school has brought to great perfection, will find higher employment than the Gorgon-like office of turning all the human faces that come in their way to stone.

This year, as last—and more than last—after making all needful deductions for the disadvantages of light and position in which the marbles are to be viewed, there is, to those who visit the Gallery as a mere *Exhibition*-room, and who naturally carry with them the expectation of striking effects, a first feeling of disappointment—and, for those who look further into the matter, a resulting one of satisfaction. The technical of the art has more scope than the spiritual—its prose than its poetry. The consummate hand has had more to do with its marble population than the informing mind and the enhancing imagination. The principles that are the fitting preparation for that better time which we have predicted as coming for the sculptor, are adhered to with integrity, and carefully wrought out; but there are none of the triumphs in which these should issue, to illustrate the new era. The pedestal of Sculpture is here—most skilfully elaborated and artistically enriched—but the crowning divinity is wanting. There is no work of high conception or enchaining beauty—no *great work*, in any sense—but much good workmanship and a sound tone. The Englishman, who should conduct an intelligent foreigner to the sculpture room, has no *point* to which he would at once lead his companion with an air of triumph; but, warning the stranger beforehand to expect no miracles, he might refer him to the exhibition, as a whole, and reckon confidently on his testimony, afterwards, to the healthy and promising condition of the school which it represents. It is true, the *genius* of the school, its imaginative faculty, which nowhere, on this occasion, soars very loftily, descends too often to the common-place, and sometimes to the trivial and mean: it is true, also, that the old conventionalities are still in force. (And here it may be observed, episodically, that one of the most important benefits conferred by the new order of things for which we are hoping in Art, will be the expulsion of these ancient tyrants from their rule in modern sculpture. A national demand, when it shall arise, will be for a national sculpture. The gods and heroes of Academies are not the gods and heroes of the people—a European people, of the nineteenth century. In this particular, it is right to admit that there is some improvement in the present exhibition. We have still 'Hero and Leander,' and 'Cupid,' and 'Hercules and Lychas,'—but we have, also, 'Ophelia,' and 'Lavinia,' and 'Hagar and Ishmael,' and 'Mazeppa,' and 'Prospero and Miranda,'—'Hope,' always and everywhere a goddess—and we will add 'Psyche'—because, though a classical fable, it is one of those exquisitely spiritual and intensely beautiful creations which the poetry of every nation takes at once into its heart.) But, to return to the list of weaknesses which an intelligent foreigner, whose good opinion we might be anxious to secure, would be likely to detect in our school, as represented in the cellar of the Academy this year. The finest of these marbles are wanting (with one or two exceptions at most,—if, in truth, we ought to allow any) not so much in vitality as in spirituality. In the best conceived and executed of them, there is that consent between the forms, and action or attitude, and muscular accidents, and attributes, and sentiment, which is necessary to a perfect work, and does all but constitute it—we do not say a great work, because comparative greatness depends upon another element, the loftiness of conception, the more or less of ideality embodied—but a work perfect in its order. But this sentiment, like the forms and attributes, shows as a gift to the figure, not an inspiration from it. It seems chiselled into the marble, not breathing out of it. It appears rather to harmonize with the material expressions than to have subdued and moulded them all to itself. The sculptor is too apparent, when we should see only his thought. We look through the figure to the meaning, rather than see figure and everything clearly revealed in the light of the meaning, looking forth from the marble like a soul. Here lay the highest secret and consummation of Greek art; but then it must be admitted that it was at the culminating period of art in Greece—that the English school has produced examples in which it is attained—and that portraiture, in which that school is most practised, is not the best exercise for the grasp of this highest kind of the spiritual. The candid stranger will admit, that, in most of the qualities which are the foundations of excellence, the English sculptor is well furnished for his new destinies; and, for this highest quality of all, we will undertake to show him, by very good evidence, that there is every reason to promise that it, too, may be had, when it shall come to be asked for.

Apart from the disparaging manner in which the works are crowded together in this Black Hole of sculpture, nowhere could they individually show to greater disadvantage than here—a circumstance of discouragement to the sculptor beyond what any, perhaps, but an artist can appreciate. The cold, white aspect of so many marble forms, seen over and against each other, without relief, is an evil common, more or less, to all exhibitions of mere sculpture, but capable, of course, of being greatly diminished by space and treatment. In the gallery of the great National Institute of England this evil is exaggerated to the utmost. The material obstruction on the floor of the cellar, we may observe, is this year somewhat less than last; because, though the works of the two years are in number nearly the same, (143 last, 145 this,) the larger groups and figures bear a less proportion to the whole. Of all the works in this exhibition, about sixty per cent. are portraiture—some dozen only of which are elevated into sculptural dignity, by connexion with monumental design, or by dramatic treatment. These, of course, are statues: all the rest are busts. More and more, every year, does the love for this form of portraiture appear to be gaining ground—in proportion, as it should seem, to its ungraceful character and unsatisfactory results. Were we to draw our warnings from the past history of the art, we should deduce but unfavourable omens from the unquestionable excellence of portrait-sculpture among ourselves, taken in connexion with the paucity of great achievement in other sculptural departments. It was amid the final decline of Greek Art in the Roman empire, following the reigns of the Antonines, and under the influence and patronage of a vain and luxurious people, that some of the noblest works of marble portraiture were produced. Happily, the omen need not be strictly read. Of the powers which had grown perfect together, and built up, in their union, the perfect sculptor, the more material and technical lingered last, and sufficed for the admirable achievements of the consummate copyist, when the spirit which had produced the poetic miracles of the art was gone. The skill which could put such life into the marble portrait, could scarcely have been acquired but in connexion with qualities that reached further, and thoughts that tended higher, than to any mere copy of living nature, though it might survive them. But the same thing is obviously and equally compatible with that condition of progressive Art when the full growth of its capacities has just been attained, and they are ready, in their matured strength, for loftier efforts than have been, as yet, required of them. As, in the one case, the excellence of portrait-sculpture testified of greater things departed, so, in the other, we will hope that it prophesies of greater things to come—when there shall be a public for their reception—when the sculptor shall be called on to perpetuate national feeling, not individual conceit. Among the present encouragers of the sculptor's art, by far the greater number patronize it in the spirit of that Roman emperor who caused the beautiful statues of antiquity to be deprived of their heads, for the purpose of substituting his own. In that version of the moral, perhaps, it may not be difficult to make the modern sitters see, that the degradation of the art, as exhibited in those matchless works, was much more certain than the illustration of the imperial coxcomb's self, in the new combination.

Our own opinion of the value and dignity of bust-making is already on record; but of the busts themselves, which abound in this exhibition, it is impossible to speak too highly. Nothing seems wanting to their perfection, in so far as this form of art admits of perfection. In this department, Baily and Behnes are supreme; yet there are sculptors who are treading close upon their heels: and so many are the works of merit in this class, that in naming some which have particularly struck us, it is scarcely just (save in a few instances) to offer them as selected. Of the excellence of a bust, resemblance is, of course, an essential element; and of this, in most cases, we are, necessarily, imperfect judges. Baily has two marble busts of the highest excellence—full of life and character—one (1525) of *Thalberg*, and another (1524) of *Kiallmark*, as he is affectedly called. This gentleman, whoever he may be—one of the sons, we suppose, of the late eminent composer—has been determined, it should seem, to illustrate himself after the fashion of Caligula; for the catalogue of this Exhibition exhibits his name in each of its departments, save one! Here, we have him in stone, by Baily; up stairs, in oils, by F. P. Knight; in the Architecture room, there is the design of a cottage, erecting for the same gentleman, in Upper Harmer Street, Gravesend, by E. H. Browne; and, finding him everywhere else, we turned to the list of Academicians, and were somewhat disappointed at missing him there! It is in no spirit of offence that we have singled out this individual case, but because it offers a conspicuous example of the kind of services to which modern art is subdued, and must suggest serious reflections on its prospects under such a servitude. It is probable that something more than mere personal vanity suggests this repeated presentation of himself by a—relatively speaking—obscure individual, at all the issues by which Art appeals to the public. It might seem harsh to refer to the fable of the fly on the coach-wheel, but, in fact, this is Mr. Kiallmark's advertisement; like the obsolete gold-headed cane and the modern carriage of the physician, a costly medium for putting himself in an imposing attitude before the public: and, under such and kindred influences, the walls of the Academy become a sort of *petites affiches* of the most expensive and—thus far, at least,—select description. Last year, Mr. Stephens was very successful with *Sir William Follett;*—Mr. Behnes's marble bust of the same eminent lawyer, in the present Exhibition (1520), is, in all the qualities which can combine to give value to a bust, one of the most perfect performances in the collection. The likeness here is one of which a large public are judges, and it is most striking. The same artist has admirable bust likenesses of *Count D'Orsay* (plaster, 1519), *The Lord Bishop of Llandaff* (marble, 1514), and *George Grote, Esq.* (marble, 1521); and one, in plaster, of *Lord Lyndhurst* (1523), which is less to our taste. A bust of *Lord John Russell* (1530), by R. Westmacott, is of great excellence; and the same artist has two others, one of *B. Greenough, Esq.* (1529), and one of *Lieut.-General Sir H. Douglas* (1526), which will be noticed even in this collection. A marble bust of the late *Walter de Winton, Esq.* (1443), by J. E. Thomas; one of *T. S. Duncombe, Esq.* (1452), by A. Hone; one of *Mrs. Robertson* (1466), by P. Park—from whose merit a deduction must be made for the stone ringlets on each side of the finely-chiselled and life-like face; J. H. Foley's marble bust (1468) of *Miss Helen Faucit;* a bust by Lough (1507) of *The Duke of Northumberland;* one of the late *Rev. Charles Manning* (1508) by S. Manning; one of *The Earl of Shaftesbury* (1513), by H. Weekes; and one of the Baboo *Dwarkanauth Tagore* (1467), by the same; are all deserving of remark:—and we stop here, only because if we go a step further our notice, to be just,

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must embrace many. In fact, this department is the strong point of the Sculpture Exhibition;—a fact which at once explains satisfactorily the comparative absence of achievement in forms which we value far more highly, and speaks of the skill ripe for the supply of the art in any shape in which it may be decidedly demanded. Before quitting this part of the subject, we will mention a very fine and characteristic bust, in marble, of *Juno* (1437), by P. J. Chardini,—not as properly ranking with portrait sculpture, but because to pass it by would be unjust to a very clever work,—and because, belonging exactly to neither, but partaking partially of the character of each, it carries us, by an easy gradation, to the few observations which we have to offer on the more important works that belong to the other, and in our view far higher, branch—imaginative Sculpture.

And here, as up stairs, the first remark by which we are met, is one of regret for vacancies among the old familiar names in the list of exhibitors. The Professor is wanting; but he has been so for some years, and may yet be an exhibitor again,—so that we have become partly reconciled to his absence, and are partly hopeful of his re-appearance. But, as with Wilkie up stairs, so this dim cavern is haunted by the ghost of Chantrey. We cannot, at once, reconcile ourselves to an exhibition here, in which the works of the master take no part. We feel this the more strongly, because the modern school of English sculpture is emphatically Chantrey's. Last year, it is true, the great sculptor had gone from amongst us; but he still survived to the Exhibition, by the latest of his works. This year we have no sign of him, but a small full-length Sketch, in plaster, (1492), by J. Legrew, of the deceased Academician,—nearly out of sight,—but in which, so far as we can judge, the likeness seems good, and the attitude (that of reclining in an easy chair) natural. Baily has, here, two monumental statues, and two figures belonging to the class of ideal and poetical sculpture. The monumental figures—(1387), a statue in marble of *The late Very Rev. Dr. Wood, Master of St. John's College, Cambridge*, to be erected to his memory in the College chapel, and (1412), a full-sized model of *The late Lord Bishop of Lichfield*, to be executed in marble, and erected to his memory in St. Mary's Church, Shrewsbury,—are both fine, but somewhat similar in treatment. The latter, however, though very finely modelled, is, we imagine, rather too youthful in countenance, and wanting, certainly, in that breadth and grandeur of style which befit the solemnity and repose of monumental sculpture. The statue of Dr. Wood is a remarkable example of conquest over one of the difficulties with which portrait-sculpture has to contend. The sentiment of the work is not confined, in its expression, to the gently bowed frame and muscles of the face, but is obtained, in part, from the open eye itself, to which the effect of pupil is wonderfully given, and which has none of the raylessness common to statues in general, most of whom may be said to be *stone*-blind. Of this artist's two ideal works, neither can take rank as poetical conceptions beside some former productions of his; yet both are beautiful figures. The marble statue of *Psyche* (1388), a form of great loveliness, exquisitely chiselled, is wanting in any feature of novelty which an artist of Baily's fancy might have been expected to communicate to the familiar, though beautiful, allegory; and, with much of the serious sweetness appropriate to the youthful features intent upon the solution of her spiritual secret, there is, yet, less of the inner heart outwardly revealed, and shedding a grace over the whole, than made the charm of 'Eve at the Fountain' and 'Eve listening to the Voice.' *Helen unveiling herself to Paris* (1410), is another beautiful figure, in marble; in which, however, the art by which attitude and expression are made to combine in telling their own story, and every accident and pronunciation to confirm it—the presidence, in fact, of mind over matter, yet the perfect sympathy of matter with mind,—are more ably displayed. The sentiment of conscious and triumphant beauty speaks in the raised face and head slightly thrown back; and the lifted arm, whose hand removes the veil, at once contributes to the material arrangement which expresses the action of the story, and is appropriate and aiding to the moral expression which renders its sentiment and spirit.

While speaking of Baily's works, it is the time to mention a group, in marble, by E. B. Stephens (1413), intended to represent *Maternal Love;* because it, at least, proves, in favour of the latter sculptor, that he is an admirer of the former. Baily's 'Mother and Child' has furnished the idea of this group; but only to make the poverty of the copy conspicuous, by comparison with the rich beauty of the original. Both groups are of the kind called columnar, and each represents a mother at play with a child resting on her shoulder: but, as if to avoid too close a copy of a subject which a better wisdom would have taught the artist to shun altogether, the face of Mr. Stephens's mother is turned *away from*, instead of *towards*, her infant; and, thereby, not only is the entire sentiment of such a conjunction lost—nay, falsified—but the opportunity is sacrificed, at the same time, for that fine arrangement of the mingling heads and interlacing arms of the two figures, which makes this portion of Baily's group one of the boldest pieces of composition in modern sculpture. It is true, the later artist could not have copied this, without an audacity of plagiarism, which no man having any hope for himself would venture on; but then, as we said before, he should have avoided the subject altogether. The same artist has been unfortunate, too, in his selection of another subject (1414), *Hagar and Ishmael*, in the Wilderness, inasmuch as it brings him, undesignedly, into comparison with one of the finest works in the Picture Exhibition up-stairs. The sculptor's work is an unfinished sketch, apparently; and, as such, has merit. The story is well told, and the wasted limbs and fainting frame of the boy are modelled with great ability; but they who have brought away in their memory the look of anguish in the mother's face, from Eastlake's picture above, and the intense earnestness of her offering to the parched lips of her child, find neither in the look nor attitude of the sculptor's Hagar the true maternal sentiment of the moment satisfactorily conveyed. The long stretch of desert in the picture, with its eloquent suggestion, is a resource which the sculptor could not have; and, in fact, the coincidence is an unlucky one for him: but he has here, nevertheless, the idea of a fine work, which may be wrought out and improved, for the marble.

Mr. F. Thrupp has a marble statue of *Arethusa* (1406) bent over her fountain, with that sweet and serious—almost melancholy—expression of face, which might become the attendant of Diana, when her heart had yearnings, amid its stillness, towards the distant and long-pining Alpheius. The forms, too, are fine,—remembering that Arethusa was a huntress, and is not to be too delicately modelled,—and the attitude is agreeable, without being quite natural or appropriate to the languor of the hour. But the substance of the limbs is marble, not flesh; and what expression there is, is chiselled *on* the marble,—not, as it were, evoked from out it. The *Hope* of the same artist (1416) looks more like *Despair*, or, at the best, like *Resignation*, in the old conventional attitude of the Catholic saint expressing that sentiment. Mr. W. Geefs has two works in this Exhibition, which must have a word of notice. The first (1392), a cabinet statue, representing *The Apotheosis of Malibran*, is portrait-sculpture idealized; and has merit,—though, altogether, we dislike it. The carving of the drapery is admirable; and if, beneath its ample folds, a little more attention had been given to the occasional pronunciation of the human forms, the statue must have been called a fine one. The fancy of it, however, and the seraphic attitude, are little to our taste. Mr. Geefs's second work (1393) is a group, in marble, representing *Geneviève of Brabant and her Child*, ministered to by the faun, in the forest. These personages are the Hagar and Ishmael of European romance. The composition has faults and merits. The face and form of Geneviève are too full and round for the pain and privation which she has undergone; and are, besides, a reminiscence of Canova's 'Magdalen.' But there is some fine modelling in the group; and, altogether, the composition is a poetical one, and belongs to the class of subjects which Mr. Geefs will do well to select for his chisel.

The work of most pretension in this department of the Sculpture Exhibition, both as regards its size and the number of figures which compose it, is a group, in marble, by Mr. Lough, of *A Bacchanalian Revel* (1399). The composition is pyramidal in form; and represents two Bacchantes, male and female, bearing aloft a third—apparently the god Bacchus in person—in that state of excited action, under the inspiration peculiar to himself, which requires that his supporters should have lusty arms and steady footing. There is, unquestionably, much life and spirit in this group,—more, it may be, than suits the calm and epic character of sculpture, according to the old Greek canons. The composition is a *picture*, ready for the canvas; to whose resources its rich complication and lively action commend it more readily than to the colourless and positive material in which Sculpture works. Still, the story is well and consistently told by each of the individual figures, and by the combined group. Each one of its members has a separate and independent action, but which is well subordinated and tributary to the action and purpose of the whole. The limbs are well modelled, and the bearers, amid their "tipsy revelry," have the firm tread, yet free and elastic motion, which befit their office. Mr. Lough has certainly produced a clever, as well as an ambitious, work; but it may be questioned whether he has not planted himself at the extreme limit of that ground within which Sculpture works her miracles, and the sculptor is safe, with the great masters for his companions and guides. The same gentleman's *Ophelia* (1394) is a marble monstrosity,—no more the maiden whom Hamlet loved and half the world has wept for, than "the owl was a baker's daughter."

> How should I your true love know
> From another one?
> *By his cockle hat and staff,*
> *And his sandal shoon,*

says Ophelia herself—but only when her wits were gone; and Shakspeare's sweet Ophelia, in her madness, is not to be rendered into art by any profession of the mere "straws and flowers" in which, according to the stage direction, she is "fantastically dressed." Mr. Lough is here on right English ground; but his imagination has been led astray by the tipsy bacchanals with whom it has been consorting. The same artist has still another work in this collection, of considerable pretension, and of considerable merit, too,—but in which he has again sought to compel his art to effects, to which it is avowedly unequal. This is a *Bas-Relief, from Homer* (1425), and undertakes to embrace, in one view, the several incidents and episodes of the battle recorded in the eighth book. These, of course, can only be represented, in their distance and diversity, by the attainment of several planes,—an achievement which has been considered beyond the limits of the sculptor's skill, dealing, as he does, wholly with rounded or raised forms, and working not, like the painter, with any of the aids to illusion, such as colour and chiaroscuro. It cannot be denied, however, that the efforts which Mr. Lough has made at overcoming this difficulty,—while they offer fresh proof that it is *not to be* overcome,—furnish proof of very skilful art. The number of episodes, and multiplicity of details, and variety of figures, which cover his model, for want of artistic means to give them due distance and relation and subordination, render the story of the sculpture difficult to be deciphered in the sculptor's own language; and, beyond the fact that a battle is going on, and has hovering witnesses in the clouds, the spectator must know the text of Homer, to read this translation of him. Let us give the reader some notion of what the sculptor has here attempted. In the lower field,—or first plane, if we may so call these divisions,—battle is raging between the Greeks and Trojans; and on a background, to the right, somewhat raised,—intended perhaps to represent the walls of Troy,—are seen a party of bowmen. In mid air are two separate groups,—that on the right, looking towards the bas-relief, representing Venus wounded,—and the one on the left exhibiting Death and Sleep carrying off the dead body of Sarpedon. In the centre, between these two episodes, is Night, with the stars in her robe, and the crescent on her brow, rising over the field. Higher up again, on either hand, are seen Juno and Minerva, each preparing to aid the Grecians; and yet higher in the centre, Isis is descending, on her bow, with a message from the father of the gods, to stay them; while, at the top of the relief, are visible some signs of the source from whence the order comes, appearing amid the parted clouds that form the footstool of the throne

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of Jupiter. All this on the cold ground of sculpture, in its unplastic material, and with only such means of perspective as the chisel can give! There is very fine modelling in this relief:—the struggling combatants, in the foreground, or lower plane, (for we *must* use these terms,) in the shock and fury of whose contest the very horses are tearing at each other, are cut with admirable spirit, in clear and vigorous relief;—the floating figures in the episodes of Venus and Sarpedon, offer a fine and visionary contrast, in their graceful outline and soft sleepy motion, to the hard, fierce realities going on below;—and the heaven-born steeds that draw the chariots of the goddesses, on high, are full of the fiery action of their divine breed. Mr. Lough, it will be seen, is an important contributor to this Exhibition, and a bold and adventurous sculptor;—prone to push his art to consequences in which it will not bear him out,—but who, if he be careful to subdue his imagination to its means, is likely to do yet better things.

We must not conclude our notice of this Exhibition, without a word in appreciation of an equestrian figure of *Napoleon* (1469), designed for a public monument, by Count D'Orsay. The Count is an exhibitor upstairs, as well as here; and the small model in question is one of remarkable merit. To the stale device of Napoleon, on horseback, a character of marked originality has been given,—and that in the absence of all theatrical effort at effect. Without any conspicuous action of feet (all four are touching the ground), or head, or tail, the horse is visibly in easy motion; and, in his plain familiar garb, of European notoriety, the rider sits him with the simplicity of a soldier and the dignity of an emperor. This is high art. There is another work, by the same gentleman, in the Exhibition-room—a small full-length model of *Lieut.-General Count D'Orsay* (1491), which has likewise great merit of the same kind—excellent effect, produced by an art which conceals itself. Nor must we pass, without a word of commendation, a small plaster model (1485), by J. H. Foley, of *Prospero relating his Adventures to Miranda.*

Lough's statue (1403) of *The eldest Son of R. Hedley, Esq.*, in the character of a young Falconer, is a marble of extraordinary beauty—a first-rate work, if the likeness equal the treatment and execution:—and Campbell's marble statue of *The Earl of Dalkeith* (1395), in the character of a young Huntsman, is not unworthy of a place by its side. W. C. Marshall's *Paul and Virginia* (1391) is a fine and characteristic group. The same artist's *David with the Head of Goliath* (1398) may stand as well—better—for Jack the Giant-killer. By the huge head at his feet, the long sword on which he leans, and the particularly complacent smirk upon his countenance, the spectator has no difficulty in conjecturing that the hero has killed a giant; and, from his perfect ease and freedom from excitement, it may further be presumed that such is his frequent occupation, and he thinks little of it. The figure itself has no sentiment; and nothing in eye or brow marks the Heaven-appointed—the shepherd monarch, or future harpist of Israel.—Mr. Papworth's *Cupid, with the Attributes of Mars* (1408), in its unfinished state, scarcely promises the sentiment of playful mischief and mock-heroic, which should be its character:—and Mr. Carew's *Sleeping Falconer*, in marble, (1405), is not of kin to the falconer with whom the public made acquaintance, on his introduction, long ago.—Mr. Park has this year another of his giants (1420)—quieter than usual, however—being *Hector Reflective*, as the Catalogue informs us—and happily, for there are no other possible means of identification; his sole clothing and accoutrements being a helmet and a fig-leaf. To be reduced to the condition of nakedness in which this hero appears, is enough to make a lighter man "reflect." The idea conveyed—and well conveyed—by the thoughtful cast of his countenance, in assent with the denuded state of his limbs, is, that he is mentally casting up his accounts with his tailor, with a view to a new pair of inexpressibles,—and uneasy at the result;—a circumstance scarcely to be wondered at, as *his* bill can be no trifle who has to cover those colossal proportions. Nevertheless, it is our hope that he will obtain a pair.

In this friendly mood, we will take leave of the sculptures for the present year.

OUR WEEKLY GOSSIP.

The interest attracted to the monuments of Central America, by the popular publications of Messrs. Stephens and Norman, has led to the starting of a project by some distinguished Frenchmen of letters and science, for the furtherance of which M. le Comte de St. Priest, the editor of 'Antiquités Mexicaines,' is at present in London. This publication, by the way, a 'Narrative of the Expeditions of 1805, 6, and 7,' undertaken by the command of the King of Spain, and copiously illustrated after the drawings of Señor Castaneda, the originals of which are in the museum of Mexico, is well worthy the attention of all occupying themselves with the subject—the collection of details being more curious and copious than any yet laid before the public. The project is, that a Commission of Artists and Antiquaries should be appointed by the leading governments of Europe, for the purpose of fully and scientifically exploring those rich stores of antiquity; and that a fund should be subscribed to defray the expenses of the expedition. The Geographical Society of Paris, proprietors of the work just mentioned, are willing to devote the profits arising from its sale to the cause. Twelve thousand pounds is the sum estimated as necessary for the expedition, the promoters of which are anxious to obtain support and countenance from some of our English *millionaires*, Government being, of course, out of the question. We cannot discuss the probability of their wishes being fulfilled:—enough to state, by way of recommendation, that any light which could be thrown upon the history of those strange monuments (and it is not surely past hope, that some second Champollion might discover the key to their hieroglyphic alphabet,) must be valuable to the world of European art and science.

A new screen has just been completed before the Marquis of Westminster's house, in Grosvenor Street, which makes quite a feature in that characterless locality. It consists of two gateways each supported by duplicated columns, with an open colonnade between them. The columns are Roman Doric, and between each is a handsome candelabra supporting a single light. Both these, and the gates, are fine specimens of casting in iron, and have been painted to look like bronze. Why were they not of bronze? Surely a hundred pounds more or less could be no consideration. Bronze, too, would greatly have added to their beauty—for which, even as it is, let the passers-by be grateful. It would have admitted of some additional hand-chasing, and taken away that heavy look which all modern mechanical castings have, by comparison with the fine metal work of the Middle Ages, the work of the hand. Though the façade provokes criticism, it is an ornament to the street, and amidst the dearth of architectural beauty in our streets, is to be welcomed.

The reports of the Court doings on the recent occasion of the Queen's birth-day, mention as among the gifts presented to Her Majesty, one from Prince Albert, consisting of twelve gilt bronze figures, copies (in miniature) of the twelve colossal statues in the Throne-room of the Palace at Munich, made for the Prince by the Sculptor Schwanthaler.

A correspondent observes, that—"The competition for the cartoons seems to be in a fair way of being decided before they are sent in. Go where you will among those interested in Art, and you are asked, Have you seen A.'s Angel, B.'s Devil, C.'s Eve, &c.? Not seen them? all the world has seen them. Conversazioni have been formed on purpose to discuss their merits! It seems something like a farce, that the Commissioners should make rules to insure secrecy and prevent jobbing, and the artists themselves should be taking all possible pains to render them nugatory."

Among the forthcoming foreign works may be mentioned, Le Portefeuille of M. le Comte de Forbin, so many years director of the *Musée*, which will include engravings of his most celebrated pictures, and the publication of his sketch books, the contents of which are known to be singularly rich and various. Letter-press descriptions of the subjects, &c. will be contributed by M. le Comte de Marcellus.

At the Anniversary Meeting of the Cambridge Antiquarian Society, held last week, an interesting paper was read, by Professor Willis, on an appropriate nomenclature for the mouldings of Gothic Architecture, contained in a note-book of William of Worcester, preserved in the Library of Corpus Christi; illustrated by a reference to the Door of the Porch of St. Stephen's, and the great Western entrance of St. Mary Redcliffe, at Bristol.

At an Extraordinary General Meeting of the Society of Arts, which took place on Thursday afternoon, for the purpose of electing a President, in the room of His late Royal Highness the Duke of Sussex, His Grace the Duke of Sutherland in the chair, His Royal Highness Prince Albert was unanimously elected.

From the Report read at the Annual Meeting of the subscribers to the *London Library*, it appears that the number of members is increasing; that since March, 1842, an addition of 4,000 volumes had been made to the Library; that the receipts of the past year amounted to 1,768*l.* 10*s.*, and the expenditure to 1,538*l.* 7*s.*, leaving a balance in hand of about 230*l.*

The *Dublin Evening Post* has a paragraph, founded on a letter from India, and whose statement we should lay before our readers with equal delight, if, in the face of the circumstantial details and seeming official character of the intelligence formerly conveyed, we could venture to attach the same credence to it which the editor appears to do. This letter gives a positive contradiction to the report which announced the murder of Colonel Stoddart and Captain Conolly, in Bokhara. The account, says the letter in question, comes *vid* Meshid, and is grounded on letters received by certain Jewish houses in that place; and the writer, it is observed, has no doubt of their veracity.

Among the strange things which this season of pleasure has brought together in our refined capital, a conspicuous place is due to the troop of Arabs engaged at the Victoria Theatre. Though not great men themselves, they are, we are told, natives of the Great Mount Atlas; and truly one of them is himself an Atlas, and seems ready to bear, if not the globe, at least its inhabitants. The performance of these Arabs (who might perhaps be more properly called Berbers) is the perfection of rude agility, but is wholly deficient in the "*decoræ more palæstræ*": in grace, indeed, and variety of posture, they are outdone by our street practitioners in the Herculean and Mercurial lines. On the other hand their nimbleness is such as can only be acquired by men living on the flesh of antelopes and dromedaries. The very sight of their jumping would cure a plethora.

The French journals announce the arrival of Rossini in Paris; an event which, if managers are but half the magicians they ought to be, should surely be turned to account. The Chevalier Spontini is there also: and if M. Léon Pillet does not take care, he may possibly find himself the possessor of another 'Agnes von Hohenstauffen,' instead of another 'Guillaume Tell,' since the elder composer is as anxious as the younger is unwilling to appear before the public. We are glad—our friends the French should be thankful—to observe, that in spite of Lablache's farewell address, he is re-engaged at the Italian Opera in Paris. No musical theatre is in a condition to spare him.—After all that has been said, M. Duprez is about to appear at Her Majesty's Theatre. Our public may expect *the Otello*, and *the Arnold* in 'Guillaume Tell.' The managers of the Birmingham Musical Festival, we believe, are desirous to enter into treaty with this great singer, who has, for the last eighteen months, been anxiously qualifying himself to sing in English. It is notorious, too, that the most effective bass of the day in Handel's music—so long deemed our countrymen's exclusive property—is Herr Staudigl. How long will our young men allow themselves to be thus distanced? We look east and west for vocalists (not voices) *in the bud*; yet, alas, vainly! Within the last few weeks, however, we have been hearing excellent promises of Mr. John Braham, who is warranted as possessing a magnificent baritone voice. If this be but thoroughly trained, now is the time for him to make a sensation.

Time and engineering have made sad havoc with the fields of imagination, and day by day, some one of the ancient play-grounds of Romance is disenchanted and broken up for exploitation in the practical and utilitarian spirit of the age. The lovers of the wild and marvellous had long the Oriental desert to themselves, protected in its mysteries, as it was, by distance, by the horrors which beset its paths, and by the often exaggerated narratives of adventurous tra

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vellers ; but one by one, this stronghold of the imagination has been stripped of its defences, nor have these Eastern scenes ever recovered their entire sanctity since the day when the "pink spencer" was reported at the foot of the pyramid. First, *distance* was taken away, and steam brought the desert to our doors; then came *facility*, under the banner of the Pasha, and routed half the monsters with which fancy had peopled the desert, and half the genii, too. The Mirage is a pageant now, not a snare; and the "ship of the desert," like many another picturesque craft of the old time, has fallen from its glory in the presence of a new and inexhaustible power, and become but a camel in the prospect of flying caravans and tram-roads. But the time has come at last, when the spirit of modern arrangement and useful common-place has done its worst, and the desert is for ever disenchanted. Prospectuses are in town from Alexandria of an insurance company, which, under the business-like name of 'The Egyptinn Terrestrial and Maritime Assurance Company,' proposes, amongst its other objects, to insure against "the dangers incurred in crossing the desert." Henceforth, the stroke of the Simoom or the theft of the Arab may be accounted for indifferently in Alexandria or Threadneedle Street: and thus, in the slow reading of centuries, the riddle of commercial security, on this, the rudest of the highways of commerce, against which the Sphynx herself must have dashed her head, is solved.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1*s*. Catalogue, 1*s*.
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MEETINGS FOR THE ENSUING WEEK.

MON. Entomological Society, 8, P.M.
TUES. Linnean Society, 8.
— Horticultural Society, 3.
WED. Society of Arts, 8.—Mr. Austin's 'Plan of raising Sunken Vessels, and also his plan of saving Persons in cases of Shipwreck,' will be described. Also Mr. Beale's Rotary Engine.—The Bude Light will be described and illustrated.
— Geological Society, half-past 8.
THUR. Royal Society of Literature, 4.
FRI. Royal Institution, half-past 8.
— Astronomical Society, 8.
— Philological Society, 8.

MUSIC AND THE DRAMA

THEATRE ROYAL DRURY LANE.
LAST NIGHT but One. For the BENEFIT of HERR STAUDIGL. This EVENING, SATURDAY, June 3, 1843. The Performance, on this occasion, to consist of the Fourth Act of Shakspeare's Second Part of KING HENRY THE FOURTH. *King Henry*, Mr. Macready. The First Act of DER FREISCHUTZ. *Caspar*, Herr Staudigl (his last appearance this season). After which a CONCERT, consisting of selections of Classical Music; in which Mrs. Alfred Shaw, Miss Birch, Miss Rainforth, Messrs. H. Phillips, Allen, Stretton, and Herr Staudigl, &c. &c. will sing. To conclude with FORTUNIO.
Tickets and places to be taken at the Box Office, and of Herr Staudigl, 8, Tavistock-row, Covent-Garden.

MR. T. M. MUDIE'S THIRD CONCERT WILL TAKE PLACE at the HANOVER SQUARE ROOMS, on THURSDAY MORNING, June 8, to commence at Half-past Two. Vocalists—Miss Birch, Miss E. Birch, Miss Marshall, Miss Messant, Miss Bassano, Mr. Cox, and Mr. Stretton. Tickets, 10*s*. 6*d*. each; to the Subscribers to his Concerts, 7*s*. each. To be had of Mr. T. M. Mudie, 87, Great Portland-street, and at the principal Music Shops. Mr. Mudie's songs are published by R. Mills, 140, New Bond-street.

ANCIENT CONCERTS.—The Ancient Concerts are now over; the eighth and last having been honoured by the presence of Her Majesty. It is with surprise we learn that the list of annual subscribers has this year diminished: the influx of casual visitors, however, appears to have counterbalanced this falling-off. Be the audience what it may, the Ancient Concerts have greatly increased in interest, thanks to the research of Sir H. R. Bishop, who is now, we presume, to be considered as permanent conductor. Reviewing only the last two *programmes*, we find specimens of the music of Palestrina, Bai, Luther, Gluck, Graun, Hasse, Leo, Handel, Haydn, Mozart, Beethoven, Mehul, Cherubini, Paiesiello, Jomelli, Piccini, Righini, and these not the for-ever repeated *morceaux*, by which alone the many are aware of the existence of some among the elder composers, but novelties worth the trouble of disinterring. The increased attention paid to the operas of Gluck is beginning to excite that "movement" in our musical circles, which is certain to lead to their entire performance: if carefully produced, they would mark an epoch in the history of our musical stage as forcibly as they have done in the operatic history of France and Germany. The selections from Cherubini's and Hummel's masses, too, have been most welcome; we know of no orchestral service-music which comes so near the dignity of Mozart's 'Requiem,' or Beethoven's mass in c major. On the whole, the execution of these difficult and complicated movements has been commendably precise. To expect such a *pianissimo* from the orchestra, or such a *crescendo* from the voices, as is to be found in Germany, would be at present Utopian. We have already entered our protest against the accompaniments often added to the ancient music. We have pointed, too, to Sir H. Bishop's peculiarities as a conductor, by which effect is often so largely impaired: no more, then, need be said on these subjects. Among the leading "incidents" of the past Ancient Concert season has been the appearance of Herr Staudigl. It was a fine thing on Wednesday evening to hear him, measured against Lablache. No voice, we apprehend, will ever *tell*, as the voice of the latter in concerted music, whether he puts in a short *contra basso* note to mark the time, or leads one of those magnificent chains of sound in which the writers of Palestrina's school delighted: on the other hand, we have never heard a certain class of songs given so well as by the arch-bass of Vienna; who is always, too, to be heard with the certainty that there is neither falsity nor fatigue in the organ, so powerful, so sensitive, and so voluminous. Signor Mario, this year, has also distinguished himself. We can but add, that the established *corps* of solo singers have proved themselves, generally, to be fully equal to the various and novel tasks assigned to them. These concerts, in short, tend to keep up the standard of taste and performance in England, and we leave them with pleasant feelings, as regards the past, and good hope for the future.

CONCERTS OF THE WEEK.—The assertion that Sig. Sivori is a reproduction of Paganini, can but live among those who jump at conclusions, and delight in the marvellous. As far as the new violinist's performances, on Monday night, warrant us in pronouncing an opinion, though he did play a "Clochette" and a "Carnival" in close imitation of his patron, he also displayed an individuality worthy of honour,—inasmuch as, though belonging to the spasmodic and fanciful school originated by Paganini, he allowed us now and then to hear several bars, in which not the most transient palsy-shake of tone was discernible; with passages of as regulated a temperance as if Molique had played them. Where, in short, he does not *ex proposito* ape his original, it appears to us that his eccentricities have been much exaggerated by report. His mechanical acquirements are prodigious; and though he is decidedly a player on too small a scale to make the stage of Her Majesty's Theatre the proportionate arena for his exhibitions, he appears to us no less incontestibly the best violinist of the romantic school that has recently come among us.

While this artist was wasting his *pizzicati*, harmonics, and feats of the bow, if not upon "the desert air," at least upon a very meagre audience, Messrs. *E. Roeckel* and *Hausmann* were manfully standing up for classicism in Hanover Square. The former we have more than once noticed as Hummel's nephew, and the pianist, among all whom we have recently heard, best qualified to keep alive the traditions of that admirable player. He has improved, too, since he was last in London; has gained fire and executive courage, without losing the high finish which is required from any who aspire to the post we have indicated. M. Hausmann is one of our best resident players of classical music; he has not Lindley's tone, it is true, but then he is guiltless of Lindley's style—phrases his music with emphasis and discretion, and respects his author rather than himself, as every cultivated artist will do. He, too, has advanced in certainty and firmness since he first presented himself to a London audience. We were glad, from the aspect of the Concert room, to believe that talents as solid and praiseworthy as were here united are increasingly recognized among us.

Here our chronicle of the miscellaneous events of the musical week, narrowed by the distractions of Epsom, would of strict right close, but we must have a word or two, by way of introduction of two of the latest-arrived artists—M. Filtsch and M. Hallé; the first a boy of no ordinary merit, who plays Chopin's music like one who, though so young, felt the delicate beauties of that engaging composer. M. Hallé is older in style, power, and experience: he, too, is worth inquiring after by all amateurs of Chopin, since the few *morceaux* we have heard him play were executed by him with a grace, correctness, and a fineness of feeling, which recalled to us very agreeably the performance of the master himself. There may not be nerve enough in the romances, studies, *fantasias*, *notturnos*, however rendered, to sustain them in competition against the healthier and more massive music of the great pianoforte composers, but they have an exquisite charm wholly their own; and the number is increasing of those who will be grateful to all administering it so skilfully, as the prodigy and the artist here mentioned.

MISCELLANEA

Antiquities.—The dredging machine, employed in clearing the bed of the Saone at Chalons, has brought up many interesting remnants of antiquity.—Among them are some coins of Charles, Cardinal de Bourbon, of great rarity—a small brass plate, on which appears a Christ on the cross, with symbolical animals at the four corners, and some Gothic characters which have not yet been deciphered, apparently a work of the earliest part of the middle age—some amphoræ and cinerary urns in good preservation. But the most valuable prize is a beautiful vitrified cup. It is shallow and broad like a dish, but the outside is enriched with wavy and spiral ornaments in relief; affording a new proof that the art of moulding in glass was well known in ancient days, and indicating the residence of the Romans at Cabillonum, after the Eduens and previously to the Burgundians.

Derby "Sweeps."—At the very lowest computation 50,000*l*. awaited the judge's fiat yesterday afternoon. This is one of the consequences of the lotteries—for such they are, to all intents and purposes—but not the only one; many of the persons whose money has thus flowed into a new channel, having drawn favourites, have become layers of the odds, in order to hedge their chances, and so realize a little either way.—*Morning Post.* So that 50,000*l*. in "Sweeps," distributed by lottery in one day, only whets the appetite, and sends the "Sweepers" to make up "a book," as it is called in the betting ring. We have a law expressly made to put down lotteries, and yet we are told these things are legal.

TO CORRESPONDENTS.—A Subscriber, received.—We are obliged to the Editor of the *Bristol Archæological Magazine* for his offer of the loan of the wood-cuts; but we have declined at least a bushel of wood-cuts during the last twelvemonth.

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Somerset House, 1st June, 1843. By order of the Senate, R. W. ROTHMAN, Registrar.

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MR. CHARLES ROGERS, Dentist, begs to inform his friends, that he has REMOVED to No. 52, SOUTHAMPTON-ROW, RUSSELL-SQUARE, where he may be consulted in the various departments of his Profession, from 10 till 5 o'clock daily. Mr. C. Rogers was for several years sole assistant to Mr. Imrie, Saville-row, and subsequently with Messrs. Clark & Rogers, of Sackville-street.

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C. R. MACKENZIE, Secretary.

10, Angel-court, Throgmorton-street, June 1, 1843.

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The Harmony of Form. By D. R. Hay. London, Blackwood.

Is it true then that "we need little knowledge but that which clothes and feeds us," that which works our steam engines, spins our cotton, grows our corn, sails our ships, rules our colonies, makes our laws and executes them? Is the useful and the sensible the only real in nature?—Is gold the great good, and wealth the chief happiness?—or is it, on the other hand, true that the human mind is to itself the most real of existencies—that moral right and moral wrong are powers more mighty than wealth or want—that the acquisition of truth, the attainment of worth, and the appreciation of the beautiful, are purposes of life and of death, incontrovertible and momentous?

The study of *the true*, *the good*, and *the beautiful*, has formed an important occupation of life in all highly civilized nations, and has been inculcated by the truest patriots and the highest philanthropists.—Science, virtue and beauty form the noblest elements of creation and of the human soul—they form the first objects of our national institutions, the highest elements of a national character and the best themes of a national literature. To quote a distinguished modern moralist, "a people should honour and cultivate that literature which expresses and communicates energy of thought, fruitfulness of invention, force of moral purpose, a thirst for the true, and a delight in the beautiful."

It would be a great step in the advancement of our national civilization, were the love of the beautiful and the power of appreciating the value of its manifestations more intimately mixed up with the associations and habits of our countrymen. That we have artists of high powers—architects of consummate skill—that we have, or have had, Barrys and Cockerells, Wilkies and Ettys, Landseers and Mulreadys, Flaxmans and Chantreys, and Westmacotts, is matter of national congratulation; but does little to prove the existence of a high standard of national taste. The habit of enjoying the beautiful, and the power of appreciating it, should pervade the national character, should determine its national institutions, and be diffused among the peasantry of our streets and hamlets. "The farmer and the mechanic (we quote Channing once more) should cultivate the *perception of beauty*."—"Every man should aim to impart this perfection to his labours." Were every man a judge and appreciator of beauty, then indeed might we expect forms of loveliness and grace to pervade the regions of domestic and every-day life, to replace, in our streets, the expensive ugliness of our street decoration—in our homes the vulgarities of ornamental deformity—and in our churches the distortions and anomalies of meretricious decoration. It is in the cottage and the church that national taste must receive its best lessons, and until the love of beauty and the intelligence of its principles pervade the national character, it can never sustain a high standard of national art. To educate the community in the beautiful, is the first condition of a high state of art. High art, to be encouraged, must be widely appreciated and highly enjoyed, and it is most true of works of taste and genius, as of profound investigations of philosophy, that they "can only be estimated and enjoyed through a culture and power corresponding to that from which themselves have sprung."

We hail, therefore, with delight the appearance among us of any evidence of progress towards the diffusion of correct principles in taste, of accurate knowledge in art. The critical handbooks of our national galleries and our national edifices—the critical tours of our cognoscenti—the better specimens of our illustrated literature, such as we have lately noticed, evince the progress of our national mind in æsthetical knowledge, its increasing appreciation of æsthetical enjoyments—and we receive the work before as a harbinger of better times—as an index of the wider diffusion of knowledge in art.

Not that we pledge ourselves to the soundness of all Mr. Hay's peculiar views. There is much matter in his work for friendly argument, and some for severer discussion; but "a grain of truth is above a bushel of chaff," and we welcome with pleasure contributions to a theory of beauty. Even a wrong theory is much better than none, and leads sooner to truth than the absence of all system. It is often easier to correct the errors of others, than to create their inventions. In æsthetics, as in physics, we may adopt the aphorism of Bacon—"Citius enim emerget veritas e falsitate, quam e confusione, et facilius ratio corriget partitionem quam penetrabit massam."

'Hay on Harmonious Colouring' formed the precursor to 'Hay on Harmony of Form.' The former work was chiefly designed to correct and direct the public taste in the decorations of domestic life; the present has a higher aim—the determination of the forms and proportions which give to objects and structures a maximum of beauty.

The very words themselves—'Harmony of Form,' imply a theory. The association of a word which expresses a physical phenomenon cognizable to only one of the senses, and the transference of this word into the domain of another sense; which recognises none of even the most striking objects of the former, is a stretch of language which, if it imply the reliance of the theory on no firmer basis than an analogy drawn from sound, and transferred, without further reason, as a sufficient cause into the domain of visible beauty, would hardly be recognised as having a strong claim on general and immediate acceptance. Analogies between numbers, sounds, colours, and geometrical figures, have often been speculated and theorized on, even from the earliest periods of science and art. The seven sounds, the seven colours, the seven planets, have formed numerical analogies which were fancifully adopted, century after century, as foundations for speculation; and after affording much pretty speculation, have successively been forgotten: the association between harmony of sound and beauty of form, does not, therefore, appear at first sight to promise an important or valuable physical analogy.

It is this analogy, however, which forms the basis of Mr. Hay's 'Theory of Proportion' in Architecture.' We proceed to consider the validity of this analogy, and to examine in how far the investigation is attended with useful results. Premising, however, this observation, that whether we agree with Mr. Hay's views, or differ from him, we equally regard the attention he has bestowed on the subject, and the interest his investigation must awaken in the readers of his book to examine for themselves, and search in works of art for its illustrations and tests, as benefits conferred on the public, and as valuable contributions to the progress of æsthetical science.

We have said that the harmony of sounds is made the basis of Mr. Hay's theory of the harmony of forms. In other words, he infers that those figures will please the eye which have the same proportions as the elements of a harmonic chord have to each other: and that the same steps in proportion will please the eye which in a pleasing melody succeed each other in the relations of sounds.

The relations of sound to number appear to be very remarkable; and it is equally remarkable, that all nations appear to have united in their opinions regarding the beauty of certain great relations of sound. A learned theorist remarks on this subject:—"We have heard the songs of the Iroquois, the Cherokee, and the Esquimaux, of the Carib, and the inhabitant of Paraguay; of the African of Negroland, and of the Cape; and of the Hindoo, the Malay, and the native of Otaheite; and we have found none that made use of a different scale from our own, although several seemed to be very sorry performers by any scale." When to this we add that the musical scales of agreeable sounds in China, Ancient Egypt, and Greece were in the most important points identical with our own, we are forced to recognise a standard of taste in sound, which holds out strong reasons to wish that this scale should contribute to beauty in form—its own definite scale of proportion. It is not, perhaps, unworthy of remark, that in the times of Pericles and Phidias, music, geometry, and number, were sciences of the highest order, and formed the elementary studies of the distinguished men of Greece in that classic period of art.

The numerical relations of harmonious sounds may be understood by our readers without difficulty, if they will follow us through a very simple demonstration. We presume that the string of a bow formed the earliest and simplest instrument of music; indeed, it is frequently represented on ancient monuments in this capacity, and the string formed from an animal substance, and, as we know, of great strength, must have corresponded very closely with a Roman harp-string of the present day. Let our readers then take a bow in a state of tension, or let them try its close representative, one of the long strings of the modern harp or violoncello. We believe that the relations of musical notes may be thoroughly understood in this way better than in any other, and we believe that the true origin of instrumental scales is fully explained by a very simple process. Let our reader, then, whom we suppose to have a delicate ear and a dexterous hand, apply himself to the string which he has selected towards the bottom of the harp, or the bow-string; then let him, by measurement or a good eye, place his finger precisely on the centre of the string, from stop to stop, (it is well that the pedal connected with this string, and, indeed, all the pedals, be pushed down as far as possible,) and let him then strike the string with his right finger, so as to twang it in the usual way; it is well known that the sound he will elicit is the octave above the sound which the string will produce when not touched in the middle by the finger: now this octave is universally known to sound in harmony with the original (or fundamental) note of the string, therefore the relation of a string to its half corresponds to the relation of the natural note of the string to the natural note produced by one half length. Hence the proportion of any note and its octave has been identified from the earliest times with the numbers one and two, that is,—a note is to its octave above as 1 : ½.

This may be said to be only an analogy; it is, but it is a strong one, and we proceed to strengthen it. Galileo was the first to prove that the vibrations of the string when sounding the octave are precisely double in number of those made by it when sounding the original note; thus confirming and deciding, by unquestionable physical proof, the necessary indissoluble connexion between the octave sound and the number *two*.

There are two views of this relation: first as regards the length of a given string, the sound is to its octave as 1 to ½; but if we take the number of vibrations in the string, (or it may be

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flute, or organ-pipe, or voice, indifferently, for all the relations of vibration are identical, whatever the origin of the sound,) the number of vibrations in the octave above is double the number of the vibrations in the octave below, or the former proportion inverted, being two to one—(call the sound of the original note DO, and that of the octave DO).

Next we request our reader to raise the finger of his left hand till it be twice as far from the lower end of the string as from the upper end, thus leaving the upper part one-third part of the length of the whole string, and resting the point of his finger gently on this spot, let him strike or twang the upper part (near the middle of that division), with a finger of his right hand (immediately after striking, both hands may be removed, with advantage to the sound). The tone thus produced is in perfect harmony with the two former, but it is produced by one-third part of the original string. Let us call this tone SOL, and we have this note designated by the number ⅓; or, if we consider the number of vibrations, these, when measured, are to the first note in the relation of three to one. The following notes are, therefore, truly represented thus, both physically and geometrically:—

DO	DO	SOL	note.
One	Two	Three	vibrations.
1	½	⅓	length of string.

We beg our (patient?) reader next to place the finger of his left hand nearer the upper end than formerly, till the part below his hand becomes three times as long as the part remaining above his hand—the upper part is now one-fourth part of the whole length of the string—let him strike this as formerly—the clear tone emitted is another harmonic note, and would, if sounded along with the former, harmonize agreeably with all or any of them. Its vibrations have been measured and ascertained to be quadruple in number of the first note DO, and therefore double of those of the second harmonic note DO—call this note *do*, then we have now educed from this single string the following notes, all in harmony with each other, and represented by the four first ordinal numbers.

DO	DO	SOL.	do	note.
One	Two	Three	Four	vibrations.
1	½	⅓	¼	length of string.

The next steps are similar, but as the results increase rapidly in interest as we go forward, we beg for ourselves the reader's pardon, and for himself no little patience; but will hope that if he be either a lover of music, of beauty, or truth (beautiful for its own sake) he will have his reward.

The reader is now requested to place the tip of the little finger of his left hand on the division four which he last found—let him now allow the tip of the second finger to touch the string naturally, and with ease to himself, and let him take off the little finger, and then strike the string as formerly with the right hand, the tone will be clear and full; if not, a little adjustment of the finger will make it so—where this is done, the upper division of the string is exactly one-fifth part of the whole length—the note is harmonious when sounded with any of the former—let us call it MI. Its vibrations have been found to be five to one of DO, and its length of string is ⅕. In like manner, the first finger of the left hand, in the position formerly denoted, will fall upon a point ⅙ of the length of the string from the top—the string will make six vibrations for one of the first, and give the note *sol*,—and if the thumb of the left hand be alone allowed to touch the string, it will cut off ⅛ of its length, and give a harmonious sound to all the rest, vibrating eight times while the whole string would vibrate once.

Thus then we find, under the fingers of the left hand, the following notes, which are called the common chord, being harmonious when sounded together, and so agreeable to the ear, that in modern instrumental performance they rarely appear without accompanying each other: they are thus related to numbers.

do	MI	*sol*	—	*do*
Four	Five	Six	—	Eight
¼	⅕	⅙	—	⅛

On the whole, then, we find in the series of natural numbers an harmonious system of sounds, to which the name of Natural Harmonics is appropriately applied. These are sounds which in physics are most perfectly adapted to the constitution of matter in vibration, which a string most readily and spontaneously gives out, and which are best adapted to the organization of the human ear, and our perceptions of pleasurable sound, and stand thus:—

DO	DO	SOL	*do*	MI	*sol*	—	*do*	note.
One	Two	Three	Four	Five	Six	—	Eight	vibrations.
1	½	⅓	¼	⅕	⅙	—	⅛	length.

These are the notes, by producing which in great variety, and with perfect readiness, precision, and ease, Paganini used to delight and thrill his audience. It is strange that this subject has not been followed up and legitimatized in Art. To apply these notes with success, the violin should not be tuned, as now, in fifths, but in a fourth and a fifth; then placing the first finger gently one-eighth up, from the nut towards the bridge, all the notes of the diatonic scale will find themselves immediately under the other fingers without any further artifice; if to this we add the further artifice of an artificial nut formed by the fingers, and a harmonic stopped by other fingers, we immediately acquire a wide range of these harmonic notes. Much study of these principles, with a delicate organization, are necessary for success in using the natural harmonics; but the rich mine of beauty, hitherto almost unworked, would amply repay the artist for his toil. None who have not heard the dexterous and quiet use of them made by their great master, when unostentatiously playing the quartett music of our older classic authors, can have an adequate idea of their value, their admirable truth, and wonderful powers of expression.

But we have forgotten our ratios—they extend from one to eight;—but why, our readers may, and must, ask, why not the number *seven*—why not that magical, most interesting, most perfect of numbers, *seven*. Alas, why but that the sound it makes is a most unseemly and unmanageable one—like some members of some cabinets, it is very good in itself, but impracticable to work with others. Thus, then, our beautiful theory among the Platonists of the casual virtue of number, slips from under our feet. The best of numbers that should have produced the best of sounds and of harmonies, gives the worst.

Let us not, however, because of one impracticable member, reject a body that are themselves practicable and useful. All the useful numbers we have got, are 1, 2, 3, 4, 5, 6, 8; and of these, 1, 2, 3, 5, are all the simple numbers; four being compounded of 2 by 2, six of 2 by 3, and eight of 2 by 2 by 2; so that the harmonious numbers are in this view, 1, 5, 3, 2, which in their combinations make up complete diatonic HARMONY.

But in melody, the truth stands thus with reference to number. Taking our former range of the common chord, *do*, MI, *sol*, do, or ¼, ⅕, ⅙, ⅛, the proportions of the diatonic scale of melody, or rather of harmony with melody, is as follows:

Table of Numerical Proportions of Sounds and Intervals of the Common Scale of Musical Sounds.

I.	do	(re)	mi	(fa)	sol	(la)	(si)	*do*	Notes.
II.	1	(⅞)	⅘	(¾)	⅔	(⅗)	(⅝)	½	Lengths of string.
III.	4	(4½)	5	(5⅓)	6	(6⅔)	(7½)	8	Number of vibrations relative to I.
IV.	24	27	30	32	36	40	45	48	Proportions of line above, when reduced to whole numbers.
V.		3/24	3/27	2/30	4/32	4/36	5/40	3/45	Ratio of diatonic intervals.
VI.		⅛	⅛	1/15	⅛	⅛	⅛	1/15	
VII.		45/360	40/360	24/360	45/360	40/360	45/360	24/360	

I. The first line in this table corresponds with the common progressions of the diatonic scale.

II. The second line shows the length of string producing each tone proportionally to the primary length of string.

III. The third line shows the number of vibrations forming each note, in the same time that the original string makes one vibration. In this it will be observed, that do, MI, sol, *do*, the members of the common chord, are whole numbers, and the others are fractional; therefore we have multiplied them all by six, to form whole numbers in the same proportion, as a mere matter of convenience, and we have placed these in the next line.

IV. Consists of numbers in the same proportions as those above without fractions: these numbers represent the number of vibrations actually made in a given time in forming each note; thus, while a string sounding *do* makes 24 vibrations, that sounding *re* makes 27, MI 30, and so on.

V. From line IV. it is apparent that the note *re* requires 3 vibrations out of every 27 more than *do; mi* requires 3, out of every 27, more than *re; fa*, 2/30 more than *mi;* and *sol*, 4/32 more than *fa;* and so on. These measures are the numerical values of the intervals between the notes, and form line V.

VI. In line VI. we have taken fractions equal in value, but simpler in form, to those in line V. We see by inspecting the table, that the intervals between *do* and *re, fa* and *sol, la* and *si,* are all equal to ⅛ (called a major tone); that the intervals between *re* and *mi*, also between *sol* and *la*, are only 1/15 (called a minor tone); and between *mi fa* and *si do*, only 1/15, being each a semitone.

VII. In line VII. we have reduced these values of notes of the scale to the same denomination, whence we find that the successive values of the notes are as the numbers 45, 40, and 24; that is, that the value of a major interval or tone being 45, that of a minor tone is 40, and that of a semitone 24: (there are distinctions of semitones which we do not require to investigate at present.)

The true intervals of an octave are, therefore,
45, 40, 24, 45, 40, 45, 24: total 263.

Our readers are now in a favourable position to judge of the extent to which Mr. Hay is right or in error, when he rests his rules for proportions of harmony of form on the numerical relations of the intervals in the diatonic scale of music.

Mr. Hay represents (as is frequently done) an octave by the length of the circumference of a circle. He divides this into twelve equal parts, numbered successively 0, 1, 2, 3, ... 12: he takes the two first, 0 to 2, as a tone; the two second, 2 to 4, as a tone; the next, 4 to 5, as a semitone; 5 to 7 as a tone; 7 to 9 as a tone; 9 to 11 as a tone; and 11 to 12 as a semitone.

Let us see the consequence of this. We have seen that the sum of all the true intervals of an octave makes up 263: dividing this by 12 w

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get, on Mr. Hay's principle, $21\frac{11}{12}$ as the value of his semitone, and double this, or $43\frac{10}{12}$, as the value of his tone; his numbers are, therefore, given as below, and the true numbers under them:—

	Do	*re*	*mi*	*fa*	*sol*	*la*	*si*	*do*	Total.
Hay's numbers	$43\frac{10}{12}$	$43\frac{10}{12}$	$21\frac{11}{12}$	$43\frac{10}{12}$	$43\frac{10}{12}$	$43\frac{10}{12}$	$21\frac{11}{12}$		263
The true numbers	45	40	24	45	40	45	24		263

Whence we conclude that the scale which Mr. Hay has adopted for his laws of proportion and beauty of form does not coincide with the true physical relations of the scale of music,—that his melody of form would not, if transposed to music, please the rude or the cultivated ear of man.

The popular mode of speech, which represents each tetrachord as made up of two tones and a semitone, with an interval of a whole tone between them, or the octave as composed of five equal intervals and two half intervals, making up six full tones, is merely a convenient form of speech, and is very far from representing the true relations of the actual sounds. It is easy to see that a general notion of this kind is a most insufficient basis even for a plausible theory.

Are we, therefore, to reject the whole of Mr. Hay's theory, because he has rested it upon an unsound foundation? This is a curious instance (not without parallel either in science or art) of most sound conclusions drawn from false premises. Let us then reject its errors and repair its foundations. Shall we demolish the exquisite Tower of Pisa because its foundation has proved false to it? nay, rather let us try to prop it up and repair the foundation, and place a structure of merit on an appropriate foundation.

Mr. Hay is wrong when he asserts that certain proportions are beautiful, *because* they are those of the notes which in all the combinations of harmony and melody of sounds are most pleasing. His proportions, as assigned to form, are most correct and most beautiful: they are *not*, however, those of the beautiful sounds to which he assigns them, and are not *therefore* beautiful. But it does not follow that because they are *not therefore* beautiful, they are necessarily *therefore not* beautiful;—on the contrary, the beauty, whose proportions he assigns, has been the beautiful of all time—at least, of all civilization.

It is only necessary to glance the eye over Mr. Hay's eighteen beautiful plates, to learn that, however we may differ from him as to *why beauty is*, we cannot dissent from him as to *what is beautiful*. We feast the eye with geometrical symmetry as we turn over the figures on his plates.

We shall next week proceed to discuss with him what the proportions of beauty are, and why they are so.

Diary of the Times of Charles the Second. By the Hon. H. Sidney, afterwards Earl of Romney, including his Correspondence, &c. Edited by R. W. Blencowe, Esq. A.M. 2 vols. Colburn.

We are at times so weary of the artifice and pretension of modern literature, that a downright dull book, like this, comes as a welcome relief. To be sure, it is more than reasonably dull, but that is seen in a moment; and the reader may therefore dip here and there, according to his leisure or humour, or fairly go to sleep over it, satisfied that he has not lost much by his idleness or indifference. The Diary is a very meagre affair,—a mere outline of personal proceedings for some eighteen months, during the greater part of which time the writer was resident abroad, as Envoy to the States of Holland; and the Letters have little historical value: the best are from his sister (Waller's Saccharissa,—the Lady Dorothy, afterwards Countess of Sunderland,) and relate to family matters and arrangements, from which we occasionally get an insight into the morals, such as they were, and the manners of the age. Henry Sidney himself appears to have been a very common-place person—handsome, dissolute, and intriguing,—although, from his position and the progress of events, he was enabled to play a somewhat conspicuous part in the Revolution of 1688, and was proportionally honoured and rewarded by William, who created him Earl of Romney. The historical value of these papers is, indeed, so small, that it would be mere waste of time to hunt for the few paragraphs that incidentally throw a light either on characters or events; we shall, therefore, confine ourselves to the gossip. Our starting point shall be two letters from an unfortunate person of the name of Worthley, who, we are told, was "of an ancient family and highly connected, who, unfortunately for herself, upon the death of her husband, fell in Sidney's way, and lived with him as his mistress for twenty years. At length, deserted and in distress, having in vain applied to Sidney, she threw herself at the feet both of Charles and James, and published her case and her injuries to the world. From among many of her letters of appeal to him, the two following have been selected as written in a milder and quieter spirit of remonstrance than many others."

The boldness of her remonstrances is very much in the spirit of the women who figured in the days of Charles the Second:—

"June 18th, 1689.

"My Lord,—I wish some good angel would instruct my pen to express something that would incline your Lordship to moderate your hate towards me that have loved you only too well, and would increase that slender portion of love you have for your own honour. Could your Lordship make cripples of my tongue and pen, by confining me to a jail, as well as my limbs, you might then hope for a conquest; but, my Lord, though I am perfectly lame, and have in a manner quite lost the use of my limbs, yet my pen will never lose its vigour, nor will my tongue be silent. How happy should I now esteem myself if I could say or do anything that would make you reassume your former good-nature! but do not misconstrue me, my Lord; I mean only that part of your good-nature that would oblige you to do what is reasonable, and not to return to your embraces. Your Lordship must pardon me if I still am perfectly yours without desiring your conversation. I am the best-natured fool living, but it is not to that degree as to be a silent fool neither. I would willingly, if your Lordship pleases, take a little fresh air between this time and Michaelmas, and all that at present I desire your Lordship to do is to let me have half a year's money next Monday. You know that I have lately begged that you would be pleased to send me a 100*l.* to pay some small debts,..... Pray, my dear Lord, do not deny me so poor a business as a little money now at Midsummer, for fear it may again transport me to do something that will go very much against the grain with me to do towards the man that in my soul I do adore and still love too well. I wish I did not. I am sure you never loved money well enough to deny me or anybody any reasonable sum out of a meanly miserable esteem for dross, but you have no other way to be revenged on me but to strip me naked and confine me; but, my Lord, how poor and how ignoble a revenge is this of yours to me, a poor, deluded woman, that hath loved you above myself, nay, above heaven or honour, and hath generously spent my youth with you in discontent and suffering! Whereas I might have had plenty and ease with others; and, if my too great confidence in your great worth and honour and generosity has betrayed me to irrecoverable ruin, yet, my Lord, you must certainly pity me, though you hate me: but I will not yet despair but that I may live to hear my Lord Sidney say, that he hates himself because he hated her, without any just cause, who is sincerely yours, "G. Worthley.

"P.S. My Lord, though there was too much noise in King Charles's and King James's Court, let me humbly beg of your Lordship not to be, by your continued cruelty to her (who is not envious, but happy in seeing you so), the author of any new noise in King William's and Queen Mary's Court; for I assure your Lordship I do not desire it, for I am now wholly inclined to peace, love, and Christian amity. I hope you do not forget your hopeful son in Holland; and that you had my letter, with the inclosed bill, that came to me from him.

"July 6th, 1694.

"My Lord,—My creditors' unreasonable proposals, which I hope Colonel Fitz Patrick has acquainted you with, have obliged me to withdraw from London for the present, till I know what your Lordship would have me to do; and I wish you would consider that you must one day come to die, and that it will be too late when you come to lie upon a deathbed to wish you had been more kind and considerate of my sufferings for so many years together, and that now I must abscond or else bring your name upon the public stage, which you, if you please, may see I am very unwilling to do. I must now beg of your Lordship to order me another quarter's money, or I must return to London sooner than I am willing. How I wish I were to accompany King William in his progress into Cheshire; that I might once before I die make a visit to the good old wooden house at Stoak, within three miles of Nantwich, where I was born and bred; and, if your Lordship does attend on the King in his progress, let me beg of you to make a step to Stoak; 'tis but fourteen miles from West Chester, and I hear the King goes to Chester. You will find my cousin, Edward Mynshull, will give you a very generous entertainment, and so will my cousin, Sir Thomas Mainwaring, of Badelly; and Stanley, of Houghton; and Chemley, of Vale Royal; and forty more of my relatives there, if you please to do them the honour of visiting their innocent, clownish habitations; and when you have viewed Stoak Hall, where I was born (for so it is vulgarly called), then I must beg of your Lordship to tell me whether you don't think it was an agreeable portion for me to be attended from your door by a Constable and a Beadle. Gaysworth, too, will be able to entertain you—that was my great grandfather's: but my Lord Macclesfield complains that the old house is ready to fall upon his head. I love Gaysworth, because my mother was born there. I remember you told me you had been at Brewerton Green. I like Stoak as well—you will find my Lady Brewerton and her daughters at the good old house on Brewerton Green—the young ladies live there like nuns. I wish Queen Mary would make them courtiers, and I wish your Lordship would incline to do what is reasonable by me, that I might go into Cheshire and there end my days. I should enjoy more happiness in one month in Cheshire than I have done in all the twenty-five years I have misspent in London. My Lord, I wish you a pleasant progress, and that you may meet with as much satisfaction as you desire. And if your Lordship will please to order me a 100*l.* as I have desired, it will be a satisfaction to me to pay poor people that want bread. If, my Lord, you will be so kind as to make a visit to Stoak, pray ask my cousin Ned Mynshull whether the heir of Pool be likely to outlive me or not, for if he were dead the estate comes to me, and, though it be but 400*l.* a year, yet it will be acceptable to me, if it be but to pay her debts who is sincerely yours till death,

"G. Worthley."

The fragment of another letter shows that the spirit of this woman was not broken by her misfortunes. She thus wrote to her cousin, Lord Brandon:—

"I am sorry Mr. Sidney is so credulous as to believe all the idle inventions of malicious people against me and my son, which, if he were not perfectly blind, he might see is only pure spite and malice. He treats me with a great deal of cruelty, which I think is very severe, first to have spent my precious youth so dismally as I have done, and now, for a reward of all my sufferings, to be abused and despised, and my son rejected, as if he were none of his, and all this to please his great Mistress; but he will find I have more than an ordinary soul, and, though I cannot manage a sword, a pistol I can; and, if he does not think good to make me some

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better satisfaction for the many years of my youth which he has obliged me to spend with him, I shall pistol him and be hanged for him, which I had rather do than sit still and starve, or be any longer a laughing-stock."

During his residence abroad, Henry Sidney was elected member for Bramber. The following letter from his agent gives the particulars, and contains some historical names of interest:

London, Sept. 1, 1679.

"Most Honoured Sir,—We have at last now dispatched the business at Bramber, though we met with great difficulties, lying under several disadvantages, as that of your not being there, nor in England, nor known to any of them; this made for the Gorings, both Henry Goring and Peircy, who have been formerly chosen there: then, what you will be surprised at, your brother Algernon made an interest for one Sir Charles Woosley, who was one of Oliver's friends, and he seems to be mightily disgusted because you should stand at Bramber, where he intended once to stand, which I have taken upon me to answer to Sir Jo. Pelham, that you knew nothing of it. It seems he had a great desire to be a Member, and therefore Penn, and Sir John Fagg, and such men, made him interest in several places; and the design, as I find since, was to get Woosley in, if he got in anywhere else. Penn (as I presume you will hear by a better hand) wrote to Sir Jo. Pelham that your standing at Bramber would make a greater feud between you and your brothers than is between you and the elder; unless, for an expedient, your interest and Sir Jo. Pelham's credit were engaged for that worthy patriot, C. W.: whether this were only cunning in Penn, or true in your brother, I cannot well say; but I believe you have the most cause to take the matter ill from him, who, after he knew you stood, should have turned by and put in a stranger; this added to the trouble and your charge, for he having been there about eight days before the election, and given money to some in the town, and made his learned speech with thanks for their good will to him, and recommended to them that gent., and left ten or twelve guineas to thank them as was pretended, and left instructions and promises with some of that party of 10*l.* a man, which works powerfully under hand. Those promises on the one hand, and Mr. Goring's frequent treats and drinkings on the other, made us spend much more than we should, to keep our party firm. Mr. Westbrooke wishes us well, but durst not appear against his friends and neighbours, the Gorings; but we had an indefatigable friend of Mr. Turner, who lives on the spot, who, by the credit he had with the Burgers, and the powerful charms we urged of feasting and drinking, made your interest so great, that the day before the election, after some treaty on the points, Mr. Peircy Goring consented to desist, if he might have his charge reimbursed, which was readily consented to; for I found by this you would prevent all grudges between the Gorings and the Bridgers, and which was more, it would prevent any ill-will between Sir Jo. Pelham and those who, a few days before, had been at the election of knights for the putting by of Sir J. Fagg, who lost it; and the two brothers, Sir Jo. and Sir Nicholas Pelham, carried it. The charge he was at, he says, was 80*l.*, which I have engaged to pay this week; 'twas more than we thought it could have been, but it is not to be imagined what those fellows, their wives, and children, will devour in a day and night, and what extraordinary reckonings the taverns and alehouses make, who, being Burgers, are not to be disputed with on that point. And now, Sir, I am coming to tell you we have spent you almost 200*l.* more, and have been no ill husbands neither; but, if we had not met with the difficulties aforesaid, half this expense would have served. And, if ever there should be the like occasion, you are sure of Bramber; for Peircy, I reckon has passed over his interest for ever. They long very much to see you, when you come over (which I begin to hope to hear of); Mr. Pelham and I have engaged they shall have that satisfaction; Mr. Pelham was so kind as to go over with me, and came again the day of election, though very wet; Sir Jo. sent over half a buck, with which we treated bravely. I made it an article that the gentleman should declare amongst the Burgers that he did desist, and that he would take it as well if they were for you as for him; and, to do him right, he owned a great respect for your family, and, in particular, for yourself; and, if they would choose a stranger, he knew none more worthy; but this could not be brought into example to leave the neighbours and gentlemen of the country; but he having his residence at Maidstone, we thought him as much a stranger as you, Sir. I have now given you an account of all the most serious parts of this affair: there are many things I might add, which are too long and impertinent, and therefore I shall say no more of that matter, unless I beg leave to tell you, that you would have laughed to see how pleased I seemed to be in kissing of old women, and drinking wine with handfuls of sugar, and great glasses of burnt brandy, three things much against the stomach, yet with a very good will, because to serve him I most honoured. I hope, Sir, you will pardon this tedious, indigested matter, which you find strangely huddled together, as it came into the mind of,

Sir—

"Your most obedient and most dutiful servant,

"G. Spencer."

Algernon Sidney is several times mentioned by the Countess Dowager of Sunderland, but he does not appear to have been much liked:—

"My brother Algernon, upon my sending to know how he did when he was ill, has come to me three times, and I believe will continue it, for he seems very well pleased with it. We have never said one word of any difference, and I never contradict him when he says such things as that Sir William Coventry is no more an able man than a handsome man."

Other family matters are occasionally touched on in these letters; indeed, the letters of Saccharissa are the best in the collection, and remarkable for their homely good feeling and good sense:—

"February 19th, 1679.

"Your kind letter does so delight me, I would fain say something that would be the portrait of my heart, but I am so dull. Though my Lord Halifax has sent for his family, I hope he will come up himself before everybody disperses. He can be without them here, but not very well there, because company comes to him. Nan Savile hath no regret but to be at her cousin's wedding. I think all is agreed upon now. The articles were signed yesterday, and the gentleman had leave to wait upon his mistress. My brother is gone home, and the writings are to be drawn. The marriage must be at Holland*. In some respects I am sorry for it. My sister had a great mind to come, and I should have been glad to have seen her. My brother thought it would be more expense, and not handsome, because of his great relations: I believe he did consider this the more. Mr. Algernon never goes to them, though they have sought him, so that I have wondered at it often. All the women went to see him; the married Pelham and the two sisters, and the men did; but he has used them so abominably, they are ashamed of it, though he did before the treaty of this marriage: they would some of them lay it upon that. I told them, if anybody would bring a better, I would change my party. I had no bride, but I saw some thought this too good. For my part, I think neither of them well married, but this is a good deal better than Montague, though she calls him her pretty dear, and kisses him a thousand times in a day. I tell Lucy she shall not do so; her's will be much such a pretty dear. Nan Savile is very comical about this business; sometimes they are great friends and very familiar. Mr. Pierpoint has promised her, that if he is so happy as to have Mrs. Pelham, and that she is willing, they shall come to Rufford this summer. This is an article of marriage that has given great satisfaction. The thing has been done that I did not much approve of, but I said nothing. Mr. Pierpoint readily did consent to it, but I thought it so little a thing for them to ask, which is, that if she dies and leaves no child, the 2000*l.* to be paid at her father's death shall not be paid, or returned again if it be. This was a foresight of Tom Pelham's. For our friends at court, my Lord Sunderland is as well as anybody; how long, God knows! as long as it does, I must tell you nobody has a truer friend at court than you have of him. Hyde and Godolphin, his supporters, are never from him, with her [the Duchess of Portsmouth] at Little Ombre. The players have been disturbed again by drunken people's jokes. They called my Lord Arran a rogue; and one Fitzpatrick pointed at Mr. Thinne, and called him that petitioning fool, and swore a hundred oaths; he said that he deserved 20,000*l.* a-year, but that fool deserved nothing. My Lady Scroope writes to me, that Mr. Saville is sometimes a very impertinent minister; he is more than ever with her, in what he writ hitherto. She is in as ill hands as can be for her. They are treacherous creatures. I wish a good speedy end of your embassy, and that you were a simple gentleman in my chamber again. My Lady Lisle has another boy; the two grandfathers and the Duchess of Albermarle did christen it. Our brother made her Grace stay above two hours for him, and she had not many more to stay in town. I am yours, with a very true affection, D. S."

* The ancient seat of the Pelhams, in Sussex.

The following paragraphs also contain characteristic traits of the age:—

"I have but little time, and am not well. I must not forget my business, which is for Mr. Pierpoint; he has in Holland some pictures, of considerable value he thinks them, and he says they are prohibited goods; most of them are Popish pictures, but not a crucifix amongst them. If you can, without inconvenience to yourself, get them over for him, you will do him a great favour, and I will let you know where they are as soon as I hear from you. * * You must needs hear of the abominable disorders amongst us, calling all the women whores and the men rogues in the playhouses—throwing candles and links—calling my Lord Sunderland traitor, but in good company; the Duke, rascal; and all ended in 'God bless his Highness the Duke of Monmouth. We will be for him against all the world.' I am told they may be fined a great deal if they are prosecuted. Two of these are knights of shires, Sir Scroope How, and my Lord Wharton's eldest son; the only sufferer yet is Porter. * * His majesty and his City of London are upon very good terms. When he supped this week at the Mayor's, the people showed as much of affection and duty as the expressions at such a time could be. The Lady Mayoress sat next to the King, all over scarlet and ermine, and half over diamonds. The Aldermen drank the King's health over and over upon their knees, and wished all hanged and damned that would not serve him with their lives and fortunes. They attended him to Whitehall at two o'clock in the morning; they would not trust him with his guards, who were all drunk, but brought some of their own, and they all went merry out of the King's cellar. The next day they came in a full body, to give both the King and Duke thanks for the honour they had done them. The Mayor is now as well affected as anybody, and was as ill."

The following is from the Diary:—

"Monsieur Campricht, dining here, told me of a Doctor who undertakes to get gold out of the sand of the sea. He is of Spire; his name is Doctor Becker. The first experiment was made before the Pensioner at Haarlem, and some other of the States; then they made the report of it, and they think it feasible, and have agreed to give him 50,000 crowns, and two in the hundred of all he makes; he undertakes that the profit shall be a hundred in a hundred; next week the experiment is to be made at the house for casting of cannon. The States that saw the experiment are sworn to secrecy. In April he proposed this. Mr. Rockwood thinks he is a cheat: he hath had thoughts of going into England; he is as poor as other chymists use to be."

A Manual of Gold and Silver Coins of all Nations, struck within the Past Century. By Jacob R. Eckfeldt and William E. Du Bois, Assayers of the Mint of the United States. 4to. Philadelphia, Wiley & Putnam.

Various causes combine to render a new work like the present necessary once in about every twenty years. While some states disappear from the list of independent nations, others are rising into existence, or passing under the rule of new dynasties; and in many of those countries which undergo neither national nor territorial mutation, alterations from time to time take place in the denominations or standard of the currency. Thus, the 'Traité des Monnaies' of M. de Bonneville, in 1806, and Dr.

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Kelly's 'Universal Cambist,' the last edition of which appeared in 1821, have now become, in a great measure, useless; and Messrs. Eckfeldt and Du Bois, who hold the office of Assayers in the Mint of the United States, have, in consequence, undertaken the laborious task of giving to the commercial world this new guide to their monetary transactions.

The work consists of six divisions, or chapters. The first briefly explains the general and well-known principles of coinage, and the reasons which have in all ages led to the use of gold, silver, and copper, for that purpose. The next chapter, which forms the bulk of the volume, details at length the systems of coinage of various nations; giving the order of succession in each, with such historical facts as bear upon the metallic currency, the legal standards, the annual production of the precious metals, if any, and tables of the gold and silver coins: these tables specify the denominations and dates of the coins, the reign or government under which they were struck, with their weight, fineness, and value, according to averages obtained by operations upon (in most cases) large quantities of pieces taken in fair condition out of actual circulation. The third chapter treats of gold and silver bullion, and gives much useful information on the different, and sometimes curiously fraudulent, forms in which the precious metals find their way to the Mint of the United States. Chapter 4. is devoted to the consideration of counterfeit coins, and of the various tests, sensible, mechanical, and chemical, for distinguishing them from the true. Chapter 5. explains the method of testing the fineness of the precious metals, and especially gold, by their specific gravities, and contains an elaborate table of the specific gravities of gold and silver at different grades of fineness, and variously alloyed. The last division consists of sixteen plates of coins of various countries, with ample descriptions. There is, besides, an appendix, containing a variety of useful tables on the statistics of coinage.

From this summary of the contents of the work, it will be seen that it is intended for the merchant and bullion dealer, rather than for the numismatist. The cabinets of our collectors are almost exclusively confined to coins of this country and classical coins. Few persons collect the coins of the mediæval or modern European states, and fewer still those of the Transatlantic republics; indeed, the late Provost of Eton, Dr. Goodall, was the only person whom we ever knew to make any extensive collection of specimens of the latter description; and at his death they were all consigned to the crucible, being worth, in this country, nothing beyond their intrinsic value. The poverty of the design is in general exceeded only by the greater poverty of execution; hence the coins treated of in this work, in no case extending to a date much more remote than a century ago, are little known in England, except in the character of bullion.

We have naturally turned to the notice of British coins, as being the part of the subject most familiar to us. The list of denominations, from the reign of George I., given at page 38, comprises, we presume, only such as the authors have had the opportunity of assaying, for it is far from complete. For instance, the shilling is the only coin of George I. there mentioned, whereas he also struck crowns, half-crowns, and sixpences of various dates. Neither are the crowns of George II. and George III. specified, and yet these pieces are of such common occurrence, that it is difficult to suppose that not one of them should have come under the operation of the Assay Office of the United States Mint. The note at page 39 states, that the coins called *Maunday money*, which are struck for distribution in the royal Easter alms, consist of pieces of three-pence, two-pence, three-halfpence, and one penny. This is an error. The denominations really are, four-pence, three-pence, two-pence, and one penny. The three-halfpenny piece, of similar type, was struck for colonial circulation, and a comparison of the reverses of the Maunday and common circulating groat will show the difference of the two pieces.

Trifling inaccuracies of this kind, the difficulty of avoiding which can be estimated only by those who have endeavoured to form an accurate list of every variety of coin even in their own country, will not detract from the real utility of the work. It appears to be, on the whole, ably and carefully compiled; and although it addresses itself, as we have already said, chiefly to commercial men, it contains much matter of general interest.

Songs and Ballads for the People. By the Rev. John M. Neale, B.A. of Trinity College, Cambridge. Burns.

"Until discipline be restored again, which is much to be desired, it is thought good" that songs should come to the aid of sermons, and that a wholesale denouncement of wrath against irreverent dissenters, should assume the form of a ballad. The little *brochure* before us is but a specimen of what is intended; in Mr. John M. Neale's forthcoming volume, we suppose that other sacred things will be set to the tune of Lillibullero, Sterne having introduced Uncle Toby as whistling that tune as a proper accompaniment to Ernulfus's form of excommunication, "Doctor Slop with his light division of curses moving under him like a running bass;" grave matters will be accommodated to airs "admitting of no variations;" and Gunpowder Treason will be fitted to the music of the incantation scene in 'Der Freischutz.' Such a task is well worthy of the Rev. John M. Neale, and we proceed to exhibit proofs of his competency to effect not only this but much more. The first song personifies the Church of England asserting for herself that she alone has the privilege of teaching:—

The true old Church of England!
She alone hath power to teach,
'Tis presumption in Dissenters
When they pretend to preach.
They might take away Her churches,
They might take Her lands away,
But she would be the true Church,
And base intruders they.

"Purchasers are requested to look for the Rev. John M. Neale's signature on the label, for no other is genuine." There is some little confusion in the stanza between the personified abstract Church and the edifice, but this is remedied as we get on.

God bless the Church of England!
The good, the true, the brave!
She baptis'd us in our cradle,
She shall bear us to our grave.

Admire the appropriate selection of epithets: she is a "good" old lady, she is "true," and she is "brave." In the name of common sense and the Rev. John M. Neale, what can you want more? We do not like the imperative *shall* in the last line, seeing that the said Church seems to carry as much on its back (in the Rev. M. Neale) as it can well bear already.

The second ballad is a fierce onslaught on the Teetotallers; they are compared to boys permitted to play in their father's orchard on condition of not pulling the fruit:—

Says Jack, "Oh! no, father, but don't you mistake,
We won't touch the fruit, *but it's not for your sake;*
It's because WE'VE AGREED not an apple to pick,"
D'ye think I should thank him, or give him the stick?

"Give him the stick by all means! Only think of the naughty varlet using his reason to discover how he could best obey his father's precept!" But in his haste to chastize the Teetotallers, Mr. Neale has fallen foul of the Church Catechism:—

There is but *one* vow God commands us to make
When we first are baptiz'd, which we never must break,
So may those who make new ones be left in the lurch,
There's but one Temperance Union, and that is the Church.

The third paragraph of our Catechism is, "What did your god-fathers and god-mothers then for you? A. They did promise and vow *three* things in my name," &c. The similarity between the Church and a Temperance Union is left unexplained, and we shall not presume to unravel the mystery.

We have two answers to the question, "Why don't you go to meeting?" one by a mother and one by a child; the latter is chiefly remarkable for its falsification of Scripture,—

And Saul's sad end might make us wise,
Whom God in anger slew,
Because he offered sacrifice,
Which only priests might do.

It would be well if persons, who use Scripture illustrations, previously took the trouble of verifying the facts; they too often, as in this instance, exhibit only "just enough of learning to misquote." The child is made to conclude his profession of attachment to the Church in these words,—

'Tis there I love His name to bless,
And there to hear His word:
How can I do this wickedness
And sin against the Lord?

Passing over a song on 'Beating Bounds,' which transgresses all bounds of decency and common sense, we come to an attack on the system of pews, containing the following strange piece of historical information:—

'Twas a humble old custom to kneel side by side,
But pews came at first of contention and pride,
And those wicked men who invented the thing
They pull'd down the churches and murder'd their king.

The only answer to this nonsense is, that the system of pews was introduced into the English churches before the Puritans existed as a party. Close to this historical blunder we find the following astounding declaration:—

I know that Church-rates are a debt
To God Almighty due,
And how dares any Christian man
Call them a hardship too?

We will not waste words in refuting such absurdity. Let us turn to the Village Politicians:—

They would fain do away with the corn laws, and think
It would cheapen provisions, their meat and their drink,
They forget that their wages would equally sink,
Which nobody can deny.

But let us go on:—

All the care that I take for the State is to pray
My best for the Church and the Queen every day,—
And I know nothing more, and I hope never may,
Which nobody can deny.

We readily believe the author's candid confession, that "he knows nothing more," and there is every probability of his pious wish to continue in ignorance being very amply gratified.

We can copy no more of this trash. It was not for the mere sport of "breaking a butterfly upon a wheel" that we noticed the work at all, but pains have been taken to circulate it, and to introduce it into the cottages and lodgings of the poor. It is advertised as a tract for distribution, and is brought forward under the auspices of a party; circumstances have therefore invested it with more importance than is usually possessed by pestiferous nonsense, and while we laugh at its absurdity we could almost weep at the evidence it affords of a spirit of bigotry and intolerance existing in our age and nation, which would have disgraced the most barbarous land in Europe during the night of the Middle Ages.

To remonstrate with the author would be idle; he clearly is destitute of the materials on which reason and argument could work, and therefore all human means must fail to convince him of his errors, and turn him from the perversity of

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his proceedings. But he has superiors, and right reverend rulers and defenders of the Church, who we are sure would disavow the sentiments here set forth as specimens of clerical teaching: and at a moment when a claim is made for placing the direction of secular education under the hierarchy, it is the bounden duty of that body to show, that the education which they will bestow differs essentially from the teaching of the Rev. John M. Neale. They are under a moral obligation to show they will not class "Baptists, Chartists, Infidels, Wesleyans, Independents" in one category—that they will not tell the yeomanry of England "they dare not leave their Church"—that they will not identify dissent with "sedition and rebellion"—and that they do not intend to arrogate to Lambeth the exploded tyranny of the Vatican.

Letters from the Pyrenees. By T. Clifton Paris.
[Second Notice.]

WE last week spoke of these letters as full of temptation for the adventurous traveller. We shall now offer justification of the character then given, in the shape of two mountain rambles, which we will narrate as completely as time and space permit. The first is an excursion from Gavarnie to the Brèche de Roland, which is "generally considered the most difficult adventure in the Pyrenees":—

"I started, (says Mr. Paris,) by nine o'clock in the morning, full of confidence for the exploit. In an hour the arena of the Marboré was gained; and I stood in the middle of the *Oule* looking up at the black precipices that rise so grimly around, and which to the careless observer appear as perfectly inaccessible; but there is a spot on the left hand where the traveller can climb aloft with the assistance of his hands and feet and a steady head. Of this I had been informed, and on my former visit to Gavarnie I felt almost certain I had discovered its locality. I accordingly made straight for this place by crossing the torrent, which was no easy matter, and then working my way up an inclined plane of *débris* to the foot of the precipice. My conjecture proved correct—this was evidently the place I had sought, by the worn aspect of the rocks, so I applied myself to the task and ascended. This *rock-ladder* is one of the most curious features in the ascent to the Brèche de Roland: in the gigantic sweep of the Circus it is the only spot where it is possible to scale the precipice, and the traveller is enabled to invade the higher regions by grasping projections and ledges which are afforded by the crumbling strata, and following exactly in the footsteps that have been imprinted on the rock by former explorers, or by the *contrabandistas* who frequently pass by this difficult route into Spain. Although sufficiently abrupt, it presents no danger and little difficulty to a person accustomed to the mountains; but as I went aloft I rested every now and then to look down into the huge amphitheatre, or to gaze in wonder at the cascade and glaciers, and I should recommend every traveller to brave these heights, should he wish to view this bold-leaping torrent to its greatest advantage. Its columns of water are precipitated like rushing rockets or broad-headed arrows, dispersing in spray before they gain half the descent, when they again assemble on a jutting ledge and fall once more in a cloud of watery spears towards the *Oule* of the Circus."

After a scramble of two hours and a half, Mr. Paris "reached a kind of platform immediately below the glacier and summit":—

"What a stern wilderness here opened upon me,—a region of ice, torn and rent into chasms, and a series of black precipices and ranges of decomposing rocks that crumbled beneath the touch! In one place a series of slates rose in bristling ranks like so many razors, to fall upon which would have been certain mutilation, and on the right stood a jagged ridge, wonderfully fissured in the direction of its highly inclined strata, from the hollows of which I summoned innumerable echoes, and so repeatedly were my yellings bandied about, that I verily believe they would have scared a pack of wolves from the mountain; demoniacal laughter rang around me on all sides, and groans appeared to issue from the deep *crevasses* of the glacier: nor was the breathless silence that succeeded scarcely less appalling, and I was fain for mere companionship again and again to disturb it. Having reached the foot of the glacier I now turned up its side, the rock often giving way under my weight and lacerating my hands by the roughness of its surface; but however distressing this might be, it was with reluctance that I left it for a yielding mass of loose rubbish, where it was a much more difficult task to keep my legs, and where nothing lay below me but a smooth snow-field that sloped towards precipices. However, having passed this unpleasant spot, and after a climb of three hours and a half from the Circus, I reached a place where I must repose a few minutes, in order to give you a notion of the wonderful sight that there met my view,—the far-famed Brèche de Roland. Along the summit of the Marboré mountain, which forms a prominent feature in the great ridge of the Pyrenees, runs a wall of rock from 300 to 600 feet in height, dividing France from Spain, in the centre of which appears an enormous gap or *brèche* about 300 feet wide, of such regularity as to resemble a portal between the two kingdoms, though it gives ingress and egress to little else than the drifting snow and howling wind. This ice-bound gateway is the Brèche de Roland. * * As a pass it is but seldom used, except by the smugglers who care not for its difficulties, or by the few travellers who ascend Mont Perdu. The danger lies on the French side, and I had now arrived at the point where it begins; a smooth glacier that slopes to the distant circus is to be crossed. This dizzy labour is generally effected by the traveller with a guide on each side, who have their feet armed with *crampons*, and are furnished with hatchets in order to notch the slippery surface. I essayed the snow with my feet, looked at the stupendous gateway so provokingly near, and then down the huge slope of the smooth ice, which went down and down, and grew steeper and steeper, until it was lost in the hideous precipices of the Circus. The sight was too appalling: I could not summon sufficient resolution to attempt the passage, which was in distance about a quarter of a mile, and wisely, I think, abandoned it, considering that I was without *crampons* or any knowledge of the proper mode of effecting it. To understand all its terrors the place must be seen; once slip, and you are gone for ever past all human aid: the death is too frightful for contemplation. The guides tell a story of an unhappy traveller who perished a short time ago in the passage of this glacier. He was crossing it with every possible precaution, when his trousers by some unaccountable accident became entangled with his *crampons*—he lost his balance, and in vain attempted to recover it, since there was nothing at which he could grasp to save himself—in an instant he shot down the sloping ice with the rapidity of a thunderbolt; while his horrified companions watched his awful career to those fearful precipices where he must have been dashed to pieces, and where of course all search for his remains would have been fruitless. When my friend O— ascended, the whole region was covered with fresh-fallen snow, in which he had traced the course of a gigantic set of paws, which the guide declared were those of a bear: the passage of the glacier under such circumstances was of course comparatively easy. I also found the frozen mass coated with a layer of snow, with the exception of a portion in the middle, where the blue ice was laid bare and glittered in the sun: had it not been for this, I think I might have crossed to the Brèche with safety."

The "Fausse Brèche," another gap in the rocks, was, however, accessible:—

"This giddy path to it formed as it were the coping of a precipice that fell perpendicularly some thousand feet to the ice-beds of the *Taillon*, the most western limb of the Marboré, and as I walked along it I could stretch my right hand over the abyss, and touch with my left a wall of snow that constituted the crest of the great glacier I had been skirting. I was indulging in a hope of reaching the Fausse Brèche by this dizzy route, when my steps were arrested by the abrupt termination of the ledge, and I saw to my disappointment that from this quarter it was inaccessible. I therefore sat down for some time to enjoy the pleasures of so exalted a position, and to look down into the gulf at the dark blue rents and chasms in the ice, and to search the wilderness for *isards*; whilst I listened to the strange noises in the restless glacier, or to the dull sound of falling rocks or snow which alone disturbed the air. I also made a sketch of the Fausse Brèche, while an eagle soaring above me appeared to be taking considerable interest in my operations; but the cold was so intense and my hands became so benumbed that it was with great difficulty I could accomplish it. At this altitude it was Siberian winter, whilst the regions below were reeking from the heats of summer, as the hot haze that enveloped the view sufficiently testified. On retracing my steps I found a difficulty in my path that I had not anticipated: on my way hither I had crossed a chasm where the ledge had been broken down, by keeping a tight hold on the inequalities of the rock: on returning to this awkward place, I found that the surface down which I must now lower myself, with a precipice upwards of a thousand feet immediately beneath me, had very few projections that could render me assistance, and even those upon trial yielded to my weight. I think I must have been a quarter of an hour in planning different positions for my hands and attitudes for my body, before I slid down to the narrow glacis that sloped to the precipice; but the rocks held firm, and I soon regained the ledge on the opposite side in safety. This was one of the most disagreeable places I passed on that day; the gulf being so deep, and the slope to it so inexpressibly terrific. I had left my high perch near the Fausse Brèche at five o'clock, and I reached the foot of the glacier with tolerable ease, but there I was rather startled by the view that presented itself, and I felt the imprudence of having started so late. It was really fearful to look upon the long ridges of inclined strata, running down steeper and steeper towards the gulf of the Circus, with the sudden conviction of the extreme difficulty of finding the right direction to that exact spot at which I ascended, and by which alone an exit from the mountain could be accomplished; for from the puzzling formation of the strata, it is almost impossible for the stranger to retrace his steps with certainty. I accordingly found that I repeatedly went wrong, and was obliged to scramble back again over slopes ending in precipices, and as the daylight was rapidly fading, these successive failures at length began seriously to alarm me. Luckily, however, I espied at some distance a Spanish shepherd gathering together his flock, and hurrying towards him I made a signal that he should point out the right direction, which he immediately did, and I then proceeded with fresh assurance of finding my way. But I was doomed to further disappointments—the fearful labyrinth was far from being unravelled—again and again did I find myself on the brink of the gulf: but the sun was down, and I had already left the shepherd far above me; so, growing desperate at the rapid approach of night whilst I was in so dangerous a position, I clambered down perpendicular rocks at the most imminent hazard, for a yielding ledge or an incautious step would have shot me down to the regions below like an avalanche. But this rash descent was fruitless—I could not hit the track—darkness was falling rapidly upon the mountains, and I was surrounded by the most hideous precipices without knowing whether to go to the right or to the left. My situation at that moment was certainly not enviable. I looked around at the distant ridges growing momentarily more indistinct, and searched about for some projecting crag that might afford me shelter and protection for the night; but in so doing my eye suddenly recognized a riven rock as an acquaintance I had passed in the morning: no chance of escaping from these dismal heights was to be neglected—I made another attempt, and happily descended into the Circus; but down rocks with my hands and feet and in perfect darkness."

So much for one autumn day's pleasure!—We have promised our readers another adventure: the starting-point of which was the airy Baths of Panticosa:—

"After having idled away four days at this place, taking 'mine ease in mine inn,' I and my friend broke cover on the 25th, and started on an excursion that proved, as you will presently hear, no mean adventure: but before we set out on this wild journey, I must tell you that we had been informed by the

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Master of the Baths there were two ways of reaching Bujarelo besides that which we had pursued; one that could be traversed by horses, although according to Michel, most execrable—a journey of eight hours by the village of Panticosa; the other, a scramble of five hours, without any track, passing across the wilderness of the highest Pyrenean range. We were very anxious to see, as well as to ascertain the existence of these two passes, as they must necessarily traverse sublime scenery, and one of them was the road we ought to have taken from Bujarelo. I must moreover tell you that the weather during our stay at Panticosa had not only changed from sunshine to hail and rain, but from extreme heat to that of cold; insomuch that the great wood fire of the kitchen was the only place where we could abide in our very light coats with any comfort; the torrents had swollen to twice their usual bulk—had carried away the little bridge of pines, and overflowed the lake so as to render the mule-path impassable; besides which, the floods of rain had inundated the valleys, and fresh-fallen snow had covered the mountains in every direction. Under such inauspicious circumstances we started on the morning of the 25th, for Bujarelo, having been instructed to follow a torrent that came down to the Baths from an amazing height and great distance in one continuous fall, until we reached a lake, and then to search for another stream flowing in the opposite direction, which, as was said, would in due time conduct us to the Valley of Bujarelo. The morning was tolerable, although clouds were sweeping in various directions and the cold was severe; yet it appeared brilliant after the turbulent sky we had seen for several days: accordingly we bade a temporary adieu to Michel, who cheeringly hinted at the impossibility of our finding the way, it being our intention to sleep that night at Bujarelo, and to return by the Panticosa road on the morrow."

"Climbing bodily upwards to a vast height by the course of the torrent," and the passage thereof, are held in little esteem as feats by Mr. Paris:—

"It was not long," he continues, "before a real difficulty occurred—the stream divided; but we fortunately determined on following the one on the left, which after another laborious ascent conducted us to the lake. The next point was to discover the stream we were to follow to Bujarelo: beyond rose a bare ridge, apparently inaccessible—the stream of course must be on the other side of it. We clambered up the mountain and reached another lake, which was of considerable size, and from this point we espied a gap in the ridge, which we determined to gain, and accordingly waded our way, slowly enough, ankle-deep, and sometimes up to our knees in snow. On nearing the summit some dangerous places had to be crossed—sloping rocks that lay concealed under the snow, smooth and highly inclined, and many narrow escapes had we from being precipitated. But clouds came now sweeping up from below and down from above, and before we could top the ridge everything beyond a limited circle was concealed from us. At length, however, we stood in the gap, shivering with the cold, that was intense, and scarcely able to withstand the force of the wind: the mist driving through the opening seemed to penetrate my very bones; whilst all in front, except a chaotic mass of rocks and a bed of snow that lay immediately beneath, was quite invisible. Such a state of things appeared sufficiently cheerless; the chance of finding our way to Bujarelo very unlikely, and we deliberated as to the prudence of a further progress. Upon consulting our watches we found there was just time enough to get back to our comfortable quarters before nightfall: we had a very faint idea of the direction to be taken to Bujarelo; the mountain wilderness was wrapped in darkness, and we were both cold and hungry."

It is only faint hearts, however, who will turn back:—

"A bright gleam of sunshine which chased away the mists, and showed us far distant on the right a green mountain, and a portion of sky more brilliantly blue than the fairest sapphire. 'Allons—en avant,' we both exclaimed, and on we went with renewed spirits. The mountain we had seen was at a very considerable distance, but we calculated upon finding some shepherd's hut under which we might pass the night should we fail in reaching Bujarelo. There was a kind of gap in the mass of rocks below in the same direction, to which my companion thought we had better descend: I differed upon this point, and gave it as my opinion that the proper route lay in front, over the ridges of snow: I yielded, however, and we forthwith began a descent more difficult than anything we had yet encountered; for although the gap was not more than two hundred feet distant from us, the passage to it occupied no less than half an hour; after which we again descended, and reached a hollow scored by the tracks of sheep, and running down towards the desired green mountain, which to our snow-blinded eyes appeared an Eden. We therefore went on in the full confidence that all our perils were over: judge then of our disappointment when we observed the slope becoming steeper and steeper, and finding it, after an hour's walking from the dangerous descent above, to end in a system of hideous precipices. What was now to be done? We gazed silently at each other, and then cast our eyes below at the torrent, which dashed more wildly along as its bed grew steeper, until it fell through a rocky cleft, breaking into a series of cascades, and was finally lost in the abyss. It was evident that we were fairly in for a night among the crags and precipices, unless we could make our way below; wolves too were in the mountains, the cold was intense, and our clothes were of the very lightest material. These were very potent reasons for deciding that the descent, however perilous, must be attempted, and we accordingly looked about for the way by which it might possibly be accomplished. There was a cleft in the ridge to the left, towards which we observed a sheep-track, and we made straightway for it: nothing, however, was gained by this,—the same hideous slopes ran down towards the valley, which now became visible far below, and we heard the busy murmur of its torrent, which looked a silver thread in the distance. We passed along the side of this infernal ridge, regarding with longing eyes the soft green mountain opposite, from which arose the tinkling of cattle bells, although the animals themselves were not distinguishable; but the night was coming on rapidly, so it behoved us to be prompt and decisive; we therefore determined at once to lower ourselves down the slope until it might terminate in a precipice, when we trusted some way would present itself of attaining the valley. Down this we went with our hands and feet, my companion first, and I close upon his head, steadying ourselves by tufts of wiry grass, and perching upon small projections in the rock; dizzy work I can assure you, requiring no little nerve and caution; the different points of rest had to be felt, and their firmness ascertained before we ventured to trust our weight upon them—a slip would have been inevitable destruction. The thought occurred to me, and I afterwards learnt that I had shared it in common with my companion, that if one had gone, how dreadful would have been the situation of the other; for no human aid could have been obtained for many mountain miles. Lower and lower we went, and more difficult at every step became the descent; the ledges grew smaller, the mountain side more smooth and perpendicular, the tufts of grass more rare; at length we reached so frightful a pitch of the precipice that I shouted out to my companion to return, for it was madness to attempt any further progress. He, however, went two or three steps lower, and then called out to me for assistance,—exclaiming that he could neither go downwards nor get back, nor could he hold on many minutes! Here was an awful moment! it was utterly impossible for me to render him the slightest aid, and his destruction appeared inevitable; a precipice of several hundred feet was below, and then a mass of sloping granite rocks, highly inclined, ran down to the torrent, upon which, unless he could recover his step, he must be hurled in a few short moments. Providence, however, ordained it otherwise; he regained the presence of mind he had for the moment lost, and by a desperate effort got back to a place of comparative safety. We now determined to ascend, although that was no easy matter, and to find, if possible, some rocks that might afford us shelter for the night. It was, however, most provoking to give up our enterprise after having achieved so much, and we had not scrambled upwards more than a few yards, when I espied a place that seemed to promise a more practicable descent, so we determined once more to attempt it. O— as before went first, and I followed close behind. There was only one part that seemed utterly impassable; but this my companion achieved by turning round in a very adroit manner, changing hands, and giving himself an indescribable twist,—most perilous it must be confessed. Upon my reaching it I felt I could not succeed, whilst it was equally impossible for my companion to return; I therefore determined at all events to attempt it, and after resting a few moments to collect all my energies, I succeeded in the manœuvre, and we were in a few moments some way below. We had now passed the worst, and were soon by the side of a stream which had been in our neighbourhood all the way, tumbling down the rock in a continuous fall; into its black and slippery bed we slided, regardless of the water that fell upon us, and were shortly on the *débris* congratulating each other upon our escape. As day faded into night we reached the valley, and the long-coveted green mountain was opposite, but still unattainable, for a raging torrent rolled at the foot of it, which it was impossible to pass. We found ourselves in a *cul-de-sac* from which we could not escape without the light of day,—one of those bare Spanish watercourses without a tree or shrub that could afford shelter. A little lower down the mountains closed in upon it, merely leaving a narrow channel for the stream, and in the other direction the valley rose steeply to distant heights covered with snow. We stood still for a few moments to contemplate our position, when observing two shepherds high up on the opposite side, we shouted valiantly at the top of our voices; but the noise of the rushing waters drowned our efforts, and they vanished in the gloom. Nothing now was to be done but to make the best arrangements we could for passing the night: we had no food with us and were literally famishing; the air was severely cold, and nothing could be more threatening than the aspect of the clouds. To build up some sort of protection was of course our first determination; and after searching about we found a rock that we thought would serve well enough for a back to our proposed dwelling: we accordingly set to work about half-past eight collecting the great stones of the torrent, and by half-past ten I had built up a wall about five feet high on my side, but that of my companion's had not yet attained so great an elevation. We were very weary, and our hands were cut and bruised by the granite, but the labour served well to pass the time and to keep us warm. The clouds, however, that had been long threatening, now broke into rain, and drove us to our wretched walls; but they yielded not the slightest shelter, there being no roof or front to the dwelling, and the rain came from a quarter the very opposite to that which we had expected. We sat gloomily down on our two stone seats with a prospect more wretched than can be well imagined. Happily the rain passed off before we were completely wet, and the moon shone forth brilliantly, though the sky becoming more clear increased the intensity of the cold."

We must refer the reader to Mr. Paris's wood-cut, showing the situation in which he and O— were fain to pass the night. By good luck they had reserved a couple of cigars to cheer them, else might they have absolutely perished of cold and hunger; and never was morning longer in coming, than after their wretched vigil:—

"At length, however, at five o'clock the stars grew dim and faded, the green mountain loomed gradually through the darkness, and we arose with delight, although in a dreadful state from cold and fasting. We looked at the precipices we had descended in astonishment and awe, as we became fully impressed with the extent of the danger we had undergone, and leaving our dwelling, the scene of so much suffering, we started up the valley in order to seek a passage over the torrent: it was not, however, to be found, and we continued our way until we came in sight of a flock of sheep and a shepherd's hut sheltered by an impending precipice. I think I never beheld a more savage-looking fellow than the Spaniard who came out to meet us, or a face rendered more hideous by matted locks and unshaven beard: but his scowling physiognomy proved the fallacious outside of a civil

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interior; for he answered our questions and directed us with all proper *complaisance*, telling us we had yesterday gone wrong from the summit of the ridge, by turning down to the right instead of keeping along the snows as I had proposed, and it seemed we had descended into the road by which we had intended returning, which indeed passed along the green mountain we had been so anxious to reach. Tired as we were, we yet resolved to follow up this road towards Bujarelo as far as the crest of the ridge in order to ascertain its direction, when we intended returning by the same path to the village of Panticosa. The scenery around us was amazingly fine; we had left the granite and were now among mountains of a different character, the brilliant colours and grotesque figures of which called forth admiration, even from such weary wanderers as ourselves. On our way back there was an extraordinary sight that met our view: high above on the ridge from which we had made our frightful descent, there appeared the walls and towers of a castle of considerable size, a true *Châteaux en Espagne*, for had we not been assured of the impossibility of any human structure standing there, we should have supposed it to have been the stronghold of some Spanish chieftain:

> A vision strange such towers to see
> Sculptured and wrought so gorgeously
> Where human art could never be.

It proved a long weary way to Panticosa, and the descent seemed interminable. We halted in passing over the well-known green mountain to look down once more into the wild valley far below our feet, and upon our little hut that was plainly visible: we sat down for a short time, but such was my fatigue that I was in a few minutes asleep, and it was with difficulty my companion awoke me at the approach of a Spaniard. He was a herdsman: we pointed out to him the spot where we had descended—he shook his head and said it was impossible, for no hunter could pass down that precipice: we assured him of the fact, and showed him our wall of stones where we had passed the night, and then our bruised hands—he seemed astonished and looked after us in perfect wonder as we continued our way to Panticosa, which we reached in due time, and then bent our steps northwards to the Baths; and at two o'clock, after fasting seven and twenty hours, and walking that day for nine hours, we happily rounded the last corner of the road, and beheld the long-desired posada and its staring peasants pacing to and fro upon its terrace as we had left them."

We have not room for a word more; and our opinion of the book is best indicated by the copiousness of our extracts.

OUR LIBRARY TABLE.

The Maid of the Hallig, or the Unfortunate Islanders; a Narrative founded on Fact, by the Rev. J. C. Biernatski; from the German, by Samuel Jackson.—This last of the religious works, for which we are indebted to the translator of Jung Stilling's Memoirs, is by no means the least interesting of the series. As a narrative, it is written on the established pattern, that is to say, all the wrong done is done by "the world's people;" all the trial borne, all the self-sacrifice accomplished, is endured and wrought out by those trained according to the training approved by the author: and hence his tale, though amiably meant, is deficient as a moral lesson. Still, it is clear of the rancour which too largely embitters our indigenous literature of this class, while, as a picture of scenery and manners, its value is not small. The Halligs, it may be as well to remind the reader, are small islands on the west coast of the Duchy of Sleswick, liable to tempestuous encroachments from the sea, and whose inhabitants, therefore, may be regarded as in a perpetual state of siege. The story hinges upon a shipwreck, in the course of which the affections of a home-returning islander are seduced from his betrothed bride, and an inundation (administered somewhat too pointedly, after the repulsive fashion of *a judgment*,) in which retribution overtakes the inconstant man. The tale possesses the charm of individuality in such perfection, that we cannot let it go abroad without the caution we have intimated.

The Baroness.—This is an evangelical novel, apparently intended to counteract Mrs. Trollope's 'Vicar of Wrexhill.' As a story, it is contemptible; the plot is absurd, the characters ill-supported, and the incidents unnatural; as a religious work, it is still worse; it substitutes asceticism for piety, discards charity from the Christian creed, and inculcates a Pharisaic contempt for those who do not adhere to every tittle of the rules which it has pleased the author to set up as a standard of perfection. Report attributes the authorship to a lady, but we are inclined to doubt the fact; for there are occasional instances of coarseness and vulgarity which we should be sorry to believe could have been written by a female. The work, however, is so certain of speedy oblivion, that the authorship is a matter of very little moment.

Comic Nursery Tales—Beauty and the Beast, by Albert Smith.—That Mr. Albert Smith furnishes some of the ingredients for *Punch*, we have his own 'Wassail Bowl' in evidence. That he follows occasionally in the track of 'Boz,' the pages of *Bentley's Miscellany* bear monthly witness, Mr. Titus Ledbury being a character, which is more than we dare say of most of the fictitious personages of the year. That Mr. Albert Smith can "enchant the ear" as a comic song-writer, Mr. John Parry's audiences know. Here he takes ampler room, as one of those burlesque versifiers of the dear old faëry tales, who tempt us at once to laugh and to be angry. His task is executed in the vein of Mr. Richard Swiveller, as every page will prove, since the poorest contains its parody or snatch of song: some, we must add, *snatched* from the masquerade warehouses of other comic rhymesters, Mr. Planché among the number. There is more fun in these verses than in the illustrations to which they serve as text. The artist tries hard to be whimsical, but the poetry of the legend is too strong for him, and he has fallen into a bad medium 'twixt farce and sentiment.

Tintern, Stonehenge, &c., by Stephen Prentis, M.A.—The hoof of our author's Pegasus does, now and then, strike out a spark of the true fire—but the rider has him not well in hand. The steed, like all of its divine breed, needs no spurring; but if Mr. Prentis continue to ride without reins, he will never be carried to Parnassus. Does he expect to meet with many readers who can find breath to follow him through eight entire Spenserian stanzas (72 lines!) of a single sentence, without reaching a period, in all that space, at which they may pull up for a moment's pause? But he lets his muse play wilder pranks than even this. What think our readers of parentheses, outgrowing the dimensions of the sentences in which they are set, in the proportion of about fifty to one;—cut off from the line out of which they grew by a mere comma,—yet taking the deliberate shape of formal episodes, that involve in themselves every variety of punctuation, up to the full-stop and the sign of ejaculation—and then returning into their original theme, with a comma again, as unconcernedly as if the author had, all the time, been performing a mere common evolution of syntax! "*As though*," says Mr. Prentis, in his poem of *Stonehenge*—speaking of that one of many hypotheses as to the origin of the mysterious circle, which supposes it to be antediluvian—

> *As though*, when Earth's last thousands strove to climb
> Her last uncovered mountain—

and then proceeds through nearly one hundred lines of interpolation, actually changing his style into the narrative form, with many a full pause between, and not recovering himself from this remarkable digression, till he has gone through the entire phenomena of the deluge and swept away a world—and then, coming easily back from his excursion, by the aid of a comma—thus,

> *As though* e'en thou, I say, could'st then have kept thy station!

Really, this sort of licence betrays a want of arrangement and self-command sure to scare away readers. The loiterers along the pleasant paths of the muses will get, as well as they can, out of the way of a capricious steed like this, which may bolt out of the highway, at any moment, and fairly gallop over them. As we have said, the author has qualities which may make it worth his while to break in his Pegasus, and improve his own riding. There are some stanzas, at the close of his volume, which have much tenderness and beauty; but are injured by the same defect:—in twenty-seven verses, there are only three full periods.

Figures of Molluscous Animals, etched for the use of Students, by Maria E. Gray.—This work, which through some accident escaped our notice at the time of publication, seems an exceedingly useful and instructive one. The new feature is the introduction of the molluscous animal as well as the shell, an attempt, we believe, never before made. The Genera are arranged according to the list printed in the "Synopsis of the contents of the British Museum," and the work itself being, in the words of Mr. Gray, on his wife's behalf, "a labour of love," is published at as low a price as possible, in order to place it within the reach of Conchologists of limited means.

The British Archæological Magazine, No. I., edited by T. H. Sealy, Architect.—One of the many manifestations of the increased and increasing attention paid to Archæological inquiries; and so far as such inquiries tend to cultivate and refine the public taste, preserve the beautiful structures of former ages, and ensure their careful restoration, they are most commendable; but experience shows how easily reverence and respect degenerate into superstition; and we have of late read such an amount of childish twaddle with reference to the form and symbols of Middle Age architecture as makes us tremble lest we should ere long have another fanatical outbreak of the Martin Mar-Prelates, under an assumed necessity of putting a stop to idolatry. The work before us, like most of its class, promises to be interesting in its way, and by its local influence to do good, if only by discountenancing the whitewashings and barbarous mutilations which have disfigured so many of our fine old ecclesiastical buildings.

A Hand-Book to Hampton Court, by Felix Summerly, Esq., second edition.—The hand-books of Felix Summerly are all good and useful, pretty and cheap. This second edition however might have been cheaper and equally useful to the general reader had the historical notes and illustrations been omitted. Popular guide-books should be brief. We do not object to Felix Summerly's gossiping and suggestive style; indeed we think it a great merit; it helps people to a pleasant idea, and gives its humanizing moral to inanimate things; but mere antiquarian information is suited for a different class, and we like his guide-books so well that we desire to see them as nearly perfect as possible.

Questions for Examination on Tytler's Elements of History, and Dr. Nares's Continuation, by the Rev. C. Lenny.—Useful for tutors in examining their pupils, or those readers of history who wish to test their memories and ascertain their proficiency.

List of New Books.—Cottage Bible and Family Expositor, by T. Williams, new edit. 3 vols. 8vo. 1*l.* 10*s.* cl.—Proceedings of the London Electrical Society, Sessions 1841-2 and 1842-3, edited by Charles V. Walker, roy. 8vo. 21*s.* cl.—Benthamiana, Select Extracts from Jeremy Bentham's Works, edited by J. Hill Burton, Esq., post 8vo. 9*s.* cl.—The Act to amend the Law for the Registration of Voters, 6 Vict. c. 18, with Notes and copious Index, by M. L. Wells, Esq., 12mo. 2*s.* 6*d.* swd., 3*s.* cl.—The Universal Steam Packet Guide for 1843, 18mo. 2*s.* swd.—The Omnipotency of the Deity, and other Poems, by T. B. Brindley, 3rd edit. 12mo. 4*s.* cl.—A Few Plain Thoughts on Prophecy, by Rev. W. Marsh, D.D., 8vo. 2*s.* swd.—Arundines Cami, by H. Drury, new edit. 8vo. 12*s.* cl.—The Mechanical Euclid, containing the Elements of Mechanics and Hydrostatics, by W. Whewell, B.D. 4th edit. 12mo. 4*s.* 6*d.* swd.—Englishman's Library, Vol. XXV., 'Formby's Visit to the East,' 12mo. 7*s.* cl.—Homely Hints to Sunday School Teachers, 18mo. 1*s.* 6*d.* cl.—Kettlewell's Companion for the Penitent, 18mo. 1*s.* 6*d.* cl.—Christian Ladies' Magazine, Vol. XIX., fc. 8vo. 7*s.*—Litanies and Prayers for Sunday Schools, by J. E. Dalton, B.D., 8vo. 4*s.* cl.—Cheyne on Derangement of the Mind in Connexion with Religion, post 8vo. 7*s.* 6*d.* cl.—A Memoir of the late Dr. Hope, edited by K. Grant, Esq., post 8vo. 7*s.* cl.—A Diary of the Times of Charles the Second, by the Hon. Henry Sidney, edited, with Notes, by R. W. Blencowe, Esq., 2 vols. 8vo. 28*s.* cl.—King Eric and the Outlaws, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Traits and Stories of the Irish Peasantry, by W. Carleton, with Illustrations by Phiz, &c. Vol. I., 8vo. 14*s.* cl.—King Henry the Second, an Historical Drama, by the Author of Essays written during Intervals of Business, 12mo. 6*s.* cl.—Poems, by H. H. Methuen, Esq., B.A., fc. 8vo. 4*s.* 6*d.* cl.—The True Enjoyment of Angling, by H. Phillips, Esq., royal 12mo. 10*s.* 6*d.* cl.—Shawls, Dresses, and Decorations of the Middle Ages, 2 vols. imperial 8vo. 7*l.* 7*s.* cl.; Ditto, large paper, 2 vols. imperial 4to. 18*s.* cl.—The Magazine of Domestic Economy, Vol. I., new series, 8vo. 12*s.* 6*d.* cl.—Legendary Rhymes, and other Poems, by Mary Anne E. Charnock, fc. 8vo. 6*s.* 6*d.* cl.—Rendle on the Tank System of Communicating Heat to Horticultural Structures, fc. 8vo. 5*s.* cl.—A Steam Manual for the British Navy, by W. J. Williams, R.N., 12mo. 2*s.* 6*d.* cl.—Ranke's Turkish and Spanish Empires, translated by Kelly, royal 8vo. 3*s.* swd.—Traditional Nursery Songs of England, with 8 Illustrations, tinted, square, 2*s.* 6*d.* bds.—Cheerful Cherry, or Make the Best of It, by Peter Parley, 18mo. 2*s.* 6*d.* cl.—Persevere and Prosper, or the Siberian Sable Hunter, by Peter Parley, 18mo. 2*s.* 6*d.* cl.—Registration of Voters Act, with copious Index, 12mo. 2*s.* swd.—Drake's Heroes of England, 2nd edit. 12mo. 6*s.* 6*d.* cl.—Herodotus, with English Notes, by Wheeler, 2 vols. post 8vo. 16*s.* cl.

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METEOROLOGICAL JOURNAL for MAY, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

MAY. 1843.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
M 1	30.130	30.124	72.3	30.146	30.138	59.8	49	07.3	59.8	65.8	52.3	65.0		E	A.M. Fine—light clouds—brisk wind. P.M. Fine and cloudless—brisk wind. Evening, Fine and starlight.
T 2	30.186	30.180	70.9	30.090	30.082	60.0	51	07.2	59.0	63.3	49.0	67.7		E	A.M. Fine—light clouds and wind. P.M. Fine and cloudless—brisk wind. Evening, Fine and starlight.
W 3	29.942	29.934	53.6	29.856	29.848	56.7	45	02.3	46.0	60.7	43.7	67.2		E	A.M. Overcast—light wind. P.M. Fine and cloudless. Ev. Cloudy.
T 4	29.808	29.800	61.3	29.748	29.740	59.5	50	05.6	58.7	62.6	46.3	62.3	.022	S	A.M. Fine—light clouds and wind—rain early. P.M. Cloudy—light wind. Evening, Fine and starlight. [with rain.
F 5	29.720	29.712	58.0	29.708	29.700	59.7	52	04.5	56.2	59.8	50.4	64.8	.158	S	Cloudy—brisk wind throughout the day—rain early. Ev. The like,
S 6	29.392	29.384	56.5	29.562	29.556	55.3	51	00.6	47.4	45.8	48.2	62.2	1.133	NNW	Overcast—light rain—brisk wind throughout the day—very heavy rain in the night. Evening, Fine and starlight.
⊙ 7	29.676	29.668	70.3	29.616	29.610	57.0	45	05.1	52.3	54.0	40.3	70.6	.300	S	Fine—lt. clouds & wind throughout the day. Ev. Overcast—light showers.
M 8	29.596	29.590	51.4	29.580	29.572	51.8	45	01.8	45.5	46.4	42.3	60.6	.036	NNE	Overcast—light rain and wind throughout the day. Ev. The same.
T 9	29.642	29.636	50.3	29.756	29.748	52.8	45	01.6	47.2	52.7	44.2	49.5	.463	N	Overcast—lt. wind throughout the day—rain early. Ev. The same.
W10	30.044	30.036	54.8	30.110	30.102	53.2	46	02.8	50.7	53.7	46.2	54.7		N	Overcast—light wind throughout the day. Ev. Fine and moonlight.
T 11	30.234	30.226	51.0	30.214	30.206	53.3	45	02.6	49.2	57.4	43.8	56.4		N	Overcast—light wind throughout the day. Evening, Cloudy.
F 12	30.202	30.196	61.3	30.016	30.008	58.0	47	05.4	56.7	62.6	46.3	64.6		S	A.M. Fine—light clouds and wind. P.M. Cloudy—light wind. Evening, Overcast—slight rain.
○ S 13	29.948	29.940	56.3	29.940	29.934	58.8	51	05.1	56.2	63.2	52.6	66.2	.033	S	A.M. Cloudy—light wind. P.M. Fine—light clouds and wind, Evening, Moonlight—light clouds.
⊙ 14	29.848	29.840	58.0	29.712	29.708	60.0	50	05.1	56.7	60.4	48.8	64.4		S	A.M. Cloudy—lt. wind. P.M. Overcast—lt. wind. Ev. Overcast—light steady rain. [The same.
M 15	29.544	29.538	58.0	29.570	29.562	59.7	53	04.2	55.2	58.7	51.0	69.0	.219	S	Cloudy—light wind with gentle showers throughout the day. Ev.
T 16	29.432	29.424	57.7	29.458	29.450	58.8	51	03.9	54.8	57.8	50.7	63.5	.100	E	Cloudy—light wind, with very slight showers throughout the day. Evening, The same.
W17	29.518	29.510	56.2	29.594	29.588	58.5	52	02.2	52.2	55.7	51.2	59.3	.063	W	A.M. Overcast—light rain and wind. P.M. Cloudy—light wind. Evening, Overcast—slight rain.
T 18	29.850	29.842	53.2	29.888	29.880	54.2	46	02.7	47.7	49.3	45.3	58.6	.283	N	Overcast—brisk wind, with occasional slight showers throughout the day. Evening, The same.
F 19	29.928	29.920	52.3	29.932	29.924	54.9	48	02.9	48.3	53.8	46.3	52.0	.080	E	Cloudy—lt. wind throughout the day—slight rain early. Ev. Cloudy.
S 20	29.884	29.876	58.0	29.836	29.828	56.3	48	05.5	55.0	54.8	49.0	56.3		E	A.M. Cloudy—light brisk wind. P.M. Fine—light clouds & wind. Evening, Overcast—slight rain.
⊙ 21	29.696	29.690	60.4	29.658	29.652	58.5	52	03.5	56.3	60.5	50.8	59.3	.302	S	A.M. Cloudy—light wind—heavy rain in the night. P.M. Overcast. Evening, The same, with light rain.
M 22	29.718	29.710	65.4	29.694	29.688	58.7	51	04.9	56.8	57.3	47.8	65.3	.063	SSE	Ovct.—lt. wind, with gentle showers throughout the day. Ev. Same.
T 23	29.750	29.744	57.3	29.718	29.710	58.8	52	05.3	57.5	57.3	51.6	62.2	.086	SSE	Cloudy—light wind, with showers throughout the day. Evening, Overcast—light rain—heavy thunder and lightning.
W24	29.532	29.524	56.9	29.578	29.570	60.6	54	01.8	54.2	61.8	53.8	62.6	.380	E	A.M. Overcast—light wind—heavy rain early. P.M. Cloudy—brisk wind. Evening, Fine and starlight.
T 25	29.676	29.668	70.0	29.678	29.670	62.0	53	06.3	59.8	64.3	51.0	73.4		S	A.M. Dark heavy clouds—light wind. P.M. Fine—light clouds and wind. Ev. Fine and starlight. [The same.
F 26	29.754	29.748	67.0	29.668	29.660	61.6	55	06.6	60.2	56.3	50.6	68.2		S	A.M. Fine—lt. clouds & wind. P.M. Overcast—slight showers. Ev.
S 27	29.570	29.562	60.4	29.484	29.478	61.3	55	06.2	59.8	58.3	50.3	65.7	.036	SE	A.M. Cloudy—brisk wind with showers. P.M. Dark heavy clouds, with showers. Evening, Fine and starlight.
⊙ 28	29.560	29.552	62.0	29.624	29.620	60.0	52	05.8	56.7	55.5	47.8	63.0	.150	S	A.M. Cloudy—light wind—slight rain. P.M. Overcast—lt. rain. ½ before 3, loud thunder—heavy rain. Ev. Overcast—rain.
● M 29	29.966	29.958	55.6	29.994	29.986	55.0	46	03.9	48.2	48.3	48.2	62.2	.211	E	Overcast—light wind, with occasional showers throughout the day. Evening, Light fog. —slight rain.
T 30	30.144	30.138	58.7	30.088	30.080	57.6	49	05.8	54.3	60.0	42.3	61.7	.175	E	A.M. Fine—lt. clouds & wind. P.M. Cloudy—lt. wind. Ev. Ovct.
W31	29.906	29.900	56.8	29.886	29.880	59.2	54	03.7	59.3	65.0	51.7	64.6	.016	SW var.	Overcast—light brisk wind, with very gentle showers throughout the day. Evening, The same.
MEAN.	29.800	29.793	59.1	29.787	29.780	57.8	50	04.3	54.1	57.5	48.2	64.3	Sum. 4.309		Mean Barometer corrected ..... 9 A.M. / 3 P.M. F. 29.723 .. 29.713 C. 29.715 .. 29.705

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

FOREIGN CORRESPONDENCE.

Carlsbad, May.

NOTHING is more difficult than to analyze the general impression made on one by the face of a country. We say, without hesitation, that landscape is completely English, this scene is Italian, and so on—and what do we mean? I have, perhaps, suggested the two most strongly characterized of countries. But between France and Germany—between Spain and Italy—how much is there in common, yet how different the total impression! I was set a questioning myself on this subject, when a very clever, discriminating, German friend of mine said to me, while looking down on an extensive view in this neighbourhood, *Es ist nicht einmal deutsch!* (It is not even German.) Nor is it. It is Bohemian. The general impression made by the scenery of Bohemia, spite of some beautiful features, is gloomy—in parts even, as a master in the art of naming called it, "menacing." Wide sweeps of open arable country, without tree or hedge, and coloured by a pale dingy vegetation, alternate with patches of black pine forest, and, seen from a height, look like the chequers on a chessboard. The whole country is a high and somewhat bleak table-land, the soil often poor-looking, and in parts, as for example between this place and Prague, of a dark red—the most inhospitable-looking piece of earth I ever beheld.

It is almost needless to say, that there are no scattered cottages or farm-houses, since they are among the most characteristic and lovely peculiarities of England, and are rare indeed elsewhere. But the villages along the Rhine are picturesque, and often gay. And the villages in Saxony and Franconia, if neither pretty nor picturesque, are substantial, well built, well kept, durable. The Bohemian villages have more the air of the encampments of a migratory horde, than of the permanent settlements of a long line of cultivators. They are built entirely of wood, roof and all. This, after a time, turns to a cold grey colour, and, unrelieved by any other, is extremely gloomy. There are no inclosures or fences, no gardens,—here and there a few poor birches. Each cottage stands near its neighbour, cold and naked. This, combined with one's knowledge of the perishable nature of the material and the severity of the climate, produces an impression of dreariness and discomfort. There are none of those accompaniments which cluster round an English cottage, and are comprised within the delightful word *homestead*. Burn down these wooden *barraques*, and there would not be a trace left to mark where men had lived and laboured.

This does not apply to the shores of the Elbe, which are beautiful—though still sadder than the joyous Rhine. I can recollect or imagine few spots in the world more completely beautiful than Tetschen, with its lordly castle, its noble woods, its thriving little town, its ever-busy ferry across the broad river, and its charming distant views. The village of Altstadt, lying behind the pleasure-grounds, and intersected by the bounding little streams that turn its mills, is very picturesque. The cottages are built of wood—but with the broad over-hanging roofs and open galleries of a Swiss cottage. But this is no sample of a Bohemian village. Tetschen, in more respects than this, stands pre-eminent; and not only in Bohemia. But the grandeur and the beauty, which peculiarly characterize it, are not of a kind I shall ever attempt to describe: they belong to another region.

Carlsbad and Töplitz are both extremely pretty in different ways; both abound in beautiful walks; and if Carlsbad, with its mountains, its antique air, and its five centuries of unquestioned renown, is more imposing, Töplitz has advantages of its own. In both, Nature has been skilfully aided. Here the hills, which are about as high as those of South Wales, are so heaped about on all sides of the deep and small valley, and so covered with wood, that after walking miles you are often surprised at hearing the town clock strike as if close to your ear, when you imagine yourself in the depth of the wood. Or perhaps it is the *fanfaronnade*—in the more homely German, *das Blasen*, (the blowing of trumpets,)—which, from the top of the old tower of the Rathhaus announces the arrival of bath guests (*Badegäste*). Here, in the green and silent forest, you may—if you are acquainted with the nicely graduated scale on which the salute is regulated, determine whether it is a *hohe*, *höchste*, or *allerhöchste Herrschaft* that is espied descending the long hill; in other words, a humble *Lohnkutsche*, a quiet carriage, extra post, or a stately equipage, with led horses, and the other visible signs of the money of which the good citizens hope to detain a little among them. But, I must say, there is little extortion, and much civility: indeed, after having to deal with the corresponding classes in Dresden and Berlin, where this proposition must be exactly reversed, one feels in heaven. Nothing can be more perfect than the order and decorum enforced by the police, which is rather felt than seen; but this is not all. There is a universal expression of childlike candour and good nature in the faces of the people—especially of the servant-girls, which shows how easy a task their rulers have. Though every house is crowded with strangers, and changes its inmates almost every month, and though the temptations to dishonesty must be frequent and great, yet examples of it are rare. The poor things come from all the country round, to serve during the season, and for such a trifle! This is all they carry back to their poor village for the long dreary winter; yet they are gay, anxious to please, laborious and honest. I confess I stand amazed and humbled before such virtue, as I have often done at home before the virtues of the poor. What a patient, ungrudging, unenvying, temper! What kindness of heart! What constant self-denial! What conscience! The little children are charming. Indeed, all over Germany the babes are a constant subject of wonder and delight to me. One never sees them quarrel. Often and often have I watched groups of poor little children sitting in the dirt, or playing in the streets, and admired for hours the

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tranquil, gentle, nature of the little things. No blows, no mischievous tricks, no snatching away things from one another, no screaming. This is so striking to anybody who has seen the violence and cruelty of French children, or the overbearing and quarrelsome propensities of English ones, that it is impossible not to recognize an original difference of blood.

Nothing is more striking in the woods and fields of this country than the absence of animal life. In England we think of a wood as peopled with birds and squirrels; we watch for lizards and field-mice in the hedges and fields; we have motion and sound all around us. The dead stillness of these forests has something awful in it. There are few deciduous trees (*Laubholz*) and no underwood, unless you call so the starved and stunted firs that are extinguished by their more aspiring and bushy neighbours. At this season they are seen to the most advantage, the tender green of the beech and birch, though small in size and quantity, is sufficient to light up the dark masses of pine and fir. The ground is covered with wood anemones (*Windblumen*) and blue hepaticas, and the lilies of the valley are encircling their long leaves. The few singing-birds there are, are vocal; the cheerful note of the cuckoo is heard, and (but rarely) the persuasive voice of the wood-pigeon, and the plaintive cry of the wood-pecker; but the blackbird and thrush are extremely rare, the nightingale unknown. The difference between these masses of needlewood (*Nadelholz*), as the Germans call all this class of trees, and the rich and varied foliage of an English forest is inconceivable. Even if you were blind you might perceive it. Instead of the soft whispering, or the deep murmur, of our woods, these send forth a sharp rushing sound; and, if the wind is high, you hear the long pendant cones swing heavily together at the tree tops. These, too, are beautiful sounds, but they are not, I think, so soothing as the thick rustling leaves of our woods: or is it the voice of the Fatherland that speaks in them?

Certain it is, that the beauty of England strikes me more and more, the longer my absence, the wider the comparison with other countries. I could make a list of beauties entirely characteristic, and resembling nothing I have seen elsewhere. Where, for instance, can one find a "green" such as is to be found in hundreds of villages in the least picturesque parts of England? the clear pond on a gravelly bottom, the group of large old elms or limes, or now and then huge arbutes, on one side of it. It is a hot day, and the cattle are standing under the trees, or knee deep in the pond—the cattle are *doing as they like*—show me that here. I see only unhappy creatures, led by a halter, or driven, and watched by boys, the necessary consequence of the want of hedges and inclosures. Then there is a weary donkey-mother reposing, and her child in the wantonness of untoiling youth, frisking away its superfluous activity. There are our neighbour's two or three pigs, another's geese, and all without the swineherd or goose-girl, indispensable ministers of this lower police. Then the cottages dotted round the green, each with its garden—the wheelright's shed and yard—the blacksmith's cheerful forge—the winding path to the church and churchyard (here are burial grounds, but no churchyards). Who does not see at once all these features, and many more, so common as hardly to attract attention? Yet how infinitely charming does the picture seem to me now! How cheerful, how satisfying to the eye and heart. How can I recall all the objects which one misses: hedges, with all their beautiful variety of vegetation and hedgerow trees—whether the trim hawthorn hedges and the primrose covered banks of the East of England, or the high stone fences, clothed with the richest variety of ferns, cistus, and creeping plants of the West—winding roads, the grand secret for multiplying all the beauties of a country—single cottages—who does not remember the cottage at a turn in the road, or at the corner of a lane, (*a lane*, for which I know no equivalent word in any language), which made one long to live there? The neat garden full of flowers of the best sorts, the bee-hives, the tame jackdaw, the snow-white cat basking in the sun, the eager happy grunt heard from the inoffensive pig-stye at the back, the one huge umbrageous sycamore, the wall, the white paling, or the clipped hedge. I shall not speak of parks and country-houses, and plantations: their celebrity is established. But where can I find a Suffolk upland meadow, golden with cowslips? or a heath fragrant with yellow furze, or purple with heath-flowers? or a tranquil river, covered in a summer's evening with boats rowed by the lads of the near town? or a common, with the village lads playing cricket? or cattle in a field, knee deep in the grass? It is not her castles and palaces, matchless though they be, but the humble and every day beauties of England which recur to the fancy, or rather to the heart, of her absent children, as objects still more of affection than of admiration. No country, of which I have any knowledge, furnishes anything like the same number of spots in which one silently exclaims, "Here I should like to live." There is nothing that I have seen approaching to the vegetation of England. It is not only the majestic masses of verdure to which no other trees can compare, but there is an universal bounteousness and abundance of animal and vegetable life, such as I have seen nowhere else. Nature, so prolific there, here seems struck with comparative barrenness. One who had beheld her only here, could never imagine the rich profusion of field flowers, the size and vigour of every plant and tree with which she adorns England. Nothing is more common throughout Germany than an avenue of horse-chesnuts, yet, even on the Rhine, it would take *at least* four full grown ones to make up one of the giants at Hampton Court, whose broad park and pyramids of blossom must now be in full beauty. Enough enough, enough. I shall seem, and be, unjust. There is plenty in Germany to like, to admire, to love, to revere. She can show to damp and dewy England her many-voiced groves, and her flowery meadows, and her awful trees. I ought to add, that I have not seen the oaks of Westphalia, nor the verdure of Styria. What Bohemia wants is a river, a river of her own. The Elbe has too many masters. It grieves an English heart to see this fine stream spoiled for want of a little good training. Wordsworth's line in his noble sonnet on the Thames—

"The river windeth at its own sweet will,"

is as false as it is beautiful. The Thames has vastly little of its own will, and, like many other people, is all the better and the handsomer for it. Even the noble Rhine, giant as he is, may say, with M. de Lamartine, that Prussia presses heavily upon him. Her banks and walls and dams contain the outbreaks even of a will like his. If you have a mind to see what a river is when he *has* his will, you must "*sit*," as the Germans placidly call it, twenty-four hours on the wide and sandy shallows, between Hamburg and Magdeburg, or, still better, lie encamped in the pestiferous swamps of Servia. A secure, cheap, and easy navigation, from Hamburg to Prague, would be productive of the greatest advantages to Germany, and, among other things, would make Dresden the little Queen her situation fits her to become.

THE EXHIBITION OF ANCIENT MASTERS, PALL MALL.

THE Exhibition of Ancient Masters, so called, is now open, and verifies our programme given several weeks since (*ante*, p. 392), there being one saloon devoted to pictures veritably antique, another to the works of Sir Joshua Reynolds, and a third to those of various painters deceased, with the addition of two works by Foreign Artists, which may well come under this latter class, according to the true poetical fiction, that

Death and Distance differ but in name!

As a general character of the present exhibition, we would pronounce it above par: the Reynolds selection is superb, the Old Masters furnish forth a respectable array, whilst a third-proportional term of praise, on the downward scale, must suffice for the miscellaneous assemblage of Modern Antiques. Although this last-named department comprises some few capital specimens, its weakness was, no doubt, felt by the Directors, who have therefore, probably, added the outlandish curiosities as makeweights, and thus, at least, increased its interest, if not much enhanced its lustre. But of these hereafter. Shall we venture to observe, that the patriotism which suggested the annual exhibition of Ancient Pictures seems, now-a-days, somewhat on the wane. We almost fear it will soon be, like changeful Cynthia,

Hid in its vacant interlunar cave,

or, perhaps, appear no more: such is the usual fate of all patriotisms after their kind; when they have set the whole land ablaze with their youthful fervour, "out goes the candle, and we are left darkling!" Or should we rather hint a suspicion that Public Taste itself is the real defalcator? Both causes may unite to produce the falling-off we deplore: proprietors may begrudge the trouble and expense which attends the transmission, to and fro, of their fine and fragile antiques; these, on the other hand, may have lost their popularity along with their novelty. We apprehend this last mentioned cause is a prime one, and regret it should be so, as nothing affords stronger evidence against Public Taste than its morbid and ravenous appetite for ever-new excitement. An irrefragable test of genuine taste is the power to review, again and again, the same master-pieces, not with undiminished, but with augmented pleasure. Archbishop Leighton concludes, justly and profoundly, that those alone are pious at heart who feel a fresh interest every time they rehearse the commonest rubric prayer: we would generalize this maxim, and exact continued worship of *all things good*, in sacred or profane literature, in divine or human production, in the humblest or the highest pursuits, in the whole world of taste spiritual, moral, mental, or material. Let any one, for instance, cast upon the *Titian* here exhibited, however familiar to him, a lack-lustre eye, we pronounce him no true lover of art, but of idle sights and gape-seed! It is the grand luminary of the middle saloon; and though it appeared not long since, much better placed, and its marvellous nature more visible, we welcome it again as star-gazers would a comet of brief periodic revolution. We consider this allegorical representation of Human Life among the most beautiful silent poems ever composed—an *Idyllium* written in colours that sets Titian on a level with Theocritus. Indeed, the modern Venetian *Doricizes* almost like an ancient Sicilian—no painter beside half so well, not even Giorgione himself. But lest an over-practical age should deem us visionaries, we cut short our panegyric, and refer to *Athenæum*, No. 449, for other details, merely remarking how rich a source of suggestion broad and general treatment becomes, where the spectator's imagination is led up to just the right point, and left. Defacement itself, by the hand of Time, may be advantageous, when it rubs out the minutiæ which peg our minds down upon the particular scene, and limit them, like carpets, to its exact dimensions. Let us, however, as a proof we are unprejudiced, notice a fault in this painting—the foreground figures seem too large for the landscape—an error, if one, that reveals, we think, Titian's middle or *Giorgionesque* period. Amongst several other pictures which Lord Francis Egerton contributes, albeit none approaches the Titian within a whole diameter of the grand style, yet some possess great merit. No. 77, a 'Female Procession,' has much old-fashioned beauty of movement and attitude, but we can by no means recognize the powerful draughtsman *Baldassare Peruzzi* in those feeble traits and contours, nor such a skilful architect in the violent perspective of the Temple. 'Portrait of Velasquez,' No. 83, we have elsewhere discussed (*ante*, p. 368), and find our opinions confirmed on a second view of it; so united a touch and honey-sweet a tone do not at all characterize Velasquez. The pair of Bridgewater 'Hay-carts,' by *Wouvermans*, are well known little pendants—one, No. 67, a pearl; its companion, No. 65, mother-of-pearl, at least we think it the less valuable. The Dulwich Wouvermans, No. 75, is also an exquisite piece of manipulation, and modulation in the key of silver-grey colour. Lord Zetland's large Wouvermans, No. 96, deserves like praise, but exhibits the prevalent Dutch taste for what comes home to men's business and bosoms, depicting a sort of Macheath attack upon baggage-waggons and soldiers' trulls by way of a 'Battle-piece!' Mr. Holford, we must admit, proves himself worthy to be a collector by his readiness to be an exhibitor; his noble *Cuyp* perhaps ranks next after the Titian in this saloon, and his *Vandervelde* would take a high station anywhere. The former production, like Pompey's statue, was sacrilegiously sawn asunder, but an adroit hand has soldered both halves together with such religious care, that St. Dionysius himself, when decapitated, did not weld his head better upon his shoulders; scarce a mark remains visible even through the microscope, none whatever to the naked eye, unless very micro-

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scopic, and one magnificent 'View of Dort' results from the two previous moieties. These we noticed at Lady Stuart's sale (*Athen.* No. 708), and though they are improved by their junction, we see little need to amend our opinion then given. Vandervelde's 'Marine,' No. 102, might challenge Neptune's court-painter to surpass it; the men-of-war are first-rate, the small craft models, the wilderness of water, rising into white-crested ridges, wears, what an ancient Greek poet denominates, a face of "multitudinous laughter,"* grim withal, as becomes our northern ocean. For the 'Breeze,' which names this picture, it tells itself through all the details: up aloft it stretches the flags stiff and smooth like vanes, it shakes the streamer beneath loosely; here the heavier yards flap and fold themselves, or a large hulk takes the wind from a vessel's canvas under her lee; there every ship with her petticoats swelled out according to the quantum of air they catch, treads her ruffled path along, swift or slow, upright, oblique, or prone to "kiss her burial." Vandervelde's manipulative power by long practice reached a perfection almost as self-resemblant as stereotype; no artist paints spray so well, or foam, or the flood when it seethes round a vessel's course, except Copley Fielding, and water-colours much facilitate imitation of water. In the works of both we may find Spenser's fictitious description realized—

> Ye might have seen the frothy billows fry
> Under the ship, as through them she went—

where "wondered Argo" to Sir Guyon's astonishment cleaves her way amidst mimic surges across the enchantress's ivory palace-gate. Another *Cuyp*, which belongs to the Duke of Bedford, displays singular and superlative merit: 'Fishing under the Ice,' No. 119. It has but one fault—such a glow of sunlight would melt a glacier, and almost set the river beneath a-fire. This, however, serves to disprove a very specious doctrine now preached up, because popular taste can just relish it, viz. that "truth to Nature" constitutes the supreme excellence of Art: for many works are transcendent, though they want the said characteristic. Cuyp, one would think, must have painted in a "vehicle" of molten diamonds to produce such transparency as his glittering floods set before us: here his mirror of ice resembles the diamond-liquefaction consolidated again, with an amber tinge to vary, but not diminish, its clearness. The Dutch no poets forsooth! when Cuyp could idealize raw atmosphere and reeky canals into scenes quite Elysian—this one may be imagined a "field of yellow asphodel" laid by the River of Bliss under water. Fishermen and their wives, indeed, bring us back to hell upon earth, but the brine looks so warm and lucid, we only wonder they do not lie down amidst the delicious ooze. Assuredly they can catch nothing except gold and silver fish, and electrical rays, and mermaidens with micaceous shagreen tails? We have seldom seen a Claude that bewitched us more. His Grace of Bedford likewise contributes an admirable *Teniers*, No. 118, the 'Village Fête:' it represents a Flemish "Camacho's Wedding," with immense copper flesh-pots ranged on the turf, from which Sancho would much rather have fished up whole boiled fowls and cabbages, than rays ever so electrifying, or mermaids ever so micaceous from the Lake of Brightness aforesaid: doubtless both Cervantes and Teniers pictured the rural hospitality common in their times. This animated landscape is remarkable for its fine ordonnance, the groups, single figures, prominent objects, accessories, foreground middle and remote details, are disposed scientifically, and graded as distinctively as connectedly—a kind of perspective runs throughout their character as well as position. The colouring we think rather cold and the touch too opaque; perhaps it may have been over-scrubbed by the pictorial charr-man, and thus lost its silveriness and soft grey mellowness of effect. The Bedford *Paul Potter*, No. 114, is, contrariwise, much oilier than most works by that artist; for example, Mr. Hope's pair have a dry granular texture, which harmonizes well with the painter's sterility of subject, and helps to give it character. Sterility has its character, nay, even its half-starved beauties; the barren moor brings forth, though but furze, fern, rush-grass, and such desolate offspring. Potter's mind, if not fertile of ideas, was full of one idea, and this overflowed through one vent in one channel; hence the strong current and its steadiness. No. 89, 'Landscape with Figures,' is richer of details than Paul's usual specimens; the distant meadow and its quiet herd of cattle at graze, forms a beautiful little landscape in itself—a miniature Claude; the figures on the foreground, animal and human, are graphic as Bamboccio's, and vigorously touched as any by Velasquez, and tell a humorous tale, as well as those of a Wilkie, whose eyes would have melted into laughter at that "bit of the naked" which the clambering equestrian exposes unawares to his assistant. No. 87, 'Cattle in a Storm,' approaches the sublime: it is not every low horizontal line which gives such elevation of character: and what a hurricane has just swept over the hill-top, with what a fierce whirl the storm gathers up its dark skirts, and disappears! Potter was a poet after all in his own rigid, jejune way. No. 66, a fine wild 'Landscape,' from Sir Thomas Baring's collection, does ample credit to the name of *Rembrandt*, yet has an air both like and unlike his manner; its deep powerful impasto and clotted touch bespeak him; but a caveat might be entered on the score of certain peculiarities, if it were worth while discussing who painted a good picture. Lord Pembroke's *Rubens*, a 'Group of Children,' No. 81, has various rivals to contest with for precedence, as the only true original: one at Vienna we thought looked genuine, another at Berlin seemed a respectable pretender. The *composition* beyond all doubt is Rubens's, and the colouring is, to say the least, his inspiration. *Vandyke's* 'Lady and Child,' No. 80, lent by Lord Alford, was in the Exhibition of 1836: we shall not reiterate our praises so soon, but point attention to it again. No. 101, 'Head of an Old Man,' more pensive and pink-complexioned than *Rembrandt's* portraits commonly are; the head itself capital, the hands feeble and too ill-drawn even for this licentious draughtsman. No. 78, 'View of a Dutch Town,' by *Vanderheyden*, very rich and mellow, and not very elaborate for him: it is from Apsley House; we wish the thrice-famed *Correggio* and *Velasquez* there, were not built into the walls, and thus rendered unluckily irremovable to the British Institution. There are still three antiquated pictures, of which some little mention may be allowed us: first, one by our old favourite, *Francia*, No. 109, a 'Madonna and Child and Saints;' in this, expression and feeling triumph over all the faults of mechanism; and if alone considered, over all the mechanic beauties of the collection put together. Look at the tenderness and grave sweetness of that maternal Virgin's countenance—at the delicate pressure with which she dares to support the infant limbs of her awful Son—at the scarce perceptible light of that smile with which she betrays her love for him! Observe the childish Instructor of Man already beginning his Mission—the earnest yet calm devotion of his sainted Auditors! Tell us, ye critics and connoisseurs, ye picture-makers and picture-mongers, how much "brilliant effect"—"fine dash of pencil"—"delicious flesh-tint"—how much glaze, varnish, and scumble work, ever so adroit, would outweigh the moral and intellectual qualities we have mentioned? But we do not quote *this* as a first-rate Francia, either Old or Young: it seems one of the numerous repetitions which some excellent prototype brought into request. Its proprietor is the Right Hon. T. Frankland Lewis: Lewis of Bavaria would feel proud to be so. No. 86, 'Mary Queen of England,' by *Lucas de Heere*, a miniature portrait in oils, equal to Holbein: the green velvet background looks veritable "three-piled," and soft as a linnet's plumage; ill-favoured Mary becomes charming by force of the beautiful delineation—perhaps paint never improved a woman's face in any other way: we have here the mind of the artist superadded to that of the Royal Sitter; and both spoken out with the clearest tone, with the most expressive plainness. If this indeed resembled Mary, we cannot much wonder at the Lotharianism of Philip! It (we mean the picture) belongs to the Rev. Heneage Finch, who lends another work by *De Heere*, 'Frances Duchess of Suffolk, mother of Lady Jane Grey, and her second husband, Adrian Stoke,' No. 94, which possesses great interest, but less artistic merit. It once adorned Strawberry Hill. The remaining Saloons next week.

* We enfeeble the boldest, yet truest, metaphor extant—

Ποντιων τε κυματων
Ἀνηριθμον γελασμα. *Æschylus.*

ROYAL ACADEMY.

Architectural Drawings.

For private residences in various styles, chiefly, however, Gothic and Elizabethan, there are many designs, but not one of striking character, and some of those of most pretension, at least in point of size, display the least study and the least taste. Modern "Castles," of which we here meet with one or two, have, almost inevitably, a lack-a-daisical, bandbox sort of expression about them; and even when free from architectural faults, have generally a sneaking littleness peeping out from beneath their assumed stateliness. Castles are a class of buildings which should be left untouched by matter-of-fact people, who have no suspicion that such subjects require to be treated with grandeur of conception and manner, a sort of epic dignity, qualities totally independent of style. After which remark, it may perhaps seem somewhat inconsistent to point out for approbation No. 1334, 'Model of Wadhurst Castle, Sussex, showing the alterations now nearly completed,' E. B. Lamb,' whose title of 'Castle' sits, it must be confessed, rather awkwardly upon it. For that misnomer, however, the present architect is not responsible; and a shocking misnomer it was when applied to the original—a sample of the "castellated style" in fashion some fifty or sixty years ago. As a sketch of that *original* is affixed to the model, we can the better appreciate what has been done by Mr. Lamb; and if he has not exactly triumphed over the old proverbial impossibility, and made the silk-purse, &c. he has converted an ugly house, of nondescript physiognomy, into a pleasing specimen of domestic Gothic—well considered in its details, picturesque as a composition, compact in plan, yet varied in its masses,—and, not its least merit, having the look of a comfortable, though but moderate-sized residence. There are but two other models; for though models would perhaps be more generally interesting and instructive to the public than mere drawings, they are always scarce at the Academy. Considering the greater cost, their rarity is not to be wondered at; but it is strange that when executed they should not be exhibited. We some time ago saw a model, upon a large scale, of the portico of the Royal Exchange, as improved upon from the first design, and expected to have had an opportunity of examining it again at the following Exhibition, but were disappointed: so it has proved with regard to one of the buildings for the Assize Courts and St. George's Hall, at Liverpool. However, No. 1290 does show us the interior of St. George's Hall, and a very tasteful composition it is, combining, happily, some of the leading merits of Grecian, Roman, and Italian design—the refinement and simplicity of the first, with the grandeur of the second, and the play and picturesque effect of the third. Although it is not attractive as a drawing, wanting the flattery of colour to recommend it, it is, in our opinion, one of the redeeming points in the architectural room. No. 1322, 'Perspective View of the Central Hall in a Mansion now erecting for the Earl of Egremont, at Silverton Park, Devonshire,' J. T. Knowles, is another interior, far more showy in appearance, which deserves notice; and there is also an exterior view of the same mansion (No. 1162), but it was unfortunately placed so high as to preclude examination.

No. 1197, 'Design for an Alteration of the National Gallery, by effecting, at a small outlay, a more Imposing Elevation to this Edifice,' D. Mocatta, is, of course, a mere *project* on the part of its author, who, although he may be admitted to have here suggested improvement in regard to the centre, which he renders a bolder and loftier architectural mass, has been by no means happy in the rest of the *façade*. He would, doubtless, have succeeded better had he attended to that excellent precept in culinary philosophy, which says, "Roast your pig well at both ends, and the middle will roast itself." So far from either the style or the character being consistently kept up throughout, there is, in both respects, great inequality; so that as a composition it is strangely defective—looks finished only in parts, and merely sketched in, in others, which have been left for after-consideration. As to the "small outlay," it seems to us that it would amount to rather a large sum; but it will be time enough to inquire into its exact amount when there is a chance of the project being adopted.

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Of subjects in the Italian style there are but few, nor are any of them particularly good. Two drawings, however, deserve notice as making us acquainted with two structures designed by an English architect, and now, it appears, actually in progress in the Turkish capital, viz. No. 1166, 'The Ambassador's Palace now erecting for her Majesty's government at Constantinople,' and No. 1342 'Cavalry Hospital, now erecting for his Imperial Highness the Sultan,' both from the designs of W. J. Smith. These are large masses of building, but with so little distinctive character, that the one might almost be mistaken for the other; and though fair samples of the style, they are so rather negatively than positively, since no fresh ideas of any value are brought forward in them. For one building which is to be in this style, there are two different designs, both of which are described as intended for execution: No. 1241, 'Design for the Colchester Town Hall *to be erected from the designs*, and under the superintendence of R. Brandon and J. Blore;' and No. 1249, 'Design for the new Town Hall, Colchester, *adopted by the committee for erection*,' R. Brandon. Which of these statements is to be trusted—which of the designs is the "real Simon Pure," we cannot say, and perhaps even the committee themselves may as yet be unable to tell, for after they had settled the matter once, they unsettled all; therefore such may prove the case again. Of the designs before us, we should give the preference to 1249—which, strange to say, looks very like twin brother to one we remember, by a different party, for the same building. However, there is no accounting for such curious resemblances.

No. 1259, 'Design for Street Architecture,' A. Batson, convicts us of precipitancy in the remark we made just now, it being a most singular study of the Italian style, and no less singular as an architectural drawing—an *extravaganza*, but one that affords evidence of poetic conceptions. As to Street Architecture, however, we suspect that it is neither accommodated to the new Building Act, nor at all calculated for the latitude of London. It is far too monumental and gigantic in style for us Londoners—far too heroic and energetic. The details are left to the imagination rather than defined, and there is much to excite the imagination, and for it to work upon afterwards; —which is more than can always be said of things that are even better in themselves. With this remark we will close our survey of the Architectural Room.

OUR WEEKLY GOSSIP.

AMONG the many attempts which have been recently made to give an impulse to the drama, a spirited measure has been adopted by Mr. Webster, the lessee of the Haymarket Theatre, who has offered, for the encouragement of dramatic literature, the sum of 500*l.* for the best modern comedy, illustrative, in plot and character, of British manners and customs. The prize is to be awarded by a committee of dramatic authors (not competitors), dramatic critics, and actors (male and female), to be named by Mr. Webster—Mr. Webster to have the casting vote, if necessary. The award is to be made on the 1st of January, 1844. Besides the amount of the prize, Mr. Webster offers a third of the proceeds on the 20th, 40th, and 60th nights of representation. The success of this particular speculation will, of course, depend, in a great measure, not only on the impartial character of the tribunal which may have to try the candidates for the prize, but on their impartial *attitude* before the public; and though it could scarcely be expected that the casting vote should be lodged elsewhere than with him who has to pay the money, and produce the successful play on the stage, yet that circumstance, added to the fact, that all the members of the committee are to be chosen by Mr. Webster himself, scarcely offers such guarantees for a judgment on high principles as will attract competitors of the best class, and satisfy the public. It is, of course, not pretended that Mr. Webster has not a right to attach such conditions as he pleases to a prize proposed and paid by himself, but our remarks have application to the more general bearings of this scheme on dramatic literature. The experiment is one in which the public are likely to take interest, and which, if well and successfully conducted, may have consequences, as an example, far beyond what it can have in itself. It is clear enough, that no solitary stimulant of this kind can do much for the restoration of a National Drama that needs stimulants at all; but it is a step in the right direction, so far as an individual can walk it alone. That there is no lack of candidates for success in dramatic literature, our columns furnish abundant proof; though they are, for the most part, not of the order to which it is worth while applying stimulants of any kind. But the reward which Mr. Webster offers is a liberal one, and if he can succeed in satisfying the public that his judges are likely to be "men of worship" and critical integrity, it may well be hoped that the motives which he offers, coming in aid of others more spiritual, will set some of the highest talent among us at work, and produce, for the honour of our stage and literature, and for his especial and merited profit, a good English comedy.

Meanwhile Mr. Macready is about to abandon old Drury and the Tragic Drama to the fate that has been long impending over them: he has resigned the management, after a four years' trial of both the patent theatres; having added his quota of loss to the heaps of capital which have been buried in these mausolea of the Muses. He performs on Monday "for the last time in London, for a considerable period," say the bills; and the expression is construed into an intimation of his intention to visit America; however this may be, the public will be sure to flock to Drury Lane, to give a hearty farewell greeting to the first actor of his day, and the manager who has exerted himself so zealously to encourage the modern drama, and to improve the representation of Shakspeare's plays. The experiment of upholding the legitimate drama by means of the patent monopoly and huge houses has been fairly tried, and proved an utter failure; if Mr. Macready could not succeed with all his qualifications and advantages, what hope is there that any one else will be more fortunate? Adventurous speculators may be found, but under the present state of things permanent success is impossible.

Papers throwing, it is said, much new light on the subject of Shakspeare and his family, have lately been transmitted from Warwickshire for the use of the Shakspeare Society, and been submitted by the Council to Sir F. Madden and Mr. Bruce, who have undertaken to edite and superintend the publication of them. They establish, according to report, that John Shakspeare, the poet's father, could not write his name, as several of his warrants, as Justice of the Peace and Bailiff of Stratford, are subscribed with a cross, purporting to be the mark of John Shakspeare. Malone's conjecture, that the branch of the family which settled at Stratford, came from Snitterfield, is also confirmed. There are several papers relating to the poet, with regard to the purchase of the tithes of Stratford, the quantity of land he possessed there, and other points of more or less interest.

The Cambridge papers mention that the Fitzwilliam Syndicate have reported to the Senate that—"Deeming it advisable, in conformity with the opinion of Mr. Basevi, to proceed with the execution of the remaining works, they have procured from him designs, and an estimate for completing the interior of the Museum, and preparing it for the reception of the collection. It appears that the Fitzwilliam funds, which are now, or will before the end of next year become available for this purpose, fall short of the whole amount of the estimate by a sum which may be calculated at 12,000*l.* The Syndicate, notwithstanding this deficiency, think it desirable that the interior of the Museum should be completed as an entire work rather than in detached portions. They therefore beg leave to suggest to the Senate, as the best mode of providing for such a deficiency, that a loan of 12,000*l.* be raised by bonds under the seal of the University; the interest thereon to be paid, and the bonds themselves to be redeemed, by the surplus income of the Fitzwilliam fund in subsequent years."

A discovery has been made at the Royal Library, in Paris, of the original text of the Declaration of the Clergy of France, adopted in the General Assembly of the year 1682, which is the charter of the Gallican Church. The declaration in question was drawn up by Bossuet, signed by all the bishops, and was burnt at Rome by order of the Pope. Speaking of Bibliographic rarities, we may mention a curious acquisition recently made by the Public Library of Rouen—a collection formed after thirty years labour, by a M. Leber, of all the playing cards which have been manufactured in every age and country since their invention. The origin of playing-cards has been assigned to the reign of Charles VI., but this collection carries it further back. It is curious to see the strange forms which patient inquiry will take when it has once got the upper hand.

The editor of 'The Story-Teller,' who first preferred the charges against Mrs. Sigourney (see *ante*, p. 340) has replied to the statement put forth by Mrs. Sigourney or her friends, and lately published in this journal (*ante*, p. 488). He avows that he "cannot comprehend" how Mrs. Southey could have written such a letter as that quoted by Mrs. Sigourney, and admits that "if, as such a letter would seem to imply" there was no interpolation, he will make the *amende* with frankness and promptitude"; but he repeats that the charge rests "on the authority of Mrs. Southey's own hand-writing," and he calls on Mrs. Sigourney to produce the original letter. This is not quite fair. It is obvious that Mrs. Sigourney must not part with the letter; her vindication rests on it; neither can it be necessary to send for evidence across the Atlantic. In truth we cannot but believe that our contemporary has been imposed on; that there has been double dealing somewhere—and he may think so too after reading the following paragraph, which we copy from the *Scotsman*.—"We have had submitted to us a correspondence between Mrs. Southey and a party resident in Edinburgh, in which Mrs. Southey distinctly disclaims any participation in the authorship of the article in question, or knowledge of the source whence it originated. It is satisfactory to the friends of Mrs. Sigourney to know that the paragraph '*annoyed as much as it surprised*' *Mrs. Southey*, and that *the opinion expressed by that estimable lady—who*, we presume, *is best qualified to form a judgment in the case—is as favourable as could be desired, and directly opposed to the misrepresentations recently circulated.*" Our objection of course holds against the publication of such a letter under any circumstances, and we hinted as much from the first; but it was only when we were informed of the manner in which the letter had been obtained—that it had been interpolated—and of Mrs. Southey's objection to the publication, or as it is called her "unmitigated pain and astonishment," that we offered a word of censure.

The Conservators of the Royal Library at Munich—a vast collection, as many of our readers know, which consists of upwards of 500,000 printed volumes (pamphlets, it is said, not included) and 10,000 manuscripts—have been, since the 1st of May, engaged in its removal to the palace lately built for its reception. This operation, which many looked upon as necessarily a work of years, has been so simplified by the arrangements of the Conservators, that it is now hoped it may be completed by the end of July, and the public, it is expected, will be admitted to the new building early in August.

The weight of metal given by Government, from the cannon captured by the Hero of Waterloo, to the Committee for directing the execution of the city monument to that chief, amounts, it appears, to about nineteen tons; and about five tons only being required for the special purpose for which the grant was made, two bodies have made application to the City Committee for the surplus, to be applied in the completion of kindred works. The Duke of Rutland has addressed them to that effect, on behalf of the Committee for the erection of the equestrian statue to the Duke, which is to be placed over the triumphal arch in Piccadilly; urging with some plausibility, that the metal, which is the produce of his Grace's own victories, has an especially appropriate application to the Monuments which are intended to commemorate them: and Sir George Cockburn has advanced the claims of the Committee for the erection of the Nelson Monument, which it is still insinuated will be one day completed, in Trafalgar Square. A meeting was held on Saturday last, at the Mansion House, of the noblemen and gentlemen connected with the management of the City statue, for the purpose of hearing the arguments of the respective applicants; but no decision was then come to, the meeting having been adjourned till that day fortnight, when it is promised that an answer shall be returned.

Complaisance, and our critical devoir, led us to visit what the Catalogue describes as "an Interesting

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Collection of Marble Groups, Statues, and Busts, formerly part of the Gallery at Dresden." Very interesting we did not find it, but curious beyond all imagination: such a collection of "curiosities" has seldom met our eyes, which have had some experience in like matters. The most curious point about it, however, is, that it stood *bonâ fide* for sale last Wednesday, at No. 11, Davies Street, Grosvenor Square!

> The thing we know is neither rich nor rare,
> But wonder how the devil it *got there!*

Of a truth we are lost in amazement at the simplicity which could ship so much limestone lumber (except as ballast), to be carried all the way from Dresden across half the continent and the whole German Ocean, to London! Was it thought we had not "curiosities" enough of our own—did the proprietor never hear of a certain collection, meriting that denomination, with a certain venerable Abbey? We give an adequate idea of the Davies-Street Marbles, when we say they are exact pendants for those gems of precious sculpture—the Westminster Monuments. Who may have purchased them, is to us unknown and unconjecturable—we hope not the Dean and Chapter for additional grotesques wherewith to adorn their most Gothic surbases! They once decorated, we are told, the *Grosse Garten* Palace of Friedrich August, and truly they do exhibit the taste which distinguishes garden-statuary and the palatial barbaro-magnificence of that time. Yucatan sculpture is Attic in comparison. As this collection has doubtless been disposed of—to the lime-burner if no one else—our critique will not injure the quondam proprietor, but even though it should, we are bound by our office to put the "Isle of Gulls" on its guard against other decoys like the above-mentioned. To conclude, however, *con bocca dolce*, there were three small articles—Boy Figures—which have merit, being apparent copies after Algardi. A bust called "Diomedes" also exhibits some character, but not the right one, being modern German instead of ancient Greek.

The monument erected at Inspruck to the memory of the Tyrolese who perished in defence of their country, from 1796 to the end of the war, was inaugurated on the 7th ult., in the presence of the Archduke John. It consists of a white marble sarcophagus, against which are piled arquebusses and swords, entwined with laurels. It is supported on each side by winged figures, representing the guardian angels of Austria and the Tyrol, indicated by shields, with the armorial bearings of the two countries. In front is the Angel of Death, with a tablet, on which is engraved, "Absorpta est mors in victoria," (Death is swallowed up in victory). The whole is surmounted by a cross of white marble.

A monument is about to be erected at Würzburg, to the memory of the celebrated Minnesinger, of that city, Walter Van der Vogelweide. Its execution is intrusted to the sculptor Halbig. The monument will represent birds feeding from a vessel, having reference to Walter's strange will, that four holes might be made in his grave-stone, that the birds might drink daily from them: hence his name, Van der Vogelweide, "he of the bird pasture."

The following are the subjects for prizes announced last week by the *Académie des Sciences Morales et Politiques*. For 1844—"What are the modes of paying rent at present employed in France? and what is the influence of each of these modes of payment on agricultural prosperity?" For 1845—"What influence do civilization and a taste for material comforts exercise on the morality of a people?" also, "To determine the general facts which regulate the connexion between profits and salaries," and "to trace the history of the States-General of France from 1380 to 1614; to point out the motives of their convocation, the manner of their deliberations, and the extent of their power; to determine the differences which have existed in this respect between them and the Parliaments of England, and to show the causes which prevented them from becoming, like the latter, a regular institution of the ancient monarchy." For 1846—"To draw a comparison between the morality of agricultural labourers and the manufacturing classes." A prize is also to be given for the following subject—"A description of the formation of the monarchical administration from Philip-Augustus to Louis XIV. inclusively." The Academy proposes for the quinquennial prize of 5,000 fr., founded by Baron Felix de Beaujour—"To state what are the most useful applications that can be made of the principle of voluntary and private association for the alleviation of distress."

The papers announce the death of Mr. W. H. Pine, which took place on the 29th of May, in the 74th year of his age. Mr. Pine was a contributor to several literary periodicals, and the author of 'Wine and Walnuts,' a gossiping anecdotic book of some repute in its day, 'The Costume of Great Britain,' 'The Microcosm,' and other works.

Letters from Cairo, of the 10th ult., mention that Dr. Lepsius was quite recovered, that he and his party had removed to the Fayoum, and would proceed to Thebes in about a month or six weeks.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.
HENRY HOWARD, R.A., Sec.

BRITISH INSTITUTION, PALL MALL.
The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is OPEN DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

EXHIBITION of Sir GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing portraits of all the Members of Parliament, also a portrait of Her Majesty Queen Victoria, and various other works, forming a collection of more than 800 portraits of eminent personages of the present day. Open from 10 till dusk.—At the Egyptian-hall, Piccadilly. Admission, 1s.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

Cabul will shortly be Closed.

PANORAMA, LEICESTER SQUARE.
The VIEW of CABUL, and the surrounding country, embracing the Hindoo Koosh, the Khurd Cabul Pass, Bala Hissar, British Cantonments, Tomb of Timour Shah, with Portraits of Dost Mahomed, Mahomed Akbar Khan, and the splendid costume of the Natives, will be closed in a few weeks. EDINBURGH and BADEN BADEN still continue open.

AERIAL NAVIGATION.—ROYAL POLYTECHNIC INSTITUTION.—A LECTURE on this subject, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered at Two o'Clock daily, and on Monday, Wednesday, and Friday Evenings, at Eight o'Clock. The Exhibition of the COLOSSAL ELECTRICAL MACHINE, the DIVER, DIVING BELL, NEW DISSOLVING VIEWS, and the other varied and instructive Objects of the Institution continue as usual. The original CRAYON DRAWINGS, from the CARTOONS at HAMPTON COURT, by the late Mr. Holloway, with numerous other WORKS of ART, have recently been placed in the Gallery.—Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—Since our last report, J. Miller, Esq., H. W. Blake, Esq., J. Heygate, M.D., have been elected Fellows, and the following papers read, viz.—

'Researches into the Structure and Developement of a newly discovered parasitic Animalcule of the Human Skin, the *Entozoon folliculorum*.' By E. Wilson, Esq.

'On Factorial Expressions, and the Summation of Algebraic Series.' By W. Tate, Esq.—This paper, which is wholly analytical, contains an investigation of certain general methods for the summation of algebraic series, which have led the author to the discovery of some curious and elegant propositions relative to factorials and the decomposition of fractions; and also to a new demonstration of Taylor's theorem.

'Notice of the Comet;' in a Letter from Captain J. Grover, dated from Pisa, March 21st, 1843.

'Variation de la Déclinaison et Intensité Horizontales Magnétiques observées à Milan pendant vingt-quatre heures consécutives le 18 et 19 Janvier, et le 20 et 25 Fevrier, 1843.' Par C. Carlini.

'On the general and minute Structure of the Spleen in Man and other Animals.' By W. J. Evans, M.D.

'On the Structure and Developement of the Nervous and Circulatory Systems, and on the existence of a complete Circulation of the Blood in Vessels in the Myriapoda and the Macrourous Arachnida.' By G. Newport, Esq.

GEOLOGICAL SOCIETY.—*May* 10.—The President, Mr. Warburton, in the chair.

1. 'On some new Ganoid Fishes,' by Sir Philip Grey Egerton.—In this communication the author made known, and fully described, seven new species of fossil fishes, three of which belong to the genus *Semionotus*, one to *Lepidotus*, and three to *Pholidophorus*. The species of the first-named genus had been found by Mr. Pentland in a black bituminous schist, a member of the lias formation, at Giffoni, near Castel-a-Mare. The others are from the lias of Ohmden, in Wurtemberg, and Whitby, in Yorkshire. The original specimens are in the cabinets of the Earl of Enniskillen and Sir Philip Egerton.

2. 'On the Geology of Nova Scotia,' with a Map, by Dr. Gesner.—After describing the geographical features of the country, the author proceeds to give an account of the several formations, represented on his geological map, which has been compiled from observations made by himself during the last eighteen years, in a country which has as yet been but imperfectly explored. There are three bands of granitic rocks, on which rest stratified non-fossiliferous rocks in certain districts, succeeded by rocks of the Silurian group. Above the Silurian beds occur, in several parts of the province, sandstones and shales, without organic remains, referred to the Devonian system. Coal measures are next in order, containing, in places, upright fossil trees. These are overlaid by a red sandstone, associated with gypsum and limestone, referred by the author to the new red formation. The north-western coast of the peninsula is one continuous narrow belt of trap, greenstone, and amygdaloid.

3. 'On the Coal Formation of Nova Scotia, and on the age and relative position of the Gypsum and accompanying Marine Limestones,' by Mr. Lyell.—The stratified rocks of Nova Scotia, more ancient than the carboniferous, consist chiefly of metamorphic clay-slate and quartzite, their strike being nearly east and west. Towards their northern limits these strata become less crystalline, and contain fossils, some of which Mr. Lyell identifies with species of the upper Silurian group, or with the Hamilton group of the New York geologists. The remaining fossiliferous rocks, as far as yet known, belong to the carboniferous group, and occupy extensive tracts in the northern part of the peninsula, resting unconformably on the preceding series. They may be divided into two principal formations, one of which comprises the productive coal measures, agreeing precisely with those of Europe in lithological and paleontological character; the other consists chiefly of red sandstone and red marl, with subordinate beds of gypsum and marine limestone; but this series is also occasionally associated with coal grits, shales, and thin seams of coal. A variety of opinions have been entertained respecting the true age of the last-mentioned or gypsiferous formation: and the author endeavours to show, first, that it belongs to the carboniferous group; and secondly, that it occupies a lower portion than the productive coal measures. These last are of vast thickness in Nova Scotia, being largely developed in Cumberland County and near Pictou, occurring again at Sydney, in Cape Breton. They contain shales, probably deposited in a fresh-water estuary, in which Cypris and Modiola abound. Above fifty species of plants have been found in them, more than two-thirds of which are not distinguishable from European species, while the rest agree generically with fossils of the coal formation in Europe. Mr. Lyell next describes the gypsiferous formation, especially the marine limestone, of Windsor, Horton, the cliffs bounding the estuary of the Shubenacadie River, the district of Brookfield, and the Bridge crossing the Debert River, near Truro. Several species of corals and shells are common to all these localities, and recur in similar limestones in Cape Breton. Among these we find, associated with several peculiar fossils, others which are characteristic of the carboniferous limestone in Europe. The associated plants are also carboniferous forms. With these Mr. Lyell found in Horton Bluff scales of a ganoid fish; and in the ripple-marked sandstones of the same place, Mr. Logan discovered footsteps which appeared to Mr. Owen to belong to some unknown species of reptile. Several of the shells and corals of this group have been recognized by Mr. Murchison and M. de Verneuil as identical with fossils of the gypsiferous deposits of Perm, in Russia, and it had been proposed to refer these gypsiferous beds of Nova Scotia successively to the trias and to the period of the magnesian limestone. That they are more ancient than both these formations, Mr. Lyell infers not only from their fossils, but also from their occupying a

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lower position than the productive coal measures of Nova Scotia and Cape Breton. In proof of this inferiority of position, three sections are referred to:—First, that of the coast of Cumberland, near Minudie, where beds of red sandstone, gypsum, and limestone are seen dipping southwards, or in a direction which would carry them under the productive coal measures of the South Joggins, which attain a thickness of two or more miles, and yet include no masses of gypsum or marine limestone. Secondly, the section of the East River of Pictou, where the productive coal measures of the Albion Mines repose on a formation of red sandstone, including beds of limestone, in which Mr. Dawson and the author found Productus Martini, and other fossils common to the gypsiferous rocks of Windsor. Some of these limestones are oolitic, like those of Windsor, and gypsum occurs near the East River, fourteen miles south of Pictou, so situated as to lead to the presumption that it is an integral part of the inferior red sandstone. Thirdly, in Cape Breton, according to information received from Mr. Richard Brown, the gypsiferous formation occupies a considerable tract, consisting of red marl, with gypsum and limestone. In specimens of the latter, Mr. Lyell found the same fossils as those of Windsor, &c., before mentioned. Near Sydney these gypsiferous strata pass *beneath* a formation of sandstone more than 2,000 feet thick, upon which rest conformably the coal measures of Sydney, dipping to the north-east, or sea-ward, and having a thickness of 2,000 feet. To illustrate the gypsiferous formation, the author gives a particular description of the cliffs bordering the Shubenacadie River, for a distance of fourteen miles, from its mouth to Fort Ellis, which he examined, in company with Mr. J. W. Dawson and Mr. Duncan. The rocks here consist, in great part, of soft red marls, with subordinate masses of crystalline gypsum, and marine limestones; also three large masses of red sandstone, coal-grits, and shales. The strike of the beds, like that of Windsor, is nearly east and west, and there are numerous faults and flexures. The principal masses of gypsum do not appear to fill rents, but form regular parts of the stratified series, sometimes alternating with limestone and shale. The author concludes by describing a newer and unconformable red sandstone, without fossils, which is seen to rest on the edges of the carboniferous strata on the Salmon River, six miles above Truro.

Astronomical Society.—*May* 12.—J Bateman, Esq. L.L.D. was elected a Fellow. The following communications were read:—

'A Memoir on Astronomical Drawing,' by Piazzi Smyth, Esq.

'On a Revision of the Boundaries of the Constellations, as usually drawn on Celestial Maps and Globes,' by F. Baily, Esq. [We adverted, not long since, to the confusion which prevails in the boundaries of the Northern constellations. Mr. Baily now submitted the following plan for revision to the consideration of the Society]—1. Ptolemy's constellations to be preserved, and to form the basis of the construction and arrangement of the constellations in the northern hemisphere. 2. Nine of the constellations adopted by Hevelius, to be retained; but no others to be introduced in the northern hemisphere. These nine constellations are *Camelopardus*, *Canes Venatici*, *Coma Berenices*, *Lacerta*, *Leo Minor*, *Lynx*, *Monoceros*, *Sextans*, and *Vulpecula*. 3. Ptolemy's figures to be attended to, so that the drawings (if any) should embrace all the stars mentioned by him, and in their true places. *Libra*, perhaps, may be an exception to this rule, as that constellation has been introduced instead of the Claws of *Scorpio* adopted by Ptolemy. There are also four stars in Ptolemy's catalogue that are common to two adjoining constellations: namely Flamsteed's 52 *Bootis*, which is common to *Hercules*; 112 *Tauri*, which is common to *Auriga*; 79 *Aquarii*, which is common to *Piscis Australis*; and 21 *Andromedæ*, which is common to *Pegasus*. 4. If Bayer or Flamsteed has introduced any star from another constellation that would distort the correct drawing, it must be named, in the catalogue, after the constellation into which it is correctly inserted, and its pseudonym must be discontinued. In other words, the catalogue must be corrected, but not the boundaries of the constellations distorted. 5. Bayer's and Flamsteed's errors being thus rectified, and the figures of the constellations introduced by Hevelius being properly drawn (if requisite) within the intermediate spaces, the boundaries of the constellations, thus decided on, should be carefully drawn and laid down agreeably to some systematic plan, which may thus serve as the perpetual limits of the constellations: and no distortion of the outlines or boundaries of any of these constellations, in the northern hemisphere, should be permitted in consequence of the mistakes of any subsequent astronomers in arranging their stars under improper divisions of the heavens. 6. As all Flamsteed's stars are designated by the numerical order in which they stand in the constellation, and as these numbers are in most cases well known and recognized, it is desirable to preserve his stars within the boundaries of their respective constellations, wherever it can be conveniently done. But in the case of synonymous stars (amounting to 22) this is evidently impossible; and there are also several other cases, which have been already alluded to (amounting to about 70), where it is impracticable, consistently with the rules here proposed. These anomalous stars must be corrected in the catalogue, and there located in their proper constellations. 7. As all the stars in the catalogue of Piazzi are designated and always quoted by their *number* in the *hour* of right ascension, and those of Taylor and others, by their *ordinal number*, it is not so requisite to pay *special* attention to inscribing such stars within the boundaries of the constellations to which they are assumed to belong; and which will frequently be found to be discordant. Still, if any of these stars lie near to the boundaries so assumed, a slight detour may be allowed in the drawing.

'Account of an Observation of the Solar Eclipse of the 7th July, 1842, made at Starfield Observatory, together with an Account of some Chronometrical Experiments made to determine the Longitude of that Observatory,' by W. Lassell, Esq.

Professor Schumacher's third, fourth, and fifth Circulars on the great Comet of 1843.

Institution of Civil Engineers.—*May* 30.—The President in the chair.

A paper, by Mr. Mallet, 'On the Corrosion of cast and wrought Iron and Steel exposed to the action of the air and of salt and fresh water under various circumstances,' was concluded. It contained not only the theory of the corrosion of iron, but also its character; and reviewed the practical efficiency of almost all the methods hitherto attempted for preventing its usual injurious effects. The paper shortly recapitulated the results of the two communications on the subject read at the previous meetings, which had for object to determine the actual loss of metal by corrosion in given conditions. The first period of exposure of the specimens was 387 days; but as it was obvious that the original surface of the metal influenced greatly the rate of corrosion, they were again subjected to the action of air and water for 732 days, and the results are given in the paper and in a voluminous series of tables. Some experiments are also given upon wrought iron coated with zinc, by the process called "galvanizing," and also on cast iron protected by paint of powdered zinc. The relative average quantities of rain falling annually, are in Dublin 25.874 inches, and in London 21.714 inches. The rate of corrosion of iron exposed to the ordinary atmospheric influences at Dublin is *directly* as the volume of rain or dew falling on it in a given time, as the elevation of temperature with equal moisture, and as the barometric pressure. Exposure over a crowded city or near the sea would increase the rates of corrosion. The results of the second immersion seemed to show, that with cast iron the rate of corrosion was a decreasing one when the coating of plumbago and rust had been removed. Specimens cast half-inch were affected more than those of one inch in thickness, owing to the difference of homogeneity in the two surfaces. The rapidity of corrosion does not depend so much on the chemical constitution of the metal as on its molecular arrangement and the condition of its constituent carbon. The same kind of iron corrodes more rapidly when cooled fast and irregularly, than it does when carefully treated; the difference of corrodibility between hot and cold blast iron is very small, and arises chiefly from their relative specific gravities. An account of the condition of carbon in them.—Nos. 1 and 2, bright grey iron (of commerce),—while they are the most valuable for construction, are also the most desirable: slow cooling and annealing increase the durability. Six equal parallelopipeds of cast iron were immersed, for 180 days, in sea water slightly acidulated with muriatic acid, and frequently renewed; they were removed, and the coat of plumbago rubbed off at intervals of 30 days. The original weight of each piece was 1060 grains; the weight of each specimen after 180 days' immersion was 1041.4 grains, showing an absolute loss by corrosion of 18.6 grains. It is noticed that the kyanized oak boxes, in which the specimens were sunk in the harbour of Kingstown, were all perforated (two inches through) by the *Symmoria terebrans*, whose ravages are thus proved not to be arrested by kyanizing. Chilled cast iron is stated to corrode more slowly, when exposed to the air only, than that cast in green sand: this is the reverse of corrosion in water. The action upon wrought iron removes alternate portions of the metal, so as, with Damascus iron for gun-barrels, to destroy the electro-positive parts, leaving a grating of minute parallel rays, that could be looked through. The finer and more uniform the quality and texture of the iron, the slower is the rate of corrosion. Fagotted bars and Low Moor boiler plate are those kinds which corrode slowest. Hardened cast steel, after "telting," corrodes least; and low shear steel is destroyed most easily. The author then proceeds to examine the modes of protecting iron by zincing, and says that no mode of coating with zinc appears capable of preserving iron from the action of boiling salt water; but that, on the contrary, the zinc oxidates with unusual rapidity, and the iron is destroyed. He then reviews the causes of destruction of boilers of steam vessels, the results of corrosion of wrought iron in voltaic contact with alloys of copper and tin; and as to the process of Messrs. Elkington, for coating iron with zinc, &c. by electro-deposit, although he thinks it incapable of resisting any abrasion, or even exposure in water for any great length of time, it would be practically useful when exposed freely to the weather; and for architectural purposes it would be valuable. He then goes to the subject of the durability of iron ships, and after arguing carefully all the causes of their probable decay, and explaining a multitude of interesting facts relative to them, he arrives at the conclusion, that if the proper means be adopted for guarding against or reducing the rate of corrosion and the amount of fouling by adherent marine plants and animals, our future iron vessels may be rendered safer and more enduring than those of timber. The full details are given of all the principal modes of preserving iron, and particularly those invented by the author, which consist, first, in coating with zinc, then a varnish, of which the basis is asphaltum, and then a poisonous paint, to prevent the adherence of marine plants and animals.

In the discussion which ensued, and in support of the durability of iron vessels, it was stated that iron canal boats, which had been made full forty years since, were now in use in Staffordshire; and that the *Aaron Manby*, which was built in 1821, and was the first iron steamer ever sent to sea, had been constantly in use up to the present time, without requiring any material repair.

A pair of Electro-magnetic signal Telegraphs, constructed for the Aix-la-Chapelle railway, from the plans of Prof. Wheatstone, were exhibited. Professor Wheatstone explained, that the principle of this signal telegraph, which he considered to be the most efficient arrangement for practical purposes, was the same as his last electro-magnetic telegraph, in which a dial, or hand, was caused to advance, by the alternate attractions and cessations of attraction of an electro-magnet, occasioned by corresponding alternate completions and interruptions of the circuit, by means of a peculiarly constructed apparatus placed at the opposite end of the telegraphic line. The present signal telegraph was intended for the use of the inclined plane on the railway at Aix-la-Chapelle, where only a limited number of signals were required; the entire alphabet of the complete telegraph was therefore dispensed with, and the instrument was limited to six elementary signals. The letters M, S, C, T, B, &c. on the face of the dials, were the initials of the German words for engine, rope, train, telegraph, &c. The dial was eight inches in diameter, and the characters were conspicuous, so that they

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might be readily seen at a distance; the hand, which was required to be made very light and to keep its form, was of blackened mica. The cross being reserved to indicate the quiescent condition of the apparatus, there remained five available characters, which combined two and two, gave twenty-five signals, a number amply sufficient for the purposes of the railway. It being established as an invariable rule, that each signal should consist of two characters, followed by the cross, were the telegraph to act in any way irregularly, the index would at the end point to some other character instead of the cross, and this would indicate that the preceding signals were wrong, so that if the signals received should not correspond with those sent, which, however, could not be the case if ordinary care was taken, no mistake could possibly arise, because they carried with them the evidence of their error. The instruments were furnished with a simple means of bringing the hand immediately to the resting joint, without interfering with the circuit. As it might be occasionally required to transmit a permanent signal, which should remain until a person arrived to inspect it, the five simple characters could be employed for this purpose. The instruments at each station consisted of a telegraph, an alarm, and a communicator; they would be arranged in the circuit several ways, to suit particular purposes, but no other alteration was requisite to effect this than a change in the disposition of the terminal wires and of their connexions with the communicators. The telegraphs might be so placed that they would act simultaneously when either of the communicators was worked, or they might be so arranged that the instrument at one station should only be acted upon by the communicator at the other, which in many cases was preferable, as a great resistance was thereby taken out of the circuit. Other arrangements, useful under particular circumstances, were also practicable.

This telegraph, even when all the letters of the alphabet were employed, required only a single circuit of communication between the two stations. Professor Wheatstone's former permutating magnetic needle telegraph, though possessing a power of combination far exceeding that of any preceding telegraph in which magnetic needles were proposed to be employed, required a number of wires proportionate to the number of signals. By employing the earth or an extent of water to return the current, or complete the circuit, which might be done by connecting the two extremities of one of the communicating wires with plates of metal, and plunging them in the earth or the water, one of the communicating wires might be entirely dispensed with. This plan would be adopted at Aix-la-Chapelle. That a large extent of earth, or the portion of a river, could be made to complete an electric circuit, was long since established with respect to electricity of high tension, by the extensive experiments of Dr. Watson, in 1748, and others; and the same thing was proved with regard to voltaic electricity, by the independent experiments of Erman, Basse and Aldini, made in 1803. Erman's experiments were performed in the river Havel, near Potsdam, those of Basse in the river Wener, and the environs of Hamel, and Aldini's researches were prosecuted on the shore near Calais. Professor Steinheil also employed the earth as a means of completing the circuit in the electro-magnetic telegraph which he established at Munich in 1838. A pair of Professor Wheatstone's telegraphs were established at Berlin in the beginning of 1842; the line of communication was a single wire carried through the air upon wooden posts, and plates of metal attached to the ends of the wire were buried in the ground. In the same year he formed a communication between King's College and the Shot Tower on the opposite side of the Thames; the communicating wire was laid along the parapets of Somerset House and Waterloo Bridge, and thence to the top of the tower, where one of the telegraphs was placed; the wire then descended, and a plate of zinc, attached to its extremity, was plunged into the mud of the river; a similar plate was attached to the extremity at the north side, and was immersed in the water. The circuit was thus completed by the entire breadth of the Thames, and the telegraphs acted as well as if the circuit were entirely metallic. The peculiar construction of the present signal telegraph enabled a magneto-electric machine to be substituted for a voltaic battery. This source of electric action not being subject to cessation, or diminution, the attention for keeping a voltaic battery in order was dispensed with, and the instruments were always ready for action without any previous preparation.

Medico-Botanical Society.—*May 25.*—Dr. Cooke in the chair.—A paper 'On the Lactucarium, the inspissated juice of the lettuce,' was read. Obtained when the plant is in flower, it has been acknowledged to possess the sedative properties of opium, without any of its inconveniences, that is to say, it neither affects the brain nor the alimentary canal. Dr. Duncan says, it is adapted for the relief of nervous diseases and hypochondriacs. It is procured, unfortunately, in very small quantity, and is exceedingly rare; the extract of the entire plant, which has been prepared as a substitute for it, is very inefficient and inert. Lactucarium is of a brown colour, friable, and dry; the extract is black, soft, and deliquescent. Aqueous preparations of lactucarium are nearly inert. The dose of it in substance has never been more than six grains.—Dr. Houlton afterwards made some remarks on some fine specimens of recent medical plants, which were placed on the table by Mr. Barham. A special meeting was then held, at which it was decided, on the proposition of Dr. Cooke, to admit members resident beyond five miles from the General Post Office, on paying a composition fee of five guineas.

Society of Arts.—*May 31.*—W. Pole, Esq. V.P. in the chair.—The Secretary read a description of Mr. Stephens's Life Preserver, or Portable Life Ball. It consists of a hollow metal ball, about five inches in diameter, to which are brazed or rivetted three eyes. In order to prevent its being damaged, it is quilted over, similar to a child's ball, being, however, first cased with cork to render it more buoyant. Through one of the eyes is rove a line which passes round the ball, and is again brought through the eye in the opposite direction; both parts are then seized together outside the eye, leaving sufficient line with a thimble in the end to form a bight. The standing part of the line is then passed through the thimble, and a noose formed sufficiently large to admit of it passing over a person's shoulders to fasten round his waist. The other two eyes are placed opposite to each other through which a piece of line is rove round, the ball and seized in four places, so as to form grummets or handles to the "Life Ball," in order that it may be the more readily held, or caught hold of. The line may be of about twenty fathoms or upwards of half-inch Hambro' layed rope, having the sliding thimble to form the noose.

Mr. Defries described, and, by aid of a model made almost entirely of glass, illustrated, his 'Dry Gas Meter'—the form of which is that of a hexagonal prism divided into three inferior rhomboidal compartments, and one superior hexagonal chamber—each of the lower compartments is subdivided into two angular compartments by a perpendicular partition formed of four triangular metallic plates united at their edges and also at their central point of meeting, by a skin of calf leather properly prepared—the six lower compartments communicate by means of valves with the chamber at top of the apparatus. Gas being admitted from the supply pipe into the lower chambers, the partitions are moved forwards and backwards alternately, the central meeting of the plates being more in advance than any other part of the partition, both in advancing and retrograding movement. Attached to the centre of each partition is a parallel motion connected with a perpendicular shaft which passes through a proper stuffing-box into the superior chamber, where it communicates by two rods with delicate machinery, by which alternate motion of its own partition produces a rotary motion to an upright spindle and crank shaft. In the upper chamber is fixed a segmental annular passage connected with the inlet for the supply of gas, having three D slide valves connected by horizontal rods with the throw of the crank. The use of the valves is to regulate the supply of gas to be measured, and also the exit of the measured gas, and they are so placed over the three pairs of measuring compartments that the ingress part of each valve is alternately connected with the port on either side of each partition. The pressure of gas, on one side of the partition causes the contents of its fellow compartment to be discharged into the common chamber above—from which the measured gas passes direct to the burner. Below the crank of the spindle, and connected with it, is fixed an endless screw, working in a vertical cog-wheel communicating by a horizontal spindle with the index train of wheels, by which the number of cubic feet of gas consumed in a given time are registered on a dial fixed outside.

June 7.—G. Moore, Esq. V.P. in the chair.—J. Faraday, H. Flower, and J. Chanter, Esqs. were elected members.—Mr. Austin's Apparatus for preserving Life in cases of Shipwreck.—Mr. Austin recommends that every boat should be fitted as a life boat before she is launched over the side, with canvas cases on each side of the whole length of the boat, having a round head at either end, marled on to a good hawser or small chain, and secured round her at light water mark, tautened up by nettles to the gunwale; the cases may be cut out of good topsails or courses from two to three feet in diameter—another case of lighter cloth, of duck, or even of calico, should be made, rather larger in dimensions, and placed within the stout canvas case, each case having three flexible tubes or pipes inserted at the bottom part, one near to each head and one in midships, made of raw hide, India rubber cloth, or several thicknesses of canvas, about a fathom in length, and half an inch in diameter, with a mouth-piece or pipe to be blown into, and stopped or corked. The long boat and skiff should be placed on two spars pointed over the side, the cases well saturated with water, filled with air, stopped, and the boat launched, with plenty of warp slack under foot, and not brought up with less than half a cable, each boat having only two hands in her when launched, with a line passed round them and stopped to the thwart, to bale her out and to receive the passengers and crew, who should have a smaller similar case placed round each of them when descending into the boat, and veered thereto with a traveller round the boat's moorings. The boats so fitted would contain, with safety, double the number of persons they would contain under ordinary circumstances, and could not be upset in a heavy sea, and on going on a lee shore, would hold together and drive well up. If the weather and sea should admit of the boats being brought alongside the wreck, the cases, being filled with air, would serve as flexible fenders, and allow her taking in a number of persons, to be afterwards removed to the other boats.

Mr. Austin's Plan of raising sunken Vessels.—It being ascertained that a vessel has gone down, the first operation is to ascertain her position as nearly as possible, by sweeping with a rope of sufficient length, having two leads fixed thereto, at about sixty fathoms apart, the object of which is to draw the rope along the bottom till it meets with an obstruction. It is easily ascertained by sounding whether the obstruction to the sweeping rope is caused by the vessel or by an anchor or other object: if it be the vessel, it is necessary to ascertain the position in which she lies; this is done by again sweeping the vessel with a small working chain, properly buoyed at equal distances, which will show her length and beam. To ascertain if the bowsprit is still standing, it is necessary to sound again at each end of the vessel. The purchase-chain is next passed round the vessel, having a sufficient number of collapsed air-cases shackled on to it, and when tautened round her by means of other cases or purchase lighters, the chain is effectually secured round the vessel by stoppers; the operation of filling the air-cases is next proceeded with, which is effected by powerful air-pumps on board a steam-vessel taken out for the purpose; and as the displacement of the water is going on, the vessel is gradually being raised from her bed, and by the time they are filled she will be above the surface of the water, and ready to be towed to shore by the steamer.

Mr. John Bethell read a paper 'On the Bude Light,' by which the Society's large room was illuminated for the occasion.

MEETINGS FOR THE ENSUING WEEK.

Sat. Asiatic Society, 2, P.M.
— Botanic Society.—Anniversary.—Election of a President.
Mon. Geographical Society, half-past 8.
— Institute of British Architects, 8.—'Some observations on the Baths of Ancient Rome,' by J. Severn.—'On the Design and peculiar Architectural Characteristics of the South Porch of Malmesbury Abbey Church, and the Porches of the Middle Ages,' by J. Britton.
Tues. Institution of Civil Engineers, 8.—'Description of a plan adopted for carrying off an accumulation of Water from the Warehouses, Cellars, &c. caused by the pending up of the Water in the Wet Docks at the Port of Ipswich,' by G. Hur-

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wood.—'On the Formation of Embankments for retaining Water,' by R. Thorn.—'Description of Machines for raising and lowering Miners,' by J. Taylor.
— Zoological Society, 8.—Scientific Business.
WED. Society of Arts, 8.—Mr. Beale's Rotary Engine will be described.—After which the Boccius Light will be exhibited and explained.
— Literary Fund, 3.
— Medico-Botanical Society, 8.
THUR. Royal Society, half-past 8.
— Numismatic Society, 7.—Annual.
— Medico-Botanical Society, 8.
— Society of Antiquaries, 8.

MUSIC AND THE DRAMA

MR. WILLY'S GRAND CONCERT WILL TAKE PLACE at the QUEEN'S CONCERT ROOMS on MONDAY EVENING NEXT, June 12th. Tickets and Programmes to be had at the Music Shops, and of Mr. Willy, 13, Aldenham Terrace, St. Pancras Road.

Choruses of the Antigone of Sophocles. The Words written and adapted by W. Bartholomew, the Music by Felix Mendelssohn-Bartholdy. Ewer.

AN analysis of this work is demanded by the interest which recent private performances have excited; and by rumours of its possible production in "the highest places." Any hope of our hearing the music of 'Antigone' in its original form is visionary. The music is not altogether fitted for concert performance; nor does Windsor Castle contain, like Sans Souci, a theatre among its dependencies; and court influence was found, even in Germany, essential to the favourable production of a work so original and experimental. The reader has been already told, by a correspondent as eloquent as enthusiastic, (*ante*, p. 190,) of the manner in which the 'Antigone' is now performed and received at Berlin.

The music consists of seven accompanied choral movements, with an instrumental prelude. It is carried on by male voices alone, the forms of strophe and antistrophe permitting the employment of two separate choruses, which are occasionally wrought in combination. A large portion of these are unisonal: in one, the leader of the chorus is used as a *solo* voice:—certain of the movements are linked together by choral recitatives, while in other situations the speakers are accompanied, as in melodrama, by the orchestra. These arrangements comprise all the licences permissible to the composer. His task was made additionally arduous, by its requiring from him simplicity as well as dignity. The mysticism which is defensible in sacred composition would have been here fatal. The choruses were to be clear as a *tune*, and, though solemn as a hymn, their solemnity was to be free from all Christian associations. To strong minds, however, difficulties are inspirations. A creative spirit of the highest order, must be able dramatically to assume all sentiments, and imagine all situations, and throw itself back upon any given epoch; and thus a Church tone would be as impossible to him, before whose mind's eye the thymele was arranged, as a stage cadence will ever be to a truly devotional composer. Reasoning from the result, these 'Antigone' choruses have been a labour of love: no commissioned exercise, imperfectly conceived and painfully executed, but the spontaneous utterance of a mind too closely in harmony with its subject to be led away, by any passing caprice of the fancy, from the colours and forms of antique beauty and power. With any other text than that to which they are affixed, these choruses would be unmeaning.

The introductory portion, or overture, is perhaps the weakest part of the work. The opening *andante maestoso*, it is true, is large and pompous, but the *allegro* into which it melts, though impassioned, is more sickly than Mendelssohn's wont. The first chorus, however, is a strain of narration as manly and noble as a passage of Homer. We must point, in proof, to the first *piano* phrase, leading upwards by a simple but unworn progression to as grand an outburst as ever told of Valour and Victory. Nor can we refrain from instancing the second antistrophe (p. 13), where the two choirs are interlaced, with a mastery and a spirit not surpassed by Handel's self in the eight-part choruses of 'Israel.' The range of Mendelssohn's invention in the work before us, will be seen by comparing this with a second narrative chorus, No. 5, one of our favourite portions of the work. In this, the melody moves with the grave and artless sadness of an old national tune; its interest depending wholly upon the notes, the tales of Danaë and of the son of Dryas being told in unison, since harmony might have interfered with the distinct enunciation of the story. It would be difficult to cite anything at once more original and more haunting in modern music: the intervals are unusual—the rhythm unfamiliar—yet the song possesses itself of the ear as forcibly as the most bewitching eight-bar *cabaletta* ever thrown off by Rossini in the *maestro's* freshest time. The *piu allegro* of this ballad, for such it is, is less to our taste; one of the few portions of the 'Antigone' where the composer seems to have forced his invention. The didactic choruses must have offered still greater difficulties than the above, since moral reflections suggest but little in the way of musical idea. From these, however, the sympathy with his task, to which we have adverted, has extricated the composer most happily. No. 2, for instance, is a beautiful pastoral melody in unison, relieved by a minor strain, in which, the resources of harmony being called in, the idea deepens, and the structure becomes complicated in admirable accordance with words; yet the movement comes as naturally and symmetrically to a close, as if nothing more than common couplet-writing to a stanza with a burden had been the object. A large part of the subsequent chorus (No. 3), is didactic; as are also the series of short movements closing the tragedy, which are especially remarkable as succeeding one of the most exciting choruses ever written. In these, a positive originality of musical effect is gained, by conforming to the requisitions of the ancient drama. To have heightened the close, after the hymn to Bacchus, would have been impossible; but to have allowed it to subside into tranquillity, without feebleness or faltering, is a proof of power of the highest order.

Having adverted to its narrative and didactic portions, we have now to speak of the two hymns. The first, No. 4, to Eros, is for four solo voices, a strain of great delicacy and sweetness. In the earlier portion, the harmonies are drier than may be advisable in unaccompanied music. But from the words (English version) "*Thy sway extends*," the movement rises—and its simplicity is coloured by a certain caressing voluptuousness (as in the imitations on the words "*Thine eye-piercing dart*") which, though anything but secular, is anything but sacred, in our acceptation of the term. The hymn to Bacchus (No. 6) is of a higher order. In this all the vocal and orchestral resources of composition were legitimately admissible: and accordingly, after a triumphant and stately eight-bar melody is given out by the orchestra, the voices start alone, in a strain, which, as a piece of simple vocal writing, is almost unrivalled in brilliancy—we say this, not forgetting the incomparable burst of male voices in the opening chorus of Weber's 'Euryanthe.' Nothing could be at once more pompous and picturesque than the employment of the instruments throughout the two strophes thus begun. There is the courage of inspiration in the sudden silencing of harp, cymbal and viol, towards the close of the verse, which is brought to an end by a choral shout of adoration. The *stretto* of this hymn is yet more striking as a specimen of antiphonal writing. The perpetually moving invocation given to one choir, while the other bursts in ever and anon with its louder and longer cries of "*Hear us!*"—the manner in which, as the climax proceeds, the orchestra is led onwards from brilliancy to brilliancy, till the rite closes in an enthusiastic frenzy of voices and instruments, is a musical triumph to be partaken with no measured emotions, and hardly to be described in language. We conceive Mendelssohn to have surpassed in this hymn all his previous vocal efforts, as far as he has distanced his contemporaries—the fourth act of 'Les Huguenots' being distinctly present to our recollections at the moment of recording such a judgment.

We have now pointed out, though briefly, the leading divisions of this music. Every one should make its acquaintance, if only to convince himself how nobly modern Art can illustrate antique tradition, when employed by one who, like Mendelssohn, brings to his task poetry and scholarship as well as technical resource.

PHILHARMONIC SOCIETY.—*Sixth Concert.*—It is pleasant to see the efforts made by the Directors to retrieve the credit of their Society. Though none of these touch the organic defects of its constitution, let us still give the Directors credit, and express our thanks for the interesting concert of Monday evening. The Sinfonia of Haydn (No. 2. of Saloman's 12) will be always welcome, and, for the sake of its cheerful and original slow movement, we will pass the Corelli duet with only a passing "*Oh!*" at Lindley's cadence, which was more extravagant and misplaced than ever. The first act closed with a new concerto by Mr. W. S. Bennett. This we did not relish so heartily as either of his two last. The opening *allegro* seems, to us, wanting in design,—the pleasing serenade, or middle movement, so entirely a "*Lied ohne Worte*" in its form and absence of relief, that the orchestral accompaniment did it little good or harm, while the opening of the *finale* gave better promise than its close fulfilled. Then there was no shutting ears to the fact, that there was hardly a peculiarity of form or treatment in the work, which was not referable to Mendelssohn: the constancy to *arpeggio* in the passages, the enunciation of the second subject in the *finale*, where the simplicity of the master becomes, in the pupil, meagreness: the manner of the second movement recalled to us examples, originals, and characteristics, which it is vexatious to encounter second-hand in one who has shaped his career so meritoriously, and studied so honourably, as Mr. W. S. Bennett. Let him estimate our respect for his talent by the urgency of our remonstrance. The second act of the concert began with Beethoven's c minor symphony, the first movement of which the band *would* play in the true *tempo*, in spite of its conductor, Sir Henry R. Bishop. After this, Sig. Camillo Sivori, released from his ill-considered compact with the Opera management, played the *allegro* of a grand concerto. Nothing has been heard on his instrument purer or more admirable than the opening of his *solo*, which fully justified our trust in the soundness of his acquirements. As the composition proceeded, we had the devices of his school in ample measure, wound up with a cadence to which we only object because it was written on the identical pattern of the cadence to the concerto he performed in the Haymarket. Everything, however, that the Signor attempted he executed with mastery, and he well deserved the brilliant reception he met with. The singers were, Miss Dolby, Mdlle. Pacini, and Herr Staudigl. Our countrywoman had largely the advantage of the Parisian *mezzo soprano:* the Herr should never sing Rossini. Strange to say, too, that in *Mephistopheles'* song from 'Faust' he is surpassed by Lablache, whose voice tells better in the midst of the mazy cunning of Spohr's accompaniments, and whose reading is subtler and more *malicious*. A sacred song, by Nicolai, was a novelty as welcome as its execution was fine. This, if we mistake not, is the composer of 'Il Templaio,' an opera which has been described, to us, as superior in contruction to most modern Italian works. In the air sung by Herr Staudigl on Monday, the idea was good, and the orchestral treatment excellent and original. By the way, it is Nicolai to whom we are indebted for the excellent scoring of Schubert's 'Der Wanderer,' which was so much admired at a former concert.

CONCERTS OF THE WEEK.—To state that *Mr. John Parry's Concert* was held yesterday week, implies, of course, a crowded room, and an audience enjoying itself on "the greatest-laughter principle." Those who are curious in merriment, may find food for speculation in comparing our comic singer with the Parry of the Parisians—M. Levassor, who is here also. The English artist is the most of a musician—M. Levassor the best *mime*. "Blue Beard," and "The Sleeping Beauty," and "The Accomplished Young Lady," are helped to half of their fun by tricks of accompaniment, happily-parodied vocal reminiscences, and nicely-disposed melodies; while "Le Curé Patience," and "Le Chanteur Choriste" owe a large share of their drollery to the inimitable personation, by face, voice, and manner, of the French actor. In one respect the balance is on our side. Mr. John Parry is never vulgar—never indulges in the most homœopathic exhibition of *double entendre*. This is more than could be asserted of M. Levassor; but the fault lies in his home audiences, rather than in his own taste, which, on the stage, is excellent. We must not let this parallel make us forget that Mr. John Parry was ably supported, at his concert, by the best artists attainable.

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Madame Dulcken's benefit was one of those luxurious entertainments in which every dish is a delicacy. Where are we to begin, in enumerating the several items of the treat? With the lady herself, who played thrice; first the *andante* and *rondo* from Chopin's concerto in F minor, which had only one fault, namely, that it was delivered with too musician-like a steadiness, in place of that fantastic waywardness in which the delicate and dreamy player himself indulges; secondly, in an amorphous sort of composition, by Czerny, for two pianos (M. Dreyschock being her playfellow,) and a chorus of voices, based on the well-worn "O Pescator"; lastly, in a duet for two pianos, by M. Dreyschock. The last is brilliant and effective, the expressive passages being chiefly allotted to the lady, while the wonders of octave accompaniment were reserved by the composer for his own use: and assuredly no contemporary could deal with them so triumphantly. Though the composition is not eminent for stamen or originality, we are obliged to M. Dreyschock for his obvious resolution to spare us the *fantasia* on operatic airs, so cruelly worn threadbare by other show-pianists. The vocal attractions of Madame Dulcken's concert seemed interminable. The chief novelty, perhaps, was a pretty *buffo* duet from 'Don Pasquale,' inimitably sung by Grisi and Lablache. Mdlle. Nissen, a sound and well-qualified *soprano* singer, whom we have not heard in public before, executed a *bravura* from 'Betly' with meritorious finish; Madame Albertazzi, too, was heard to great advantage in De Beriot and Benedict's well-known *rondo*. The compass of her voice is superb, and its several tones sweet; her execution certain, and her intonation rarely faulty: it is the utter absence of animation which throws so vexatious a spell over her powers of pleasing. To descant upon the performances of Mdlle. Molteni, Mdlle. Pacini, Mrs. Shaw, Miss Birch, Signors Mario, Fornasari, Brizzi, F. Lablache, and Herr Staudigl, who all lent their aid to this concert, would be superfluous.

HER MAJESTY'S THEATRE.—The story of 'Linda di Chamouni' is one of those simple and pathetic tales of domestic interest, which, though it may slide easily into maudlin by spoken dialogue, is the very thing for music. With the plot and incidents we shall not concern ourselves; but, musically speaking, it includes a Swiss maiden (Persiani), honourably beloved by a young nobleman in disguise (Mario), and persecuted by a licentious suitor (Frederic Lablache), her faithful friend and playmate a boy (Brambilla), who unconsciously interposes for good in every crisis of her fate, her venerable father (Fornasari), and the upright and plain-dealing magistrate of the village (Lablache). This mere enmueration will sufficiently display the strength of the cast, and the fitness of the occupation found for each artist. The getting up of the opera, too, is almost unprecedentedly complete for London: the departure of the mountaineers for Paris, which closes the first act, being a picture as simply affecting from its truth, as any we recollect. We may return more in detail to the performances of the several singers, but must now speak of the music, which was written by Donnizetti for Vienna. The Italian composer, taking the measure of his audience, wisely conciliated them by a more recondite care in construction and orchestral filling-up than is usual with him. The melodies of the opera are few, and not new; here, we have a scrap of Weber's Mermaid's Song, there, a transcript of the theme of one of Mayseder's *polaccas*, in a third place, a very strong reminiscence of *Cenerentola's* fire-side ballad. The popular duet in the first act, too—one of the most salient pieces—is but a favourite air from the composer's own 'Anna Bolena' recast. Thus we cannot agree with those who promise Donnizetti an immortality for Linda. The opera has enjoyed a *succes d'estime* in Paris, owing to the want of individualities above indicated. Here, we think, it may be longer accepted,—thanks to the nature of the story—thanks to the careful instrumentation, to which our orchestra does far greater justice than the meagre and feeble band of the *Salle Ventadour*—and thanks to the perfect manner in which it has been put on the stage.

The HAYMARKET bill of fare for the last week has consisted entirely of French dishes, *réchauffés* by English dramatic cooks, who season them to suit the palate of John Bull. After the 'Little Devil,' the standing dish at these theatrical *soupers*, came 'Louison,' the 'Double-bedded Room' forming an appropriate *finale*. 'Louison' is another and a better version of the 'Angel of the Attic,' at the Princess's Theatre; and the 'Double-bedded Room,' is a coarse and inferior version of a farce that was played at the Strand Theatre, in which Mr. and Mrs. Keeley personated a lady and gentleman in a perplexing predicament. Farren and Mrs. Glover are, it must be confessed, less entertaining than Mr. and Mrs. Keeley, but only because the perplexities of their dilemma are less ingeniously and delicately set forth; indeed, an English cathedral town does not afford the same excuse for their predicament as the auberge of a French village. In 'Louison,' Mr. Webster and Madame Celeste are a pair of lovers, *au quatrième*, whose happiness is threatened by a profligate young officer, and their marriage delayed by an *émeute*: their acting is effective in its way.

MISCELLANEA

Copyright.—The following is from the *Boston (U.S.) Advertiser*:—"In 1834, there appeared, in the second volume of Sparks's 'American Biography,' a life of Captain John Smith, written by G. S. Hillard. It was written carefully, and with great beauty of style," &c. * * "So perhaps thought the editor of the *Evening Star*, a periodical of 32 pages in quarto, double columns, neatly printed in London, and published by George F. Pardon, 252, Strand. At any rate, on the 21st of January, 1843, he published the whole of this Life of Smith, 230 pages, 18mo., *verbatim et literatim*, in what he calls the Library Edition of his paper, filling nearly the whole of it, but suppressing the name of its author, and giving no intimation that it was not a wholly new work. But this is not all. An American gentleman, passing by No. 252 in the Strand, at about that date, went in, and seeing a formidable-looking person, with a pen over his ear, who had some air of responsibility about him, made inquiries concerning the author of the Life of Smith. He was assured, in reply, that it had been written for the '*Evening Star*.' The gentleman hesitated; and hinted that a friend of his thought he had seen it in an American book. 'Impossible! impossible! Sir,' said the responsible looking man behind the counter, 'we have a *historian* attached to the establishment, expressly for these things.'"

Little-goes.—I send the enclosed, cut from the Cork *Examiner*, just, as you say, to record progress, and the neglect of the law officers, who are bound, by the act of parliament against lotteries, to enforce its penalties:—"*Stuffed Birds of Paradise, &c.*—Sixty-two rich prizes of oval glass shades of stuffed birds of paradise, a superb rose-wood musical table, speaking parrot, a live monkey, &c. &c., will positively be drawn upon the same plan as the Royal Irish Art-Union, on Friday, the — May, at two o'clock, in the Imperial Clarence Room. Tickets only 2*s.* 6*d.* each, having a chance of drawing two rich prizes, value 30*l.* 18*s.*"

Meanee.—Our military friends may be glad to know that Mr. Wyld has published a Plan of the Battle of Meanee, from a survey by Captain J. Jacob, B.A.

Moser's Discovery.—I do assure you that it afforded me much pleasure to find a portion of your 812th No. occupied by a paper on Moser's discovery, by Mr. Horatio Prater. I am not, however, satisfied that Mr. Prater has succeeded in *proving that the effect is due neither to light nor heat*, and I must most decidedly object to his conclusion, that the effect is due "to a mechanico-chemical action, or a *catalytic* action; meaning thereby an action so slightly chemical, as, in the present state of the science, to be scarcely appreciable." I have shown, in a paper published in the 'Philosophical Magazine,' for April, that *chemical decomposition* could be brought about, in some metallic salts, by the juxtaposition of metallic plates: that the iodides of copper and of gold were reduced to the metallic state by being allowed to remain for a few weeks under a copper plate with a well amalgamated surface, the salts and the plate being nearly a quarter of an inch apart. I have, since that time, succeeded in decomposing many other salts in a similar manner. These facts may appear to confirm Mr. Prater's idea. We must, of course, consider the decomposition as a chemical phenomenon: but this change is effected by the influence of an agent which bears a strong analogy to *light*, but which is separated from it by many broad distinctions. I am by no means wedded to the opinion, that *heat* is the active principle. That the phenomena described by Moser and myself are accelerated by the application of heat, all my experiments render certain, and this is, indeed, admitted by Mr. Prater. This gentleman has erred, as it appears to me, in exposing his plates so long to the influence of a high temperature, during which both the coins and the plates were heated in an equal degree. I have shown, in the paper above alluded to, that all that is necessary to prepare a metal plate for the reception of vapours on defined spaces, is to *disturb the equilibrium of the caloric latent in the plate*. Another point, of great importance in these investigations, is entirely overlooked by Mr. Prater. In my paper on Thermography, I have stated *that the vapours of mercury and iodine attack the plate differently*. I find that many impressions which we cannot render visible by breathing on the plates, or by exposing them to the vapour of water, are developed with beautiful distinctness by the vapour of mercury: again, that others, which remain invisible under the influences of the vapours of water or of mercury, are readily evoked by the vapours of iodine, bromine, or by sulphuretted hydrogen gas. It appears to me, that some very curious relations are yet to be traced out between the vapours of bodies and solids on which they may be condensed. I regret the less, that for some time to come I shall not be enabled to follow up this inquiry, seeing that it is in the hands of a gentleman of Mr. Prater's talents, whose leisure is, I hope, equal to his ability. I have refrained from making any remark on several other points of Mr. Prater's paper, being unwilling to burthen your valuable pages with any discussion on matters about which there is an uncertainty in my experimental evidence. I am, &c.,

Falmouth, June 3, 1843. ROBERT HUNT.

I perceive, in your notice of the sitting of the Paris Academy of Sciences, that a report was read, on May 8, on a paper by M. Payer, on the tendency of stalks and stems towards the light, in which it is stated that M. Payer has resolved the question as to which of the solar rays cause this tendency. May I request the favour of your referring to your own report (No. 767) of the last meeting of the British Association, in which you will find that I made a report to the meeting of my own experiments on this subject, which report is published in the Transactions of the Association. It will be found that M. Payer has done nothing more than corroborate the results to which I had long previously arrived. R. H.

Life-Preserver.—A member of the Edinburgh Skating Club has lately invented, under the above title, a contrivance which, without disfiguring the dress, is sufficient to keep above water any person wearing it. It consists of a Mackintosh cape, which, when filled with air, is swelled about the thickness of an inch and a half. Several experiments have been made with it, and the result is said to be satisfactory.

TO CORRESPONDENTS.—J. D.—A Constant Reader—C. O.—W. B.—I. P. H.—β.—A Regular Reader—received.

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Tickets, for the Platform, price 10s. 6d.; for the Upper Platform, price 7s.; for the Western Gallery, price 5s.; and under the Western Gallery, price 2s. 6d., may be obtained from Mr. Parker, Publisher, 445, West Strand, between the hours of 12 and 5 daily.

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CHISWICK MEETING.—The GARDENERS' CHRONICLE of SATURDAY NEXT, JUNE 24, will contain a FULL REPORT of the MEETING of the 17th of the HORTICULTURAL SOCIETY, with the award of the Prizes. The Gardeners' Chronicle, edited by Professor Lindley, is published every Saturday, price 6d. stamped, to go free by post, and may be ordered of all Newsmen.

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EDINBURGH REVIEW, No. 157.

ADVERTISEMENTS intended for insertion in No. 157 of *The Edinburgh Review*, must be sent to the Publishers' by Friday, the 30th Instant; and BILLS on or before Wednesday, the 5th of July.

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LONDON, SATURDAY, JUNE 17, 1843.

REVIEWS

Austria: its Literary, Scientific, and Medical Institutions, &c. By W. R. Wilde, M.R.I.A. Dublin, Curry.

THIS work, although the production of a medical man, and treating most especially on subjects connected with the profession, is by no means divested of higher and more extended information. It is the result of good opportunities, industriously improved, and it is a valuable addition to the Englishman's knowledge of the statistics and policy of Austria.

Of late years, a peculiar and factitious interest has been conferred upon the subject of the Austrian government, by the frequent contrasts drawn between its able administration, and the slovenly mismanagement of countries calling themselves free—between the happiness enjoyed by the subjects of the most arbitrary and self-willed government of Europe, and the wide-spread misery of represented England. This has drawn the attention of our publishing travellers beyond the ordinary limits of British curiosity; and the statistics of Austrian administration have received a larger share than usual of their attention. Still Mr. Wilde, by concentrating his attention within narrower bounds, has been enabled to afford a variety of new details, and to appreciate with more minuteness and accuracy the particular department to which he has applied himself.

Our opinion respecting the value of Austrian order, or discipline, or despotism—call it what you please—is already on record; and we find much in Mr. Wilde's statements to strengthen our conviction: for although this gentleman betrays occasional indications of a leaning towards government *for* the people, in preference to that *through* the people,—and though he is manifestly smitten with many of the results of centralization, as exhibited in the medical establishments of Vienna, still he is far too sagacious not to perceive that a system which places the citizen in a perpetual *status pupillaris*, must effectually deprive him of the higher intellectual and voluntary energies, which constitute the man. The conviction is indeed forced upon this close observer at every turn; and it is worthy of remark that his observations have principal reference to a series of sciences, the bearings of which on public and political life are the least immediate; and in which, therefore, the least scope is open to ministerial jealousy and Machiavellian double dealing.

To understand the force of the quotation we are about to extract, in proof of this statement, it is necessary to premise that the hospital establishments of Vienna have been made an object of the whole organizing dexterity of the Imperial administration; and have concentrated upon them the Imperial bounty in no trifling degree. The result is a combined system, on the largest scale, for the relief of the sick, and for the instruction of the medical student, which receives, and to a great degree merits, the eulogium that pervades the entire volume before us. Now, then, hear Mr. Wilde:—

"While no capital in Europe can boast of finer collections or more extensive museums in both science and the arts than that of Austria, it is a fact equally certain and admitted, that there is less done to advance the cause of general science, or any of its higher branches, or to uphold the true philosopher in Vienna, than in any other city of the same extent and resources of the present day. This is no new theme of wonder, no hap-hazard conclusion formed in an hour or a day; it is the result of minute and anxious inquiry for several months. * * How is this? Is there not material for such? Will the mere want of patronage thus completely crush the growth of so noble and fast-flowering a plant? No—I fear we must seek in some deeper source for the stubborn rock that thus blights the roots of the tree of knowledge. Even the casual foreigner, or the amusement-hunting visitor, who in his short sojourn in the imperial city is led about by his *valet-de-place* from institution to museum, from academy to university— * * is powerfully impressed with the paternal government which has erected and endowed such noble hospitals and sanatory institutions—and looking at these things through the purple veil that well-ordered diplomacy has encompassed them with, says to himself, surely with such encouragements, art and science must flourish here—the savans of Vienna must be numerous and celebrated. But the higher branches of science are at a very low ebb in Vienna. * * Chemistry has never had existence there; astronomy is buried in the grave of its late professor; mineralogy is locked up within the glass-cases of the K.K. cabinet of the emperor (unless it may again flourish in the person of Mr. Haidinger); physiology is but a name; and geology and comparative anatomy are still unborn in the Austrian capital—the former because it is, or was, *forbidden* to be taught, lest it should injure the morality of the religious Viennese!—and the latter because it has not yet been specified in the curriculum of education prescribed by the state. One is hardly credited when he states that there is not one comparative anatomist of note in Vienna, or that this branch of science forms no part of such extensive practical medical study as that prescribed in this university."

In this passage, the author, while complaining of the government for withholding its patronage from science, hints at something deeper; and what that something is, appears again and again. It is not a negative neglect, but a positive interference, which controls and regulates not only what men shall think, but what they shall not think. Physiology, he says, does not thrive, "because it has not been included within the curriculum by the State." Why this is so appears in another place:—

"As the subject of physiology naturally admits of a greater scope to the imagination, and a greater exercise of mental powers than is quite compatible with the present system of Austrian *régime*, I may mention that the work of Professor Lenhossik, which previously served as a text-book in several of the universities, having attracted the attention of the authorities by some equivocal passages and expressions which it is said to-contain, produced an imperial edict in the year 1835."

In this edict, after censuring the objectionable character of hypotheses contained in the work, which it pronounces "untenable" and "dangerous," it forbids the professors to illustrate anything which is not absolutely useful to their immediate business, and commands them to explain all equivocal expressions, so as to prevent an improper interpretation; adding, "where this work has not served as a text to the lectures on physiology, it must not now be introduced." With such censures impending over the teacher, it is no wonder that the science is neglected. On this head the author expresses himself still more fully:—

"The science of physiology has never yet had more than a name in Austria, and I know not of any work upon that subject which has emanated from any of its universities. How far this defect is to be explained by the religion of that country, by the peculiar character of the censorship, or by enactments such as those I have just quoted, I shall not take upon myself to say. With respect to the present condition of this science in the Austrian capital, all I have to offer is, that there is a lecturer upon that subject who has published a tract of a few pages upon the spermatozoa of the salamander."

The same spirit of supervision and restraint pervades the whole system of instruction; for the government discountenances all individual efforts at improvement on the part of the professors; prohibiting them from delivering any lectures save those which it has enjoined as their specific duty to deliver. This is indeed the key to the entire system: thus it is stated that—

"Gall, the distinguished phrenologist, was driven from Vienna for daring to step beyond the beaten path marked out for him by the state, or venture, even upon a pure physiological subject, to think for himself, and attempt to lift the veil that hangs over one of the most interesting portions of science. * * Some years ago, Mohs, the greatest mineralogist of Europe in his day, requested permission from the government to deliver a course of popular lectures on mineralogy in the splendid imperial cabinet. After a considerable delay, and when the police became convinced that nothing political was intended, the proposal was acceded to. Attracted by the knowledge and eloquence of the professor, as well as the novelty of the subject, crowds of the first people of Vienna attended his course. After a few lectures, the number of his hearers amounted to some hundreds: great interest was evinced in society on the matter, and it became the general topic of conversation. One would naturally have supposed that so harmless and unexciting a subject as mineralogy could in nowise affect the political condition of the community, but the government thought otherwise, and at the end of the first six months these lectures were ordered to be discontinued! Mohs soon afterwards resigned his care of the mineralogical cabinet."

But this minute and punctilious interference is not confined to the intellectual parts of science; it extends to material details:—

"The Austrian pharmacopœia shows but little advance in the science of the materia medica for the last twenty years. It is so seldom revised, that the most valuable and approved medicines do not find their way into it, and consequently, are not to be found in the shops, till years after they are in common use in the rest of Europe; and when a new edition of the pharmacopœia does appear, though edited by the president of the medical department, the professor of materia medica, and the director of the pharmacy department, it has to go through the ordeal of a strict censorship!"

It is but a small compensation for such evils, that they are connected with some incidental good, though that good, perhaps, be not inconsiderable:—

"In Austria, both the public on the one hand, and the prescriber and legitimate compounder of medicine on the other, are protected against quacks, mountebanks, patent medicines, wonder-working nostrums, poisonous pills, mineral cosmetics, and the thousand deleterious substances advertised, puffed, and vended, under the name of specifics and panaceas, not only with the permission, but frequently with the *authority of the state*, in Great Britain. The public prints are not hired to entrap the ignorant or credulous, by lauding empirics and impostors; the public eye is not disgusted by unseemly and disgraceful placards; nor modest females insulted, by having indecent handbills thrust upon them in the open streets, as occurs daily in this country. Moreover, no one is allowed to sell medicine of any description without a proper education and a satisfactory licence; and the trade of a druggist is, as it should be, confined to the wholesale vending of medicines to apothecaries. England might and ought to take a wholesome lesson from this well-ordered condition of the present state of pharmacy in the Austrian states."

That there is much existing mischief done by irregular practitioners in England which might be suppressed, many offences against good morals which might be punished, is admitted; but it is no less clear that the suppression of physiology, and a censorship on the materia medica, are heavy prices to pay for such protection. Besides, it is by no means so certain that it *is* good to deprive the subject of the right, under any circumstances, to select the adviser he is to pay, or to shut the door absolutely against all unlicensed innovation; and it is equally open to doubt whether educated skill can, by the best regulations of practice, be brought home to the humblest classes; and whether, without a system of gratuitous relief

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to all applicants, the poorer sick can be prevented from seeking the cheaper, though the less competent practitioner.

These observations on the medical education of Austria, apply equally to the general State education for the people. The organization of the system, its success in bringing instruction home to all the population, may be, and perhaps is, perfect; but the sort of instruction given is not honest. It is no attempt to develope the intellectual powers, or to train the child to a wholesome command over a will otherwise free, but a designed effort to form in him habits of implicit obedience, and to incapacitate him from going alone in his future walk through life. This common fault of all State educations, assumes a singular shape in Austria; for while religious instruction occupies a most disproportionate share of the whole time given to study, the clergy are excluded from all direction, and reduced to be mere instruments in the hands of the State. In Austria the monarch is lord alike of layman and cleric, and he suffers no will to act but his own. The result, we admit, is for the present satisfactory to the State, because the teaching harmonizes with the condition of the people; but while it makes obedient children, not energetic and serviceable men, it can only be continued as long as the physical condition of the people remains unchanged.

Amidst the abundant care thus taken by the Government to provide for the piety and orthodoxy of the subject, there is found a strange laxity on the point of morals. On this point there is ample matter for reflection to be found in the author's account of the lying-in hospital for married and single:—

"Pregnant women of all grades and of every religious persuasion can avail themselves of the advantages of this asylum: the poor and destitute are admitted gratis; and the rich by paying a certain stated sum; thus it is well adapted to the circumstances of all classes, where poverty and necessity, or where fear and a desire of secrecy induce such to apply for refuge therein, during their hour of trial. Here every comfort is supplied—no visitor can intrude—no law affect, and no authority reach its inmates—nay more, the very fact of their having been delivered there is inadmissible either as documentary or personal evidence in a court of justice. * * To the first or highest class, are allotted five neat, well-furnished, and secluded chambers, perfectly distinct and separate from each other and from the rest of the establishment; they are guarded with the greatest strictness, and are inaccessible to all but the attendant physician, and if necessary the nurse. Each of these is occupied by one person alone, who pays one florin twenty kreutzers, or about two shillings and eightpence daily for its use. These are said to be for the young ladies of the imperial city, and are, I have been creditably informed, sometimes the resort of females from among the highest circles of society. * * Not only in the first, but in all the three paying classes, no admission [of strangers] is permitted; none are allowed on any pretext whatever to enter therein, except the immediate attendants; and besides this, the localities of this part are so arranged as to secure those residing therein from the gaze of the curious. The principle of secrecy is imposed as one of the strictest duties on all those in any way engaged in the institution. Should a female desert her family and take shelter here, the vigilance of the police, or the inquiries of her friends may trace her to the door of the *Gebäranstalt*, but no farther. Here the executive enters not; such is the law, that not only is a father or a husband denied an entrance, but he cannot, as has been already observed, receive from the records of the hospital, or any one connected therewith, any testimony of her reception or delivery. Indeed in many instances, and in almost all the cases occurring among the first or highest class, such evidence could not possibly be obtained, as a female may enter, accomplish her delivery, and depart from the hospital without her name being known, or even her face seen by the physician, or any of the attendants! The entrance into these paying wards is not the same as that leading into the general hospital, but by a private way, ending in a small *cul-de-sac*; and as it is forbidden to have any windows looking into this lane, persons approaching that way are perfectly secure from observation. At the end of this *cul-de-sac* there is one small door, with a bell attached to it; a porter remains at the entrance day and night, and conducts the persons requiring admission to whatever apartment or division they require, or their means afford. Persons are allowed to appear masked, veiled, or otherwise disguised; they may enter at any time previous to their delivery, and remain as long as they wish; they may carry their infants away with them or send them to the foundling-hospital through the medical attendant. The name and address of persons admitted into this division are not required, but each female must write her name and residence upon a billet which she seals, and on the back of which the physician inscribes the number of the room and bed she occupies. This ticket is then placed in a small locked-up cabinet beside her bed, and at her departure it is returned to her unopened; its object being, that in case of her death, the institution may inform her friends, or be able to produce this testimony of her decease on the demand of her relations or the police."

This is a part only of the premium held out to illicit indulgence in this institution; and the result may be summed up in one line. "The illegitimate births in Vienna in the years 1828-29, were to the whole in the proportion of 1 in 2.24."

The whole system of Austrian policy, as it tends to cripple the energies of the population, and to prevent forward movements, so it rests on the possibility of maintaining all things stationary — population, commerce, knowledge, morals, and habits. In its application it has accordingly been confined to Austria proper; the institutions of Hungary and the antecedents of Austrian Italy being alike unfitted for upholding such a condition. It is clear that any rapid increase of population would alone overthrow that material ease enjoyed by the peasantry, on which their contented ignorance and submission depend. The government has credit for causing this superior ease; but this arises in a confounding of cause and effect: it is the ease which renders Austrian despotism possible, and was antecedent to it. So far only is the government a cause, as it takes pains to preserve the sources of its own supremacy, protecting the people against the aristocracy, and depressing the aristocracy to protect its own supremacy. But to create such a state of things, was clearly beyond the attributes of government; and it is equally beyond its power to maintain it, when circumstances change. Since the peace of 1815, circumstances have changed; the momentum given by the revolution has reached Austria; and already improvements in the commercial and financial regulations of the country have been effected, which must, at no very distant day, break down the subsisting distribution of wealth, alter the value of land, and the proportions of rent and labour, creating a population enterprising, energetic, and discontented; and when once the Austrian is thus made to feel that he is a man, he will cease willingly to be treated like a child. The Austrian system is, therefore, an accident, a transient episode in the history of the people; while in all its particulars it is totally unfitted for being grafted upon the institutions and habits of Englishmen.

Memoir of the Life and Correspondence of John Lord Teignmouth. By his Son, Lord Teignmouth. 2 vols. Hatchard.

Lord Teignmouth's account of his government in India is a very fair estimate of his whole public career: "My administration," he says, in a letter to the Marquis Wellesley, "will furnish an instance of what may be done by zeal, assiduity and moderate talents." Left fatherless at an early age, he was educated by a judicious and affectionate mother, whose lessons of prudence and morality influenced favourably the whole of his career.

Early in his Indian career his Lordship—then plain Mr. Shore—received a simple piece of advice which became the foundation of his subsequent fortunes; it was contained in three words, "make yourself useful." Having received his first promotion from the party opposed to Warren Hastings, it is a little singular to find him nominated by that gentleman to the second place at the Board, created to supersede the Provincial Councils. The causes of this unexpected change are thus detailed:—

"To the first post was appointed Mr. David Anderson, a servant of the Company, distinguished for his integrity and abilities. But, anticipating the need of this gentleman's services on special missions, Mr. Hastings consulted him on filling the second place at the Board, which would require qualifications not inferior to his own. Mr. Anderson at once recommended Mr. Shore, as, in his opinion, better fitted for the post than any other member of the Service. The Governor-General expressed astonishment at the mention of an individual whom he regarded as one of his most zealous opponents; for Mr. Shore's financial reputation had induced Mr. Hastings to attribute to him a large share in the preparation of Mr. Francis's Minutes. Mr. Anderson, intimately acquainted with the character of Mr. Hastings as well as of Mr. Shore, replied in the following terms: 'Appoint Mr. Shore; and in six weeks you and he will have formed a friendship.'—The proposal was assented to, and the prediction fulfilled."

Mr. Shore was a strenuous advocate for economy in the Indian finances; he deplored the lavish profusion in which Mr. Hastings too often indulged, and which so often led him to adopt very questionable means for recruiting the public treasury; it is creditable to Mr. Shore that he zealously advocated economic reform, but unfortunately he communicated his strictures to Mr. Macpherson, who, instead of privately imparting them to Mr. Hastings, made them the subject of a minute on the records of the Supreme Council. In consequence of this breach of confidence, Mr. Shore resigned his seat at the Board, and soon after returned for a short time to England. A letter which Mr. Shore wrote to Dr. Ford respecting the state and progress of Hindú studies, gives a mortifying picture of the low condition of Oriental Literature in Calcutta previous to the arrival of Sir W. Jones; it is incorrect in all its statements, and ludicrously so in everything relating to Sanscrit. Who could believe that a future president of the Asiatic Society would speak in the following terms of Wilkins's Translation of the Bhagavat Ghíta?—

"Mr. Wilkins, whose name is mentioned in the Preface to Halhed's Bengal Grammar, is the only European acquainted with the Sanscrit; and he has made some progress in translating a Hindoo book, called the Mhabharit. It contains history, fable, and religious and moral instructions. He might, in my opinion, have made a better choice."

During his brief residence in England, from which he had been sixteen years absent, Mr. Shore so favourably impressed the East India Directors and the British Government with his knowledge of financial affairs, that he was pressed to accompany the Marquis of Cornwallis to India, and take the management of the Revenue department. His recent marriage made him unwilling to accept the situation, but he finally consented, and soon resumed his duties in Calcutta. The following is his account of the state in which public affairs were left by Messrs. Hastings and Macpherson:—

"Our arrival was fortunate for the country. You may believe me, when I assure you, without exag-

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geration, that the late Government had incurred universal contempt, the natural consequence of feeble, indecisive measures. The public voice pronounces them to have been concerned in endless jobs. If I were to write my own opinion about them, you would deem plain truth downright prejudice.—Peace to their manes!—I will, however, frankly own to you, that the embarrassments of the Company in India are greater than you can conceive. I dare not expatiate upon them; and look with apprehension to the period when I am to become a Member of the Administration. They require the abilities and unremitted application of the ablest men. Judge what must have been the confusion attending the Councils of ....."

Mr. Shore had a principal share in effecting the permanent settlement of the revenues of Bengal, Bahar, and Orissa, a subject which has been and still is the source of much controversy. The real question at issue was, whether the proprietorship of the lands to be assessed was vested in the Sovereign, in the Zemindars, who had enjoyed the hereditary management of land from the time of the emperor Akbar, or in the Ryots, who were the actual cultivators of the soil. Lord Cornwallis, guided principally by Mr. Shore, decided in favour of the Zemindars; but some of the most enlightened men that ever held a share in the government of India, particularly Sir Thomas Munro, strenuously advocated the claims of the Ryots. It would be impossible to give an outline of the controversy within reasonable limits, but it may be stated that the Zemindary arrangement created a class of middle-men between the government and the cultivators of the soil, which necessarily produced some of those evil results which attended the farming of taxes in France previous to the Revolution. Mr. Shore's plan was however approved by the Court of Directors: it afforded great facilities for the collection of the revenue, at the expense indeed of the Ryots and their rights, but it was not the fashion of the day to devote much attention to mere peasants.

Having completed the revenue arrangements, Mr. Shore returned again to England, and was examined as a witness on the trial of Mr. Hastings. His evidence was deemed unsatisfactory by the managers, and Mr. Burke threatened to include him in the impeachment; great therefore was Mr. Burke's indignation to learn that the reluctant witness had been appointed to succeed the Marquis Cornwallis as Governor-General of India. Burke wrote a strong letter of remonstrance to the Chairman of the Court of Directors, part of which deserves to be placed on record:—

"Having been appointed by the House of Commons a Member of Committee to impeach one of your late Governor-Generals, Mr. Hastings, I think it my duty to inform you, that, in the exercise of the function imposed on that Committee by the House, we have found Mr. Shore materially concerned as a principal actor and party in certain of the offences charged upon Mr. Hastings; that is to say, in the mal-administration of the Revenue Board, of which, under Mr. Hastings, he was, for some considerable time, the acting Chief. I think it necessary to inform you, that some of the matters charged as misdemeanours, in which it appears that Mr. Shore was concerned, are actually on evidence before the Lords. Other facts, of a very strong nature, which the Managers for the Commons have opened as offences, are upon your Records; copies of which are in our possession. They go seriously to affect Mr. Shore's Administration, as acting Chief in the Revenue Board."

But in fact the trial of Warren Hastings after the second year was a mere farce; Mr. Shore justly said, "The community attend the court as they would an opera, and with an equal degree of feeling;" still Shore's appointment, when his complicity in the matters charged against Hastings was notorious, and when no decision had been given on the guilt or innocence of the overt acts, was to some extent an ostentatious defiance of the House of Commons, and a mockery of the parliamentary privilege of impeachment. The government, by creating him a baronet, sanctioned the proceedings of the Court of Directors, and thus virtually pronounced an opinion on the pending trial of Hastings, a course not very consistent with the pure administration of justice.

Sir John Shore's government was principally remarkable for useful reforms in the minor details of administration; his long experience in subordinate situations and his methodical habits of business rendered him most efficient in improving the cumbrous arrangements which impeded the action of the Indian government, but he was obviously inadequate to any crisis which required large political views, or the higher qualities of statesmanship. It would not interest general readers to point out his errors in the affairs of the Rohillas, or in the disputed succession of Oude; but a letter of remonstrance, addressed to him by Colonel Wesley (afterwards Wellesley, and now Duke of Wellington), against the gross blunder of placing the royal troops under the command of the captains of the Company's merchantmen, is sure to engage attention:—

"Heroine, Aug. 6, 1797.

"Sir.—I have just received an Order from Major-General St. Leger, stating, that, 'in case of coming to action, the troops will be under the command of the captains of the ships.' In the different conversations you did me the honour to hold with me upon this subject, I uniformly stated it to be my determination that every assistance should be given to work and fight the ships. I told you that the directions of the captains of the Indiamen, upon those occasions, would of course be obeyed: and I communicated to you an extract of my instructions to the officers commanding the troops on board the different ships upon this subject, which you thought fully sufficient. Confiding, then, that there would be no order from Superior Authority to put me, or the regiment I have the honour to command, in any situation under the command of the captains of the Indiamen (however I or every other officer might think it necessary that we and the men should obey their orders upon certain occasions), I embarked with the regiment;—a step which, however attached I may be to the King's Service, I would sooner have quitted it than have taken, had I known that matter was to be arranged as I find it is. In addition to the objections I have to be under the command of persons who have thrown so many difficulties in the way of the Service; and who are now throwing so many, that I shall probably be obliged to write an official complaint of some of them before the fleet sails—and in addition to the difficulties of *obliging* officers (particularly field-officers) to put themselves under the command of captains of Indiamen, or of taking the soldiers from under the orders of their own officers—there is this legal objection to the measure; viz. that the captains of the Indiamen have no legal method of enforcing obedience to their orders from their own seamen, much less will they have it of enforcing obedience from soldiers; and therefore if it does not suit the pleasure of the men, they will not obey them. In my opinion, it would have been better to have left the matter where I placed it; and have trusted to the good sense and honour of the officers, and to the spirit of the soldiers, that every assistance would be given when the occasion might require it: and in that case, as they would not have felt themselves or their Service disgraced, their exertions would have been greater, and their assistance more cordial than it can be expected to be under the existing circumstances. However, Sir, uncomfortable as I feel it embarking under such circumstances, I shall do every thing in my power, and shall make those under me do every thing in their power, to forward the Service: and I hope that you will find that those whose ambitious claims have been complied with will do the same.

"I have the honour to be, Sir,

"Your most obedient humble servant,

"A. Wesley."

Sir John Shore apologized for the oversight of which he had been guilty, and recalled the order. Lord Mornington (afterwards Marquis Wellesley) was about the same time appointed Governor-General of India, and Shore, having been elevated to the peerage by the title of Lord Teignmouth, finally returned to England. His Indian administration was respectable; it was distinguished by justice, moderation, integrity, and economy; but it also displayed an excess of caution almost amounting to timidity, and a disposition to compromise difficulties by having recourse to temporary expedients.

On his return to England Lord Teignmouth appeared before the world as an author, by publishing the Life of Sir William Jones; it had the rare merit of gratifying all parties. His Lordship became a member of the little community at Claphan formed by Grant, Wilberforce, Henry Thornton and others, who were the leaders of the religious movement which characterized the early part of the present century. On the formation of the Bible Society he was chosen its President, and held the office to the end of his life, taking an active part in the various controversies to which that institution gave rise. None of these excited so much attention as that connected with the publication of the Apocrypha. The Apocryphal books are received as canonical by the Greek and Latin churches, and as semi-canonical by large bodies of the Continental protestants; the Church of England allows them to be read for "example of life and instruction of manners," and has taken from them the whole of the first lessons for the month of October, besides sanctioning the introduction of "the Song of the Three Children" into the Morning Service, and the Apocrypha is inserted in several editions of the Bible published by the Society for Promoting Christian Knowledge. On the other hand the Presbyterian Church of Scotland, and all those in the English Church who maintain in a greater or less degree the principles of the old Puritans, condemn the Apocryphal books. When this question was mooted, it was felt by all parties that the Bible Society was called upon to arrogate to itself the functions of an Œcumenical Council, and pronounce authoritatively what was the Christian canon of Scripture. It was at first believed possible to adopt the moderate course pursued by the Church of England, by publishing the received books of Scripture as undoubtedly canonical, and allowing the others to be placed in the holy volume without pronouncing any sentence for or against their canonical character. The violence of parties rendered compromise impossible, and the exclusion of the Apocryphal Books from all editions of the Bible issued by the Society was affirmed by the committee in a resolution worded with unnecessary strength.

A resolution directly condemning the Georgian, Armenian, Greek, and Latin Churches, and not very indirectly censuring the Anglican and Lutheran Churches, could not be adopted without giving the Bible Society something of a sectarian character. It was, accordingly, soon followed by a proposal for the adoption of a Trinitarian test, the rejection of which led to an unfortunate schism. We have noticed the Apocryphal controversy because we see that it is again revived, forming one of the thousand moot-points raised by the Oxford Divines.

Except for his connexion with this controversy Lord Teignmouth's quiet and unostentatious life in England offers little that requires remark; he was always zealously attached to what is called the Evangelical section of the Church, and in his general politics agreed with Wilberforce, differing from him chiefly on the question

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of Catholic Emancipation. The volumes before us, though possessing no deep or exciting interest, are valuable as the record of a life of one who for thirty years was the president of an institution, and the leader of a party which must always hold a prominent part in the religious history of the country; they are written in a tone of affectionate simplicity, and are not less creditable to the literary skill than to the filial piety of the author.

The Rhone, the Darro, and the Guadalquivir; a Summer Ramble in 1842. By Mrs. Romer. 2 vols. Bentley.

WHILE her horses were "putting to," a lady starting from Paris, she knew not whither, in quest of health, was persuaded by a pedlar on the Boulevards to buy a dozen of his pencils: to this accident, she tells us, we owe the journals before us. Our faith, alas! is less comprehensive than that of Mrs. Romer, who is all for mystery and Mesmerism;—believes that Petrarch magnetized Laura (!), and that Montes, the famous Spanish *taureador*, "comes over" the bulls set before him as if they were so many Okeys. She must forgive us, therefore, for saying that her book betrays no traces of accident and the Boulevard crayon. On the contrary, it is the shrewd, lively, conceited performance of one used to the Bramah pen and the magazine article, who went forth predetermined to set down whatever she saw, and to favour the public with two or more goodly octavos.

Mrs. Romer belongs to the school of travellers who think much of bad beds and good dinners: she esteems herself a martyr to her enthusiasm and her resolution to visit Granada, because the half-way house, betwixt Malaga and the Moorish city, was something short of Mivart's, and the diligence less downy than "our carriage." When will English ladies cease to wear the finery of their Mrs. Petitos? Mrs. Romer's pomp and pathos on the occasion recalled to us, by contrast, the simple descriptions of Lady Grosvenor, who travelled the same route, in the same manner, omitting the Jeremiade. We beg to recommend the example of the Peeress.

But the airs of pretension which pervade these volumes must not blind us to their cleverness. Those who are less given to crying "*Fudge!*" than honest critics are bound to be, will find them amusing, and not uninstructive travelling companions. The first volume leads us over very beaten ground, it is true, and is encumbered (betwixt Arles and Marseilles) by the romantic story of Madeleine Latour, which, however agreeably told, is superfluous. At Marseilles, too, Mrs. Romer stops too long in the *restaurant* of M. Courty, to describe how she and Mons. Alexandre Dumas patronize his dinners as the best to be had in that badly-cooked-for town. But at the two hundred and seventeenth page of volume first, we are fairly at sea, and bound for Barcelona; and, after twenty pages devoted to the horrors of the voyage, our spirits begin to rise under the influence of Mrs. Romer's descriptive powers:—

"The appearance of the city, with its suburb of Barcelonetta, which is of an oblong form, and occupies a plain upon the immediate shore of the Mediterranean, is seen to great advantage thus approached. The houses, with their shallow roofs and ranges of balconies,—many of the façades being painted, like those of Genoa, in *fresco*,—impart a certain air of elegance and regularity to the town, which recalls to mind some of the great maritime cities of Italy. To the left rises an abrupt and rocky eminence, of a reddish colour, called Mont Juich, crowned with a formidable fortress, which doubtless did good service during the war of succession, when the celebrated Lord Peterborough laid siege to, and got possession of, Barcelona, by one of the most surprising *coups de main* in the annals of warfare: and in the background a tract of woody and cultivated hills stretches far away, dotted here and there with white buildings, and forming a most smiling *fond de tableau*."

We are at last on shore:—

"With our heads out of the windows, we were driven along several esplanades, and silent streets, and open spaces, wondering to see so few people in circulation in so considerable a looking city, when a sudden turn brought us upon a fine public walk, bordered on either side with handsome edifices, and shaded by rows of beautiful trees, beneath whose spreading branches throngs of loungers paraded backwards and forwards with that leisurely pace which evinced that to see and be seen was the only business that had drawn together such a numerous assemblage. Here were to be remarked groups of officers exhibiting a variety of uniforms and military decorations; there, clusters of priests wearing the identical costume, the black cassock and grotesquely shaped hat, with which the personage of Don Basilio in the Barbiere di Siviglia has rendered every one familiar; —dandies, of a description similar to *les flaneurs des Boulevards de Paris*, with *moyen age* beards, renaissance flowing locks, moustachios, and *royales*, (absurd accompaniments to the unbecoming male costume of the present day,) lighted their cigarillos from small earthen pans of live embers that were hawked about for that purpose by ragged little urchins. But the striking feature of the scene—that which stamped upon it such a character of nationality, and rendered it unlike every other gathering together I had ever before seen, was the sprinkling of women scattered throughout. Clad in the graceful garb of Spain, which is at once the most dignified and the most *agaçante*, the most simple and the most elegant female costume that ever was devised, black from head to foot, yet the very reverse of mournful, the Señoras glided along, the folds of their mantillas coquettishly gathered together under the chin with one hand, while with the other the large outspread glittering fan was held above their flashing eyes, to protect them from the rays of the sun, which had just burst forth with unwonted effulgence, as though to colour for us in the most appropriately glowing tints this first *coup d'œil* of a scene so truly Spanish, and which was rendered doubly striking from the contrast it afforded to the silent streets through which we had previously passed."

The theatre, churches, &c. of the city are described in a like strain to the above. So, too, are the sights of Valencia and Malaga,—from the Alameda of which latter town we shall transfer a costume-group to our pages:—

"There were to be seen, all equally bent upon displaying themselves, the dark-browed *Dama*, with her Moorish eyes and complexion set off by a damask-rose or deep-tinted carnation placed over one ear beneath her lace mantilla; and the gay *Muchacha*, screening her mahogany-coloured visage under a bright yellow or crimson *pañuelo*, or shawl; the elegant *Caballero*, clad in his jacket and trowsers of snowy-white linen, with a large grey felt *sombrero* lined with green; and the dashing *Majo*, half buck, half bully, the true type of the Andalusian swaggerer, with his close-fitting jacket and short *unutterables* garnished down the seams with silver buttons, embroidered *bottines* of untanned leather open at the sides like long gaiters, crimson sash, and conical black hat lined with velvet and adorned at one side with two large tufts of black silk."

Opera-going at Malaga seems carried on in a primitive fashion, rather at variance with the generally received notions of that sophisticated entertainment. Mrs. Romer's counsellor, the head waiter of the Ladanza Hotel, sanctioned her desire to witness Ricci's 'Prigione d'Edimbourgo,' on grounds new to us:—

"'Very well,' said he, 'I shall get you a box; as there will be moonlight, you can very well go to the Opera to-night.' We could not conceive what the moon had to do with our going, or not going, to the theatre; but, when the time arrived for us to repair thither, his remark became half intelligible to us, as we found that we must go on foot: and when the performance was over, and we set forth to return to the hotel, we completely comprehended the good-sense of his observation, for there is not a single lamp in the city of Malaga; and the narrow, tortuous description of its streets (not to mention the crooked pavements, which threaten to sprain one's ankles at every second step,) is such as to render it difficult for persons even who are familiar with the localities to find their way through them without the assistance of the moon. Even brightly as that beautiful luminary shone, we found that our French *laquais-de-place*, who was in waiting for us, had provided himself with a lantern, which was absolutely necessary to guide our footsteps through some of the narrowest streets, where the height of the houses shut out the moonbeams. Besides, he assured us that it is highly dangerous to be out late at night without a light in the streets of Malaga, from the lawless and violent character of the lower orders, which renders the recurrence of midnight outrages very frequent; and the impunity with which the perpetrators of them escape is such as to render the evil an increasing one, and in the month of March alone no less than thirty-six assassinations were committed within the town of Malaga, and not one of the murderers suffered for his crime!"

After this comes the ride in the diligence to Granada, to the tragical nature of which we have already adverted. When the City of the Moors was reached, it was found almost uninhabitable,—a half-furnished *posada* affording the only attainable accommodation. But the charm of the Alhambra was too strong for the affectations of our authoress; and after a brief *résumé* of the principal events marking the sojourn of the Arabs in Spain, she forgets herself, in a hearty fit of enthusiasm, over the romance of the building. She was lucky enough, too, to witness an expiatory service in the cathedral, on the anniversary of the execution of Maria Piñeda, a heroine who took part in the troubles of 1830, and is now held to have been cruelly murdered. Among the pictures of the cathedral Mrs. Romer is a little at fault, when she speaks of Alonzo Cano as a master "whose celebrity has not extended beyond the Peninsula." She is more at home when describing the gambols of Mr. Borrow's favourite playmates; and having bespoken a Gipsy *ballet*, writes of it, as follows, with due animation:—

"Among the thirty selected by Mateo to perform their characteristic dances for us, although the women were young and set off to the utmost advantage in their holiday finery, not one among them was absolutely pretty, nor could we detect a delicate foot and ankle in the whole *corps de ballet*. They were dressed in bright-coloured cotton gowns (either of pink, jonquil, blue, or geranium) with deep flounces and *pañuelos*, or handkerchiefs, of some other gaudy hue, arranged with great modesty over their bosoms. Their black hair was universally worn parted on the forehead, and fastened in a knot at the back of the head with a profusion of pink or cherry-coloured ribbons, and clusters of roses and pomegranate blossoms: but I looked in vain for the *parchite*, or round black patch upon each temple, which I had understood to have been invariably worn by the Andalusian Gitanas; and, as not one of these women exhibited that distinguishing mark, I conclude that it must be peculiar only to the female Gipsies of Seville. To describe this extraordinary ball, or *funcion* as it is here termed, so as to do justice to the originality of its arrangements, or to the variety of dances exhibited by the performers in it, would be impossible. At eight in the evening we were summoned down stairs to a long room on the ground-floor, which had been prepared for the occasion, where we found the whole Gipsy party assembled, and seated upon benches along the two sides of it: chairs had been placed at the upper end for the travelling guests of the posada, in all amounting to eight persons; at the bottom of the room, near the door, seats were arranged for our servants and the inmates of the house; and the open windows were crowded with tiers of dark eager faces, peeping in from the outside, and apparently taking as much delight at what was passing within, as though they themselves had been active participators in the scene. As soon as we had taken our places, the whole assembly arose, and headed by an old man thrumming a guitar, and a middle-aged one, dressed in a

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pink jacket, black breeches, white stockings, and Majo hat, who flourished a tambourine, and whom I soon discovered to be the Vestris of the party, they advanced in procession to the spot where we were seated, saluted us with a graceful gesture of the hands, and then, defiling in two divisions, one of them resumed their seats, and the other stood up in the centre of the room, where they commenced the *funcion* by dancing the Romalis, that famous Gipsy dance, the figures of which are so intricate and so complicated from the number of persons engaged in it, that it would be impossible to convey any adequate idea of it by a written description. The orchestra was composed of the above-mentioned guitar and the voices of all the Gipsies who were not engaged in the dance, led on by a young man, whose singing might be termed a prolonged howl, and who regulated the time by stamping with his feet and clapping with his hands, while the castanets of the dancers chimed in to his directing movements. Pink-jacket, who headed the male dancers, made himself very remarkable by his performance in this part of the entertainment, striking his tambourine with every part of his body, and occasionally breaking into a *pas de deux* with the *Prima Baylarina*, in which a freedom of gesticulation (to use the mildest term) was indulged in by both that contrasted curiously with the stolidity and imperturbable gravity of his countenance."

Mrs. Romer so *timed* her return to Malaga as to be present at a bull-fight. This, however, she could not be prevailed upon to sit through, and after elaborately delineating the whole scene, indulges herself in recording the shrinkings which compelled her to quit the arena. Somehow or other, we think there is more nature in Madame Calderon's honest avowal, that any woman who has once permitted herself to be brought to such an exhibition, can prevail on herself, after a few moments' repugnance, to become a participator in the universal interest.

After Malaga, we are conducted to Cadiz, Seville, and Gibraltar; crossing from the latter strong-hold to Africa, which gives occasion for the last description we shall extract on the present occasion:—

"Seen from afar, Tetuan really looks beautiful, from its advantageous position and the dazzling whiteness of the whole mass of buildings, which is rendered still more conspicuous by the deep verdure of the mountains that form its background; but, on reaching the town, all the *prestige* of its beauty vanishes! The houses have the most gloomy appearance; nothing but whitewashed walls are to be seen, with no windows looking outwards, their place being supplied by little apertures like holes to peep through. The streets are exceedingly narrow; and the houses are only two stories high, with flat-terraced roofs, upon which the inhabitants take the air in the evening. After passing through innumerable dark and winding lanes abominably paved, and too narrow for two horses to proceed a-breast, we arrived at the Jewish quarter, which is quite distinct from the Moorish part of the town, and where the greatest industry and bustle appeared to prevail; for in the Barbary states, as throughout the Levant, commerce and business are in a great measure monopolized by the thrifty sons of Israel. The shops of these merchants and artizans are miserable little *échoppes* open to the street, but having neither windows nor doors, and not large enough to contain the vendor and his customers; the latter therefore remain standing in the street, bargaining over the shopboard with the crafty dealer. The merchandise is never exposed to view in these shops, and we could only guess at the various trades of their owners by seeing them employed in the manufacture of their goods in these miserable little holes, which serve them for workshop and warehouse. At last our leader made a halt at a little door in a long white wall, which formed one side of a particularly crooked lane; and we descended from our horses on being informed that this was the entrance to the habitation of Solomon Nahon, the Jew, to whose house all European travellers visiting Tetuan repair. The outward appearance boded nothing very favourable to the dwelling; but, the moment we passed through the narrow inhospitable-looking gate, all our misgivings were converted into the most agreeable surprise, for we found ourselves in one of those pretty and exquisitely clean Moorish habitations of which the Mahometan remains at Granada had given us so correct an idea. A patio, or court paved with different coloured glazed tiles, is surrounded with two tiers of galleries, within which are cool-looking chambers, receiving their light through the horse-shoe arches that look into the court; and every part of the building is as clean and fresh as though it had just been newly painted and whitewashed. In the centre of the court stood a group of very pretty young women, (the wife and sisters of Solomon Nahon,) who, in the manner of the Jewesses of the East, stepped forward and kissed me as I crossed the threshold. As I had been told that the costume of the women of Tetuan is a remnant of the fashions bequeathed to them by the luxurious Moors of Spain when they took refuge upon these shores, I was very curious in examining the toilette of my pretty hostesses, some parts of which struck me as being very elegant. The mistress of the house wore a kaftan of green cloth lined with crimson and edged with gold twist, so fashioned as to display the sleeves and bosom of her chemise, which were tastefully embroidered in coloured silk and gold; the body was also enriched with a sort of stomacher of velvet, worked with gold thread and coloured foil, which produced a very rich effect. A striped silk scarf was tied round her waist: neither drawers nor stockings were worn by her; and her pretty little bare feet were slipped into scarlet morocco slippers edged with gold twist, and having heels as high as those which rendered our great-grandmothers *si grandement ridicules*. Her coiffure was the most complicated part of her dress, being composed of two handkerchiefs, one crimson, the other yellow, put on not exactly like a turban, nor even like a fillet, but something between the two; and descending so low upon the forehead as merely to show a little of the parted hair, which was disposed in shining braids close to the eyebrows. This headdress was enriched with velvet ornaments, embroidered in foil and gold, like those affixed to her corsage. The dresses of the other women of the family only differed in colour from the one I have described, with the exception of the younger sister of our hostess; who, being unmarried, wore her head uncovered, and her hair parted down the middle and hanging over her shoulders, braided into twenty or thirty small tresses. But the personal beauty of these fair Jewesses appeared to us much more admirable than their costume; and, strange to say, it is a description of beauty quite distinct from the Jewish type. Nahon's wife has fine dark hazel eyes, with a complexion of the clearest red and white, and neither the full lips nor peculiar nostrils of her people, but something of what the Italians so expressively term *simpatia* in her blooming face; but her less brilliant-looking sister, with her fairer cheeks, soft blue eyes, dark eyelashes, and light brown hair, attracted the gentlemen's admiration in a superior degree."

We must here make our bow to Mrs. Romer, in all good humour and courtesy, only observing that she has talent and power enough to enable her to write a far superior work to the one we have just closed. She will do so, if when she next puts the horses to her travelling carriage she will say less of herself, and of her up-risings and down-lyings; and remember, that let the Boulevard pencil-mongers assert what they will, fine writing is not always synonymous with lively description.

On the Laying out, Planting, and Managing of Cemeteries; and on the Improvement of Church-yards. By J. C. Loudon, F.L.S. Longman & Co.

WITHIN the last few years attention has been very painfully directed to the injurious effect produced by the decomposition of bodies in crowded church-yards, situated in the midst of the dense population of our cities and large towns (see *Athen.* No. 630). Some efforts have been made to alleviate rather than remedy the evil, but nothing like a resolution has been shown to grapple with all the difficulties of the question; and the volume before us, while it suggests many improvements, can scarcely be said to propose a complete remedy.

Sacred and profane history are equally silent respecting the origin of the custom of interment: the first mention of a grave occurs in the book of Genesis, when Abraham purchased the cave of Machpelah as a place of sepulture for his family. It appears from the history of this transaction that the dead were deposited in some of the natural caves which abounded in Palestine, but that they were not covered over with earth; and the history of Lazarus and the Resurrection show that bodies continued to be deposited in natural or artificial excavations, secured by a great stone at the entrance, up to the time of the Christian era. The early Christians appear to have adopted the practice of burying their dead in or near the sacred place where they met for religious worship. This was particularly the case with the bodies of the martyrs, or such relics of them as could be rescued from their persecutors. There grew up in consequence of this custom a feeling of religious communion with the departed, which gradually increased in strength, until the desire became universal to have bodies placed in some consecrated spot, either in the church itself or in the ground immediately adjoining. This has created the principal difficulty which the reformers of burials have to encounter; importance is attached to the locality of graves, and every plan of amendment must be so arranged as to accord with this feeling. Mr. Loudon says:—

"The *main object* of a burial-ground is, the disposal of the remains of the dead in such a manner as that their decomposition, and return to the earth from which they sprung, shall not prove injurious to the living; either by affecting their health, or shocking their feelings, opinions, or prejudices. A *secondary object* is, or ought to be, the improvement of the moral sentiments and general taste of all classes, and more especially of the great masses of society."

The decomposition of the dead can be most safely effected, consistent with existing usages, by interment in the free soil at a distance of from five to six feet below the surface, where no body has been buried before or is to be deposited afterwards. But we have here another difficulty; fashion has introduced modes of sepulture by which the decomposition of the body is delayed and its union with the earth prevented; whilst on the other hand the increased value of ground in cities has rendered it necessary to place coffin over coffin in the same grave.

If it were determined that no second interment in the same grave should be allowed, the space of ground required for burials would soon become a source of perplexity; London and its suburbs would require thirty-three acres of single graves annually. Mr. Loudon proposes that graves should be sunk as deep as wells, and that an interstice of earth five feet in thickness should be interposed between the several coffins. At present graves in the London cemeteries are dug fifteen feet in depth, and the bodies of ten poor persons are deposited in each. The common charge is twenty-five shillings for each coffin, or at the rate of the enormous sum of 45,375*l.* per acre! It is no wonder to be told that a vast amount of vested interest is connected with the abuse.

The remedies which Mr. Loudon suggests are the establishment of a receiving house for the dead—the laying out of cemeteries in the poor soils on the great lines of railway—and an arrangement for sending funeral trains at certain stated periods. There is no doubt that land may now be had along the line of the Southampton railway, at Woking, Perbright, and other places, for three or four pounds per acre, which would

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afford a cemetery sufficient for the rich and poor of London for centuries to come. If all the city parishes combined to effect this object, bodies might be conveyed to the receiving house in carriages similar to Shillibeer's funeral cars, at a cheap rate, and thence conveyed to the place of interment by steam-boat or rail-roads. We do not agree with his suggestion that some cemeteries should be permanent and monumental, and others temporary and non-monumental. Such an arrangement would make that distinction between the rich and the poor in death which he has elsewhere deprecated; in one class of cemeteries the monuments would be so crowded together that their effect would be lost, while the total absence of monuments in the other would destroy the moral influence which the sight of the memorials of the dead is so well calculated to produce.

Mr. Loudon's plan for the cemetery at Cambridge, now in process of formation, is well calculated to suggest moral sentiment and improve the general taste. To this point our attention has been painfully directed by what we have seen in many burial-grounds, both in Scotland and England. In some places, sheep, horses, and even swine, are turned in to feed in the church-yard; other burial-grounds are allowed to become places of public nuisance, and in parts of Scotland remonstrances against such desecration have been treated as remnants of popish and superstitious feeling. Nowhere, indeed, has the abuse of burial-grounds proceeded to such length as in Scotland; at the same time we must add, that nowhere has a keener desire been awakened for amendment; and the new cemetery at Glasgow is very tastefully designed and admirably kept.

It is not our purpose to enter into any details of the architecture or system of landscape gardening desirable for cemeteries; we wish merely to keep the general question before the view of the public, and to impress upon our readers the importance of applying a remedy to the increasing evils arising from the crowded state of grave-yards, more especially in London; and there is little chance of amendment until public opinion be thoroughly roused and strongly expressed: these are not the days when men are to be expected to resign without a struggle abuses worth 40,000*l.* per acre.

Letters from Madras during the Years 1836—1839. By a Lady. Murray.

THESE Letters are full of lively graphic narrative, and unaffected familiar detail, which bring the scenes very vividly before the reader. They consist, as the preface informs us, and as the book plainly proves, of first impressions; and first impressions, though not always the truest, are ever the most vivid. We will not, however, stop to say more of them than that they are unsophisticated in style, full of quiet humour and unadulterated enjoyment of "all the varied scenes of life;" to prove which assertions we will present our readers with some extracts. The writer found, as most persons before her have done, the voyage very long and very dull—at the Cape, however, she was introduced to some Indian officers, whose character is thus lightly outlined:—

"The passengers we took in at the Cape were chiefly officers in the Indian army, who went out as Cadets before they had learnt much, and since that time had pretty well forgotten the little they knew. They might have been divided into two classes—those who knew their declensions, and those who did not. They were particularly fond of grammatical discussions, and quite eager about them,—such as whether any English words were really derived from the Latin; whether *regiment* is to be considered as a word of three syllables or two; whether *lunatic* comes from the French, because '*loon*' is French for moon, &c. They used also to extend their acquirements by the study of navigation. After breakfast the Captain and officers always took an observation of the sun, technically called 'taking a *sight*.' Then the passengers all began doing the same, privately called 'taking a *look*.' They were a capital set, poor things! in their attitudes, with their glasses, all peering up into the sky, *à la chasse* for the sun and moon. However, they were all very civil, and inoffensive, and unobjectionable; and I hope they are all as happy on shore as we are."

Our next scene shall be in the Madras Roads:

"The scene in the Madras Roads is the brightest and liveliest possible. The sea is completely studded with ships and boats of every size and shape, and the boats filled with crews even more quaint and picturesque than themselves. But none can compare to the catamarans, and the wonderful people that manage them. Fancy a raft of only three logs of wood, tied together at each end when they go out to sea, and untied and left to dry on the beach when they come in again. Each catamaran has one, two, or three men to manage it: they sit crouched upon their heels, throwing their paddles about very dexterously, but remarkably unlike rowing. In one of the early Indian voyagers' log-books there is an entry concerning a catamaran: 'This morning, six A.M., saw distinctly two black devils playing at single stick. We watched these infernal imps above an hour, when they were lost in the distance. Surely this doth portend some great tempest.' It is very curious to watch these catamarans putting out to sea. They get through the fiercest surf, sometimes dancing at their ease on the top of the waves, sometimes hidden under the waters; sometimes the man completely washed off his catamaran, and man floating one way and catamaran another, till they seem to catch each other again by magic. They put me in mind of the witch of Fife's voyage in her cockle-shell:—

> And aye we mountit the sea-green hillis,
> Till we brushed through the clouds of the hevin;
> Then sousit downright, like the star-shot light
> Frae the liftis blue casement driven.
>
> But our taickil stood, and our bark was good,
> And sae pang was our pearly prowe,
> Whan we could not climb the brow of the waves,
> We needilit them through below."

Our authoress seems soon to have become acquainted with the characters both of Europeans and natives, and describes them in her own amusing way. She found the Indian domestics very lazy and helpless:—

"I often tire myself with doing things for myself rather than wait for their dawdling; but Mrs. Staunton laughs at me, and calls me a 'griffin,' and says I must learn to have patience and save my strength. (N.B. *Griffin* means a freshman or freshwoman in India.) The real Indian ladies lie on a sofa, and, if they drop their handkerchief, they just lower their voices and say, 'Boy!' in a very gentle tone, and then creeps in, perhaps, some old wizen, skinny brownie, looking like a superannuated thread-paper, who twiddles after them for a little while, and then creeps out again as softly as a black cat, and sits down cross-legged in the verandah till 'Mistress please to call again.' We have had a great many visits from natives to welcome A—— back again, or, as they say, 'to see the light of Master's countenance, and bless God for the honour!' One—a gentleman in his black way—called at six in the morning: he left his carriage at the gate, and his slippers under a tree; and, then finding we were going out riding, he walked barefoot in the dust by the side of our horses till 'our honours' were pleased to dismiss him. Another met us, got out of his carriage, kicked off his shoes, and stood bowing in the dirt while we passed; then drove on to the house, and waited humbly under the verandah for an hour and a half, till we were pleased to finish our ride. One paid me a visit alone, and took the opportunity to give me a great deal of friendly advice concerning managing A——. He especially counselled me to persuade him *to tell a few lies*. He said he had often advised 'Master' to do so; but that he would not mind *him*, but 'perhaps Mistress persuade Master. Master very good—very upright man; he always good: but Master say all the same way that he think. Much better not! Mistress please tell Master. Anybody say wrong, Master's mind different: that quite right—Master keep his own mind; his mind always good: but let Master say all same what others say; that much better, and they give him fine appointment, and plenty much rupees!' I said that that was not English fashion, but my visitor assured me that there were 'plenty many' Englishmen who told as many lies as the natives, and were all rich in consequence: so then I could only say it was very wrong, and not Master's fashion nor mine; to which he agreed, but thought it 'plenty great pity!'"

Here is a description of an Indian Rajah, from whom she received a visit of ceremony:—

"At the appointed hour, we heard a queer kind of twanging and piping, like a whistle and a jew's-harp. This was the Rajah's music, played before his palanquin: then came his guards,—men with halberds; then his chief officer, carrying a silver mace; then his principal courtiers, running by the side of his palanquin to keep him 'pleasant company.' When they all arrived, the halberdiers grounded their arms, and the whole cortège stopped at the military word of command, '*Halt! Present! Fire!*' but the *firing* consisted of the old gentleman's getting out of his palanquin, and quietly shuffling into the house, between two rows of his own servants and ours, salaming him at every step. He was dressed in a clear muslin pelisse, with all his black skin showing through; the hems of his ears stuck full of jewels, gold bracelets on his arms, and a diamond locket hung round his neck. I call him 'Penny Whistle Row:' if that is not quite his real name, it is so like it, I am sure it must mean that. When he came into the drawing-room, he stopped at the entrance (N.B. we have no doors) to make us most profound salams, which we returned to the best of our ability: then he presented us with an orange each, and there were more salams on either side. At last, when we had all done all our mopping and mowing, he sat down and began his chirp. He paid a variety of set compliments, as they all do; but, those over, he was more curious about European matters than the natives in general are. In particular, he wished to know whether it was true that our King was dead, and that we had a woman to reign over us. This was quite beyond his comprehension—how she was to contrive to reign, and how *men* were to agree to obey her, he gave up in despair. He asked whether the King's death would make any difference to us: he was in hopes it might have given A—— a step in the service. He invited us to come and spend a week with him, which we fully intend to do as soon as the weather allows. When he had sat about an hour, he took his leave with the same ceremonies as at his arrival: salams on all sides, pipe whistling, jew's-harp twanging, guards recovering arms, courtiers putting on their shoes, and all marching off to the word of command as before, '*Halt! Present! Fire!*' At parting he shook hands to show how European his manners were, and he took leave of *me* in English: 'My Lady, I now to your Excellency say farewell: I shall hope you to pay me one visit, and on one week go (meaning *hence*) I shall come again to see the face of your honour civilian.'"

The natives, it seems, are always on the look-out for government situations, which gives our authoress opportunity for several amusing scenes; we may quote the following, and subjoin her commentary, which occurs in a subsequent letter:—

"Besides the Rajahs, there are a number of natives of lower rank who are very fond of calling to keep themselves in remembrance in case of an appointment falling vacant. Some only come as far as the gate, and stand there to make salam when we go out. These never speak, but they put on some part of the dress belonging to the situation they want, in order that we may understand their meaning. A Court writer in expectance holds writing materials in his hand; a Peon sticks a dagger in his belt, &c. Others of rather higher pretensions come to the house and pay a visit. One of them calls regularly twice a-week, and the same dialogue takes place whenever he comes. —*Visitor*. Salam, great chief!—*A*. Salam to you. —*Visitor*. Your Excellency is my father and my mother!—*A*. I am much obliged to you.—*Visitor*. Sar, I am come to behold your honourable face.—*A*. Thank you. Have you anything to say to me? —*Visitor*. Nothing, great chief!—*A*. Neither have I anything to say, so good morning; enough for to-

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day.—*Visitor.* Enough; good morning, sar: great chief, salam. * * Some of them are very sensible and agreeable; and when I have them alone, they talk very well, and I like their company, but as soon as three or four of them get together they speak about nothing but 'employment' and 'promotion.' Whatever subject may be started, they contrive to twist it, drag it, clip it, and pinch it, till they bring it round to that; and if left to themselves, they sit and conjugate the verb 'to collect:' 'I am a collector—He was a collector—We shall be collectors—You ought to be a collector—They would have been collectors;' so, when it comes to that, while they *conjugate* 'to collect,' I *decline* listening."

Of the partial success of missionary exertion in India, what she says confirms the general report:—

"I wish I could, as you ask, tell you any pretty stories for your schools, but I am sorry to say they are not at all plentiful: there are very few natives whoare even nominal Christians, and still fewer whom we can reasonably believe to be anything but what is here called 'curry-and-rice Christians.' In England, I think people have a very false impression of what is done in India. That is not the fault of the Missionaries, who write the real truth home; but the Committees seem to publish all the good and none of the bad, for fear of discouraging people. In fact, it is unreasonable to expect more to be done without more efficient means. Suppose thirty clergymen to the whole of England,—what could they do? and that is about the proportion of the Missionaries in Madras, and they have to work amongst Heathens. Perhaps about half of them know the language well, and the rest speak it like school-French."

The accession of Queen Victoria seems to have afforded a general subject of conversation. We quote one remark, made by an old barrack-sergeant, who used "to sit and prose with her, for half an hour, every Monday":—

"He takes particular interest in the young Queen, thinking she has a troublesome life before her. Yesterday he said to me, 'Only think, ma'am, of such a young person for to be Queen of the realm! And in these times too, when the oldest hand could hardly keep them in order. She'll have a tough job of it, poor young lady! I pity her from my heart, indeed I do! This paper says Lord Durham is to be called to Her Majesty's councils. I hope his Lordship is a fatherly kind of gentleman, ma'am, who will help her Majesty in some of her difficulties.'"

Indian nomenclature gives occasion for a few amusing anecdotes, as for instance the following:—

"This morning I was told that 'a cat had run away with a child.' I was horror-struck, and thought it must have been a hyæna; but on inquiry I found the child was nothing but a young pigeon,—'pigeon-child,' as they explained it. The ducks laid a number of eggs, which were brought for us to see. 'You must make little ducks,' said the Master: 'Sar, I shall do so,' said the butler. I laughed at the order; but a hen was caught, put into a basket with the eggs, and the lid shut down upon her; and in a little time I was told there were 'four babies' in the poultry-yard. I have just received a letter from the Madras Moonshee, who begs to express 'the concern I have for your happiness as my matron, your state of health, and the state of my rising matron, your child.' I suppose he thinks *matron* is the feminine of *patron*."

We will conclude with one or two sensible hints to all classes in India, and a description of a Brahminical religious service:—

"We are reading Shore's 'Notes on Indian Affairs,'—very clever, true, and amusing. He complains much of the English incivility to the natives; and I quite agree with him: it is a great shame. A—— says he exaggerates, but I really do not think so. A——, being an old Indian, is grown used to things that strike us griffins. The civilians behave better than the military, though all are bad enough. The other day an old Bramin of high caste called on us while the Prices were in the house; Captain Price, hearing his voice, sauntered out of the next room with his hands in his waistcoat-pockets, and planted himself directly before the poor old creature, without taking any other notice of all his salams and compliments than 'Well, old fellow, where are you going?' in a loud, rude voice. The Bramin answered with the utmost apparent respect, but I saw *such* an angry scowl pass over his face. A little politeness pleases them very much, poor things! and they have a good right to it. The upper classes are exceedingly well bred, and many of them are the descendants of native princes, and ought not to be treated like dirt. A new magazine is just advertised as coming out at Madras. It is to be conducted by some of the clergymen, in opposition to another periodical, conducted by some others of the clergymen. The first number is to contain strictures on a review which appeared last month in the other magazine. I grudge the waste of time and thought upon such useless work. The writers come out here, they themselves, and every body else, believing they will work among the Heathen; and while the Idol services are going on all round them, they sit writing their reviews and anti-reviews to the sound of the Pagoda bell! The other night I was sitting in my Tonjon sketching a pagoda, when I saw a long procession of Bramins go in, and suddenly the service began. I could hear it all, through the walls. The first part sounded exactly like a Roman Catholic Mass. There was music, and the mumbling chant of the old priests who could not sing, and the shrill voices of the choir-boys, and at intervals a little bell tinkling; till it was all interrupted by violent screams from girls' voices—perhaps they were meant for singing, but they sounded very horrible: then came loud beating of drums and ringing of bells, and it was all finished."

OUR LIBRARY TABLE.

Magic and Mesmerism; an Episode of the Eighteenth Century, and other Tales, 3 vols.—The principal story is based on a trial in 'Les Causes Célèbres,' where a Jesuit is exhibited as having gained an influence over the younger and fairer part of his flock for the vilest of purposes, by magnetic means. Though it be at once delicately and forcibly treated, the subject is too repulsive for the legitimate uses of Fiction. 'The Old Man of Haarlem,' which follows, is a capital legend, to be read with breathless pleasure by all true lovers of romance. What scene, indeed, lends itself better to a tale of wonder, than the 'Haarlem Zee'—with its traditions of submerged towers and towns? The main figure of the legend, too, is one of those avaricious and stony-hearted nobles, whom we oftentimes encounter, in a Flemish picture gallery, staring from panel and canvas, with a cold and calculating gaze; at once repulsive and picturesque. Here he is surrounded by gentle and generous spirits whom he crushes and defies, in pursuit of his own selfish ends—the fate of these is pathetically told, and the retribution which overtakes their tormentor as well narrated as it is imagined. The third story, 'Margaret Lambrun,' is founded on that well-known passage of Queen Elizabeth's reign, in which the virgin monarch was menaced with assassination by a fanatical adherent of poor Mary Stuart's. The glimpses of old London, are so well given as to recall, we need not add "with a difference," the pictures of Alsatia and Paul's Wharf in 'The Fortunes of Nigel.' On the whole, these three volumes are well worth the notice of all who are romantically disposed.

The Iliads of Homer, prince of Poets, never before in any Language truly translated, done according to the Greek, by G. Chapman: a new Edition, with Introduction, &c. by W. C. Taylor, L.L.D., 2 vols.—If the re-appearance of this sterling version of the "prince of poets" might be received as a sign of the times, it would be most welcome. Old George Chapman is rugged, and occasionally tedious, but in faithfulness and power his translation is far superior to the smoother and vague paraphrase of Pope. Chapman entered on his task with the inspiration of a kindred mind, and he has given back in pure and vigorous English the noble thoughts and images, which, unlike Pope, he drank in fresh at the fountain head. We may well say with Keats,—

> Oft of one wide expanse had I been told,
> That deep-browed Homer ruled as his demesne;
> Yet did I never breathe its pure serene,
> Till I heard Chapman speak out loud and bold;

Loud and bold as a poet should be when expounding a poet. To those who cannot read Homer in the majestic original we recommend this translation, as likely to convey a far better idea of the Iliad than Pope's more polished version. Dr. Taylor devotes his preface to pleading the cause of Chapman *v.* Pope, and to our mind has well argued the superior claims of the former. In this view he is supported by the opinion of Charles Lamb, who says, "Chapman would have made a great epic poet, if indeed he has not shown himself to be one; for his Homer is not so properly a translation, as the stories of Achilles and Ulysses rewritten. He makes his readers glow, weep, tremble, take any affection which he pleases, be moved by words or in spite of them, be disgusted and overcome that disgust." This new edition has been got up with excellent taste, and is illustrated with forty wood-engravings, done with great spirit after Flaxman.

The Evolution of Light from the Living Human Subject, by Sir H. Marsh, Bart., M.D.—An abstract of a paper on this subject, by Sir H. Marsh, appeared some years since in the Transactions of the Irish Academy. The original essay is here enlarged, with additional information and the results of more recent researches. It consists, for the most part, of an elaborate enumeration of the *instantiæ convenientes*, in which light is emitted by organic and inorganic bodies, and some statements of luminous appearances preceding the death of consumptive patients. These statements are not very satisfactory, nor do they lead to any result as to the cause of the presumed phenomena. Those interested in the question had therefore better refer to the pamphlet itself, which contains some curious matter, though not enough to add any additional information on a point yet involved in great obscurity.

The Jesuits, their Principles, and Acts, by E. Dalton.—Mr. Dalton is secretary to a body entitled the Protestant Association, the members of which have raised a fund for "printing standard Protestant works by popular writers," and intrusted the compilation of the one before us to their secretary. As a specimen of what is considered by the parties as a "standard Protestant popular work," we shall quote the following passage:—"They loved darkness rather than light, because their deeds were evil. Like bats and owls, and creeping, crawling, slimy things, night suits them better than the day. Unlike the soaring eagle, which bathes its splendid plumage in the golden light of heaven, the vulture brood cower on folded wing in the dark caverns of the earth. Unlike the honest-hearted Christian, who soars upwards on the wings of faith and love, and bathes its spirit in the beams of the Divine radiance, drinking in the glorious light which emanates from the Sun of Righteousness, courting too the scrutiny of the world, and letting his light shine before men, to the glory of his Father and his God: the Jesuits grovelled low in earthly pursuits, shunned the light of day, courted disguise and obscurity, or revelled in the murky glare of false opinions and a vicious philosophy, and hid their principles and their objects from the gaze of mortal man in fear and trepidation." What are we to think of those who subscribe to purchase and circulate such tissues of mischievous absurdity and calumny?

Life and Times of Reuchlin, by F. Barham, Esq.—Reuchlin was one of the early German reformers; he is here, indeed, called the Father of the Reformation. The work is essentially a translation of a well-known German work, by Mayerhoff, and contains a clear review of the state of religion and literature in Germany immediately before the Reformation, and well deserves the attention of those who are interested in Ecclesiastical History. It is too condensed already, for us to give an analysis of its contents; and a formal examination of its statements would involve discussions on subjects of controversy which ought not to be too lightly provoked.

Introduction to the Study of the Works of Jeremy Bentham, by J. H. Burton.—*Benthamiana, or Select Extracts from the Works of Jeremy Bentham*, by J. H. Burton.—Mr. Burton was one of the editors of the collected edition of Bentham's works lately published. He enters into all the views of his author, and in his introduction defends him, to a certain extent, from the charge of obscurities in style and nomenclature so frequently brought against him, and classifies his labours according to their nature, extent, and success. 'Benthamiana' is, as the title imports, a selection from the works of Bentham, forming a kind of outline of his opinions on most of the subjects which he discussed. The Introduction

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and the extracts will be useful to those who wish to acquire some general notion of Bentham's peculiar style and opinions.

One Hundred Romances of Real Life; selected and annotated by Leigh Hunt.—A reprint from the London Journal. We know no writer who can cater more pleasantly for the public or tell a story better than Mr. Leigh Hunt—and here we have stories enough, not merely for a winter's night, but a whole winter. The volume forms one of the "Popular Library of Modern Authors."

Godfrey Malvern; or the Life of an Author, by Thomas Miller, Vol. II.—The conclusion of this story gives us no cause to reverse the judgment on its earlier portion, last year delivered, (*Athen.* No. 789.) Mr. Miller is happier in his country than in his town sketches. There are powerful things in the chapter "in which we go to the workhouse," but the subject is a hateful one, and loses none of its squallid wretchedness, in his hands.

School Books.—We are somewhat in arrear with works of this class, and must therefore make an effort to clear our shelves of them. But what are we to say?—they are each and all represented to be the best of their class, and guides to the only or the easiest way of learning the language or subject to which they relate. Most of them appear mere advertisements of the several teachers and professors, possessing no distinctive character. Here, however, we present them to our readers, *en masse*:—*The French Teacher*, by D. Pontet.—*Trésor de l'Ecolier Français: Complément du Trésor*, by L. F. De Porquet.—*Easy French Lessons*, by Charles Gerrard.—*A First Grammar of the French Language*, by C. Smyth.—*A Self-Instructing French Grammar*, by D. M. Aird.—*French Language in Four Months*, by M. de Beauvoisin.—*A New French Grammar: Lectures Grammaticales et Historiques*, by A. F. Guillerez.—All of these may possess some merit; but the market is already so overstocked, that unless there is a distinct and marking feature of originality, we must consider them as so many forms of advertisement, or mere bookselling speculations.

Klauer's Miniature German Grammar: German Exercises for Beginners: Deutsche Amaranten (Nos. IV, V.), are works of some merit. The exercises, however, are inaccurately printed, and not written in very pure English, and the selections of German poetry and prose are not always well chosen.

Spanish without a Master, by A. Monteith, can best be tested by trying it. Notwithstanding all the author says, we are sceptical as to the result of this *Masterless* teaching.

Eclogæ Lucretianæ, by R. Gibson, are selections from Lucretius, with English notes, possessing an average amount of ability.

Riddle's Diamond Latin and English Dictionary, is an abridgment of Mr. Riddle's excellent work, which has been already noticed in the *Athenæum*.

An Elementary Etymological Manual of the English Language, by W. Ross, does not seem to develope any new principle, and is too short to be very sound or very useful.

In *An Attempt to Simplify English Grammar*, by R. Sullivan, the author, in his haste to remove unnecessary distinctions, omits some necessary ones: a very common fault with correctors of abuses. The same author's *Exercises on Orthography and Etymology* are, on the whole, tolerably well executed, but his derivations are often fanciful. *Geography and History*, by the same author, is more dry and dull than most books of its class.—*The Keystone of Grammar*, laid by T. C., is a work that was not wanted, as the subject has often been treated as well or better by previous labourers in the same field.—*European Geography made Interesting*, by J. Gaskin, must be left to the consideration of the readers. To us the subject appears more dull than usual.—*A Companion to the Celestial Atlas*, by J. Middleton. An entertaining and useful little book.—*A System of Modern Geography*, by J. White. A useful collection of facts, too closely condensed for anything but reference.—And now that we have completed our task, we may set our youthful learners of French, German, &c., free from the musty atmosphere of the school-room, and dismiss them to their sport with—*Practical Hints on Cricket*, by a Wykhamist, whose company they will probably relish better than that of any of those who have offered to lead them along the thorny paths of learning.

List of New Books.—Productive Farming, by Joseph A. Smith, 12mo. 3*s.* 6*d.* cl.—The United Irishmen, their Lives and Times, by Dr. R. R. Madden, 2nd series, 2 vols. 8vo. 21*s.* cl.—Poems, by Alfred Tennyson, 2nd edit. 2 vols. 12mo. 12*s.* bds.—Songs and Ballads from the German of Uhland, Körner, Bürger, &c., post 8vo. 8*s.* cl.—Lake's Officium Eucharisticum, a Preparatory Service to the Lord's Supper, 31st edit. 32mo. 2*s.* cl.—Randall's (Rev. James) Sermons on the Books of Joel, Jonah, Micah, &c., 8vo. 10*s.* 6*d.* cl.—Sermons on Christian Experience, by Rev. F. G. Crossman, crown 8vo. 6*s.* cl.—Biblical Cabinet, Vols. XLI and XLII., 'Life of Justin Martyr, translated by Ryland,' 2 vols. fc. 8vo. 15*s.* cl.—The Truth as it is in Jesus, by Job Upton, 12mo. 5*s.* 6*d.* cl.—Flora Odorata, a Characteristic Arrangement of Sweet Scented Flowers and Shrubs, by J. T. Mott, 12mo. 3*s.* cl.—Astronomy and Scripture, by Rev. T. Milner, fc. 8vo. 7*s.* cl.—Huber's English Universities, edited by F. W. Newman, with 52 illustrations, 3 vols. 8vo. 2*l.* 10*s.* cl.—Eusebius on the Theophania, translated into English by S. Lee, D.D., 8vo. 11*s.* cl.—Knight's Library Edition of Shakspere, Vol. VIII., Tragedies, 8vo. 10*s.* cl.—The Life of a Fox, with illustrations, by T. Smith, Esq., post 8vo. 8*s.* 6*d.* cl.—Extracts from the Diary of a Huntsman, by T. Smith, Esq., 2nd edit. post 8vo. 10*s.* 6*d.* cl.—Tales of the Colonies, or the Adventures of an Emigrant, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Marmaduke Wyvil, or the Maid's Revenge, by the Author of 'Oliver Cromwell,' 3 vols. post 8vo. 31*s.* 6*d.* bds.—Book of Sports, British and Foreign, Vol. II., 4to. 16*s.* cl. gilt.—The Charcoal Burner, or the Ruins in the Black Forest, square, 2*s.* 6*d.* cl.—The Million of Facts, by Sir R. Phillips, new edit. 12mo. 12*s.* cl.—The History of Etruria, Part I., by Mrs. Hamilton Gray, post 8vo. 12*s.* cl.—Dr. M'William's Medical History of the Niger Expedition, with plates and map, 8vo. 10*s.* cl.—Dr. Prout on Stomach and Renal Diseases, 4th edit. with plates, 8vo. 20*s.* cl.—Hack's Grecian Stories, new edit. 12mo. 6*s.* cl.—Paget's Registration of Voters Act, 12mo. 3*s.* bds.—Mental Hygiene, or an Examination of the Intellect and Passions, by W. Sweetser, 12mo. 7*s.* cl.

ROYAL ACADEMY.

[Concluded.]

The Landscapes this year are of especial beauty and interest: we do not find any new names disputing the palm of excellence with those of known and established reputation, but our old favourites are in great force. As painters of home scenery, Lee and Creswick, and as painters of foreign scenery, Stanfield and Roberts, continue to distance all competition.

We have so often entered our protest against Mr. Turner's flagrant abuse of his genius and his palette, that we can find no new terms of reprehension, and *he* remains incorrigible and incurable. His is not "a green and yellow melancholy," but a green and yellow madness. What shall be said of him?—for there is a poetical *idea* dimly descried through the prismatic chaos, which arrests the attention and excites the fancy; we think there *must* be something, somewhere, if we could but make it out. Then his style of dealing with quotations is as unscrupulous as his style of treating nature and her attributes of form and colour;—as in the motto to his Venetian *galimathias*, entitled the *Sun of Venice going to Sea* (129).

> Fair shines the morn, and soft the zephyrs blow a gale,
> Venicia's fisher spreads his painted sail,
> Nor heeds the demon that, in grim repose,
> Expects his evening prey.

In our younger days the passage used to run somewhat differently,—we have no recollection of the "zephyrs blowing a gale"—*mais passons là-dessus*. Mr. Turner exhibits six pictures this year: the largest and the most intelligible is No. 14, *The Opening of the Walhalla in* 1842,—or rather a cloud and rainbow vision of the same; the others we forbear to particularize.

The very antipodes to Turner—false as he is to nature and himself!—is Lee, with his truthful, homely simplicity, his thoroughly English sentiment. 25, 182, and 546, *Scenery on the River Teign, in Devonshire*, and, yet more, the large picture (415)—*Figures crossing a Ford*, or rather, we think, a milldam,—are full of unaffected beauty. Then Creswick—whose cool depths of foliage, touched with such an exquisite lightness in detail, and such breadth of general effect, give him a claim to the title already bestowed on him of the "English Hobbima,"—charms us with a feeling for nature wholly different. Of his five pictures this year, we think (249) *The Welsh Glen*, with its dewy seclusion, and (209) *Scene on the Conway*, the finest. Stanfield has also five pictures; all but one are Italian scenes; and it must be said of him, that when he returned from Italy, like most of our English artists—Wilkie and Collins, for instance—quite Italianized in taste, he brought back a portion of the Italian atmosphere with him, and seems to have the power of breathing it on his canvas. No one paints air and light and water like this gifted artist: for instance, in (37) *Maxorbo and Torcello, Gulf of Venice*, and (192) *The Castle of Ischia, in the Kingdom of Naples*, what transparency of effect, what clearness without hardness in the outlines, and what careful finish in the details of the foreground! We object, however, to Stanfield in a general way, that his views from nature have often the look of compositions, as if arranged for scenic effect. Roberts gives us, as usual, more of his Oriental reminiscences and Egyptian wonders:—(53) *Ruins on the Island of Philæ, in Nubia*, and (219) *Gateway of the Great Temple of Baalbec*, are, from association as well as their intrinsic beauty, of particular interest. In all the works of this painter we must regret the want of relief,—a certain flatness of effect, which may possibly be characteristic of the sandy, sultry lands he depicts, but which is not pleasant to the fancy or to the eye. His interiors of churches and architectural views have not this fault. 73, *Sorrento*, and 205, *Mæcenas's Villa, Tivoli*, W. Havell, are, as usual with him, full of the *sunniness* and luxuriance of Italy.

352, *The last Moment of Sunset*, F. Danby, A., is one of the most lovely and poetical landscapes in the Exhibition—full of the solemn feeling of repose—the red glow of the clouds, overtaken, as it were, by the shadowy twilight; and the whole conception is not only beautifully felt, but the painting is most true and careful, particularly the shallow brook in the foreground, touched with the receding light.

92, *A Waterfall and Torrent by Sunset*, R. R. Reinagle, R.A., is charming, and has a look reminding us of the wondrous Dutchmen, the Ruysdaels and Vanderveldes of old.

113, *A Study from Nature, near Hayes, in Kent*, W. F. Witherington, is a beautiful bit of wood scenery.

432, *Shrimpers and Mentors*—(what *are* Mentors in wooden shoes and red nightcaps?)—*on the Sands of St. Michael, Normandy*, E. W. Cooke, has all the beauty, truth, and transparency of his finest sea views: we cannot praise so highly his other picture, 577, *The Thames*—it is rather heavy.

We might point out other landscapes of great merit, did time and space allow it; but must pass on to the Portraits, such as they are.

We have had this year the usual outcry and lamentation on the predominance of portraiture over every other class of art; but, as it appears to us, without just cause. The number of portraits is this year less in proportion than in former years; but it must be conceded that two whole sides of the great room are nearly covered with portraits; that all the large pictures, with two or three exceptions, are full-length figures of ladies and gentlemen—over-dressed women dandling over-dressed children, and men standing bolt upright trying to look dignified, or seated in arm-chairs trying to look easy;—besides those which are obtrusive in vulgarity of treatment, there are a vast number of very respectable portraits—good likenesses no doubt, and well painted: the most distinguished among our portrait painters by profession—Philips, Shee, Briggs, Grant, Rothwell, Faulkner, are not below themselves this year; yet we think of the days of Lawrence, and sigh. The number of portraits, of which the interest and value can hope to outlive two generations, either as historical records of distinguished characters, or for their intrinsic beauty as works of art, is *very* small indeed—less, we think, than usual. There are two full-lengths of the Queen, which, in courtesy, must take precedence. 15, *Her Majesty the Queen*, in white satin, seated, and wearing her coronet, painted for the United Service Club, F. Grant; and *The Queen in her Royal Robes*, standing, Sir M. A. Shee: as likenesses both these pictures are decidedly failures, in feature, in figure, in character; but that of Sir Martin Shee by far the worst;—that of Grant has the lady-like elegance which distinguishes all his female portraits, with the same sketchy facility of execution, and, we must add, the same want of finish and power in the details. We must point out, among other portraits of this elegant painter, the very charming little full-length of *Lady Margaret Littleton* (519), and the *Heads of two Children* (307). Grant is not so successful in his male as in his female portraits; yet the large full-length of *Lord Wharncliffe*, seated, (211) is very good.

But the portrait here of greatest merit as a picture—requiring no name to lend it a value, and destined to live some hundreds of years hence, even as it now lives before us, is the *Portrait of the Honourable Ashley Ponsonby*—Edwin Landseer (100). A young, fair-haired boy, mounted on a rough pony, has been

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out rabbit-shooting; the game hangs at his saddle; he has just dropped his cap, which one of a group of dogs around him has picked up, and holds in his mouth. In this picture the vivacity of the momentary action; the easy, graceful turn of the boyish figure; the exquisite mastery of hand and truth of character displayed in the painting of the animals, and all the minor details in the foreground, are beyond all praise. Edwin Landseer is one of the very few painters—we include ancient as well as modern—who accomplishes that which he aims at, and thus gives to the true lover of art—and, we may add, the lover of nature—a pleasure complete in its kind. Edwin Landseer's only fault is a want of vigour and transparency in his flesh tints; which, considering his marvellous skill in the imitation of every other texture, appears to us unaccountable.

Two little cabinet pictures in oil, by Mrs. Robertson, must also be pointed out for their intrinsic beauty and value as works of art; 425, *Full-length of Miss Herbert*, and 426, *The Baroness Lionel de Rothschild and Children*.—These are really perfect in their way, painted with breadth and power, as well as the utmost delicacy and finish. A hundred years hence, these little pictures may possibly be estimated as we now estimate a Mieris or a Metzu.

447, *Cleopatra*, Mrs. Carpenter, evidently a portrait, and of a very beautiful woman, has great merit. There is nothing *effeminate* in the style of this excellent artist; her portraits of gentlemen are as manly as her portraits of ladies are elegant. Why should not Mrs. Robertson and Mrs. Carpenter be members of the Royal Academy, as well as Angelica Kauffmann, or Mrs. Moser, the flower painter?

523, *Portrait of Professor Wilson*, R. W. Lauder, full length, seated in a chair. An interesting picture of one of our most distinguished men. We can, happily, testify to the truth of the likeness in this fine, poetical head.

528, *The Chevalier Bunsen*, J. Severn, is another portrait of a celebrated man, very admirably painted.

449, *Portrait of Mrs. Coningham*, J. Linnel. Very beautiful: the best portrait by this artist we recollect to have seen, and *life-size*, which is not usual with him.

Among the miniatures, we must point out those of Thorburn; which, for firm, masterly drawing and depth of effect, emulate cabinet pictures in oil; such, for instance, are 752, *Mrs. Gladstone and Child*—802, *The Honourable Mrs. Percy*—and, above all, 876, *Mr. and Mrs. Hope Johnstone*, the *chef-d'œuvre* in the miniature style. Then, for finish, delicacy, and brilliance, we have nothing like Sir William Ross. Among his miniatures here, eight in number, that of *Lady Le Despencer* (723) may be pointed out for its consummate elegance, and that of *Sir Henry Hardinge* (754) for its manly truth as a likeness. The miniatures of Sir William Newton, of C. Durham, and the drawings of Richmond, and of T. Carrick, are also excellent. By the latter is a portrait of *Lord Morpeth*, a very free and animated likeness of that accomplished nobleman.

The drawings of Chalon have the same merits and defects as usual—the merits of great elegance and facility of execution, and the defects of being mannered and monotonous, and made up in point of character. 987, the *Portrait of Lady Clementina Villiers, as Undine*, but more lady-like than nymph-like, is a very perfect specimen of his peculiar style.

By John Hayter, whose drawings of ladies are also most particularly lady-like, there are four drawings of Adelaide Kemble, in the characters of *Semiramide*, *Norma*, and *Caroline*, in the 'Secret Marriage,' which have the rare merit of being faithful transcripts of action and expression, rendered with exceeding delicacy, and without any alloy of the theatrical or the mannered. 1101, *Semiramide in the Scene with Assur*, and 928, *Caroline in the Scene with the Count*, are, perhaps, the best; the latter giving all the tragic pathos, and the former all the comic archness, with which the last of the Kembles graced our lyric drama during her short reign: so—

Star after star decays!

And here we close our series of notices of the present Exhibition, which, in spite of the absence of some of the leading names of the last ten or twenty years, we must pronounce, in a general way, the best—the most promising within our own memory.

OUR WEEKLY GOSSIP.

At the last meeting of the Paris Academy of Fine Arts, M. Raoul-Rochette communicated some particulars addressed to him by Signor Grisi, a young Roman antiquarian, respecting a recent discovery of a tomb in the ancient city of the Veii. "It is composed of two chambers, in form an oblong square, cut in the soft sandstone of the place. The first of these presents, on its back wall, through which the second is entered, two orders of painting—the one exhibiting the figures of symbolical animals, such as sphinxes, lions, chimæras, &c., painted in blue, yellow, and red, of those conventional tints which are not, properly speaking, imitative—the other representing men on horse and foot. The style of these paintings, greatly resembling those of Corneto, announces, however, a still higher antiquity—in accord with the archaic manner of all the objects in bronze and clay, which this tomb contains. This ancient city having been taken and destroyed by Camillus, in the year of Rome 360, the monument in question must belong to an earlier date—probably to a period in which the influence of Greek art had not yet been felt in Etruria. The same letter furnishes some particulars referring to the present condition of the excavations going on at Pompeii: and which have now, it is stated, reached the middle of the Street of Fortune. An excavation made on the 29th of March, in the presence of the Grand-Duchess Dowager of Tuscany, brought to light a number of vases and domestic utensils of many kinds, in bronze, iron, glass, and clay, all remarkable for their forms, and many for the workmanship—some quite novel, and of purpose unknown to the antiquary. On the same authority, M. Raoul-Rochette further announced the discovery of an entire cemetery of the poor at Puzzuoli, filled with a prodigious quantity of lamps, for the most part of good workmanship and a high Roman period, wrought in subjects both varied and curious.

We are glad to observe that the Trustees of the British Museum have at last adopted the suggestion of a committee of the House of Commons, and published their Synopsis in sections. These sections are now sold at prices varying from one penny to threepence, in the entrance hall of the Museum. They have done wisely, too, in affixing a public notice of the fact to the gates of the institution, and thus cautioning the public against purchasing what are called "handbooks," published by a notorious pirate, but which are nothing but *verbatim* plagiarisms of the Museum Synopsis, seasoned with a singular amount of typographical *errata*. It were to be wished, that the Trustees would direct a compilation to be made descriptive of the most remarkable portions of the Museum, which should address itself in the simplest and most popular form to the most uninformed of country visitors. The present Synopsis is essentially a catalogue for the use of the learned, and must be almost unintelligible to the great majority of visitors. It would be no very difficult matter for Mr. Hawkins and Mr. Gray to imagine themselves conducting an unlearned person through the rooms. We advise them to catch a countryman or two, and make the experiment.

Notwithstanding the unpropitious state of the weather, more than 6,400 persons passed through the state rooms at Hampton Court on Whit Monday; being the greatest number ever known to have visited the palace in one day.

Respecting the prize offered by Mr. Webster for the best comedy, a correspondent observes, "The decision is promised to be given on the 1st of January next, though the time when the comedies are to be sent in is not named. Six months is but little time for the production of a sterling comedy; and if, as is not unlikely, forty or fifty competitors should enter the field, their productions, however unpromising, must be read by the board of critics, and the merits of the few best productions must be discussed; a proceeding requiring time and patience, as well as discriminating judgment. This difficulty is easily obviated by a better-considered arrangement; and I advert to it, believing Mr. Webster's announcement to be *bond fide*, and being desirous that his good intention should have the best possible chance of fulfilment."

Wednesday the 7th inst., was the latest day allowed for the admission of works to the Cartoon Exhibition, in Westminster Hall; and the hour for closing, which had been fixed at five in the afternoon, was, considerately, deferred till nine, for the convenience of parties who had been unable to get their productions in before the former hour. The number of competing works is said to be about 170; all conceived and executed within eleven months: and, according to report, the British School has nobly answered the call made upon it, and satisfied the expectations of its friends. The interest of exhibitions connected with the fine arts, is likely to be, for a time, absorbed by this one, which may have so important an influence on the future destinies of the English School. The judges commenced their labours with a view to awarding the premiums on the following day: and it has been suggested, that the amount of talent displayed, and the difficulty of deciding between the pretensions of its rival expressions, are likely to send the Committee to Parliament for a further grant, with a view to increasing the number of the premiums. We give these things but as rumours, till we can make our own report on a subject in which the *Athenæum* has all along taken no common interest.

The Order of the Legion of Honour has been conferred on M. Jouffroy, the sculptor; Messrs. Thuillier and Cabat, landscape-painters; M. Guénepin, architect; M. Saint-Jean, flower-painter; M. Colas, engraver; M. Jacobber, painter at the Sèvres porcelain manufactory; and M. Girard, leader of the orchestra at the Opéra Comique.

Two or three Sales of Pictures which have taken place at Messrs. Christie & Manson's since our last week's report, exhibited nothing but the low taste, or purse, of those who collected the materials. A fourth sale of artistical hardware—bronzes, mosaic cabinets, or-molu commodities, marbles, &c.—would have been almost beneath notice, save for a few works of sculpture more or less important. Among these we were somewhat surprised to find an 'Amorino,' by Canova, from the collection of Lord Cawdor. What it is that has brought this palatial chattel under the auctioneer's hammer we cannot say: as far as our small knowledge in fashionable life extends, no ostensible cause exists:

The thane of Cawdor lives a prosperous gentleman.

However, such consideration apart, the Cawdor 'Amorino' passed into Mr. Isaacs the dealer's hands last Friday, at the insignificant (we do not allege inadequate) price of 290 guineas. Canova was never a modern Phidias with us, but he would seem to have fallen a step or two from his once proud station even with the world that idolized him. Yet if ever he deserved a high place in the Pantheon of Sculpture it was—not for his Men statues, which always wanted genuine manliness, nor for his Women statues, which always wanted the pure and chaste spirit essential to elevated loveliness—it was for his *pretty Boys*. These were just on a level with his semi-virile genius, and Amorinos (the *Italian*, distinguished from *Greek* Cupids), the *ne plus ultra* attainable by his powers. He executed numerous such figures, the Cawdor one being meant as somewhat beyond a mere pretty boy, and idealized into a *Cupid* after Canova's notion. It is nevertheless nothing but at best a *very* pretty boy—it does not possess a single characteristic of the little Olympian god, except his bow and arrow. It has the Belvedere Apollo's chevelure, indeed, which may be called an anti-characteristic, because no more appropriate than St. Peter's grizzled locks to a St. John: each Heathen divinity, in Greek art, had his own distinct coiffure, harmonized so well with his peculiar function, that it would declare at once, even if seen by itself, his name—as the foot of a Hercules, or the claw of a lion, would the said demigod or animal. We mention this for the behoof of other sculptors who, when they steal from the antique, might wish, perhaps, to "steal wisely." Canova's soul was situated in his hand: the Amorino displays much elegant, though effeminate workmanship. 'A Sleeping Beauty,' by *Gott*, 125 guineas, very beautifully wrought, and well composed, the head without style even as good as Canova's. 'Bust of Nollekens,' by *Chantrey*, 81 guineas, and a bronze 'Bust of Horne Tooke,' by ditto, 30 guineas, both life-like and clever of course, but we thought neither fine.

The sale of pictures of the late bookseller Reimer, of Berlin, which we announced some time since, has taken place; and the German papers mention that Sir Robt. Peel, and several English noblemen and gentlemen, had agents present. Many of the paintings are said to have been very valuable. Several were found begrimed with dirt and dust in cellars and cupboards,

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and were sold for a mere trifle; but, on being cleaned, have turned out to be by the best masters. Professor Krause, himself a known artist, bought one of them, which is thought to be a capital Murillo: a Correggio, too, was found in an old lumber room. All this the reader must take on report: we have no great faith in priceless treasures stowed away wholesale in cellars and lumber rooms.

The daily papers mention that a tablet has been erected on the walls of All-Hallows Church, in Watling Street, to the memory of Milton, with the following inscription,—

> "Three poets, in three distinct ages born,
> Greece, Italy, and England did adorn.
> The first in loftiness of thought surpassed,
> The next in majesty: in both the last:
> The force of nature could no further go,
> To make a third she joined the other two.

"John Milton was born in Bread Street, the 9th day of December, 1608, and was baptized in the parish church of All-Hallows, Bread Street, on Tuesday the 20th day of December, 1608."

We have to record the death of the Rev. Samuel Kidd, A.M., Professor of Oriental Literature in University College, London, whose 'Illustrations of the Symbols, &c. of China,' were noticed two years ago in this Journal (No. 726). Professor Kidd died suddenly, aged 42, in a fit of epilepsy.

Our autumnal musical festivals are this year to be held at Birmingham, Hereford, and Edinburgh. At the former meeting—contrary to all precedent—no great novelty, we believe, is to be introduced. On the other hand, the Sacred Harmonists move in a body from Exeter Hall to furnish the chorusses. We should prefer to see each of our provincial towns capable of providing for itself in this important requisite. Madame Cinti Damoreau is spoken of as the *star* singer engaged: on her way, we presume, to America.

We have received with great pleasure tidings from Manchester, of an immense musical celebration which took place there on Saturday last: this being a performance executed by sixteen hundred of the working class trained on the Wilhem method, and attended by upwards of six thousand persons. The music went excellently: and it was a pleasant evidence of the moral effect of these meetings, that at the close of the holiday, when a large portion of the singers had to be dispatched per railway to their respective homes in the neighbourhood, those detained at the station by the necessary confusion attending the transit of such a multitude, spent the time of waiting pleasantly, by singing part songs till their turns of departure came.

The Minister of Public Instruction has succeeded, after considerable opposition, on the ground of the expense, in obtaining from the Chamber of Deputies a vote for the removal of the *Bibliothèque de Sainte-Geneviève*, from the fine, but ruinous, gallery which it occupied over the Collège Henri IV., to a new building to be erected for its reception. The sum demanded was 1,820,000 francs.—A demand has been likewise made on the Chamber for a sum of 200,000 francs, for the purchase of the Hotel Cluny, and the collection of the late M. Dusommerard, by the State. Several circumstances combine to give weight to the application at the present moment. The street improvements in the neighbourhood are increasing the value of the locality; while the cession, by the city of Paris to the state, of the *Palais des Thermes*, in the Rue de la Harpe, communicating by the interior with the Hotel Cluny, affords the means of a junction of two collections, "presenting," says the Projet de loi, "a contrast which doubles the historic value of each." The Gallo-Roman fragments, collected by M. Alexandre Lenoir, will find an appropriate repository in the Roman palace of the Rue de la Harpe, while M. Dusommerard's museum of the Middle Age monuments will continue the series in the adjacent edifice of the Hotel Cluny.

Our readers will remember that we introduced to their notice, some time ago, a self-made naturalist, Gaston Sacaze, whose revelations had come to him in his humble and solitary occupation of a shepherd, in the valley of Ossau, amid the Pyrenees, and led him, without the aid of books or instruments, over a large portion of the naturalist's field of knowledge. Gaston Sacaze has been brought under the notice of the French Minister of Public Instruction; who, seeking to honour him without disturbing the current of his happy life, and to contribute to his studies by the act that rewards them, has presented him with a variety of instruments adapted to meteorologic observations, and of botanical works selected from the best authorities on that subject.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.
HENRY HOWARD, R.A., Sec.

BRITISH INSTITUTION, PALL MALL.
The Gallery is OPEN DAILY, from Ten in the Morning until Six in the Evening, with one Room containing the Works of Sir Joshua Reynolds, the next those of Ancient Masters, and the third with those of Deceased British Artists.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

EXHIBITION.—Sir GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing portraits of all the Members, a portrait of the Queen, and various other historical pictures, in which are more than 800 portraits of eminent men of the present day, is OPEN for EXHIBITION, from 10 o'clock till dusk, every day, at the Egyptian Hall, Piccadilly. Admission, 1s. each person.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

AERIAL NAVIGATION.—ROYAL POLYTECHNIC INSTITUTION.—A LECTURE on this subject, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered at Two o'Clock daily, and on Monday, Wednesday, and Friday Evenings, at Eight o'Clock. The Exhibition of the COLOSSAL ELECTRICAL MACHINE, the DIVER, DIVING BELL, NEW DISSOLVING VIEWS, and the other varied and instructive Objects of the Institution, continue as usual. The original CRAYON DRAWINGS, from the CARTOONS at HAMPTON COURT, by the late Mr. Holloway, with numerous other WORKS of ART, have recently been placed in the Gallery.—Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.—*May* 24.—The President, Mr. Warburton, in the chair.

The following communications were read:—

1. 'On the Geology of some Points on the West Coast of Africa and of the Banks of the River Niger,' by Dr. Stanger.—The localities noticed were: 1. Sierra Leone, where ferruginous sandstone and hypersthene rock were found; 2. Liberia, greenstone and ferruginous sandstone; 3. River Sinoo, gneiss and greenstone; 4. Cape Coast Castle, which stands on a mass of granite, containing imbedded masses of hornblende slate; 5. Accra, built on sandstone; 6. Grand Sesters, where the rocks are gneiss cut through by granite; and, 7. The banks of the Niger. No rocks appear on the Niger until we reach Iddah, 100 miles above its Delta, which is a flat, swampy tract—and 220 from the sea. At Iddah, cliffs of sandstone, 185 feet high, appear. This sandstone composes a great part of the country, as far as was explored. It is almost horizontal, and only one obscure fossil was detected in it. At Ikosi mica slate appears, resting on the granite composing Mount Soracte and the neighbouring hills, which do not attain a greater height than 1,200 feet. The granite extends to Adda Kudda, where it is mixed up and complicated with gneiss, which dips 60° south. The granite appears to be the central axis, mica slate and gneiss occurring on both sides, and dipping at great angles. The granite forms the line of the so-called Kong Mountains, which in no case were observed higher than 1,200 feet.

2. 'On the Classification of Granitic Rocks,' by Mr. R. Wallace.—The author divides the granitic rocks into two classes, the first of which contains granites, in the composition of which the alkaline earths form no essential part; whilst in the members of his second class, they are essential ingredients. His first class is divided into two orders: the first, called by Mr. Wallace *perfect granite*, is a ternary compound of quartz, felspar, and di-axial mica, universally diffused, and generally coarse-grained when found in mass; the second order he calls *imperfect granite*, including the compounds of felspar and mica without quartz, and of quartz and felspar without mica. He believes there is no binary granitic compound of quartz and mica, as such would be incapable of assuming the granitic structure. In his second class he includes three divisions:—1st. *Hornblendic granite*; 2nd. *Talcose granite*, or protogine; and 3rd. *Schorly granite*. Each of these orders includes several varieties. Of these various granites the author regards the ternary, composed of quartz, felspar, and binaxial mica, as the lowest accessible rock of the earth's original crust, uplifted and protruded through sedimentary strata at different periods, from the earliest to the latest age of igneous disturbance. The fine-grained varieties of ternary granite, which are often found in veins, have probably been fused a second time. The seat of the binary granites was probably below that of the ternary rock, but higher than that of the granites which contain alkaline earthy substances. In general, the conclusion of the author is, that the absence of mica or the presence of minerals abounding in magnesia or lime, or that of metallic oxides, or a transition into syenite, porphyry, basalt, or volcanic rocks, are indications of an origin of later date than that of ancient granite.

3. Mr. Austen read a note, explanatory of some points in his paper, 'On the various Subdivisions of the Cretaceous Series.'

4. 'Observations on Part of the Section of the Lower Greensand at Atherfield, in the Isle of Wight,' by Dr. Felton.—The object of this paper was to show that the beds referred by Mr. Austen to the Neocomien, are the lowest beds of the lower greensand, and that their equivalent exists at Atherfield, in the Isle of Wight, where the junction of the greensand and Wealden had formerly been concealed when Dr. Felton published his account of the sub-cretaceous formations, but was now exposed, showing the unexamined space to be under three feet,—much less than was supposed; and that the stratum occupying that space is of the same geological character, and contains many of the same marine fossils as the stone immediately above it. The beds exposed by the Atherfield section are, in ascending order:—1st. Weald clay, towards the junction containing oysters and spiral univalves, mingled with fresh-water shells. 2nd. An alternation of sand with portions of clay, separated by lighter coloured greenish matter for six or eight inches, forming the junction. 3rd. Sandy greenish clay, of a muddy aspect, forming a bed generally about 2½ feet thick, containing fossils, some of which, including *Perna Mulleti*, are species lately described as Neocomien by M. Leymerie, and others, such as *Pecten 5-costatus*, range through the lowest portions of the greensand up to the highest sub-cretaceous strata. 4th. Sub-ferruginous rock, which, in 1826, was the lowest visible member of the greensand. It contains numerous fossils, including some of those new to Britain, lately detected in Surrey by Mr. Austen, accompanied by others having a considerable upward range. 5. Fuller's earth, not less than thirty feet thick, and containing fossils. The author then describes certain fossilliferous ranges, principally of concretions, containing more or less calcareous matter, found throughout the space between Atherfield and Black Gang Chine, and notices the correspondence of the association of species in these with that observable at Hythe, near the top of the middle division of the lower greensand; on the shore east of Shanklin Chine, in the Isle of Wight, and at Parham Park, in Surrey. He also remarks the correspondence of the Atherfield section with others near Redhill, near the South-eastern Railroad, in Surrey, at Pulborough, in Western Sussex, at Hythe, and at Sandown Bay in the Isle of Wight. Dr. Felton concludes, by observing, that since he has shown that the stratum which contains the fossils enumerated by Mr. Austen belongs to the lower part of the greensand, it is obvious that if these fossils are characteristic of the *Terrain Neocomien*, the deposit itself, which has received that name, as well as its various equivalents upon the Continent, must be geologically the same; and that the hypothesis, which supposes the Neocomien contemporary with the Wealden, can no longer be sustained. At the same time, he does not deny the probability of the existence of a marine equivalent of the Wealden.

GEOGRAPHICAL SOCIETY.—*June* 12.—G. B. Greenough, Esq., V.P., in the chair.—A donation of *50l.*,

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from the Rev. T. Halford, was announced; and also that the Geographical Society of Paris had awarded their large gold medal to Capt. J. Ross, for his discoveries at the South Pole. After which a paper, by Mr. Falconer, was commenced, being an account of that gentleman's travels in Texas. We defer our notice till the reading shall be concluded.

MEETINGS FOR THE ENSUING WEEK.

SAT. Horticultural Society.—Garden Exhibition.
MON. Statistical Society, 8.—F.M.
— Society of Arts, 12.—Distribution of Rewards.
TUES. Institution of Civil Engineers, 8.—'Description of Machines for raising and lowering Miners,' by J. Taylor.—'Description of Annular Valves used for Pumps for Water-Works, &c.' by R. Hosking.—'On the Construction of Valves used in Pumps for raising Water,' by S. C. Homersham.—'Description of a Water Meter,' by P. Carmichael.—'On the application of the system of Ventilation to the Lanterns of Lighthouses,' by J. Faraday, to be illustrated by Prof. Faraday.
— Linnean Society, 8.
WED. Geological Society, half-past 8.
— Microscopical Society, 8.
THUR. Royal Society of Literature, 4.
FRI. Philological Society, 8.

MUSIC AND THE DRAMA

CONCERTS OF ENGLISH MUSICIANS.—*Mr. Mudie, Miss Binckes, Mr. Holmes, Mr. Cipriani Potter*, and *Mr. Willy*, have taken advantage of the week between Epsom and Ascot to hold their entertainments; the two last, to their honour, with the attraction of a full orchestra. These five concerts very fairly represent English talent in composition and in performance, and not discreditably. Orchestral works—chamber music, both vocal and instrumental, were not wanting, on the strength of which we might boldly challenge our friends the French (the domain of operatic music reserved), though we do not yet equal our cousins the Germans. The average of executive is below that of inventive merit. But the great want is judgment: not a *programme* among the five but displayed some flagrant instance of power, the true direction of which was mistaken, or of self overrated! At Mr. Mudie's third meeting, his graceful setting of Beattie's canzonet to 'Rosalind' deserves mention; as does also Mr. E. Loder's version of 'The Wandering Wind,' by Mrs. Hemans; a chamber duet, to be inquired for by all who fancy that no two-part trifles exist worth singing; save the *duetti di camera* of Blangini, Gabussi, &c.—In the *programme* of Miss Binckes's concert, we were startled by a somewhat audacious piece of piracy; a song, the words of which, set by Mr. Aspull, are claimed by a Mr. S. Mullen; whereas, they are Lady Blessington's 'Letrilla,' long since quoted in this very journal (No. 579), with a word or two stuck into the lines, to make them *un*musical.—The concert of Mr. Holmes gives us an opportunity of offering a tribute of respect to his intentions as a composer. A MS. quartett contained a very creditable first movement; in which, though the instruments *concertanti* with the piano-forte were too timidly treated, the construction was symmetrical, and the melody of good quality. But the performance of the overture to 'Semiramide,' by sixteen pupils on eight piano-fortes, was one of the blunders, which, for principle's sake, must be denounced. That Mr. Holmes knows better, he gave proof at Mr. Willy's concert, on Monday evening, when he joined the *beneficiaire* in Beethoven's Kreutzer sonata, and though often unfinished, was always sensible.—We have always thought highly of Mr. Willy's violin-playing, for the feeling he displays in it. Few of our young men *read* the music of classical writers so well; and he is therefore one of our best *violini primi* for quartett, or other concerted piece. For *solo* performance, the accomplishments demanded by the present advanced state of musical execution are wanting. We should not finish soon, were we to record all the speculations upon the state of English vocalism to which these concerts gave rise. One thing, however, must be reiterated; we have never before been at once so poor in English male singers, nor so sensible of our poverty.

M. BENEDICT'S CONCERT.—The *programme* of this entertainment exceeded all former exceedings, both as to extent and novelty, in the music selected, and multitude of executants. We, however, can only dwell on a point here and there; beginning with the excellent singing of Mdlle. Nissen, one of the most accomplished artists, who has recently appeared in a concert room; as much at home in Handel's tranquil 'Lascia ch'io piango,' as in the coquettish duet from Mr. Balfe's new French opera, where she took the part destined for Madame Persiani. The music, by the way, of this composition is fresh and piquant—the very thing for the Boulevards. The next step to pause at, is the serenade from Donnizetti's 'Don Pasquale,' sung by Signor Mario, with chorus, and *encored*. This surpasses in elegance (if that can be) the *barcarole* in 'Marino Faliero,' and is one of the most fascinating of those modern tunes, which, having "crept into the ear," are not to be dislodged thence. There is nothing half so natural in the 'Linda.' A much-talked-of quartett, from 'Don Pasquale,' was more common-place; but the *buffo* duet, between Lablache and Grisi, had a lively success. All who desire to hear the lady in perfection, should take an opportunity of listening when she sings the 'Inflammatus,' from Rossini's 'Stabat.' In this, her splendid voice, and the energy of her style (more theatrical, however, than devotional), are exhibited to great advantage. One interesting portion of M. Benedict's concert—and the last we can here mention—was devoted to selections from his own MS. opera. A grand *aria* with *corno obligato*, and a *cabaletta* of rich sweetness, was sung by Mrs. Shaw—a ballad for *basso* by Herr Staudigl—a very charming romance by Miss Clara Novello—and a *villanella* (or chorus in the old style) by all the singers, with an arranged accompaniment for the principal instrumentalists, which wanted the stage, and a trifle more certainty in performance. But of all this music we hope to have a legitimate opportunity of speaking some future day.

DRURY LANE.—The closing of this theatre was postponed until Wednesday, in consequence of the Queen having commanded the performances on Monday. This was the first time that Her Majesty has gone in state to Drury Lane since Mr. Macready has had the management. The royal visit drew an immense audience to the theatre. The play was 'As You Like It,' with the farce of the 'Thumping Legacy,' Keeley's drollery in which the Queen enjoyed as much as her grandfather used to do Grimaldi's fun in the pantomime. An audience, scarcely less numerous and enthusiastic, assembled on Wednesday to greet Mr. Macready on the termination of his managerial career, anxious to hear from his own mouth an explanation of the cause of his retirement. Some time necessarily elapsed after the conclusion of 'Macbeth,' before Mr. Macready could appear, having to change his dress, and the burst of enthusiasm with which he was then received, defies description. We shall give the more important passages of the address, which he delivered with constrained calmness, being evidently affected. This statement was responded to by the audience, who listened with eager attention; and at the close he retired amid renewed manifestations of sympathy and applause. "It has been currently reported (says Mr. Macready), and generally believed, that the want of encouragement from the public, and the consequently low nightly receipts, are the causes of my resignation. I beg to contradict the assertion. By a reference to my accounts of Covent-garden and Drury-lane Theatres, I find that, even in this year of unprecedented depression and increased taxation, the average of our nightly receipts is only a trifle below that of my last Covent-garden season, which, with profit to the management, paid 7,000*l.* rent to the proprietors; and that it exceeds the average of my first Covent-garden season, which paid a rent of more than 5,500*l.* If not at present amounting to a remunerating return, such a result at such a time may, in my opinion, be confidently taken as an earnest of future and permanent success. It certainly has not discouraged me. The question that obviously arises as to the application of such receipts is answered, I think, by the property itself. Upon taking possession I found it—I may without exaggeration say—a poor and scanty collection of lumber. The entire female wardrobe would have been dearly valued at 40*l.* Not one scene fit to be placed on the stage, not even a rope in the whole building to work a scene! The condition of my occupancy, that the theatre should be put into a tenantable state, could not be fulfilled. A very inadequate sum in annual deduction from rent was allowed towards its fulfilment, and thus the burden of restoring the various departments of this large establishment from decay and ruin to their present state has really fallen upon myself. I do not urge these facts in accusation of individuals; but against the law, which gives to persons utterly unacquainted with the drama, and with all appertaining to the dramatic art, an irresponsible power over it, every impartial voice should be lifted up. * * At Drury-lane Theatre my exertions and my sacrifices have been much greater, and proportionately larger results have been obtained, inasmuch as the drama has been re-established in this patent theatre, from which the patent-holders themselves had suffered it to be excluded. The principal performers, ladies and gentlemen, have testified *their* confidence in my system by consenting to hazard one-third of their incomes for its support, and I have volunteered still further sacrifices myself towards perfecting what is so far advanced; but as I cannot subject myself to the liabilities required of me, I have reluctantly and with deep regret resigned my charge. The consequence is, both these large theatres are now untenanted. The holders of their patents are themselves unable to present the glorious works of Shakspeare to an English audience, and yet are armed by the law with power to forbid their representation elsewhere."

That such a manager as Mr. Macready should be compelled to retire by the treatment of the proprietors, whose property and patent rights he has done his utmost to uphold, cannot but excite surprise and regret, if not indignation. The case against the "patent" monopoly of the two great houses has never been so strongly urged before; and Mr. Macready has given it "a heavy blow and great discouragement"—let us hope it will be fatal.

Yet, without disputing the general correctness of Mr. Macready's statement, we may be allowed to question the grounds of his hopefulness as to the future prosperity of the drama under such circumstances as the present. Mr. Macready may not feel personally discouraged, and may look upon the public support of his management as an earnest of success; but why is he forced to resign his office a considerable loser? and why did the performers "consent to hazard one-third of their incomes" in order to "support his system"? These questions will naturally arise in the minds of the most careless observer; and there is but one answer to them: to use Mr. Macready's own words, the return is not a remunerating one. The necessary expense of maintaining these immense theatres in the state of splendour and completeness, both of decorations, stage appointments, and representations, is so great, that nothing short of an amount of popular encouragement greater than can now be calculated on, will insure the manager from loss, and the proprietors a fair interest for their capital. All parties have made sacrifices to keep open the theatre, though they cannot agree as to the share of loss each ought to bear, and the public has not been slack in attendance; yet the result is unprosperous. This is not the fault of any one man, or set of men, but of the system. Enormous theatres will not pay; they never have paid; and it is hopeless to expect they ever can pay. If some astonishing genius should arise, to draw all the town to the theatre, the concern might flourish for a time; but even then, as was the case with Miss Kemble, the loss on the "off nights" would be proportionate to the gain. Managers and proprietors have made the mistake of supposing that large and magnificent theatres add to the dignity and importance of the drama; and that, because five hundred pounds have been taken at the doors on nights of extraordinary attraction, it might always be the case. If they have not found out their error by this time, nothing will convince them of it. As for the drama, that has been destroyed by the operations of the patent monopoly, which has diverted dramatic genius into other more open, more honourable, and less perilous channels. Strike off its fetters, give it free scope, and there must be life enough left in it to attain vigour and character; though not, perhaps, of the same kind, or in the same forms, as of yore. Manners and habits change; yet it is attempted to preserve the drama, whose office it is "to catch the manners living as they rise," in a certain fixed shape! The result is, feeble and constrained efforts to imitate what is inimitable; copying the forms of old times only to cramp and stifle the spirit of the present day. Why, if Shakspeare himself were living now, he would not construct his plays on the old model; he would not imitate either Massinger and Ben Jonson, or Congreve and Wycherly: for what we know, he might have written immortal libretti for operas, or

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pathetic melo-dramas, or farces to convulse the town with laughter.

HAYMARKET.—Mr. C. Kean commenced an engagement of twelve nights, on Monday, during which he is to repeat the "round of his characters," as it is called; meaning some six or seven: but if they numbered twenty, instead, the absurdity of nightly engagements for an actor of moderate pretensions would be no less. It is a stale device to give the semblance of undue importance to an individual performer; and the sooner Mr. C. Kean abandons the attempt to keep up a factitious celebrity the better: it only injures his reputation.

ST. JAMES'S THEATRE.—*French Plays.*—That Déjazet should be deified, while Bouffé is calmly received, is an anomaly difficult to understand, and calculated to discourage the now all but desperate hopes in a future for the English drama. It might have been augured, from our present preference for what is literal and familiar in art and letters, that the startling truth and simplicity—the homely but never sickly pathos—the exquisite finish of Bouffé's personifications, would have furnished to the appetite of our public that aliment which, beyond all others, it loveth. But more curious still is the lukewarmness of our playgoers, when it is recollected that, whereas Déjazet was always Parisian—belonging to the Courtille and the Palais Royal, or, at furthest, the Pays Latin, and therefore often (happily) unintelligible to our delicate ladies—Bouffé, as often, appeals to those feelings which are universal—belonging no more to the Strand than to the Corso, the Alameda, Lustgarten, or Boulevard. To take his *Père Grandet*, for instance—who ever thinks of the miser's country while witnessing that wondrous picture of avarice? Bouffé shows us the tragedy of the passion. The intensity of his agony, when he finds his chest rifled, is sublime. The voice is hoarse and broken: the hale man, by one stroke, has been rendered decrepit and hopeless. His angel has left him. Thus, again, while costume and *making-up* mark the country in 'Le Père Turlututu,' what a picture is it of universal senility, with its suspicion and its irritability:—a *second* childhood indeed! To go further, for those who restrict themselves to what is merely local and characteristic, there is no contemporary personation equal to 'Le Gamin.' Levassor is witty, Vernet is capital, Achard is droll, Ravel quaint, Odry coarsely whimaical, in their several assumptions of Parisian humour; but these are all mere *farceurs* when measured against Bouffé. What are their tricks, their litheness of limb, their most metallic sauciness of tongue, to his? Which of them could, like him, so humanize and harmonize the gifts and graces of the *quai* and the blind alley, by showing the devoted courage and the wholesome affection which good angels allow to grow even in the strangest companionship, that the spectators' laughter becomes a genial flow of sympathy towards a noble spirit moulded in grotesque forms, unconsciously revealing its divine nature through rags and tatters? If we have the shadowing forth of modern French cynicism in *Robert Macaire*, we have in *Joseph* the antidote to the poison. We know well, that there is no *dragooning* public taste, which will ever and anon desert even Shakspeare's self for "the musical glasses;" but we should be glad if our few words, penned earnestly, did something towards warming up the people of England to the most remarkable actor on the stage.—On Wednesday evening, M. Filtsch made his first public appearance here as a pianist—in a *fantasia* by Liszt, some *notturni*, and a waltz by Chopin,—with the success which might have been augured from such matured attainments in one so young.

MISCELLANEA

Colchester Town Hall.—I beg to correct an error which appeared in your journal of last week, naturally arising from a mistake in the catalogue of the Royal Academy, which is now set right, with reference to the design for the Colchester Town Hall. No. 1241 should have been described as follows, 'Premium Design for the New Town Hall, Colchester,' being one of the three selected by the Committee, from 73 designs in the first competition in 1842. No. 1249 should have been described as the 'Design for the Town Hall, Colchester,' about to be erected. I am associated in each of these designs with Mr. J. Blore.—I am, &c. RAPHAEL BRANDON.

Brompton Crescent, June 13.

Statistics of Pauperism.—The Ninth Annual Report of the Poor Law Commissioners, recently presented to Parliament, contains some interesting information relative to the statistics of pauperism. The following table exhibits the number of paupers relieved in England and Wales during the quarters ending at Lady-Day 1840-1-2, and the amount of money expended for their relief:—

Quarters ended.	Number of Paupers relieved.	Proportion per cent. on Population in 1841.*	Years ended Lady-Day.	Expenditure for Maintenance.	Rate per head of Expenditure on pop. in 1841.	Average price of Wheat in the year.
				£.	s. d.	s. d.
1840	1,199,529	8	1840	3,739,414	4 8	68 6
1841	1,299,048	8	1841	3,886,213	4 11	65 3
1842	1,429,356	9	1842	4,036,453	5 1	64 0
Average	1,309,311	8 3/100		3,887,360	4 11	65 11

* Population in 1841....15,906,829.

The increase in the expenditure for the relief of the poor has, with the exception of the county of Westmoreland, been confined to the manufacturing and mining counties. Although the poor law expenditure for the parochial year 1842 exceeds that for the parochial years 1836 to 1841 inclusive, yet that it falls short of that for 1834, the year immediately preceding the passing of the Poor Law Amendment Bill, by 1,405,757*l.*

Gaulish Antiquities.—There has just been discovered in the ground excavated for the Railroad, between St. Leu d'Essevens and Montalnir, a girdle of solid gold, wrought to imitate a cord, having a hook at each end. The weight is 342 grammes, and the gold is valued at 880fr. It was found within 2½ feet of the surface, and no other article was discovered near it. It is supposed to belong to the Gaulish period, about Julius Cæsar's time.

Progress of Lotteries.—"Art-Unions and Literary Lotteries.—Among the various schemes with which London has teemed, in the laudable endeavour to refine the taste and improve the intellect of the higher grades of society, the middling and industrious classes have been almost wholly overlooked. To remedy this evil Messrs. ——, Booksellers and Publishers, —, Strand, have determined upon a Distribution of Popular Works upon a scale that will meet the circumstances of the Millions. Shares to consist of 1,000!! Prizes 1,000!!! And no Blanks!!! So that every one who becomes a Subscriber will be certain to have a Complete Work for his Subscription, with a chance of obtaining a 10*l.* or a 5*l.* Prize of the most popular and standard novels and romances! List of Prizes:—1 prize at 10*l.*, 2 at 5*l.*, 4 at 3*l.*, 6 at 2*l.*, 10 at 1*l.*, 25 at 10*s.*, 30 at 5*s.*, 60 at 2*s.* 6*d.*, 800 at 1*s.* Price of Subscription only 2*s.* 6*d.* The Drawing to take place on the 31st of August."

Roman Antiquities.—In September, 1838, a valuable piece of mosaic, representing Orpheus and Ceres, with her attributes, was discovered in the forest of Brothonne, in Normandy. Since then the Archæological Society of Caen have extended the researches, and found a long suite of Roman apartments, and several baths. One of the rooms is splendidly decorated, and on the walls are the finest specimens of mosaic work, representing various aquatic birds. On one side is a large stove, with flues to convey the heat, and on the hearth were charcoal and ashes, as fresh as if newly brought there. Another room was entirely paved with mosaic, but unfortunately only a few fragments remain entire, the rest having been crushed by the falling in of a wall. There were also found coins, with the profiles of Nero, Antoninus, Gallienus, Claudius, and other Roman Emperors, with bricks, tiles, double-headed nails, vases of terra cotta of different colours, pieces of stone, marble, and glass, and several articles in iron, bronze, and ivory. There were also numerous stags' horns, boars' tusks, and bones of animals.

Earthquakes.—A communication has been made by the French Minister of War to the Academy, being the letter of an inhabitant of Guadaloupe, dated March 7, which gives an account of a phenomenon apparently connected with the catastrophe of February 8. The gentleman relates, that between the eastern point of Mariegalante and Guadaloupe, and in mid-channel, a column of water, black in colour, and of large diameter, arose from the sea with great force. All around it, to a considerable distance, a quantity of vapour covered the sea. This appearance lasted about half an hour. No doubt was entertained by him of its being the effect of a submarine volcano.

TO CORRESPONDENTS.—S. T.—S. Z.—Stz.—Philo-Byron—received.

We have considered the subject referred to by Y. H., and fear we should do harm, rather than good, by adverting to it.—Mr. Venedey's letter having already appeared in the *Morning Chronicle*, we do not feel bound either to republish it or to advert to the subject.

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TO ADVERTISERS.—From the Official Stamp Returns published this day, June 10, 1843, it appears that during the three months of January, February, and March, in the present year, the Stamps supplied to each of the undermentioned Journals gave them an average Publication of—

GARDENERS' CHRONICLE	4,538
Mark Lane Express	4,154
St. James's Chronicle	4,000
Watchman	3,934
Evening Mail	3,847
Sun	3,577
Spectator	3,539
Morning Post	3,526
John Bull	3,468
Railway Times	3,434
Tablet	3,347
Record	3,193
Globe	3,103
Standard	3,077
Observer	2,308
National Advertiser	2,193
Atlas	2,077
Non-Conformist	2,039
Bell's New Weekly Messenger	1,961
Ecclesiastical Gazette	1,885
United Service Gazette	1,870
British Queen	1,793
Naval and Military Gazette	1,647
Mining Journal	1,538
Planet	1,509
Church and State Gazette	1,385
Court Journal	1,377
New Farmers' Journal	1,360
Gardeners' Gazette	1,331
Argus	1,154
Church Intelligencer	1,004
Age	963
Evening Chronicle	924
Conservative Journal	770
English Chronicle	770
Colonial Gazette	673
Court Gazette	615

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4, Trafalgar-square, June 20, 1843.

TO ARTISTS.—The notice of those Painters and Amateurs who have not yet had an opportunity of inspecting a picture painted exclusively with Silica Colours and Glass Medium is respectfully directed to No. 288 in the present exhibition of the Royal Academy. The subjoined are extracts from the *Art Union* of June, 1843, relative to this picture. "No. 288. 'The Hindoo gentleman, Dwarkanauth Tagore,' F. R. Say. Painted by subscription for the Town Hall, Calcutta. An admirable subject for a pictorial portrait. This celebrated person is painted in the full costume of the Hindoo of condition: he is turbaned and shawled; and so successfully has the artist met the spirit of his subject, that he has not only left his work a meritorious portrait but a valuable picture. *The colouring is wonderfully brilliant. In this respect, indeed, it is beyond all question the most remarkable work in the exhibition.* * * * " It is only just to state that this picture is painted with the medium and colours prepared by Mr. Miller, of 56, Long Acre, London, and for which he has more than once challenged a trial in the advertising columns of the *Art Union*. Few who look upon this work will hesitate to believe that its peculiar brilliancy is derived from some unusual means; what those means really are, it is the duty of every artist to inquire and ascertain."

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London, June 15, 1843.

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With feelings of heart-sickness we turned to this second series of Dr. Madden's narrative; and every additional page has added bitterness to the retrospect. Whether, in the perusal, we are called upon to contrast the circumstances of Ireland in 1798 with those of the present epoch, or to trace the sameness of sentiment and aspiration pervading both eras, we are equally impelled to doubt the progress of civilization, and to abate something of the high hopes we have cherished concerning the ultimate destinies of humanity. Nearly half a century has elapsed, since the civil war was waged which Dr. Madden has undertaken to illustrate; and the interval has been occupied by one long discussion (senatorial and popular) on the state of Ireland. Much legislation has been expended on the adjustment of its difficulties; and two measures of great importance—great in the conception, but narrowed by unskilful working—have been contemporaneous with a marked and progressive improvement in the agricultural face of the country and its physical resources. Yet what have been the results? an increase of proletarian pauperism, and deeper discontents—passions exasperated, disgraciously yielded prejudices more fondly cherished, concessions untenable, oppositions absurdly protracted, and (to sum up the whole) Ireland as disturbed, and as formidable a source of weakness to the empire, as at the day when 70,000 lives had just been sacrificed, and nineteen millions of money wasted for its *pacification*.*

At the present moment, when the eyes of all England are turned anxiously westward, the publication before us must attract more attention than was accorded to the former series; and the reader who can estimate the facts, and deduce from them his own inferences, is likely to derive from it much desirable knowledge to assist in forming an independent judgment concerning existing contingencies: for though the author himself has generally abstained from drawing direct parallels, or casting the lights of experience forward upon the passing scenes of to-day, the occasions for apposite reflection perpetually arise in the course of his narratives.

The case of Ireland lies in a narrow compass; and we will once again trace its outline, for the benefit of our younger readers. The overflowings of the Norman invasion of England passed over to the sister country. Its leaders, after their wont, took possession of as much soil as they could occupy, and settled themselves, an armed camp, in the midst of a hostile and relatively barbarous population. From that time to the reign of Elizabeth, the story of Ireland traces one long succession of petty contests, carried on, native chief against native chief, feudal baron against feudal baron, Irishman against Norman, and all in turn, and sometimes together, against the authority of the kings of England. Elizabeth, at length, contrived to reduce the greater part of the country to some comparative obedience to her sceptre. Up to this period, the predominant evil was the natural result of such protracted anarchy—the ceaseless devastation of the land, the check to industry, to commerce, and the uncertainty of tenure, both to proprietor and to occupant. With Elizabeth came in the additional curse of religious dispute, and the forcible intrusion of a Protestant priesthood into the pulpits and the pockets of a Catholic population. But the elements of confusion, compressed by the strong grasp of the Virgin Queen, were never eliminated; and resistances, on a smaller scale, were repeated, with various fortunes, till the overthrow of the monarchy brought Cromwell's victorious armies into the country, accompanied by renewed destruction; when another vast confiscation of properties introduced a new element of strife, in the persons of a race of sturdy Presbyterians, morally and temperamentally as different from the Norman lords, as those were from the aboriginal chiefs. Next followed the Revolution of 1688, when the Catholics, taking part with James, again drew on the country invasion and conquest, with fresh forfeitures; the whole consolidated and confirmed by the penal laws of Anne. From that time, the supremacy of England was complete: the whole kingdom (to use an Irish phrase) "took English order;" and the nation was governed by a viceroy and a parliament, imitating the English in form, but possessing no reality, either of national independence or popular representation. The Catholic population, meantime, the vast numerical majority of the people, were, by a fiction of law, not supposed to exist; and being cowed and overborne, they endeavoured, as much as possible, to escape from observation. A small but wealthy Protestant minority thus possessed whatever of political power was permitted to the Irish subject, and it domineered over the masses in a Protestant parliament, which could move only in subordination to the English minister for the time being. From this period to the reign of George the Third, peace, however, prevailed; the tide of desolation was checked; population increased; agriculture advanced with rapid strides; a considerable import and export trade commenced; the seaports and the capital saw a race of merchants and citizens called into existence; and the nucleus was formed of a class capable of understanding and appreciating the injuries, under which they and their country laboured. Thus something like a national feeling was developed, and even in the servile parliament an opposition arose—an heirloom probably from the Cromwellian republicans. To this the ascendancy party occasionally adhered, as a means of increasing their own importance; and the American war, by crippling England, enabled the Irish parliament to secure its own independence of the English senate. Meanwhile the Catholics became wealthy and influential enough to obtain a repeal of some of the more offensive and debasing enactments against their religion, and a considerable start was given to every species of industry. It does not appear that at this period the labouring population, though miserably poor, and without the resources of manufacture to take off superfluous hands, was so numerous as to be pressed upon as severely for the means of sustaining life as it has since become.

The declaration of independence, in 1782, was an unsubstantial victory. It imposed new duties on the English minister, obliged, at all costs, to maintain his influence in Ireland. He was thus thrown upon a most extensive and demoralizing system of corruption, and on a variety of petty and unjust expedients for mastering the newborn independence both in parliament and people. The Protestant proprietors, in possession of the pocket boroughs, and dividing between them the representation of the counties, were naturally prone to legislate, under a double fear for their religion and for their lands; and therefore to strengthen the executive, on whose support they mainly depended, and to repress the spirit of liberty, so hostile to their own sway. But corruption reduced this tendency to a system: in a very few years the Revolution of 1782 was rendered a practical nullity, and the supremacy of the English minister was again complete.

The tacit compact was thus confirmed, and all but officially recognized, between the English minister and the ascendancy party, by which the latter was to absorb all power, and be permitted to employ a vigour beyond the law, the better to subdue the rest of the nation; and all this upon the strict condition of using that power for English purposes. In reference to the resistance of 1798, Dr. Madden observes on this combination—

"In England we all know that treason means 'conspiring and intending the death of the king,' &c.; but in Ireland it meant, and is by a party still understood as, 'conspiring and intending the overthrow of the English interest and the Protestant ascendancy.' Hence Charles II. confirmed the forfeitures of the loyal Irish lords, who had taken up arms to support his own cause against the usurpations of Cromwell; because Cromwell, though a regicide in England, was the representative of the English interest in Ireland. Hence James II., while the Irish were spending their best blood to maintain his rights, deliberately professed sympathy only for the English, who hurled him from his throne. * * Their pecuniary interests taught the faction of the ascendancy to maintain and propagate the delusion, that through them only could the connexion between England and Ireland take place; they were so far justified as to prove, that except by such an unpatriotic party, a connexion of obvious inferiority could not be perpetuated. There is an immense difference, if people could be brought to see it, between a connexion or union of inequality, based on maintaining monopolies for one country at the expense of misery and degradation in the other—and a connexion or union of equality, in which both countries should enjoy the same civil rights, the same religious privileges, and the same commercial advantages."

But during the very brief existence of an independent Parliament, a great change had been effected in the aspirations and desires of the people; and the advent of the French Revolution found a large body of Irishmen disgusted with the wide-spread corruption, and prepared to adopt the principles of their neighbours, and to follow in their wake.

At this time, the nation was divided into three parties: the resolute adherents of British rule; the Catholic malcontents, seeking religious emancipation, and little else; and a party (principally Presbyterian and mercantile) seeking practical reforms and redress of grievances, which, as despair of success increased, were gradually dropped, to pursue separation from England, and a domestic republican form of government. It was in the bosom of this party that the association of United Irishmen was formed, which took the initiative, and for a long time almost exclusively worked the popular resistance in 1798. For the story of this resistance, we must refer to the volumes of Dr. Madden.

During the long interval from 1688 to the time we are now speaking of, the peasantry had existed in a state of continued revolt against the law, which was in all things against them: they were the victims alike of legislative one-sidedness, and of personal and administrative injustice; but they could neither understand their position, nor combine for redress; and their secret and midnight associations for revenge and self-assertion, kept the landowners in perpetual alarm.

The history of one of these outbreaks is given by Dr. Madden, by way of introduction to the present series, as a necessary clue to the share ultimately taken by the peasantry in the resistance to the King's forces. On this subject, the writer thus generalizes:—

"The various outbreaks of popular discontent

* See Appendix, No 5, vol. 2, of this series.

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which took place between 1760 and 1790, and got the names of insurrections and Popish rebellions, can only be regarded as agrarian outrages, the result of oppressive measures taken for the collection of exorbitant rents, the exaction of tithes, and the conversion of the small holdings of the peasantry into pastures. The destitution attendant on those measures, and especially the latter practice, in a country where the unfortunate people turned adrift had no manufacturing districts to fly to for the means of support, drove the persons thus beggared, and deprived of house and home, to those acts of violence and desperation which usually follow in the footsteps of distress and ignorance. The same interests which reduced the people to misery, were exerted in representing their condition as the result of their own turbulent and lawless proceedings, and the conduct of any of the gentry of their own persuasion who sympathized with their sufferings, or dared to attempt to redress their wrongs, as influenced by seditious and disaffected motives. Wherever agrarian outrages were committed, and their causes were inquired into by such persons, the landlords and the tithe-owners never failed to raise a clamour against their character for loyalty; and even the writers of the day, who ventured to espouse the cause of the parties who had the courage and humanity to interfere in behalf of the unfortunate people, represented their advocates as well-meaning 'but giddy and officious men.'"

This standing agrarian revolt was distinct, in all respects, from the political movements; and is still so far so, that it would continue unabated, though all other resistances were put down, so its own causes remain unredressed.

Here, then, we discover many corrupt instincts struggling for supremacy, and combining to supersede the one only legitimate end of all government, the common good of all. The English government, fearful lest Ireland should slip from its grasp, and become an engine of annoyance in the hands of enemies, struggled first for military supremacy, and afterwards for legislative influence. The ascendancy party, fearful alike of a substantial political reform, and of Catholic resistance, strove to impose on the credulity of England, and to represent the country at all times as on the eve of rebellion. Thus they were encouraged in their violences and their prejudices, as much for the sake of preserving the Irish crown in union with that of England, as from a No Popery fanaticism, which it may confidently be asserted few English ministers really shared. The landed proprietors, the occupants of confiscated properties, lived in equal fear of the descendants of the original proprietors; while the clergy of the Establishment dreaded the excluded Catholic clergy; and both truckled to the English, on whose overruling force they depended for their security. The peasantry, lastly, at war with the law itself, (that obedient handmaid of the oppressing interests,) stood opposed to order, and to all civilization which depended on law. This condition of things was obviously not formed for permanency; but its destruction was hastened by events.

Notwithstanding the corruption of the Irish parliament, it had pursued a course of its own on the great question of the Regency, which tended directly to the separation of the two crowns; and this danger drew the attention of statesmen to the pressing necessity for a political union of the legislatures. It can scarcely be doubted that the narrow escape from separation by the defeat of the rebellion in 1798, also hastened that consummation; but had the rebellion never occurred, a union would still have been inevitable. The means of controlling the people in their own parliament were felt to be slipping through the fingers of the British government; and it was taught to know that the "English interest," in Ireland, was a force, too demoralizing and too expensive to be longer maintained. Hence many have thought that the rebellion was encouraged and fomented by the English minister for the purpose of necessitating the Union: it is more probable that encouragement (if encouragement there was) was the act of the local government, for bringing discontent to a head, and chopping off that head by a single blow. It is not too much, then, to suppose that the Union was adopted in England with a remote view of carrying on the administration of Ireland more honestly, of really (and not professedly only) carrying a Catholic relief bill, and reducing the landed autocracy within the rule of authority, and to a practical obedience to the laws, from which they had long emancipated themselves. If such were the case, the end was again sacrificed to the means. The ascendancy party, during the negotiation of the Union, were erect and hostile—and were bought piecemeal and by retail to subscribe to it. That measure, therefore, was a compromise, in which the most corrupt interests were spared; the national injuries were, for the most part, left untouched; and little was directly changed, except the seat of legislature. Thus it happens that, at the present day, after forty years of union, the legislation for Ireland is still exceptional.

Of the evils created under this combination of causes, the giant ill (proletarian misery and agrarian revolt) has been even increased; and that notwithstanding the vast improvement which has taken place in the physical resources of the country. To explain the apparent anomaly, it might be enough to refer to the doubling of the Irish population within the last forty or fifty years; but another cause demands notice. On the concession to the Catholics of liberty of representation, in 1792, the forty-shilling freeholder became a convenient tool in the hands of parliamentary jobbers; and the multiplication of these voters was increased by the ill-judged policy of the landlords, till they swarmed like vermin in the land; and this state of things continued till the class of voters was swamped by the Reform Bill, when landlords suddenly discovered the injury done to their estates by a pauper tenantry; and they commenced clearing their lands with too little feeling for the destitution of their tenants, thus turned adrift on the world. By such measures, the condition of the labouring population was rapidly reduced; and to all their other evils was added the necessity for a struggle for the bare right of earning their bread. At this moment when we write, the process of expulsion is still going on, and hundreds of families are wandering about the country without shelter, or forced to seek an unwelcome retreat within the walls of a workhouse. This is the one cause for all those horrible assassinations which seem so unaccountable to Englishmen, and which are chiefly done upon the in-coming tenant, who has taken the land from which the murderer has been expelled. This, too, is the fact, that gives its meaning to the new phrase of "fixity of tenure," with which the repeal party canvass for recruits; and there can be no doubt that the one-sided legislation, in favour of the landlord and to the depression of the tenant, should be promptly and completely reformed, and that the labour of the latter should be rescued from the thraldom under which it now practically languishes. In this history there is nothing singular, nothing beyond the most ordinary play of cause and consequence; and we fully subscribe to Dr. Madden's remark:—

"Let us not be accused of libelling the Protestants of Ireland; every ascendancy, wherever and however established, must, of necessity, exhibit the same course of evil action, whether the distinction of class be founded on creed, race, or colour. The Turks and the Greeks, the Normans and the Saxons, the Franks and the Gauls, the Moors and the Goths, the whites and the blacks of the United States of America,—are, or were, ascendancies of essentially the same nature as that which existed amongst the Protestants and Catholics of Ireland; they all exhibited equally strong proof that in such a state of things the demoralization of the dominant class is equally extensive with the degradation of the oppressed; they have shown that unjust superiority is always attended by that feeling of insecurity which generates savage cruelty and barbarous contempt for the restraints of Divine and human law; and they all point to a period when the ascendancy must sink under the weight of its own iniquities, unless its fall be averted by timely concessions. Ever since the day that the Egyptian Pharaoh established an ascendancy over the Hebrews, a law of nature has begun to ensure the final deliverance of the servile class—'The more they afflicted them, the more they multiplied and grew.' The masters do not keep up their numbers; the serfs increase with a rapidity which it is impossible to check. In spite of penal laws, and bribes, and all species of honourable and dishonourable legislative contrivances, the Catholics of Ireland have increased in a far more rapid ratio than the Protestants; and had these laws continued, the latter must have been reduced to a minority so inconsiderable, that the reins of government must have fallen out of their hands, from sheer inability to retain them any longer. But though this system was iniquitous in its principle, destructive in its operations, and most ruinous to the very party it was designed to serve, yet all history and all experience show us that men will cling to the banner of ascendancy, so long as any of its rags can be held together; and even when they fall to pieces from their own rottenness, multitudes of bigots and blockheads will be found offering an idolatrous veneration to the naked staff."

From this our statement, brief though it be, and divested of all illustrative details, the causes of the existing discontents must become evident. The Union has brought no return to national government; the ascendancy party, though no longer necessary to English policy, still holds together, strong in its wealth and its close combination of will and purpose. By rank and by riches it might have been entitled to a large influence and participation in the government of Ireland; inveterate habits, English distrust, and party intrigue, have made it almost the sole and exclusive possessor of power. But laws change institutions, without changing the dispositions of men; and the most admirable reforms must have suffered in their utility, by being committed to such administrators; while those actually attempted have almost all been stripped of their most valuable clauses, in their passage through Parliament, by the intervention of the ascendancy party and its English allies. This consideration leads us to one wide-spreading and irritating evil hitherto unnoticed—the maladministration of law incidental to all ascendancies. Without pursuing the evil in its endless ramifications, from the judge on the bench to the juryman in his box, it is enough to state, that where party is concerned, and sometimes beyond that, justice is to this day practically denied, or, when not absolutely denied, is thought to be so. That the late government struggled hard to break down this harassing usurpation—brought home to every cottage and every transaction of domestic life,—was their one great merit in the eyes of the Irish people: that the present administration has favoured it by its legal and clerical promotions, is the one circumstance that has done more to raise the storm of repeal than all its persevering resistance to reform while in opposition. Had a return to national government, and the suppression of ascendancy occurred at the Union, the moral and physical antecedents of that event would, for half a century, have sufficed to prevent Ireland from rising to an equality of general condition with the sister country: as it was, all such obstructing causes have acquired strength and consistency; and they have been rendered more manifest even by the partial improvement which has been

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developed. That improvement has *not* turned to the account of order, but *has* called into activity resistances. Still, however, though Ireland gained little control over its own affairs by the transference of its parliament to England, it did gain immensely by the public discussions of its case in the eyes of all Europe, incidental to its new connexion. It derived the whole benefit of publicity, and of an alliance with English opposition and English dissent. Thus encouraged and instructed in the arts of constitutional resistance, the people acquired, during the long struggle for emancipation, a mass of political knowledge and resource, which has been shared by the lowest among them, and is acted upon by the humblest voter. This is a positive and an important fact, for it has produced the transfer of the votes of the tenants, from the oppressive landholder to the sympathizing priest; and the consequent rise of a Radical Irish majority in Parliament that has often decided the fortunes of the great English parties. In point of fact, the Union has raised the Irish people in consideration and power; and they cannot fail to see and to appreciate the importance of that fact in their cooler moments. From that circumstance it may reasonably be concluded, that the repeal agitation is an accident, not destined to continue; and that it would be stifled by any earnest attempt to grapple with those acknowledged evils which partial and stinted reforms have not yet touched. Hitherto the prevailing influence of legislation for that country has been fear; and fear is notoriously the worst and most dangerous of counsellors.

Orion: an Epic Poem. By R. H. Horne, Author of 'Cosmo de' Medici,' &c. Miller.

We are not of those whom Sir Philip Sidney classed quaintly as "poet-whippers,"—we are not of those who despair of the republic,—or commit monarchical treason by imagining a king's death,—or sing dolefully their 'De Profundis' over the poetical literature of their country and day. With one hand upon the heart of our poetry, we feel the living pulse; and use the mirror which sad critics, more "melancholy and gentlemanlike" than ourselves, have denied to the triumph and the vanity, to prove at least, and by the very cloud on it, the breath which goeth upwards from the living mouth, and will articulate presently. True it is that another sort of gentlemen—"the gentlemen parcel-poets"—have increased and multiplied in an inverse ratio to the glories of the art they practise . . . against. True, indeed, it is, that Mr. Carlyle's "Sham" is especially observable in our poetical literature; and that the False has done its usual work in depreciating the True with the public. Men ask, like jesting Pilate, "What is truth? what is poetry?" and do not wait for an answer. But the answer will follow them; the answer will overtake them; leaping from one bare crag to another, it will be up with them before they reach home: there are piercing voices which the world must hear, be it ever so grey and deaf. That the world is too old for chivalry, we have been told; that it is too old for Spartan morals and Ægyptian short-hand, we can guess; that it will hereafter be too old for comfortable population and coal fires, for class prejudices, church establishments, wars, and corn laws, we may fear or hope, according to our degree of nervous susceptibility; but that it is or ever will be too old for Poetry, the nature of our humanity forbids, and the stars of God, not inaudibly, do deny. We scarcely need, at this hour of the day, to write treatises in proof of the immortality of the soul; but a "Phædon," in favour of the non-mortality of soul's song, may enter with a grace into our dialogues. In which, if we individually took a part, we should say, after a Socratic *μα κυνα*, (stroking passionately the ears of our dog till the sparks seemed to come,) that we believe in an infinite succession of divine lyrics, didactics, dramas, and epic poems,—*εἰς τους αἰωνας των αἰωνων*—to the end of this world, and beyond it.

No degree, however, of sanguine expectation could prevent us from being a little startled by this new announcement of 'Orion, an epic poem, in three books, price one farthing!' In the first place, we had lost the habit of epic poems; they have gone out of fashion like the toga; and for a generation which reads and writes running, to draw a long epic breath seemed tending to prodigy. If, in the apprehension of many, the Drama is dead, the Epopœia is buried; and there is something ghastly in the stir of an epic poem,—it is as if the Black Prince's armour moved of itself, and rode away from the Tower on one of Her Majesty's cream-coloured horses.* Nor is this the whole of the marvel. For, in the second place, that an epic poem in three books should be sold for a farthing, is likely to remain a singularity through all possible vicissitudes of anise and cummin. We began by an absolute Pyrrhonism on the existence of any poem whatever; and having seen, tasted, and handled the hundred and thirty-seven pages, of which the poem doth consist, we end in a state of dreamy surprise as to what the author and the publisher can mean by it. Perhaps—if Sphinx will let us guess—a mere antithesis?—perhaps, a royal generosity?—perhaps, a practical sarcasm on the generous patronage of poets accorded by the public? "An epic poem in three books for one farthing!"

At last, the scepticism hangs by us. The poem, although a true poem, is scarcely a true epic; and we cannot recognize it as belonging to that class. The essence of the epopœia is action. *Event evolving itself from action* may pass as a description of the epos; whereas, in 'Orion,' the action is subsidiary to the philosophy, and the whole consists of a philosophical problem worked out by typical or allegorical figures. Mr. Horne is known by his dramas: to strike the epic end of the gamut was worthy of a comprehensive ambition. "Yet, once more, O ye laurels." But he has missed the epic; and we cannot, while we admire the poem, miscall it. If epical in anywise, it is a spiritual epic, (and that may be the right name for it,) bearing the same relation to the common epic, as Homer's *εἰδωλον* of a hero does to the heroic body, and putting soul's experience in the place of life's experience. The subject appears to be the growth of a poet's mind; and the design, to show how—the interruption making surer the ascent, the obstacle developing the power, the very error increasing the ultimate triumph,—such a soul graduates upwardly, with a completed work, into the clear height and daylight above all. The poet casts his abstract ideas in the old classical forms, so that the poem is very "Heathen Greek" in its nomenclature, while the signification is rather Christian than classical: according to his own words, in the prefatory note, it has been his "object to create new associations, founded upon those of the antique age, which are the most purely poetical and suggestive." He opens his fable in Chios, and takes for his hero Orion, the builder, (meaning the artistic mind), who is a giant, simple, rude, sincere, occupied with the elements of life, and consorting with other giants; Biastor, the forceful; Rhexergon, the breaker down; Akinetos, the unmoved; all opposed in actual nature to the builder, but his "wood friends," on the authority of the poet, by accidental association. It is morning in Chios, and Orion, hunting on the hills, is approached by Artemis, with no friendly gesture:—

> Her bow, with points drawn back,
> A golden hue on her white rounded breast
> Reflecting, while the arrow's ample barb
> Gleams o'er her hand, and at his heart is aimed.

She relents, however:—

> The goddess paused, and dropt her arrow's point—
> Raised it again—and then again relaxed
> Her tension, and, while slow the shaft came gliding
> Over the centre of the bow, beside
> Her hand, and gently drooped, so did the knee
> Of that heroic shape do reverence
> Before the goddess.

She looked with favour upon the "heroic shape," and he loved her.

> And he was blest
> In her divine smile, and his life began
> A new and higher period, nor the haunts
> Of those his giant brethren ever sought,
> But shunned them and their ways, and slept alone
> Upon a verdant rock, while o'er him floated
> The clear moon, causing music in his brain,
> Until the skylark rose. He felt 'twas love.

But Orion's association with Artemis (perhaps speculative imagination) is imperfect, and soon broken. She is high and pure, and his nature, though improved, is not spiritualized enough for such exclusive intercourse. False, therefore, to Artemis, he loves Merope,—falling from imagination into human passion,—upon which the crescent goddess revenges her wrong, by striking him with blindness, and Merope deserts him; and he sits alone by Akinetos, the great unmoved, who preaches to him the impotence of all aspiration and all work, and the sufficiency of his blindness. Rising above this moody influence and his own desolation, he has recourse to Eos, the goddess of the morning and of religious cheerful practical philosophy, and she restores his sight and hope, inspiring him with an undying love towards herself.

> "Eos! blest goddess of the morning, hear
> The blind Orion praying on thy hill,
> And in thine odorous breath his spirit steep,
> That he, the soft gold of thy gleaming hand
> Passing across his heavy lids, sealed down
> With weight of many nights, and night-like days,
> May feel as keenly as a new-born child,
> And, through it, learn as purely to behold
> The face of nature. Oh, restore my sight!"
> His prayer paused tremulous. O'er his brow he felt
> A balmy beam, that with its warmth conveyed
> Divine suffusion and deep sense of peace
> Throughout his being; and amidst a pile,
> Far in the distance, gleaming like the bloom
> Of almond trees seen through long floating hails
> Of pale ethereal blue and virgin gold,
> A Goddess, smiling like a new-blown flower,
> Orion saw! And as he gazed he wept:
> The tears ran mingling with the morning dews
> Down his thick locks.

We are tempted onward, but must break off, in order to secure the description of the palace of this gracious benefactress:—

> Level with the summit of that eastern mount,
> By slow approach, and like a promontory
> Which seems to glide and meet a coming ship,
> The pale gold platform of the morning came
> Towards the gliding mount. Against a sky
> Of delicate purple, snowbright courts and halls,
> Touched with light silvery green, gleaming across,
> Fronted by pillars vast, cloud-capitalled,
> With shafts of changeful pearl, all reared upon
> An isle of clear aerial gold, came floating;
> * * * *
> From the bright peak of that surrounded mount,
> One step sufficed to gain the golden floor,
> Whereon the palace of the morning shone,
> Scarcely a bow-shot distant; but that step,
> Orion's humbled and still mortal foot
> Dared not adventure. In the goddess' face
> Imploringly he gazed. "Advance," she said,
> In tones more sweet than when some heavenly bird,
> Hid in a rosy cloud, its morning hymn
> Warbles unseen, wet with delicious dews,
> And to earth's flowers, all looking up in prayer,
> Tells of the coming bliss. * * *
> * * * *
> Forward Orion stepped: the platform bright
> Shook like the reflex of a star in water
> Moved by the breeze.

The jealousy of Artemis strikes him dead in the midst of his new happiness and glory and expansive schemes for the good of the human race; after which, having stood in melancholy and remorse before Eos, who reproaches her for the deed, the rivals unite in supplication to Zeus, and receive from the supreme god, not indeed

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Orion's restoration to earth, but his exaltation into the heavenly cycle.

So fares it ever
With the world's builder. He, from wall to beam,
From pillar to roof, from shade to corporal form;
From the first vague thought to the temple vast,
A ceaseless contest with the crowd endures,
For whom he labours. * * *
* * * *
He who will do and suffer, must—and end.
Hence, death is not an evil, since it leads
To somewhat permanent, beyond the noise
Man maketh on the tabor of his will,
Until the small round burst, and pale he falls,
His ear is stuffed with the grave's earth, yet feels
The inaudible whispers of eternity,
While Time runs shouting to Oblivion
In the upper fields.

We must transcribe one noble passage, which embodies the philosophy of the whole work, and entreat our country's poets to lay to heart the persuasion of its conclusion:—

The wisdom of mankind creeps slowly on,
Subject to every doubt that can retard
Or fling it back upon an earlier time;
So timid are man's footsteps in the dark,
But blindest those who have no inward light.
One mind, perchance, in every age contains
The sum of all before and much to come;
Much that's far distant still; but that full mind,
Companioned oft by others of like scope,
Belief, and tendency, and anxious will,
A circle small transpierces and illumes:
Expanding, soon its subtle radiance
Falls blunted from the mass of flesh and bone.
The man who, for his race might supersede
The work of ages, dies worn out—not used,
And in his track disciples onward strive,
Some hairs' breadths only from his starting point:
Yet lives he not in vain; for if his soul
Hath entered others, though imperfectly,
The circle widens as the world spins round,—
His soul works on while he sleeps 'neath the grass.
So, let the firm philosopher renew
His wasted lamp—the lamp wasted not in vain,
Though he no mirrors for its rays may see,
Nor trace them through the darkness;—let the hand,
Which feels primæval impulses, direct
A forthright plough and make his furrow broad,
With heart untiring while one field remains;
So let the herald Poet shed his thoughts,
Like seeds that seem but lost upon the wind.
Work in the night, thou sage, while Mammon's brain
Teems with low visions on his couch of down;—
Break, thou, the clods, while high-throned vanity,
'Midst glaring lights and trumpets, holds its court;—
Sing, thou, thy song amidst the stoning crowd,
Then stand apart, obscure to man, with GOD.
The poet of the future knows his place,
Though in the present shady be his seat,
And all his laurels deepening but the shade.

We would willingly follow the beautiful with further extracts, but the reader must seek for himself Orion's anguish after his blindness, and his ultimate beatification, not omitting his morning hunt of shadowy stags in Chios—

There 's always morning somewhere in the world;

and the fine scenic descriptions which abound in the poem. Here is a pastoral revel not unworthy of Theocritus:—

Rhexergon tore down boughs, while Harpax slew
Oxen and deer, more than was need; and soon
On the green space Orion built the pile
With cross logs, underwood, dry turf and ferns,
And cast upon it fat of kine, and heaps
Of crisp dry leaves, and fired the pile, and beat
A hollow shield, and called the Bacchic train,
Who brought their skins of wine, and loaded poles
That bent with mighty clusters of black grapes
Slung midway. In the blaze Orion threw
Choice gums, and oil, that with explosion bright
Of broad and lucid flame alarmed the sky,
And fragrant spice, then set the Fauns to dance,
While whirled the timbrels, and the reed-pipes blew
A full-toned melody of mad delight.
Down came the Mœnads from the sun-brown hills,
And flocked the laughing nymphs of groves and brooks;
With whom came Opis, singing to a lyre,
And Sida, ivory-limbed and crowned with flowers.
High swelled the orgie; and the roasting bulk
Of bull and deer was scarce distinguishable
Mid the loud-crackling boughs that sprawled in flame.
Now richest odours rose and filled the air,
Made glittering with the cymbals spun on high,
Through jets of nectar upward cast in sport,
And raging with songs and laughter and wild cries.
* * * * *
The wine ran wastefully, and o'er the ears
Of the tall jars that stood too near the fire,
Bubbled and leapt, and streamed in crimsoning foam,
Hot as the hissing sap of the green logs;—
But none took heed of that nor anything.
Thus song and feast, dance, and wild revelry,
Succeeded; now in turn, now all at once
Mingling tempestuously. In a blind whirl
Around the fire Biastor dragged a rout
In color bands and garlands; Harpax fiercely
The violet scarfs and autumn-tinted robes
From Nymph and Mœnad tore; and, by the hoofs,
Autarces seized a Satyr, with intent,
Despite his writhing freaks and furious face,
To dash him on a gong, but that amidst
The struggling mass Encolyon thrust a pine,
Heavy and black as Charon's ferrying pole,
O'er which they, like a bursting billow, fell.

With regard to these "wood friends," we cannot follow their significant misfortunes. Akinetos, the unmoved, who is in his great shapeless lumbering calm so striking to the imagination as to deserve well of the memory, after an interview with Chronos on the "ribbed sea-sand," perishes worthily, but as poets, alone—or, for aught we know, geologists—can understand—by gradual petrifaction and adhesion to the rock.

The reader will infer from our analysis and extracts, that neither in its intention, nor in its execution, is this an ordinary work; and, indeed, for a work to show unity in its design, and labour in its developement, distinguishes it sufficiently from what is called work in our days, to justify some protraction of critical attention. That it will ever be a popular poem (notwithstanding the announcement which just reaches us of a second edition), is a different question; and it is hard to believe that the very author of it thought sanguinely of a popular reception, even while he was adjusting the eccentricity of a popular price. To thoughtful minds the poem will be welcome for its original cast and elevated cheerful teaching; and by poetical minds it will be received cordially as a poet's gift. If to either it should occur, as it certainly does to ourselves, that the personal in the work trenches too closely on the allegorical, and fades too dimly and coldly away into the mere symbolical; that the action becomes contemplation, the epos a vision, and the reader a riddle-guesser, unstartled (though he began with hunting in Chios) by meeting Father Time upon the sands; the answer to the objection lies, we suppose, in the fact that the author has written no epic, but a *spiritual* epic; and in the illustration, that such as seek for warmth and colour, or anything besides a grand design and outline, will not go for satisfaction to the new Cartoons in Westminster Hall. A gift horse is not to be looked too narrowly in the mouth, far less a horse of the divine breed of Pegasus—far less when we hope for other fountains to be struck forth into silver beneath his hoof; and when we ourselves, with all our self-respect, are unconscious of miraculous Borrow-skill in the breathing of our critical whispers. Enough, that Mr. Horne has obliged us to believe in his power where we least believe in his epic; and that we recommend his poem to the public, pointing significantly to the fate of Akinetos, the great *unmoved*, which adorns it.

The Harmony of Form. By D. R. Hay.
(Second Notice.)

We thank God for having placed in the human breast a soul full of beautiful thoughts and high conceptions, longing for and loving all that the works of God contain of the pure and the lovely, delighting in all the high creations of minds most noble in its own sphere, and continually striving to form, out of the innate beauties of its own high nature, that ideal of the absolute perfect, the want of which is the strongest mark of present imperfection, and the desire after it the sure pledge of an immortal destiny. It is this yearning of the heart after that ideal being, that all loveable, all beautiful, all perfect being, which most surely preaches the divine origin of the soul, and most unerringly leads us up to Him, the most beautiful and best, the origin and end of all beauty and of all love.

They are, indeed, the diviner and nobler elements of human character, which are developed in the enjoyment of whatever is most beautiful in Nature, and in Art most perfect. The Works of an artist embody his character, his ideas, his powers, the attributes of his mind; and it is by the sympathies of a common nature that we enjoy and interpret his works. By the power of the divine artist, unconscious matter is clothed with proportions, forms, and beauties which reflect his wisdom and love: we see in them that to which our own nature responds, something which we also esteem to be good and beautiful; and we apply to them those faculties, and recognize in them those principles which are common to our own and the divine mind.

This is the theory of Beauty in Nature and in Art, both in the highest ancient schools of æsthetics, and in the best modern philosophy. Beauty in Nature is a manifestation of the high attributes of the divine mind in the forms, proportions, arrangements of the material world. "Before then the heavens were arranged in order there existed form and matter, and God the *bild-werker* of The Better—and since that which is invented is better than what is *without design*—God being good, and seeing that matter was *without Form*, and *confusedly fluctuating*, and *without Method*, he vehemently longed to *reduce it to Order*, and out of undefined chaos establish it in *fixed proportions*, so that the *resemblances and distinctions* of different bodies might be produced." A passage which expresses the whole theory of the beautiful in nature. To "want design" or plan, to be "without method," to be "confusedly fluctuating," are precisely the errors which stigmatize an inferior production of art.... to exhibit "method," "order," "definite proportions," "resemblances and distinctions" of parts, are high attributes of a classic composition. And again, elsewhere, Plato.... *θέμις δὲ οὔτ' ἦν οὔτ' ἔστι τῷ ἀρίστῳ δρᾷν ἄλλο πλὴν τὸ κάλλιστον*.... and elsewhere, *νομίσας μυρίῳ κάλλιον ὅμοιον ἀνομοίου*.... and again, *τὸ πᾶν ξυνετεκταίνετο ὅπως ὅτι κάλλιστον εἴη κατὰ φύσιν ἄριστόν τε ἔργον ἀπειργασμένος*. The beauty of nature he thus accounts for:—"There was no reason, nor could be any, why the *best of beings* should produce aught but *the most beautiful*." He continues,—"that, reckoning manifold more beautiful the *symmetrical* than the *unsymmetrical*".... "he constructed everything so as to unite the *most beautiful* with the *best*." Thus did the philosophers of Greece, in her most glorious period of art, reason concerning the nature and origin of beauty.

Be it observed, then, that these were the opinions which then occupied the minds of the great and good men who reared at once the Temple of Science and the Temple of Art with the truth and beauty of high souls since unsurpassed and unsurpassable. In the soundness of their generalizations and the justness of their principles of art worthy all imitation. In their temples we see how they wrought, in their books we see how they reasoned. Let us examine a little further their principles of criticism in Art,—their theory of the beautiful.

Beauty in Nature (argued the Platonists) is the manifestation of the one great and good mind of the great form-worker of the Universe. No reasons can possibly be assigned why this one great, one good mind should make anything otherwise than good, and the best possible. The manifestation of the goodness and excellence of this supreme mind in the material universe is its beauty, and excellence, and perfection. Let us inquire how a good and great mind, versant about the forms of matter, must necessarily proceed. The operations of such a mind must be guided by certain principles; these principles must be the principles of beauty and perfection.

To discover the laws of material beauty is,

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therefore, first of all to determine the laws of mind: for the laws of the divine mind we must examine our own. The only type of intellect and goodness we possess is that furnished us by human nature. "God"—says an eminent Christian philosopher—"God is another name for human intelligence raised above all error and imperfection, and extended to all possible truth." —"We discover the impress of God's attributes in the universe (continues the same author) by accordance of nature, and enjoy them through sympathy."—This we conceive to be the true theory of the enjoyment of nature; we see the developement there of a high, and good, and glorious, and loveable mind—of a mind resembling all that is best in our own, refined and purified above all error and imperfection; and in our enjoyment of the works of the Divine Artist, sympathy is a principal element.

We conceive that this reason equally applies to the production of works of art. We admire a work of art in so far as it manifests in the forms and arrangements of matter the ideas and feelings of a good and great mind, and we enjoy them through sympathy. In so far as these are manifested by the works of art, we love and admire them, and no further.

It is then to gratify human nature the artist works—human nature as he finds it developed in his own breast—human nature, it may be, elevated and spiritualized; it may be, sensualized and debased. He speaks to intelligence, virtue, affections, of which his own are the type; he expects from the spectator a response to, an appreciation of, his powers and motives,—in short, he wishes to obtain the approving sympathy of his spectators. A great and good mind in the spectator accords to the high-minded and virtuous artist that intelligent sympathy, appreciation, and approbation which is the highest reward of his art. There are, unhappily, men who cater even in art, for minds of a vulgar or vicious taste, even men whose intellectual powers gave them capabilities of achieving greater ends; to them we attribute a low standard of virtue—they fail in the end of achieving the sympathy of great and good minds; others fail of a good end by poverty of idea, feebleness of intellect, meagreness of conception, or imbecility in execution: these also fail of the approving sympathy of the accomplished spectator. Sympathy is, therefore, a condition of the enjoyment of beauty; it is the law which connects the artist with the spectator. Thus does the companionship of the arts demand, on both sides, the existence of similar good principles and high parts, as the condition of that sympathy which is so powerful an element in the gratification of both.

The Platonists tell us what some of the conditions of matter are which are not good, which are not beautiful, which do not manifest the working of mind, and out of which has come the beautiful of universal nature. To want definite and intelligible figure—to fluctuate confusedly—to manifest no design, intention, or proportion—to be without method—to have no resemblances or relations of one to another—to be in this condition, was a state of being which excited the vehement longing of the great and good God, and out of which He brought the design of the universe, endued with definite and intelligible form; manifesting design, method, definite proportion, symmetry. So also Moses. The heavens and the earth were without form, and void, and in darkness of chaos, and they were afterwards bounded, defined, proportioned, symmetrized, made all very good. Intelligible form, defined, proportioned, manifesting method, order, symmetry, purpose, is beautiful and accomplished in the highest degree—is the best and most beautiful.

Let us begin with the most elementary conceptions of form, and the relations of which these are capable.

Form consists in the assemblage of separate parts of matter into one whole. This assemblage is the first condition of order. The relation between a whole and its parts, is the first great conception of the intellect versant about matter: it is essential to our conception of form. Let us call it *the law of Unity*. To the construction of any work of art, the first condition is that it possess unity, and manifest in all its parts a definite relation to a whole. Let, then, there be a mass before us of unformed matter; let it be the clay of the sculptor, or the stone of the architect (or "the clay in the hand of the potter"); its parts must all assume some intelligible relation to some unit or whole, as a necessary condition of beauty, or the manifestation of mind. That the figure be a triangle, a globe, a pyramid, that its parts assume such relations as to belong to one intelligible whole, is to conform to the first great law of beauty, unity—the subordination of all the parts to the completeness of the whole.

The second element of beauty, after the relation of the parts to the whole, is—let us call it the *law of Symmetry*—the relation of these parts to each other. That individual parts may belong to the same whole, they must have a definite proportion to each other: they must be homogeneous, or by some relation homologated to each other in the relation of parts of that whole. Now, if the whole be made up of parts, we may have regard to the number of those parts, or their nature. The composite (or whole) may consist of parts which are identical each with the other; that is to say, each may form the precise half of the whole; and this identity of parts constitutes the closest degree of relationship—the nearest bond of connexion. Hence beautiful objects in nature and art are composed of identical halves—the human body, the human face, a Greek temple, a Gothic church, being compositions of two identical halves around a given mesial line or axis. This is the first degree of symmetry or proportion—the most perfect and intimate and simple of relations. Let us call it the binary proportion or relation—the *symmetry of the first degree*—the first great relation of proportion.

But we may add to this closest relation of identity of two halves with each other, another relation essentially distinct from, although of the same genus with the former. From the binary composition, the mind passes forward to a ternary composition. A ternary symmetry is also a conceivable idea: a whole composition, or figure, may be such as to arise out of the perfect unison of three identical and equal parts, and these may be united in a whole as perfectly as the two identical halves. A proportion of three to one is thus recognized as a condition of symmetry; and compositions of three figures, or parts, or elements, each identical with each, is a relation of recognized and universal beauty. Let us call it *symmetry of the second degree*, or the ternary proportion or relation.

Thus flow directly and necessarily from the great laws of unity of composition, the proportions of one, two, and three—the symmetry of parts in the first and second degrees; and hence we see that the elementary numbers are necessarily introduced as elements of beauty in form.

But these parts, besides resemblance of form, must be connected with each other, either in fact or in idea, in order to conspire and form a unit; that is, they must be united to form a whole. Three things, or forms, may be perfectly identical, and yet not form a whole. To unite them some bond of union is necessary, some cement, some manifest relation, not only of each to each, but of each to each and to the whole. Three identical circles, three identical balls, three identical lines, three identical figures, form not necessarily a whole, a composition, a group. There is necessary a bond of union. To be beautiful, this bond must exist and be manifest. The same bond which unites one part to the whole, must unite each and every part to the whole. Let us call the identification of each part with the other and the whole, *the law of Continuity*.

Unity, Symmetry, Continuity, are the three ruling principles of composition in design—the great relations of form; the perfect manifestations of which are at least essential conditions of beauty. They are necessary elements of the human mind in regarding the forms of matter.

To show that the minds of all great artists have compelled their obedience to these great laws of human nature, would not be difficult. That these principles are implicitly or explicitly recognized by the founders of the Greek schools of beauty and the Greek schools of philosophy, it would not be difficult to prove. It is more to our present purpose that they are recognized in existing art.

Does not the reader at once see that we have exposed the true foundation of the celebrated aphorism of Michael Angelo, that the artist should always make his compositions "pyramidal, serpent-like, and multiplied by one, two, three"? "In which precept," says his pupil, Marcus de Sciena, "(in mine opinion) the whole mystery of the art consisteth." To which opinion have subscribed in their works all the great masters of composition. Who does not see that the word "pyramidal" expresses our condition, unity—the "one, two, three" our second condition, symmetry—and the word "serpent-like" is an emblem of that union of parts with the whole, by which they incorporate as indissoluble parts of the same whole by our third great law of continuity. Witness the connecting lines of the three figures of the Laocoon and the Graces:—(1.) A complete whole—(2.) Each part perfect in itself—(3.) Each necessary to, and indissolubly bound up with the perfection of the whole.

Such are the great principles of proportion and relation which are necessary conditions of beauty. Without carrying out, at present, the further developement of this subject, we turn to the treatise of Mr. Hay on Harmony of Form.

To the expression "harmony of form," and the laws it is designed to indicate, we have no objection, provided the word harmony be used only in a metaphorical sense, and provided there be no further use made of the analogy of sound than as a suggestive or illustrative analogy. If, for example, it be said, that harmony of form resembles harmony of sound, in this respect, that even as there are certain sounds which alone are agreeable, when sounded simultaneously, so there are certain forms, the combination of which with each other is more agreeable than that of certain others; then we admit the analogy as an illustrative analogy, and as such it holds good. Or further, if it be employed as illustrative, thus, that there are certain forms which agree when combined simultaneously, and others, which disagreeing simultaneously, are yet agreeable when regarded successively; that is, though they do not unite, yet do agreeably relieve each other; just in the same way as the notes which, sounded simultaneously, form unpleasant discord, and yet form a pleasing or melodious variety in succession; if, in this way, we use the words harmony and melody of sound, to illustrate varieties of agreeability in forms, then we do not much object to the term. It is often so used, and when we have no fit words in one region of ideas, we are compelled to transplant

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those of another congenial region into a new soil, where they soon become modified and naturalized. But Mr. Hay proposes more than this by his harmony, and, therefore, at this point we stop short.

"The same numerical proportions which regulate the physical phenomena of sound (says Mr. Hay) regulate the relations of forms, and if a musical third or fifth have a given proportion, any figure having this proportion must, therefore, be beautiful."

That there is such a thing as a harmony of forms, that is, that the elements of certain forms may be associated in such wise as to be more or less agreeable, no one can doubt—to this agreeability the word harmony may be very appropriately applied, especially for this reason, that the Greek word *harmonia* originally meant symmetry, and was only metaphorically applied by the Greeks to sounds, while, in our own language, it has been applied primarily to sounds, and metaphorically only to colours and to forms. Hazlitt says, in one of his Essays, "There is a harmony of colours and a harmony of sounds unquestionably; and an original harmony of forms as the principle of beauty and source of pleasure"—most unquestionably there is. We adopt the phrase "harmony of form" with pleasure. Again, speaking of the beauty of the Antique Statues, the same critic says, that their beauty "may be found to resolve itself into a certain symmetry of form, answering, in a great measure, to harmony of colouring, or of musical sounds." So far Hazlitt and Hay are agreed, and we with them, and with most enlightened critics.

But now Mr. Hay must speak for himself. "There are, says he, as in sound, so in form, only three simple primitive homogeneous parts—(in sound the elements of the common chord, and in form as corresponding to them) the circle, triangle and square"—thus

DO	MI	SOL	do
Circle	Triangle	Square	circle

Now we have seen that the numerical relations of the common chord are

DO	MI	SOL	do
4	5	6	8

And Mr. Hay continues, "these figures—a circle, its inscribed equilateral triangle, the square of its radius, and a circle of half the diameter of the first, are quantitatively and in every way in the numerical proportions of these chords." Now we do not at all see this: if we consider the *areas* of these three figures, they are as the numbers

Circle	Triangle	Square	circle
0.7854	0.3247	0.2500	0.19635

These areas are only approximate, the areas of the circle and square of the radius being well-known to be incommensurable or inexpressible by finite number.

If next we take the *perimeters* of the figures, they are as the numbers

Circle	Triangle	Square	circle
3.1416	2.598	2.000	1.5708

still incommensurable with each other, and still *not* the relations of the harmonic sounds.

Finally, if we take the number of the sides we have the triangle represented by 3 instead of 5, as in sound, and the square by 4, instead of by 3, as in sound.

Finally, if we take Mr. Hay's own favourite system of genesis, by chords of a circle, dividing the circumference of the circle into twelve equal parts, the side of the equilateral triangle is the chord of an arch of 4 such units, not of 5, as harmony requires, and the inscribed square has its side the chord of 2 such parts, not of 3, as the dominant requires, so that this would give us

Circle	Triangle	Square	circle
12	4	2	6

In no way, therefore, do the circle, triangle, and square correspond to the elements of proportion of the common chord in music in their numerical or physical relations.

Yet, are not the circle, equilateral triangle, and square, elements of beauty? doubtless—and all the figures of Mr. Hay are beautiful intrinsically. The principles of his own good taste have kept him right in spite of his theory, and his elements of beauty are all beautiful. Thus far his treatise will instruct and can mislead no one.

We now proceed to show that the principles we have previously developed as the Greek doctrines of beauty and proportion, give us precisely Mr. Hay's elements, along with many others which his system excludes. They are given in the Timæus of Plato. And the fact that Mr. Hay, by an independent process of his own mind, versant about proportion and beauty, has arrived exactly at some of the identical proportions of the Platonic theory, as we understand and apply it, is to be reckoned as an important physical phenomenon, demonstrating the inherence of certain fixed and essential principles of proportion and beauty in the human soul.

Mr. Hay's harmonious forms are the following:—A circle of a given diameter; an inscribed equilateral triangle; a square described on the radius; a rectangle whose halves are halves of the equilateral triangle; a lozenge whose halves are equilateral triangles; an ellipse, inscribed in the harmonious rectangle, a regular hexagon.

We should waste words to prove the beauty of the circle; all writers consider that axiomatic; unity, continuity, and symmetry exist there in absolute perfection.

The whole of the rest of Mr. Hay's figures are most beautiful. But this beauty is all reducible to the Platonic elements. The two symmetrical triangles of Plato are, 1, that triangle which is half of the square, and, 2, that which is half of the equilateral triangle: let us examine their elements.

The first Platonic triangle, considered in relation, both to the proportion of its sides and the proportion of its angles 18—this elementary figure is to be found composing all most beautiful combinations. Its angles are thus related: that each angle is either equal to any other, or half of it, or double of it. Each angle is the eighth part, or the fourth part, of the whole angular space around a point; and as regards the sides, there are two sides equal, and in reference to the third side, they are such, that the square of each is represented by half the square of the third. All the elements of this figure have a necessary relation to the number two.

The second Platonic triangle: the first exemplifies the relations of the number two, and the second Platonic triangle adds to these the properties of the number three. Calling the least angle one, the magnitude of the next is two, and of the next three. Also, these angles are such, that in angular compositions this triangle may be combined with itself, round a given point, in groups of four, or eight, or of twelve. In its sides the triangle has the proportions of one, of two, and of the mean proportional between one and three.

If then we try these triangles by the canon of criticism of Michael Angelo, we find them bearing, in the highest possible degree, the combinations of his numbers, one, two, and three.

Now then, Mr. Hay's Do is the circle, his Re is the parallelogram, which is composed of a pair of triangles of the *second* species of Plato, his Mi also consists of a pair of the same, with this largest side outermost; his Fa is a group of four of these triangles; his Sol is a pair of the first species of Plato; his La is an ellipse, whose axes are in the proportion of two of the sides of the second species of triangle, and his Si is a group of twelve of these triangles ranged round a point.

All Mr. Hay's proportions are, therefore, good. They exist in the best specimens of perfect architecture; they are necessary elements in judicious decoration. They give rise to symmetry and simple numerical proportions in angular compositions. They pervade the works of the Greek artists; but they are the identical principles taught by the philosophers, who gave wisdom to the times of Pericles and Phidias. We might go on to show, that the properties resulting from their combinations are manifold and beautiful. But, for the present, our readers have had enough; and we conclude by recommending the study of harmony of form, not as a deduction from the phenomenon of sound, but as a doctrine resting on the innate principles of the human soul, and necessary to the developement of forms, beautiful in the perfections of unity, symmetry, and continuity.

Tales of the Colonies, or the Adventures of an Emigrant. Edited by a late Colonial Magistrate. 3 vols. Saunders & Otley.

THIS is *a book*, as distinguished from one of the bundles of waste paper in three divisions, calling themselves "novels." We suspect, however, that some portions of it have already appeared in print. Be this as it may, it is alike full of adventure for the fireside—and alas! we may talk of our firesides in a summer which set in, as Horace Walpole described it, "with its usual severity,"—and of information for the man worn down with the burdens of the old country, who longs for some retreat where tax-gatherers can no longer trouble, and where it is not necessary for Five Hundred a-year to ape the "purple and fine linen" of Five Thousand! The manner, too, is as good as the matter. The opening scenes of 'Jonathan Jefferson Whitlaw' are not more graphic than one we shall presently exhibit—the delightful prosing of 'Sir Edward Seaward's Diary' not more agreeably minute than our Emigrant's details of disaster, and the gradual growth of his prosperity. The first pages of the first volume are the only dreary ones. They tell of difficulties in England in 1816, at the end of the long war, of means daily lessening, and that discouraging sight, a rising family, without hope of provision, or means for education. Then come the rumours of a new Canaan—and the inevitable struggle undergone, ere old ties can be utterly severed, and old habits shaken off, for the ruder modes of occupation and endurance, which distinguish life in the wilderness. The voyage, too, is wearisome. But we are at last at Hobart Town, which was then (in February 1817) but an infant capital: while land up the country was to be had for the asking,—and the choosing. The aspect of scenery and society was wild enough, it is true. Every inhabitant of Hobart Town kept a kangaroo dog, and there was "a barking and tearing" all night, anything but consolatory to the sea-wearied nerves of anxious folk from the old country. Then the gangs of yellow-jacketed convicts were not a sight calculated to inspire confidence—especially when it was recollected how largely it was necessary for the settler to depend on the convict class for his domestic servants. But our Emigrant was too stout-hearted to be daunted. So he started at once alone and in search of land. By good luck, no later than noon on the first day, he fell in with one of those inveterate grumblers, who are for ever talking difficulties, but never making any. This worthy, yclept Crab, was ostensibly on his way to leave a country where, betwixt bushrangers and savages, queer soil and queer weather, an English settler could neither hope for such neighbourhood nor crops as he had at home. In secret, however, Crab was very glad to stumble upon Thornley, our journalist: and the two became fast friends—the latter picking hope out of the complaints of the former. Yet that the former were not wholly visionary, the first evening's proceedings gave abundant proofs. We recommend that the following extract

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should be circulated widely among such of our milk-maids as are discontented with their lot:—

"We strolled on leisurely through the bush, and were within a short distance of New Norfolk, when our ears were suddenly assailed by a confusion of sounds that startled the quiet wilderness, and made us wonder what outbreak or disorder could occasion such a furious outcry; presently we descried a horseman riding with all his might through the trees beside us, now jumping over fallen timber, then ducking his head to avoid the branches of trees, but in spite of the dangers which he seemed ever to avoid by some special miracle, still keeping at the top of his speed, and urging on his horse, which seemed to be as much excited as the rider. Presently the cracking, it seemed, of innumerable whips, making sharp reports like small fire-arms, was heard around, and a straggling multitude began to encircle us. * * My kangaroo-skin friend seemed to regard with a sort of scornful glee the hurly-burly around us. * * 'Now,' said he, 'master, you'll see how they manage some matters in this beautiful country.' 'What *can* the matter be?' said I. As I pronounced these words, a sudden crash of dead boughs and dry bushes, at no great distance from us, excited in me apprehension of danger. Instinctively I turned to the quarter whence the threatening sounds proceeded, and stood ready with my fowling-piece against accidents. I saw my friend Crab give a grim smile at this movement, as I was inclined to do myself, had I not been, I must confess, rather frightened; for at this moment I beheld a mad bull, as it seemed to me, making right to the spot where we stood. The animal appeared to be in a state of the most intense excitement, with its mouth covered with foam, its nostrils dilated, eyes wild, and its tail twisted into that corkscrew figure indicative of a disposition to mischief. I jumped aside as the creature made a plunge at me, glad enough to escape. 'It's a mad cow,' said I. 'I suppose this climate makes cattle very savage when they get worried?' 'Not madder than the people that are after her,' said Crab; 'however, wait a bit till you see the end of it.' By this time we were in the midst of the crowd which was chasing the cow, but I could not yet divine their particular object. 'What do you want to do with her?' said I to a tall thin man, who had ceased for a moment to crack his whip; 'she seems terribly wild.' 'Wild!' said he, 'the brute is always wild, but she's one of the best milkers I've got, and have her in the stock-yard I will this blessed evening, if I raise all New Norfolk for it.' 'I shall be glad to lend a hand,' said I, 'but I'm not used to the ways of the country yet, and perhaps I might do harm instead of good.' But my aid was not wanted on this occasion, for at this moment a general shout in the distance proclaimed that the victory was won."

But the best was to come, when the scene of triumph was reached:—

"There were about thirty people assembled, among whom were one or two women. I observed that some of the men were provided with ropes made of bullock's hide twisted together, of great strength. I was still puzzled to know what was intended by all these preparations. Presently a farming man appeared, with a tin pannikin of a half-pint measure, and a stool with one leg. The stool with one leg looked like a design to milk the animal, but what the tin pannikin was for was a mystery to me. Had there been a milk-pail, I should have made out their object at once; but this piece of machinery was as yet but little known in the colony. I continued to watch the proceedings with great interest, when presently a man advanced with a stoutish long stick, or a small pole, with a hide-rope forming a large loop at the end of it; the other part of the rope he held in one hand in a coil. Climbing over the rails of the stock-yard, which were formed of the solid trunks of trees placed lengthways, about six feet high, he stood within the space. The cow eyed him as if she was used to the game, and without waiting to be attacked, made a dart at him ferociously. This did not disconcert the man with the pole and loop, who, stepping aside with the most perfect coolness, and with infinite agility, let the animal knock her head against the rails, which she did with a force that made the massive pile tremble. This process was repeated several times, to the great amusement of the spectators, some of whom applauded the pole-bearer's nimbleness, while others were inclined to back the cow. 'That was a near go,' said one, as the beast made a sudden plunge at her tormenter, tearing off, with her horn, a portion of his jacket; 'she'll pin you presently, Jem.' 'Never fear,' said Jem, 'a miss is as good as a mile. She *is* the most cantankerous varmint I ever seed: but I'll have her yet.' 'What are you going to do,' said I, 'kill her?' 'Kill her!' exclaimed my tall friend; 'what! kill the best, the nicest, and sweetest-tempered creature of the whole herd; she's so tame, she'll almost let you pat her, only she doesn't like to be milked; that always put's her out. Now for it, Jemmy, that's the way; haul in quick, keep it up—don't slack—hold her tight; now we've got her. Where's the foot-rope?' Watching his opportunity, the man with the pole had succeeded in throwing the loop over the animal's horns, and two or three men on the outside of the yard, quickly gathering the end of it, hauled it taut, as seamen do a cable in getting up the anchor, round the thick stump of a tree."

All this while Crab looked on, with a visage severe enough to threaten buttermilk:—

"The cow, however, was not milked yet; to arrive at that conclusion, some further steps were necessary. The animal was now standing with its legs firmly planted before it, its neck elongated, its tongue hanging out of its mouth, and kicking with its hind legs continuously. These refractory members were now secured by a loop, into which they were dexterously insinuated, and half a dozen men catching up the end, hauled it out, and kept it on the stretch, to prevent her from plunging about. The creature, it seems, was now in a correct posture to be milked. Crab gave me another look. The man with the one-legged stool and pannikin now advanced, speaking soothingly to the animal to be operated on, and using much ceremony and caution on his approach. Seizing a favourable opportunity, he contrived to squeeze a few drops of milk into his pannikin; but the sensitive cow, outraged, it seemed, at this indignity on her person, gave a sudden plunge, which upset the heel-rope holders, and, recovering her legs, she kicked man, stool, and pannikin over and over. Shouts of laughter proclaimed the amusement of the bystanders, and numerous were the gibes and jeers lavished on the occasion. And now, the pride of the stockmen being roused, and their honour being piqued by the presence, besides, of two strangers, the witnesses of their manœuvres, they set-to again to manacle the almost spent animal; and he of the pannikin, discarding the stool as a womanly encumbrance, boldly kneeling down, with the determination of a hero, and undaunted by the moanings and writhings of his victim, contrived to exude from her about half a pint of milk. This triumph achieved, the cow was set at liberty, the poles of the gateway were withdrawn, and the animal bounded into the bush."

The distractions of this occupation did not make the men of New Norfolk forget their hospitality. In fact, houses of "entertainment for man and horse," were then as rare as at Squampash Flats. There is, however, a compensating charm in the following picture of the farm-house into which Thornley and Crab were bidden for supper and lodging:—

"I cannot easily describe the feelings of interest and curiosity with which I approached the place. I regarded it as a mirror into which I was about to look for the reflection of the condition which in a little time I was myself to assume. * * I beheld before me a low building, which I afterwards ascertained was built of the logs of the stringy-bark tree, split in half, and set on end. The building was about thirty feet long, and whitewashed. Its roof was composed of shingles; that is, of slips of wood about nine inches long, four inches broad, and a quarter of an inch thick. These shingles had acquired a bluish cast, from exposure to the atmosphere, and had a slatish appearance. At one end of the house was a rough-looking piece of stone-work, formed of irregular pieces of stone procured near the spot, and forming the end wall and chimney. At the back of the building was a tolerably large stack of wheat, enclosed with trunks of trees, forming an occasional small stock-yard. At one side was a garden, paled in with palings of the stringy-bark tree split into irregular rough boards or pales. I could see in this garden the aspect of the most luxuriant vegetation. In front of the house a small tree was left standing, from one of the boughs of which was suspended a sheep newly killed. At the sight of our approach, it seems, an attack was instantly made on the carcase, as a man was busily employed in cutting it up. At the same time, a sun-burnt, but very pretty face became visible at the door of the house, and instantly disappearing, a hissing sound was immediately heard within, proclaiming that some culinary preparation was put in progress. At a little distance was heard the bleating of a small flock of sheep, for evening was now set in; and from another quarter a team of bullocks, urged on by a strange-looking driver, with an immense cracking of his whip, and a prodigious deal of expostulation, slowly drew near with a huge load of wood for fuel. We were in the act of entering the house, when our passage was impeded by a tiny swarm of little children, the eldest about seven—the youngest of the six being held up by the eldest to greet its father. Each was provided with a thick lump of 'damper,' which had been served out to amuse them until the more substantial repast should be prepared. The clothing of these urchins was of the lightest possible description consistent with decency, and mocassins seemed to be the prevailing fashion. They were clean, however, and cheerful, but inclined to have a lanky appearance, like little weeds running to seed. This, I ascertained afterwards, was the general appearance of the children born in the colony. * * We entered the habitation, which consisted of one spacious apartment, opening into the air. At the end opposite the chimney a space was divided off into two small bedrooms. Opposite to the entrance of the house a door led to a skillion, which served for a kitchen; and it was from that spot that the hissing sounds, now become more violent, proceeded. In the middle of the principal apartment was a rough table of boards, on which were disposed sundry tin pannikins, a few plates, with some odd knives and forks. A gigantic green bottle, containing rum, graced one corner of the table, and in the centre was set, as a place of honour, the pannikin of milk which had been obtained by the united efforts of the establishments within reach. And now the hostess emerged from the back recess, bearing in her hands an enormous dish of mutton-chops, which was quickly followed by another dish, in which appeared a sort of doughy cake. 'I thought,' said the lady of the house, 'you would like a cake in the pan better than a damper, so here it is. Edward, help the gentlemen; they have had a long walk, and must be hungry.' This hospitable intimation was responded to by her husband, who forthwith thrust out of the large dish three or four of the chops into a plate, and handed them to me. 'Help yourself,' said he to my companion; 'you're used to the ways of the place. Where's the salt? No mustard?'—'The mustard's out; we must have some from camp. And the salt! Well, that is unlucky. I declare there's not an atom left. Well, you must do without it, or we can send to Conolly's farm, not three miles off. I know they've got salt there, for they were to salt down a bullock to-day.'—'Don't trouble yourself,' said Crab; 'I've got some salt in my pocket—in this kangaroo jacket, which the bushrangers gave me for mine. I dare say they've missed the salt before now, confound them.' With this he inserted his fingers into a recess of his hairy garment, and produced a small quantity of a blackish and gritty substance.—'Ah!' said our hostess, 'that's come from Saltpan Plains. Well, any is better than none. And so, friend, the bushrangers have had hold of you; did they treat you ill?'"

Of course the dearly-procured milk was too slender in quantity to go round at supper: so the farmer washedd own the coarse and plenteous meal with rum, while the children were treated with tea. For spare beds, a heap of crackling kangaroo skins were rummaged up; but happy those who were then allowed to sleep out the night in the wilderness. Having bedded up the party, we will leave them for the present, with the chance of narrating, hereafter, how they awoke in the morning.

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Reports of Special Assistant Poor Law Commissioners on the Employment of Women and Children in Agriculture.

IN December, 1842, four commissioners were appointed to make a special inquiry into the employment of women and children in agriculture. The districts selected and appointed were—to Mr. A. Austin, the counties of Wilts, Dorset, Devon, and Somerset; to Mr. Vaughan, Kent, Surrey, and Sussex; to Mr. S. Denison, Suffolk, Norfolk, and Lincolnshire; and to Sir F. Doyle, Yorkshire and Northumberland. The commission was rapidly carried into effect; indeed, with more rapidity than would seem desirable, only thirty days, inclusive of travelling, being allowed to Mr. Austin to pursue his inquiries in four counties! The principle adopted appears to have been to take a particular district in each county, inquire carefully throughout that district, and hence infer the state of the county. The result arrived at by all the commissioners is much the same. They did not find that the amount of vice differed materially from that existing among the manufacturing population; nor, indeed, was it to be expected, for with the same amount of ignorance, and nearly the same amount of temptation, it may fairly be assumed that effects will be pretty nearly the same. As regards the health of the labourers, those employed in agriculture seem better off than those engaged in lace or button making, or the small manufactories of the district. The most objectionable part of the system, in this respect, is the over-working of young girls, before their frames are sufficiently set or their constitutional strength established. The immorality which prevails to a great extent throughout the agricultural districts seems, at least, as much attributable to the insufficiency of the accommodation of the cottages (where whole families are often compelled to sleep in one room, and where, consequently, even the decencies of society cannot be observed,) as to the fact that men and women are employed together in the fields.

Among the parts of the agricultural system that seem most objectionable, is the truck system, which is found in Devonshire and Somersetshire, where women, and even young children, are obliged to take part of their week's wages in cider. Of course, the result is that children and women are early accustomed to drink to excess; indeed, children from seven to eight years old swallow from a pint to a pint and half of rough strong cider a-day. Another effect of the employment of very young children in agricultural labour, is to deprive them of the advantages they might derive from schools, and, by constant interruptions, to render even the time they spend there ineffectual. In Northumberland, as in the southern counties of Scotland, a system of bondage exists, which, as it may be unknown to many of our readers, we shall explain in the words of Sir F. H. Doyle:—

"In the absence of villages (which are rare), to supply occasional assistance, each farm must depend upon its own resources; a necessity is thus created for having a disposable force of boys and women always at command, which is effected in the following manner:—Each farm is provided with an adequate number of cottages having gardens, and every man who is engaged by the year has one of these cottages: his family commonly find employment more or less; but one female labourer he is bound to have always in readiness, to answer the master's call, and to work at stipulated wages: to this engagement the name of bondage is given, and such female labourers are called bondagers, or women who work the bondage. Of course, where the hind (as such yearly labourer is called) has no daughter or sister competent to fulfil for him this part of his engagement, he has to hire a woman servant; and this, in some senses of the word, may be a hardship to him; but, in the first place, this is not very common; and, in the second, the advantages of the system, even with this drawback, are unquestionable. This system, as a whole, is as follows:—Each man, instead of working for weekly wages, is hired for a year. He is, as I have already said, provided with a cottage and small garden upon the farm, for himself and family, several of whom, in many cases, are engaged for the year, as well as himself. The wages of the hind are paid chiefly in kind; those of his sons, &c., either in money, or partly in money and partly in kind: the conditions of this engagement vary slightly in different parts of the county, but a woman to be found by the hind as bondager is universally one of them."

On the merits of this system there is much difference of opinion. Sir F. Doyle approves of it, and brings forward some fair-sounding arguments in its favour. We are inclined, however, on the whole, to think that this, and every other system which impedes the free movements of the labourer, is an evil; and, after all, a defence of the bond system is no defence of the payment "in kind" system, which is not essentially different from the truck system. The bond system, however, is not confined to Northumberland and Scotland, or to agricultural labourers; the system of lending money which can never be repaid, which is not uncommon in some of our manufacturing districts, converts the labourer, to all intents and purposes, into a bondman. To those who take an interest in the state of our working classes, these Reports will be acceptable, though they bear manifest evidence of a hurried and insufficient inquiry; and how could it be otherwise, when, as we have stated, only thirty days were allowed, travelling included, for researches to be carried on in four counties?

OUR LIBRARY TABLE.

Marmaduke Wyvil; or, the Maid's Revenge, an Historical Romance, by Henry W. Herbert, Esq., author of 'Oliver Cromwell,' 3 vols.—Our recorded commendation of 'Oliver Cromwell' has been trumpeted far and wide, through the medium of the press: it gives us great pleasure, therefore, to find that the author has produced, in his second effort, a still better work. Faults there are, no doubt: he is too fond of the *minutiæ* of scenery and of costume; and thus elaborates some of his figures till they have the stiff air of old Flemish portraits. So, also, *tirades* which do not belong to Nature have crept into his scenes of passion. The sweet, the simple, the generous Alice Selby, however stirred by her own conscious virtue, however hard pressed by wrong, would not have expatiated at the length which she is made to do in some of the most trying passages of her career. But these are merely specks on a very brightly-coloured and animated work of art. We especially thank the author for sparing us any historical detail, in a tale of the times of the Commonwealth. He opens his story, spiritedly, with the incident of a Malignant received and concealed in an old English hall, by a second Sir Henry Lee and his daughter. This is described with all the minuteness of Cooper, and is the best third of the novel. But how are men to forgive the disgrace thrown on their sex by the mean ingratitude of the hero, Marmaduke Wyvil? Sheltered, befriended, and saved, as he has been, the return he makes is to engage the affections of the delicate and beautiful maiden of the Manor, and to involve the fortunes of herself and father to an extent making exile necessary to them. Further we will not go in disclosing the incidents of the tale. Henry Chaloner, however, the antidote and avenger of this baseness, brings a redeeming light into the picture; while, on the other hand, the feminine grace of Alice Selby is charmingly relieved by the daring and the courage of Isabella Oswald. The charm of contrast, too, is further wrought out by the introduction of old Paris, and the soldiers of Turenne, to relieve the rich and tranquil pictures of English scenery, and to alternate with the sober-clad figures of the Protector's Ironsides. We say, further, in recommendation of this interesting romance, that it is as carefully finished as it is forcibly conceived.

Arts, Antiquities, and Chronology of Ancient Egypt, by G. H. Wathen, Architect.—Mr. Wathen has added no positive information to the accounts of Egyptian Arts and Antiquities published by Sir Gardiner Wilkinson, Rossellini, &c. The great novelty of his work is a chronological theory, by which the erection of the Pyramids may be fixed at a date sufficiently recent to allow of the expense of their construction being defrayed by the spoils of the Temple of Jerusalem, which was plundered by Shishak, in the reign of Rehoboam. This conjecture has not even the merit of plausibility, and may therefore be dismissed without further examination.

Some Account of Cretinism, by W. Twining, M.D.—The dreadful disease called Cretinism, which, at least since the times of Juvenal, has continued to afflict the inhabitants of the Alpine valleys, has been, we believe, generally regarded as incurable, while its origin has remained equally unknown. One theory attributes it to the use of snow-water, while another regards it as the result of the stagnant condition of the air in these valleys. To both views there are objections, but the latter seems the more probable. The pamphlet before us gives an account of Cretinism in its several forms, from the simple *goître*, or swelling of the throat, to its perfect developement in swollen head, tongue, and throat, frequently of new-born infants, accompanied commonly by absolute idiotcy. There is no country in Europe in which Cretinism is so prevalent as Switzerland. It was calculated that in 1812 there were no less than 3,000 sufferers in the Canton of the Valais alone; 1,350 in Berne; and in Argau 28 villages, where Cretinism was endemic. Dr. Twining advocates the claims of an Institution on the Abendberg, near Interlachen, established for the cure of those unfortunate persons, who, under the influence of this disease, resemble brutes rather than human beings. It is conducted by a Swiss physician, Dr. Guggenbühl, who has devoted himself to the cause of those miserable creatures with a zeal beyond praise, and who is said to have obtained some successful results when very young persons have been placed under his care. This institution it is wished to extend; and Dr. Twining has undertaken to advocate its claims in England, which he does in the pamphlet before us.

Letters written during a Journey to Switzerland in the Autumn of 1841, by Mrs. Ashton Yates. 2 vols.—The fulfilment of the author's promise to transmit, for the amusement of her younger children, an account of the various places she should visit during her journey, was the foundation of these unpretending volumes. The letters pleasantly describe the sights she saw, the historical recollections they elicited, and the morals to be drawn from them; and are likely, we think, to interest young people. Mrs. Yates fell in, at Lucerne, with one of the Swiss Guards—one of the few (fourteen only) who escaped the massacre at the attack on the Tuileries in 1792. He was, however, too stout to be sentimental; and "his sombre recollections did not seem to fling their long shadows over his declining years." On the lake of Brienz she met a person of some note, through his relationship to Sir W. Scott. We will let the authoress tell the tale:—"Shortly after we got on board the packet which took us up on the Lake of Brienz, heavy rain coming on, we went down to the cabin. The captain, a very fine-looking young man, spoke German so fluently that I took him for a Swiss. On hearing us talking English, he accosted me in that language, and after a little conversation he said, 'It is most surprising that the English should come in such numbers to this country, when the scenery in Scotland is so much more beautiful.' After this speech, I had no difficulty in knowing that the gentleman came from north of the Tweed. He continued, 'What is there here but lakes, rocks, trees, and mountains? and all these are in far greater perfection in Scotland.' I put in a word as to the grandeur of the mountains covered with snow, to which he said impatiently, 'They are not to be compared to ours, covered with purple heather; *that* exceeds every thing in beauty, and here you don't find it;' which is the fact—it is seen very seldom, and only in the smallest quantities. Perceiving it was in vain to dispute the vast pre-eminence of purple heather over snow-clad mountains and their glaciers, I spoke of the waterfalls of this country: to which he replied, that 'it was plain I had never been in Scotland, or I could not compare the Giesbach and the Reichenbach, nor even the Handig (which is still greater), to the Granich, near Aberdeen, or to the Dunstan, near Glasgow.' I listened without being convinced—however, I respected his nationality, and wishing to change the subject to one equally gratifying to his *amor patriæ* on which we might agree, I asked him if he was not proud of Sir Walter Scott: he answered very coolly, 'He was my uncle.' You may guess my astonishment: he was communicative, and told me that his mother was a daughter of Sir Walter's brother John, who died, after acquiring a considerable fortune, leaving to seven daughters 7000*l.* each; but that by a law process they lost nearly all his property, including several large houses in Dundee, where his mother still resides, a widow of the name of Croll. She had many children. The captain

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never remembers having seen his father, who died when he was an infant. He came to England when he was thirteen years old, to learn the business of an engineer, and has been in Russia, Prussia, and Silesia, and only once for a short time in Scotland since his first leaving it; but he knows all that is passing there, for he said his mother writes to him every week, and sends him 'The Perth and Cupar Advertiser.' He has, I suspect, been too much occupied to allow of his having time to read many of his uncle's writings, and of his Life by Mr. Lockhart he knows nothing. On my recommending it as a deeply interesting work, he said he would get it. He could scarcely believe me when I told him a subscription was made some years ago to keep Abbotsford in the family: this circumstance I mentioned merely as a proof of the high estimation in which the late owner had been held by the nation at large. His nephew was quite sure I was mistaken, and that subscriptions were raised for no other purpose whatever than to erect monuments in different places. His conversation convinced me that Sir Walter's character and fame, though touching him so much more nearly, are not half so dear to him as the beauties of Scotland, of which he has known little since childhood. And should he never see them again I will venture to predict, that true as the needle to the Pole, his heart will ever turn to his own, as the first, best country in all the world." With this incident we shall take leave of this little work, which is especially designed for the information of the young, and will, we think, both instruct and entertain them.

Rambles in the Isle of Wight: during the Summers of 1841–2, with Miscellaneous Additions—

Oh! this is the region for all that's inviting,
Green valleys, bright hills—magnificent seas,
Huge cliffs by their beautiful colours exciting
The wonder of sceptics not easy to please;
Here woodbines are wantonly clasping the roses—
Here Science may find the most musical streams—
And, where Inspiration unshackled reposes,
The spirit be wrapt in the sweetest of dreams;
Here, also, are haunts for the fondest of lovers,
The richest of blooms for the wildest of bees,
Nooks fashioned for nightingales, cuckoos, and plovers,
And walks overhung with the greenest of trees!

Dedicated to the Right Honourable Charles Anderson Pelham, Earl of Yarborough, by John Gwilliam.—There can be no need, after transcribing this title-page to review these 'Rambles'—the reader being aware that the Isle of Wight, among its other curiosities, possesses a poet who may pair off with the *Minnesinger* of Toronto, introduced to them by Captain Marryat, or the versifying Victor Hugo of Freyburg Minster, commemorated by Mrs. Bray.

The Notabilities of Wakefield and its Neighbourhood, by J. Cameron.—A tolerably thick octavo, devoted professedly to the apotheosis of seven gentlemen living in or near Wakefield, but really to the thoughts and opinions of Mr. Cameron on every subject under the sun. Mr. Cameron is evidently a German student, and affects that mysticism which is a marking characteristic of all half-thinkers, whether German or English, though few but Germans assume it premeditatedly, and of malice aforethought. His ambitious style, however, halts lamentably, and not unfrequently breaks down altogether; and his constant employment of scriptural language on the most trifling subjects, savours of irreverence. We must leave to the inhabitants of the neighbourhood to decide on Mr. Cameron's selection of his notabilities: we scarcely think the public in general will feel disposed to make him the eighth in his own "Walhalla of Wakefield."

An Efficient Remedy for the Distress of Nations, by J. Gray.—*The Perils of the Nation*.—The first of these works has for its object to show "why so much unmerited poverty exists, and by what means the existence of unmerited poverty at all, in well civilized nations, may speedily be rendered matter of history." It is a resumption of an argument adopted in a previous work of the author's, entitled 'The Social System,' wherein he proposes "the establishment of a rational method of exchanging one thing for another," so that it will be "as easy to sell for money, as it is to buy with money."—The latter work states the grievances under which the lower classes labour, referring them to the accumulation of capital into few hands, and the grasping, illiberal spirit consequent thereon. The remedy proposed is education, religious and moral, and self-reformation among the higher and more influential classes of society—catching sparrows by putting salt on their tails.

Light and Life for the People, by J. C. Symons, Esq.—*Equity without Compromise*, by E. Swaine.—*A Calm Inquiry*, by C. Lloyd.—*The Judgment of Solomon*, by the Rev. C. Girdlestone.—These pamphlets all refer to the late engrossing subject—the educational clauses in the Factory Bill. All the writers are strenuous advocates for education, general, systematic education—what a change has come over the public mind, in reference to this subject, even within our recollection!—but they differ as to the merits of the particular measure. Mr. Lloyd defends the Bill—Mr. Symons attacks it, and incidentally touches on other questions affecting the condition of the labouring population. Mr. Swaine has a Bill of his own, which he recommends; and Mr. Girdlestone, with whom we agree, is of opinion that—"when we weigh the awful alternative awaiting these poor children, the utter ungodliness to which they must be left, the death, the spiritual and eternal death, to which they must be consigned, unless some comprehensive measure be adopted, with all the energy of the State, for making them wiser and better; we shall not hesitate one moment in deciding, that we had rather they were trained up in any form of Christianity whatsoever, than in none at all. Though the Christian nurture of these little ones were claimed by such as have the least right to it of any, yet rather than have them left in heathen ignorance, and worse than heathen wickedness, we should say, with the true mother, 'O my lord, give her the living child, and in nowise slay it.' There is no professing Christian community in the land, likely to have any weight in this question, that would not aim to train such children, if intrusted to its care, in principles and practices, in doctrines and duties, as much better than those habits in which they now grow up, as life is beyond comparison better than death."

Scientific Wanderings, by the Rev. R. Fraser.—This should have been called the Boy's Own Book of Natural Philosophy. A rational, cheerful little book of gossip; clever, ingenious, sincerely meant, and simply expressed.

List of New Books.—Braithwaite's Retrospect of Medicine, Part VII., January to June 1843, 12mo. 5*s.* 6*d.* cl.—Cæsar, with Vocabulary, Notes, and Map, by W. M'Dowall, 12mo. 3*s.* bd.—The Rule, Based on the Word of God, for the Calculation of Time in the Prophecies of the Old and New Testament, 8vo. 3*s.* 6*d.* swd.—Murray's Hand-Book for France, 12mo. 12*s.* cl.—Markland's (J. H.) Remarks on English Churches, &c., 3rd edit. enlarged, fc. 8vo. 6*s.* 6*d.* cl.—Jones's History of Ancient America, royal 8vo. 20*s.* cl.—Hutton's Mathematics, Vol. II., by Gregory and Davies, 8vo. 12*s.* bds.—Imray's Cyclopædia of Practical Medicine, &c., 8vo. 15*s.* cl.—Dr. Pritchett on the African Fever, 8vo. 7*s.* 6*d.* cl.—Pereira's Treatise on Food and Diet, 8vo. 16*s.* cl.—Foreign Library, Part VIII., 'History of the Eighteenth Century,' by T. C. Schlosser, Part I., 8vo. 5*s.* swd.—The Closing Events of the Campaign in China, by Capt. G. G. Loch, post 8vo. 8*s.* 6*d.* cl.—Biblical Cabinet, Vol. XLIII., 'Palestine in the time of Christ,' by D. J. F. Rohr, translated, with notes, by Rev. D. Esdaile, fc. 8vo. 6*s.* cl.—Hawkins's Meditations and Prayers, 4th edit. 32mo. 2*s.* 6*d.* cl.—A Dissertation on the Seals and Trumpets of the Apocalypse, 4th edit. corrected and enlarged, by W. Cunningham, Esq. 8vo. 14*s.* cl.—Pearsall's Hymns of the Church, with Tallis's Versicles, &c., pointed for Chanting, 12mo. 2*s.* cl.—Shorthand New Testament, by G. Odell, 12mo. 15*s.* cl.—Rev. W. Jay's Works, Vol. VII., 'Sermons,' post 8vo. 7*s.* 6*d.* cl.—The Hand-Book of Taste, or How to Observe Works of Art, fc. 8vo. 3*s.* bds.—Steam Voyages on the Seine, the Moselle, and the Rhine, by Michael J. Quin, 2 vols. post 8vo. 21*s.* cl.—Memoirs of the Marquis of Pombal, by J. Smith, Esq., 2 vols. 8vo. 21*s.* cl.—The History of Gustavus Vasa, royal 8vo. 1*s.* 6*d.* swd.—The Wrongs of Woman, by Charlotte Elizabeth, Part I., 'Milliners and Dress-Makers,' 18mo. 2*s.* cl.—Jorrocks's Jaunts and Jollities, 2nd edit. with 15 coloured plates, 8vo. 25*s.* cl.—Intellectual English Grammar, by John Turner, 18mo. 1*s.* 6*d.* cl.—Intellectual Arithmetic, upon the Inductive Method of Instruction, with a Key, &c. 8th edit. 18mo. 2*s.* sheep.—Chambers's Educational Course, 'Key to Algebra,' 12mo. 2*s.* 6*d.* cl.—Specimens of Furniture in the Elizabethan and Louis Quatorze Styles, by the late Mr. T. King, folio, hf-bd. 2*l.* 2*s.* coloured, 1*l.* 15*s.* plain.—Ancient History Remodelled from Rollin, by Mary Shoolbred, 3 vols. 12mo. 15*s.* cl.—The Home Treasury, edited by Felix Summerly, 'Bible Events,' illustrated by Holbein, square, fancy bds. 2*s.* 6*d.* plain, 4*s.* 6*d.* coloured; 'Little Red Riding Hood,' new edit. with 4 pictures, square, fancy bds. 2*s.* plain, 3*s.* 6*d.* coloured.—Hand-Book of the Violin, 32mo. 1*s.* swd.—Hutchinson's Spirit of Masonry, new edit. with copious notes, &c., by Rev. George Oliver, D.D., 12mo. 7*s.* 6*d.* cl.—The Horse-Keeper's Guide, by James Mills, 12mo. 1*s.* 6*d.* cl.—Oswald's Etymological Dictionary, new edit. 10mo. 8*s.* 6*d.* bd.—The Art of Living, by H. Duhring, post 8vo. 5*s.* cl.—Punch, or the London Charivari, Vol. IV. 4to. 8*s.* cl.—Prideaux's Registration of Voters Act, 12mo. 3*s.* 6*d.* bds.—Registration Act for Voters, by a Barrister, 8vo. 1*s.* swd.

Meteorological Observations made at the Royal Society, Somerset House, for 37 successive hours, commencing 6 A.M. of the 21st of June, 1843, and ending 6 P.M. of the following day, (Greenwich mean time).
By Mr. J. D. Roberton, Assistant Secretary, Royal Society.

Hours of Observation.	Barom. corrected. Flint Glass.	Barom. corrected. Crown Glass.	Attach. Ther.	Exter. Ther.	Old Standard Barom.	Attach. Ther.	Difference of Wet & Dry Bulb Ther.	Dew Point.	Rain in Inches.	Wind.	REMARKS.
6, A.M.	30.109	30.100	57.0	51.8	30.180	58.2	03.9	50		N	Cloudy—light breeze.
7, ..	30.107	30.100	59.5	57.3	30.182	59.5	06.1	48		N	Do. ditto.
8, ..	30.089	30.082	66.0	58.0	30.188	61.6	06.6	50		S	Do. ditto.
9, ..	30.070	30.061	70.2	59.3	30.186	64.3	07.6	58		W	Fine—light clouds and breeze.
10, ..	30.061	30.052	67.6	62.7	30.168	65.3	05.8	51		S	Do. ditto.
11, ..	30.057	30.050	64.7	65.3	30.160	65.3	07.3	50		S	Do. ditto.
12, ..	30.044	30.035	62.3	64.3	30.138	64.4	09.1	50		S	Do. ditto.
1, P.M.	30.034	30.025	61.9	65.8	30.128	63.8	08.2	52		S	Do. ditto.
2, ..	30.019	30.010	61.6	67.0	30.115	63.7	07.5	53		W	Do. ditto.
3, ..	30.001	29.992	61.7	68.7	30.093	64.2	07.6	53		S	Do. ditto.
4, ..	29.984	29.975	62.0	68.8	30.079	64.6	06.5	54		W	Do. ditto.
5, ..	29.971	29.962	62.3	69.3	30.063	65.0	06.7	55		W	Do. ditto.
6, ..	29.957	29.948	62.3	68.3	30.055	64.8	09.3	56		W	Cloudy—light breeze.
7, ..	29.954	29.945	62.0	66.8	30.051	64.6	08 6	58		S	Do. ditto.
8, ..	29.961	29.952	61.8	64.3	30.053	64.0	07.8	55		S	Do. ditto.
9, ..	29.971	29.962	61.7	62.2	30.057	63.6	04.5	56		S	Do. ditto.
10, ..	29.971	29.962	61.6	60.4	30.057	63.3	03.9	55		S	Do. ditto.
11, ..	29.965	29.956	61.6	59.3	30.051	62.8	03.5	56			Do. ditto.
12, ..	29.960	29.953	61.4	58.7	30.041	62.6	03.0	56			Do. Few stars.
1, A.M.	29.962	29.955	61.3	57.7	30.043	62.4	02.2	56			Do. ditto.
2, ..	29.950	29.941	61.2	57.3	30.033	62.3	02.7	55			Do. Moon bright.
3, ..	29.949	29.940	61.0	56.8	30.031	62.3	02.7	56		SW	Fine—light clouds—ditto.
4, ..	29.945	29.936	61.0	56.0	30.035	62.0	01.8	55		SW	Ditto ditto.
5, ..	29.947	29.938	61.0	56.3	30.045	62.2	02.6	55		SW	Cloudy—light breeze.
6, ..	29.955	29.946	60.8	56.8	30.047	62.0	03.7	56		SW	Lightly overcast—light breeze.
7, ..	29.961	29.954	61.0	57.8	30.049	62.2	03.4	56		SW	Do. ditto.
8, ..	29.956	29.947	61.2	58.8	30.045	62.4	04.0	55		SW	Do. ditto.
9, ..	29.959	29.950	61.5	60.8	30 051	63.0	06.3	55		N	Do. ditto.
10, ..	29.957	29.950	63.0	63.7	30.055	64.7	07.7	55		N	Do. ditto.
11, ..	29.958	29.951	63.6	64.7	30.057	65.6	08.9	55		NW	Cloudy—light breeze.
12, ..	29.957	29.950	64.0	65.5	30.059	66.3	09.5	53		NW	Dark heavy clouds—light breeze.
1, P.M.	29.953	29.944	64.0	65.3	30.051	66.3	09.6	56		N	Fine—light clouds ditto.
2, ..	29.949	29.940	64.0	66.3	30.047	66.4	10.3	56		NW	Dark heavy clouds ditto.
3, ..	39.951	29.944	64.0	66.7	30.057	66.5	10.8	51		N	Fine—light clouds ditto.
4, ..	29.948	29.939	64.2	66.8	30.047	66.7	10.8	53		N	Do. ditto.
5, ..	29.960	29.951	64.3	63.8	30.055	66.7	06.4	58		NE	Cloudy—light breeze.
6, ..	29.971	29.962	64.0	60.8	30.067	66.4	05.7	55		E	Fine—light clouds and wind.

The observations of the Barometer (Flint and Crown Glass) are severally corrected for temperature, as also for capillarity.

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FOREIGN CORRESPONDENCE.

Carlsbad, May 20.

IF I recollect right, I promised to send you what I had picked up of the customs, traditions, and amusements of the people in this neighbourhood. I have nothing to tell you about literature or art. We, in these parts, don't pique ourselves on being more enlightened or more refined than our neighbours, and are not prepared to set you right on any "high argument" whatsoever. Instead of a review of a new poem, I send you some fragments of the old poetry of the people, which is becoming a forgotten language. The innocent, good-natured, light-hearted girl from whose lips I have collected the greater part, looks half-amused and half-ashamed at my inquiries—fancies I am laughing at her or her countrymen, and thinks it necessary to say that this and that is "*dummes Zeug*," (nonsense) and that only the peasants here and there believe it.

Let us begin with *Sylvester-Abend* (the last night of the year). Nanni (of course she is a Nanni), how do you find out who is to be your husband?

At midnight the girls go to the river to fetch the silent water (*das still-schweigende Wasser*); each must go alone, and must, on no account, speak, nor even turn her head if spoken to, nor look behind her. She dips her jug into the river, and brings it home, always silent (*immer schweigend*), and pours it into a basin. Then she melts lead, and taking an *Erbschlüssel* (how *am* I to translate this *hereditary key?*)—an old family key—she pours the melted lead through it, saying, three times, "*Ich giesz, ich giesz, durch einen Erbschlüssel; Ich möchte gern mein Schatz seine Handthierung wissen;*" which means, young ladies, that she wishes to know the calling of her *Schatz*, a word I shall not insult your penetration by translating. We have all, I hope, melted lead in our day, for one purpose or another; and know that the forms it takes are very like a whale, or a weasel—very like, no doubt, a hammer or a last, a spade or a trowel. [Here Nanni gravely assures me that it is *blosz um einen Spasz* (only for a joke). I nod, and say, *Versteht sich* (of course). *Und nun*, Nanni.]

Why, then, the girls (I observed she never said *we*) go out at dusk, and fetch three logs of wood from the wood-stack; in the morning early they make a fire with them, and while they are burning, go out to walk: the first man each meets is of the trade or calling of her future husband.

The casting of lead or wax into water, as a means of divination, is, I believe, common to all parts of Germany. Even in enlightened Berlin, my pretty young hostess consulted this oracle; and, I have no doubt, discovered with a beating heart, all the emblems of the art of the young *Baurath*, or, as we might say, inspector of works, to whom she is since happily betrothed.

On New Year's Day there are the usual greetings. I can find no peculiar custom, except that the people eat rice that they may grow rich.

I need not trouble you with carnival. Italian travellers have tired one of the name. I must, however, mention the tragical and ignominious end of the *Fasching*. At the magnificent carnival at Cologne (which really deserves to be described), I saw him, represented by Hanswurst, rocked in a cradle and put to sleep for the year. Here the *Fasching*, represented by a man of straw, is thrown into a ditch, stabbed with pitchforks, and left for dead. If I were a German, I should either trace the historical origin of this divergence of views, or construct a theory philosophical or poetical upon it; but, as I am an Englishman, I can tell you nothing but the fact. You make a bow, and thank me for this compliment to England. Alas, no! I am a degenerate son, and not half so proud as I ought to be of our inaptitude for speculation, and our disdain of minute research. How often does it strike me, what an admirable barter of qualities might England and Germany carry on, if only pride and prejudice were not! In how many things are the two nations born to complete each other! In how many has the one in excess, precisely what the other wants! But there is a "protective system" in both, which will long prevent this—long, but not for ever. *Veniet felicius ævum.*

Enough of Germanism has penetrated into England, think, to make it unnecessary for me to speak of Easter eggs—here called red eggs (*rothe Eier*), as they are all dyed of that colour, and not, as on the Rhine, many-coloured. *Pfannkuchen* are eaten during Lent and Easter. These are not our pancakes, but are baked: they are about the form and size of a goose's egg, with preserved fruit in the middle. They are served at or after tea, in all companies. Minced pies, by the bye—those triumphant foes of prudence and digestion—are not known in Germany; unless, perhaps, among the denationalized, corrupted Hamburghers.

April fools are like all other fools—ubiquitous.

May Day used to be observed with nearly the same idyllic festivities as in England. A stationary May-pole did not exist, nor an elective queen. Each village lad did obeisance to the queen of his own heart. For this purpose he went by break of day to the wood, and cut down "a pretty slender young tree," says my informant, "fir or pine." The branches were then partly stripped, the top was left, and handsomely adorned with green and red ribbons. This the youth planted before the door of his *Schatz*, and in the afternoon the villagers danced round it, to the *Dudelsack* (bagpipe, the national instrument of Bohemia). [Here I demur to the number of May-trees in one village: Nanni wisely replies, "*Ach Gott! jedes Mädchen hat nicht ihren Geliebten*" (every lass has not a sweetheart), to which I sadly assent.]

The number was, however, sufficiently great to alarm the foresters, and to lead to the abolition of the custom. The havoc among "the pretty slender young trees" was the reason, real or ostensible, for its prohibition. Firing off guns, which was a part of the amusement, I have already told you is forbidden.

On Rogation Monday, and the two following days (the *Bitt-tage*), the ceremony of blessing the fields takes place. After early mass, the priest and people go in procession to altars erected and prettily adorned, at several charming spots around the town, where the prayers and benedictions are pronounced. It is always immensely and devoutly attended, as are all religious ceremonies here. My mind naturally travelled back to the kindred ceremony of blessing the sea at the commencement of the herring fishery, at Boulogne; the only procession which, at the time all were forbidden in France, was granted to the urgent wishes of the poor fishermen and their wives. A smart, well-behaved young sergeant, who stood next me in the crowd, assured me, with an air of the politest condescension, that it was "*une cérémonie tres peu en harmonie avec nos institutions actuelles*," to which I could only humbly assent. But I thought, it will be a good while still, before "*institutions actuelles*," or to come, will wean these poor people, who live in daily converse with the elements, who sleep under the stormy heavens, and on the tossing sea, from the sense of immediate dependence, which they express thus, as they can, poor things. They help out their untutored reason and rude imagination with symbols, and they mean something which we have other language for. And so do these poor peasants, whose lives depend on the former and the latter rain, and who, after the way of their fathers, implore Heaven not to withhold it. But you will bring *your institutions actuelles* into the field against my poor *Bauers* and their heathenish rites. I have done.

On *Walpurgis-nacht*, the peasant women dig a hole before the door of their house, or cow-stall, line it with moss, which they gather in the wood, and in this moss bury an old broom, to keep off witches. I must add another proof of the inoffensive nature of the people in this neighbourhood. They believe in witchcraft—as every peasantry does, more or less—but they never, that I can find, attempt to hurt the wretched old women who are suspected of practising it. I asked what they did to them. "*Sie gehen ihnen aus dem Weg*" (they get out of their way), was the answer; given, as it seemed, in utter unconsciousness of the inhuman practices of other countries.

On St. John's Eve, a bonfire used to be lighted in a field, or open place, in every village; all the old brooms, which were carefully hoarded the whole year, were then brought out; the young men set fire to them, and flourishing these blazing brooms, jumped, one after the other, over the bonfire, "which," says Nanni, "was very pretty." I don't doubt it; but in a country of wooden houses and pine forests, I cannot blame the government for forbidding that. People who saw the hundreds of acres of Prince Clary's forests blazing, at Herrnskretchen, on the Saxon border, last year, will not want any justification of such a measure.

I can find no trace of the St. Martin's fires, so beautiful around Bonn. On the other hand, the *Martini-Gans* (St. Martin's goose) is as indispensable here as the one we eat in honour of St. Michael the Archangel. On St. Martin's Eve, the little children go and visit their godfathers and godmothers, and have apples, and nuts, and presents of clothes, in memory of the saint's mantle.

On St. Andrew's Eve, the girls seat themselves with their backs to the door of the room, take a shoe between their teeth, and throw it over their heads with a jerk. If it falls with the toe outwards, it is a sign of a wedding; if with the heel, of staying under the father's roof.

Another way the girls have of deciding this question, is "*dass Sie horchen gehen*" (by going a listening). They listen outside a house till they hear the word "*Ja*," or "*Nein*." This is the utterance of the oracle.

But by far the most precious relic, I have found in the *Abendgebet* (evening prayer) for this evening. I can only give it in German; for what do such bits of exquisite *naïveté* turn to in a translation?—

Deus meus;
Lieber Sanct Andreas,
Lass mir erscheinen
Mein Herz allerliebster mein;
Soll es ein Reicher seyn,
Lass ihn erscheinen bei Bier und Wein;
Soll ich mit ihm leiden Noth,
Lass ihn erscheinen bei Wasser und Brod.

And then, says Nanni, "*sie geben Acht was sie träumen*" (and then they mind what they dream). My fair readers—I expect to have fair readers this time—must know, that the prayer to St. Andrew is to permit or cause the sweetheart to appear; if rich, with the goodly accompaniments of beer and wine; if poor, with the uninviting ones of water and bread. This, dear young ladies, done into your pretty English, means, the one with an opera box and diamonds; the other with two maids and a hackney coach—in short, a bad match.

Others write—for all *can* write here, in some fashion—three names on three slips of paper, and lay them under their pillow. In the night, when they wake, they draw out one slip, and lay it on the bed, and as soon as it is light, they read the fated name. The condition annexed to this—that of waking in the night—I rather shook my head at, as not likely ever to be fulfilled, judging from observation. But it seems they *do* wake. Well, great must be the excitement to disturb these tranquil nerves and untroubled brains.

Again—they make two little garlands, one of green sprigs, and one of straw; these are laid under two plates reversed, and the maiden has to choose between them, like Portia's lovers. What the wreath of straw betokens, I shall leave to the imaginations of my readers.

St. Nicholas, the terror to small evil-doers in France, exercises the same influence here. Some neighbour "dresses up" hideously on St. Nicholas's Eve, and goes about from house to house, with a rod in one hand and a bag of nuts and apples in the other; thus making justice *anschaulich* to heedless little eyes. The children are desired to go down on their knees, and say a "*Vater unser*." If they say this well, they are immediately rewarded with the contents of the bag; if ill, they have a taste of the rod. This test of moral and intellectual excellence, is a little like some we are in the habit of using, but we have none equal to it for simplicity. We complicate and disfigure everything. The following morning certain little cakes, called *Kollenschelln* (a Bohemian name), are given to the children.

Of Christmas I need not speak. Since Germany began to be a little known to the English, the Christmas-tree and its splendours—the Bethlehem, with the manger, and all the holy festivities of Christmas Eve—have been the subject of so many descriptions, that I need not add to them. They are everywhere alike in the main. In Berlin, they have lost in simplicity what they have gained in magnificence. The Christmas fair, lasting a week, and lighted every evening; the splendour of the illuminated confectioners' shops, which all Berlin throngs to see on the two or three last evenings before Christmas; the sums of money expended in gifts, astonish a Londoner, so little accustomed to observances of days and seasons. But this deserves a chapter to itself, and not a mere allusion.

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It may be, that the other customs I have related, are not less diffused over Germany than the Christmas-tree; yet, I believe, not all. Whether these have received any Slavonic tinge, is a question which it would require time and research to make out. There are very few traces of the Slavonic element to be found in this part of Bohemia. The type of the population is German, and the language exclusively so. I have not met with a Carlsbader who speaks Bohemian.

Most of the customs in question are, indeed, European, and are rather connected with the history of the Catholic Church, than with that of any particular people. With some modifications, they prevailed in "Merry England."

After so much oral tradition, I must give you a pretty custom on the more questionable authority of a *Taschenbuch*. If it is not true, it deserves to be. The scene is laid in this part of the world, but the author does not give the name.

In a village in *Deutsch-Böhmen* (German Bohemia), the feast of the consecration of the church, called the *Kirda* (Kirmesse, on the Rhine) is kept with great solemnity. Two or three days before Kirda Sunday, a young man who wishes to make a declaration of love to a girl, sends her his hat. If she sends it back, his suit is rejected; if she requites his affection, he receives it on the eve of the feast, decorated with a wreath of rosemary. Sometimes this is so profuse as almost to cover the crown of the hat. The wealthier maidens display their magnificence in the quantity of silver wire, little golden hearts, artificial flowers, tinsel, little doves, &c., which they fasten on the sprigs of the rosemary. On the Sunday morning the lads go to church, triumphantly wearing these tokens of successful wooing; and, except in the sacred place, will hardly consent to lay them by all day.

In the same village, when a peasant dies, the body is laid out on the bed. By the bedside stands a burning lamp and a cup of holy water. The neighbours come in softly, one after another, step slowly up to the bed, and, kneeling down, say a *Vater unser*. They then dip a little bunch of six ears of corn, bound together, into the holy water, sprinkle the winding-sheet, and having turned it down to take one more look at the face of the departed, they stand a few minutes in melancholy contemplation, and softly retire.

Can anything be more poetical than this last greeting of the friendly hand to the weary husbandman who has laid him down to rest? The six ears of corn and the cup of holy water—how perfectly do they embrace the whole significance of his life, his beneficent labours on earth, his simple, unquestioning hopes of heaven.

Too true is it, as is remarked by a writer whose sympathy with human woe, and whose lofty genius and eloquence, seemed to fit her for a far different vocation from that which she has followed, that, generally speaking, nothing can be more false than the poetical colours in which travellers and phrase-makers have dressed up the life of the peasant, and that whatever of poetry there is in it, "*nous frappe sans se révéler à lui.*" Yet the originators of such customs as these must have had within them a spring of unconscious poetry, manifesting itself, like their religion, rather in symbols than in language. These symbols were instantly understood and felt by the less imaginative, and, like the genuine poetry of a simple age, were soon incorporated into the life of the people.

I cannot quit these good people, to whom, for want of politer themes, I have introduced you, without one word of the deep tragedy of prose. Let nothing make us lose sight of the awful truth, that, whatever be the occasional exceptions, the life of the mass of the people is, in all countries, one of toil and want; of suffering caused by others; of still greater suffering brought upon them by their own ignorance. Were this hopeless, it would be gratuitous cruelty to those who are at ease to bring so painful a thought continually before them; but it is rendered hopeless only by our ignorance, indolence, and selfishness; and though positive good will ever be far enough above our reach, everybody who takes the trouble to reflect, must see that a great mitigation of existing evils is practicable.

It is the fashion to write as if want and misery were unknown in Austria;—as if Henry IV.'s wish for his subjects was accomplished in this favoured land, only that the *poulet au pot* is translated into *Backhähnel*. This may possibly be true of the Hereditary States, though it would require very extensive and nice observation to convince me of it, but it is far enough from being true of Bohemia and Hungary. Do not imagine that I say this in the way of detracting from the merits, whatever they are, of the Austrian government. That would be just as absurd as giving it the credit of the imputed prosperity. The influence of governments on the *physical* well-being of their subjects is slow and indirect; generally only to be attained by an influence over their *moral* condition, which rulers (taking the word in its largest sense) have neither sufficient virtue to acquire, nor sufficient wisdom to use rightly if they had acquired it. In this respect Austria is no worse than her neighbours, as witness Ireland.

The peasants in this immediate neighbourhood are considered remarkably well off. They eat bread—rye bread, that is—never wheat—and potatoes; and, in tolerable times, a bit of meat on a Sunday. But in *Stock-Böhmen* (Bohemia proper) their fare is the same as that of the Irish,—bad potatoes, and not enough of them. The wages of an agricultural labourer are 10 or 12 kreutzers a day, I believe often less (30 kr. = 1 sh.). The suffering this year from the failure of the potato crop has been beyond description, especially in the Erzgebirg, the mountain range which separates Saxony from this country, where, as its name denotes, are situated the mines which formerly made Freyberg the mining capital of Europe. The frontier lies nearly at the summit of the ridge. The mines on both sides seem to have long been in a state of decay. The population, thus gradually deprived of its labour, has not decreased or been drafted off to other districts, but has betaken itself—men, women, and children—to the miserable resource of lace-making. This, ladies, is the secret of the cheap Saxon and Bohemian lace you are so happy to obtain, and a fearful secret it is. When I first heard that all these miserable men had usurped the miserable occupation of their wives and daughters, I felt more horror than I should have done at a field of battle. Husband and wife engaging in this fearful competition for a wretched morsel of dry bread! And these men, too, once miners! I had known only the noble-looking, intelligent, manly Cornish miners. To fancy them sunk into these haggard spectres and making lace, was more than heart of flesh could bear. Never, even in Ireland, did I see hunger—dire, enduring hunger—so strongly marked in the human face, as in these groups of people who came down from Joachim's-Thal to be fed and clothed by the good charitable burghers of Carlsbad. In Dresden, and indeed Saxony generally, all the resources and expedients of charity have been exhausted upon this unfortunate class. There the word *Gebirgsleute* (mountaineers) means people sunk in abject poverty. I see in the Prussian *Staatszeitung* of the 10th of August, an explanation of the remarkable decay of the mines which causes this distress. According to that journal, many of them have formerly been let by the government to individuals who, not having sufficient capital to erect the necessary machinery for exhausting the water from the deep mines, have abandoned them, and worked only those near the surface. If this be the case, there is, I suppose, no alternative but for the government to take them into its own hands again. The formation of companies and the risk of capital, after the English fashion, would hardly be possible in Saxony.

This wretched population, like all others sunk in abject and hopeless want, is conspicuous for the rapidity of its increase. You are continually told, with a sort of wonder, of the swarms of children in the mountains. The other day I was looking at a ragged, half-starved woman, attempting to quiet a babe at her breast, and on observing her more nearly, I saw she could not be above seventeen or eighteen. I pointed her out to an excellent charitable Carlsbad woman, and she said, "Oh! you will see plenty of such mothers. They have no thought for the poor children." How different is this brutal recklessness from the decent pride and virtuous forethought of the Saxon peasant girl I told you of, with her indispensable "*Ausstattung*," which must be worked for and waited for, till it reaches the amount suited to her station. That the wretched offspring of such unions are thinned by the want they are born to there is no doubt. But what a relief! what a result! This and other kindred results, which the most benevolent man in the world brooded over with a pain that goaded him to inquiry and speculation, people have actually the wickedness to describe as the very remedies he sought. Is this ignorance? That does not excuse the imputing to a writer principles the very contrary of those which it was the labour of his life to expound.

There is another most wretched portion of the population of the Austrian Empire, specimens of which come wandering hither. They are the Slowacks who inhabit the north-west of Hungary, and have the dark eyes and sallow complexion of most of the Slavonian tribes. The first time I saw one in his tattered garment of the coarsest brown woollen, which forms their sole covering, his low, large-brimmed hat, and his un-German physiognomy, I could not imagine to what nation he belonged. The complexion, and the half-oriental eye, made me think him a gipsy, and the coils of wire and the mousetraps in his hand (the usual stock in trade of these wanderers) confirmed me in this idea. But the bold and cunning look of our gipsies was not there; on the contrary, never did I meet so subdued, so imploring, so melancholy an eye. The whole face bore the unmistakeable stamp of gaunt hunger. I have seen many of them since, and they all have this expression. The boys are generally very handsome, slender as Arabs, and quite without the coarse features of the lower classes of Germans. Beggary is not only prohibited here, but *really* prevented, so that they ask nothing; but the appeal made by their pale face and pathetic eye is not to be resisted. Still more painful is the look of gratitude with which they receive the smallest gift. That look, meet it where one will, smites on the heart as the bitterest reproach.

In short, the Prater is not the Austrian Empire—though I by no means intend to deny the comparative *bien-être* of a great part of it.

The Slavonic nations, Bohemia at their head, will ere long compel the West, spite of her long contemptuous indifference, to turn her eyes to a portion of Europe, less known to the rest than Persia or India. The great movement going on in Bohemia is like the course of a deep and tranquil river. It has nothing to alarm the most timid, and everything to encourage those who can care about the destinies of regions they do not inhabit, and times they will not live to see. It is hardly too much to say that purer patriotism, less adulterated by any self-regarding interests, was never displayed than is now at work in these long-neglected countries. The labourers are not numerous, but they are equal to their high calling.

Lordly, stormy, indomitable Hungary, is at work, too, in its own way, and not a very gentle one. Five hundred thousand nobles, all with equal rights and equal swords, are troublesome subjects and ruthless masters. The vast majority are only distinguishable from the Slavonian peasants by their privileges; and their name, Bocskoros (*tied-shoes*), from the rude pieces of leather, bound on with thongs, which they wear for shoes, sufficiently shows their condition. They have all the rights of voting in their counties (*comitati*). If for noble we read freeman, we may find many curious and amusing analogies with England—especially with the turbulences of our elections; and if for Magyars and Slowacks, we read English settlers and native Irish, we have a little further insight into the relations of things. The Emperor is just gone to open the Diet in person. If I understood Magyar, I should like well enough to go and hear the young Hotspurs of the Diet thunder. But there are, amidst all the noise, far better things to be heard, and they, though not the loudest, will be heard the longest.

THE EXHIBITION OF ANCIENT MASTERS, PALL MALL.

[Second Notice.]

THE North, or principal Room, is occupied with the works of *Sir Joshua Reynolds*, which thus gives a tone virtually modern to this year's "Exhibition of Ancient Masters." We cannot censure or regret it; nothing less, however, than Reynolds's genius could reconcile us to such a perversion of the essential principle that the British Institution first adopted—because fine ancient pictures will seldom be contributed, if their legitimate throne-room be usurped. In a word, we never saw this Saloon look more grand, nor can imagine it to do so, unless it were panelled by

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chefs-d'œuvre of Titian himself. The splendour is perfectly awful! On his entrance from the blank hall and cavernous mouth of the staircase, a spectator feels he has shut out the grovelling world, and as if he had ascended to some region nearer the sun, when he finds himself at once in the warm atmosphere which breathes all around him from the glowing pictures. It raises the very temperature of his blood, his animal, and thence his intellectual spirits, makes his eye kindle and his thoughts burn—we appeal to every spectator, who has not an impetrified heart and brain, whether our tropes be hyperboles. Such, however, is the mellow, deep-toned lustre of this grandly-minded Painter's colouring, that it seems to soften daylight, and produces an effect like that of a gorgeous summer-eve, when the broad shadows throw a solemn reflex over the spaces and spots most illuminated. We can liken his massive chiaroscuro to nought whatever but a horizontal sun-burst, seen at that time through opening clouds, or through the stems and expansive umbrage of huge forest-trees. Verily, Sir Joshua was a great artist, far greater than his countrymen yet believe. A portraitist, forsooth? a mere face-taker? Why his portraits are more historical than the historical-pieces of many another painter! We do not rank him with Raffael or Titian, yet make no scruple to assert that his portraits, *in this respect*, excel theirs; in this respect, he enlarged the domain of portraiture, or kept it enlarged, most after Vandyke, and improved it enough to deserve the title, which some critics begrudge him, of an Imaginator. It is a futile objection that he borrowed his line from Michaelangelo—did Michael himself never borrow from Signorelli and Masaccio? Was not every great artist thus far a plagiarist? It is a still more suicidal argument against him that he took ideas from prints and obscure sketches: for the pettier the source the powerfuller his invention to make it yield abundantly: what was this but a human version of the divine productiveness which could create a world of splendour and beauty out of nothing? But we say again, the genius of Sir Joshua Reynolds is not comprehended *yet*. Wherefore? We will clear up the mystery. He discovered no new light in Baffin's Bay, where sealskins and tippet-furs were comentable —*that* our discerning countrymen could have appreciated: no new oyster-bed, or bank where codfish, herrings, or pilchards abounded—no newer Newfoundland from whence Hull Whalers might return overflowing with blubber-oil, and bristled with cetaceous bones, for the use of umbrella manufacturers and staymakers: he discovered no hand-loom, nor spinning-jenny, not so much as a patent corkscrew, or save-all, or kitchen utensil. Things like these Englishmen could understand—could award them full meed of praise, heaped, above measure: for these come home to Englishmen's business, and bosoms, and backs, and bellies. Nay, this most judgmatical people can estimate so much of Sir Joshua's genius as serves to adorn their house walls with *furniture-pictures*—handsome succedanea for French paper—or to eternalize their family vanity by family portraits:—perhaps even so much as enables them to illumine their minds with the reflection of his golden colours and the glittering coinages of his brain. Their taste in Fine Art has its turn from their bias towards the precious metals, and when they patronize they must see their money on the canvas—its hue and beloved gleam at all events; they buy splendid pictures that they may still gloat upon gold under another shape—the riches of the palette. 'Count La Lippe' is probably the grandest portrait here—but who would waste eyesight surveying it? And if any one did, what grandeur would he detect about a pallid, plain man, without either gold lace to his coat, or gold edge to his hat—a mere bronze cannon beside him, not even burnished in dear delusive semblance of the absent ore,—and behind him a leaden sky, through whose dense clouds, alas! there does not peep as much sun as would gild an infinitesimal pill, not one star the size of a sixpence! Sir Thomas Lawrence would have double-gilt the walking-stick at least—peradventure, given a neat silvery touch to the nose-tip and knuckles and tuckers, &c. for "effect;" his brilliant genius would have played gloriously over those black-leather boots, flashed its lightnings along every wrinkle, and flung the varied charms of his chiaroscuro on their undulous surface, like moonshine on a ripple. Alas, here is nothing of the kind! all is sober dignity and calm impressiveness. It shows, indeed, how very little Reynolds was dependent on what many persons deem his mainstay—dazzling colour—and how potent he could be without that spell of the Modern English School. Even this portrait, however, manifests him a supreme colourist, as that term, in its proper acceptation, means one who can harmonize the tone of his work with the character of his subject—not sacrifice the intellectual charm to the sensual. A picture which images itself on the spectator's retina alone, without penetrating further towards the brain, goes but half way to the seat of his soul, and never gets into the mind's "presence-room," but merely into its antechamber. Yet how many spectators will recognize this portrait's pretensions on the score of characteristic colour? how many appreciate its fine, grave tone so much in keeping with the stern and stately figure, his thoughtful mien, and his austere vocation? That gray and vaporous background symbolizes the smoky atmosphere of War—that colourless flag-sheet, the pale and terrible aspect of the battle-field. Yet few will account this work a masterpiece of our great Colourist, though modulated throughout its immense details like the smallest, softest *Terburg* and its voluminous masses combined with a breadth of effect like the gradual melting of clouds into each other. No! the public cannot discern any power of coloration in a picture, unless it glare as if gallipots of ruddle and gamboge, and all the florid pigments had been spilt over it! But let us repress our rage and examine the 'Marquis of Granby' opposite. This, indeed, is neither splendidly rich nor sublimely severe: it is coarse and gross, but perhaps therefore characteristic of the original: he appears just the Hero to decorate every second alehouse sign, and Reynolds's portrait, perhaps, was the prototype of those which swung from the various sign posts in the days of our Immortal Trainbands. A duplicate, we believe, exists at Paris. Next the Marquis are two magnificent portraits: one of 'Lord Rodney,' the other of 'Admiral Keppel,' both brilliant, but their brilliance has a majestic grandeur (as Reynolds's always has), like that of the sun when—

Clouds upon his western throne attend.

By his 'Keppel' Sir Joshua first broke a broad high way through the Chinese Wall, which had long surrounded and confined the Empire of Art—he became sovereign there at once. Critics will detect a certain trust-to-fortune about its composition and workmanship—the rocks and skies huddled together accommodate themselves as well as they can—there is mental rack manifest in the tormented manipulation, that bespeaks want of complete foreknowledge how all was to come right: but grandiose general effect was secure—he had not to grope out that—it was no god-send, or rather it was, for it came from Heaven. Observe that prodigious anchor-fluke, and the way it magnifies upon your mind the impression of a *Naval* theme. 'Rodney' is a full stride to perfection—character, colour, composition, and workmanship are all here: of course we mean Sir Joshua's perfection; he never drew well, perhaps never even conquered an unsureness of touch that often breaks into blind audacities, through sheer self-distrust. The present work, however, exhibits much less chance-medley than the preceding—more intention and veritable invention: but the chief advance is made in Sir Joshua's real forte—character; Keppel, a respectable elderly gentleman in a white wig, has nothing specific of the gallant Admiral about his expression; save for his naval uniform he might be any other respectable elderly gentleman who chose to totter along the seashore, and cool his head as he pondered the tonnage of an anchor. Now a portrait which relies on its symbols, or costume, to explain its character, wants character—and this a good painter can always give, however insipid the features (as Keppel's are *not*), if there exist any mind within, by learning what it may be, and then bringing it out *ad libitum*. Thus, it is neither Rodney's "ship-shape" apparel, nor double-anchor, nor sea-fight depicted in the distance, that betokens the Ocean Hero, but his peculiar cast of countenance and attitude; those are just the brows to meditate Breaking the Line—he takes the precise posture of a man determined to remain master of a battle-field. Rodney may never have meditated upon breaking a cobweb, he may have staggered every step between cradle and grave, but his portraitist had a right to characterize the boldness and firmness of his deeds by his demeanour. On other principles a portrait is often faithful, never fine: it was thus that Reynolds proved himself an idealist, not a bare *scimia di Natura*. We shall, with all reverence for him, point out a ludicrous oversight in the composition of these four pictures, because the fault is common among portrait-painters:—every one of the heroes *turns his back* on the scene of his heroism! Rodney, if the fleet engaged behind were paper-boats, would not have "rumped" them after this contemptuous fashion; were the distant shock of armies a sham fight, Granby would not have presented his own rear to it; La Lippe stands breech to breech with a gun, as though he said, let the battle proceed how it will so that my front-face prosper; Keppel walks away from the sea, like a land lubber, whom the sight of it made qualmish. Had the backgrounds been merely emblematical, they might pass, but they are here realities, united with the figures they illustrate. Modern artists, we submit, ought to compose a little more in the spirit of Greek propriety. All the above-said pictures are contributed by our Royal Mistress, to whom we are grateful for the pleasure they afford us, and for the good example besides, which she sets to less liberal proprietors of collections. Sir Joshua's own Portrait, No. 1, is his famed presentation-piece on being made an Academician, and far transcends every other we have seen, even that of the Florence Cabinet. It breathes splendour all around, but still it is not as the faint face seen in the sun drowned amidst brightness; its character, the light of mind and of genius, shines through, predominates! 'George III.' and 'Queen Charlotte' fill space—we can say nothing else in their praise. But from the Royal Academy comes another resplendent portrait, 'Sir William Chambers,' No. 15; one might almost warm one's hands at it, the frigidest heart must glow —yet we may remark that Reynolds's strongest reds are never *hot*—the glow here mentioned, albeit fervid, is bland, refreshes more than the verdure of many a greensick performance; like the lustre of Cordelia's eyes, it "comforts and not burns." Chambers's architectural masterpiece—Somerset House—makes an emblematic background admirably incorporated with the subject. Two triple-headed portraits, 'Lord Lansdowne, Lord Ashburton, and Colonel Barré,' No. 13, sent by Sir Thomas Baring, and 'Lord Edgecombe, George James Williams, and George Selwyn,' No. 40, sent by the Rt. Hon. H. Labouchere, we noticed at Strawberry Hill sale—(*Athen.* No. 755). A portrait from Devonshire House, 'Lord Richard Cavendish,' for delicate painting, falls little short of a Vandyke, and, for beautiful colour, of Titian, while its characterism has a force distinctive of Reynolds himself—compared with whom even Rembrandt loses individuality amidst the depth of his touches and devotion to picturesque general effect: there is a consent between that clenched hand laid upon the rock, and that arm shouldering off the world, and those eager eyes, and proud-swollen ill-humoured lips, which shows how the one spirit pervades and informs the whole tenement of clay, with an individualism quite marvellous. 'Lady Cockburn and her Children,' No. 16, sent by Sir James Cockburn, is the picture, that, when first exhibited at the Royal Academy, drew forth a spontaneous, unanimous shout of applause from the Members. Its powerful impasto, and pure "carnations," and forms looking as round and solid as bas-relief, yet elastic as flesh itself, we admire most—for Reynolds, like Pope, gives ladies, except his favourites, "no character at all," and children can evince but little. 'His Royal Highness the Duke of Gloucester,' No. 42, rather a slight and sketchy work, bestows upon the boy-prince an air as sovereign as if he were born to a kingdom—he stands like Charles the First, instead of William-Henry the Cipher, and holds his Spanish *sombrero* with august graciousness like that monarch. It belongs to the Princess Sophia. Earl Amherst contributes three good portraits and two other capital pictures. *Wang Tong*, a Chinese youth, No. 14, brings to mind Tintoretto's love of bizarre effect, and his triumphant, tyrannic amalgamation of violently-opposed colours—the list-like strokes of his pencil, also. 'Madame Schindelin,' No. 36, is coloured as freshly and brightly as a maiden-blush rose, than which, however, she smiles with much less virgin bashfulness. Her look would bespeak her, in truth,

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a *Madam*, too alluring to be very seducing, for it warns off by a manifest design to make victims; but this beautiful She-Moloch is most attractive on canvas—there we can idolize her. The workmanship has a cleanness, the tone a pale bloominess (if we may so call it), rare in Sir Joshua's pictures, and precious whether rare or not. 'Earl Amherst,' No. 59, harmonized well on a neutral basis, exhibits no other remarkable character. 'Count Ugolino,' No. 48, links the portraiture and the poetic efforts of our artist together: Ugolino is plainly a face taken from life, and from low life, too. This, which stamps failure on its forehead, was the united fault of Reynolds and Burke, or Goldsmith, who persuaded the credulous painter, that a hired model's mendicant visage, sketched without purpose, had within it all the qualities befitting Dante's lion-lord in the toils, did or could represent the terrific poet's idealized conception of high-souled, yet heart-sunken dumb Vindictiveness and Incarnate Despair. Michaelangelo himself would have beaten his brain a little for features and forms to approach this combination. Sir Joshua's modesty (strange enough!) made him think his random sketch sufficient, because a scholar deemed it so, and hence the intense meanness of Ugolino's countenance, the condemned vagrant's look about his attitude, the very want of massive developement about his contours,—not traits sharpened by famine, but narrow by original structure—the very want of breadth in the treatment quite uncommon with Reynolds. Hair well frizzled and grizzled is poor amends for that pitiful, pining mouth; well-painted ghastliness, for those small grey eyes that seem to ask halfpence, not Heaven's vengeance, having still less grandeur of expression than of orbit. The Sons are ideal, yet as ill conceived, and as little noble or suitable; throughout this entire work we observe a defective imagination, which cannot hit the true distinction between purifying, exalting tragical terror and vulgar horror, or hitting it with the sense, cannot hit the means to render it perceptible. Reynolds was happier in works of Fancy than of Imagination: the 'Fortune-teller'* is much nearer perfection than 'Ugolino.' Nothing can exceed the vivid truth with which our artist delineates shame-faced maiden curiosity in a rustic girl, who half withdraws her head, but still holds forth her hand, listening to her marriage fate, and laughing as if her heart were tickled through her palm by what the wise woman told upon the latter. *Valentino* may have painted more *secundum artem*—he never thought so originally, nor threw lustre so lavishly over his canvas. Mr. Rogers's four pictures come next: they are, like his whole collection, choice, but his liberal exhibition of them at home has made them almost public treasure long since, and renders description superfluous; otherwise we could enlarge upon the incomparable 'Puck,' that quintessence of trickiness, that exquisite embodiment of Shakspeare's most fantastic sprite; he is a very bottle of *elixir vitæ*—restless fun from top to toe, unmalignant mischief personified; wantonnest laughter peeps through his eyes,—his little pointed satyric ears seem erect with animation: he balances himself in childish caprice, yet skilfully withal, on the mushroom, and waves a nosegay to show his utter indifference at its unsteadiness. Never was poet better illustrated by painter! 'Cupid and Psyche,' No. 44, Reynolds's first great piece of chiaroscuro, and the 'Sleeping Girl,' No. 3, perhaps his best, exhibit his peculiar talents for this magical operation. 'The Strawberry Girl,' No. 8, displays great freedom of pencil, and once displayed more splendour. Such indeed were his riches in the province of colour, that he seems as if he felt them a burthen, and got rid of them rapidly upon picture after picture. Look at Sir Robert Peel's 'Snake in the Grass,' No. 20; Reynolds might be almost accused of unthriftiness, from the prodigal accumulation of luxurious tints he has thrown there; the Nymph is a kind of Spring and Autumn together, revelling amidst the freshest and mellowest hues of each season. Look again at the 'Infant-Academy,' No. 21; its masses of colour resemble wedges of gold, prodigious rubies, sapphires, emeralds, and other jewels, molten into one plate, and suffered to cool. Mark the large style of the flower-bunch, set here through exuberance of imagination, not through desire to make a vast point by pink posies—the ne-plus-ultra of a modern fancy-monger's invention. Lord Palmerston sends this picture, and Lord Aylesford another, the 'Sleeping Child,' No. 39, bright enough to give a *coup-de-soleil;* seriously, it would kill—annihilate, any picture near it, save one of Sir Joshua's own. No. 57, 'Innocence,' might stand beside it without peril, for this, which represents a single cherub-girl in white, looks as if the beams of a noontide sun had been collected by some huge, powerful lens, into one focus, and thrown upon the figure. It belongs to Mr. Jeremiah Harman. Lord Lonsdale's 'Robinetta,' No. 1, is not what it was; the portions of richest colour have melted into a paste, perhaps oftentimes from their very richness: still it retains great beauty. We had no leisure to discuss the sentiment of these pictures, nor indeed wish, for they possess little or none; splendour and luminous effect were their aim, which they fulfil without gaudiness or glare. 'Lady Hamilton as a Bacchante,' No. 34, has pretensions to both sentiment and colour; the mythologic spirit is somewhat mistaken, notwithstanding Sir William's classical help, and her ladyship looks more of a Neapolitan vintage-girl than a Bacchante; call it *La Vendemmiatora*, and its claims are undeniable; the colour, though beautiful, was better before it suffered restoration, which made one black clot of the clouds, and be-varnished the hair, till it shines like a Hottentot's unctuous head-dress. Will collectors never be on their guard against ignorant, sacrilegious picture-cleaners? Almost every picture here, as well as Mr. Chamberlayne's just mentioned, has been defiled by their cleanings. They have either scrubbed off a beauty, or rubbed on an abominable compost of their own. 'Doctor Newton,' No. 32, for instance, seems to be flayed alive, so raw is the surface of his portrait; 'Lord Camden,' No. 23, also; whilst the 'Infant Academy' has endured positive desecration—we can call it no less—at the hands of some uncrucified malefactor, entitling himself a *restorer!* We must not conceal, however, that Reynolds's original materials were often of a perishable nature, or ill compounded, or negligently or empirically used. "Contemplation's" neck is cracked across, like a dry clay statue's; this comes of the painter's own unhandiwork! Various other pieces are fractured, blistered, plastered, chilled, faded, blackened, or otherwise so injured, that visitors have rather many fine mouldering remains to admire than any complete fabric. They should make all due allowance, therefore, and judge of these pictures as of noble edifices half dilapidated. A terrible mildew has fallen upon the 'Piping Boy,' Sir Joshua's sweetest work, and blighted its beauty of tint altogether; this painted pastoral, it is true, was always in a quiet tone, accordant with its peaceful theme and gentle action; no tumultuous contrasts of colour were here to disturb the eye more than the shepherd's simple notes would the ear, but a broad placid radiance spread amidst the shadows, and told of solitudes far remote, where Heaven's beneficent smile threw light enough of joy on the Minstrel's loneliness. Reynolds had a more poetic spirit than his profound good sense implies. Sir George Phillips possesses the picture. What shall we say of 'Garrick between Tragedy and Comedy'? What, except that which every discriminating person must declare it—a splendid misnomer? It is Garrick without any dramatic air about him, between a lovely, gamesome, sylphlike girl, and a sour-faced curtain-lecturer in her nightrail. As to the admixture of allegory and reality, we care little for it—that has highest names to authorize it—and, however indefensible, would be unimportant if poetic truth and appropriate character were preserved. Excellent painting, and the glories of colour, will always make this picture a cynosure, despite its defects: Mr. Angerstein sends, likewise, the 'Portrait of John Julius Angerstein,' No. 41, a good, plain work. No. 5, 'Death of Cardinal Beaufort,' errs, we think, in the same way as 'Ugolino,' and worse; it mistakes the *frightful* for the *fearful;* still it reads an impressive lesson against crime, and may be considered a most cogent "damnation sermon," which many persons deem the shortest way with the sinful. Its colour has great richness, and its tone a fine grand gloom suitable to the subject. Colonel Wyndham contributes other pictures—but we must have done; we must postpone the Third Saloon till next week.

* *Not* the Fortune-teller, properly speaking, a very different composition at Blenheim. It should be catalogued the 'Gipsy telling Fortunes.'

OUR WEEKLY GOSSIP.

On Monday last, the piece of plate subscribed for by the lovers of the national drama, as a testimonial to Mr. Macready of their appreciation of his merits, in the effort made for its restoration, was presented to that gentleman, by His Royal Highness the Duke of Cambridge, in the great room at Willis's; amid a throng of the patrons of the drama and of literature, the members of the committee under whose direction the memorial had been manufactured, and the members of his own profession. The subscription originated in a design to commemorate Mr. Macready's management of Covent Garden Theatre from 1837 to 1839; but the lapse of time and subsequent events have enlarged the ground of the memorial; and the proceedings of the meeting, on Monday, naturally let in, and added to the objects of the testimonial, the continuation of the same experiment, subsequently made, and just abandoned, at Drury Lane. Mr. Macready, in his reply to the address of the Duke of Cambridge, briefly touched on an accusation brought against him, he said, by "persons, whose thoughts, like 'the eyes of Mammon, are ever downward bent,'" and who considered that he had taken Covent Garden Theatre, from sordid motives. "Did I merit this reproach," said Mr. Macready, "the disappointment would have been most bitter; but although I have sustained some personal loss, I trust that the experiment to revive the taste for the legitimate drama was not wholly unsuccessful. I have been accused of having left too much to the mechanic's art, but I have merely endeavoured to furnish the stage worthily for the great poet whom we all honour." Mr. Macready still holds to the faith that his present failure rests less on the public than upon absurd restrictions beyond their direct control—in the removal of which they may, nevertheless, exercise a voice potential. He, therefore, resigns the contest, for the present, contemplating its future renewal—encouraged, as he says, "to hope that the cause will yet be triumphant in a well-regulated theatre," and satisfied that he has found sympathy sufficient to justify that hopeful view of its prospects. This memorial of the public approbation he of course accepts, as among the signs of that sympathy; and sees in the tribute to himself, under the circumstances, a pledge to the drama. In all this, we cordially concur, and rejoice—though our remarks of last week point at some of the ingredients which we think necessary to a "well-regulated theatre" at the present day.

The completion of a testimonial, of another kind of interest, was celebrated, on the same day, on the field of Chalgrove, where Hampden first unfurled his flag, and where also he died two centuries ago,—by the inauguration of a monument to the memory of that illustrious patriot and martyr. The surrounding counties had poured out their population to witness this tardy tribute to their hero:—and the memorial was dedicated by Lord Nugent, on the removal of the sail-cloth which screened it, with these few, but emphatic, words:—"May this monument last to all posterity, and remain undisturbed and honoured by our children's children!"—The following is the inscription on the pillar:—

"Here,
In this field of Chalgrove,
John Hampden,
After an able and strenuous
But unsuccessful resistance
In Parliament,
And before the Judges of the land,
To the measures of an arbitrary Court,
First took arms,
Assembling the voices of the associated counties
Of Buckingham and Oxford,
In 1642;
And here,
Within a few paces of this spot,
He received the wound of which he died
While fighting in defence
Of the free Monarchy
And ancient liberties of England,
June 18, 1643.
In the two hundredth year from that day
This stone was raised
In reverence to his memory."

A monument is about to be erected, by subscription, to the memory of the late Admiral Sir Sydney Smith, in the burial-ground of Père-la-Chaise. The subscription list contains the names of many of the officers and soldiers of the French army who served in Egypt—a sacrifice of national prejudice worthy of general imitation.—The Hollanders are preparing to

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erect a monument at Amsterdam to the memory of Rembrandt.

On Thursday the Museum at King's College, London, was opened to the public, in the presence of H.R.H. Prince Albert and several noblemen and gentlemen. A Latin address was read by one of the students, and the national anthem was sung by Mr. Hullah's pupils in the school and college. Prince Albert apparently took great interest in the works of art, &c., which were explained to him by Professors Wheatstone, Daniell, and Cowper. A salute was to have been fired from the top of the shot tower, opposite Somerset House, by means of the galvanic battery; this however failed, through some fault in the arrangements.

The President of the Institution of Civil Engineers, instead of his annual conversazione, issued cards of invitation for two evenings, both of which were very fully attended. Several interesting models —among others was Mr. Cotton's invention for weighing sovereigns—were displayed in different parts of the rooms. The upper room was lighted by gas chandeliers, the burners of which were inclosed in glass globes, on Prof. Faraday's principle of ventilation, by carrying off the noxious products of combustion. In the lower rooms Defries's dry gas meter was exhibited by a meter formed entirely of glass. On the second evening, Prince Albert, the Duke of Wellington, and a large party of noblemen and gentlemen, were present.

On Monday, Prince Albert, the new President of the Society of Arts, presided at the distribution of the prizes awarded by the Society to the individuals to whom they had been adjudged. The Society, from the time of its foundation, has disbursed more than 100,000*l.* in rewards; and among many eminent men who received its medals, are mentioned Sir T. Lawrence, Nollekens, Flaxman, Ross, Landseer, and others.

The American papers announce the death of Noah Webster, in the eighty-fifth year of his age. He is best known on this side of the Atlantic as the author of a very copious English dictionary.

The Exhibition on Saturday last, at Chiswick, was one of which the Horticultural Society has just reason to be proud. It was not merely the beauty of the plants themselves—it was not the glorious bank of Orchidaceæ, one hundred feet in length, unmatchable in the world, or the infinite variety in the beautiful groups of heaths,—it was the consummate skill, manifest in the cultivation of all, that most excited astonishment and admiration. It is indeed impossible to believe that it can be carried to much higher perfection. The day, considering the season, was, on the whole, favourable, and more than 11,000 persons were present.—We have great pleasure in being able to announce that the Duke of Devonshire, the President of the Society, has signified his intention to throw open the beautiful gardens and grounds at Chiswick to the visitors, at the next, the last Exhibition for the season, which is to take place on the 12th of July.

The committee formed at Munich in aid of the funds for the completion of the cathedral at Cologne, have collected the sum of 28,495 florins for the present year. It has been arranged that the Bavarian contributions shall be applied to the completion of the northern transept, and the north side of the nave. The King of Prussia devotes 50,000 thalers per annum to the southern side, and 10,000 to the chief entrance. The temporary roof has already been removed, and gigantic scaffoldings, both inside and outside the cathedral, show that the work has commenced in earnest.—The King of the French has given Horace Vernet a commission to paint a picture representing the taking of Warsaw, for which he is to receive 200,000 francs.—A medal in gold has been struck at Milan, by Luigi Costa, with a portrait of Mdlle. Taglioni; and is to be presented to her by several of her admirers;—while the Emperor of Russia has invited M. de Klenze, the Bavarian architect, to St. Petersburgh, to consult him with regard to some new buildings designed to decorate the capital of the Czars.

The Neapolitan sculptor, Persico, has just completed a marble group, the execution of which was intrusted to him by the Congress of the United States. It is destined for the Capitol at Washington, and consists of two figures, one of Columbus, the other of an Indian woman, turning away from him, with a look of shy curiosity. It is spoken of in Naples as a work of great merit.—The Danish papers mention that the collection of pictures and marbles belonging to Thorwaldsen has been opened to the public at Copenhagen. It is rumoured that the whole collection is to be presented to the city after the sculptor's death—an event, we trust, still far distant.

The meeting at the Mansion House, on Saturday last, of the Committee for the City Memorial to the Duke of Wellington, did not decide the question as to the appropriation of the surplus metal accruing from the government grant. The claims of the rival West-end Committees led to a somewhat sharp debate: and has given rise to some discussion in the papers, to which we may hereafter advert.

We have but a line to mention the Second Choral Meeting, conducted by Mr. Hullah, which was held on Wednesday evening, and was honoured by the presence of H.R.H. Prince Albert. The performances were most satisfactory; and Lord Wharncliffe's announcement, in a brief address delivered at the close, that the singing classes are about to have a hall of their own, is not less so, as arguing stability and prosperity to an undertaking which is in every way worthy.

The removal of the Records of the Lord Treasurer's Remembrancer of the Exchequer, and of the Pipe Office, from the vaults in Somerset House to the Branch Office at Carlton Ride, has been going on recently. The removal, we understand, is likely to occupy some weeks, and to bring to light many records of value and antiquity.

The large work on the Etruscan Museum Gregorianum, published at the expense of the Pope, has at last appeared in two volumes folio, containing upwards of two hundred plates. It was reported to be finished more than a year past, but it seems that a thorough revision and material alterations were found necessary. The author of the descriptions is Achille Gennarelli.—A letter from Nice, of the 27th March, announces that an artist named Iller has succeeded in obtaining daguerreotypes with all the colours of life, the rapidity of taking them being undiminished.

The French papers mention that M. Botta, the French consul at Mossoul, commenced, twelve months since, making excavations on the site of the ancient city of Nineveh, situated on the Tigris, opposite the present town of Mossoul. The walls are still traceable, as also some huge piles of bricks, which served as foundations of the palace of the kings of Assyria. In one of the piles he found the remains of a palace, the walls of which are covered with bas-reliefs and inscriptions in cuneiform characters. This is the more important, as no sculptured Assyrian monuments have been hitherto discovered. The Government has sent M. Botta a sum of money to forward his undertaking.

We learn, by letters from Odessa, that the medical commission, sent by the Russian government into Egypt, had sent home a report, in which they state, that the experiments applied to the purification of objects infected with the plague, by means of caloric, have been entirely successful; and express the hope that they shall establish, by further experiments, the efficacy of the same agent as a specific means of destroying the miasma.

Our attention has been called to a somewhat equivocal assertion in an article on Classed Catalogues, in the last *Quarterly*, in which it is stated, with reference to a Catalogue lately published by the Royal Society, that there is no mention therein of five works, heretofore in the library, and among the most remarkable of its treasures, viz. "three books printed on vellum, which formed part of the Howard library," a Dante of 1472, and an Aldine Dante of 1502. This is true enough, and those who prepared the Catalogue could perhaps explain these and other omissions; but for the satisfaction of a correspondent, we have ascertained that the books themselves are still in the Library.

We mentioned last week, that we were somewhat startled by an "audacious piracy" which figured in the programme of Miss Binckes's concert, where a song, 'The Letrilla,' written by Lady Blessington, and long since quoted in this Journal, was described as, "*The words by Samuel Mullen, Esq.*, the music by William Aspull." In consequence, we have received a letter from Mr. Mullen, the purpose of which is "not to claim but to disclaim."

"I am not the author," says Mr Mullen; "I have no pretensions of the kind. My name being used has occurred without my previous knowledge, and consequently without my consent. The simple truth is this, that Mr. Aspull called on me a week or ten days previous to Miss Binckes's concert, and told me of a song he had written and set, which she was to sing, and observing that he could not get the words to please him, he wished me to throw them into a better shape. On looking them over I found the measure irregular, and as the music was already set, I judged it necessary to retain it in the same form.

Well then, Mr. Mullen is morally acquitted; but the "audacious piracy" remains, and how are we to characterize the conduct of his friend, Mr. Aspull?

The meeting of the British Association will take place on the 17th of August.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.
HENRY HOWARD, R.A., Sec.

The THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER COLOURS at their GALLERY, PALL MALL EAST, WILL CLOSE on SATURDAY, July 15. Open each Day from Nine till Dusk. Admittance, 1s.; Catalogue, 6d. R. HILLS, Secretary.

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

AERIAL NAVIGATION.—ROYAL POLYTECHNIC INSTITUTION.—A LECTURE on this subject, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered at Two o'Clock daily, and on Monday, Wednesday, and Friday Evenings, at Eight o'Clock. The Exhibition of the COLOSSAL ELECTRICAL MACHINE, the DIVER, DIVING BELL, NEW DISSOLVING VIEWS, and the other varied and instructive Objects of the Institution, continue as usual. The original CRAYON DRAWINGS, from the CARTOONS at HAMPTON COURT, by the late Mr. Holloway, with numerous other WORKS of ART, have recently been placed in the Gallery.—Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—Colonel J. Lecouteur, G. Bassevi, J. Tulloch, J. M. Arnott, Esqrs., and S. E. Hoskins, M.D., have been elected into the Society.

The President informed the Meeting that the Council had voted an Address of Condolence to Her Majesty the Queen, on the occasion of the demise of His Royal Highness the Duke of Sussex.

The following papers have been read:—

'Variations de la Déclinaison et Intensité horizontale magnétique observées à Milan pendant vingt-quatre heures consécutives le 22 et 23 Mars, et le 19 et 20 Avril, 1843,' par F. Carlini.

'Note regarding the Observations of T. W. Jones, Esq., 'On the Blood Corpuscles,' by M. Barry, M.D.

'Experiment on the Gas Voltaic Battery, with a view of ascertaining the rationale of its Action and on its application to Eudiometry,' by W. R. Grove, Esq.

'Contributions to Terrestrial Magnetism,' No. IV., by Lieut.-Colonel Sabine, R.A.—In the present number of these contributions, the author resumes the consideration of Capt. Sir Edward Belcher's magnetic observations, of which the first portion, namely, that of the stations on the north-west coast of America, and its adjacent islands, was discussed in No. 2. The return to England of H.M.S. *Sulphur*, by the route of the Pacific Ocean, and her detention for some months in the China Seas, have enabled Sir Edward Belcher to add magnetic determinations at thirty-two stations to those at the twenty-nine stations previously recorded.

'Meteorological Journal, from January to April inclusive, 1843, kept at Guernsey,' by S. E. Hoskins, M.D.

'On the Respiration of the Leaves of Plants,' by William Haseldine Pepys, Esq.—The author gives an account of a series of experiments on the products of the respiration of plants, and more particularly of the leaves; selecting with this view, specimens of plants which had been previously habituated to respire constantly under an inclosure of glass; and employing for that purpose the apparatus which he had formerly used in experimenting on the combustion of the diamond, and consisting of two mercurial gasometers, with the addition of two hemispheres of glass closely joined together at their bases, so as to form an

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air-tight globular receptacle for the plant subjected to experiment. The general conclusions he deduces from his numerous experiments, conducted during several years, are, first, that in leaves, which are in a state of vigorous health, vegetation is always operating to restore the surrounding atmospheric air to its natural condition, by the absorption of carbonic acid and the disengagement of oxygenous gas: that this action is promoted by the influence of light, but that it continues to be exerted, although more slowly, even in the dark. Secondly, that carbonic acid is never disengaged during the healthy condition of the leaf. Thirdly, that the fluid so abundantly exhaled by plants in their vegetation is pure water, and contains no trace of carbonic acid. Fourthly, that the first portions of carbonic acid gas contained in an artificial atmosphere, are taken up with more avidity by plants than the remaining portions; as if their appetite for that pabulum had diminished by satiety.

Asiatic Society.—The 20th Anniversary Meeting was held on the 10th inst., to which day it had been postponed from the 13th of May preceding, in consequence of the death of the President.—The Right Hon. Sir A. Johnston took the chair.—The Report opened with an expression of sorrow at the loss of their late President, who had so soon followed his predecessor, the Earl of Munster. The deaths of the Duke of Sussex and the Marquis Wellesley, two of the Vice-patrons, were then adverted to. Amongst the losses by death of the Society during the present year were, the extraordinary Hungarian Oriental scholar, Csoma Körösi; the Tamil scholar, the Rev. Robert Anderson; Capt. Conolly, whose murder at Bokhara there appears unhappily little reason to doubt; Sir William Ouseley; the celebrated Hebraist, Gesenius; and Gonzalves, the retired Sinologist of Macao. The contents of the Society's forthcoming Journal were then adverted to. Among other papers, mention was made of the translation from the Persian, by H. H. Wilson, Esq., of the Travels of Mir Izzet Ullah, a native of India, in the employ of Moorcroft, who had succeeded in reaching Yarkand, in the Chinese Empire, which, it appears, no modern European traveller had ever visited. This translation had appeared in an Indian periodical; but as such publications are with difficulty procurable, and, in fact, almost unknown in Europe, the Council had resolved, that in case of valuable papers, which had been thus printed, but, as far as Europe is concerned, not published, the rule of never printing anything that had appeared before should be rescinded.—Some details were then read, of the proceedings of the Oriental Translation Committee. Since the last annual meeting, they had published the 'Sama Veda,' translated by Dr. Stevenson (*Athen.* No. 782); the 'Popular Poetry of Persia,' by M. de Chodzko (*Athen.* Nos. 775—779); the first volume of 'Ibn Khallikàn's Biographical Dictionary,' by the Baron Maeljuckin de Slane, and the 'History of Hyder Ali,' by Col. Miles (*Athen.* No. 785). The announcement was also made of some valuable Biographies of Persian Poets, translated from original sources by Sir Gore Ouseley, who had in his possession a complete, and, in many cases, exclusive, collection of similar works. The publication of the text of the 'Sama Veda,' and that of the 'Theophania of Eusebius,' and of the 'Kítab Tahzib al Asmá,' by the Oriental Text Committee, was also announced. When the report was finished, and the financial details had been gone through, it was moved by Sir G. Staunton, seconded by the Right Hon. Holt Mackenzie, and carried unanimously, that the Earl of Auckland should be elected President. The following gentlemen were elected into the Council in the room of those who went out by rotation:—The Marquis of Lansdowne, J. Ewing, Esq., Sir G. G. de H. Larpent, Bart., Sir J. L. Lushington, Major J. Oliphant, Dr. J. Phillimore, J. Sullivan, Esq., and Major Sir H. Willock.—The officers of the preceding year were re-elected.

Statistical Society.—*June.*—The Right Hon. Lord Ashley, M.P., President, in the chair. Two Fellows were elected. The Fifth Report of the Education Committee of the Society was read. The committee appointed to inquire into the state of education in the metropolis have completed their examination of schools and scholars in the cities of London and Westminster, in the boroughs of Marylebone and Finsbury, and in the lower parts of the Tower Hamlets: the survey of the parishes of Bethnal Green, Spital Fields, and Shoreditch is postponed, in consideration of the changes which are taking place in the ecclesiastical divisions, and consequently in the educational statistics of those parishes.

A second paper was read by Professor Guy, 'On the Influence of Employments upon Health.' The materials from which this paper was compiled, were obtained from the registers of the out-patients of King's College Hospital, and comprised upwards of 3000 individuals, all engaged in various occupations. A series of elaborate Tables accompanied the paper, showing the different diseases to which males and females had been subject, from which the author arrives at the following conclusions. In females, the ratio of cases of pulmonary consumption, to those of all other diseases, is highest in those following sedentary employments, less in those having mixed in-door employments, and least in those occupied out of doors. The highest ratio occurs in the case of females whose habits of life are irregular. In men, the ratio of cases of pulmonary consumption to those of all other diseases is somewhat higher in those following in-door occupations, than in those working in the open air. The ratio of cases of pulmonary consumption to those of all other diseases in the case of men following in-door employments varies inversely as the amount of exertion, being highest where there is least exertion, and lowest in employments requiring strong exercise. Neither a constrained posture, nor exposure to a high temperature nor a moist temperature appear to have any marked effect in promoting pulmonary consumption. The ratio of cases of pulmonary consumption to those of all other diseases, is highest in the case of men whose employments expose them to the inhalation of dust, there being, in persons so employed, two cases of consumption, for less than three of all other diseases. The ratio is also high in the case of persons addicted to habits of intemperance, there being two cases of pulmonary consumption to five of all other diseases. The age at which pulmonary consumption makes its attack varies with the employment, being earlier in those occupations characterized by a high ratio of consumptive cases. Thus it is earlier in those following in-door occupations than in those employed in the open air, and in those using little exertion than in those using much. It also occurs very early in those who indulge in intemperance, and in those whose occupations lead to the inhalation of dust. The practical rule to be deduced from the preceding observations, is, that those persons who have an hereditary tendency to consumption should make choice of occupations which are carried on in the open air, and that if they are obliged to choose some in-door employment, it should be one requiring strong exercise, and that they, more than others, should avoid exposure to dust and habits of intemperance.

The President announced that this would be the last meeting that the Society would hold in the present apartments, and that in the course of a week, the Society would move to more commodious premises at No. 11, Regent Street, near Waterloo Place.

Institution of Civil Engineers.—*June* 13.—A paper was read from Mr. G. Hurwood, describing the method by which he got rid of an accumulation of water from the warehouses, cellars, &c. in the lower levels of the town of Ipswich, caused by the formation of the new dock at that port. The communication was accompanied by a plan showing the dock and part of the town, together with several tide flaps, valves, drain-boxes, &c. The paper describes a combination by which the sewers become reservoirs, so that a continual free discharge is secured although the tide rises far above them; the outlet for a considerable period of time prevents any discharge. The method was designed and executed by the author, and has been in operation for a considerable time.—A paper from Mr. Thorn, on the formation of Embankments for reservoirs to retain water, was read. After describing a model designed to show that the proper slope of such embankments should not be less than 3 to 1 on the water face, and remarking that waves act more severely on the pitching or paving of the inner face in proportion to the steepness of the slope, the author proceeds to describe in detail the mode of forming embankments by excavating the foundation to such a depth as was found firm and capable of preventing the passage of water, then by spreading alternate layers of puddled peat or alluvial earth and gravel, beating them together with wooden dumpers until they are completely mixed; the slopes are covered with a puddle made with small stones or furnace cinders mixed with clay, so as to prevent the possibility of moles or other vermin penetrating into the embankment. He condemns the practice of forming embankments with puddle trenches, and refers to many made by him at Greenock, Paisley and elsewhere, having remained firm and having stood the test of time without paving them, and particularly mentions one at Greenock, sound after a rush of water passing over it a height of ten feet caused by the breaking down of another embankment situated about one hundred and fifty yards above it. He recommends instead of the puddle trenches that the whole of the inner part of the embankment should be made water-tight during the formation of it, by which means it will more effectually resist either any casual injury or any effect of the swelling of the puddle trench. The paper was entirely of a practical nature, and was intended to illustrate the author's peculiar views, founded on experience.

A paper by Mr. J. Faraday was read, containing a description of his new mode of obtaining ventilation of lamp burners (see *ante*, p. 394).

June 20.—Among the numerous presents announced, was particularly noticed another contribution of books, selected by Mr. R. Young, from the library of his brother, the late Dr. Young, and a gauge for measuring a small amount of pressure of gas, &c. by Mr. A. King: this machine appeared simple, accurate, and not liable to get out of order.

A paper by Mr. J. Taylor, describing a machine for raising and lowering the miners in the deep mines of Cornwall. It is composed of two wooden rods, with platforms fixed at given distances upon them, and placed either vertically or following the inclination of the vein, as is the custom for the shafts in tin and copper mines. These rods receive an alternating motion from a steam-engine, and at the moment of pause caused by the crank passing over the centres, the men step from one platform to another, and thus either ascend or descend in the pits without fatigue. By the usual mode of arriving at or leaving their labour, the workmen are exhausted, traversing ladders to the depth frequently of more than 200 fathoms, and their health has been found to be severely injured. This machine has been successfully at work in the Tresavean mines upwards of a year, and its use will, it is hoped, be soon extended.

A short description was then read, of an annular valve constructed by Mr. Hosking, and said to be in use with advantage at the Vauxhall Waterworks, and attached to some large engines for draining fens.

A paper by S. C. Homersham, described the original leather flap valves generally used for pumps, their defects, and the modifications which had been introduced in them. It then gave the reasons why the self-acting double-beat valve of Messrs. Harvey and West needed some alterations for certain peculiar situations, and then described the three-ring pyramidal valves which had been introduced by Mr. Simpson at the Chelsea, Lambeth, and other waterworks. It was stated, that by increasing the area for the passage of the water, and properly proportioning the weight of the valve-rings, so that they should close before the engine returned upon its stroke, according to a rule which was given, all the concussion formerly objected to in the valves was done away with, and their durability was materially increased. The paper entered fully into the details of the construction of the valves and their qualities. The subject was illustrated by drawings and models.

At the last monthly ballot the following gentlemen were elected:—Messrs. R. B. Dockray and R. Baldas, Members; and Messrs. J. Zohrab, A. Liddell, W. Llewellin, jun., B. Sörenson, W. Alcard, W. H. Hatcher, A. H. Roosmalecocq, H. L. Renny, A. J. Dodson, and J. Hauser, as Associates.

Horticultural Society.—*June* 6.—Sir O. Mosley, Bart., in the chair. Viscount Howick, M.P., Lord Farnham, C. F. Bamford, Esq., W. Purling, Esq., H. M'Kellar, Esq., and Mr. Glendinning, were elected Fellows.—A communication from Captain

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Hall, Berwick-upon-Tweed, was read, relating to a new vegetable, which it is considered easy to acclimate in the southern parts of England, and for which the climate of Britain is thought peculiarly suitable. The plant is a variety of some species of Aramanthus, possibly oleraceus, and is markedly distinguished by the milk-white appearance of its stem, branches, and leaf-stalks. As its excellence depends on the succulency and tenderness of its nature, it requires to be grown rapidly, so as to be fit for use at the age of a month or so; and this is effected by a rich light soil, abundance of moisture, and a high temperature; the latter may be carried occasionally as high as 90° in the day, and regulated at from 70° to 75° at night. It is rather impatient of much light. In India, it is grown to the greatest perfection during the rainy season, towards the end of June. A common melon frame is recommended to grow it in; and the plants grow from a foot to a foot and a half high. The seeds should be sown in rather shallow rich earth, and the part of the fermenting materials beneath the soil should be in a partially decomposed state, that the roots may penetrate into them. The plants may be pricked out, when young, at six inches apart, and require a slight shading in bright weather. The early part of the year is preferred for growing it. It is used as a vegetable in two ways. First, the leaves are plucked and dressed like spinach, when they are considered not inferior to those of any similar plant. Secondly, the stems and side-branches (being the white parts of the plant) are separated from each other, cut into proper lengths, boiled, and placed on toast, like asparagus, and eaten with meat, either with butter, sauce, or gravy. They are very like asparagus or sea-kale.—C. B. Warner, Esq., exhibited an ornamental wire basket, made of iron, and coated with zinc by the electro process. The object is to avoid paint, which soon peels off in hothouses, and to prevent rust. The cost of zincing is said to be about equal to four coats of paint.—Specimens of the Horn Slug were shown.

Medico-Botanical Society.—*June* 8.—A communication, by Dr. Houlton, 'On Roots and Leaves,' in continuation of his paper 'On the Preservation of Roots,' was read. Dr. Houlton observes, that on further consideration he is of opinion that all true roots of herbaceous plants should be dried in their entire state; and that probably bulbs and corms might be dried in the same way, if the rudiments of the new plants, with which they are furnished, be first removed. When roots are thus dried, their juices are not exposed to the action of the atmosphere, which is the case when they are previously sliced; and, for the same reason, Dr. Houlton employs the carefully dried and pulverized medicinal leaf in preference to extracts prepared from it. The leaves should be kept in a well-stoppered bottle, and secluded from the light, and only powdered in small quantities at a time, according to the consumption of the practice.—A paper, by Prof. Tenore, of Naples, on 'The Candidea, a new genus in the natural order Synantheraceæ,' was then read. The Candidea, named after a celebrated Neapolitan naturalist, is a perennial herbaceous plant; the root consists of a fasciculus of fusiform tubers; the stem is cylindrical, ramose, and in the form of a cyme; the leaves are alternate, and spirally arranged, dentate, lanceolate, and rugose; the inflorescence is disposed in corymbs. It flowers in October; the seeds mature slowly. The plant is a native of Senegal.

Linnean Society.—*May* 2.—The Bishop of Norwich, President, in the chair. M. A. Richard, and Prof. J. F. Schow, were elected Foreign Fellows. Dr. Salt was elected a Fellow, and Mr. Lanson an Associate.—A present of fruits, collected by Mr. Backhouse in his visit to Australia, was exhibited; amongst others were the fruits of a species of Cycas, of *Callitris pyramidalis*, *Guilandina Bonduc*, *Barringtonia speciosa*, &c. No paper was read.

June 6.—E. Forster, Esq., in the chair. T. Turner, Esq., and J. Tullock, Esq., were elected Fellows.—A pair of live Cameleons were exhibited by Dr. J. Brown.—A paper was read on the Ophiuridæ, a family of Star-fishes, from Prof. E. Forbes.—A paper was read, from G. Gardner, Esq., on a new genus of plants called Pentaphyllum. This genus was made by Mr. Gardner for a little plant, which is allied, in many of its characters, to the genus Triuris.

Ashmolean Society.—At a late meeting Dr. Buckland read some interesting letters detailing the discovery of the bones of a gigantic bird, which must have recently inhabited New Zealand, should it not be proved to be still an inhabitant of that colony. The first announcement of its supposed existence was conveyed in a letter from Mr. William Williams, dated February 28, 1842, in which he says, that hearing from the natives that an extraordinary monster inhabited a cave on the side of a hill near the river Weiroa, he was induced to offer a reward to any one who should produce either the bird, or one of its bones. In consequence, a large bone, but much worn, was soon produced; and shortly after, another of smaller size was found in the bed of a stream which runs into Poverty Bay. The natives were then induced to go in large numbers to turn up the mud in the bed of the same river, and soon brought a large number of bones, which proved to have belonged to a bird of gigantic dimensions. The length of the large bone of the leg is two feet and ten inches; they have been found a little below the surface, in the mud of several other rivers, and in that situation only. The bird to which they belonged is stated to have existed at no very distant period, and in considerable numbers, as bones of more than thirty individuals had been collected by the natives. Mr. Williams had also heard of a bird having been recently seen near Cloudy Bay in Cook's Straits, by an Englishman accompanied by a native, which was described to be not less than fourteen or sixteen feet in height, which he supposes to be about the size of the largest of those to which the bones belonged. Of these bones one case has already arrived, and a second is daily expected. A letter from Prof. Owen detailed the contents of the box, which has arrived; and from these fragments it was clear that they had belonged to the species of bird which the Professor had already described in the Zoological Transactions, vol. iii. from a fragment of a femur which he had received some time previous.

June 12.—Dr. Buckland exhibited a jaw of the common fossil species of elephant, and the jaw of a beaver, in a beautiful state of preservation. They were discovered in excavating on the Great Western Railway, in order to construct a bridge over the Avon, in the parish of Christian Malford, near Chippenham. Many other bones were dug up at the same spot, some imbedded in the bank and others in the mud at the bottom of the river. Dr. Buckland made a communication on other modes of locomotion than swimming in the family of fishes, and showed that the fins in certain genera performed the functions of feet and wings. Several fishes of the Lophius family, or "fishing frogs," have the fins converted into feet, or paddles, by means of which some species have the power of crawling and hopping on sand and mud, whilst the *Lophius histrio* can live three days out of water, and walk upon dry land. The climbing perch, *Perca* or *Anabas scandens*, of the Indian rivers, is known to live a long time in the air, and to climb up the stems of palm trees in pursuit of flies, by means of spinous projections on its gill covers. Fishes of the Silurus family have a bony enlargement of the first ray of the pectoral fin, which is also armed with spines, and this organ is not only an offensive and defensive weapon, but may also give ambulatory movements along the bottom of the fresh waters which these fish inhabit. The flying fishes are notorious examples of the conversion of fins into an organ of movement in the air. M. Deslongchamps has lately published in the Transactions of the Linnæan Society of Normandy, 1842, an account of his observations on the ambulatory movements of the Gurnard (Trigla) at the bottom of the sea. In 1839, he had an opportunity of observing these movements, in one of the artificial sea ponds, or fishing traps surrounded by nets, on the shore of Normandy. He saw a score of Gurnards closing their fins against their sides, like the wings of a fly in repose, and without any movement of their tails, walking along the bottom by means of six free rays, three on each pectoral fin, which they placed successively on the ground. They moved rapidly forwards, backwards, to the right and left, groping in all directions with these rays, as if in search of small crabs: their great heads and bodies seemed to throw hardly any weight on these slender rays or feet, being suspended in water, and having their weight further diminished by their swimming bladder. During these movements the Gurnards resembled insects moving along the sand; when M. Dealongchamps moved in the water, the fish swam away rapidly to the extremity of the pond; when he stood still, they resumed their ambulatory movement, and came between his legs. On dissection, we find these three anterior rays of the pectoral fins to be supported, each with strong muscular apparatus to direct their movements, apart from the muscles that are connected with the smaller rays of the pectoral fin.

Numismatic Society.—*June* 15.—The sixth Annual Meeting was held this day, the President, Prof. Wilson, in the chair. The Secretary read the Report of Council, by which it appears that the funds are more ample than at any period since its institution. Among the Foreign Associates whom the Society has lost by death are, M. Mionnet, Dr. Gesenius, and the Chevalier P. O. Bronstedt.—The ballot for officers then took place, when Lord Albert Conyngham was elected President; Prof. Wilson and C. F. Barnwell, Esq. Vice-Presidents; J. B. Bergne, Esq. Treasurer; H. W. Diamond, Esq. Librarian; and Messrs. J. Y. Akerman and C. R. Smith, Hon. Secretaries.

MEETINGS FOR THE ENSUING WEEK.

Sat. Asiatic Society, 2, P.M.
Mon. Geographical Society, half-past 8.
— Institute of British Architects, 8.
Tues. Institution of Civil Engineers, 8.—'On the present state of the Streets of the Metropolis, and the importance of their amelioration,' by C. Cochrane.—'On the relative merits of Granite and Wood Pavements, and of Macadamized Roads,' by D. T. Hope.—Description of the large 'Auger,' or 'Miser,' used for sinking wells through difficult Strata, by F. Clark.—Description of a Roof erected at the Chartered Gas Company's Works, Westminster, by F. T. Evans.—'On the Pressure and Density of Steam, with a proposed new Formula for the relation between them, applicable particularly to Engines working with high pressure steam expansively,' by W. Pole.
— Zoological Society, 8.—Scientific Business.
Thurs. Medico-Botanical Society, 8.

FINE ARTS

NEW PUBLICATIONS.

Amidst the host of new publications continually issuing from the great manufactories of "works of art," and bearing the brand of trade upon them, we occasionally find a venture proceeding from the workshop of the solitary craftsman, to whom it has been not the less a "labour of love," because he must needs look to the encouragement of the discriminating few to recompense him for the time and expense bestowed upon its production. Towards all such works we feel a partiality, which, it should be confessed, predisposes us in their favour, making us "to their merits very kind, and to their faults a little blind": they seem to be real things among a multitude of shams, and their genuineness atones for their homeliness. To this class belongs Mr. F. C. Lewis's volume of studies from the *Scenery of the Devonshire Rivers*,—"painters' etchings" in the true sense of the term, for Mr. Lewis is not only an engraver, unsurpassed for the fidelity and artistic feeling and skill of his fac-similes of sketches, but a landscape painter of original talent. The union of these qualifications is strikingly apparent in these 'Studies in Devon,' which recall to mind the etchings of Rembrandt, without suggesting the idea of imitation. Mr. Lewis has evidently studied Nature with the devotion of a true artist, and he has rendered her various aspects, in light and shade, with the freedom and daring of one who trusts to the soundness of the principles on which he proceeds for ensuring the success of the means in attaining his end; this being, as he expresses it in his introductory remarks, to exemplify "the truths both of art and Nature," which he believes are contained in the pictures from which he has made these engravings. The main principle he thus sets forth:—"Convinced that Nature, as a whole, is to be represented, he has been regardless of minute detail; aiming solely at the impression, the character of the scene, and for which alone he considered it a fit subject for representation." The whole of the 'Introduction' is worthy of attentive perusal; and though we may think that Mr. Lewis's pictures do not demonstrate the application of his theory so completely as could be desired, his etchings are convincing as to its validity. River scenery is the most rich in picturesque beauties of any, for besides including water—that element without which landscape wants one of its most charming features—it commonly includes rock and foliage, dell and plain, the stately pile and the rustic mill, the arched bridge and the

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simple stepping-stones, among its attractions. The rivers of Devonshire are fertile in these and other local characteristics, presenting greater varieties and of a more pleasing kind than those of many English counties. The Tay, the Tamar, the Tavy, and the Dart, furnish the greater number of subjects; though the town and castle of Okehampton, a romantic glen, and a mill embedded in trees on the Okement, attest its claims to pictorial attention. The Swiss Villa and grounds of the Duke of Bedford, and the grounds of Cotele, on the Tamar, Dartmoor, Holne, and its neighbourhood, and Buckland Rock on the Dart, are points that the pencil has made familiar to many who have never visited the places. Various are the atmospheric effects under which Mr. Lewis has presented the scenes: rain clouds, with gleams of light, being necessarily the most frequent in so moist a district, the reflections have that peculiar depth and lustre which a stream fresh from a shower exhibits, and the twilight partakes of the mellow tone that enriches its sombre hues, melting, by insensible gradations, the golden tinge of sunset into the vaporous gloom of darkness. The combination of aquatint and mezzotint grounds with etching has enabled the artist to vary the quality of his chiaroscuro, so as to suit a particular effect, and the sameness and scratchiness of mere etching is thus avoided.

Of a very different character and interest are the *Views on the Nile from Cairo to the Second Cataract, from sketches taken in the years* 1832-3, by Messrs. Owen Jones and Jules Goury. These are tinted lithographic sketches of the wondrous monuments of all ages and character, scattered over the old Nile borders, varied by a few specimens of Egyptian landscape. The tinting of these drawings is in fine artistic feeling, and powerfully increases the sombre magnificence of the giant ruins. Of all the wonders, whether of history, religion or arts, which that strange land presents, some of these ancient monuments are, perhaps, the most marvellous. Their vast proportions, (and placed as they are in immense deserts, nothing but such vastness could rescue them from insignificance,) combined with that marking characteristic, their perfect repose, give us an idea of solidity, grandeur, and majesty, such as no other architecture on earth can suggest. They seem to be memorials of another world, when mammoths and behemoths were clothed with flesh, as living denizens of the earth—when everything was on a gigantic scale. The accompanying descriptions are by Mr. S. Birch, of the British Museum; who adds to the researches of Champollion, Vyse, Wilkinson and others, the resources of his own hieroglyphical knowledge, that wonderful acquirement which has given us a nearer aquaintance with Egyptian history, than ever Greek or Roman traveller possessed. Among the more interesting engravings are the views of Cairo with its quaint and curious houses, and its stately minaret: the bridal procession, and the shopkeeper enjoying a *dolce far niente* with his grave face and long pipe, add to the spirit of the scene. The *Mosque of the Sultan Hassan* is a fine specimen of Arabic architecture of the 14th century, forming a strange contrast to the calm and massive forms of ancient Egyptian remains. Among the latter we have the *Pyramids of Geezeh*, standing alone in the vast desert, and the *Sphinx* with its huge, yet mild and unruffled Nubian features. The temples of Denderah, Karnak, and Philœ, perhaps, surpass all others in grandeur. Their lofty columns surmounted by grave Sphinxes, or by the leaves of the lotus, the papyrus, or the doum palm, look as though time could not affect their tremendous proportions. We have, besides these, the remains of Koom Ombos, a work of the Ptolemies,—the statue of Memnon, with 72 inscriptions attesting its miraculous powers; (among the names of the witnesses are those of Germanicus and Adrian), and as a softer scene, *The Landing Place at Philæ*, whose elegant little temple, built probably in Trajan's reign, peeps from behind a clump of palm trees, and forms a pretty landscape, which looks quite a stranger in this land of sands and deserts. We can only repeat of this beautiful work, that it is full of interest, and admirably executed.

A formidable volume of outlines—*The Paradise Lost of Milton translated into Fifty-four Designs*, by J. J. Flatters, sculptor—has been submitted to our notice, and has received very careful attention, in the hope of discovering some good quality besides that of indefatigable industry, which this attempt to render the poet's ideas in a graphic shape certainly exhibits, but we have not been able to discern either corporeal or spiritual beauty, originality or propriety of conception, skilful grouping or correct drawing, in these designs. Whether Mr. Flatters be a native of the Netherlands or not, his figures, both mortal and angelic, male and female, are decidedly of the Dutch build, the gravitating tendency of structure in the falling angels being equally conspicuous in the spirits of light; neither are they correctly drawn according to these squat and bulbous proportions, though the defects of drawing may be ascribable to the engraver, F. P. Becker; indeed, some of them are so glaring, that no "sculptor" of ordinary experience could have fallen into such obvious errors. The most conspicuous instance of bad drawing is the figure of Satan invoking the hosts of hell. The burning words "Awake! arise! or be for ever fallen!" never were put into the mouth of so impotent a form as here is supposed to utter them; and the grisly shape of Death, "if shape it could be called that shape had none," was never so theatrically embodied,—not even by West in his 'Death on the Pale Horse': Satan has neither malignity nor sublimity of aspect; Eve neither grace of form nor beauty of feature; in a word, the designs of Mr. Flatters are alike devoid of natural character and poetic feeling.

The Hon. Miss E. Eden's sketches, the exhibition of which we noticed a few weeks since, are in course of publication, and the first of the four parts has just appeared under the title of *Portraits of the Princes and People of India*. The drawings are lithographed, with tint and white lights, by Mr. Lowes Dickinson, who has shown himself, by the skill and spirit with which he has rendered the coloured sketches into the neutral tints of lithography, one of the first figure draughtsmen on stone. The Part contains six subjects, of which the most interesting are the group of Dost Mahomed and his kinsmen; Shere Singh, sitting cross-legged in a chair of state,—his legs, by the way, are a little out of drawing; a Hindoo Fakeer, with an expression of profound hypocrisy and cunning; and a group of Alkalees, fanatics of a murderous faith, who carry on their arms and round the neck and turban sharp-edged steel rings, which they throw with deadly aim, lopping off a limb, or even the head of an adversary.

Lieut. Eyre, who was the first to give to the world the melancholy details of the calamitous disasters in Affghanistan, has also furnished some graphic memorials of the scenes of those events and portraits of his fellow prisoners, which he sketched in their captivity: these are published in a form to bind up with his own and Lady Sale's Journal, of which they are interesting illustrations. Among these *Portraits of the Cabul Prisoners* we eagerly looked for that of Lady Sale, the heroine of Cabul, and in her countenance of smiling serenity and clear-sighted firmness we read that contempt of danger and cool determination which characterized the conduct of this dauntless woman, in scenes that tried the constancy of the bravest veterans accustomed to the horrors of warfare. The Europeans appear to great advantage in their Asiatic costumes, with flowing beards and turbans with picturesque varieties of fold; and the feminine gentleness of the ladies of the party, Mrs. Waller and Mrs. Eyre, in contrast with the scenes of horror that they passed through, is touching. The likenesses have a look of verisimilitude, and they are accounted faithful by the friends of the parties. Portraits of Sir Wm. McNaghten, Sir Alexander Burnes, and Lieut. Eyre, are added from miniatures belonging to their families; and Mr. Vigne's sketch of Akbar Khan is also introduced. The cliffs of Bameean are pierced with caves, and sculptured with stupendous figures, two hundred feet high; but it will be long before any European antiquary retraces that hideous track to investigate their character.

A pair of Portraits of two Missionaries, the Rev. John Williams, who was massacred at Erromanga, and the Rev. Robert Moffatt, have been printed in oil colours, by Mr. Baxter's patent process, of which these are the most striking and perfect specimens we have seen; indeed, they have the appearance of highly finished water-colour drawings heightened with gum, but on closer inspection the gloss is seen to be that of oil paint, and the flesh tints to be stippled engraving. They seem to be produced by several plates printed in different colours, stipple, aquatint, or mezzotint being used according to the effect to be produced; and the result is a degree of solidity not obtainable by prints washed over with colour by hand, though wanting in transparency of tone.

The renowned *Gates of Somnauth* have been sketched by Major Luard, and lithographed for the amusement of the curious,—exhibiting in their dilapidated condition the ravages of time and violence as conspicuously as their capture did the folly of the Governor Bombastes, who made them and himself immortal in the annals of absurdity.

The Outlines of Celebrated Pictures, by James Dickson, are drawn with care, and have a soft easy pencil effect—but are not very vigorous. The finished portrait of Raphael is tame and woolly, and, considering the state of the lithographic art, cannot be commended.

Two specimen plates of a forthcoming series of *Views of Venice*, by Mr. Lake Price, which are being lithographed by Mr. Nash, prepare us to expect that the oft-pictured "Sea Cybele," with her wave-washed palaces of marble, will appear under a new and animated aspect in this work.

The *Map of Europe* in relief, embossed and printed by Bauerkeller, exemplifies the utility of model-maps in teaching the geography and geology of the earth, and is admirable as an effort of ingenuity: the land is raised above the sea-level, in its due proportions of elevation, according to scale we presume, and the mountains rise above the plains, their snow-capped summits and volcanic craters being marked by white and red; the courses of rivers are as distinctly traced as chains of mountains, and in short all the external features of the earth's configuration are indicated in form and colour. A terrestrial globe on this principle would be a valuable aid to the teacher; nothing would so well impress upon the mind of the learner the relative proportion of elevations of the earth's surface to its whole mass, as a model of our planet.

The last paragraph was scarcely written, when we received from Messrs. Dobbs & Co. a *Relievo Map of England and Wales*, which is announced as the first of a series. It is very neatly, and, we doubt not, carefully executed; and we hope to see these Maps in general use in schools; but the scale should be enlarged.

MUSIC AND THE DRAMA

PHILHARMONIC CONCERTS.—The *Seventh Concert* was well attended: the great feature in its *programme*, and the one symphony of the evening, being Mendelssohn's Symphony in A minor, introduced last year under the conduct of the composer. This time the baton fell to the charge of Mr. Lucas, to whom new and difficult works appear to be, *ex proposito*, confided. On this occasion he laboured under serious disadvantages, for most persons present remembered the symphony of last year. On Monday the orchestra merely kept together; all the nice shades of expression, a due rendering of which is essential, being forgotten: hence a monotonous slovenliness of effect, most detrimental to the work. Yet there are many who, because certain of the movements produced less effect than compositions with which the band is familiar, such as Beethoven's overture to 'Fidelio' and Spohr's to 'Jessonda,' will criticize the music as sharply as if it were not one of the unfortunate conditions of the Philharmonic Society, that there is no getting sufficient rehearsal save by performance. This might have been excusable twenty years ago, but should be now amended. It would be an instructive thing in any Professor to communicate the number of practisings, by the orchestra of the *Conservatoire* or of the Leipsic concerts, thought necessary to the production of any new work; and both these bodies, it will be remembered, have the advantage over ours of an unchanging conductorship. Happily, however, the Symphony is beyond the reach of indifferent execution. It was relished on Monday; and the *scherzo encored*. In the second act of the concert, Sig. Camillo Sivori played the violin concerto which he had performed at the Opera House and at his own concert with great success. This performer certainly gains on acquaintance; the best testimony which can be offered to the solidity of his merits. The other *solo* was Mendelssohn's

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First Pianoforte Concerto, played by Madame Oury,—and, for what reason, let the Sibyls declare. The lady has abundant confidence, fair execution, and is a good musician; but, in these days, such a sum of gifts is not beyond mediocrity; and a score of pianists could be mentioned, all sitting quietly among the audience,—to whom such an opportunity is never allowed—ten times more capable of doing justice to the concerto, than the one chosen. The vocal selection offers no ground for a word of praise: it would be hard to surpass the triteness of 'Deh parlate,' and 'Per pietà,' and 'Come ti piace.' Mr. Weiss made his *début* at these concerts in Bishop's 'Fast into the waves,' one of the old rambling *scenas*, with descriptive accompaniments, which we had hoped was safe in "Lethe's river." Mr. Weiss, however, is certainly improving, in spite of the serious disadvantages of his position—*i. e.*, being compelled to learn his profession in the presence of the public.

HER MAJESTY'S THEATRE.—The four elements have been "done in dancing" a little beyond our heart's content; none however so copiously as Water. 'La Fille du Danube,' 'Le Lac des Fées,' are among the more recent and popular *ballets*: and now we have 'Ondine,' the scene of which, with a true operatic contempt of propriety, is transferred from the beautifully indefinite "lake and forest and mountain brook" to the Sea of Naples, for the sake of introducing *pifferari, tarantellas*, and, above all, a grand *tableau vivant* after Leopold Robert's picture of the 'Festa della Madonna.' Briefly—though we cannot go the whole length of certain writers, whose agonies of zeal for the Opera and its present management are almost touching—'Ondine' is a beautiful *ballet*, in right of grouping, costume, and variety of dances. But the Grieves have painted better scenery, and the story does not admit of that pantomimic interest which makes 'Giselle,' and 'La Tarentule,' and 'Le Diable Amoureux' so charming. On the other hand, we have a dance of Naiades which is poetically graceful; a *saltarella*, by a rout of joyous Italian peasants, wrought up with delirious enthusiasm; and a shawl dance, in which Cerito, two sister spirits, and that wonderful man, St. Léon, *commit* some most novel and difficult attitudes and *pas*. Madame Guy-Stephan deserves a good word, for her bold and lively execution; greater favourite, though she obviously be, with herself than the audience. Perrot was on the stage, but, to the comfort of our nerves, he hardly danced at all. The *finale*—a composition of many fountains, each with its own Naiad—does great credit to the property-man. One more good point in the *ballet*—it is not too long. The music, by Signor Pugni, is very poor. Why could the management not have secured Mr. W.S. Bennett's beautiful overture to the Naiades, in place of the nonsensical and meagre prelude which at present commences the work?

MISCELLANEA

Paris Academy of Sciences, May 29.—A communication was received from Prince Louis Napoleon, on the theory of the voltaic pile. The experiments of the prisoner of Ham have been directed to the point which separates the hypothesis of Volta from the chemical theory which has succeeded it. The Prince has endeavoured to show, in a direct manner, that the presence of two different metals in the circuit is not a necessary condition of the production of the current, and he conceives that he has established this point by an arrangement in which the metallic contact takes place between two cylinders of copper plunged in two different liquids.—A communication was received from MM. Rouen and Busson, the patentees of a mode of lighting by means of a self-generating gas, on the advantages to be derived from the adoption of their system in brilliancy of light and economy. The substance employed by these gentlemen is coal naphtha, an essence obtained from the distillation of the coal tar, which is one of the products of the distillation of coals for gas-lighting. The mode by which these gentlemen obtain a more perfect combustion of the naphtha than was ever before reached is simple. They contrive, by the apparatus of the lamp or burner, that the gas should be projected to some distance in the air before it takes fire, there being, however, within the tube of the burner a constant flame, which serves the double purpose of igniting the gas projected from the openings of the burner, and by its heat, in decomposing the naphtha with which the lamp is supplied, generating new gas for continued combustion. The gas, being consumed at a short distance from the burner, is thoroughly supplied with air, and this free supply causes perfect combustion, and a brilliant light without smoke; but it may be presumed that, as the gas escapes from the burner before it is in a state of perfect combustion, the smell is more offensive than it would be if consumed at the immediate orifice. MM. Rouen and Busson estimate that the use of this light is attended with an economy of five-sixths as compared with oil, an equal quantity of light being furnished at a sixth of the expense.—*June 5.*—M. Arago called attention to the action of lightning conductors. Hitherto it has been thought that these rods are a preservative against the electric fluid for a horizontal distance of three times their own height. During the thunderstorm on the 1st inst., however, a building in the Rue St. Jacques, near the Val-de-Grâce, where there is a lightning-conductor, was injured by the electric fluid. This building is quite within the distance which has usually been supposed to be free from danger. The Academy appointed a commission to inquire into this matter.—A letter was received from Prince Demidoff on the rapid extension of the extraction of gold from the auriferous sands of the Russian empire. Those of Siberia alone, he states, yielded in 1842 more than 10,000 kilogrammes of gold, representing a value of 15 millions of francs. A mass of gold, weighing 35 kilogrammes, and worth 120,000fr., was found in Siberia last year.—A memoir was received from M. Dussourde on the preservation of meats by ferruginous syrup—a syrup which undergoes no deterioration by keeping. Meat which has been steeped in this syrup dries with only a slight diminution of volume, and is not affected by the most active agents of putrefaction. When required for use, the meat is put into cold water, and it soon assumes its original size. Its colour and odour are then like those of fresh meat, of which it has all the properties. The syrup is made by boiling iron in an impalpable powder with common syrup until the latter becomes sufficiently impregnated with the iron.—*June 12.*—A communication was made by Messrs. Pelouze and Gelis on the means of obtaining the acid called butyric acid in abundance, by the simple transformation of common sugar in an alcoholic fermentation by contact with some animal substance.—M. Arago laid before the Academy a communication from M. Leymerie, Professor of the Faculty of Sciences at Toulouse, on the discovery of native mercury in the Department of the Aveyron. M. Leymerie having perceived in the house of a peasant a considerable quantity of mercury, was led to make inquiries as to the way in which it was obtained, and ascertained that it was frequently collected in the beds of rivulets, and on the surface of the soil.

Möser's Discovery.—It is easier to demolish old theories than establish new ones; and though I must continue to think the experiments detailed in my Essay on Möser's discovery *prove* the effect is neither due to heat nor light, I did not presume to say they proved the correctness of the chemico-mechanical theory proposed by myself. That theory seems to me the most satisfactory one hitherto advanced, but perhaps future experiments may require it to be modified. At present, however, I have met with no experiments whose results are incompatible with such theory. I have lately looked over the papers of Prof. Draper and Mr. Hunt in the *Philosophical Magazine*, published during the last three or four months; but as in none of these experiments interposed substances or screens were used, nor the necessary precaution of *boiling* as well as polishing used, I cannot see that either Fizeau's or my own experiments proved, in any way, inconclusive by the results obtained by the gentlemen just mentioned. Mr. Hunt did a great service to the subject by his discovery of the power of heat to increase the effect; but as he has not shown he can decompose the iodides of copper, or gold, by mercurial plates, placed nearly a quarter of an inch above them, *when a screen is interposed*, the probability is, that the iodides merely volatilized (as Mr. Faraday some time ago proved, even mercury itself, as well as many other substances, to do,) at the common temperatures of the air. The effect then in question seems to be a mere chemical action produced by direct *contact*. If future experiments prove it can be done without such contact, it will then be time to think about some new mysterious agency. But even admitting Prof. Draper's very valuable experiments to countenance such an agency (at present doubtful, as Mr. Hunt himself has well attempted to show), I do not see we are at all nearer proof that such agency is concerned in Möser's images; FOR THESE CANNOT BE TAKEN AT ANY DISTANCE FROM THE PLATE, WHEN POLISHING, BOILING, OR SCREENS are used; a fact that was not known when Prof. Möser or Mr. Hunt wrote their essays. Your obedient Servant,

HOR. PRATER.

P.S. I did not use mercury or iodine in my experiments, because I believe results equally satisfactory may be got without them, if we lengthen the time of experiment.

Printing.—Amongst the fanciful novelties of the day is a patent, which has been taken out for a mode of printing called *mi-type*, by means of which the expenses of printing, paper, and binding would, according to the patentee, be diminished by half. The *mi-type* may be thus shown. Take a flat rule, and place it on a line of print, so as to cover the lower half of the letters, and the line may be read with ease. The reason is, says the inventor, that we never look at the lower part of printed letters, but always the upper part. This, however, is not the case, if we cover the upper half. The patentee, therefore, proposes to have a type composed of the upper half of the letters.—*Galignani.*

British Institution.—In calling your attention to the fact of artists being compelled to pay for admission to the Exhibition of the British Institution, I am assured that I shall not ask in vain for your assistance in removing such an anomaly. Here is an Exhibition, supported by a long list of the wealthy and the titled, professedly to encourage and advance art: can anything be more ridiculous, than that those anxious to avail themselves of the means thus offered, should be told at the portals of this Institution, "We do not admit any such" without payment? Where then is the facility afforded for study by the British Institution more than that afforded by a dealer in pictures who opens an exhibition? Indeed, I have ever found the latter ready to admit artists, and in many cases inviting them. Painters do not, I imagine, go to an exhibition for so much "gapeseed;" their object is to study the means by which a few, whom they delight to honour, have arrived at the point which excites their admiration, and to accomplish this, they must visit it again and again. That these pictures, lent by the patrons of art, should, like the circulating portfolios of a modern stationer, be studied at so much per hour, surely was never contemplated by those noblemen and gentlemen who, at personal inconvenience, allow their galleries to be dismantled, and their valuable pictures transferred to the Institution. They do it to promote Art, and it behoves those who have to carry out their intentions, to consider if this is best done by excluding artists as much as possible from the contemplation of the works so sent. If it be asserted that the Exhibition is a speculation, I would ask, where is the necessity for drawing upon the purses of the Governors? Who would not willingly provide a place for the exhibition of such pictures, without any subscription at all from the governors, well content with the shillings taken at the doors? Surely some of these gentlemen will see the propriety of examining more carefully the working of this system. I send you my name, but subscribe myself, Yours, &c,

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Ship-building.—Captain Couch, R.N., has introduced what is described as an improvement in naval architecture.—The improvement "consists in filling up the vacant space between the ship's sides and the chain plates with solid wood, and a differently-constructed plate and dead-eye, so that when a vessel at sea is dismasted, the wrecks of yards, masts, sails, &c., are detached by merely cutting away the lanyards of each shroud; the dead-eyes and chain plates, instead of pulling with and under the vessel, remaining in their proper place."

St. Margaret's, Westminster.—The following is the history of the stained glass in the beautiful east window of this church, given in the *Ecclesiologist*.—The magistrates of Dort, in Holland, desiring to present Henry VII. with something worthy to adorn his magnificent Chapel then building at Westminster, directed this window to be made, and Henry and his Queen sent their pictures to Dort, whence their portraits in this window are delineated. King Henry dying before the window was completed, it became the property of an Abbot of Waltham, who placed it in his abbey, where it remained until the dissolution of it in 1540. Robert Fuller, the last Abbot, removed it to a chapel in New Hall, Lord Ormond's seat, in Wiltshire, which was afterwards possessed by Thomas Bullen, father of Anne Bullen. In Elizabeth's reign, New Hall belonged to the Earl of Sussex; of *his* family the Duke of Buckingham bought it. *His* son sold it to General Monk, who buried the window under ground, but after the Restoration replaced it in the chapel. *His* son dying without issue, and the Duchess neglecting the seat, the chapel became ruinous. John Olivius, having probably purchased the estate from the heirs of the Monk family, demolished both house and chapel, but preserved the glass, in the hope of selling it for some church. It lay cased up in boxes till Mr. Conyers purchased it for his chapel at Copt Hall, near Epping, when he employed Price, an artist, to repair it. Mr. Conyers building a new house, sold the window for 400 guineas to the Parliamentary Committee for repairing St. Margaret's church in 1758.

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1837	89	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
1838	114	56	3000	175 15 0	296 9 7	123 0 6	16 9 7

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REVIEWS

Medical History of the Expedition to the Niger during the Years 184–12, *&c.* By J. O. M'William. Churchill.

THIS is the medical history of an expedition remarkable on many accounts, but chiefly remarkable, from the medical point of view, for having been conducted on valetudinarian principles; or, to use another mode of expression, this is the history of the mortality attending an expedition, in which the greatest pains seem to have been taken to keep the minds of all engaged in it intent on disease and death. Precautions were carried to such a length, that even the very air was physicked. Dr. Reid's system of ventilation—a fine example of science for the million—was applied to the vessels built for the expedition; but as it seemed that ventilating with unwholesome air, was only beating up with much ado from Scylla to Charybdis, an empirical method was hit upon of freeing the air from the impurities with which Nature's chemistry is supposed to have filled it. Accordingly, the air gathered in the wind-sails aloft was conducted into a chamber where its floating poisons were extinguished, or supposed to be extinguished, by the superior poison of chlorine; and the zephyrs thus sweetened, *secundum artem*, with the balmy influence of quicklime and sulphuric acid, were diffused below decks.

Thus the men under cover respired only medicated air. On deck, of course, they were obliged to breathe fresh air unmedicated, but in that case they were taught the danger of inhaling air which the Doctor had not overhauled. "Those who are obliged to be on deck on duty (we quote Capt. Trotter's general orders) will be supplied, when in unhealthy localities, with respirators." Supplied with respirators! Alas, poor Jack! how wretched and chopfallen you must have felt, when obliged to breathe through a respirator! The quid shut out, the yarns shut in, your heart and soul kept under gratings, why you must have thought it hardly worth while to breathe at all, when, with a chest capable of respiring great guns, you were compelled to discharge it through contemptible scuttle-holes.

"Moral impressions (observes Dr. M'William) are intimately connected with the maintenance of health, as well as with the production of disease; a conviction that the ship herself is 'sweet,' that there is nothing in her to generate disease, will, I am persuaded, go far to fortify men against the evils of the coast climate."

Yet what could be the use of the persuasion that the ship was sweet, while the men were at the same time led to believe that the atmosphere around them was charged with pestilence; that the natural fragrance of the air was deadly, and that their safety lay in the vitriolic fumes below deck? The following sentence briefly confesses the equivocal and fallacious character of the above-mentioned wholesome moral impressions:

"Moral causes came also into operation after leaving Iddah: many of those who were well, were dispirited; and not a few when taken ill, became speedily despondent."

Dr. M'William does not explain what he means here by moral causes, but he shows clearly that apprehension of disease and gloomy forebodings had taken possession of those engaged in the expedition. Perhaps he alludes to the tediousness of the river navigation. As we look forward to the publication, at no distant day, of a complete narrative of the expedition, we shall here refrain from any remark on its course of proceeding, further than to say that any unnecessary delay in the lower part of the river, in the vicinity of the mangrove swamps, appears to us to have been inexcusable. In a medical history of the expedition, however, it is necessary to state that the river was entered on the 13th of August; that the *Albert*, the vessel which proceeded furthest, commenced descending on the 5th of October, and gained the sea on the 16th of the same month; so that of sixty-four days spent in the river, only eleven were occupied in the voyage downwards. To this brief statement may be advantageously subjoined the following paragraph from our author:

"During the period when the river is high, a steam vessel, combining light draught of water with good speed, carrying three white officers, including a surgeon, coloured engineers, and manned wholly by Kroomen and other natives of Western Africa, might enter the Niger, and, avoiding unnecessary delay, reach Aboh, Iddah, the Confluence, Egga and Rabba, and return to the sea in less than fourteen days."

Rabba, one of the chief Felatah towns, is about 430 miles up the river, or 100 miles further than Egga, and yet, we are informed, that a steam vessel could go there and return in about a fourth of the time employed by the expedition in reaching the latter place. The great importance of being able to abridge to this extent the period spent in the river, will appear from what follows:—

"In no case did the fever break out before the sixteenth day after commencing the ascent of the river, or sooner than the twenty-first day from entering the river. The Albert, Amelia, and Soudan were twenty-three days inside the river before fever made its appearance, and the Wilberforce about two days less; therefore, as the invasion of the disease was nearly, if not wholly, simultaneous on board the ships, a case may be said to have occurred in the Wilberforce on the twenty-first day. Assuming that the poison was not inhaled until the vessel steamed upwards, which will reduce the period of latency to the shortest probable duration, and taking the cases on board the Albert, the ship the longest in the river, I find that out of fifty-five cases among the whites, and six among the people of colour entered in England, the days of seizure were as follows: on the 16th day three; on the 17th, two; on the 18th, two; on the 19th, three; on the 20th, four; on the 25th, one; on the 26th, three; on the 29th, three; on the 30th, three; on the 31st, three; on the 33d, five; on the 34th, four; on the 35th, two; on the 36th, one; on the 37th, six; on the 42d, three; on the 45th, one; on the 47th, one; on the 48th, one; on the 51st, one; on the 60th, three: average day of invasion 33.286. Among the six people of colour, two were attacked on the 16th day, one on the 18th, one on the 21st, one on the 29th, and one on the 42d, day; making the average period of attack the 25th day, (25.200). Bearing also in mind that about one ninth of the white crew escaped the river fever altogether; that the people of colour only who had resided for some time in a temperate climate were affected by it, but in small proportion and in a mild degree; and that the blacks entered in Africa did not suffer at all,—we shall have some data for the selection of crews for future operations in the Niger."

From this it would appear that, due attention being given to dispatchfulness, a vessel might ascend the Quorra as high as could be necessary for purposes of trade, and return to the sea in less time than the river fever requires to manifest itself. The seeds of disease, it is true, might be imbibed in the mean time; but it is probable that beyond the pestilential region, and at sea, the fever would assume a less malignant character, and with diminished mortality would cease the alarm which is the most formidable ally of the disease.

Among 145 Europeans engaged in the expedition, all vigorous young men, there were no fewer than 130 cases of fever, 40 of which terminated fatally. How long the survivors continued to be affected with the consequences of the malady, we are unable to say. Our author has established the fact, that one effect of the morbific influence which usually produces fever, is to disorder the mucous membranes in general, and particularly to cause ulceration of the intestines, whence ensues the dysentery so frequent and severe on the coast of Africa. The violence of the fever fell wholly on the Europeans:—

"Of the blacks, consisting of natives of various parts of Africa, including Kroomen, Americans, West Indians of African origin and East Indians to the number of 158, eleven only were affected by the fever in the river: they (the eleven) had all been in England, and for some years absent from their respective countries. The disease in them assumed a comparatively mild form, and in no case did it prove fatal; showing that the immunity from endemic disease in warm countries, which is enjoyed by the dark races, is to a certain extent destroyed by a temporary residence in another climate."

It is obvious that the blacks engaged in the expedition were much less open to what our author calls "moral impressions" than the Europeans. They could hardly be so well acquainted with white men's customs, as to be able to perceive in every instance how far the regulations of the ship originated in the fear of disease. We do not mean, however, to reject altogether the influence of climate, or physical causes of disease; but we believe that these physical causes have been much magnified, as well as distorted by hypothesis. The whole system of medicating (as it was called) the ships, was grounded on the supposition, that the atmosphere of the Quorra is filled with miasmata or noxious effluvia, and much trouble was taken to combat those imaginary enemies. Our author intimates his belief that these poisonous particles being inhaled mingle with the blood, which thus becomes the first seat of disorder; but to us it appears that he really knows as little of the progress of the poison, as he knows of the poison itself, respecting which he thus ingenuously confesses his ignorance:—

"But the nature of the poison to be combated was unknown, and therefore it was impossible to predict what the effect of various materials might be. Such materials, therefore, were provided as were known to be most powerful in acting upon those poisonous bodies that have been found in the air, more particularly acids, lime, and chlorine; and to these were added substances capable of influencing the hygrometrical condition of the atmosphere. I do entertain the opinion that had we been fortunate enough to discover the precise nature of the poison, and had it been confined to no very extended district, that by keeping the white men below as much as possible, and steaming rapidly through that situation, the medicator might have been brought into much more efficient operation than was possible when, with every attention to experiment that circumstances permitted, no clue as to the constitution of the virus was obtained."

Now the fact that 147 black men totally escaped disease in the Niger expedition, while 130 Europeans suffered from it, appears to us to be a sufficient proof that we must attribute the disease to the ordinary accidents of climate, heat and humidity, but not to any poison or specific substance which a chemist and physiologist could say is prejudical to life. Dr. M'William, it is true, found that in those who died of fever, the blood was fluid after death, but in his deductions from this fact, he mixes nine parts of theory with one of reason. He supposes that some miasmata, absorbed in the system, poisons the blood and hinders its coagulation. "The general character of the morbid anatomy," he observes, "seems to prove, that the cause of the disease was a poison introduced into the blood, through some channel." But can he imagine any poison which would thus operate on the blood of a white man and not on that of a black? Since the Kroomen and other blacks of Western Africa were found

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wholly exempt from the malady which attacked the whites, it necessarily follows that there is nothing in the air of the Quorra which is essentially injurious to human life, but that the different manner in which it affects natives and Europeans, must be assigned wholly to the difference of their constitutions, which lies chiefly in the power of absorbing and generating heat. In short, we would explode the doctrine of miasmata altogether, as being worse than useless.

Not long ago an opinion, which emanated from high authority, obtained currency, that sulphuretted hydrogen, disengaged from the putrescent vegetable matter carried down by the rivers, or washed off the shores, in mixed salt and fresh water, is the cause of the malignant fevers prevalent on the coasts of Africa. Plausible as this seemed at first sight, a little attention was sufficient to discover its unsoundness. Our author, too, observes, "I consider the absence of the gas in question (sulphuretted hydrogen) from the sea and river waters, and superincumbent atmosphere, to be distinctly proved." Here then is the end of the best attempt hitherto made to give the much talked of miasmata a distinct chemical form.

There are two important questions respecting the African fever, viz. 1. Whether it be contagious; and 2. Whether a person once attacked by the disease, is rendered thereby less liable to it for the future; which questions we shall allow our author to answer in his own words:—

"The question as to whether contagion contributed to the spread of the disease on board of the ships may, in my opinion, be briefly disposed of. All were exposed to the same influences, and nearly all were attacked with fever. Two only of the four medical officers who died had been in attendance on fever patients. Dr. Pritchett, Mr. Thompson, Mr. Stirling and Dr. Stanger were among the few who escaped being seized with fever, although they were in constant intercourse with the sick; and I was the last person in the Albert laid down with fever. The nurses on board the Albert were among the latest taken ill, and one escaped altogether. No fact came under my observation affording the slightest evidence that the disease was communicable from one person to another. Does one attack of river fever afford any protection against a second? My own experience, added to information obtained from many of my brother officers, and from Mr. King, the surgeon of the Ethiope, who has been more in the Niger than any other medical man, is wholly unfavourable to the opinion that one attack of river fever affords any immunity from a second. On the contrary, those who have once suffered from this treacherous disease seem particularly predisposed to it, if they again venture within malarious influence. Of those who had the Niger remittent, on board the Wilberforce in 1841, many were again attacked with fever, on the return of the vessel to the coast the following year, while surveying the Cameroon river and Amboises islands; and when that vessel proceeded up the Niger the second time, in July 1842, six out of seven who had already passed through river fever, were again seized with it, from the effects of which two died. In many cases the character of the second attack may not be exactly like that of the first, but Mr. Stirling, who saw the patients on the return of the vessel to Fernando Po, considered the fever as in no way differing from that which had come under his observation when in the river during the previous year."

We confess that we find nothing in Dr. M'William's volume calculated to convince us that there is any particular noxiousness in the atmosphere of the Quorra. Extensive flats overgrown with wood, a wide and swampy delta, and mangrove thickets, are, no doubt, sufficient to horrify one who stands habitually in awe of miasmata: at the very sight of a river's banks covered with dense foliage, he already feels the first shiverings of the coming fever. But if we calmly compare the mortality of the Quorra, as derived from the experience of all the vessels which have hitherto visited it, with that of Sierra Leone, or the Gambia, or of Western Africa collectively, the result, we believe, will be the conviction, that there is no greater risk of life in the Quorra than is perseveringly incurred elsewhere. It will be no easy matter, we are aware, to overcome the horror of miasmata; yet let the mortality of Tuckey's expedition be considered—an expedition which passed through a country where every appearance was favourable to health; let it be considered, too, that Ascension Island, which is elevated and almost quite bare of vegetation, has been visited by fever, although no one can suspect it of generating marsh miasmata. When travellers shall have thrown aside the solicitude arising out of theories of disease, then we hope to see the Quorra explored as fearlessly as the Senegal or Gambia.

Popular Cyclopædia of Natural Science—Mechanical Philosophy. By W. B. Carpenter, M.D., Author of 'Principles of Physiology.' Orr.

To write a book without sufficient reason, is, in this era, to commit a double sin—against the author himself, and against the public. To write a book on a new subject—to write on an old subject new things—to write learnedly on that which has been formerly but loosely and vaguely treated—or to write intelligibly on what has been only learnedly, and abstractly, and drily treated—or to mix with water and dilute and sweeten with sugared and honeyed words, for the palate of the youthful scholar, the hard and bitter truths of science—all these are apologies for writing, printing, publishing, which we frankly admit; and any one of them is sufficient to convert our task as reviewers into an unmitigated pleasure, especially wherever we find the work honestly and sincerely performed. But a new book without such an apology is an unmitigated evil. The task of reveiwing becomes irksome (thankless it always is) and ungracious; but, as a duty, it is not to be omitted simply because it happens to be unpleasant.

We have read over with great care the publisher's preface, next the author and editor's, and lastly, with pains-taking, this book itself, and we have formed a very simple opinion on the subject—the book was not wanted; others of the same kind, and better, are already in existence; the subject has already been served up *ad nauseam;* the author knows his subject imperfectly, and what little he does know is ill communicated.

This book is called a 'Popular Cyclopædia'; had we not a popular Cyclopædia before? Pray what is the 'Cabinet Cyclopædia' if it is not a popular Cyclopædia? are not its volumes small enough, are not its woodcuts sufficiently numerous? is it not sufficiently diluted? must the diet be made poorer still? the intellectual regimen of a people ground down to a poor-house dietary? Is not Lardner popular enough? does Carpenter think he can write more popularly than that prince of popular writers? But the prince is dethroned! Lardner is down, he has no friends; and so Messrs. Carpenter and Orr publish their 'Popular Cyclopædia.'

But if the 'Cabinet Cyclopædia' is to be despised as worthless, because its quondam editor committed a folly and a sin, pray let it be so, and let us understand each other, and admit the cause. Lardner committed a folly and a sin, and so let him suffer, and let all the pure throw stones at him without mercy; but shall one sin efface all the multitude of merits of his books, and most of his Cyclopædia,—and shall the works of Herschel, and Brewster, and Kater, and many others, parts of that Cyclopædia, all be blotted out by this one mighty sin,—and shall we think and act as if they had never been? Then still so be it. But, then, is there not already a popular Cyclopædia, called the 'Library of Useful Knowledge'; and is it not popular enough in all conscience, and must it be watered down "lower and lower still"? And then have we not 'Scientific Dialogues' for the boys, and 'Conversations' for the girls, and 'Scientific Wanderings' for the old ladies? Faugh—enough, *ad nauseam.*

But let us hear the publisher. "No works at present before the public appear to be altogether suitable to this purpose" (instruction of youth); other works being "behind the present state of science"—"inaccurate copies of one another"—"destitute of the striking novelties which scientific research is constantly bringing into view," &c. Very well; so be it. And all this is *now* to be set right. Let us see how these censures of the past and promises of the future are to be fulfilled—popular without puerility, profound without pedantry, truthful yet not trite, new and startling yet not superficial or empirical,—let us see.

"Popular without puerility," page 21. "A washerwoman, who leaves an apron-string hanging down from *one* side of her tub at night, would probably find in the morning that a great part of the water had been drained by it upon the floor." How wonderful!!! (*Le verre d'eau*—great effects from small causes.) A little apron-string and a great one-sided tub. Try—try the apron-string; it will not do it—only very little. In the same page the writer speaks of a *hyperbola,* and, instead of it, draws a *circle*—fig. 2.

"Profound without pedantry," next page, 22. Put paragraph 28 into the hands of any boy or man, who previously knew nothing about it but what the book tells him, and then ask him what is endosmose? what it is, and how it is? Whatever notion was in the author's head, he has assuredly conveyed nothing like an adequate idea of the subject. But go on a little further: in page 25, a ring of platinum is *welded* to a tube of glass. This welding of glass and platinum together is certainly a new and clever process. But to proceed:—"Solids exercise attractions over gaseous particles....Shown by the floating on water of bodies which are really heavier than itself, but which are buoyed up by a layer of air that adheres to them....Thus, with a little care, we may lay a fine sewing-needle on the surface of water in such a manner that it will not sink; but if the needle be too thick, its weight will bear a larger proportion to the quantity of air that surrounds it, so that it cannot be made to float."

Here is novel and startling scientific discovery with a vengeance. Alas! poor Monge and Segner;—alas! thou universal Dr. Young;—alas! poor Laplace, and poorer Poisson;—oh! poor Gauss, ye knew nothing of the matter; ye lived too early in the world; ye have spent the strength and substance of your thought and your calculus in vain upon the theory of capillary attraction; ye were born too soon, for now we see that ye troubled your heads in vain to discover the measures and resultants of all these capillary attractions. The needle swims on the top of the water, just as a shipwrecked cockney would, by being specially furnished for the occasion with an air jacket—a patent Mackintosh (Carpenter's?) water-proof air safety life-preserver.

Now, dear authors, and publishers, and patient readers, is it our fault that we have to say all this? are we to blame that we find such ignorance of first principles in a book that professes to teach? Verily, then, it is a good precaution not to read the book before reviewing, for reading is somewhat apt to raise a prejudice against it.

Shall we go on? Shall we say, in page 29, that fig. 4, as arranged, will not act;—that the

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arch, fig. 31, will not stand, never was executed, and never will be; — that in pages 209 and 210, the nature of the cycloid is wholly misunderstood, and in the figure wholly misrepresented; and the point O is twice as far from D, both in the verbal demonstration and in the diagram, as in truth it should be.

We need dwell no longer on the subject. The passages we have remarked on are not selected, but such as lay on the pages we opened while writing. They are sufficient to show that the author is imperfectly acquainted even with the elements of the subject he proposes to teach, and that the little knowledge he has is derived from a cursory perusal of books. Science is hardly a subject to be thus trifled with: the path to science is too full of traps and pitfalls, in the shape of erroneous plausibilities, to be safely trodden in the wake of a half-learned guide; and we know, when the blind lead the blind, where they generally land. No! popular writing is, doubtless, a very useful commodity, and for which there is demand in the market; but, if we mistake not, successful popular writing on science requires much more sound knowledge and original thought, than the majority who attempt it seem to have any notion of. Very few have succeeded in it; and those, generally, who have been most successful, have been those who had been beforehand most thoroughly versed in their subjects, so as to have no anxiety for *their own* status, and leave their minds wholly occupied with the *mode* of instilling what they knew into the minds of their hearers. But those who attempt to get up a knowledge of the subject *pro re nata*, and to write before their own ideas are settled and matured, are sure of failure, and all we can say of them, at the best, is that— **They have been at a feast of learning, and stolen the scraps.**

The Closing Events of the Campaign in China. By Capt. G. G. Loch. Murray.

The Last Year in China. By a Field Officer. Longman & Co.

"Anxious to see China, and witness the operations then proceeding there," Capt. Loch, in December 1841, asked and obtained permission to join the Expedition, and on the 23rd of January sailed from Plymouth Sound. On the evening of the 26th of April he entered the Straits of Sunda, the western entrance to the China Sea, and from this point he begins to record his observations. Capt. Loch's remarks extend over the greater part of the year 1842, and form lively illustrations of the close of the Chinese campaign, and the character of the singular country and people against whom the British arms were for the first time directed.

After touching at Hong-Kong, and making a hurried visit to Macao, the fleet departed for the scene of operations, and arrived in time to be present at the dismantling of the Woo-sung Forts; and here Capt. Loch mentions some instances of Chinese bravery worth recording. An officer twice led his troops to the very point of the British bayonets, rallying them when repulsed, till he fell, shot through the loins:—

"When he was carried to the rear, an interpreter, seeing tears streaming down his cheeks, told him not to fear—that mercy and every kindness would be shown him—'Mercy,' he said, 'I want no mercy. I came here to fight for my Emperor, and neither to give nor to accept mercy; but if you wish to gain my gratitude, and can be generous, write to my revered sovereign, and say I fell in the front, fighting to the last.'"

Nor was this a solitary instance:—

"The Chinese have shown many individual instances of conspicuous gallantry: it may be sufficient to remark one in particular that occurred on the ramparts of Chin-kiang-foo. A Mandarin led a small party of about thirty men against a company of General Schoedde's advancing column; a volley dispersed his soldiers, but he marched up to the points of the bayonets; and, after firing his matchlock, succeeded in pulling over the ramparts with him two of the grenadiers. I feel persuaded that, if drilled under English officers, they would prove equal, if not superior, to the Sepoys; they have greater physical power, greater obstinacy, and, consequently, minds that retain impressions with greater tenacity, and would be slow to lose confidence after it was once built upon the foundation of their vanity."

At Chan-hai, the writer was quartered in some tea-gardens, of which he gives the following description:—

"In the centre of a serpentine sheet of water, there is a rocky island, and on it a large temple of two stories, fitted up for the accommodation of the wealthy public. Pillars of carved wood support the roof; fretted groups of uncouth figures fill up the narrow spaces; while moveable latticed blinds screen the occupants from the warmth of the noonday sun. Nothing can surpass the beauty and truth to nature of the most minutely carved flowers and insects prodigally scattered over every screen and cornice. This is the central and largest temple. A number of other light aërial-looking structures of the same form are perched upon the corners of artificial rocky precipices, and upon odd little islands. Light and fanciful wooden bridges connect most of these islands, and are thrown across the arms of the serpentine water, so that each sequestered spot can be visited in turn. At a certain passage of the sun, the main temple is shaded in front by a rocky eminence, the large masses of which are connected with great art and propriety of taste, but in shape and adjustment most studiously grotesque. Trees and flowers and tufts of grass are sown and planted, where art must have been taxed to the utmost to procure them lodgment. In another part of the gardens there is a miniature wood of dwarf trees, with a dell and waterfall; the leaves, fruit, and blossoms of the trees are in proportion to their size. This ingenious science (if science it can be called), to bring it to perfection, requires the most assiduous care and patient watching. A small branch of a forest tree is deprived of a ring of bark, and the bare place covered round with prepared unctuous earth; this is kept moist, and when the radicles have pushed into the loam, the branch is separated from the tree, and planted in a trough or porcelain flower-pot. The pot is then filled with bog earth, manure and clay, and water is applied according to the necessity of the plant. The branches are repressed by cutting and burning, and bent into shapes resembling an old forest tree; and even to the roughness of the bark and hollow knots of pruned and decayed branches, they are complete in resemblance. The roughness is produced by ants, attracted by smearing the bark with sweet substances. Tortuous pathways lead to the top of the artificial mountain, each turning formed with studied art to surprise and charm, by offering at every point fresh views and objects. Flowers and creepers sprout out from crevices; trees hang over the jutting crags; small pavilions crested with the white stork, their emblem of purity, are seen from almost every vista, while grottos and rocky recesses, shady bowers and labyrinths, are placed to entrap the unwary, each with an appropriate motto, one inviting the wanderer to repose, another offering quiet and seclusion to the contemplative philosopher."

A party sent on shore to obtain vegetables, saw a proclamation affixed to one of the principal houses:—

"It mentioned our victories, and hinted at the possibility of our ascent up their great river; in the event of which occurring, the people were implored to remain in their houses, and not to leave the country exposed to the inroads of banditti; it stated that we (the English) had always shown ourselves anxious to conciliate the peasantry, and consequently would not injure them, nor allow the robbers to commit depredations, if they remained. This single document is of itself, I think, evidence sufficient to lead to the conclusion that the Emperor will never again have the inclination to command, allowing he may have the power to compel, his subjects to retire inland, and thus meet an invading enemy by passive resistance. It would expose his richest provinces to be plundered by native robbers,—the evil, above all others, he has the greatest reason to dread."

After the taking of Chin-kiang-foo, the writer entered a large house in that city, belonging to a Tatar of distinction, and thus describes the pitiable scene which presented itself:—

"After we had forced our way over piles of furniture, placed to barricade the door, we entered an open court strewed with rich stuffs and covered with clotted blood; and upon the steps leading to the 'hall of ancestors' there were two bodies of youthful Tartars, cold and stiff, much alike, apparently brothers. Having gained the threshold of their abode, they had died where they had fallen, from the loss of blood. Stepping over these bodies, we entered the hall, and met, face to face, three women seated, a mother and two daughters; and at their feet lay two bodies of elderly men, with their throats cut from ear to ear, their senseless heads resting upon the feet of their relations. To the right were two young girls, beautiful and delicate, crouching over, and endeavouring to conceal, a living soldier."

Such a scene could not have been witnessed without horror, even during the excitement of a battle, but Capt. Loch saw it after the city was taken and all danger at an end. He thus proceeds:—

"I stopped, horror-struck at what I saw. I must have betrayed my feelings by my countenance, as I stood spell-bound to the spot. The expression of cold unutterable despair depicted on the mother's face changed to the violent workings of scorn and hate, which at last burst forth in a paroxysm of invective, afterwards in floods of tears, which apparently, if anything could, relieved her. She came close to me, and seized me by the arm, and with clenched teeth and deadly frown pointed to the bodies—to her daughters—to her yet splendid house, and to herself; then stepped back a pace, and with firmly closed hands, and in a hoarse and husky voice, I could see by her gestures spoke of her misery—of her hate, and I doubt not of revenge. It was a scene that one could not bear long; consolation was useless; expostulation from me vain. I attempted by signs to explain, offered her my services, but was spurned. I endeavoured to make her comprehend that, however great her present misery, it might be in her unprotected state a hundred-fold increased; that if she would place herself under my guidance, I would pass her through the city gates in safety into the open country, where, doubtless, she would meet many of the fugitives; but the poor woman would not listen to me; the whole family were by this time in loud lamentation; so all that remained for me to do was to prevent the soldiers bayoneting the man who, since our entrance, had attempted to escape."

The following anecdote illustrates the danger with which the *beautifying* of the Chinese women, by making the feet small, is accompanied. It reminds us forcibly of tight lacing and its consequences:—

"The means taken to effect the alteration of the women's feet in China are decidedly prejudicial to the health, and frequently attended with fatal consequences. This fact was ascertained by a clever young naval surgeon who was for some time stationed at Chusan. It happened that during an excursion into the country, he one day entered a house where he found a child about eight years old very ill, and suffering under severe hectic fever; on examination he discovered that her feet were undergoing the process of distortion; he was informed that she had been a year under this treatment. Moved by pity for the little sufferer, he proceeded to remove the bindings, and fomented the feet, which were covered with ulcers and inflammation. The change in shape had already commenced by the depression of the toes. The child was much relieved by, and evidently grateful for his treatment. On taking his leave he warned the mother that she would certainly lose her child if the bands were replaced; but his remonstrances were of no avail. Whenever he returned (and this happened frequently), he always found them on again, the woman urging as an excuse that her daughter had better die than remain unmarried, and that without improved feet such a calamity would be her inevitable lot. As might be expected, the child grew worse and worse. After a longer interval than usual, he once again revisited the house, but found it untenanted,

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and a little coffin lying at the door, in which he discovered the body of his poor young patient."

On the 14th of August, Capt. Loch accompanied Major Malcolm and Messrs. Morrison and Thom to meet some Chinese mandarins, and if possible to negotiate a treaty:—

"We were received at the entrance of the spacious court of the temple by a bevy of mandarins, from the blue to the brass button. Different from us, they rustled in embroidered silks and flowered muslin of a design and beauty of texture worthy even to deck the forms of our own fair dames. They marshalled us with many obsequious bows, and really much graceful courtesy, into the great hall of audience, where Mr. Secretary 'Whang' and the Tartar General 'Chin' were standing to receive us. After Mr. Morrison had severally introduced us, we sat down in chairs that would have held two Daniel Lamberts, round a square table, Whang opposite Malcolm, I next to Chin, and Mr. Thom opposite me. Mr. Morrison retired to another table to translate some papers. Whang, a man of seven or eight and thirty, is considered one of the most rising statesmen in China, and his manners and conversation marked him a perfect gentleman. I do not remember ever having met, even in my own country, a person of more gentle and polished manner or courteous breeding than this Chinese, so different from the majority of his countrymen in their intercourse with foreigners. The General was a portly old veteran of about sixty, wearing a little grey tufted beard, a plain dress, crystal ball, and peacock's feather. His red ball had been taken away for some offence shortly before our arrival. The other mandarins stood round among the servants, and listened, as is the universal custom, to all that was discussed. At the door were a few peace-keepers or police, wearing red felt conical caps, each topped with a cock's feather, which traversed round upon a swivel. They were armed with cow-hide whips, which they kept in pretty frequent use upon the shoulders of the pressing and chattering rabble outside."

Whilst Mr. Morrison was copying the papers tea was handed round:—

"When the writing was finished, Malcolm produced the patent from Her Majesty, appointing him Secretary of Legation: this was to show that he was the accredited and proper person to negotiate on the part of the Envoy. After this was looked at, he displayed Sir Henry Pottinger's, which was translated *verbatim* by Mr. Thom, and the Queen's seal and signature pointed out to the deputies. Major Malcolm then demanded to see the Emperor's commission, which, after some little delay and great ceremony, was brought forth from a chest by a mandarin, under whose special charge it appeared to be. He carried the roll of yellow silk in both his hands, and proceeded—his eyes reverentially fixed upon it—with slow and solemn steps towards the table, and placed it in the hands of Whang with tenderness and forced resignation. The produce of the silk wrapper was a little shabby yellow box, badly made, and worse painted, containing the power, which Morrison on examination pronounced, as far as he was able to judge, authentic. I was greatly amused watching the anxious and horrified faces of the various Chinese when Mr. Morrison touched the commission, and I thought the old keeper would have fainted on the spot when he, for an instant, held it in one hand. In China the same respect is paid to an Imperial edict, or the mark of the vermilion pencil, that with us, the sovereign only receives in person."

Previous to signing the final treaty, our author accompanied Sir H. Pottinger on a visit to the Chinese commissioners:—

"A more tolerable band than we had yet heard commenced, as we sat down, a tune resembling a pibroch, and continued to play throughout the repast. Young white-buttoned mandarins handed round tea, hot wine, and sweetmeats, while a conversation upon general subjects was maintained between the Commissioners and Sir Henry through the medium of the interpreters. Numerous patties of minced meat, pork, arrow root, vermicelli soup, with meat in it, pig's ear soup, and other strange dishes, were served in succession, in small china and silver basins, and in proportion to our various capabilities in making these messes disappear, we seemed to rise in the estimation of the beholders. But human nature could not support this ordeal long, and, as a *coup de grace*, Ke-ying insisted upon Sir Henry opening his mouth while he with great dexterity shot into it several immense sugar-plums. I shall never forget Sir Henry's face of determined resignation after he found remonstrances were of no avail; nor the figure of Ke-ying, as he stood planted before him, in the attitude of a short-sighted old lady threading a needle, poising the *bonne bouche* between his finger and thumb preparatory to his successful throw."

The Captain and a large party now set off to visit Nanking and the Porcelain Pagodas. On their route they came upon a burial ground situate at the corner of a vast plain:—

"Near the foot of the grassy slope, at about the centre of the hill, a large joss house stands fronting an avenue of colossal granite figures of men and animals, extending in a semicircular sweep for about a mile, to two square, brick, Egyptian-shaped buildings, which are hollow, open on each side, and empty. These, we were told, were the tombs of the emperors of the Ming dynasty; but our guide also said, that there was a large excavation in the rock behind the joss house containing coffins; so I fancy that it must be the place of general interment, and that the huge figures were merely intended to dignify the approach to the cemetery. We had not time to visit the joss house, but we trotted our startled horses between these silent guards, and examined with great interest the sculpture of a departed age—they are about three times the size of life. A tablet gate marks the commencement of the avenue; then in succession appear two upright shafts of granite in single blocks, four warriors dressed in long loose shirts of scale armour, leaning with folded hands upon their swords, (they front each other, as do all the statues,) next to them lions, bears, horses, camels, elephants, and so on to the two buildings, a repetition of the same figures, each alternate pair (with the exception of the men) crouching. Most of them have been hewn into shape from single blocks: they rest upon flat slabs of granite, on unlevelled ground, and, strange to say, although centuries have passed since they were first placed there, no weeds are growing around, nor have they sunk three inches. The elephants are accurately shaped, and fairly sculptured; the rest are all most rudely executed."

The Porcelain Pagoda is—

—"an octagonal building of nine stories, rising to the height of 261 feet; bright with many-coloured porcelain, which throws off a glittering light like the reflected rays from gems: it is in perfect preservation. The porcelain is fastened to the tower with mortar, as Dutch tiles are upon a stove, except the projecting cornices and bas-reliefs of grotesque monsters, which are nailed. The various colours are white, yellow, red, and green; the roofing tiles are all of the imperial yellow. It stands in a spacious court, surrounded on three sides by a wall, the fourth open to two extensive flights of granite steps descending to the joss house attached to the pagoda facing the town. Another large enclosure planted with regular rows of trees extends to the road and suburbs. The projecting flanges, if I may so term them, of the separate stories curve upwards at the points, to which are suspended bells of size proportioned to the taper of the tower. A priest assured me that when they were first hung up, after the complete repair of the paoută, or pagoda, in the last century, they used to ring forth charming melodies at the command of the mistress of the tower, 'the Queen of Heaven,' until she, wrathful at the indifference and falling off of her followers, in a fit of anger, deprived them of sound. The greater portion are certainly tongueless, and all of them cracked, which is not surprising, for the bells and cast gongs in China (made of the same metal) are very brittle, from the absence of an adequate proportion of alloy."

Having secured their horses, the party entered the pagoda, and found themselves in an octagonal corridor surrounding the body of the building—

—"which is square and elaborately ornamented with figures of the Budha faith in bas-relief—the whole profusely gilt: each story contained a shrine, with the universal idol, the sitting figure of 'the Queen of Heaven.' A single door under the niche, in which the principal deity was placed, leads into a square chamber in the shaft of the building, occupied by another image. The walls are all lined with square porcelain tiles, each separate one embossed with a small device in the centre: those upon the ground-floor are entirely covered with gilding. The others of the eight upper stories differ, by having a black edging round the gilded device, which has a good effect: the concluding step of each story is of stone, the flooring and stairs of wood. The ample view from the summit surpassed our expectations. Facing the south, a little river from the distant hills came winding like the Forth near Stirling: it passes by the south and western walls, and helps to supply the canal with water. Towards the S.W., as far as the sight could reach, flowed the princely Yang-tze-kiang, leaving between us and it, as it passed Nanking, a richly cultivated flat of paddy land about three miles in breadth. Facing the north, we looked down upon the walls and roofs of a dense cluster of houses—the Chinese city; through the centre, eastward, ran a canal. The streets seemed very narrow; the buildings principally of two low stories; and upon every slight rise of ground public temples, granaries, and government offices, surrounded by spacious yards or courts were discernible."

Here we must take leave. The narrative is plainly the work of one who travels with his eyes open, recording what he sees, and seeing all that is to be seen.

'The Last Year in China' escaped our notice at the time of publication. It is less full in its details, and less amusing than Capt. Loch's little volume.

Anti-Duel; or, a Plan for the Abrogation of Duelling, &c. By John Dunlop. Houlston & Stoneman.

IT is strange that such practices as duelling should be tolerated in defiance of reason, and without the support of anything approaching to a single undeniable argument; and it is still more strange and melancholy that such a defiance of conviction should not proceed from the blandishments of passion, but be maintained at a sacrifice of the natural feelings. Inexplicable, however, as the fact may be, it is neither new nor rare. There is not an opinion that has passed irremediably into the class of vulgar prejudices, but had preserved a protracted influence for long years, after all the knowledge necessary for its refutation had been widely disseminated and respectfully received. Even when opposing public opinion no longer hesitates, and practices are universally admitted to be absurd, mischievous, and immoral, they continue active and influential, like the hero in the Italian epic, who went on fighting, after death, because, though he was killed, he was too busied in the contest to be aware of the fact.

Without saying much for the wisdom or the morality of the age, we may aver, that it is fully convinced that there is nothing satisfactory in what is called gentlemanly satisfaction—that the loss of any given quantity of brains will not make that to be true which has been falsely uttered; or that being "winged" in a duel does not predispose us to greater comfort under the infliction of an injury so justified. As for the opposite contingency of putting the saddle on the right horse, that makes no difference, as to the result, which, according to the code of honour, is as effectually, though not as pleasantly, "washed out" in your own blood, as in that of him who had offended you: so that the pleasure of revenge, the only natural motive for entering into the transaction, is repudiated and excluded, as savage, ferocious, and ungentlemanly. All this is known and acknowledged; and yet men who never refuse themselves a pleasure or submit to an annoyance except "on compulsion," in this one instance place themselves unresistingly at the beck and call of all the world, and are the bond

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slaves of any one who asserts his desire to face them at ten paces.

This view of the case is not very favourable to the attempt at reasoning down the abuse; but though true enough in the main, as respects those who fight when they must, but back out when they can, it does not lay bare the whole state of the entire practice. In the present condition of society, the greater number of duels actually fought are entered upon either by men of strong and bad passions, tending to bring them into hostile collision with each other, or by men who have a sort of animal pleasure in the taking of life. Since the abuse of wine has ceased to be habitual, the instances of educated gentlemen engaging in personal encounters, have become exceptional; and in the army where the *punctilio* must be the most sensitively treated, the appeal to the pistol is daily becoming more rare. Although, therefore, when the *casus belli* occurs, most gentlemen submit to the necessity imposed by what is mistaken for public opinion, still it is not less true, that the abuse is becoming unpopular, is confined to smaller circles, and is open to efficient attacks from those who are disposed manfully to wrestle with it: men of sense are tired of fearing to be thought afraid. Of those so disposed, Mr. Dunlop, author of the pamphlet now before us, is one. This writer is known to our readers, by our notices of more than one strenuous effort made by him in behalf of humanity. Of his work on the tendency of mankind to associate, (*Athen.* No. 665) the present publication is a corollary: the purpose being to induce the public to avail themselves of that tendency, and to put down duelling, by the voluntary union of large numbers in protest against the practice. In recommendation of the scheme, Mr. Dunlop very reasonably dwells on our experience of the happy influence of temperance societies, in abating the drinking nuisance.

There is, however, this great difference in the cases, that temperance societies are popular institutions founded by the people for the people, on a powerful personal feeling of the necessity of the case: whereas anti-duelling associations must be established and brought into vogue by the masses, who are in a very trifling degree exposed to the evil, and whose ways of thinking are but rarely in harmony with those of the parties they would have to address. As far as our experience has gone, and it is now extended over a long series of years, argument, by whomsoever offered, has been wholly wasted in contending with the evil. The practice, reposing on opinion alone, has best been checked by ridicule; and accordingly we have observed, that one absurd encounter, by persons not entitled to "the honours of the duello," or conducted upon principles repugnant to "the code of honour," has done more towards preserving the public peace than all direct attacks. So too, *per contra*, a duel by men of station and character can hardly fail to produce a temporary increase of the practice.

In offering these remarks, we would not be understood as undervaluing Mr. Dunlop's effort, or of insinuating that his proposed end is not in the highest degree interesting to humanity. It is some gratification to know, that the growing civilization of the world is actually telling; and that every day something is gained towards a final abolition of the custom. On the whole a professed duellist is already regarded with contempt, by the most respectable and respected members of society; and a knowledge of the fact is not without its influence even on the worthless. It may, therefore, be presumed that a reduction of the proposition to black and white, and a formal protest of large majorities, taken from the most religious and reflecting part of society, would not be wholly lost in such a state of things. The difficulty is to extort such an overt act from those, to whose habits of thought and of action the practice of duelling is not wholly alien.

The Original History of Ancient America, founded upon the Ruins of Antiquity: the Identity of the Aborigines with the People of Tyrus and Israel: and the Introduction of Christianity by the Apostle St. Thomas. By George Jones, R.S.I., M.F.S.V., &c. Longman & Co.

Mexico, Guatemala, and Peru—[*L'Univers Pittoresque, &c.*] By M. Lacroix. Paris and London, Didot.

Horace records that an author of his day, named Fannius, fearing that the world would not form a just estimate of his merits, carried his statue and his works to the Palatine Library, and insisted that they should occupy the highest niche of merit. Mr. George Jones has more than rivalled the self-complacency of Fannius; having revived, with very slight modification, an old theory, long since exploded for its palpable absurdity, he presents himself before us, displaying his portrait and heralding his advent with a flourish of trumpets, the loudness of which is in direct proportion to the hollowness of his pretensions. His theory is, that the natives of the American Continent are descended from two stocks, the Tyrians and the Israelites, and he declaims on this crude conjecture in a strain of bombast imitated from the worst style of Macpherson's Ossian; he duly chronicles that he has had an invitation to dinner from the Duke of Cambridge, that his publishers wrote him a civil note when they accepted his manuscript, and that the recommendation to dedicate his book to the Archbishop of Canterbury, came from very high authority. These matters are obviously of great interest to Mr. George Jones, but we cannot see any necessity for parading them before the public.

Mr. Jones's theory of the colonization of America is precisely the same as that which forms the basis of the Book of Mormon, for the superadding of the Tyrians can scarcely be called a change, as the Phœnicians and Israelites were closely affiliated branches of the great Semitic race, speaking nearly the same language, with so little dialectic difference, that every Phœnician or Punic name recorded in authentic history can be resolved into Hebrew compounds. Now, in order to show that the American aborigines are descended from a Semitic race, it would be necessary to establish structural analogies in physiology, language, and social institutions; not such accidental coincidences as would identify a bashaw and a barrister because each has three tails. On the subject of physiology Mr. Jones is silent; he is modest enough to decline collision with Cuvier and Blumenbach. He is equally reserved on the subject of language. Every one who has studied ethnography is aware, that though words continually vary, the grammatical structure of language is indestructible; that the principles, for instance, of declension, conjugation, prefixes and suffixes, substantially remain the same, though the materials on which they work may be changed, just as the same general principles of construction may be seen in edifices of wood, of brick, or of marble. The structure of the Semitic languages is known to the generality of scholars; the root or sign of the principal idea remains as nearly as possible unchanged amid all the varieties of inflection; we have examined the grammars of Indian languages, published and manuscript, of several tribes both in North and South America, and there is not one exhibiting a trace of this principle, or of any near approach to it.

Let us next examine the analogies of social institution. Mr. Jones, so far as we can understand him, for the Ossianic dialect is not the most intelligible, gives us the following: the women of both races seclude themselves for a limited number of days after child-birth;—if the arbitrary number of days had been the same with both, this might have been a coincidence worth noting, but the simple fact of seclusion is common to the greater part of the human race. The American aborigines have a tradition of the deluge; so have all the races of ancient Asia, and this, of course, proves nothing. They have a chest which the priests keep hidden from the people, and Mr. Jones asserts this to be the Ark of the Covenant! They have festivals as the Israelites had, and as every other nation on the face of the earth still has. They use medicine-bags, containing charms, and because the said charms are deemed to be "preservatives," Mr. Jones identifies them with the Jewish phylacteries, which, he says, were also regarded as amulets. Mr. Jones ought to have known that "phylactery" was a name given by the Greeks to the slip of parchment on which a portion of the Law was inscribed; the Israelites called them תפלין *Tephillin*, from תפלה *Tephillah*, "a prayer," because they used them in public and private worship. This, we suppose, will settle the question of their identity with medicine-bags. Finally, says Mr. Jones, they have the rite of circumcision, a fact however resting on questionable authority, and proving nothing, inasmuch as the practice has been found in various parts of the globe where no Israelite connexion has been pretended.

So much for the Israelite portion of the theory; let us now turn to the Tyrian. Mr. Jones sets out by proving what is known to all the world, that there are remains of ruined cities and edifices in Central America, but inasmuch as those of Phœnicia have disappeared, we were a little at a loss to discover how he was to make out any analogy between the Fine Arts of Tyre and Mexico; in truth, he does not attempt it; he aims merely at finding similarities between the Mexican and Egyptian architecture, quietly assuming that the latter was identical with the Tyrian. He next informs us, that the Tyrians and Mexicans were idolators, and that they offered human sacrifices; but as something more was wanting to establish a similarity, he asserts in the teeth of all history, that the Tyrian Hercules was the same as Apollo, and that Apollo, or the Sun, was the chief object of Mexican idolatry, quoting as his authorities Kotzebue and Sheridan! To mend the matter, these dramatists never made any reference to Mexico, for Rolla notoriously was the hero of Peru.

Baron Humboldt's authority is adduced to prove a similarity between the ornaments found on the mummies of the Guanches in Teneriffe and the Guippoes of the Peruvians and Mexicans; Mr. Jones slips in, that the Guanches were Tyrians, though in the very same sentence the Baron mentions, that the anatomical character of the Guanches is perceptibly different from that of the ancient Egyptians, and of course from that of the cognate races. We have been present at the examination of Peruvian mummies, and can testify that the structural differences between them and the skeletons of every branch of the Caucasian race, are as strong as can well be imagined. This, however, is not a point of any importance, as the identity of the Peruvians and Mexicans has never yet been established.

But Mr. Jones's great argument is derived from his interpretation of certain prophecies of Isaiah; he even goes so far as to insinuate, that

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those who do not assent to his conclusion must be sceptics or atheists. The two passages in the prophecy material to the issue are, that the land of Tyre should be "utterly spoiled," but that a remnant should be left, which "should cry aloud from the sea." These predictions would of course be fulfilled, if a portion of the Tyrians had escaped to any of their colonies; but Mr. Jones has forgotten, that though the twenty-third chapter of Isaiah refers to Tyre, the twenty-fourth is a prediction respecting the Israelites, and that the verse following that which Mr. Jones has quoted indisputably applies the prophecy to the Israelites,—

> Wherefore glorify ye the Lord in the islands,
> Even the Lord God of Israel in the isles of the sea.

With most Biblical critics, we have adopted Lowth's rendering of the first line; but the second is that which bears upon the argument, for neither the Tyrians nor the Mexicans worshipped the Lord God of Israel. As the Bible is so much more frequently quoted than read, Mr. Jones may have hoped to escape detection when he omitted that portion of the prophecy which completely overthrows his entire deduction from Isaiah's words.

The voyage of the Tyrians to the Fortunate Islands exists only in Mr. Jones's imagination; all Alexander's historians declare, that the few Tyrians whom that conqueror spared, were allowed to remain in their land under their ancient King Azelmic. We may remark, that the history of the siege of Tyre ought to have saved Mr. Jones from his error about the Tyrian Apollo; he will find that the Tyrians chained the statue of Apollo, from fear that the god would desert to the Greeks; and if he refers to the thirteenth book of Diodorus Siculus, he will find the reason of this strange proceeding: it was because Apollo was a Grecian and not a Phœnician deity; indeed, the statue thus chained was taken by the Carthagenians at Gela, and sent to the parent city as a homage to the national god, Hercules, just as the Philistines placed the captured ark before the shrine of Dagon.

Mr. Jones makes large pretensions to extensive learning; he has only afforded us one opportunity of testing his learning, and that is pretty decisive. He proposes to change the name Lathyrus, given to one of the Ptolemies, into Latyrus, which he interprets "the Tyrian." Would he be pleased to tell us in what ancient language *La* is used as a definite article? Every school-boy knows that Lathyrus signifies "a pea," and that Ptolemy derived his name from a pea-shaped excrescence on his face. We have felt much reluctance in performing the painful duty of exposing so shallow a writer as Mr. Jones. Had he exhibited anything like modesty in propounding his theory, we should have been disposed to bestow upon him the charity of silence. But he has come before us with such a parade of pretension, that it was impossible to evade an examination of his claims, and we have limited ourselves to a few of his errors; were it necessary or desirable, we could point out others equally egregious.

It is a more pleasurable task to turn to the second work named at the head of this article, which contains a condensed and accurate summary of all that is known respecting the ruined cities of Central America. The volume forms part of an interesting geographical series, called 'L'Univers Pittoresque.'

The Return of the Druses. By Robert Browning. Moxon.

This is a five-act drama,—the scene is laid in an island of the Southern Sporades, supposed to be inhabited by a party of Druse Christians, who, flying from Lebanon, before the arms of Osman, had planted their faith amid the sea, and called in the Knights of Rhodes to garrison their colony and help them to guard the sacred deposit for posterity. The policy of the Prefect appointed by the Grand Master of the Hospitallers, who had aimed at the absolute subjugation of the islanders by the massacre of their sheikhs, has prepared the latter for revolt; and during the temporary absence of the Prefect (who, to escape the consequences to himself of his tyrannous proceedings, has made a bargain for the sale of his office to the Patriarch), the aid of the Venetians has been secured; and the play opens when the Prefect, the Patriarch, and the fleet of the Republic are severally expected at the island. The plan of the revolt has been arranged by Djabal, a child, saved from the massacre of the sheikhs and their families; who, grown to manhood, with the secret of his wrongs at his heart, had wandered through the world, seeking to secure the means of vengeance, and presented himself to his countrymen when these were ripe. The difficulty, however, was to appear in a character of sufficient authority to rouse the oppressed Christians to instant and unanimous action; and for this purpose, he has called in the aid of religious deception, as helping him to the only motive strong enough to insure the political redress to which his life is devoted. A tradition had been preserved among his people, that their Khalif, who perished long ago "on red Mokattam's brow," was, in the day of their extreme need, to reappear in the flesh, and lead them back in triumph to their ancient home, beside the hill of Cedars. The island Druses had, accordingly, like the Jews, been long looking out for a promised Messiah, when Djabal presented himself amongst them as the returned Hakeem,—veiled in the flesh, to work out their deliverance, and when the blow which was to free them from their tyrant should have been struck, to be transfigured before their eyes, and lead them back, in his divine character, to Lebanon. Our readers will see that these are powerful dramatic elements; and, in many respects, the author has used them with great poetical skill. The interest and action are, of course, complicated by the introduction of other characters and episodes, —the principal of which are the heroine Anael, —and the love betwixt her and Djabal. Anael, who had been secreted by her brother, Khalil, from the licentious pursuit of the Knight-Prefect, in the abode where Djabal found them when seeking partizans amongst the islanders,—had made a vow, in the spirit of a Grecian maiden, to love "only one who should revenge the Druses;" and Djabal, coming to her at once an avenger and almost a god, had both fulfilled its condition and dazzled her with his assumed glory. Out of this double character in which he wooed her, the author has extracted a means of interest finely conceived,—but not quite so finely managed. In Djabal's heart, a fear springs up, that Anael's love is rather for the Hakeem than for the wandering sheikh, and that the knowledge of his imposture would change it to contempt: and his nature is shaken between the struggle of a generous impulse to confess to her his secret, and the fear of ruining the conspiracy by its betrayal. On the other hand, the heart of Anael has had certain revelations, which lead her to fear that she loves the man more than the Khalif—that the bright transformation to which he is destined before her eyes is a change for the worse—and hence she is disturbed by an apprehension, that her love is not such a love as he expects, and she ought to entertain for a prophet. It must be confessed that the means by which she arrives at this secret of her nature are of a rather questionable description, and our author has not been poetically felicitous in their adoption. There is a certain Christian knight, a model of chivalry, who has fallen in Anael's way; and she, in analyzing her feelings, finds that Loys de Dreux makes an impression upon her so nearly similar to that which, barring his spiritual character, Djabal creates, that her mind is reduced to a state of great uncertainty and disturbance. Certainly, although this desecration of his heroine, we believe, is not exactly what the author intends, he has so managed this portion of his scheme, that there is more than one scene in which she seems greatly at a loss to know which of the candidates for her favour she prefers, and so, consequently, is the reader, as to which she is likely finally to choose. The following passage will at once describe, in the author's own language, this rather complicated condition of things, and give a good specimen of the poetry of his drama:—

Enter Anael *and* Maani, *who is assisting to array her in the ancient dress of the Druses.*

An. Those saffron-vestures of the tabret-girls!
Comes Djabal, think you?
Maa. Doubtless Djabal comes.
An. Dost thou snow-swathe thee kinglier, Lebanon,
Than in my dreams?—Nay, all the tresses off
My forehead—look I lovely so? He says
That I am lovely.
Maa. Lovely! nay that hangs
Awry.
An. You tell me how a khandjar hangs!
The sharp side, thus, along the heart, see, marks
The maiden of our class. Are you content
For Djabal as for me?
Maa. Content, my child.
An. Oh, mother, tell me more of him. He comes
Even now—tell more, fill up my soul with him!
Maa. And did I not....yes, surely....tell you all?
An. What will be changed in Djabal when the change
Arrives? Which feature? Not his eyes!
Maa. 'Tis writ,
Our Khalif's eyes rolled fire and clove the dark
Superbly.
An. Not his eyes! His voice perhaps?
Yet that's no change; for a grave current lived
—Grandly beneath the surface ever lived,
That, scattering, broke as in live silver spray
While....ah, the bliss....he would discourse to me
In that enforced, still fashion, word on word!
'Tis the old current that must swell thro' that,
For what least tone, Maäni, could I lose?
'Tis surely not his voice will change?
—If Hakeem
Only stood by! If Djabal, somehow, passed
Out of the radiance as from out a robe;
Possessed, but was not it!
He lived with you?
Well—and that morning Djabal saw me first
And heard my vow never to wed but one
Who saved my people first—that day....proceed!
Maa. Once more, then: from the time of his return
In secret, changed so since he left the Isle
That I, who screened our Emir's last of sons,
This Djabal, from the Prefect's massacre
—Who bade him ne'er forget the child he was,
—Who dreamed so long the youth he had become—
I knew not in the man that child; the man
Who spoke alone of hopes to save our tribe,
How he had gone from land to land to save
Our tribe—allies were sure, nor foes to dread;
And much he mused, days, nights, alone he mused;
But never till that day when, pale and worn,
As by a persevering woe, he cried,
"Is there not one Druse left me?"—and I showed
The way to Khalil's and your hiding-place
From the abhorred eye of the Prefect here,
So that he saw you, heard you speak—till then,
Never did he announce—(how the moon seemed
To ope and shut the while above us both!)
His mission was the mission promised us—
The cycle had revolved—all things renewing,
He was lost Hakeem clothed in flesh to lead
His children home anon, now veiled to work
Great purposes—the Druses now would change.
An. And they have changed! And obstacles did sink,
And furtherances rose! And around his form
Played fire, and music beat her angel wings!
My people, let me more rejoice, oh, more
For you than for myself! Did I but watch
Afar the pageant, feel the Khalif pass,
One of the throng, how proud were I—tho' ne'er
Singled by Djabal's glance! But to be chosen
His own from all, the most his own of all,
To be exalted with him, side by side,
Lead the exulting Druses, meet....ah, how
Worthily meet the maidens who have watched
Ever beneath the cedars—how deserve
This honour in their eyes? So bright are they
That saffron-vestured sound the tabrets there—
The girls who throng there in my dreams! One hour
And all is over: how shall I do aught
That may deserve next hour's exalting?—How?—
[*Suddenly to* Maäni.]
Mother, I am not worthy him! I read it
Still in his eyes! He stands as if to tell me
I am not, yet forbears! Why else revert
To one theme ever?—how mere human gifts

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Suffice him in myself—whose worship fades,
Whose awe goes off ever at his approach,
As now, that as he comes....
[*As Djabal enters.*] Oh, why is it
I cannot kneel to you?
Dja. Rather 'tis I
Should kneel to you, my Anael!
An. Even so!
For never seem you....shall I speak the truth?....
Never a God to me! 'Tis the Man's hand,
Eye, voice! Oh, do you veil these to our people,
Or but to me? Them, let me think, to them!
And brightness is their veil, shadow—my truth!
You mean that I should never kneel to you
—So I will kneel!
Dja. [*Preventing her.*] No—no! [*Feeling the khandjar as he raises her.*]
Ha, have you chosen....
An. The khandjar with our ancient garb. But, Djabal,
Change not, be not exalted yet—give time
That I may plan more, perfect more. My blood
Beats—beats!
[*Aside.*] O must I then—since Loÿs leaves us
Never to come again, renew in me
Those doubts so near effaced already—must
I needs confess them now to Djabal?—Own
That when I Loÿs saw and Loÿs heard,
My faith fell, and the woeful thought flashed first
That each effect of Djabal's presence, taken
For proof of more than human attributes
In him by me whose heart at his approach
Beat fast, whose brain while he was by swam round,
Whose soul at his departure died away,
—That every such effect might have been wrought
In others' frames, tho' not in mine, by Loÿs
Or any merely mortal presence? Doubt
Is fading fast; shall I reveal it now?
And yet to be rewarded presently
With doubt unexpiated, undisclosed!
Dja. [*Aside.*] Avow the truth? I cannot! In what words
Avow that all she loves in me is false?
—Which yet has served that flower-like love of hers
To climb by, like the clinging gourd, and clasp
With its divinest wealth of leaf and bloom:
Could I take down the prop-work, in itself
So vile, yet interlaced and overlaid
With painted cups and fruitage—might these still
Bask in the sun, unconscious their own strength
Of matted stalk and tendril had replaced
The old support thus silently withdrawn!
But no; the beauteous fabric crushes too.
'Tis not for my sake but for Anael's sake
I leave her soul this Hakeem where it leans!
And yet—a thought comes: here my work is done
At every point; the Druses must return—
Venice is pledged to that: 'tis for myself
I stay now, not for them—to stay or spare
The Prefect who imports it save myself?
What would his death be but my own reward?
Then, mine I will forego. It is foregone!
Let him escape with all my House's blood!
Ere he can land I will have disappeared,
And Hakeem, Anael loved, shall, fresh as first,
Live in her memory, keeping her sublime
Above the world. She cannot touch that world
By ever knowing what I truly am,
Since Loÿs,—of mankind the only one
Able to link my present with my past,
That life in Europe with this Island life,
Thence able to unmask me,—I've disposed
Safely at last at Rhodes.—

From this point of the drama, the author's intentions are not quite clear. Impelled, as it would seem, by a wish to prove her faith in Djabal's mission, and do something in testimony of her attachment to his supernatural character, Anael with her own hand stabs the Prefect—a portion of the plot which the pretending Khalif had reserved for himself. Djabal finds her with the blood upon her hand; and then, in the excitement of the moment, comes a confession of his imposture. Then we have Anael's struggle between the sense of his degradation and the joy of his restoration to the level of her woman's heart; and, urging him to make confession to the people on whom he has imposed, she offers to share his shame. Djabal, however, refuses to abandon his deception till its object shall have been achieved; and Anael, therefore, denounces his fraud,—with what object we can only *conjecture* from what follows. Called upon by his own adherents to show his power upon the unknown blasphemer of that power, he is confronted with Anael, who is brought in veiled: and who, on the veil being removed, hails him, before them all, as HAKEEM, and falls dead! Why, or by what instrument, she dies, is no way explained. The presumption seems to be, that her denunciation had been made with the view of confirming his authority, by seeming, afterwards, to perish before his eyes, the victim of her own sacrilege,—and that she had previously secured the means of her unexplained death. If this be not the author's meaning, we have no clue to what *is*. If it *be*, the catastrophe is managed in a manner bungling and obscure,—and might readily be mended. The end of all is, that Djabal, retaining his character of Hakeem, thus awfully confirmed, but announcing his mission as ended, delegates the "leading home" to Khalil, under the escort of the good Knight Loÿs, and the protection of the Venetians; and, advancing at their head a few steps, on the way back to the Cedars, falls dead before their eyes, —supposed, of course, to have fulfilled the tradition, and returned to his slumber of ages!

OUR LIBRARY TABLE.

Windsor Castle: an Historical Romance, by W. H. Ainsworth, Esq. 3 vols.—Master Page's question—

Will none but Herne the hunter serve your turn?

may be fairly addressed to Mr. Ainsworth, by all who grieve to see the history, the historic sites, and the traditions of "merry England," that is, of old England, manufactured into tawdry pictures for the million. When Mr. Ainsworth establishes himself in a new position, he seems to take an inventory of all its features with as methodical an accuracy as if he were one of Sir Phœnix Clearcake's guild, that he may subsequently dwell on its beauties and mysteries with the flourish usually preceding the knock-down of the hammer. The personages of History are used as a make-weight. Who could believe that, in a romance of Henry the Eighth and Anne Boleyn—Queen Katharine and Wolsey—Surrey and the fair Geraldine—these august personages could be shuffled in and out as unceremoniously as if they were mere "Jacks and Gills"? Yet it is so. The bluff "wife compeller" here figures as a "fantastical duke of dark corners," who prowls about the lofts and garrets of the castle, and goes out with a pack of hounds to track the demon of the forest; while Queen Katharine (*Shakspeare's* Queen Katharine!) distinguishes herself by scoldings as vehement, and imprecations as melodramatic, as those which a Mistress Sheppard might launch against Mister Wild! poor Anne Boleyn and Wolsey receiving no worthier treatment. The real hero of the romance is Herne the hunter—a wondrous ghost, concocted of Mephistopheles and Spalatro, Caliban and Dick Turpin, who sticks at nothing, especially when set on horseback, delivers himself in good English, and leaves us at last, as he found us—agape with weariness, not wonder. In brief, this is one of the worst of Mr. Ainsworth's books—the construction of the tale being looser than usual, and the dialogue less life-like. The progress—we should say *gallop*—of the story is needlessly interrupted in the second volume, by a matter-of-fact sketch of the rise and progress of Windsor Castle, which, if anywhere, should have been given in a preface or appendix.

The Stranger in India, by G. W. Johnson, Esq. 2 vols.—contains much useful information for persons who are about to visit Bengal. The author is an Advocate of the Supreme Court at Calcutta, and has therefore been able to communicate clearer accounts of the administration of justice than those published by unprofessional writers. His descriptions of "things" may be safely received as accurate, but his accounts of "men" must be taken with large allowances for the prejudices of position and political partialities.

Egypt and the Holy Land in 1842, by W. D. Stent, B.A.—Written in a slovenly style, quite unworthy of an Oxford student, and printed in a slovenly manner, being disfigured by the most absurd misprints. The work may, however, be of some use as a guide-book, for it records the prices charged for the various kinds of conveyance; the accommodations provided at hotels, and their cost; directions respecting passports, and several other particulars practically useful to travellers.

An Inaugural Lecture on Botany, by E. Forbes, F.L.S.—This lecture was delivered by Prof. Forbes at King's College, London, and forms the first of his course as Professor of Botany in that Institution, to which office he has recently been elected. It is an interesting introduction to that most interesting science, treating it however less as an independent study than as a branch of medical education. On this subject —the combining scientific with professional knowledge—Prof. Forbes well observes—"A time was when an acquaintance with the purely practical parts of their profession was all too many practitioners thought it necessary to acquire. This degrading idea was favoured by the non-professional public, and to gain a prominent position in literature or sciences was too often to close the gates of professional success. But that time is either gone by or is fast waning away. That profession, the investigations of which involve some of the deepest problems in human philosophy, must become more and more scientific every day. * * One great evil which has tended to retard the intellectual advancement of the medical student, especially in this great city, has been the separation of his studies from all association with the pursuits of the scholar and the philosopher. The air of a hospital is mentally unwholesome, unless mingled with a full proportion of collegiate atmosphere. The very neighbourhood of literary and scientific studies has a purifying and elevating effect on the mind of the student. In eastern cities men are grouped into castes, each confined to one occupation and inhabiting one quarter. Civilization is thereby impeded: men's minds become narrowed into mechanical modes of thinking, and, in the end, the whole nation suffers. Is there not something of the same kind in exclusive professional education?—a contraction of the mind, from its association during the most active and impressible phase of its earthly existence with such minds only as are absorbed in similar pursuits? Shut out from the spirit of letters, of science and of art, exclusively occupied with one set of thoughts and practices, the man sinks into the drudge."

Protestant Non-Conformity, by R. Vaughan, D.D. —An Inaugural Discourse, delivered at the opening of the Lancashire Independent College. It contains a spirited review of Non-Conformist principles and writers, and an exhortation to the class of Dissenters to whom Dr. Vaughan belongs, to educate their ministers as much as lies in their power. The lecture is ably and temperately written.

Thoughts on the Mental Functions, Part I.—An attempt is made to treat metaphysics as a branch of physiology. According to the author, all mental phenomena are the results of nervous action of different kinds.

The British and Foreign Traveller's Guide is a directory to every part of the kingdom, comprising the time of starting and the fares of the railway trains and steam-boats of Great Britain, as also of the Continental steamers and railways, the value of foreign coins, mode of obtaining passports, and other useful information. It is announced that the work will be revised and corrected every month; and if this be observed, it will be a most useful publication.

List of New Books.—Piety and Intellect relatively Estimated, by Henry Edwards, 2nd edit. 12mo. 6*s.* 6*d.* cl.—A Practical Exposition of the Epistle to the Philippians, in Twelve Discourses, to which are added several Sermons, by Rev. Robert Hall, 12mo. 4*s.* 6*d.* cl.—Adam's Select Lessons (a translation of Lectiones Selectæ), 18mo. 1*s.* 6*d.* cl.—Parochial Sermons, by Rev. J. Garbbett, 1 vol. 8vo. 12*s.* cl.—Jebb on the Choral Service of the Church, 8vo. 16*s.* cl.—Female Missionaries, in India, by Mrs. Weitbrecht, 18mo. 2*s.* cl.—South Indian Sketches, Part II., 'Tinnevelly and Travancore,' fc. 8vo. 4*s.* cl.—A Course of Sermons addressed to his Parishioners, by the Rev. Thomas Knowles, B.A., 12mo. 4*s.* 6*d.* cl. —The Rector's Note Book, by Mrs. Jane K. Stanford, 12mo. 4*s.* 6*d.* cl.—Neale's (Rev. J. M.) Ayton Priory, or the Restored Monastery, fc. 8vo. 4*s.* cl.—The Book of British Ballads, edited by S. C. Hall, with 230 wood engravings, small 4to. 21*s.* cl. gilt.—Rev. J. Perkins's Residence in Persia among the Nestorians, 27 plates, royal 8vo. 18*s.* cl.—Reminiscences of Syria, by Lieut. Colonel Napier, 2 vols. post 8vo. 21*s.* bds.—Abbott's Journey from Heraut to Khiva, 2 vols. 8vo. 24*s.* cl.—Nelsonian Reminiscences, by Lieut. Parsons, p. 8vo. 10*s.* 6*d.* cl.—The Poles in the Seventeenth Century, by Count Henry Krasinski, 3 vols. p. 8vo. 31*s.* 6*d.* bds.—Hand-Book of the Language of Flowers, new edit. 12mo. 1*s.* cl. swd.—Sir W. Scott's Life of Napoleon, Vol. III., fc. 8vo. 4*s.* cl.—The Works of Beaumont and Fletcher, by Rev. Alexander Dyce, to be completed in 11 vols. 8vo. Vols. I. to III., 12*s.* each, cl.—The Circassian Chief, a Romance of Russia, by W. H. G. Kingston, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Culture of the Grape Vine in Australia and New Zealand, by G. Sutter, post 8vo. 6*s.* cl.—Suggestions for the Improvement of our Towns and Houses, by T. J. Maslen, Esq., 8vo. 7*s.* cl. —Morton on the Nature and Property of Soils, 4th edit. 8vo. 10*s.* bds.—Tales of the Town, by the Rev. H. W. Bellairs, fc. 8vo. 5*s.* cl.—The Merchant and Trader's Profit Book, by John Haig, 12mo. 2*s.* 6*d.* cl.—Brown's Elements of Fossil Conchology, 12mo. 5*s.* cl.—Letters from Horace Walpole to Sir Horace Mann, Vols. I. and II., 8vo. 28*s.* cl.

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ALEXANDER BETHUNE.

IF a life of domestic affection, exertion, and self-sacrifice under privation,—if intellectual cultivation achieved under every possible discouragement, claim respect, then Scotland has lost one of her Worthies in Alexander Bethune, who died in Fifeshire, on the 14th instant, scarcely four years after his brother John Bethune. The life of the latter, written by Alexander,—of its kind among the most remarkable biographies extant,—was noticed at length in the *Athenæum* (No. 678), but we must refer to it now, as containing also some account of the deceased. From this record, we must remind the reader that Alexander Bethune belonged to that humbler class of the Scottish peasantry who gain their livelihood by daily labour. Not strong by Nature, he was further severely injured twice by the explosion of gunpowder while working as a quarryman;—his family was not prosperous, and his parents became a charge upon him (it were sin against such virtue to call it a burden): and among the other duties accomplished by the brothers, after their daily twelve hours of heavy toil, not the least eminent was their building a house, out of the small pittance which the uttermost frugality could reserve from their wages, for their aged father and mother. And yet, in the midst of this incessant labour and privation, Alexander Bethune, like his brother, contrived to nourish and to mature literary habits,—not merely to murmur remembered verses, but to weave them for himself in the momentary intervals of repose and meditation his day's labour permitted,—not merely to study the biographies and legends of his own country, but to imagine, also, and to record, in a style which bore no traces of the hard hand and the scanty schooling of the peasant. So often as what may be called the rural literature of Great Britain shall be collected, his 'Tales and Sketches' (see *Athen.* No. 536), but, above all, the biography to which we have referred, must claim a prominent place. But Alexander Bethune's literary attainments, in one so scantily privileged by Fortune, were less remarkable than the resolution by which they were accompanied. A proof of this has been laid before us, since his decease, which must be recorded, to the honour of humanity.

It appears that on the publication of the Life of his brother, a few individuals were thereby sufficiently interested for the writer, to be anxious to see his fortunes improved, and a small sum of money was anonymously conveyed to Bethune, through the agency of his publishers, to be applied as he might deem best. This was immediately returned, with a letter, to the mediating parties, from which the following is an extract. The letter was written immediately after Bethune's protracted death-bed attendance on his mother, during which it is fair to conclude that all his resources had been exhausted. It should be added, too, that even when he conceived himself to be thriving, the Poet's personal habits were thrifty and self-denying, to the point which ninety-nine English operatives out of the hundred would have rated as starvation:—

"As I am not in want, and as all those for whom I had all along been more anxious than for myself are now gone, I do think I should be doing wrong in appropriating to myself those funds which may be made to do the work of benevolence elsewhere. It is not pride which makes me decline accepting the gift so generously and delicately tendered; but, upon principle, I consider it a duty in every man, so far as Providence may enable him, to provide for his own wants; and I have always felt a sort of pleasure in the consciousness of being able to keep my wants within my means of supplying them, however limited these might be. I do not trust to literature, moreover, but to the labours of my hands, for my support; and therefore I cannot be subjected to those vicissitudes which literary men so often experience. With an ordinary share of health, the task of supplying myself with the necessaries of life, will be a light one: and if spared for a few years, I may even provide a small fund for sickness or accidents. For these reasons I would still beg you to forward the letter. * * I must say, also, that though I had not the slightest hankering after the money, yet, from an idea of the disappointment which it might occasion, it was only by a painful effort that I could bring myself to write the letter in which I declined accepting it. * * I would humbly beg to suggest, that the money may be bestowed upon literary men who have no other means of earning their bread, and who, in the absence of literary rewards, might be reduced to a state bordering on starvation."

The money was placed in a bank, to Alexander Bethune's credit, in the hope that time might induce him to change his determination. But there it remained, untouched, even during the gradual and exhausting illness which brought the Peasant Poet to his grave. Only a few days before his decease, he was earnest with his executor that the few pounds collected for his use should be returned to the donors; his own hopes and wishes being fulfilled, inasmuch as he had saved sufficient from his scanty earnings to provide for the expenses of his illness and his funeral. Assuredly such patient and high-principled virtue ought not to be forgotten!

MR. JOHN MURRAY.

Mr. John Murray—the John Murray of Lord Byron and of the literature of the last five and thirty years—died on Tuesday last, the 27th, at his house in Albemarle Street, after a very short illness. His death was occasioned by general debility and exhaustion, but he had rallied so often, that no fears were entertained by his family or his physicians till Monday morning, when all hope was at an end.

His father was a bookseller of good circumstances and repute in Fleet Street, where John, the only son of a second marriage, was born, on the 22nd of November, 1778. Old Mr. Murray was the successor in trade (by purchase, we believe) of W. Sandby, for we read, in an advertisement of the year 1765, that "Mr. Sandby's customers continue to be served with the same care as usual; and they and all other gentlemen in town or country who shall be pleased to favour J. Murray with their commands, may depend on having their commissions executed by him in the speediest and best manner." 'Langhorne's Plutarch,' 'Dalrymple's Annals,' and 'Mitford's Greece,' are three of old Mr. Murray's surviving publications. The poet Falconer was his intimate friend, and was to have entered into partnership with him on his return from a voyage in the *Aurora* frigate, the vessel in which poor Falconer was lost. A ship figures in full sail on the bill-heads of all Mr. Murray's old accounts. He had been originally in the Marines, which may account for his bookselling sign, and his friendship with Falconer.

Mr. Murray's father died in 1793, when John was in his fifteenth year, an age too young to conduct the business unaided. He was, however, assisted by Mr. Samuel Highley, the assistant and shopman of old Mr. Murray, and the father of the present Mr. Highley, the bookseller, of Fleet Street. When Mr. Murray was of age, he entered into partnership with Highley, but this was not of long continuance, as the deed of separation is dated 25th March, 1803. They drew lots for the house, and Murray had the good fortune to remain at No. 32; Highley setting up for himself at No. 24, and taking away with him, by agreement, the large medical connexion of the firm, a connexion enjoyed by his son to this day.

Mr. Murray now started on his own account, and began a career of publication unrivalled in the history of letters. D'Israeli's 'Curiosities of Literature,' and Strutt's 'Queenhoo Hall' were among his first publications. In 1807 he added 'The Art of Cookery,' by Mrs. Rundell, to his list, in 1809 the *Quarterly Review*, and in 1811 'Childe Harold.' His name was now known beyond the sound of St. Dunstan's clock; all feared and read the *Quarterly Review*, all read and admired Lord Byron. The *Quarterly* was a work suggested by himself to counterbalance the effects of the *Edinburgh Review* (his letter to Canning on the subject is still in existence); and 'Childe Harold' was a poem of his own seeking, for he had been one of the first to foresee the budding genius of Lord Byron. He was a proud man, we have heard him say, when Dallas put the MS. of 'Childe Harold' into his hands. He had been a poet's publisher before, for he had a share in 'Marmion.'

In 1806 he married a Miss Elliot, the daughter of Mr. Elliot, the bookseller in Edinburgh; and in 1812 he bought the stock-in-trade, the good-will and house of Miller, removing at the same time from No. 32, Fleet Street, to the well-known No. 50, in Albemarle Street. His enterprising spirit was at all times remarkable, and from this period his career was one of triumph. The list of authors for whom he published embraces the whole catalogue of eminent men, and a bare list of his publications would make a volume of itself. He was the friend of almost all the distinguished characters of his age, in art, literature, and science. The readers of Lord Byron's Life will recollect the friendly tone in which he writes to Mr. Murray; and the reader of Lord Byron's works will remember, with pleasure, the exquisite rhyming letter of excuse, which the poet wrote in the name of his publisher, to Dr. Polidori, politely declining the proposed publication of his play. Nor can they have forgotten the many bagatelles in verse which the poet addressed to his enterprising friend, "the *avaξ* of publishers," as he calls him "and the Anak of stationers."

Mr. Murray's career as a publisher is one continued history of princely payments. His copyrights were secured at the most extravagant prices—for he never higgled about the sum if he wanted the work. To call him the—

Strachan, Tonson, Lintot of the times—

is awarding him but a portion of his praise. Contrast his liberal dealings with Lord Byron, with old Jacob Tonson's hard bargains with John Dryden, John Murray's *hard cash* with Jacob's *clipped coin*. But he did more very often than abide by his agreement. To Campbell he doubled the price agreed upon for his 'Specimens of the Poets,' by paying the stipulated 500*l.* and adding 500*l.* more. He gave 50*l.* per volume additional to Allan Cunningham for his 'Lives of the British Artists,' and made the payment retrospective. Another anecdote of his liberality of spirit we shall allow him to relate in his own words.

To Sir Walter Scott.

Albemarle Street, June 8, 1829.

"My dear Sir,—Mr. Lockhart has this moment communicated your letter respecting my fourth share of the copyright of Marmion. I have already been applied to, by Messrs. Constable and by Messrs. Longman, to know what sum I would sell this share for; but so highly do I estimate the honour of being, even in so small a degree, the publisher of the author of the poem, that no pecuniary consideration whatever can induce me to part with it.

"But there is a consideration of another kind, which until now I was not aware of, which would make it painful for me if I were to retain it a moment longer. I mean the knowledge of its being required by the author, into whose hands it was spontaneously resigned in the same instant that I read his request.

"This share has been profitable to me fifty-fold beyond what either publisher or author could have anticipated; and, therefore, my returning it on such an occasion you will, I trust, do me the favour to consider in no other light than as a mere act of grateful acknowledgment for benefits already received by, my dear sir, your obliged and faithful servant,

"JOHN MURRAY."

Five hundred anecdotes of the great spirits of his time have died with Mr. Murray—enough to make a second Spence, or another Boswell. His conversation was always entertaining, for he had a quiet vein of humour that gave his stories a palatable flavour, adding largely to their excellence, without destroying the *race* of their originality. His little back parlour, in Albemarle Street, was a sort of Will's, or Button's: his "four-o'clock visitors" embracing the men of wit and repute in London. Few men distinguished in literature, in art, or in science, but have partaken of the hospitalities of Mr. Murray's table. If Tonson had a gallery of portraits,

With here a Garth and there an Addison,

so had Mr. Murray; but Tonson's Kit-Kat Club pictures were all *presents*—Mr. Murray's kit-kats were all commissions; commissions to men like Lawrence, Phillips, Hoppner, Newton, Pickersgill, and Wilkie; and portraits, too, of Byron and Scott, Moore and Campbell, Southey and Gifford, Hallam and Lockhart, Washington Irving and Mrs. Somerville—a little gallery in itself of British genius. Scott and Byron were made personally known to one another through the friendly mediation of Murray, as were Southey and Crabbe, and Scott and Wilkie.

Mr. Murray let few good things, in literature, escape him, and his two last works, the Journals of Lieut. Eyre, and Lady Sale, were each, in the language of

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the trade, a lucky hit. He might have had, it is true, 'The Bridgewater Treatises,' and he made a mistake with 'The Rejected Addresses.' "I could have had 'The Rejected Addresses' for ten pounds," he said to the writer of this notice, "but I let them go by as the kite of the moment. See the result! I was determined to pay for my neglect, and I bought the *remainder* of the copyright for 150 guineas." His daily paper was another mistake, for which he paid in a more serious and lasting way. But then he had the 'Navy List' and other publications, thus referred to by Lord Byron:—

> Along thy sprucest book-shelves shine
> The works thou deemest most divine,
> The 'Art of Cookery' and mine,
> My Murray.
>
> Tours, Travels, Essays too, I wist
> And Sermons to thy mill bring grist,
> And then thou hast 'The Navy List,'
> My Murray.

He said once, to the present writer: "Lord Byron used to come to my shop in Fleet Street, fresh from Angelo's and Jackson's. His great amusement was making thrusts with his stick, in fencer's fashion, at the spruce books, as he called them, which I had arranged upon my shelves. He disordered a row for me in a short time, always hitting the volume he had singled out for the exercise of his skill." He added, with a laugh, "I was sometimes, as you will guess, glad to get rid of him."

Let us illustrate his sagacity in business, by an anecdote which will be new to many of our readers. Constable published a little 'History of England' in one small volume, which, as it were, fell still-born from the press. Murray perceived its merits, bought Constable's share, and baptized his little purchase by the name of 'Mrs. Markham's History of England,' a name it still enjoys. The work flourished in his hands, and is, to this day, realizing a large annual profit.

Mr. Murray has left a widow, three daughters, and a son, the Editor of the Continental Handbooks, a series of publications widely and deservedly popular. For seventy-eight years *two* John Murrays have been connected, in an eminent degree, with all that is useful and elegant in literature; we have now a *third* John Murray, to whom we wish all the success he so well merits.

OUR WEEKLY GOSSIP.

THE prizes for the Cartoons have been adjudged, and the following is, we believe, a correct account of the fortunate artists, and of the subjects of their drawings:—

Prizes of 300l.

Armitage.	Landing of Julius Cæsar.
Watts.	Caractacus at Rome.
Cope.	The First Trial by Jury.

Prizes of 200l.

Horsley.	St. Augustine preaching before Ethelbert and Bertha, his Christian Queen.
Bell.	Queen Margaret taking sanctuary at Westminster.
Townsend.	The Fight for the Beacon.

Prizes of 100l.

Parris.	Joseph of Arimathæa.
Severn.	King Edward and Queen Eleanor.
Bridges.	Alfred presenting his Code of Laws to the Witan.
Frost.	Una surprised by the Fauns and Satyrs.
Selous.	Boadicea.

We may also mention, in connexion, the rumour which has reached us, that Messrs. Longman are making arrangements for an early publication of the successful Cartoons on such a scale and in such a character as will ensure justice being done to the original drawings. The prizes for the Cartoons having been adjudged, the private view to the privileged will take place this day, and the exhibition to the public will open on Monday next. During the first fortnight, the tide of the public curiosity is to be judiciously stemmed by the charge of one shilling, the money so received to be applied to the promotion of the Fine Arts, in some way to be hereafter determined on:—and in and after the third week, the public view will be gratis, with the exception of a few hours on the Saturday in each week, reserved at the price of a shilling, for those who may desire more room and freedom for their examination. Of this exhibition, and the report which it makes of the national resources in the art which it illustrates, we shall have something to say hereafter:—meantime it is worthy of remark, that no Academician has carried off a prize from this contest; and that the victors are all men comparatively little known,—a fact pregnant with observations, which go to the very foundations on which, in all probability, a great English School is to be built up. We must also, in justice to all parties, acknowledge that no Competition could have been conducted with a more earnest desire to give fair play to all, and to ensure justice: every step, in the proceedings of the Committee, appears to have been well considered.

While on the subject of Commissions and Competitions, we may as well, once again, advert to the extraordinary do-nothing policy of the parties engaged on the "West-End Wellington Memorial." We have more than once expressed our astonishment at the delay in completing this monument; but shall wonder no more, now that we have learned, incidentally, from a correspondent of the *Times*, that the committee "agreed with Mr. Wyatt," not for a specific sum, but "that he should take in payment *the whole amount of the subscription, whatever it might be!*" This statement has called forth an explanation, which is equally curious and instructive. It appears that the subscribers to the *City* Memorial believed, and acted on the belief, that it was really intended to erect a monument in honour of the Duke of Wellington, and that they had, therefore, a right to select the artist. Not so—the name and fame of the Duke were, it appears, mere *ad cap.* plausibilities, the object being to give employment to Mr. Wyatt. The project, we are told, originated in admiration of, not the illustrious Duke, but the pig-tail absurdity at Charing Cross; originated with persons "who *happened* to admire the statue of George the Third"—and the resolution of the Committee which gave the commission and the subscription, "close upon 10,000*l.*" to Sir Francis Chantrey, is characterized as "a disgraceful job!" In this "disgraceful job," it is admitted, originated (again, be it observed, not in admiration of the illustrious Duke) the idea of a *West-End* Memorial: and respecting the enormous amount of money collected for the latter, we have further explanations and of equal interest. The amount of the subscription, as announced in 1841, was 25,300*l.*! and, as from that hour to the present, the cry of "the daughter of the horseleech," "give, give," has never ceased, it is assumed that it must now have reached, in round numbers, somewhere about 30,000*l.*! But—and here is the mystery, and we suspect much of the history of these subscriptions—what Mr. Wyatt has received is not known; he is, it is true, by the conditions of the bond, to receive "the whole," but there are great deductions to be made from the amount advertised. What are they? the reader may naturally ask—"the sums subscribed, but not *received*." Ah, true, we have heard of these odd sort of defalcations before! But what is the Committee about? Why does not the secretary make a formal application to every man whose name has been published as a subscriber? It might then appear that, by some of those strange accidents to which public subscriptions are liable, money has been *paid* which has not been *received*. Another deduction, it appears, must be made for "the heavy expense of advertising and *other weighty charges*." This is a very comprehensive phrase—and we should like to know what it means. But what does the reader suppose is the probable—what is the possible amount of these deductions? The contributions for the Wyatt Testimonial have been assumed at 30,000*l.*, but we are now told that "the nearest amount in thousands" to what Mr. Wyatt has *received*," is 19,000*l.* or 20,000*l.*! Incredible! What, from 10,000*l.* to 11,000*l.* to be deducted for "sums subscribed, but not received," for "advertisements and other charges"! Impossible and absurd! If this statement be persevered in, the Committee—at least the "high, and noble, and honourable" gentlemen on the Committee, must for their own honour's sake, insist that the whole of the accounts shall be thoroughly examined by some clear-headed city accountant, and an explanatory statement published. No wonder, if Mr. Wyatt submits to such commissions, or omissions, or payments, or defalcations, that there are so many persons who "happen to admire" his works, or that he obtains so many of these subscription commissions.

We glean from the foreign journals that Petrarch's tomb at Arqua has just been restored by the care of Count Leoni. In the course of the works, the remains of the great poet were uncovered, and part of the body was found almost untouched by time. A fragment of cloth in which he was enveloped was taken away, and will be solemnly deposited in the parish church.—M. Triquetti has nearly completed the funeral monument of the lamented Duke of Orleans. The kneeling angel at the pillow of the dying Prince is from a sketch by the Princess Mary, and is said to be worthy of her Joan of Arc. In a few days the monument is to be removed to Sablonville, where workmen are finishing the pedestal that is to support it.

A marble bust of Hampden, from the chisel of Mr. Smith, presented, by Sir Henry Austen, to the Reform Club, in Pall Mall, was placed in the corridor, on the first floor of that institution, on the anniversary of the day on which the patriot died.

It is mentioned in the *Cork Examiner* that a letter has been received from the Hon. J. Anson, Private Secretary to Prince Albert, which holds out a hope that his Royal Highness will accept the invitation to attend the meeting of the British Association, to be held in Cork, in August next.

The French papers announce, that M. Thiers is about to visit England for the purpose of procuring information respecting the maritime wars of the empire.

A letter in the Prussian *Allgemeine Zeitung* gives some further particulars, though not of so late a date as our own letters, of the proceedings of Dr. Lepsius and his party. The writer speaks of the Colossus of Rhamses-Sesostris as one of the noblest specimens of Egyptian sculpture. "The outlines of the face are in good preservation, and so beautiful in execution and finish, as to fill us with regret at the thought of the ruin which has deprived us of so much in this neighbourhood. Not far distant are the fragments of another colossus of equal size (34 feet), together with a few small granite figures and other remains. This evidently points out the neighbourhood of the Temple of Phtha (Vulcan), almost the largest temple of ancient Egypt. Alas, that this should be all that remains to us of Memphis! We could not excavate here; the nature of the soil, and the buildings which in many places covered it, prevented us. Our field of labour is the desert. On the borders of this desert a magnificent scene presented itself. In the rocks behind us are vast graves, and among them one full of interest, with several chambers, its roof bedizened with stars, its walls covered with hieroglyphics, belonging to the times of Psammetichus. The subterranean graves alone are preserved to us: of the buildings above scarcely a trace remains. Many pyramids are almost level with the earth. How different a sight from the time when Strabo saw 'the eminence with many pyramids—the graves of kings.' Still the view is wonderful. To the N.E. on a high and steep rock stand the pyramids of Abu Roasch, of which only the lower portions are preserved; a mile farther south are the three giants of Gizeh; a mile and a half beyond these the group of Abusis, of which three are noticeable; beyond them, and due east, the two sets of pyramids of Sakhara; a half mile farther the remarkable group of Dashour, two gigantic pyramids, in style like those of Gizeh, and in size not inferior to that of Mycerinus, and two others of equal interest built of tiles. Near the second group at Sakhara is a large oblong sepulchral building, 120 steps long and 30 broad, called by the natives Mortabat el Farahan, the throne of Pharaoh. Our discoveries will enable us to add considerably to Colonel Wyse's observations. The best built pyramids and tombs are the most ancient, according to Dr. Lepsius, who has lately busied himself with comparing their style of architecture. Many of the older memorials were long since plundered or destroyed, yet we have found mummies undisturbed in more than one grave whose date we must fix in the times of the pyramids. The contents of the tombs at Thebes are far finer than those here, which are chiefly wonderful from their antiquity."

Apart from the first night of 'Don Pasquale' and the concert of *M. Hallé*—of which more hereafter—there has been more musical promise than performance this week. Arrivals have not ceased: the latest is that of M. Ernst, whose coming enables the Londoners to boast that, at present, we entertain the three most renowned violinists in Europe. Monday, however, was a busy day. In the morning *Miss Henrietta Rosckel* gave her concert, at which she presented

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herself, for the first time, as a singer, on the strength of a voice promising because expressive, though its delivery was marred by timidity: she had formerly entitled herself to be credited with true musical feeling, by her pianoforte playing. In the evening *Mr. Stretton* took a musical benefit at Drury Lane, with the encouragement of a closely-packed audience. Rossini's '*Stabat*,' too, was given at Her Majesty's Theatre. A *pasticcio* of themes from this fine work, calling itself an overture by Mercadante, was performed by way of prelude: the other novelties to be noted, were the charming singing of Mademoiselle Brambilla, who, like Rubini, has become an exquisite artist only since her vocal powers have failed her,—and the utter inefficiency of Signor Fornasari, in the tempting 'Pro peccatis'—hardly a trace of which was discernible in his version. Of the 'Inflammatus,' as sung by Madame Grisi, we have elsewhere spoken.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1*s.* Catalogue, 1*s.*
HENRY HOWARD, R.A., Sec.

Will shortly Close.
The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1*s.* Catalogue, 6*d.*
JAMES FAHEY, Secretary.

Will be Closed in a few Days.
EXHIBITION of Sir GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing portraits of all the Members of Parliament, also a portrait of Her Majesty Queen Victoria, and various other works, forming a collection of more than 800 portraits of eminent personages of the present day. Open from 10 till dusk. At the Egyptian Hall, Piccadilly. Admission, 1*s.*

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

AERIAL NAVIGATION.—ROYAL POLYTECHNIC INSTITUTION.—A LECTURE on this subject, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered at Two o'Clock daily, and on Monday, Wednesday, and Friday Evenings, at Eight o'Clock. The Exhibition of the COLOSSAL ELECTRICAL MACHINE, the DIVER, DIVING BELL, NEW DISSOLVING VIEWS, and the other varied and instructive Objects of the Institution, continue as usual. The original CRAYON DRAWINGS, from the CARTOONS at HAMPTON COURT, by the late Mr. Holloway, with numerous other WORKS of ART, have recently been placed in the Gallery.—Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2*s.* 6*d.* Children under 12 years, 1*s.*

MEETINGS FOR THE ENSUING WEEK.
TUES. Horticultural Society. 3, P.M.
THUR. Zoological Society, 3.—General Business.
FRI. Botanical Society, 8.

FINE ARTS

THE EXHIBITION OF ANCIENT MASTERS, PALL MALL.

[Concluding Notice.]

THERE now only remain for discussion the miscellaneous pictures by deceased modern painters, decorating the third saloon of the British Institution. This south room may be likened to the south hemisphere of the skies, which astronomers tell us is somewhat deficient in first-class stars; but it comprises several luminaries of other classes, from those that irradiate half the world, to those that emit just as much light as exhibits their own unimportance. The *minima sidera* far out-number the orbs of magnitude: pictures altogether insignificant have been contributed with a liberality quite oppressive, for the entertainment of the public, to whom a very small proportion of such lenten fare had proved more agreeable, and displayed more real kindness in whoever furnished out the feast. Third-rate works of third-rate British painters might perhaps be admitted now and then, to fill up odd nooks and crevices, but not almost half the saloon: no works, even *chefs-d'œuvre*, of British or any daubers, should be admitted at all. Here we find seven *Boningtons*—neat ineptitudes, tasteful trivialities, and nothing beyond. Six *G. S. Newtons* merit a like equivocal praise: pretty little pieces of affectation—bijoux for the boudoir, where they may cherish sentimentalism, so delightful to lovers of soft ottomans and emotions; or may, peradventure, breathe a new charm over that interesting sickliness of mind which our Rosa Matildas entitle "romance;" but in the present Exhibition, where prodigious gems shed purest, brightest lustre on every side, they fade into bits of coloured paste by comparison. We can understand why specimens equal to this artist's reputation should be difficult of discovery: why these, which discredit his fair fame, should alone be brought forward, passes our conception. Do no better ones exist? and if yes, are the precious things kept covered up in cotton and morocco cases, like ladies' trinkets, lest the breath of public applause should tarnish them? Here, too, we observe three works by *H. Thompson*, that, despite their ambitious character, and imposing dimensions, never obtained place among modern notabilities of the time; yet they now, in a turn of the sand-glass, figure as substitutes for ancient masterpieces! Death, we grant, is not always a leveller; he sometimes exalts those whom Life had bent low: Genius, whose very existence was disputed while it dwelt within a visible form, has afterwards risen from the grave, and reasserted and established amidst unanimous recognition, its claim to immortality. But it sometimes happens, also, that talent, after being neglected life-long by monopolizers of taste and *virtù* and Mæcenas's mantle, after being trampled down, and its owner trodden into the earth by the common herd of rational animals, has its peaceful death-slumber disturbed, and a three-months' resurrection forced, *nolens volens*, upon it, as full compensation for the patronage denied when it was useful and enjoyable. To have left these pictures enshrined within that dim exhibition room, the cave of oblivion, which they and numberless others so well adorn, had been, we think, more considerate towards their author,—certainly towards the public. A couple of tame 'Sea-pieces,' or pond pieces rather (if not taken from some very Pacific ocean indeed), by *Brooking:* another pair of unmomentous productions, *par ignobile*, though by the very clever artist *Liverseege:* a *Bird*, out of its proper element—sylvan life: a *Constable*, too deep in its peculiar element—green-pea soup: a *Mortimer*, in no element at all: these, and other quasi-nothings, make poor *Wheatley's* scrap of pathos look attractive—'A Fisherman's Wife and Children alarmed at a Storm,' No. 160. We might further swell this large account of littlenesses with two 'Boys' Heads,' mere sketches, and two early portraits, by *Lawrence*, conceding them, however, some merit, besides that the works of a celebrated man have an illustrative value extrinsic to their absolute claims.

Before we put off the black cap of criticism, let us pass judgment on the two foreign painters, *Herr Colbauch* [*Kaulbach?*], and *Prof. Hesse* [*Hess?*]. Could we believe Kaulbach, after his long apprenticeship under Cornelius, capable of nothing better than the 'Monk's Head'—a most frigid piece of Frenchified sublime—we should sentence him to be burnt in the right hand, for such a flagrant sample of mal-practice; but it furnishes an isolated and no real test of his powers, which, we apprehend, are limited to fresco and encaustic. 'Christ blessing the Little Children,' by Hess,* exhibits perhaps as choice a specimen of the very worst German workmanship as English prejudice against continental art would desire to see, or an English committee of taste could select to foster that noble feeling. Here we have a group of little blush-coloured figures, like wax puppets flattened upon a hard panel, and apparently not produced touch by touch with a camel-hair brush, but their plastic materials spread out, slick and smooth, with a delicate spatula. This is somewhat different from *Leonardo's* "united style," which the Germans ape rather than imitate; nor even half so good as old *Taddeo Gaddi's*. It suggests the idea of painting in tinted birdlime, or a vehicle so viscous that the pencil trails all over the surface, without power to get free for successive strokes. The general bad effect may be imagined: it wants the fine lucid glow, yet has all the heaviness of encaustic. *Vice versâ*, the composition looks piecemeal, and made out bit by bit, like a picture in *pietre comesse*, whose separate marble details, well cut and polished first, are then fitted together. Shall we endeavour to help, with another simile, our agrarian reader's conception of this style, curious among us islanders, though not uncommon abroad? The painting resembles a design stamped upon nicely-prepared *kidskin*, and the blank space *gilt;* as if an imitation of the miracles, long ceased, wrought by antique leather-dressers. Now let us be candid about the merits, no less than we have been about the faults, of this performance; and let generous Britons not be only generous towards their own portrait-takers. Well then, maugre its veneered look, the composition has much beauty: a severe ordonnance we must acknowledge best suited to a Biblical theme, and gives it back what it inspires, a character of grave, august impressiveness. Rigid contours and frigid colours are seldom defensible, but most so when, as here, they would express that religion which eschews all "pomps and vanities;" imparting a chastened, purified, primitive spirit to the subject. Many of the forms have considerable elegance in their statuesque attitudes, and their very movements betray a quiet dignity. Some of the female faces, upon closer view, brighten into loveliness, by their sweet and gentle expression. Some of the masculine heads, also, deserve great praise. After all, perhaps English criticism, however convinced (against its will), may admire this picture as a kind of "fair Quaker," at best, whose spotless complexion and costume are its chief attraction: we think it has higher qualities. Professor Hess, let us add, is more a decorative artist than a genuine historic painter: his gallery and cabinet productions take subordinate rank. The *Allerheiligen Kirche*, or modern Byzantine Chapel, at Munich, is the real theatre where his talents have been exhibited:—

> But for to tell the sumptuous array
> Of that great chamber should be labour lost,
> For living wit, I weene, cannot display
> The royall riches and exceeding cost
> Of every *pillour* and of every *post*.

A popular engraving from his easel-picture in the *Leuchtenberg Palace*—'Faith, Hope, and Charity'—gives too favourable an idea of its pretensions: the general sentiment retains its interest—the hardness, flatness, heaviness disappear. We should propound no paradox by the assertion that German painters ought never to paint their pictures; for their colouring is rather discolouring, and they blot out the beauty of their design with the ugliness of their pigments, or render it almost imperceptible. *Overbeck*, as we have said elsewhere, delights to steep his pencil in pea-green; *Bendemann* in water-blue; *Philip Veit* lets his luxuriate in muddled brown; while *Baron Cornelius* prefers an adust—we mean a brickdust—tone; and our amiable friend, *Professor Vogel*, of Dresden, a wannish yellow; *Schnorr* adopts a griminess which gives his *Nibelungen* master-pieces the sootiest complexion, by way of Giorgionesque "sfumatezza."† At Berlin, the Swedish Consul-General's collection of modern German cabinet pictures, unrivalled there, as well-informed Dr. Waagen told us, did not contain *one* sample attractive by sweet, or soft, or mellow, or transparent colouring—riches or splendour might better have been sought in so many japanned tea-trays. All the harmony they exhibited was that of uniform dulness and chilliness throughout their tints, however chequered and varied the chromatic diapason; together with a most perfect accord between frigid hues, hard outlines, and meagre impasto. German artists, we are aware, have received as ill our protests against their colour, as English our fulminations against their draughtsmanship; those accuse us of bigotted patriotism, these of anti-national prejudices; neither observe how these antagonist charges neutralize each other:—

> O prudent discipline! from north to south,
> Austria and France shoot in each other's mouth!

Verily we love Art itself a vast deal better than either German or English; yea, than Ancient Greek, or Middle-age Italian, and shall never spare our humble efforts to expose the errors of every school, if by such means we can promote the true catholic doctrine. Our digression upon this subject has arisen from a conjecture that Hess and Kaulbach's pictures will be made the ground for narrow-minded triumph over foreign painters and noxious laudation of our own; 'twere far wiser, as well as more liberal, if the latter acknowledged superior *aims*, at least, in their German brethren, and strove to accomplish such themselves by superior methods.

What a contrast between 'Christ blessing the Little Children' and the 'Trial of Queen Katharine'—*Harlow's* greatest performance! There, what repul-

* *Heinrich Hess*, we conclude from its style, not *Peter*, who paints more humble subjects.

† This very poetical thinker sent an oil-piece to the Louvre *Exposition* (see *Athen.* 1835) that we noticed as supereminently ill-painted, where such a palm was of difficult acquisition.

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siveness at first sight; here, what immediate attractiveness! What an apparent feebleness opposed to striking effectiveness! How slowly *that* creeps upon your affections, and *this* loses them! Yet is this a wonderful production for so young a man, and quite miraculous for so exquisite a coxcomb. Rich texture, splendid colour, clever, off-hand mechanism, are its least merits. How skilful the general treatment; how admirable those heads, full of life and individuality; many amongst them finished with miniature truth, though with the broadest modelling! But, alas! what a want of elevated poetic spirit, and pure taste, and quiet power throughout! It is a flagrant *show-scene*. Nay, the fine subject from Henry the Eighth is degraded into—a multiple-portrait—a set of actors and actresses! Instead of these being raised, by proper idealization, to the level of the historical personages they represent, *vice versâ*, Shakspeare's characters are brought down, by unmistakeable particularities, to the level of green-room folk—Kembles, Terrys, Harrises, Conways, Stephenses, &c. &c.

O what a fall was there, my countrymen!

We shall say no more: to analyze the draughtsmanship were to dissect dolls, and when the grand principles of Art have found little attention from the painter, his details merit as little from the critic. A 'Portrait of Northcote' might serve Nature to reproduce him, had she lost the original mould—it surely resembled him, mind and body: this may not be the highest praise, but is so considered. Two other portraits here, likewise by Harlow, fall far short of it both in expression and execution; we never saw any by him which approached it. 'Death of General Wolfe,' by *West*, the well-known picture, badly painted, as are all his works, but composed with a feeling none other of them can pretend to: pity he did not always delineate Anglo-American subjects, or at least that he ever attempted classic! 'View on the Tiber,' by *Wilson*, No. 147: Claude seldom gave such depth of atmosphere to a landscape, such dewiness of verdure was quite beyond him; this work is, in our judgment, worth the 'Niobe,' No. 152, covered with double-sovereigns, a performance, we confess, no favourite of ours, albeit entitled sublime. There are several duplicate Niobes; one at Bridgewater House, and another at Trafalgar Square, seem both of them much superior to the present exemplar, which strikes us as chill, hard, and harsh. 'Celadon and Amelia,' by *ditto*, No. 183, illustrates the censure of Reynolds, justly passed, we think, upon Wilson's historic-landscapes—their figures, too futile for principals, too obstrusive for accessaries, disparage the theme while they encumber the scene. Here a clouterly Celadon and his Amelia to match—"matchless pair"!—over-match the landscape, yet vulgarize the subject; reversely, huge masses of rocks and clouds render Niobe and her Children quite insignificant, whom Apollo seems driving away as impertinent objects amidst so grand a solitude. 'Portrait of Mortimer,' No. 162, is a rare example of Wilson's abilities in this line. *Gainsborough*, however, surpassed him far in it; his 'Lord George Sackville,' No. 186, has brilliant and solid merits, some hardness of effect, but more decision of style. 'Horses at a Fountain,' No. 176, displays his wondrous splendour, showered with richest hand, though its effulgence tempered by mellowing shadows. No. 117, 'Girl with Pigs,' the picture for which when Gainsborough asked sixty guineas, Sir Joshua gave him a hundred—proof sufficient of its high deserts, of Reynolds's generous and unenvious spirit on that occasion also. Its noble style makes George Morland's taste, in such works, appear veritably swinish. We do not just see wherefore the little girl should look so pathetic—a *Penserosa* of her age and condition, feeding pigs, is somewhat uncommon—out of nature altogether, it might be said, unless we could imagine her a Prodigal Daughter. Gainsborough was, perhaps, rather given to sentimentalism, and first imbued the English school with what has tainted it ever since. No. 128, 'Brood Mares in a Landscape,' by *Stubbs*. No one probably could appreciate this work so well as the best Animal Painter now living, who must feel its excellence difficult to parallel; we speak of the caballine portion alone; the trees, &c., are mediocre enough.

What shall we say—what can we say—about inimitable *Hogarth?*

None but himself could be *his* parallel!

No one besides him ever ennobled Caricature into Dramatic Painting, save *Leonardo da Vinci*, and he scarce at all. 'The March to Finchley,' and 'Taste in High Life' have few competitors even among Hogarthian miracles of humour, wit, satire, nature, character, and imagination, each after its admirable kind. But why should we describe what every printshop window exhibits? Neither specimen, we will only add, is painted in the author's best style, though both with dexterous rudeness: Finchley has suffered much, fractured by the silent blows of that great dilapidator, Time. We thank the Governors of the Foundling Hospital, and Mr. Robert Gwilt, for lending these works, and Colonel Wyndham for the loan of piquant, debonaire 'Peg Woffington,' and the Governors again for their venerable 'Captain Coram,' founder of the Foundling-asylum, who looks sublime by force of philanthropy resplendent over his rugged figurehead countenance. This last is the finest portrait from Hogarth's pencil we have yet seen: the noble-hearted Seaman sits with an air of mild command, his foam-white locks in waves down his shoulders, and a fresh sea-breeze through that aperture fans his brow and his ruffles—how many a dead parent's thankful sigh accompanies it, to bless the protector of her little orphan! He deserved such a memorizer as Hogarth, and Hogarth such a sitter. 'Portrait of Mr. Porter,' No. 171, without any great pictorial merit, has still much interest, because by this the most thoroughly English among all our artists.

The present Exhibition by no means substantiates a rumour we announced, and had fain given credit to, that various fine works of forgotten British painters, discovered in the deepest mud of Lethe wharf, and but just dug up, would make their re-appearance here this season. None such can we récognize, save a single 'Portrait of Lord Camden,' by *Dance*, which, we acknowledge, was worth dragging Obscurity's bottomless pit for: its workmanship solid and sound, though somewhat hard; its admirable colour, and plenitude of characteristic spirit, suffice to prove the artist a master. Having obtained a rich wife and a baronetage, it is said he purchased back his works, that he might obliterate, with them, the recollection of his profession. Pilkington contradicts this charge, and says he continued, after his good fortune, an amateur exhibitor at the Royal Academy. One fact seems pretty clear,—he did not obliterate Lord Camden's portrait: perhaps the present Marquis could tell us whether Sir Nathaniel Dance Holland, Bart. ever sought to re-possess it? But another item, and we have done. The 'Arrest of the Five Members,' painted by *Copley*, does him much credit; more, we think, than his 'Death of Chatham,' as its theme is higher, and the general effect better, while its details are not inferior. It belongs to his illustrious son, Lord Chancellor Lyndhurst, who has no wish to prove the artist and himself aliens in blood, but has purchased back pictures which preserve the recollection of his origin from a man distinguished for talents, albeit pictorial and professional. Wisdom will evince itself on the settee, as well as the woolsack.

MUSIC AND THE DRAMA

CONTEMPORARY MUSICAL COMPOSERS.

LOUIS SPOHR.

In these days of "Handbooks," a few words may not be superfluous, by way of pointing out "*how* to admire" a great musician, now our guest; of whom the characters written in England have trenched too largely on caricature—unreasonable depreciation keeping time with extravagant praise.

In former numbers of the *Athenæum*, while noticing the symphonies (Nos. 650, 762) and operas (Nos. 656–7, 660), &c. of M. Spohr, some attempt has been made towards a fairer judgment than that of either the scorner or the idolator. We endeavoured to show how the highly educated, accurate composer failed, with little exception, as often as he attempted Imaginative or Dramatic subjects; and—while expressing a judgment, that some of the recent works of the master were but mistakes revealing his individuality strongly in proportion as he strove to disengage himself from it,—to call the student's attention to those admirable and symmetrical creations of an earlier period, in which either invention was more willing or aspiration less vague and dreamy. We wished, in short, to intimate the limits of the style, which, be it good or bad, our guest has created for himself, and beyond which he does not move easily. It is out of respect that we would now combine these scattered lines and touches, so as to furnish a sketch of the artistic direction and performances of M. Spohr's life.

Our guest, we believe, who was born some fifty-eight years ago at Seesen, in the Duchy of Brunswick, began his career at an early age as a violin performer. It was in this character, at all events, that he first became known to the European public; and during a period when the race of wonder-players numbered even a Paganini, no caprice of Fashion has ever deposed him from the sovereignty of that pure and classical school, to which the public will again and again return, and which, therefore, the newly-sprung race of fantastic and marvellous executants find it year by year necessary to approach more and more closely. We have always thought that M. Spohr's violin compositions were, of their order, superior to any of his other works. In particular, his Duetts for two violins can hardly be surpassed: their one only fault being a sating richness of harmony, which has led to too frequent an attempt at effects only attainable by a quartett. Less unique are M. Spohr's Concertos, though still to be placed in the highest rank, alike for the scope they afford the executant and for their musical construction. In his quartetts and double quartetts we begin to be more largely aware of one of the author's prevailing peculiarities—his resolution, we mean, to work out the first idea which presents itself, in every possible manner. Be it only a phrase of six notes (the phrase, however, rarely failing to be an expressive one) reply is certain to succeed reply—imitation, imitation; the main purpose of the movement to be insinuated, however discursive the episodes are intended to be, until the refinement of ingenuity, which at first was welcomed as something especially precious, at last loses much of its power to detain the ear; as perfumes, the first breath of which is delicious, become oppressive by excess of sweetness. The above character will apply to the few compositions for the pianoforte by M. Spohr, with which we are familiar; the most successful of which is his Quintett, with wind-instruments. Here his manner is in part concealed by the contrasts of tone existing among the ingredients of his score.

This brings us to speak of M. Spohr's grander instrumental works—Overtures and Symphonies. His admirable knowledge of the powers of his band enables him to draw from his orchestra combinations of sound, of a beauty and richness unequalled by any contemporary. But gorgeous colouring passes not unfrequently with him for majesty of form. The latter, however, exists in the overture to 'Faust,' while the preludes to 'Jessonda' and 'Macbeth,' have spirit, if not freshness; and in the overture to 'Der Berggeist' the curious common-place of the second subject of the *allegro* is so felicitously concealed, that the anatomy of it will startle the listener unused to such exercise. Generally, it may be said of M. Spohr's symphonies, that their first and final movements are the happiest; his minuets and *scherzi* want play and movement—that of the D minor symphony excepted—while his *adagios* languish, surcharged with harmony. The flow of our author's melody not unfrequently recalls to us Mozart. M. Spohr is too intensely individual to be a plagiarist,* and keeps by his own closes and cadences as religiously as the composer of 'Don Giovanni' and the 'Jupiter' symphony,—but a thousand turns and phrases occur to us, in which the sentimental mood of the elder composer finds a kindred answer, in spite of the original and elaborate harmonic language in which it is conveyed. In music of a bold and martial character, however, our author has an idea, as well as a way, of his own: we may instance the third movement in the descriptive Symphony, 'The Power of Sound,' where breadth of style bears out stateliness of

* Except perhaps in the minuet to his Symphony for two orchestras, which is note for note the theme of Weber's overture to the 'Ruler of the Spirits.' It is our most dramatic composers, who have pillaged the most royally: *vide* Handel, who took whatever he pleased from Clari, Corelli, and a hundred less known Italian writers: and Rossini, who respected no one's property that he thought might figure well on the stage: and Meyerbeer, who, from sheer tenuity of melodic idea, "conveys" with the minute patience of an ant or a beaver, here a trait, and there a phrase, thus making up a whole which it would puzzle the real owners to disentangle.

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design: we may instance, too, the opening of the second act of 'Jessonda,' with its brilliant chorus of Portuguese soldiers.

When we come to secular vocal music, we encounter our master in his most mannered and least favourable aspect. To deny the value and beauty of M. Spohr's operas would be absurd. There are few songs of pretension finer than the great *soprano scena* from 'Faust'—few *terzetti* more graceful than that of the sisters in 'Zemira and Azor.' Beautifully solemn is the burial chaunt in 'Pietro von Abano,' and how beautiful and how solemn will hardly be better felt than by considering it, as regards melody and harmony, in comparison with a strain for a similar situation by a contemporary, who is strongest in grave music of combination,—we mean the funeral hymn in Halévy's 'Guido.' The duett, too, between *Amazili* and *Nadori*, in 'Jessonda,' in spite of the chromatic nature of its modulations, and a use of the *appoggiatura* not exceeded by Bellini's self, is a model of grace, expression, and high finish. No tenor songs by M. Spohr, which *circulate*, occur to us, and it requires a Lablache or a Staudigl to sustain the spirit of his bass airs; which, though generally more felicitous, are instrumented to a point at which the singer on the stage has to fight for prominence against viola, bassoon, trombone, &c. &c. Still, these are all insulated movements, not essentially devoted to action in music; and this, the essential of Opera, is wanting to M. Spohr's dramas: owing, in good part, to the disastrously heavy text which has fallen under his care, but largely too, to his organization, which makes him insensible to the true nature of contrast and dramatic personation. Hence, while judiciously-selected excerpts will always be charming in a concert room, none of these dramatic works, we believe, will ultimately keep the stage, even with the aid of the scenic magnificence which they are so well calculated to exhibit.

To complete this character, we should speak of M. Spohr as an oratorio writer; but, for this, the forthcoming performance of his 'Fall of Babylon' will offer a more opportune occasion. In the mean time, a hearty welcome to one whose life has been as honourable as his diligence in Art has been great!

MISCELLANEA

Moorfields.—In the course of the excavations now going on to the south of Sun Street, Bishopsgate, a large quantity of horns of bullocks and rams has been dug up, together with other bones of various animals. In Peter Street, part of a peat bed was discovered, near which was a well, and in it a pump formed from the trunk of a tree. A red earthen jug was in the well, in perfect preservation. Several red earthen pipes, said to be of Roman construction, and some coins, were scattered about. It is supposed that the whole space between Bishopsgate Street and the Finsbury Pavement, and north of the old Roman wall, contains similar remains. This space is said to have been a moor or marshy ground, whence the name Moorfields. It was here that much of the rubbish from the neighbourhood was thrown together after the great fire, and accordingly broken bricks, tiles, &c. are mixed up with the earth, many of which are blackened as if by the action of fire.

Progress of Lotteries.—Mr. Wilcocke's Prize Excursion, to Richmond and Twickenham, on board that elegant vessel, the ——, on ——, July the ——. Mr. Wilcocke has the pleasure of informing his friends and patrons, that in addition to a delightful excursion, each ticket purchased previous to the day, will entitle the holder to the chance of a Square Pianoforte, according to the following regulations, &c. Programme—on the company arriving at Twickenham, 200 tickets, &c. Tickets, 4*s.* each, or six for 1*l.* 1*s.* One ticket to admit two children under twelve years. To be had, &c.

Roman Theatre.—The remains of a Roman theatre have just been found at Evreux. The walls have been laid bare, and the Minister of the Interior has deemed the discovery so interesting, that he has granted funds for continuing the researches.

To CORRESPONDENTS.—A Correspondent informs us, that in the account (*ante*, p. 598) copied from the *Ecclesiologist*, respecting the stained glass window at St. Margaret's, for New Hall, *Wiltshire*, we should read *Essex*, and for Olivius, Olmius.

Erratum.—In the first paragraph of the article on Madden's 'United Irishmen' (*ante*, p. 581), the passage beginning "passions exasperated, disgraciously yielded," &c. should be thus read: "passions exasperated, concessions disgraciously yielded, prejudices more fondly cherished, untenable oppositions absurdly protracted," &c.

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30		1,000	24 8 4	12 4 2
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50		1,000	42 15 0	21 7 6
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London, June 15, 1843.

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CONTENTS:
CHAPTER I. The Alps and Alpine Travellers.—II. Some Account of Glaciers generally.—III. On the Geological Agency of Glaciers.—IV. and V. Description of the Mer de Glace of Chamouni.—VI. Account of a Survey of the Mer de Glace and its Environs.—VII. Account of Experiments on the Motion of the Ice of the Mer de Glace of Chamouni.—VIII. On the Structure of the Ice of Glaciers, and of the Mer de Glace in particular.—IX. The Tour of Mont Blanc—Chamouni to Courmayeur—X. The Glaciers of Miage and La Brenva.—XI. Environs of Courmayeur—Geology.—XII. The Passage of the Col du Géant.—XIII. From Courmayeur to Chamouni by the Col Ferret and Col de Balme.—XIV. Journey from Chamouni to Val Pelline by the Val de Bagnes and Col de Fenetres.—XV. From Val Pelline to Evolena by the Col de Collon.—XVI. From Evolena in the Valley of Erin to Zermatt in the Valley of St. Nicolas, by the Glaciers of Ferpecle and Zermatt.—XVII. The Environs of Zermatt.—XVIII. From Zermatt to Gressonay by the Col of Mont Cervin.—XIX. Gressonay—Monte Rosa.—XX. Tour of Monte Rosa concluded—From Gressonay to Visp by Macugnaga and Monte Moro.—XXI. An Attempt to Explain the leading Phenomena of Glaciers.
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LONDON, SATURDAY, JULY 8, 1843.

REVIEWS

Tracts relating to Ireland. Printed for the Irish Archæological Society. 4to. Dublin.

THE most important tract, in this collection, is the Statute or rather Statutes of Kilkenny, edited by Mr. Hardiman, the historian of Galway, and editor of the Jacobite relics of Ireland. It is the most valuable record which the Irish Archæological Society has yet issued; for it is, in fact, the foundation of the whole system of Anglo-Irish policy. A brief outline of the circumstances under which the parliament of Kilkenny was assembled, will be a proper introduction to an examination of some of the provisions of this celebrated statute, or rather Code.

The cruelty with which Edward I. treated the Scotch and the Welsh was extended to the native Irish; their chieftains took up arms, and harassed the English colonists by desultory wars, without having sufficient energy or wisdom to devise any plan of general revolt. The younger Bruce, soon after the establishment of his brother Robert on the throne of Scotland, came to Ireland, in the hope of gaining a kingdom for himself by the aid of the discontented chieftains; but he and his allies, by a series of political and military blunders, lost the fruits of their first successes, and Bruce's attempt was frustrated at the memorable battle of Dundalk. The Irish, though vanquished, were not intimidated; in fact, they had not before learned the secret of their strength; and the result of the discovery was several successful attacks on the English of the Pale,—that is, a district of about four counties round Dublin, which alone was governed by English law,—and on the colonists in the more distant parts of the kingdom.

The Anglo-Norman barons, or as they were subsequently called "The Lords of the Pale," whether their lands were within its limits or not, apprehensive of the eventual loss of their possessions, began to conciliate the Irish by intermarriages and other alliances, by the adoption of Irish usages and laws, and by exhibiting hostility to the local government in Dublin. About the middle of the fourteenth century, every ruler of whatever race beyond the precincts of the Pale had virtually withdrawn his allegiance from the crown of England. At this crisis, the representative of the De Burgho family, one of the most potent of those descended from the original invaders, was William Burke, Earl of Ulster and Lord of Connaught. He was murdered by his English attendants in Ulster, leaving an only daughter to inherit his vast estates. This lady married Lionel, Duke of Clarence, second son of Edward III., but brought him no other dowry than her charms, for the next male heirs of the deceased Earl seized upon his extensive territories in Connaught, and divided or gavelled them amongst themselves, according to the principles of Irish law. They adopted the laws, language, and manners of the Irish, set the English government at defiance, and transmitted the estates to their posterity.

Lionel, Duke of Clarence, came twice to Ireland as Lord Lieutenant, in the vain hope of recovering his lady's rich inheritance, but his efforts proving fruitless, he, in 1367, convened a parliament at Kilkenny, where several laws for restraining the degeneracy of the English settlers were passed, which, as they formed together a system of government, are commonly called the Statute of Kilkenny. We shall now proceed to examine some of the provisions of this celebrated Code, which has been not unjustly described as a declaration of perpetual war against the native Irish and all the English settlers who identified themselves with the Irish; we shall also avail ourselves of Mr. Hardiman's notes, to show that the baneful results of this impolitic measure continued to be felt long after the statute itself had fallen into desuetude.

The preamble sets forth that the English settlers at the Conquest and for a long time after conformed to English laws and usages, "in which time, God and Holy Church, and their franchises according to their condition, were maintained," but that now many English of the said land, forsaking the English language, manners, mode of riding, laws and usages, live and govern themselves according to the manners, fashion, and language of the Irish enemies, and also have made divers marriages and alliances between themselves and the Irish enemies aforesaid," whereby all due order and allegiance had been subverted.

In order to explain the introduction of "God and Holy Church" into this preamble, it is necessary to bear in mind, that the claim of the English monarchs to reign over Ireland rested on a grant made by Pope Adrian to Henry II., and we find this set forth as their only title in a statute of Edward IV., A.D. 1467, now first published, from the original roll, by Mr. Hardiman:

"As our holy Father Adrian, Pope of Rome, was possessed of all the seigniory of Ireland in his demesne, as of fee, in right of his Church of Rome, and to the intent that vices should be subdued, and virtue encouraged, he aliened the same land to the king of England, for a certain rent to be received in England, to hold to the king of England and his heirs for ever: by which grant said subjects of Ireland owe their obedience to the king of England, as to their sovereign Lord, as by said bull appears. It is, therefore, ordained, that all archbishops and bishops of Ireland shall upon the monition of forty days, proceed to the excommunication of all disobedient subjects, and if such archbishop or bishop be negligent or remiss in doing their dutics in the premisses, they shall forfeit one hundred pounds."

The religious excuse for the ensuing enactments is again repeated in the preamble, it being declared that the statute was designed "to the honour of God and of His glorious Mother and of holy Church;" and the very first clause enjoins that the civil power shall give due effect to sentences of excommunication pronounced by the ecclesiastical authorities. Indeed, in all the statutes under the Plantagenets, we find provision made for the maintenance of the authority of the Romish Church in Ireland, because it was from the Church that the State derived its authority, and by the aid of its clergy alone could the government, as then constituted, hope to reconcile the Irish to English rule.

The second enactment is the most celebrated, but it has hitherto been very inaccurately quoted by historians:—

"Also, it is ordained and established, that no alliance by marriage, gossipred, fostering of children, concubinage or by amour, nor in any other manner, be henceforth made between the English and Irish of one part, or of the other part; and that no Englishman, nor other person, being at peace, do give or sell to any Irishman, in time of peace or war, horses or armour, nor any manner of victuals in time of war; and if any shall do to the contrary, and thereof be attainted, he shall have judgment of life and member, as a traitor to our lord the king."

Gossipred was one of the strongest ties of friendship between Irish families, and it continues to be influential at the present day. Instances are not rare of godfathers and godmothers receiving as much of affection and obedience as parents, and on the other hand sponsors rarely neglect their obligation of watching over the child for whom they have answered at baptism. Fostering was a still more sacred tie; instances have been known where the nurse and her husband preferred the interest of the foster-child to the lives of their own offspring, and still more frequently have the children of the nurse devoted themselves to the service of their foster brother, not hesitating at the commission of crime for his interest or gratification. Those who are acquainted with the criminal records of Ireland, will remember that more than one lamentable instance of such devotedness has been exhibited in the present century; that the sons of nurses have not stopped short of savage murder, to fulfil what they deemed the sacred obligations of fosterage; hence it was that customs, so apparently innocent, were proscribed by the statute.

The prohibition to supply the Irish, whether in peace or war, with horses, armour or provisions, was frequently repeated. In fact, it was to the superiority of the Anglo-Norman battle array and iron armour that the defeats of the Irish in the field were ascribed by all parties. These precautions were effectual, for when The O'Neill visited Queen Elizabeth, his soldiers wore the saffron-coloured linen vests of their country, to the great surprise of the mail-clad warriors of England.

The third enactment of the Statute relates to the use of the English language, to which the Plantagenets and Tudors justly attributed great importance. Indeed, at the time of the Reformation, it was enacted, that every beneficed clergyman should keep, or cause to be kept, a school for teaching the English tongue. This enactment was evaded, and difference of language was unfortunately allowed to remain a permanent distinction of race.

English apparel was enjoined as well as English language, and so important did this enactment appear, that we find it repeated in 1447, under the Lord Lieutenancy of the Earl of Shrewsbury.

"As there is no diversity of habit between the English marchers and Irish enemies, by colour of which the Irish enemies come into the English counties as English marchers, and robb and pillage on the high way, and destroy the common people by lodging on them by nights, and slay the husbandmen, and take their goods to the Irish: it is enacted, that he that will be taken for an Englishman shall not use a beard upon his upper lip alone, and that the said lip shall be once shaved, at least in every two weeks, the offender to be treated as an Irish enemy.—Original Roll. This act was not repealed until A.D. 1635."

It is amusing to find the English of the Pale commanded to use saddles under pain of forfeiting their horses, and payment of a fine at the king's discretion. The Irish did not use saddles, and the English settlers seem to have taken a strange fancy to the fashion of riding bare-backed. So late as the reign of Henry VIII., A.D. 1534, it was enjoined "that every gentylman of the Inglyshrie, which may dispend 20*l.* by the year, shall ryde in a saddell and weare Inglyshe apparell." This was deemed of more importance than English common law; for the abolition of the Brehon law is far less emphatically expressed than the injunction to use saddles.

Passing over enactments against the use of nicknames, against the sport of hurling, against conspiracy and perjury, with other crimes, which give a horrible picture of the state of society, we find a law against landholders defrauding the clergy of their tithes, and another against the protectors and abettors of excommunicated persons. These are so far remarkable, as they explain the fact that under the Plantagenets sentence of excommunication was nearly always pronounced on those who revolted against the government. Church and State were in close alliance, and their interests were deemed identical. In fact, the Church was rendered too strong by the Plantagenets to be easily overthrown by the Tudors.

The enactments against private wars with the

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Irish would require volumes to illustrate them fully; we turn, therefore, to that which prohibits Englishmen from permitting the Irish to pasture cattle on their lands. This is, we believe, the first instance of English hostility to Irish bulls; but we find, from the 'Depositions of Protestants relating to the conduct of the rebels in 1641,' that the Irish retorted after their own fashion.

"Thomas Johnson, vicar of Turloghe and Kellycomon, county Mayo, saith that the rebells in the baronies of Costelloe and Gallen, in meere hatred and derision of the English *and their very cattle*, and contempt and derision of the English lawes, did ordinarily and commonly prefer bills of indictment, and bring the English breed of cattle to be tried upon juries; and having, in their fashion, arraigned those cattle, then their scornful judge, then sitting amongst them, would say, 'they look as if they could speake Englishe, give them the book and see if they can read,' pronouncing the words 'legit an non,' to the jury; and then, because they stood mute and could not read, he would and did pronounce judgment and sentence of death against them, and they were committed and put to slaughtering.—Jurat. 14th Jan. 1543.—Co. Mayo. Andrew Adaire, late of Moygownagh, county Mayo, Esq., saith, that the name of the English was so hateful to the Irish, that they would not only kill all they met with (if not strangely prevented), but would kill all *the English breed of cattle*, sometyme jeeringly saying, they would speak English, and therefore they would kill them.—Jurat. 9th Jan. 1642."

Incidentally we may be permitted to join in Mr. Hardiman's wish that this very curious collection of Depositions should be published; we can testify that they contain matters fully as curious as the indictment of the cattle, and that the portions of them which have been already published, were unfairly selected and garbled to suit party purposes.

The thirteenth and fourteenth sections exclude the native Irish from all ecclesiastical benefices and from all religious houses within the Pale. This does not appear to have prevented some whimsical clauses finding their way into marriage contracts, of which the following may serve as a specimen worthy of a place in the next edition of Edgeworth's Irish Bulls.

"Know ye all that shall read or hear this writing, I Hu. Mac Melaghlin Modarra Mac Teige Hanile (Hanly), of Aghomannan, am taking Onora *nyn** Connall of Moybannan as and in the sort of my married wife, by the will of the Church, upon special terms, viz.: the first condition and tenure of it is, to marry the woman presently; and this is the number and some of goods and cattels that the said Onora doth give to me the said Hugh, viz., six incalfe cowes, and four cowes that hath milke, and three bulling *cowes* at the next somer, *and one of them a bull*, and five small *cowes*, called *Birogks*, at the next May, and *one of them a bull*, and *the other a great bull*, and this is in all twenty, lacking one."

In the fifteenth section we have a curious enumeration of the dangerous Irish characters who were to be strictly excluded from the Pale—viz. "pipers, story-tellers, rimers, mowers, and other Irish agents." The Irish bards, or rhymers, must have been very dangerous characters, for they are proscribed in several acts of parliament, which indeed is not wonderful, if, as Reginald Scott informs us, "Irishmen could rime either man or beast to death."

"On this subject there is extant a singular poem, addressed, in the sixteenth century, to the O'Briens of Thomond, by the Irish bard of that territory, Teige Mac Daire, in which he states that he has a deadly weapon—a poisonous satire—to cast, which would cause shortness of life, and against which neither the solitudes of valleys, the density of woods, nor the strength of castles, would protect his enemies. He then adduces examples from Irish history, of the destruction caused by the *satires* of ancient bards, among which he enumerates the satire composed by Crithmbheal the satirist, for Breas Mac Ealathan; the one composed by Neidhe for Caicher, king of Connaught, which at first, by supernatural means, disfigured his face, and finally caused his death; and the one composed by Dallan Forguill, which wounded and withered King Aodh Mac Ainmire. The bard then warns O'Brien not to force him to fling this ominous weapon at him—a weapon, which from its *miraculous* nature, would extinguish all his good deeds, raise a disgraceful blush in his cheek, check his prosperity, and shorten his life."

* Daughter.

Passing on to the eighteenth section, we find an enactment for giving employment to the Idlemen of Ireland, a very numerous class in all ages of its history. Idlemen were the poorer branches of the ascendancy, who regarded all industrial pursuits as derogatory, and lived as "hangers on" or "dependants" with the head of their family. They were generally treated with lenity by the government; but in 1461 we find the Parliament of Edward IV. making them the subject of the following severe enactment:—

"'That every lord and gentleman shall vouch and answer for such *Idlemen* as they take into their service, either within doors or without, and that every such lord or gentleman shall come to the guardian of the peace of every barony, or by their letter of seals shall certify an account of all their *Idlemen*, for whom they will vouch and answer; and if they or any of them shall not do so, then if any *Idlemen*, either on horse or foot, shall come into any barony, that it shall be lawful for any of the King's liege people to seize and apprehend them and their horses, to remain at the will of the King; and if any lord or gentleman shall maintain such man so taken and arrested, unless he be entered on record, with the guardians of the peace in every barony, that then said lord, or whoever he be who maintains and supports him, shall suffer the penalty of 10*l.*, one half to the king, and the other to him who will sue for the same.'—Original Roll. Another unpublished Act of the same reign, A.D. 1472 (12 Edw. IV. c. 19), recites, that 'Laurence Taaf knight, John O'Mulmyghell *idleman*, servant to the said Laurence, and others came, with divers English rebels and Irish enemies, to Lowanstown and Kellystown, in the ninth year of the King, and robbed and spoiled the tenants of James Fleming, Esq., Baron of Slane, of 140 cows, value 4*s.* each; 11 bullocks, price 5*s.* each; 7 score sheep, price 10*d.* each; and 60 hogs, price 20*d.* each.'"

So perilous were these Idlemen, that in 1324 the king entered into a compact with his powerful nobles that "they would take and cause to be taken the felons, robbers, and thieves of their family and surname," and cause them to be brought to justice. They are treated leniently in the Statute of Kilkenny, probably because they were the most likely to supply recruits to the militia, which forms the subject of several succeeding enactments.

We have quoted sufficient of this famous statute to show that, as Plowden observes, there was scarcely "an extreme of antipathy and hatred and revenge to which this code of aggravation was not calculated to provoke both nations." Yet we find it made the theme of extravagant eulogy by Sir John Davies (Attorney General to King James I.), who attributes all the evils of Ireland to the neglect of enforcing its most penal provisions. He tells us that it was confirmed in every parliament held from the time of its enactment for the greater part of a century, and it was solemnly renewed in Sir Edward Poyning's celebrated parliament (10 Henry VII., 1494), except so far as related to speaking the Irish language and riding in saddles. To point out its impolicy would be an unnecessary task; even Dr. Leland expresses regret that such a course of policy was adopted at the crisis. He justly says, "The reign of a renowned monarch in England and the presence of his son in Ireland, the husband of a lady of Irish birth, and of an illustrious family, an heiress of vast possessions, were circumstances highly favourable to a generous conciliating scheme, whose apparent equity might warrant the addition of military vigour against the most desperate and abandoned." Unfortunately, the Parliament of Kilkenny were exceedingly liberal of force, but utterly rejected conciliation, and an opportunity was lost which has never since been recovered. It deserves to be observed, that those Lords of the Pale who sacrificed the welfare and tranquillity of Ireland to the maintenance of the spirit of ascendancy and exclusiveness, were the ancestors of those Catholic lords and gentry who became, in a subsequent age, the victims of a similar spirit, slightly disguised by alteration of name. *Hac fonte derivata clades:* the example is not without its use, and its moral may be read without difficulty.

The Attaché; or Sam Slick in England. By the Author of 'The Clockmaker.' 2 vols. Bentley.

"WE stop the press," as the daily papers used to say, to announce the arrival of our old friend Sam Slick. Whether he came by Liner, or Steamer, or Ariel, he sayeth not—nor does it signify—come how he may or when he will, he is sure to be welcome. But as Mr. Slick has now an official character to uphold, and could not rush into St. James's or Downing Street as unceremoniously as he was accustomed to walk into our office, he thought it best, after addressing a formal letter to her Majesty, or Sir Robert, or Mr. Bentley, we know not which, to spend a few days with a friend's friend in Gloucestershire, to allow time for courtly ceremonials. The public, therefore, must wait another week before they can be formally introduced to him; but to gratify his many friends, we shall take leave to publish some extracts from his "pencilling" on what he calls

A Juicy Day in the Country.

"'A wet day is considerable tiresome, any where or any way you can fix it; but it's wus at an English country house than any where else, cause you are among strangers, formal, cold, gallus polite, and as thick in the head-piece as a puncheon. You hante nothin' to do yourself and they never have nothin' to do; they don't know nothin' about Ameriea, and don't want to. Your talk don't interest them, and they can't talk to interest nobody but themselves; all you've got to do, is to pull your watch and see how time goes; how much of the day is left, and then go to the winder and see how the sky looks, and whether there is any chance of holdin' up or no. Well, that time I went to bed a little earlier than common, for I felt considerable sleepy, and considerable strange too; so as soon as I cleverly could, I off and turned in.'"

Sam is, at all times, an early riser, but he was awakened earlier than usual by "hundreds and hundreds of them nasty, dirty, filthy, ugly, black devils of rooks located in the trees at the back eend of the house":—

"'Well, when a man's in a feeze, there's no more sleep that hitch; so I dresses and sits up; but what was I to do? It was jist half past four, and as it was a rainin' like every thing, I know'd breakfast wouldn't be ready till eleven o'clock, for nobody wouldn't get up if they could help it—they wouldn't be such fools; so there was jail for six hours and a half. Well, I walked up and down the room, as easy as I could, not to waken folks; but three steps and a round turn makes you kinder dizzy, so I sits down again to chaw the cud of vexation. 'Aint this a handsum' fix?' sais I, 'but it sarves you right, what busniss had you here at all? you always was a fool, and always will be to the eend of the chapter.'—'What in natur are you a scoldin' for?' sais I: 'that won't mend the matter; how's time? They must soon be a stirrin' now, I guess.' Well, as I am a livin' sinner, it was only five o'clock; 'oh dear,' sais I, 'time is like woman and pigs, the more you want it to go, the more it won't. What on airth shall I do?—guess I'll strap my rasor.' Well, I strapped and strapped away, until it would cut a single hair pulled strait up on eend out

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o' your head, without bendin' it—take it off slick. 'Now,' sais I, 'I'll mend my trowsers I tore, a goin' to see the ruin on the road yesterday; so I takes out Sister Sall's little needle-case, and sows away till I got them to look considerable jam again; 'and then,' sais I, 'here's a gallus button off, I'll jist fix that,' and when that was done, there was a hole to my yarn sock, so I turned too and darned that. 'Now,' sais I, 'how goes it? I'm considerable sharp set. It must be gettin' tolerable late now.' It wanted a quarter to six. 'My! sakes,' sais I, 'five hours and a quarter yet afore feedin' time; well if that don't pass. What shall I do next?' 'I'll tell you what to do,' sais I, 'smoke, that will take the edge of your appetite off, and if they don't like it they may lump it; what business have they to keep them horrid screetchin' infarnal, sleepless rooks to disturb people that way?' Well, I takes a lucifer, and lights a cigar, and I puts my head up the chimbly to let the smoke off, and it felt good, I promise *you*. I don't know as I ever enjoyed one half so much afore. It had a rael first chop flavour had that cigar. 'When that was done,' sais I, 'What do you say to another?' 'Well, I don't know,' sais I, 'I should like it, that's a fact; but holdin' of my head crooked up the chimbly that way, has a' most broke my neck; I've got the cramp in it like.' So I sot, and shook my head first a one side and then the other, and then turned it on its hinges as far as it would go, till it felt about right, and then I lights another, and puts my head in the flue again. Well, smokin' makes a feller feel kinder good-natured, and I began to think it warn't quite so bad arter all, when whop went my cigar right out of my mouth into my bosom, atween the shirt and the skin, and burnt me like a gally nipper. Both my eyes was fill'd at the same time, and I got a crack on the pate from some critter or another that clawed and scratched my head like any thing, and then seemed to empty a bushel of sut on me, and I looked like a chimbly sweep, and felt like old Scratch himself. My smoke had brought down a chimbly swaller, or a martin, or some such varmint, for it up and off agin' afore I could catch it to wring its infarnal neck off, that's a fact.'"

"Well, here was somethin' to do, and no mistake: here was to clean and groom up agin' till all was in its right shape; and a pretty job it was, I tell you. I thought I should never get the sut out of my hair, and then never get it out of my brush again, and my eyes smarted so, they did nothing but water, and wink, and make faces. But I did; I worked on and worked on, till all was sot right once more. 'Now,' sais I, 'how's time?' 'half-past seven,' sais I, 'and three hours and a half more yet to breakfast. Well,' sais I, 'I can't stand this—and what's more I won't: I begin to get my Ebenezer up, and feel wolfish. I'll ring up the handsum chamber-maid, and just fall to, and chaw her right up—I'm savagerous.' 'That's cowardly,' sais I, 'call the footman, pick a quarrel with him and kick him down stairs, speak but one word to him, and let that be strong enough to skin the coon arter it has killed him, the noise will wake up folks *I* know, and then we shall have sumthin' to eat.' I was ready to bile right over, when as luck would have it, the rain stopt all of a sudden, the sun broke out o' prison, and I thought I never seed anything look so green and so beautiful as the country did. 'Come,' sais I, 'now for a walk down the avenue, and a comfortable smoke, and if the man at the gate is up and stirrin', I will just pop in and breakfast with him and his wife. There is some natur there, but here it's all cussed rooks and chimbly swallers, and heavy men and fat women, and lazy helps, and Sunday every day in the week.' So I fills my cigar-case and outs into the passage. But here was a fix! One of the doors opened into the great staircase, and which was it? 'Ay,' sais I, 'which is it, do you know? 'Upon my soul, I don't know,' sais I; 'but try, it's no use to be caged up here like a painter, and out I will, that's a fact.' So I stops and studies, 'that's it,' sais I, and I opens a door: it was a bedroom—it was the likely chamber-maid's. 'Softly, Sir,' sais she, a puttin' of her finger on her lip, 'don't make no noise: Missus will hear you.' 'Yes,' sais I, 'I won't make no noise; and I outs and shuts the door too arter me gently. 'What next?' sais I; 'why you fool, you,' sais I, 'why didn't you ax the sarvant maid, which door it was?' 'Why I was so conflastrigated,' sais I, 'I didn't think of it. Try that door,' well I opened another, it belonged to one o' the horrid handsum stranger galls that dined at table yesterday. When she seed me, she gave a scream, popt her head onder the clothes, like a terrapin, and vanished—well I vanished too. 'Ain't this too bad?' sais I; 'I wish I could open a man's door, I'd lick him out of spite; I hope I may be shot if I don't, and I doubled up my fist, for I didn't like it a spec, and opened another door—it was the housekeeper's. 'Come,' sais I, 'I won't be balked no more.' She sot up and fixed her cap. A woman never forgets the becomins. 'Anything I can do for you, Sir?' sais she, and she raelly did look pretty; all good natur'd people, it appears to me, do look so. 'Will you be so good as to tell me, which door leads to the staircase, Marm?' sais I. 'Oh, is that all?' sais she, (I suppose she thort I wanted her to get up and get breakfast for me,) 'it's the first on the right, and she fixed her cap agin' and laid down, and I took the first on the right and off like a blowed out candle. There was the staircase. I walked down, took my hat, onbolted the outer door, and what a beautiful day was there."

At length breakfast was ready:—

"But the English don't do nothin' like other folks; I don't know whether it's affectation, or bein' wrong in the head—a little of both I guess. Now where do you suppose the solid part of breakfast is, Squire? Why, it's on the side-board—I hope I may be shot if it ain't—well, the tea and coffee are on the table, to make it as onconvenient as possible. Says I, to the lady of the house, as I got up to help myself, for I was hungry enough to make beef ache I know. 'Aunty,' sais I, 'you'll excuse me, but why don't you put the eatables on the table, or else put the tea on the sideboard? They're like man and wife, they don't ought to be separated, them two.' She looked at me, oh what a look of pity it was, as much as to say, 'Where have you been all your born days, not to know better nor that?' * * So I tried the old man; sais I, 'Uncle,' sais I, 'if you will divorce the eatables from the drinkables that way, why not let the servants come and tend? It's monstrous onconvenient and ridikilous to be a jumpin' up for everlastinly that way; you can't sit still one blessed minit.' 'We think it pleasant,' said he, 'sometimes to dispense with their attendance.' 'Exactly,' sais I, 'then dispense with sarvants at dinner, for when the wine is in, the wit is out,' (I said that to compliment him, for the critter had no wit in at no time,) 'and they hear all the talk. But at breakfast every one is only half awake, especially when you rise so airly as you do in this country,' sais I, (but the old critter couldn't see a joke, even if he felt it, and he didn't know I was a funnin'). 'Folks are considerably sharp set at breakfast,' sais I, 'and not very talkative. That's the right time to have sarvants to tend on you.' 'What an idea!' said he, and he puckered up his pictur, and the way he stared was a caution to an owl. Well, we sot and sot till I was tired, so thinks I, 'what's next?' for it's rainin' agin as hard as ever.' So I took a turn in the study to sarch for a book, but there was nothin' there, but a Guide to the Sessions, Burn's Justice, and a book of London club rules, and two or three novels. He said he got books from the sarkilatin' library. 'Lunch is ready.' 'What, eatin' agin? My goody!' thinks I, 'if you are so fond of it, why the plague don't you begin airly? If you'd a had it at five o'clock this morning, I'd a done justice to it; now I couldn't touch it if I was to die.' There it was, though. Help yourself, and no thanks, for there is no sarvants agin. The rule here is, no talk no sarvants—and when it's all talk, it's all sarvants."

Sam now resolved "to look arter the two pretty gals in the drawing-room," but found that "he warn't wanted there":—

"The moment I came in it was as dumb as a quaker's meetin'. They all hauled up at once, like a stagecoach to an inn-door, from a hand-gallop to a stock still stand. I seed men warn't wanted there, it warn't the custom so airly, so I polled out o' that creek, starn first. They don't like men in the mornin', in England, do the ladies; they think 'em in the way. 'What on airth, shall I do?' says I, 'it's nothin' but rain, rain, rain—here in this awful dismal country. Nobody smokes, nobody talks, nobody plays cards, nobody fires at a mark, and nobody trades; only let me get thro' this juicy day, and I am done: let me get out of this scrape, and if I am caught agin, I'll give you leave to tell me of it, in meetin'. It tante pretty, I do suppose to be a jawin' with the butler, but I'll make an excuse for a talk, for talk comes kinder nateral to me, like suction to a snipe."

The butler would not do, so he tried the stable helps:—

"'A smart little hoss that,' sais I, 'you are cleaning of: he looks like a first chop article that.' 'Y mae',' sais he. 'Hullo,' sais I, 'what in natur' is this? Is it him that can't speak English, or me that can't onderstand; for one on us is a fool, that's sartain. I'll try him agin.' So I sais to him, 'He looks,' sais I, 'as if he'd trot a considerable good stick, that horse,' sais I, 'I guess he is a goer.' 'Y' mae, ye un trotter da,' sais he. 'Creation!' sais I, if this don't beat gineral trainin.' * * 'It's no use to stand talkin' to this critter. Good-bye,' sais I. Now what do you think he said? Why, you would suppose he'd say good-bye, too, wouldn't you? Well, he didn't, nor nothin' like it, but he jist ups, and sais, 'Forwelloaugh,' he did, upon my soul. I never felt so stumpt afore in all my life. Sais I, 'Friend, here is half a dollar for you; it arn't often I'm brought to a dead stare, and when I am, I am willin' to pay for it.'"

Dinner was now announced—but as Sam writes—

"The rain has damped every body's spirits, and squenched 'em out; even champaign won't raise 'em again; feedin' is heavy, talk is heavy, time is heavy, tea is heavy, and there ain't no musick; the only thing that's light is a bed room candle—heavens and airth how glad I am this '*juicy day*' is over!"

The History of Etruria. Part I. By Mrs. H. Gray. Hatchard & Son.

"No one has ever lifted my veil," was the inscription on the statue of the Egyptian Neith; a similar covering seems to hide from us the cradle of Egyptian, Etruscan, and indeed almost all civilized antiquity, and the few glimmerings of distant objects discovered through the obscurity are so vague and uncertain that they seem as likely to mislead as to inform. Through this darkness etymology is at once the most commonly chosen, and the most uncertain of guides. A science in which proverbially "vowels count for nothing, and consonants for very little," may be accommodated to any theory devised by those who fancy that they have made a discovery when they have only hazarded a guess. It was not therefore without some misgiving that we encountered Mrs. Hamilton Gray in the field of conjectural history, but we rejoice to say that our fears have proved groundless; her theory is certainly the most plausible that has yet been propounded, on the subject of her researches; it is supported by analogies, few of which are forced; no part of her learning bears the mark of having been taken at second-hand; and the ingenuity of her deductions is equalled by the modesty with which they are propounded.

We do not agree to all Mrs. Gray's conclusions, but to enter into an examination of the points which we deem doubtful or unproved would lead to long discussions, of little general interest. We think it therefore better to give such an outline of Mrs. Gray's theory of ancient Etrurian history as may excite those who delight in such researches to examine her work for themselves, and we can assure them that whether the perusal terminates in belief or scepticism, it is certain to afford pleasure.

Mrs. Gray believes that a number of different nations in Western Asia, included by the Egyptians under the general name of Hyksos, or Shepherd kings, acquired a portion of the civilization to which the people of the Pharaohs had attained before the age of certain history. Amongst these were the Rasena, or inhabitants of Resen, described by Moses as "a great city," though he does not bestow such a name on Nineveh or Babylon. The disappearance of Resen from history, and the appearance sub-

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sequently of a powerful people calling themselves Rasena, which was the name the Tuscans gave themselves, is certainly a remarkable coincidence; but the two are separated from each other by the distance between Assyria and Italy; it is therefore necessary to seek out links of connexion.

The type of the most ancient specimens of Etrurian art is obviously similar to the Egyptian, and many of their objects of religious veneration were the same as those worshipped in the valley of the Nile. We have abundant proof that the Egyptians were more than once invaded by the Assyrians and their allies, and there is a strong probability that the Hyksos and the Assyrians were cognate races, if not identical. When the native Pharaohs expelled the invaders and recovered their hereditary empire, it is probable that some portion of the intrusive race may have escaped by sea from the vengeance of the Egyptians, and established a colony in South-western Europe, where they would naturally carry out those principles of civilization which they had learned during their sojourn in the valley of the Nile. We may add a confirmation of this theory which has escaped the notice of Mrs. Gray; the prophet Isaiah speaks of "The Chaldæans whose cry (boast or exultation) is in their ships." We have no evidence that the Chaldæans of Babylon or Nineveh ever acquired maritime celebrity, and even if they had navies, their ships must have been chiefly in the sea of Oman, too remote from Judea to attract the notice of the prophet; he may therefore have referred to a different branch of the Chaldæan nation possessing naval establishments either on the Red Sea or the Mediterranean, or perhaps on both, for with no other seas were the Jews acquainted.

Herodotus, who has been followed by most Greek and Roman writers, asserts that the Etrurians were a colony from Lydia: this is in the highest degree improbable, if the Lydia in Asia Minor be intended; but we learn from the prophet Jeremiah that a people named Luddím dwelt somewhere in the vicinity of Egypt, for they are enumerated among the auxiliary forces which Pharaoh Necho led to the battle of Carchemish. There is nothing improbable in the supposition that Herodotus confounded the southern Luddím with the northern Lydians, for our translators of the Bible have fallen precisely into the same error; and the tradition which at first sight seems inconsistent with Mrs. Gray's theory may thus be regarded as one of its strongest confirmations.

The arguments from etymology and analogy, by which this theory is supported, are numerous and varied, but for reasons already stated we shall not enter on their examination, contenting ourselves with bearing testimony to the clearness with which they are stated, and the ability with which they are arranged.

Letters of Horace Walpole to Sir Horace Mann. Concluding Series. 2 vols. Bentley.

IF from the daintily decorated arbour, "hard by a fountain" in the Elysian Fields, where sitteth Horace Walpole, side by side with Madame de Sevigné, exchanging his gossip about the Guelphs and the Stuarts for hers of *Le grand Monarque*, the defunct master of Strawberry Hill be still cognizant of mundane affairs, his desire for fame must by this time be amply gratified; for that he *did* covet reputation, he must now be assured, though while living he "disdained the impeachment." The sting, too, of seeing all his treasures and toys scattered to the winds, by the tap of that modern Harlequin, the auctioneer, must be soothed by the admiration and sympathy for the collector which the dispersion of his fancies awakened. Horace is better appreciated now than in his own days. Then, indeed, Conway, and Chute, and Montagu, and Mann, and (for all his flouting) the "dear blind old woman" Du Deffand, might be aware of his warmth as well as his wit; might know that generosity to those he loved could at any time overcome his other passion—a love of gimcrackery; they might trust in the prophetic foresight of some of his conclusions, and appreciate the sterling worth of opinions filliped off his pen's point as carelessly as if they had been counsels about masquerade habits to the Cokes and Graftons. But the world at large did not know him. He passed with the many for a heartless man of pleasure—a superficial trifler in letters—a finical curiosity-monger. Time, who sets other fallacies right, has already amended this judgment. Sound heart, clear head, brilliant fancy, and substantial knowledge are awarded to him, without much dispute: and the volumes before us are sure of being greeted with respect by thinkers and social philosophers, where their predecessors were at first but welcomed as contributions to the idle man's unprofitable stores of amusement.

From our symphony, it may be gathered that we are in a humour for gossip, rather than for philosophy or politics. Alas! the latter presents at this moment so many menacing features, that we are glad to escape from it, consoling ourselves with the fact, that nothing could be more sombre than the forebodings of our Nostradamus eighty years ago. As for the analysts of opinion, as developed in social peculiarities, they would rather that we merely gathered *data* than interfered with their deduction of results. Hence we shall begin, continue, and complete our notices of these volumes by drawing thence anecdotes, traits, and characters minute and clear as the Petitots their writer so doted upon: some new—some acceptable as completing former revelations. Our first, for instance, winds up Walpole's familiar chronicle of the beauty and folly of the most famous of the Gunnings:—

"Poor Lady Coventry concluded her short race with the same attention to her looks. She lay constantly on a couch, with a pocket-glass in her hand; and when that told her how great the change was, she took to her bed the last fortnight, had no light in her room but the lamp of a tea-kettle, and at last took things in through the curtains of her bed, without suffering them to be undrawn. The mob, who never quitted curiosity about her, went, to the number of ten thousand, only to see her coffin. * * Poor thing! how far from ninety! she was not eight and twenty! Adieu."

Old operas and singers—Elisi and Paganina—have their records here, as in former letters; and here, too, of course, we assist in building and decking out Strawberry—now, like the Gunning, a neglected skeleton—taking a lively interest in certain *brocadella* hangings, to be bespoken by Sir Horace Mann; in the Eagle and the Vespasian, and other curiosities, of which more as they turn up. In the meantime, an ever-young antique presents herself, more noticeable than gem or model, and whom Horace loved to placard by sarcastic anecdotes:—

"Admiral Forbes told me yesterday, that in one of Lady Mary's jaunts to or from Genoa, she begged a passage of Commodore Barnard. A storm threatening, he prepared her for it, but assured her there was no danger. She said she was not afraid, and, going into a part of the gallery not much adapted to heroism, she wrote these lines on the side:—

Mistaken seaman, mark my dauntless mind,
Who, wreck'd on shore, am fearless of the wind.

On landing, this magnanimous dame desired the commander to accept a ring; he wore it as a fine emerald, but being over-persuaded to have it unset before his face, it proved a bit of glass."

Need we add the Montagu to "Lady Mary"? There is no risk of this courageous, witty, and parsimonious epigrammatist being mistaken for our author's divinity—Lady Mary Coke, whose passion for royalty seems to have worn out her best friends, as we find in the volumes before us. It was well our letter-writer was not a Frenchman; otherwise, a *lettre de cachet* might have delivered the Montagu, or the Pomfret, or the Chudleigh, from the assaults of his wit. How he revels in his free pen, when jotting down such an anecdote from Paris as the following!—

"Monsieur de Souvré, a man of wit, was at Madame Pompadour's, who is learning German. He said, 'Il me semble que depuis que Madame la Marquise apprenne l'Allemande, elle écorche le François.' As the company laughed violently at this, the King came in, and would know what diverted them so much. They were forced to tell him. He was very angry, and said, 'Monsieur de Souvré, est-il longtems que vous n'avez pas été à vos terres?' 'Oui, Sire,' replied he; 'mais je compte d'y partir ce soir.' The frank *hardiesse* of the answer saved him."

We are now at the wedding of George the Third; but though equally minute, Horace tells nothing here which he did not also write in some phrases word for word to George Montagu. The same remark applies to his description of the Coronation; except, perhaps the following note on the rise in the costliness of such pageants:—

"On this occasion one saw to how high-water-mark extravagance is risen in England. At the coronation of George II. my mother gave forty guineas for a dining-room, scaffold, and bed-chamber. An exactly parallel apartment, only with rather a worse view, was this time set at three hundred and fifty guineas—a tolerable rise in thirty-three years! The platform from St. Margaret's roundhouse to the church-door, which formerly let for forty pounds, went this time for two thousand four hundred pounds. Still more was given for the inside of the Abbey. The prebends would like a coronation every year. The King paid nine thousand pounds for the hire of jewels; indeed, last time it cost my father fourteen hundred to bejewel my Lady Orford. A single shop now sold six hundred pounds' sterling worth of nails; but nails are risen; so is everything, and everything adulterated. If we conquer Spain, as we have done France, I expect to be poisoned."

A scrap from a subsequent letter may be tacked on here:—

"You would be frightened at the dearness of everything; I build out of economy, for unless I do now, in two years I shall not be able to afford it. I expect that a pint of milk will not be sold under a diamond, and then nobody can keep a cow but my Lord Clive."

The account of Lady Mary, neat as imported, in her horseman's riding coat of dark green brocade, and her sprigged dimity petticoat, has also been given *verbatim* elsewhere. We do not remember having before met her at Bedford House, or when the fit of prudence was upon her:—

"Lady Mary Wortley, too, was there, dressed in yellow velvet and sables, with a decent-laced head and a black hood, almost like a veil, over her face. She is much more discreet than I expected, and meddles with nothing—but she is wofully tedious in her narrations."

The following are nothings, but sparkle so in the telling as not to be passed over. (*Quære*, did not George Selwyn supply the melted butter to the illustration of Anglomania?)—

"There is come forth a new state coach, which has cost 8,000*l*. It is a beautiful object, though crowded with improprieties. Its supporters are Tritons, not very well adapted to land-carriage; and formed of palm-trees, which are as little aquatic as Tritons are terrestrial. The crowd to see it, on the opening of the parliament, was greater than at the coronation, and much more mischief done. * * George Selwyn, of whom you have heard so much, but don't know, is returned from Paris, whither he went with the Duchess of Bedford. He says our passion for everything French

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is nothing to theirs for everything English. There is a book published called the Anglomanie. How much worse they understand us even than we do them, you will see by this story. The old Marechale de Villars gave a vast dinner to the Duchess of Bedford. In the middle of the dessert, Madame de Villars called out, 'Oh, Lord! they have forgot! yet I bespoke them, and I am sure they are ready; you English love hot rolls—bring the rolls.' There arrived a huge dish of hot rolls, and a sauce-boat of melted butter! Adieu."

We need not point to the letters describing the death of Lord Waldegrave, and the terrible catastrophe which happened to Lady Molesworth, by way of vindicating our author's heart; what follows will as well serve to do it, and is newer:—

"I have told you of our French: we have got another curious one, La Condamine, *qui se donne pour philosophe*. He walks about the streets, with his trumpet and a map, his spectacles on, and hat under his arm. But to give you some idea of his philosophy, he was on the scaffold to see Damien executed. His deafness was very inconvenient to his curiosity; he pestered the confessor with questions to know what Damien said: 'Monsieur, il jure horriblement.' La Condamine replied, 'Ma foi, il n'a pas tort;' not approving it, but as sensible of what he suffered. Can one bear such want of feeling? Oh! but as a philosopher he studied the nature of man in torments—pray, for what? One who can so far divest himself of humanity as to be, uncalled, a spectator of agony, is not likely to employ much of his time in alleviating it. We have lately had an instance that would set his philosophy to work. A young highwayman was offered his life, after condemnation, if he would consent to have his leg cut off, that a new styptic might be tried. 'What!' replied he, 'and go limping to the devil at last? no, I'll be d——d first'—and was hanged!"

While in "the French and English" vein, we will give another example of civility and comprehension:—

"Other comical passages have happened to us at Paris. Their King, you know, is wondrous shy to strangers, awkward at a question, or too familiar. For instance, when the Duke of Richmond was presented to him, he said, 'Monsieur le Duc de Cumberland boude le Roi, n'est-ce pas?' The duke was confounded. The King persisted, 'Il le fait, n'est-il pas vrai?' The duke answered very properly, 'Ses ministres quelquefois, Sire, jamais sa Majesté.' This did not stop him: 'Et vous, milord, quand aurez-vous le cordon bleu?' George Selwyn, who stood behind the duke, said softly, 'Answer that if you can, my lord.' To Lord Holland, the King said, 'Vous avez fait bien du bruit dans votre pays, n'est-ce pas?' His answer was pretty too: 'Sire, je fais tout mon possible pour le faire cesser.' Lord Holland was better diverted with the Duchesse d'Aiguillon; she got him and Lady Holland tickets for one of the best boxes to see the fireworks on the peace, and carried them in her coach. When they arrived he had forgot the tickets; she flew into a rage, and, *sans marchander*, abused him so grossly that Lady Holland coloured, and would not speak to her. Not content with this, when her footman opened the door of the coach, the duchess, before all the mob, said aloud, 'C'est une des meilleures têtes de l'Angleterre, et voici la bêtise qu'il a fait!' and repeated it. He laughed, and the next day she recollected herself, and made an excuse."

We add a paragraph on the taste of *la grande nation*:—

"By all I see and hear, they seem to be sunk in every light; even in the trifles of which they boast themselves, they are gone backwards a century. They are as formal as we were in Queen Anne's days, and believe they make discoveries when they adopt what we have had these twenty years. For instance, they begin to see beauties in the antique—everything must be *à la Grecque*—accordingly, the lace on their waistcoats is copied from a frieze. Monsieur de Guerchy seeing a Doric fret on a fender at Woburn, which was common before I went abroad, said to the Duchess of Bedford, 'Comment! Madame, vous avez là du Grec, sans le savoir!'"

Our gallery would be incomplete without a sketch of "Wilkes and liberty":—

"Arlington Street, Nov. 17th, 1763.

"The campaign is opened, hostilities begun, and blood shed. Now you think, my dear sir, that all this is metaphor, and mere eloquence. You are mistaken: our diets, like that approaching in Poland, use other weapons than the tongue; ay, in good truth, and they who use the tongue too, and who perhaps you are under the common error of thinking would not fight, have signalized their prowess. But stay, I will tell you my story more methodically; perhaps you shall not know for these two pages what member of the British Senate, of that august divan whose wisdom influences the councils of all Europe, as its incorrupt virtue recalls to mind the purest ages of Rome, was shot in a duel yesterday in Hyde-park. The parliament met on Tuesday. We—for you know I have the honour of being a senator, sat till two in the morning; and had it not been that there is always more oratory, more good sense, more knowledge, and more sound reasoning in the House of Commons than in the rest of the universe put together, the House of Lords only excepted, I should have thought it as tedious, dull, and unentertaining a debate as ever I heard in my days. The business was a complaint made by one King George of a certain paper called the North Briton, No. 45, which the said King asserted was written by a much more famous man called Mr. Wilkes.—Well! and so you imagine that Mr. Wilkes and King George went from the House of Commons and fought out their quarrel in Hyde-park? and which do you guess was killed? Again you are mistaken. Mr. Wilkes, with all the impartiality in the world, and with the phlegm of an Areopagite, sat and heard the whole matter discussed, and now and then put in a word, as if the affair did not concern *him*. The House of Commons, who would be wisdom itself, if they could but all agree on which side of a question wisdom lies, and who are sometimes forced to divide in order to find this out, did divide twice on this affair. The first time, one hundred and eleven, of which I had the misfortune to be one, had more curiosity to hear Mr. Wilkes's story than King George's; but three hundred being of the contrary opinion, it was plain they were in the right, especially as they had no *private* motives to guide them. Again, the individual one hundred and eleven could not see that the North Briton tended to foment treasonable insurrections, though we had it argumentatively demonstrated to us for seven hours together: but the moment we heard two hundred and seventy-five gentlemen counted, it grew as plain to us as a pike-staff, for a syllogism carries less conviction than a superior number, though that number does not use the least force upon earth, but only walk peaceably out of the house and into it again. The next day we were to be in the same *numerical* way convinced that we ought to be but one hundred and ten, for that we ought to expel Mr. Wilkes out of the house; and the majority were to prove to us (for we are slow of comprehension, and imbibe instruction very deliberately) that in order to have all London acquainted with the person and features of Mr. Wilkes, it would be necessary to set him on a high place called the pillory, where everybody might see him at leisure. Some were even almost ready to think that, being a very ugly man, he would look better without his ears; and poor Sir William Stanhope, who endeavoured all day by the help of a trumpet to listen to these wise debates and found it to no purpose, said, 'if they want a pair of ears they may take mine, for I am sure they are of no use to me.' The regularity, however, of these systematic proceedings has been a little interrupted. One Mr. Martin, who has much the same quarrel with Mr. Wilkes as King George, and who chose to suspend his resentment like his Majesty till with proper dignity he could notify his wrath to Parliament, did express his indignation with rather less temper than the King had done, calling Mr. Wilkes to his face *cowardly scoundrel*, which you who represent monarchs, know, is not royal language. Mr. Wilkes, who, it seems, whatever may have been thought, had rather die compendiously than piecemeal, inquired of Mr. Martin by letter next morning, if he, Mr. Wilkes, was meant by him, Mr. Martin, under the periphrasis *cowardly scoundrel*. Mr. Martin replied in the affirmative, and accompanied his answer with a challenge. They immedintely went into Hyde-park; and, at the second fire, Mr. Wilkes received a bullet in his body. Don't be frightened, the wound was not mortal—at least it was not yesterday. Being corporally delirious to-day, as he has been mentally some time, I cannot tell what to say to it. However, the breed will not be lost, if he should die. You have still countrymen enough left: we need not despair of amusement."

We must refer the curious to the animated comments on the Russian Revolution, and on the strange affairs of the Chevalier d'Eon, which these letters contain. A peep at "Prussia" is not to be resisted:—

"Shall I send you an Italian story? Why, yes; one don't always know what is doing at next door. The Abbé Giustiniani, a noble Genoese, wrote last year a panegyric in verse on the Empress Queen. She paid him with a gold snuff-box set with diamonds, and a patent of Theologian. Finding the trade so lucrative, he wrote another on the King of Prussia, who sent him a horn box, telling him that he knew his vow of poverty would not let him touch gold; and that, having no theologians, he had sent him a patent to be captain of horse in those very troops that he had commended so much in his verses! I am persuaded that the saving the gold and brilliants was not the part which pleased his Majesty the least."

Nor can we but pause at some more personal recollections; though it seems to us that, like Lady Mary Wortley's unwashed hands, and Lord Effingham's coronation blunder, they have figured, in almost the same language, in former letters:—

"I have seen and remember so much, that my life already appears very long; nay, the first part seems to have been a former life, so entirely are the persons worn out who were on the stage when I came into the world. You must consider, as my father was minister then, that I almost came into the world at three years old. I was ten when I was presented to George I., two nights before he left England for the last time. This makes me appear very old to myself, and Methuselah to young persons, if I happen to mention it before them. If I see another reign, which is but too probable, what shall I seem then? I will tell you an odd circumstance. Nearly ten years ago I had already seen six generations in one family, that of Waldegrave. I have often seen, and once been in a room with, Mrs. Godfrey, mistress of James II. It is true she doted; then came her daughter, the old Lady Waldegrave; her son, the ambassador; his daughter, Lady Harriot; her daughter, the present Lady Powis; and she has children who may be married in five or six years; and yet I shall not be very old if I see two generations more! but if I do, I shall be superannuated, for I think I talk already like an old nurse. Adieu."

How much is conveyed in the following character! In such portraiture Horace Walpole's lively colours come out with a force which is almost startling:—

"Our comet is set, too! Charles Townshend is dead. All those parts and fire are extinguished; those volatile salts are evaporated; that first eloquence of the world is dumb; that duplicity is fixed; that cowardice terminated heroically. He joked on death as naturally as he used to do on the living, and not with the affectation of philosophers, who wind up their works with sayings which they hope to have remembered. With a robust person, he had always a menacing constitution. He had had a fever the whole summer, recovered, as it was thought, relapsed, was neglected, and it turned to an incurable putrid fever."

Other miniatures—some brilliants, others irreverently humorous:—

"Am not I an old fool? at my years to be a dupe to virtue and patriotism! I, who have seen all the virtue of England sold six times over! Here have I fallen in love with my father's enemies, and because they served my country, believed they were the most virtuous men upon earth. I adored Mr. Pitt, as if I was just come from school and reading Livy's lives of Brutus, and Camillus, and Fabius; and romance knows whom. Alack! alack! Mr. Pitt loves an estate as well as my Lord Bath! The Conqueror of

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Canada, of Afric, of India, would, if he had been in the latter, have brought my Lady Esther as many diamonds as General Clive took."

"The puppet of the day is the King of Denmark; in truth, puppet enough; a very miniature of our late King, his grandfather. White, strutting, dignified, prominent eyes, gallant, and condescending enough to mark that it is condescension. He arrived the night before last, is lodged at St. James's, where he has levées, but goes and is to go everywhere, to Ranelagh, Vauxhall, Bath, the Lord knows whither, to France, to Italy; in short, is to live in a crowd for these two or three years, that he may learn mankind, by giving all mankind an opportunity of staring at him. Well! but he is not twenty, and is an absolute prince: sure subjects are happy when absolute twenty only runs away from them!"

"We sent you Sir William Stanhope, and my lady, a fond couple; you have returned them to us very different. When they came to Blackheath, he got out of the chaise to go to his brother Lord Chesterfield's, made her a low bow, and said, 'Madame, I hope I shall never see your face again.' She replied, 'Sir, I will take all the care I can that you never shall.' He lays no gallantry to her charge. We are sending you another couple, the famous Garrick, and his once famous wife. He will make you laugh as a mimic, and as he knows we are great friends, will affect great partiality to me; but be a little upon your guard, remember he is an *actor*. * * Have you got Mr. Garrick yet? If you have, you may keep him; there is come forth within these ten days a young actor, who has turned the heads of the whole town. The first night of his appearance the audience, not content with clapping, stood up and shouted. His name is Powell; he was clerk to Sir Robert Ladbroke, and so clever in business that his master would have taken him in as a partner, but he had an impulse for the stage, was a *Heaven-born hero*, as Mr. Pitt called my Lord Clive. His figure is fine and voice most sonorous, as they say, for I wait for the rebound of his fame, and till I can get in, for at present all the boxes are taken for a month. As the reputation of this prodigy could not have reached France, they were content with showering honours on Mr. Garrick; appointed a box for him, revived their best plays, and recalled their veteran actors. Their Helvetius, whose book has drawn such persecution on him, and the persecution such fame, is coming to settle here, and brings two Miss Helvetiuses, with fifty thousand pounds a-piece, to bestow on two immaculate members of our most august and incorruptible senate, if he can find two in this virtuous age who will condescend to accept his money. Well, we may be dupes to French follies, but they are ten times greater fools to be the dupes of our virtue."

We must close our anecdote-picking from the first volume with a mere good story:—

"Last Monday there was at court a sea-captain who had been made prisoner at Algiers. He was complaining how cruelly he had been used. They asked how? 'Why,' said he, 'you see I am not strong, and could do no hard-labour, and so they put me to hatch eggs;' but his greatest grievance was, that when he had hatched a brood, they took away his chickens. Did you ever hear of a more tender-hearted old hen? I laughed till I cried. Adieu."

These *facetiæ* may, perhaps, be less sprightly than those already before the world; nevertheless, they are from the one true Mint; and the purity of their metal cannot be better tested than by comparing them with the like coin, handed about by the correspondents of George Selwyn, whom we so recently met.

The Letters and Journals of Robert Baillie, 1637-1662. Edited from the Author's Manuscripts, by David Laing, Esq. Vol. III. Edinburgh, Ogle.

IN closing our review of the former volumes (*Athen.* No. 729), we expressed our hope that the third would supply important information relating to the King and the army. In this expectation we have been disappointed; for from the period of Baillie's return to his native land, his allusions to public events—except those connected with the affairs of the Scottish Church—are slight, and of rare occurrence. These few notices, however, are valuable; and the incidental information which we obtain respecting many imperfectly known public characters, renders the volume, on the whole, equal in historical value to the preceding volumes.

The letters commence with one from Baillie to "his dear cousine, Mr. William Spang," on his return from London: but the gratification which he expresses at "our errand in England being brought to a happy end," is greatly allayed by fears of coming troubles, from the unwillingness of the King, now in the hands of the Scots, to take the Covenant:—

"We stayed eight or nine dayes at Newcastle. The King took very weel with me. I might have had occasion to have said to him what I pleased; but knowing his fixed resolutions, I would not meddle at all neither to preach nor pray before him. His unhappie wilfulness does still continue; and to this day he getts some mischievous instruments to feed his madness. Sundrie made us believe the Queen was content he should do anything, finding her disappointment in France from all hands. There wes some whispering of the sectaries plotting with him; but this I scarce believe, for each of them does reallie labour the others overthrow; the French Ambassador, for all his fair protestations, hes been no good instrument. But that which hes undone him, hes been his hopes for Scotland, to gett them, by one means or other, to espouse his quarrel: much dealings, some think, hes been both with the Army and Parliament for that end. * * But remaining what he wes in all his maxims, a full Canterburian, both in matters of religion and state, he still inclined to a new warre; and for that end resolved to goe to Scotland. Some great men there pressed the equitie of Scotland's protecting of him on any tearmes. This untymous excess of friendship hes ruined that unhappie Prince; for the better partie, finding the conclusion of the King's comeing to Scotland, and thereby their own present ruin, and ruin of the whole cause, the makeing the Malignants masters of Church and State, the drawing the whole force of England upon Scotland for their perjurious violation of their Covenant, they resolved by all means to crosse that designe."

This letter is dated January, 1647: unfortunately there is a break in the correspondence of nearly six months, and thus the delivering of the King to the English—a point on which we had hoped Baillie might have thrown additional light—is not noticed. The next letter, dated July, exhibits his fears, on the news arriving of the army having seized the King:—

"These matters of England are so extremely desperate, that now twyse they have made me sick: except God arise, all is gone there. The imprudence and cowardice of the better part of the City and Parliament, which was triple or sextuple the greater, has permitted a company of silly rascalles, which calls themselves yet no more than fourteen thousand horse and foot, to make themselves masters of the King, and Parliament, and City, and by them of all England; so that now that disgraced Parliament is but a committee to act all at their pleasure, and the City is ready to fright the Parliament, at every first or second boast from the army. No humane hope remaines but in the King's unparalleled willfulness, and the Armie's unmeasurable pride."

The "silly rascalles," however, were yet to give a little trouble to Master Baillie and his party. Still, with the strong nationality that so amusingly displays itself in his former letters, he boasts that, "if the King would call, I doubt not the rising of the best armie ever we had, for the crushing of these serpents, enemies to God and man."

The escape of the King to the Isle of Wight, encouraged the Scots Commissioners, as the reader probably recollects, to renew their applications to him; and Baillie, in a subsequent letter, remarks, that "his majestie did live with them very lovingly; and upon great hopes on all hands, Traquair, Sir John Cheisly, and Callander, and all that came home before them, gave it out confidentially, in the general, that the King had given our Commissioners full satisfaction." These hopes were soon disappointed: the King still refused the Covenant, and the Assembly stood out many days on that negative expression, "The King not to be restored till he had sworn the Covenant." The Scottish Parliament soon after met, and offered strong opposition to the Assembly. The following extract is characteristic of the times, and of the high ground taken by the Scotch clergy, in "cases of discipline":—

"The first bikering was for our Declaration; when, contrare to their minds, we had past it, they were earnest it might not be published; but we had given order, as ever had been our custoume, to print it, even before we had communicate it to the Parliament. They had diverse purposes, either by perswasion or violence, to have keept it in; but we let it goe out on Monday, and ordained it to be read on Sunday thereafter in all the Kirks of Edinburgh, and about. That which hastened it out was our irritation by the Thesaurer's challenge of Argyle on the Monday morning; ane unhappie accident, that was ready to have kindled the fire amongst us all, had not the Lord prevented it. Argyle's enemies had of a long tyme burdened him, among many slanders, with that of cowardice and cullionrie. On the Fryday afternoon in Parliament, discoursing merrilie with the Thesaurer, he said, He heard of a meeting whereat the Thesaurer had been the other night. Speaking a little of this purpose, he apprehended that the Thesaurer had said, not only that the best men of the kingdome had been at that meeting, but also that himselfe was a better man than he. Upon this, Argyle goes out of the House in anger, and calls for Major Innes, who had sitten at both their feet, and heard their discourse, to know if he had heard the Thesaurer say, that himselfe was a better man than Argyle. Innes did not avow the words; but being sent to the Thesaurer from Argyle, to try if he had spoken so, he said, He would not make accompt to Argyle what he said; but whatever it was, he would make it good with his sword. Upon this Argyle desired him to appoint tyme and place; and on the Sunday, a public fast-day, the Thesaurer sent back word, after both sermons, that on Musleburgh Links, at seven o'clock to-morrow morning, he should meet him, and bring a nobleman for a second. Innes, albeit no great friend to Argyle, not only offered himselfe to Argyle for a second, but told him he would resent it as a wrong if he were not admitted; so Argyle with no flesh but Innes, the Thesaurer and Lanerick, his second, did meet. Incontinent all were missed, and many ran out to all quarters to search them: and, by God's providence, before they began their pley, some fell on them, and made them part without a stroke. The counsell that night, with much adoe, gott them to a professed coldryfe friendship. *We had resolved in the Commission of the Church to have made both before the congregation acknowledge their fault;* so much the more, as Sinclare and David Lesley, Eglintone and Glencarne, some dayes before; and some dayes after, Kenmure and Cranstone, had been on the like engagements; but other matters put that out of our heads."

The postscript to this letter, which is a very long one, and devoted to public affairs, shows how eagerly the polemic and politician turned to the more congenial pursuits of his early scholar life. Indeed, Baillie's allusions, from time to time, to the learned men of his day, and the enthusiasm with which he hails the appearance of a new work, or the expected reprint of some old one, are interesting traits of his character.

The result of the proceedings in the Scottish parliament was, to send a second army into England, but now on behalf of the King under Duke Hamilton. Baillie acknowledges the excesses of these troops, and laments "their free quarters being ane unlimited plundering of many very good and pious people." This army was defeated by Cromwell at Preston and Warrington, and then the "cursed army of sectaries" marched direct to Edinburgh. Another break

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here occurs in Baillie's correspondence, which we very much regret, for it would have been important to learn from so bitter an enemy, but withal so honest a man, the conduct of Cromwell's troops while there. The next was written after the news of the King's death; and the eager expectations with which the Presbyterian party viewed the accession of his son, are vividly pourtrayed.

"To the great joy of all, in the midst of a very great and universall sorrow, we proclaimed, on Monday last, the Prince King of Brittaine, France and Ireland. We have sent the bearer (Sir J. Douglas), a worthy gentleman, to signifie so much to his Majestie at the Hague. We purpose speedily to send a honourable Commission from all estates. The dangers and difficulties wherewith both his Majestie and all his Kingdomes at this time are involved, are exceeding great and many. The first necessare and prime one (as all here without exception conceave) doth put his Majestie and his people both in a hopefull proceeding; and his Majestie's joyning with us in the Nationall Covenant, subscribed by his grandfather King James, and the Solemne League and Covenant, wherein all the well affected of the three Kingdomes are entered, and must live and die in, upon all hazards:—If his Majestie may be moved to joyne with us in this one point, he will have all Scotland readie to sacrifice their lives for his service:—If he refuse, or shift this duety, his best and most usefull friends, both here and elsewhere, will be cast into inextricable labyrinths, we fear, for the ruine of us all."

Two commissioners were appointed to represent the Church, Sir Joseph Douglas and Baillie. They proceeded to the Hague, and the following is the official account of their interview:—

"At night we came to the Hague, and spake with some friends, who were not many here. On the Tuesday, the second afternoon, we went to the Court, and had a favourable reception. My Lord Cassillis did speak to his Majestie in name of the Parliament and Kingdome, and Mr. Robert Baillie in name of the Church. So farr as we could learn, what was spoken was taken in good part by all who heard. We then delyvered our letters to his Majestie. The rest of that day, and the following, was spent in visiting the Queen of Boheme, the Princess Royall, the Prince of Orange, the Princess Dowager, and the Estates Generall. The Commissioners of Parliament found it necessary to give in, as previous to their desyres, a paper, for removeing of James Grahame from Court. His Majestie's answer, under his owne hand, was, 'That he desyred and expected all our propositions together, to which he hoped to give a satisfactorie answer.' With this we were not content, bot pressed againe our desyre, the Commissioners of Parliament by ane other paper; and we also by one, second theirs, a copie whereof we send yow herewith. The King's second answer was an abyding in the first. We had all of us some discourse with his Majestie about the equity and necessity of that our desire; bot James Grahame hath so many and so powerful friends in the English Councill, that as yet we cannot gett the King to discountenance him. On the Saturday morning we delyvered to his Majestie the Nationall Covenant, the Solemne League and Covenant, the Directory, the Confession of Faith, the Catechise, the Propositions of Government, bound together in a booke so handsome as we could gett them. We spoke something on the matter, and desyred of his Majestie more frequent and private conferences; who shew his willingnesse, and promised to send to us to advertise of his fittest opportunities."

The following extract is from his private letter:—

"As yet our fears are great of a sore storm to Scotland; yet yesternight I learned from a great person here, that our affaires, blessed be God, are not desperate. There is no Scotsman that is on the King's Councill: the five or six English that are, Cottington, Culpepper, Hyde, Long, and some more, are divided. The most are of Prince Rupert's faction, who caresses Montrose, and presse mightily to have the King to Ireland: Culpepper and some bedchalmer-men, as Wilmot, Byron, Gerard, and the master of the horse, Peircie, are of the Queen's faction, and these are for the King's joyning with us; bot all of them are much averse from the League and Covenant. The Prince of Orange, and by him all the nobles here, are for the last; and by their means we are somewhat hopefull yet to cary his Majestie to our Covenant and the most of our desyres for religion; bot I dare not promise so much: yet the greatest stick, I suspect, shall be our severe Acts of Parliament. It seems all here, even our best friends, will be peremptor for a greater mitigation than I fear shall be granted by yow here. It were verily a great pitty of the King: he is one of the most gentle, innocent, well-inclyned Princes, so far as yet appears, that lives in the world; a trimme person, and of manlie carriage; understands prettie well; speaks not much: would God he were amongst us."

In a following letter, Baillie gives an account of a private conference with the young king, with whom he had "a long and very favourable audience, from ten at night to near eleven." He again remarks upon the "meeke and equitable disposition" of the new monarch, and concludes, "if God would send him among us, without his present counsellors, I think he might make as good a king as Britain saw these hundred years." Some months however elapsed ere Charles ventured to enter Scotland.

The violent objections of the high presbyterian party to "James Graham," Marquess of Montrose, are about this time exhibited in almost every page of Baillie's letters; and they evidently viewed him as the chief obstacle to an amicable agreement with the king. Montrose was however soon after taken prisoner, and executed, to the great joy of that party; and Charles, willing, with the selfishness which always characterized him, to avail himself of the manifestation in his favour, at length agreed to sign the Covenant, and to enter the city where scarcely three months before, his devoted follower had been hanged. The march of Cromwell into Scotland, and the battle of Dunbar followed. Baillie's remarks on this decisive battle, as on the former victories of Cromwell, are amusing. The victory "ought to have been ours," he says; and it was through "our owen negligence" that Dunbar was won. He, however, comforts himself that "we have appointed to crown our king the first of January, at Scone." Meantime—

"While these things are a-doeing at Dumfreiss, Cromwell, with the whole body of his army and canon, comes peaceably by the way of Kilsith to Glasgow. The ministers and magistrates flee all away. I got to the Isle of Comray, with my Lady Montgomerie, bot left all my family and goods to Cromwell's courtesie, which indeed was great; for he took such a course with his sojours that they did lesse displeasure at Glasgow nor if they had been at London, *though Mr. Zacharie Boyd rallied on them all to their very face in the High Church.*"

Truly the patience of Cromwell's Ironsides must have equalled their valour. The King was, however, crowned; the following is Baillie's account:—

"This day we have done that what I earnestly desyred, and long expected, Crowned our noble King with all the solemnities at Scoone, so peaceablie and magnificentlie as if no enemy had been among us. This is of God; for it was Cromwell's purpose, which I thought easily he might have performed to have marred by armes that action, at least the solemnitie of it. The Remonstrants, with all their power, would have opposed it; others prolonged it so long as they were able: allwayes, blessed be God! it is this day celebrate with great joy and contentment to all honest-hearted men here. Mr. Douglass, from 2 Kings xi., Jonah's coronation, had a very pertinent, wise, and good sermon. The King sware the Covenant, the League and Covenant, the Coronation Oath: when Argyle put on the Crown, Mr. Robert Douglass prayed weel; when the Chancellour set him on the throne, he exhorted weel; when all were ended, he, with great earnestnes, pressed sinceritie and constancie in the Covenant on the King, delateing at length King James's breach of the Covenant, persewed yet against the family, from Nehemiah v. 13, God's casting the King out of his lap, and the 34th of Jeremiah, many plagues on him if he doe not sincerely keep the oathes now taken: he closed all with a prayer and the 20th Psalm."

Baillie's letters from this time chiefly relate to ecclesiastical affairs. Many of these, however, are interesting, for we therein see Lauderdale quoting Scripture like a very "ruling elder;" and expressing his hearty attachment to the Church of Scotland, as though he had never meditated treachery against her; and we see Baillie addressing Sharp, afterwards the Archbishop of St. Andrews, as his "dear friend and brother," sending him on a special mission to London, to "worthy Master Rous," and the other heads of the English Presbyterian party; rejoicing in his subsequent appointment to represent the affairs of his Church to the King on his restoration; and hoping, even against hope, that "dear James" would continue true to his word. Even at the very time when Sharpe had betrayed the cause he was especially appointed to uphold, Baillie wrote to him,—"Let others think and speak of yow as they please, and in their folly give yow matter of provocation, if yow were not wise, grave, and fearing God, yet yow shall deceave us notablie and doo us a very evident ill turn before I believe it." Baillie's letters to Sharpe prove how trustingly he depended on him, and the duplicity of Sharpe is strongly marked in the following extract from his answer:—

"The King at my first addresse in Breda, was pleased to ask me very kindly about yow; and at my taking leave at Whithall, commanded me to remember him to yow by name, with others; and I can assure yow, he hath a particular kindness for yow, and will give a demonstration of it. His Majestie hath been pleased to send by me a gracious Letter to the Presbytrie of Edinburgh to be communicated to all the Presbytries in Scotland, which I am confident will satisfie all who are satisfiable; it will be printed, and within a day or two, a copie transmitted to yow. However the affaires of the Church of England may be disposed, which I see are tending to Episcopacie there, the blame whereof ought not to be laid upon the King, yet we need fear no violation of our settlement here, if the Lord give us to prize our own mercie, and know our dutie. I have brought a letter from some citie ministers, bearing an account of their late procedure to an accommodation, for moderated Episcopacie, and the Church contests there are swallowed up by these who are for Prelacie in the former way, and these who are for a regulated Episcopacie. The King, by his declaration, which will be speedilie published, will endeavour a composeing of these differences until a Synod be called. Your noble friend (Lord Lauderdale) who hath sent yow the inclosed, (however he is represented by some with yow) is a fixed friend to the interests of the Church of Scotland, and to that cause we have owned: we have cause to blesse God that he is putt into such a station by his Majestie, wherein he is capacitated to doe good offices to our Church, and honest men in it, for which I am persuaded he will lay himself forth to the utmost."

"These calumnies" were, however, soon found to be sober truth. Indeed, we can scarcely be surprised at the execration in which Sharpe's memory has been held in Scotland. Violent and bigoted as most of the Presbyterian clergy were, they were free from all suspicion of duplicity—they spoke out plainly their opinions on all subjects, and we can easily imagine their feelings when they found their cause betrayed by the very man whom they had chosen to uphold it.

The following anecdote is curious:—

"My Lord Belhaven, without any example I ever heard of in Scotland, with his Ladie, a very wittie woman's advyce, did fayne death, and for seven yeares was taken by all for dead, yet now appears againe safe and sound in his own house. He was much ingadged for Duke Hamilton: fearing the creditors might fall on his person and estate, and

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knowing if he were reputed dend, his wife, by conjunct-fie and otherwayes, would keep his estate, he went, with his brother and two servants, towards England. These returned, affirming, that in Solway Sands my Lord was caried downe by the river, and they could not rescue him. His horse and his hatt they gott, but when all search was made, his bodie could not be found. His Ladie and friends made great dool for him, and none controverts his death. In the mean time he goes beyond London and farmes a piece of ground, and lives very privatelie there."

An earnest letter of remonstrance to his old friend Lauderdale concludes,—"If you or Mr. Sharpe, whom we trusted as our own soules, have swerved toward Chancellor Hyde's principles, as we see many doo, yow have much to answer for." Meanwhile the restored government began its career of confiscations and attainders. The account of the trial and execution of Argyle contains nothing very novel. Baillie evidently thought that the head of the Campbells ought not to die on the scaffold without supernatural warning:—

"My goodson, Mr. R[obert] Watson, was with his Lady in Roseneth the night the King landed in England: he told me, all the dogs that day did take a strange yowling, and glowring up to my L[ord Argyle]'s chamber windows for some hours together. Mr. Alexander Colvin, justice-deput, an old servant of the house, told me, that my Lady Kenmure, a gracious lady, my Lord's sister, from some little skill of physiognomie, which Mr. Alexander had taught her, had told him some years agoe, her brother would die in blood."

The trouble which resulted from that restoration which Baillie had for so many years desired to see, and the defection of his oldest friends, seem to have well nigh broken the old man's heart. He died in August, 1662, respected even by those from whom he most differed; and leaving behind him a character of such unimpeachable integrity that it stamps the highest historical value on these journals.

Seven Lectures on Meteorology. By Luke Howard, Esq. F.R.S.

A welcome, wise, simple, shrewd, philosophical little book—the essence of a lifetime of observation and reflection. Every man who has a little leisure (and which of us cannot make a little?) should be a meteorologist; it is a philosophical study, of which the objects interest everybody, of which the subject is accessible to everybody, for which the instruments are simple, and to which, with very little study, every one may make himself competent; but more than this, it is a subject of inquiry, in which every man may make himself practically useful to society and to science at little cost of time and money, and with great interest to himself. To ladies, especially, the study recommends itself by its simplicity, the ease of observations, and its continual interest. Indeed, in this motley climate of ours, we can hardly conceive a better antidote to the annoyance of unpleasant weather, than its bringing with it subjects of interesting observation, discussion, illustration, experiment to the meteorologist. We have known ladies who became, by a very little practice, excellent observers. Do *you* wish to try? Get a *barometer* hung up in a convenient place in a good light, say in your dressing-room; buy a little ruled book, mark down the height of the mercury *every day* at such hours as you are most regularly in your dressing-room, say 9 in the morning, say 3 or 6 in the afternoon, say 9 at night, all of these or more, but regularly *every day*; date the book regularly; also get a thermometer, and hang it near the barometer, and another outside of the room in the shade, and put their indications beside the others, and you may also note the way the clouds fly. This is enough to begin with. Then buy Mr. Howard's book, and you will wish to do a little more. If you keep your observations regularly, and make them regularly, then you do what will, if continued, form a collection of data valuable to the philosopher, however little you may yourself be acquainted with philosophical research; for philosophers only want plenty of observations to know as much about the weather as they do about the moon or the tides.

This is a second edition of Mr. Howard's book, and it deserves to be so. He has a good apology for writing: he has something to say; something which he knows better than any body else, therefore his little unpretending book is doubly welcome; welcome in that it is good, and welcome in that it is little. His treatise on the climate of London, and his papers in the Philosophical Transactions, are valuable stores of careful observation; and the present book is a popular abstract of them.

The following phenomena, connected with observations of the barometer and the state of the weather, are sufficiently general to be interesting:—

"Near the level of the sea the mean height of the barometer near London, taken throughout the whole year, is very nearly 30 inches; for twenty years, ending with 1816, it was 29.96 inches. At Tottenham, from 1823 to 1831, it ran thus:—29.76, 29.88, 29.99, 30.03, 29.94, 29.81, 29.69, 29.67 inches, alternately increasing and decreasing. It was found that, on an average of ten years, the barometer stood lowest at the beginning of winter, rose in spring, continued rising through summer, and fell, during autumn, to the lowest point at the end of autumn,—one cause of the dreariness of November. The comparative unsteadiness of the barometer at London varies from month to month as follows:—It is steadiest in July, and most variable in December and January. Thus its variation or range in July was only one inch, in August 1.02, Sept. 1.5, Oct. 1.8, Nov. 2.1, Dec. 2.4, Jan. 2.4, Feb. 2, March 1.8, April 1.6, May 1.5, June 1.2 inches. All the great elevations of the barometer appear with northerly and dry winds, all the depressions with southerly and warm winds."

We conclude this notice, as our author does his preface:—"The fact now fully ascertained, of the existence of periodical variations in the temperature of the years and seasons of our climate, should excite us to a more constant observation and more diligent study of the phenomena, since we may thus become qualified to avail ourselves of a considerable degree of foreknowledge of these changes."

Hand-book for the City of Canterbury. By Felix Summerly. Canterbury, Ward.—*The Home Treasury: Traditional Nursery Songs of England, with Pictures by eminent Artists—Sir Hornbook, or Childe Launcelot's Expedition, a Grammatico-Allegorical Ballad.* Edited by Felix Summerly. London, Cundall.

A new book by Felix Summerly is always welcome, and here we have a handful, all cheerful and all pleasant. Amidst the dull matter-of-fact formalities which form the staple of our minor literature, these little volumes, graceful and tasteful in costume and illustration, came upon us like a burst of sunshine. The secret of Summerly's success is temperamental; all labours seem to him labours of love; his good spirits are positively infectious; he "babbles of green fields" till the "winged Fancy" has its foot on the cool sward, and feels the fresh breeze blowing on its cheek. We proposed only to turn over the leaves of the Canterbury Hand-book and look at the illustrations, and forthwith we had started on a pilgrimage; and, as Summerly says, there were the old friends ready to keep us company on the road, only differently apparelled,—sergeants at law "ware and wise," doctors of physic loving "gold in special," haberdashers, hosiers, carpenters, weavers, dyers—

> Eche of hem a fayre burgeis
> To sitten in a gild halle on the deis;
> Everich for the wisdom that he can
> Was shapelish for to ben an alderman.

Ask the Canterbury belles whether their venerable city be not even now occasionally visited by "worthy knights" and "clerks of Oxenford," and pilgrim squires, "lovers and lusty bachelors, with lockes crull as they were laid in presse"? But there neither are nor were, good Felix, merchants, who "speak their reasons solemnly, *showing* always the increase of their winning." Merchants know better, and so did old Geoffry: "*souning*" is the word:—

> His reason spake he ful solempnely,
> Souning always the encrease of his wiuning.

He did not *show* it; he did not let you into the mystery of his trade ventures, the why and the wherefore of his "winnings"; he did not make a display of them; it was a sort of unconscious undersong, as natural as the drone to the bagpipe. However, we will not cavil about trifles, which a second edition can amend. Enough, that Felix Summerly must have satisfied the people of Canterbury that their city is, or ought to be, famous for other works of art than the art of making brawn; an art, we admit, not to be despised. There is "Becket's Crown,"—a crowning glory anywhere,—and the unique Norman Staircase, and St. Augustine's, and fifty other monuments of interest and beauty, and, above all, the glorious Cathedral, a wilderness of beauties.

But what shall we say of 'The Home Treasury;' a "gallery" of Art in itself, if it had no other merit? Children have, of late years, been overdosed with what is called *useful* knowledge,—no scandal against Marcet or Markham,—and we rejoice that the beautiful and the fantastic (the nonsensical, if the reader please,) are now to have a turn. In our opinion, even the worldless jingle of the coral and bells ought not to be despised, so long as little eyes brighten and little lungs "crow" at it; and these Nursery Rhymes, with enlarged resources in the way of illustration, ought to be heartily welcomed. The Metals, and the Planets, and the Manufactures, may wait a year or two; there is time enough for the utilities; and for our parts, we would a thousand times rather have the Old Woman in her Basket, who visited the Moon, and the will of 'Betty Pringle's Piggy,' than the impossibly-good little boys and girls, and the perfect fathers and mothers, which have been of late exhibited to our children to wonder at, not to play with nor to believe in. Nay, we may as well own, that '*Dickery*, dickery, dock' (ours, not Mr. Summerly's, is the true and lawful version,) seems to us, as a lyric, far more wholesome than some of the so-called spiritual songs of late prepared for the infant ear, the superficial music of which has not deafened us to the uncharitableness murmuring through the strain in malicious under-current.

From what we have said, the reader will infer that we consider this 'Home Treasury' to be rich in profit as well as pleasure. Compare *these* gilt books with the old tomes published by Mr. Newbery, backed with a waste morsel of tarnished Dutch paper, and illustrated with woodcuts little better than the portraits of the Royalties on a pack of cards! The cover of Summerly's casket is splendid enough to have been stolen from an Alhambra alcove; the pictures accompanying the 'Nursery Rhymes' are capital. Look at the frontispiece, the King of the Song of Sixpence counting his money in the parlour, while the Queen (wherefore in the kitchen, Mr. Summerly? OUR Queen condescended for her "bread and honey" no lower than the pantry,) is stuffing herself right royally in the background,—why, it is as clever as if a Prize Cartoon Exhibitor had drawn it—suppose one Mr. Horsley. Again, 'Bye, O my baby,' has as much grace and pathos as a picture by Redgrave; while the 'Beggars coming to town,' with the accompaniment of barking dogs, recalls to us Cope himself; and if Mr. Webster be not guilty of Mother Hubbard, when, returning home, she is surprised by the accomplishments in reading of her dog, he need not have been ashamed of the design—that's all. The boy with the lost hare, too, is capital—a delicious mixture of fright and fun. Will any one assert, that in such an early introduction of our children to what is artistically good, there is no *use?* If such there be, he deserves to be sentenced to read nothing but Pinnock till his dying day.

We have not yet spoken of Felix Summerly as editor. His preface to the 'Nursery Rhymes' is cheerful and wise. As to the correctness of his text, that is a grave matter, every householder being, of course, prepared to maintain the purity of his own version. Our traditions, we are inclined to think, lend themselves better to the toss-up and round-about tunes of the nursery, than some of his. But we will not cavil about their purity. Let the members of the Camden or the Percy Society look to it. In the meantime we announce, with right good will, the opening of his Treasury. It will, of course, yield us faëry tales by the dozen, and to all we say "grace and welcome."

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The Artist and Amateur's Magazine, edited by E. V. Rippingille. Nos. 1—4. Longman & Co.

THE criticism of Artists is by no means necessarily Artistic criticism. An exclusive admiration for some one school, or style, or merit, or principle, from its being congenial with their own productions or powers, too often possesses their minds, warps and distorts their judgments, even till their bias, perhaps, at first reasonable, assumes the morbid character of a monomania. Their anxious attention likewise, however just and needful, to self-interest, which over-rides their abstract devotion to the grand interest of Art, gives many among them narrow and short-sighted views concerning what would best promote the latter: some will adopt the prevalent taste, impure or ephemeral, if it promise them golden returns; others will echo the *vox populi* as a veritable *vox Dei*, if their names be but heard loud enough in the shout, though it cry up absurdities and false doctrines along with them. Let ultra-idealism come into vogue, they trumpet forth incessant praises of the exaggerated, the fantastic, and *Michaelangelo Deformato:* let ultra-naturalism become fashionable, they are all for servile adherence to reality, commonplace subjects, and the Dutch painters. When finish was the rage, they pronounced it indispensable —the sole test of perfect art; now that the rage is against it, they pronounce slovenliness fine freedom of pencil—touches made by a sponge flung at haphazard betray, forsooth, "the hand of a master!" We believe draughtsmanship itself might find grace with the profession, had that fickle lady, Public Opinion, first taken a whim to patronize the novelty! We may put a case still more in point: long as the tide of popular enthusiasm, the torrent rather, has run towards gaudy Colouring, have our artist-critics sought to correct or to confirm this meretricious taste? Where are their interdicts, their anathemas? —their bulls of indulgence follow, thick and fast, their feeble and few admonitions. Again: upon mechanical qualifications they set an extravagant value, not alone from these having cost themselves so much, but from the common partiality of all crafts to those manipulative powers which distinguish them—which, unacquired by the rest of the world, like masonic arcana, throw around each brotherhood the mysterious air of a Rosicrucian Lodge, and enable its members to sneer at the uninitiated. Lastly (though we cannot exhaust the discussion within our confined limits), it may be added, that artists, man for man, are as ignorant of literature, as lettered amateurs are of practical art; yet such equal ignorance produces very unequal results: the ignorance of mechanism can only lead to errors in technicalities and details, while ignorance of literature must lead to errors in poetic and philosophic attributes—in *principles*—in purified, elevated, and profound conceptions, which alone ennoble Art and raise it above the level of a mere handicraft. Hence we affirm that an unlettered artist, however dexterous at his tools, however "knowledge-crammed" with the knacks and secrets of his trade, is like Apelles' shoemaker but an oracle to the toe of his last—not a nail's breadth beyond it—and therefore must waive his pretensions to be a *lex loquens* in critical legislation, till he has studied something besides the 'Handmaid to the Arts' and Pilkington's 'Dictionary of Painters,' nay, even Reynolds's and Fuseli's Lectures superadded, forming as they do only the alphabet and primer of that science. There are many "gentlemen of the press," we grant, who carry a torch rather fuliginous than luminous into Art's obscure recesses, their flamb being indeed a shock of straw which makes one brief blaze, and volumes of smoke; yet we submit there are gentlemen of the *easel* likewise who contribute to darken the darkness, or at best create

A little glooming light, *much like a shade*,

wherever their literary lantern spreads its powerless chiaroscuro. Does Sir David Wilkie's Journal itself more resemble a glow-worm that illuminates the spot it creeps on, or an orb that illumines the world,—does it smell strongest of the attelier sconce, or the philosopher's taper? No! let artists talk as they may, a gallipot-lamp, fed with palette oil, and hung from the top of a mall-stick in some narrow creek or strait, cannot be justly considered "a light for all nations!" The Editor of 'The Artist and Amateur's Magazine' gives candid evidence upon this subject. "As to the utility of the writers of the public press, I am disposed to regard that as a matter of far greater importance than is generally assigned to it, and worthy of much consideration as a valuable adjunct in the cause of art." Several writers for the public press, and those not the worst, let us own with equal fairness, are painters, sculptors, &c., competent to aid periodical literature. Mr. E. V. Rippingille is a wielder of both these potent wands—the pen and the pencil, being an artist distinguished by his talent and peculiar taste, an author likewise well known by various creditable lucubrations. He may be said, therefore, to bring the double power, nothing less than which, we have shown, can efficiently fulfil the twofold function of Artistic Criticism. So far his claims challenge general attention and favour. Whether they will succeed in the appeal, remains much with himself. But we say again, last, what we said first, let the artist-critic beware above all things of what Bacon denominates *idola specus*.

OUR LIBRARY TABLE.

King Eric and the Outlaws; or the Throne, the Church, and the People in the Thirteenth Century, by Ingemann; translated by Jane Frances Chapman, 3 vols.—The literature of the Far North bids fair to become fashionable: thanks to the homely skill of Frederika Bremer. Who could have imagined that her brewings and bakings would have opened the door to the feats of courteous knights and blue-eyed ladies of olden time: that, in short, from the familiar, we should be led back to the romantic? The phenomenon is a curious one—if we may regard it as anything but an evidence of the enterprise of speculation. But the number of readers who, having begun the adventures of 'King Eric,' will fairly bring the same to an end, is questionable. The incidents move heavily; and there is a want of female interest; since the daughters of Marsk Stig are shut up in prison for the greater part of the romance. The plot turns upon the troubles caused by the collision of the Church and the Throne; and the best scene is that in which the factious and imperious Archbishop Grand, on being brought into the presence of King Eric, arrests the coercive measures of the latter, by anathematizing him. A certain rough humour, too, pervades the escape scenes, in which Cook Morten figures: nevertheless, 'King Eric' is tough reading.

Ben Bradshawe; the Man without a Head, 3 vols: —*Rose of Woodlee*, by Maria Bainbridge, 3 vols.— These works have remained unnoticed for some weeks, precisely because they belong to that class of literature (vide p. 586) to which 'Tales of the Colonies' do not. Nothing so heavy, sometimes, as *light* reading! 'Ben Bradshawe' is sprightly by courtesy, 'Rose of Woodlee' (who could doubt it?) sentimental: yet we have read articles in Encyclopædias less wearisome than the mirth and the sadness of this farce and tragedy. Lest we be thought too severe we will offer an extract from "Rose," and then call upon such of our readers as remember Hook's 'Gervase Skinner' to declare whether Mrs. Fuggleston's redoubtable song *colla campanella* exceeds in originality the following melting ditty:—

Frank.
I could not be happy alone—could you?
I could not be happy—and what should I do?
When left alone,
In a bitter tone
I should murmur and moan
O'er the joys that had gone;
For pleasure flies one man, but dwells with two!
Rose.
I could not be happy alone, not I!
I could not be happy, and wish not to try!
Heigh ho!
Sad and slow
Would the hours be, I know,
If you from me should go;
For I never should laugh, and should learn to sigh.
Both.
We could not be happy alone, not we;
Though to pomp, wealth, and power, our path were free.
1st. So I say again,
2nd. So I say again,
That in joy or in pain
We'll together remain.
No! the life that is lonely is not for me!

After this we are not apprehensive of being called to order for withholding a sketch of the leading incidents which chequered the fortunes of either 'Rose' or 'Benjamin.'

A Visit to the East, by the Rev. H. Formby.—Mr. Formby is by his own confession "one of those unhappy persons upon whom this monument and the other ruin, this famous spot or the other famous region, does not make those choice impressions to which the diaries of accomplished tourists seem to bear testimony." The truth of this is manifest enough to the reader; and, in addition to his natural incapacity, Mr. Formby travelled too hurriedly for observation. Thus, though his title-page professes to give an account of Germany and the Danube, we learn nothing about either except such extraordinary facts as that the English know less of their German brethren than of almost any other people less remote than the Japanese; and that German beggars are so proud of their country and ancestry, that many would "deem it a sacrifice of the honour due to them, were they to admit into their pockets so much as an Austrian kreutzer or a Prussian pfenning." So far as the East is concerned, the work consists of reflections and speculations on the evidence of prophecy, &c., which we have had often before, and done better, by others, and which Mr. Formby might have executed with equal advantage to himself and the public, "sitting at home at ease." A few stray passages connect him with the Tractarian school of Theology, though his views on this point are not developed beyond a gentle hint or two. A few uninteresting woodcuts, and a few rather hackneyed quotations, as specimens of the author's University learning, complete a volume of what is, we think, rather prematurely styled "The Englishman's Library."

Irwell, and other Poems, by A.—This is, we presume, the first introduction of the river Irwell into poetry; and its bearing, under such novel circumstances, is pretty much what might have been expected from it, by those who know that very prosaic and dirty-faced stream. We should, as a matter of speculation, certainly not have recommended the candidate for Parnassus to seek it by the pathway of the Irwell; and can now offer the example of the author before us, as an argument better than speculation, against an embarkation on this water, in search of fairy-land. To waste ink upon a river already so black as the Irwell, is worse than "weeping in the needless stream" —or, to speak more characteristically, "carrying coals to Newcastle":—and we much fear that all the "best Japan" poured out in that direction, can flow only towards that dark and sluggish gulf spoken of in the 'Dunciad.' Let us give our readers a single "sample" of the sort of imagination which grows in the air that is freshened by the Irwell—in the Cockaigne of Lancashire:—a starry sky is described by our author as a "*huge candelabrum*, with its thousand lights!" —Evening the same bard would, no doubt, personate as a "lamplighter"; and the clouds would, in the calenture of his poetic brain, be so many "extinguishers."

Faust: a Tragedy. Part II. Rendered from the German of Goethe, by A. Gurney.—This translation is free and fluent, and, as far as we have compared it with the original, tolerably accurate. It will, at all events, serve to present to the English public, in an agreeable form, the conclusion of Goethe's great puzzle, the Faust. We differ from Mr. Gurney in his opinion of the poet's intentions in this second part. He appears to us to have had little or no regard to the working out of his plan, as developed in the opening of Part I., but to have made this second portion a new vehicle for opinions on all subjects—in fact, for a satire upon human nature in general. We doubt if any man could have worked out the problem which Goethe proposed to himself in this dramatic poem. The conclusion to which he brings it is too lame and impotent to allow us, for a moment, to suppose that Goethe himself was satisfied with his solution. We will give the opening song, sung by Ariel, as a specimen of Mr. Gurney's version:—

When, o'er the landscape, charming spring
Weeps 'mid her smiles in gentle showers,
And fragrant op'ning blossoms fling
Their varied sweets from gay wild flowers,
The evil and the good have rights
On your protection,—then to man,
Afford, ye little elfin sprites,
Whatever friendly aid ye can!

While hov'ring yon poor mortal's head around,
Fulfil your duties as good fairies bound—
Assuage the furious conflict in his heart,
Heal the keen wounds of memory's fatal dart;
With cunning spells lull sorrow's wintry blast,
And teach him blest oblivion of the past.
Night hath divisions four; but let them be
Conjoined, for once, in mystic unity!

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First, on the greensward give him calm repose,
Next, bathe him in the dew of Lethe's stream,
So that with limbs refresh'd like new-blown rose,
He may bud forth anew, with morning's gleam;
O'er him let Conscience' pangs have no control,
And with celestial fire illume his soul!

We shall leave our readers to form their own opinion on this poem, which they may well do from Mr. Gurney's translation, if they are not fortunate enough to be able to read it in the original, the harmony of the verse and diction of which no translation, however spirited, can hope to equal.

Polish Aristocracy and Titles, by Count H. Krasinski.—A strange, rambling production, giving an account of the union of Lithuania with Poland, with sketches and anecdotes of the great Polish families. The author, "being a political emigrant, and not being an Englishman, but in heart, throws himself on the indulgence of a generous and benevolent public," and as we have no wish to diminish his chances of favour, we shall not enter on any lengthened criticism of his work; but a single sentence from the preface may amuse the reader:—"When the mind contemplates the grumbling wind which dances the *Cossack* on the *Stepp*, the flocks of bustards (*drop*), and occasionally solitary eagles flying from the traveller, the distant howling wolves pursuing the wild horses, it is at once entranced with the mighty wildness of Ukraïna."

A Cyclopædia of Commerce, &c., by W. Waterston.—This Cyclopædia is intended to furnish in a brief form an exposition of the subjects comprehended under its title, viz. Commerce, Mercantile Law (by Mr. Burton), Finance, and Commercial Geography. It has been compiled with care, and gives the most recent and authentic information on the matters treated of. We have no doubt that it will prove a valuable addition to every mercantile library, and be found a useful book of reference in all commercial matters.

The Annual Biography for 1842, by C. R. Dodd, Esq.—A work of a like character was heretofore published, and struggled on for many years, but was never very successful. The present is much better compiled, and has therefore a better chance of success. Of the value of these contemporary memoirs we do not care to inquire.

The Emigrant's Handbook of Facts, by S. Buller.—So far as we are able to judge, this volume contains much useful information regarding Canada, New Zealand, Australia, Cape of Good Hope, &c. It enters minutely into most points on which it is desirable that the emigrant should possess information. It has also this advantage that it does not raise his expectations too high, and thus subject him to disappointment.

Ruth, by the author of 'A Visit to my Birthplace.'—Well meant, but tiresome, and a little absurd.

Annette Gervais, from the French of Madame Tourte Cherbuliez, is also a serious story, but of better quality.

The Rector's Note Book, by Mrs. Jane Stanford.—A tale wherein a pretty Jewess is converted by a clergyman and marries his son. *Moral*—that pretty Jewesses, before they become converts, should be quite sure that the Rector has a son.

The Phenomena of the Universe—Map of the Stars—by J. Wyld. These maps are clearly engraved, and, we doubt not, will prove useful to the astronomical student.

[ADVERTISEMENT.]—NOTICE TO BOOK-BUYERS.—M. A. NATTALI begs to announce to his Friends and the Public generally, that he has removed from Southampton Street to more commodious premises, 23, BEDFORD STREET, COVENT GARDEN. His Annual Catalogue of Books in all Classes of Literature may still be procured Gratis. The Post Circular of Books, just published, will be forwarded Gratis, to all parts of the Kingdom by applying Pre-Paid. Attention is respectfully solicited to his cheapest of important works in the *Athenæum* of this day, in the front page.

List of New Books.—Hydropathy; the Theory, Principles, and Practice of the Water Cure, by Edward Johnson, M.D., Author of 'Life, Health, and Disease,' 12mo. 5*s.* 6*d.* cl.; ditto, large paper, post 8vo. 7*s.* 6*d.* cl.—Piety and Intellect relatively estimated, by H. Edwards, Ph. D., 2nd edit. 12mo. 6*s.* 6*d.* cl.—A Practical Exposition of the Epistle to the Philippians, with Sermons on various subjects, by the late Robert Hall, M.A., 12mo. 4*s.* 6*d.* cl.—The Poetical Star, by M. C. Blasson, 12mo. 6*s.* cl.—The Medical Friend, or Advice for the Preservation of Health, by James Paxton, M.D., 18mo. 2*s.* 6*d.* cl.—Swiss Family Robinson, new edit. 12mo. 6*s.* cl.—Geography and History, by a Lady, continued to the present time, 12mo. 4*s.* 6*d.* bd.—Strickland's Lives of the Queens of England, Vol. VI., post 8vo. 10*s.* 6*d.* cl.—Strickland's Letters of Mary Queen of Scots, new edit. 2 vols. post 8vo. 21*s.* cl.—Endeavours after the Christian Life, a Volume of Discourses, by Rev. James Martineau, 12mo. 8*s.* 6*d.* cl.—Dodd's Church History, by Rev. M. A. Tierney, Vol. V., 8vo. 12*s.* cl.; ditto, royal 8vo. 21*s.* cl.—The Parallel Histories of Judah and Israel, by Rev. M. Geneste, 2 vols. imperial 8vo. 1*l.* 11*s.* 6*d.* cl.—The Hexaplar Psalter, the Book of Psalms in Hebrew, Greek, Latin, and English, 1 vol. 4to. 15*s.* cl.—The Book of Psalms, Hebrew and English, fc. 8vo. 5*s.* cl.—Rome as it was under Paganism, and as it became under the Popes, 2 vols. 8vo. 24*s.* cl.—Vinet's Essay on Religious Conviction, translated by T. C. Jones, royal 12mo. 9*s.* cl.—Best's Family Prayers, 12mo. 2*s.* cl.—Harington's (Rev. E. C.) Brief Notes on the Church of Scotland, from 1555 to 1842, 8vo. 4*s.* cl.—Halton's Exposition of the Church Catechism, fc. 8vo. 4*s.* cl.—Watson's (of Cheltenham) Catechism on the Common Prayer, 18mo. 2*s.* 6*d.* cl.—Nevin's Thoughts on Popery, revised by Isaac Taylor, 18mo. 2*s.* cl.—M'Knight on the Apostolic Epistles, new edit. imperial 8vo. 21*s.* cl.—Horæ Sacræ, Prayers and Meditations for Private Use, new edit. 32mo. 5*s.* morocco, 3*s.* 6*d.* roan.—Bloomfield's Greek Testament for Colleges and Schools, 3rd edit. 12mo. 10*s.* 6*d.* cl.—Arnold's Key to Rapier's Latin Verse Book, 18mo. 2*s.* 6*d.* cl.—Apel's German and English Grammar, new edit. post. 8vo. 5*s.* cl.—Del Mar's Spanish Grammar, 3rd edit. 12mo. 5*s.*—Philological Proofs of the Original Unity and Recent Origin of the Human Race, by A. J. Johnes, 8vo. 12*s.* 6*d.* cl.—Boyd's History of Literature, Vol. I. 8vo. 9*s.* cl.—The Poetical Works of Geoffrey Chaucer, royal 8vo. 20*s.* cl.—The Attaché, or Sam Slick in England, by the Author of 'The Clockmaker,' 2 vols. post 8vo. 21*s.* cl.—Meredith, by the Countess of Blessington, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Peckston's Practical Treatise on Gas Lighting, 3rd edit. 8vo. 26*s.* cl.—Braid on Nervous Sleep in Relation with Animal Magnetism, 18mo. 5*s.* cl.—Dr. Rowe, on Nervous Diseases, 6th edit. 8vo. 5*s.* 6*d.* bds.—Change for the American Notes, in Letters from London to New York, post 8vo. 10*s.* 6*d.*—Cornish's Manual of Common Law, 2nd edit. 12mo. 10*s.*—Summerly's Hand-Book of the National Gallery, with illustrations, fc. 8vo. 3*s.* 6*d.* bds.—Summerly's Hand-Book for the City of Canterbury, with map and illustrations, fc. 8vo. 3*s.* 6*d.* bds.—Summerly's Hand-Book for Hampton Court, with additional maps, &c., 2nd edit. fc. 8vo. 5*s.* cl.—Eardley Wilmot's Tribute to Hydropathy, 32mo. 1*s.* cl. swd.

METEOROLOGICAL JOURNAL for JUNE, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

JUNE, 1843.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Ther.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
T 1	29.716	29.708	59.7	29.652	29.646	62.0	56	04.9	61.3	65.3	56.3	67.6	.086	S	Cloudy—light wind throughout the day—rain early. Ev. Overcast.
F 2	29.336	29.328	60.6	29.342	29.336	63.7	58	01.8	57.3	64.2	56.0	67.3	.041	E	A.M. Overcast—brisk wind, with occasional showers. P.M. Cldy. with showers. Evening, Cloudy. [light.
S 3	29.486	29.480	60.4	29.516	29.508	62.8	55	05.9	59.2	64.2	53.8	66.3	.061	S	Dark heavy clouds—brisk wind throughout the day. Ev. Fine & star-
⊙ 4	29.700	29.694	72.3	29.694	29.688	64.0	56	06.7	62.5	63.7	52.2	69.3		E	A.M. Dark heavy clouds—light wind. P.M. Fine—light clouds—heavy showers. Evening, Fine and starlight.
M 5	29.850	29.844	72.0	29.838	29.830	62.6	52	06.9	57.3	58.2	48.5	71.3	.033	S	A.M. Fine—light clouds and wind, with gentle showers. P.M. Cloudy—brisk wind. Evening, Fine and starlight.
T 6	29.840	29.832	66.4	29.852	29.844	60.3	48	06.3	56.2	55.2	48.4	79.0	.130	SE	A.M. Cloudy—light breeze—heavy rain. P.M. Overcast—slight showers. Ev. Overcast. [Ovct.—lt. rain—high wind.
W 7	29.950	29.942	69.0	29.878	29.870	60.7	52	06.0	56.7	57.8	47.6	66.3	.247	S	A.M. Cloudy—brisk wind. P.M. Ovct.—stiff breeze—lt. rain. Ev.
T 8	29.454	29.450	65.2	29.412	29.404	61.2	54	05.9	58.7	61.0	51.7	61.2	.130	S var.	Fine—light clouds—high wind throughout the day. Ev. Overcast —slight rain—very high wind.
F 9	29.422	29.416	64.0	29.532	29.524	61.8	54	06.2	60.3	61.8	53.0	67.7	.033	S	A.M. Cloudy—high wind—high wind throughout the night. P.M. Fine—light clouds—high wind. Evening, Cloudy.
S 10	29.816	29.808	61.0	29.900	29.894	61.2	53	06.2	58.8	57.8	51.8	65.3	.055	W	A.M. Cloudy—light breeze. P.M. Overcast—light breeze, with showers. Evening, Cloudy. [Cloudy—slight rain.
⊙ 11	30.108	30.100	62.7	30.098	30.090	61.7	50	04.4	55.3	58.8	50.0	66.8	.047	W	A.M. Overcast—light breeze. P.M. Fine—lt. clouds & breeze. Ev.
○ M 12	30.054	30.046	58.2	30.014	30.006	59.8	52	04.4	54.3	56.7	50.5	61.4		N	Cloudy—light breeze throughout the day, with slight rain. Ev. The same.
T 13	29.878	29.870	56.3	29.840	29.832	57.0	51	01.0	49.7	53.7	49.5	58.8	.211	NNW	Overcast—light rain—stiff breeze throughout the day. Ev. The same.
W 14	29.970	29.962	57.6	30.000	29.992	60.0	54	02.6	58.7	63.8	50.5	60.0	.119	N	Overcast—slight rain and wind throughout the day. Ev. The same.
T 15	30.036	30.030	62.0	30.022	30.014	62.3	59	04.3	63.3	66.8	58.2	65.4	.016	NE	A.M. Cloudy—slight rain and wind. P.M. Fine—light clouds and wind. Evening, Cloudy—few stars.
F 16	30.000	29.994	74.8	29.984	29.976	64.4	58	06.0	63.7	68.4	53.6	72.6		N	Fine—light clouds and breeze throughout the day. Evening, Fine and moonlight.
S 17	30.058	30.050	60.8	30.024	30.016	63.4	54	03.2	55.3	69.8	50.4	69.8		N	A.M. Cloudy—light breeze. P.M. Fine—light clouds and breeze. Evening, Fine and starlight. [Ev. Few stars.
⊙ 18	29.986	29.978	60.4	29.904	29.898	64.0	56	02.1	54.8	67.8	52.0	71.2		NE	A.M. Fine—lt. clouds and breeze. P.M. Cloudy—lt. rain & wind.
M 19	29.878	29.870	59.9	29.902	29.894	62.5	55	02.4	53.5	59.8	51.0	70.0		N	Lightly overcast—stiff breeze throughout the day. Ev. The same.
T 20	30.122	30.114	57.7	30.176	30.168	59.0	48	03.3	51.7	55.7	51.0	63.2		N	Overcast—stiff breeze throughout the day. Ev. The same.
W 21	30.178	30.170	70.2	30.086	30.078	61.7	58	07.6	59.3	68.7	50.0	62.0		W	Fine—light clouds & breeze throughout the day. Evening, Cloudy —light breeze.
T 22	30.044	30.036	61.5	30.042	30.036	64.0	55	06.3	60.8	66.7	56.6	72.6		N	Cloudy—lt. breeze throughout the day. Ev. Lightly cloudy—few stars.
F 23	30.126	30.118	70.7	30.082	30.074	64.6	55	07.3	61.3	68.7	51.3	72.8		N	Fine—lt. clouds and breeze throughout the day. Ev. Fine & starlight.
S 24	30.070	30.064	64.7	30.036	30.028	64.9	55	06.5	59.3	63.7	54.0	70.3		N	Fine—light clouds and breeze throughout the day. Ev. Overcast.
⊙ 25	29.986	29.978	59.0	29.934	29.928	62.0	52	04.0	52.5	61.4	51.0	65.4		NNW	A.M. Lightly overcast—light breeze. P.M. Heavy clouds—light breeze. Evening, Fine and starlight.
M 26	29.940	29.932	60.2	29.906	29.898	61.6	52	04.5	56.4	66.7	49.3	64.0		N	Cloudy—light breeze throughout the day. Ev. Fine and starlight.
● T 27	29.830	29.824	72.2	29.736	29.728	65.2	53	08.3	64.3	70.0	53.7	79.7		E	Fine—light clouds and breeze throughout the day. Ev. Overcast.
W 28	29.674	29.666	62.8	29.682	29.676	62.3	45	04.8	54.3	57.2	51.5	73.6		N	A.M. Cloudy—light breeze. P.M. Fine—light clouds and breeze. Evening, Cloudy—slight shower.
T 29	29.810	29.802	64.5	29.816	29.808	61.8	42	05.7	56.6	61.8	47.3	63.3	.016	NW	A.M. Cloudy—light breeze. P.M. Dark heavy clouds—lt. breeze. Evening, Cloudy—few stars.
F 30	29.922	29.914	65.5	29.928	29.920	62.3	54	07.3	60.3	61.2	55.2	64.3		W	Cloudy—light breeze throughout the day. Ev. Cloudy—few stars.
MEAN.	29.875	29.867	63.7	29.861	29.853	62.2	53	05.1	57.8	62.6	51.9	67.6	Sum. 1.225		Mean Barometer corrected ..... 9 A.M. 3 P.M. F. 29.785 .. 29.775 C. 29.776 .. 29.766

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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FOREIGN CORRESPONDENCE.

Franconia—The Maine—The Rhine—Germany and France.

THE newly established steam-boat on the Maine is an important addition to the facilities of communication with the continent. It lays open the charming district which is entitled to be called, in every sense of the word, the heart of Germany. Where shall we look for three such antique, stately, and truly individual cities, lying within a day's journey of each other, as Bamberg, Nürnberg, and Würzburg? Where for such smiling and bounteous plains as those around Bamberg? Where for a more beautiful little region of green valleys, and gushing brooks, and ruined fastnesses, than the triangle lying between the three noble cities?* Where for a more sturdy, manly, thriving, good-humoured peasantry than the Franconian? If any one were to say to me, I wish to see a bit of Germany; tell me where I can see the best and most characteristic specimen of the country,—I should always say Franconia and its three cities. I need not particularize the respective advantages and superiorities of other states or other cities. I could easily point out in what respect Franconia must yield—here to this, and there to the other—but, in this region, country, cities, and men, are the most purely and truly German. There is no Slavonian element as in Austria, Prussia, and Saxony—no trace of French habits or institutions, as on the Rhine.

Hitherto the beautiful Maine has been navigated only by barges and market-boats: the steam-boat began to run last summer from Würzburg to Frankfurt, but was soon interrupted by the drought, which stopped the navigation of all the secondary rivers in Germany: all but the two mighty streams, the Rhine and the Danube, were rendered useless. On the 1st of March this year the Maine steamer started again. On the 26th of May, after a fortnight of pretty abundant rain, we embarked at Würzburg at four in the morning, on board the little vessel. My expectations were tolerably raised by what I had formerly seen of this noble river from its banks, but I confess they were surpassed by the interest and charm of the voyage. The stream was deep, and full, and rapid, and when one thought of it as a tributary, one wondered no more at the incomparable grandeur of the Rhine. The water, which is never clear, was particularly turbid after the rains, and justified its name of the yellow Maine, but in other respects its course and character are singularly beautiful. Less grand and powerful than the Rhine, it is calmer and more soothing. If it has no spots so romantic as some on the Elbe, between Dresden and Prague—none comparable in striking beauty to Tetschen, for example—on the other hand, its general character is fresher and more cheerful. The hills are not, except near Würzburg, covered with vines or with scanty vegetation, like those of the Vienne, nor with the *Nadelholz*, the pines and firs, which are the principal clothing of those of the Elbe, but with rich forests, chiefly of deciduous trees. From Wertheim to Aschaffenburg you have the forest of Spessart, the haunt of ghosts and robbers, on your right, and the Odenwald on your left. At this season of the year the verdure is bright and fresh. The following day, on descending the Rhine, I was struck by the comparatively bare and brown appearance of the hills. The general character of the shores of the Maine is fertile, cheerful, tranquil, and primitive. The first town of any interest is Karlstadt, built, as the captain of the boat told us, by Kaiser 'Karl der Grosse': his name is a familiar word in the mouths of the people of Germany, and here, in his own Franken, his august and awful shade haunts every corner of the land. Here traditions, which are half fabulous elsewhere, assume the dignity of historic truth; and if the very walls and towers before us were not built by him, they probably owe their name to some earlier construction of his. Karlstadt is a small fortified town of the rudest architecture; the walls are standing and nearly entire, and are flanked by two square towers. The general aspect of the town reminded me of Oberwesel on the Rhine, only it is far ruder and more primitive. On the opposite shore is the ruined castle of Karlenburg. Somewhat lower, on the right bank, lies the pretty cheerful-looking little town of Lohn, through which the road to Aschaffenburg passes. On the same side is the ruined castle of Rothenfels. A new bridge of red sandstone crosses the river at Heidenfeld; it is not yet completed, but promises to be very beautiful. The castle of Triffenstein, the seat of Prince Löwenstein-Wertheim, is in the style of many German chateaux of the end of the seventeenth or beginning of the eighteenth century. I need hardly add, that it has no architectural beauty to recommend it. Its situation is most lovely; one sees that it must command a noble view of the course of this most winding river, and of the wooded hills, ruined castles, and pretty towns on its shores. The ruins of the castles of Homburg, Stadt-Prozelten, Kollenburg, and Freudenberg, which follow each other in quick succession, are all striking, and each has a different character. That of Homburg stands on an isolated rock, connected with the adjoining hills by bridges over the chasms. The grouping of the thickly wooded hills, in the midst of which Freudenberg is placed, is extremely beautiful. These castles have a character different from those on the Rhine, but are almost as numerous in proportion to the course of the river. The lordly castellans, no doubt, lived on the plunder of the citizens of Nürnberg and Frankfurt. The valley of the exquisite stream which runs through Franconian Switzerland, the Wiesent, is also full of magnificent vestiges of these noble depredators. The little town of Wertheim lies at the foot of a hill on which is an ancient castle apparently in tolerable preservation. Close to the river is a tall round tower, somewhat in the style of that at Andernach, but smaller and ruder, and on the opposite side of the river a wall and towers climb the height from the shore to the summit. The river makes a bend at this point, and the whole group is very fine. Still more picturesque and striking is Miltenberg. This antique, primitive-looking town reminded me of what some of the small Rhine towns were fifteen years ago, before they were defaced by hideous Victoria hotels, and denationalized by a hundred adaptations to the tastes, real or supposed, of travellers. Miltenberg is perhaps even more German, more original than they then were. If the presence of English residents could surprise one anywhere, I should certainly have been surprised to hear from the captain that two Englishmen were living in this antique and secluded place. I thought they might have business there; no, he said, they lived there "for their pleasure." If a charming country, tranquillity, cheapness, and easy access to two great cities, can make up a pleasant life, they have chosen well. Passing through the territory of the other branch of the house of Löwenstein, you come to Aschaffenburg, from which point the river runs nearly parallel to the high road to Hanau, and thence to Frankfurt. This is all *pays de connaissance* to every traveller. We reached Frankfurt a little after six, and left it by the last train for Mainz. The next day steamer and railroad brought us to Aix-la-Chapelle—two days' travelling, which, a century ago, would have appeared among the wildest *Mährchen* that ever unbridled fancy invented.

As I stepped on the carpeted floor and between the elegant draperies of my own room at the hotel at Mainz, the whole reality struck me—I had seen the last of Germany. From Frankfurt you are in Europe, if you will, but not in Germany—the Germany I have learned to know and to love, with its many defects and its rare and singular excellencies, its comparatively poor and imperfect material life (to use an affected Gallicism), and its rich intellectual existence, with a complex character which few foreigners understand or appreciate, and which for ever attaches the few who do—Germany lay behind me. Whole trains of thoughts and feelings with which I had grown familiar were to be laid aside with the language which has received from them its peculiar stamp, and a new moral and intellectual world, the world of France, to be entered upon.

Though I am little disposed to laugh at my dear Germans, now I have left them, I cannot help recording one feature of the voyage, which is completely national. On going down into the cabin I saw a large placard entitled *Algemeines Reglement den Personendienst der Maindampfschiffe betreffend*—General rules regarding the personal service of the Maine steamers; and a more delicious little morsel of administrative pedantry I have seldom seen. It is divided into four sections. Section 1 is headed 'Of the Packet Offices' (*Expeditions Comptoiren*), the paying for places and luggage, and the getting on board and on shore (*Ein-und-Auschiffungen*). This contains fourteen paragraphs, marked 1 §, 2 §, &c. Section 2, Of the duties of the people employed (*Beamten*) by the administration (*Verwaltung*), or, as we should say, company, towards the passengers—twelve paragraphs. Section 3, Of the obligations (*Obliegenheiten*) of passengers—twenty-six paragraphs. Section 4, General directions—four paragraphs. Section 3, it will be seen, is wonderfully prolific. The following are some of the prohibitions:—No passenger must bring anything dangerous, dirty, or stinking on board: bed-feathers, assafœtida, Limburg cheese, and old clothes are expressly forbidden. When the working of the vessel requires the passengers to leave the deck, they must do so at the request of the captain. No dealing allowed, nor showing *Kunststücke*, or *Schaustücke—Anglicè*, tricks or sights for money. In short, the directions are some so ludicrously superfluous, and some so strangely far-fetched, that it must have required no little ingenuity to invent all the possible acts of stupidity or extravagance that people could commit. I wondered that passengers were not forbidden to spit in each other's faces, break all the wine-glasses, or jump overboard, and had serious thoughts of adding an appendix to supply so crying an omission. Section 50 decrees that refractory passengers are to be admonished by the captain in a respectful manner (*auf bescheidene Weise*) to observe peace and order. Sanction.—If they continue restive he may put them and their effects into a boat, and land them on the nearest shore (*nächste Ufer*). This sounded wild and desperate, and gave one a fearful idea of the desolation and abandonment consequent on lawless conduct in a Maine steamer. However, I gathered back my frightened imagination from desert islands and inhospitable shores, and came down to the real amount of the evil, *i. e.* that the turbulent and expelled passenger does not get his fare back again. Section 51, But if such a case should occur, the captain must draw up a written statement of the whole affair, and get it signed by two credible passengers.

This document was concocted, it seems, by the company, or Direction, as it is called, and adopted by the Government. I am quite sure so much careful regulating has never been expended on the whole steam navy of Britain as on this little nutshell on the Maine. And, indeed, it would not be very prudent to attempt it; we should infallibly want to do all the naughty things so obligingly suggested. The good Germans are less recalcitrant, so that there is not so much danger of putting them up to mischief. But really it is not fair to them to exhibit regulations which seem to assume that they are incapable of guiding themselves with common sense or decency.

To return to the Rhine. You will think I have not escaped the infection of German sentimentality when I confess that my eyes filled with tears—tears at the sight of carpets and curtains!

It is impossible for any one who has been admitted into the inner life of Germany to quit it without affectionate regret, or to think of it without the deepest interest; and these feelings, like true love or friendship, make even peculiarities and defects dear. The moral and intellectual life of this great and varied land is the most fertile and interesting subject of contemplation—full of new combinations and original suggestions. In no country have thought and speculation so free and wide a field; in none is the vocation of science and art so understood and honoured; in none is Christian liberty so respected and Christian charity so practised. If there is more personal dignity, freedom, and self-respect, a larger, loftier and more generous way of dealing, and greater external refinement in English society, on the other hand the *intellectual* vulgarity of England, as compared with Germany, is incontestible and striking. Commonplace and slang seem to divide the popular press between them; ideas long ago discussed and dismissed, blunders long ago confuted, and prejudices long ago

* This is the district affectedly called Franconian Switzerland. The Germans seem as if they wished the naming of the beautiful spots of their country to justify the reproach of want of national pride. If they are remarkably beautiful, they are no longer Germany, but Switzerland. Saxon Switzerland, and Franconian Switzerland, are names adopted by foreigners but given by natives. A gentleman in Berlin told me, with a smile, that he was just returned from the *Märkische Schweiz*: what a Markish Switzerland can be like, I have never yet been able to conjecture.

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overcome, are put forth with a solemn inanity strangely inconsistent with the bold, enterprising, and able character of the English people, who shrink from nothing but the free use of their own intellects. The contrast between the freedom of action, and the absence of it in speculation, in England, with the converse in Germany, is one of the most curious problems in the history of mankind. In short, I return to my old text, that gifts and graces are distributed with so equal a hand as to afford no nation much occasion for triumph.

On passing into France my first emotion was one of somewhat contemptuous wonder how a people contented with such barbarous means of communication could have the courage to fancy itself civilized. While tortured along leagues of rough pavement I still had pity to bestow on the poor people, who, finding the seas of mud at the sides impassable, were walking in the country as in one continuous street, and obliged to turn off for every carringe. The side roads exhibited the appearance of swamps, into which, said a companion, "one is invited to plunge." As I contemplated this total absence of all care for the humble foot-passenger, all the really paternal provisions of Germany recurred to me in full force; I recollected the Duke of Saxe Weimar's excellent footpaths, adorned at convenient intervals with solid and handsome stone benches, at the side of which stands a broad low post, of the same material, so formed and placed that the wayfaring man may most commodiously deposit his burthen—a beautiful monument which the kind-hearted sovereign leaves, to honour and endear his memory. I thought of the abundant and clear directions of every kind which cover the territory of Bavaria, the excellent roads and comfortable travelling in Prussia and Austria generally; and I smiled at the dream of superiority with which France amuses itself. But in the first town we stopped at, she justified her claim in her own way. There I found again the incomparable creatures I have so often admired—the women of the lower classes of France. Well dressed and well bred, yet more laborious and energetic than the coarsest and dowdiest of German peasants, they appeared to me as beings of another race, combining qualities generally thought incompatible. A woman not at all handsome, but neatly and trimly dressed, and with that general air which pleases and satisfies the eye, helped to unload the diligence, lifted burthens which a man would grumble at in Germany, and no woman would touch in England, took cognizance and charge of everything, gave directions about everything, and all with a quiet alacrity, a ready intelligence, and, above all, a good-will and obligingness, which one sees nowhere else. She replied to my entreaties that she would not lift what I thought too heavy a trunk, with that propriety and grace of manner arising from the nice balance between respect for others and for oneself, for which women of this class in France are so remarkable. Charming and useful creatures! they alone know how to do the most menial offices without injury to their independence and self-respect—the most laborious and rude without prejudice to the *agrémens* of their sex. In Carlsbad women habitually do what we call hod-work for the masons, and do it with unalterable cheerfulness. But what women! all the agreeable pride of sex, all idea of pleasing, is completely obliterated. They are coarse, uncouth drudges. I do not think the existence of such a class as the French women of business is suspected in Germany, where Franzosinn is another name for levity, extravagance, and profligacy; nor is it half understood in England. I must say, however, that I hold the Germans fully excused for any amount of antipathy to the French. A conquering nation must be content to pay this penalty for its mischievous and atrocious triumphs. It will require centuries to make the Prussians, for example, forget what they have themselves seen, heard, and endured. Of this they always remind you, and with reason. Every conquering army misrepresents and dishonours the nation to which it belongs. The French novel writers, too, have done the same good office for their countrymen and women as the English for theirs. It is difficult to persuade the readers of Balzac and Soulié, of Bulwer and Mrs. Gore, that domestic virtues and kindly affections are to be found in France or England. Those who have had such deplorable experience of society are perhaps right to describe it as they have seen or conceived it. May their pictures have the effect they, no doubt, desire, of correcting the vices they paint. A more pleasing, and perhaps not less useful task would be that of trying to open the eyes and the heart of each nation to the merits of its neighbours, and of showing how the same hand which has covered the surface of the globe with hill and plain, river and lake, field and forest, each of which has its inconvenience, and each its use and its charm—has scattered in like manner moral inequalities, out of which it depends on us to extract a preponderance of good or evil. If one goes about, not like Diogenes with a lantern, but with a pair of scales in one's hand, one will find that Providence is not so partial and unjust as men's self-love would make it.

And now for a weight in the scale of Germany. It is not too much to say that in all matters connected with Art, in the way of viewing Art, in all that is said, written, or done in that field, Germany is immeasurably before England and France. The return to these countries strikes one as a sudden plunge into the barbarism of the 17th and 18th centuries. From the renovation of a Cathedral, to the trumpet of the *retraite*, every thing that has met my eye and ear in France is not only not good, but positively offensive.

This does not apply so much to executive talent, of which there is enough in both countries, nor to the eminent exceptions to be found in London and Paris, but to the general æsthetical feeling, culture and tendencies. When I mentioned Bamberg, I intended to say that any body who contemplates the renovation of a church, is unpardonable if he does not go, or send a *peritus*, to Bamberg Cathedral. There he will see what can be done by men who thoroughly understand the genius of the great architects of the middle ages, and who work under the same influences which inspired those most religious and poetical structures. The restoration of Bamberg Cathedral appears to me, as nearly as may be, perfect. Within a week, with this picture fresh in my mind I entered the Cathedral of St. Omer. It is impossible to describe the contrast. A great deal has been done and is doing there, all in the very worst taste, all inspired by a feeling the reverse of that which preserved and carried out the austere and solemn beauty of Bamberg. One thing was quite new to me. There are statues placed in the upper part of arches, with a light thrown upon them from behind, or from above, so as to produce a sort of dioramic effect. I should not have believed it possible that the most audacious *décorateur* would venture to introduce any thing so thoroughly claptrap and theatrical into a Gothic cathedral. The statues are new and of a piece with this contrivance. The dissonance produced in one's feelings by such desecrations is painful in the extreme; the more so as no one who believes in the intimate connexion of religion and art, can help falling into reflections of no very satisfactory nature on the state of the one, where the condition of the other is so tawdry and impure.

Not less distressing are the noises made in French churches under the name of chanting (*entonner*) or singing. I think the nerves of the most devout German would be put into a state in which devotion is impossible. In the rudest and humblest German village church I never heard the horrible sounds I have heard in France put forth with some degree of pretension and self-complacency. And we all know the rivalry in bawling to be heard in English churches, and, still more, in meetings.

I must now take my leave of you and of Germany for the present. The slight and hasty sketches I have sent you are little worthy of a theme which would furnish volumes of the most important matter; they were, in fact, mere hasty attempts to arrest the evanescent impressions of the moment. I have not touched on the most interesting and amusing of all topics, society and manners; though the view I have enjoyed of them has been perhaps even wider and more varied than that of cities and lands. One must make one's election, whether one will stand on the outer verge of social and domestic life, as an observer and reporter, or be admitted (if one is so fortunate as to have the opportunity) into its inner and sacred circle as a member and sharer. To attempt to do both, is an abominable act of treachery, though by no means a rare one; luckily, it becomes more and more difficult, in proportion as persons of honour and delicacy have been dragged into notoriety by strangers. And Germany has homes and hearts, for a place in which it is well worth while to sacrifice all the glories of authorship, even for those who can command them. Unqualified admiration and praise have no value for people of sense and taste, and whatever is to be said in dispraise of the structure and forms of German society, should be said by a native, and not by a foreigner loaded with hospitality and kindness, and little disposed to remember any thing but the qualities which must inspire love, admiration and respect into every mind capable of appreciating them.

ANCIENT NINEVEH.

WE announced, a short time since (*ante*, p. 594), the interesting discoveries lately made, by M. Botta, at Nineveh. A letter has since been received by M. Mohl, which enters more into detail. Other letters may shortly be expected, which we hope to be enabled to lay before our readers. The drawings and descriptions referred to, will appear in the *Journal de la Société Asiatique*.

Mossul, April 5, 1843.

You are aware that I have for some time caused excavations to be made in the neighbourhood of Nineveh, in the hope of discovering there remains of monuments, or inscriptions, which, by multiplying our means of comparison, may enable us to decipher those cuneiform inscriptions, which, as yet, we are not able to read. We were at work a considerable time in the great mound opposite the site of the present village of Niniouah; but as I found nothing there but bricks, and insignificant fragments, I removed my workmen to the neighbouring village of Khorsabad, and they have already sent several bricks with cuneiform inscriptions. My workmen have, indeed, discovered there the remains of a monument, rendered remarkable by the number and character of its inscriptions. I send you, to-day, a summary description of all that I have been enabled, as yet, to disinter (for the whole is buried beneath the mound); and I add some hastily executed drawings, together with a copy of several inscriptions. As I was recalled to Mossul on business, I was only able to remain one day at Khorsabad, and several would have been required to copy all that my labourers had disinterred. I shall return when the works are sufficiently advanced to enable me better to understand the whole of the monument, and shall remain a sufficient time to write a complete description.

The village of Khorsabad, or Khortabad, or Khorstabad (for the name, which is certainly not Arabian, is pronounced in all these ways), is distant about five hours of caravan journey to the N.E. of Mossul, on the left bank of the little river called the Khanser. It is built on a mound stretching from west to east; the eastern extremity rises into a cone, which is said to be artificial and modern. This information, however, is doubtful, as my informant has a house at the top of it, and probably fears that my excavations may undermine its foundations. The eastern extremity is forked, and on the northern extremity of the bifurcation it is that my workmen have found the very mutilated remains of which I am about to speak.

Beginning at the top of this wall, my workmen immediately discovered the lower portion of two parallel walls, separated by a platform of six mètres in width: the extremity of the walls is level with the slope of the mound, which proves that the wall is incomplete on this side: the remains are about two and a half mètres long from west to east; they then turn at right angles, but close to each other, leaving between them a space of no more than two mètres twenty centimètres, a passage about three mètres long, at the extremity of which the walls again turn at right angles, one to the north, the other to the south. We have not continued the excavations northward; but southward we have found that the wall, after proceeding three mètres thirty-two centimètres in that direction, turns to the west, running in the direction from which it set out. This will be better illustrated by the plan.

As the mound rises towards the east, the wall acquires height in that direction, and I have been gratified by finding all the surface covered with bas-reliefs, curious inasmuch as they evidently illustrate some historical fact. In describing these, I shall commence with the wall on the north side of the platform, starting from the extremity. Where

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the sculptures begin to be distinct, I can make out a warrior, with a coat of mail and a helmet, falling backwards pierced with a lance; behind him are two archers in the same dress, shooting in an opposite direction to that taken by the lance. When the wall returns at right angles towards the south, it is covered with a bas-relief, of which I send a drawing. At the corner is a fortress formed of two towers with battlements, on which are two persons very disproportioned, one raising his hands to heaven, the other hurling a dart. More towards the south are two archers, kneeling, with pointed helmets and coats of mail: the one shoots an arrow in the direction of the fortress; the other raises one arm, and in the other hand holds an instrument, of which I send an exact representation, but the use of which I cannot ascertain. Behind them are two archers standing upright, shooting towards the fortress. These figures are about three feet high, drawn oddly, but wanting neither in nature nor spirit: the whole scene is surmounted by a cuneiform inscription, so dilapidated that I despair of copying it. From what I assume to have been the probable height of the wall, much of the inscription must be wanting. I have copied all I could of the inscription, because a single historical name would explain the bas-reliefs. In the passage, the north wall presents a figure three feet in height, of which I send you a drawing. More eastward are the remains of a colossal figure, which must have been, at the least, eight feet high: the legs are well drawn, and appear to have been covered in front with defensive armour: after this figure the wall turns northward, beyond which we have not excavated.

The wall, south of the platform, presents five figures looking eastward; behind them a figure which has lost its head, but which appears to have had wings. The wall then turns northward, presenting a bas-relief which I have copied, representing a man with a sword in his belt, and holding in his hand a long stick, who appears to be pushing before him a woman holding a purse: in front of these is a woman, holding by the arm a naked child, preceded by a third woman, carrying a leather bottle or bag over her shoulders. It appears to me, that all this side represents prisoners made in the expedition pourtrayed on the other side. All these figures are three feet high, and surmounted by cuneiform inscriptions, also mutilated.

On the opposite side there are two figures, in different habiliments, one three feet high and complete, the other colossal but mutilated. Southward, on leaving the passage, the wall contains the lower part of four colossal figures, clothed in long robes with fringes delicately sculptured. On the outside of the solid enclosure there are four others more richly dressed.

The platform is paved with flagstones, and on each side is an oblong hollow, four inches deep, semicircular towards the east, square towards the west, of which I cannot divine the use. The passage is paved with one large stone, covered with a cuneiform inscription, of which I subjoin as exact a copy as the numerous fractures in the stone allow of. I shall try to keep all the fragments and join them solidly together. I ought to remark that the characters appear to have been encrusted with copper, if I may judge by some remains, still found. As the monument was evidently incomplete as far as I have described it, I caused a well to be sunk in the direction and a few paces in front of the north wall. I was right: for my workmen discovered at once a wall with two very remarkable colossal figures 8½ feet high, quite complete, saving some fractures. The first is a bearded figure marching eastward, and carrying, in his hand, a coffer or cage. Before him is a woman with her hair gathered up into a knot behind her head; her robe has straight sleeves ending at the elbow; it fits close to the figure, is largest towards the bottom, and beautifully plaited like the *saya* of the Spanish ladies. The wrists are adorned with bracelets clasped by two aspe' heads, which appear to be biting each other. In one hand she holds a large baton or sceptre, and (what is more remarkable) she wears, in her girdle, a long and large sword with a richly carved handle. These two figures are in good preservation, and I should have drawn them had not my excavation been as yet too narrow to allow of it. The figure of the woman has only three cracks, and as nothing is wanting but the ear, it will be desirable to preserve it. It is, as far as I know, unique. I should observe, that these figures, although they have been so long underground, still bear evident marks of colouring, both in their robes and hair. The female figure appears to bear the insignia of royalty. I fancied that this was the last figure in this direction, but immediately before her the wall turns at right angles, indicating perhaps the end of the monument, and there we can trace the feet and lower part of the robe of a woman dressed like the one preceding. The upper part is, unfortunately, wanting. The style of these sculptures and the species of vestments resemble those at Persepolis; it seems to me, however, that there is more spirit in the figures and more of anatomical knowledge in the drawing. The muscles of the arms and legs are very well marked, and, in fine, these bas-reliefs bear favourable testimony to the taste and skill of the sculptors.

My description is incomplete, but I shall soon be able to send a more detailed one. I am continuing my excavations, and with the more interest, as I think they are the first which have brought to light monuments of the times when ancient Nineveh was still in its glory. The mound is filled with fragments of sculpture and inscriptions, all of which I have carefully preserved, in the hope of joining them. In this way I have already united some fragments of a colossal statue of a woman richly clothed, with earrings and rings "*en kholkhal*" on her legs. I have found besides several fragments of sculpture of a black calcareous flintstone, delicately worked, but as yet nothing complete. A hundred paces from the village I have found a kind of altar (if altar it be) with triangular cippus, surmounted by a round platform. The angles are decorated with a lion's paws, well carved, and the whole has an air so Greek that I should have fancied it of Greek origin, did not the periphery of the platform bear a cuneiform inscription, which I have copied. There is no hollow on the top, and nothing to show that it was employed for fire. It may be the base of a column. I am informed that there is another near it, much injured, which I shall visit on my return, hoping that it will aid me to complete what is wanting in the inscription.

It is time that I should speak of the construction of the monument which I have described, which is not the least remarkable thing connected with it, and which is similar to nothing else that I am acquainted with. It is built on an area formed of one row of large bricks bearing inscriptions; below this layer is one of fine sand six inches thick, lying above another layer of bricks strongly cemented with bitumen. This sand is evidently placed there intentionally, for it has been brought from the Tigris, but I know not for what purpose. This is not all: the walls are formed of large, flat tiles of a marble-like gypsum, such as we find near Mossul; between these tiles there are layers of earth, and thus the whole exterior of the masonry is covered with sculptured tiles, while all its interior is filled with argillaceous earth. There is no appearance of this being the result of the decomposition of unbaked bricks, for of this we find no traces; but my workmen tell me that the earth has been mixed with lime, which hardens it, and that this method is still in use in Mossul; it appears, nevertheless, less durable, and contrasts strangely with all we know of these primitive monuments. The pressure of this earth, before the passages were filled, has broken the bas-reliefs in pieces, and as we excavate they would all fall did we not in a measure prop them. These stays, however, will only last while we are working, and the monument will inevitably perish if the French government do not furnish me the means of preserving the more interesting portions.

THE CARTOON EXHIBITION.

It was our pleasant duty last week to commend the manner in which the Commissioners had discharged their onerous duty towards the public and the Cartoon exhibitors. We have now to analyze the intrinsic merits of the collection: a less easy task. Good will and good conscience are alike interested in its fulfilment: yet so many act as if they believed that the two could not work in company, that all strictures and comparisons run a risk of being considered as out-pourings of "prejudice," in place of that friendly sincerity without which there is no true respect.

Under circumstances, many will consider the Exhibition, on the whole, as a subject of congratulation: and it is so, as developing talent hitherto unknown, or obscure and imperfectly known. The disposition courageously to grapple with compositions on a great scale is as manifest as we had anticipated; but greatness is not a question of scale alone, and we should have been startled by the general absence of intellectual power and originality had we not foreknown that in boudoir art and book illustration—hitherto the staple occupation of our artists—the higher faculties are but sparingly demanded. Imperfect draughtsmanship, with which most, even the best, of the designs, are chargeable, did not surprise us, remembering that the hopes, the aspirations, even the dreams, of young English artists, have always hitherto been of colour, and not form. One essential requisite, however, has been more generally overlooked than we had anticipated; there has been a strange forgetfulness among the competitors, that cartoons are designs for frescoes—a very general neglect of the architectonic principle on which they ought to have been composed. The artists seem to have forgotten that a picture to be hung anywhere, and a work of art forming a component part of a building, ought to be designed on principles as distinct as the poem and the lyric for music. Without, for the moment, considering any other qualities, we would observe, that in No. 94, the *Baptism of Ethelbert by the Monk Augustine*, this principle is recognized, and so much dignity thereby acquired, that we are half inclined to ask whether the designer had ever dabbled in architecture? his arches and columns also give costume to the design, another merit more rare here than it ought to have been. The drapery accessories, too, are often anomalous: witness the *Marriage of Henry the Seventh* (No. 127), where a direct authority was ready to the painter's hand in the engraving after Mabuse's picture, published by Walpole. Such inattention to research, we are ashamed to say, is generically English.

But these casual illustrations of essentials overlooked must not detain us longer from the prize cartoons. First, then, of Mr. Armitage's *Invasion of Britain by Cæsar* (No. 64). We will not, because the work is said to have been drawn in the *studio* of M. Delaroche, therefore consider the prize as a homage to continental art. But to illustrate the general absence of elevated conception, we must advert to the fact, that in its very subject we have a grave mistake. Its import is the degradation, not the exaltation of England. The conquest of England might furnish a noble inspiration to the French academician; but amounts to an objection when the destination of the work is considered. This objection disposed of, there is much to praise in the bold attitudes of the struggling soldiery—much to regret in the absence of those masses in grouping, so essential in battle-pieces for the avoidance of confusion. Indifference to this canon makes even Raffaelle's 'Battle of Constantine' an ineffective piece of embroilment, when compared with the 'Battle of the Standard,' where mere groups were taken. It is true we have Cæsar for a rallying point—a striking one, though too melo-dramatic; but the mêlée of men and horses at his feet, requires patience and ingenuity to disentangle: must we say, too, that we searched in vain for any traits of nobility of expression and countenance, any such individuality as alone can redeem a crowd from monotony? The artist, however, is understood to be very young: and has done too much for the credit of himself and his school, not to be credited with much excellence to come. One, and the most valuable result of such an exhibition must be self-correction.

Another of the 300*l.* prizes (No. 84), *Caractacus led in Triumph through the streets of Rome*, by Mr. Watts, is highly creditable to its exhibitor; but here again we must take exceptions against the subject. A British captive led in triumph to "make a Roman Holiday"!—Would the Delaroches and Delacroix' adorn their *Palais de Justice* with Napoleon dying under the eyes of English sentinels! Would Begass or Bendemann, for the decoration of their German palaces, select some incident from the bitter period of French domination? There was a moment in the history of the Ancient Briton which an artist (No. 88) has done well to select: we mean the chief's appearance before Claudius, when the captive, by his inborn greatness, towered alike superior to his adversary and to his own fate! Here (No. 84) he is but a chained savage,

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led in humiliating procession by his victors. Standing before this design, we were struck by the number of claims laid on its several portions by the spectators: the main figure—a nobler breadth of brow admitted—will recall to many the 'Ugolino' of Sir Joshua; while the son of Caractacus, and the woman and child, on his right, have an amiable Raffaelesque grace, and the Trumpeter in the van, is borrowed from Annibal Carracci's 'Triumph of Bacchus' in the Farnese palace, and was probably borrowed for the occasion from A. Mantegna. But these reminiscences show taste and reading, and as such, bind us over to respect and "good construction."

We are now at Mr. Cope's *First Trial by Jury* (105), beyond question, in our estimation, the finest work in the collection. Here we have England fairly exalted: a just, and merciful, and free nation, foreshadowed without prejudice or offence; no foreign nation affronted, no sensitive conscience ruffled. It is with such representations that our chambers of Legislation should be decorated! Perhaps, however, the artist has hardly risen, in execution, to the height of his idea. Greater dignity and expansiveness might have been given to the developement of the theme. We feel ourselves, in some measure, in a corner, not in the presence of a whole nation; that we witness a chance proceeding, and not that we assist at the birth of civilization and enlightenment. This is in some measure chargeable on the figure of Alfred. We cannot recognize him as "Alfred the Great." He is not sufficiently exalted in intellectual nobility above the attentive twelve who take part in the ceremony, or the two who hold the half-dogged, half-terrified ruffian in close and masterful thrall. Strange that one so often portrayed should want a portrait still! But the composition is clever; simple, yet displaying sufficient art to denote care and reverence on the part of the designer. There is feeling, too, and contrast in the central group: the importunate eloquence of the boy-witness, with outspread arm, *telling* all the more forcibly, from his close neighbourhood to the cold and stark body of the victim. We have always had good hope of Mr. Cope, from his determined avoidance of mannerism, and his choosing a range of subject, varying from the most contemplative passage of Scripture to the homeliest incident of practical life. In this clever work he does much to justify expectation, by promising yet better things to come.

Taking the prizes according to the order in the Catalogue, Mr. J. C. Horsley's *St. Augustine preaching to Ethelbert and Bertha* (100) is next to be mentioned, and with admiration, were it only for the good effect of *chiaroscuro* it contains. But we find in it a greater inequality than in any other of the prize designs. Truth and delicacy of sentiment are counterbalanced by feeble or careless drawing. The countenances of the listening group—that of the Queen excepted, which wants animation,—bear testimony to the efficacy of the Holy Father's message; but strip the monarch of his purple, and we fear that but a distorted anatomy would be disclosed, while the two maidens, on his right hand, have a clumsiness of form too clownish for such a presence. The arms and hands of St. Augustine, too, want revision: his head is better, though the contours of the features verge upon a needless heaviness; and between the ensign bearer of "peace and goodwill" and the auditors, there is too large a space *to let*. So largely, however, do the merits preponderate in this composition, that we prefer it to the neighbouring *St. Augustine* (No. 98), which at a more Lenten show might have carried off the prize. From No. 100 it is but a short step to No. 103, *Alfred in the Danish Camp*. This, though not a prize picture, has merit: the monarch's figure, to be sure, is a failure; he torments his harp with as wrathful a scowl, as knotted an arm, and as spasmodically-contracted a hand, as if it were a weapon of vengeance and self-defence, and not an instrument of guile,—as if these staring evidences of emotion were not so many signs by which the disguised chief must have been revealed to his enemies. But the other parts are better; especially the group between the English prince and the Danish king. These have spirit and character superior to anything we find in the neighbouring cartoon,—*Alfred submitting his Code of Laws to the approval of the Witan* (104), by Mr. Bridges,—to which, nevertheless, a prize has been awarded.

We may here interrupt the thread of orderly narration to state, that there are one or two purely fanciful subjects, which are more satisfactory to us, than any of the foregoing works of imagination, Mr. Cope's excepted. Milton and Shakspeare and Spenser have been largely laid under contribution, and the former has given occasion to more illustrations of 'Comus,' Adam and Eve, Satan, and 'Samson Agonistes' than we care to particularize. One, *Lady in the Enchanted Chair* (60), however, must not be passed over, for its prettiness, not to say, grace; the Cupid peeping out from under the burly limbs of the prostrated bacchanal in the foreground, is a charming and *naïf* touch of poetry, though not Miltonic. Hard by, and still in the foreground, is a nymph-profile, so lovely, and so closely resembling some of Howard's heads in the 'Rape of Hylas,' as to make us attribute this design to his crayon, till warned that we might be mistaken by other portions of the drawing. In its sterner and coarser way, the neighbouring *Samson Agonistes* (61) has also merit. No. 51, the group of

> —— daughters three,
> That sing about the golden tree,

has also found its admirers: though not in us. These are Graces who were but an hour ago unlaced from the trappings of the milliner—conscious of their nakedness, and uneasily rejoicing in their deliverance: not the divine maidens hymned by the poet. Shakspeare has hardly fared so well as Milton. We looked long and wistfully at the *Death of King Lear* (26), when we were told it was the work of the clever young painter of the Plague-prophet in the Royal Academy. But the idea of that picture has clung to the artist, like the gift of Dejanira. The

> —— foolish, fond old man,
> Fourscore and upwards,

is worn by disease, rather than by "grief of heart." The corpse of Cordelia might have been flung down in answer to that ghastly cry, "*Bring out your dead;*" it is so emaciated that not even Dotage could conceive such a picture of mortality might haply live! Plague-stricken, too, is the youth at her side: but the kneeling girl's figure has a redeeming pathos, and the three shrouded mourners, who are departing, to the left of the picture, are good. There are other Lears, to say nothing of a Falstaff, of a Macbeth, &c. &c. whereof Civility forbid that we should speak.

But the happiest fancy-piece, and, indeed, possibly the most perfect Cartoon in the Exhibition, is Mr. Frost's vision from Spenser, *Una and Satyrs* (10), the first of the third-class prizes. Against this work we have but one word to object. Fear, we know, is unlovely: but still, with all the terror in her countenance, so well borne out by her shrinking attitude, the chaste and holy virgin should have been more loveable and beautiful, according to our wish. The designer has been more at home among the "salvage nation," to whose coarse gambols he has given a spirit and a force worthy of some better renowned mythological painter; the drawing too is on the whole good, and is severely tested by the foreshortenings and muscular developements of some of the prominent figures. But enough for one week; five of the prizes, and a host of other designs, good, bad, and indifferent, being reserved for another day.

OUR WEEKLY GOSSIP.

H.R.H. Prince Albert has consented to become the patron of the Artists' General Benevolent Institution, which Society already enjoys the patronage of Her Majesty.

Mr. Burford's New Panorama is a view of Coblentz—one of the best he has painted: like as life, and, of course, superlatively attractive. Where, indeed, could a scene more animated be found, than is made up by the picturesque town, and the entrance of the tributary Moselle; the Broad Stone of Honour, and the opening of the gorge towards Boppart? The picture, too, is excellently finished, and with a depth and brilliancy of tone hardly attained in former works.

Our attention has been directed to an announcement in the *Standard*, from which we learn that a step has at length been taken in the only effectual direction for the suppression of that one of the chivalric institutions which has haunted the field of modern society with most pertinacity and least argument;—a rude, barbaric figure, stripped by centuries of all the costumes and accessories which made it picturesque, or gracious, or valuable, and looking monstrous amid the lights and forms of advanced civilization. An Association has been got up for the extermination of Duelling—composed of members influential in the precise classes within which, and for whose benefit, the murderous nuisance was supposed more especially to act. It consists of 326 members, of whom 34 are noblemen and their sons, 15 are baronets, and 16 members of the Lower House. What is more important still, the Army and Navy, hitherto the head-quarters of the conventionalism, furnish a large contingent to this demonstration. In its ranks are 30 admirals and generals, 23 colonels and lieutenant-colonels, 44 captains and 24 lieutenants in the Navy; and of the Army, 17 majors and 26 captains. The Bar furnishes a detachment of 24: and the Association denounces the unmeaning modern "wager of battle" as sinful, irrational, and contrary to the laws of God and man; and pledges itself to discountenance the same by its example and all its influence. An institution, attacked by every other species of argument, and sustained against them all only by opinion, was to be successfully assailed by opinion alone; and this measure at once knocks away the sole stay which held up the ugly figure against the pressure of modern sense and modern arrangements.

The papers mention, that a sum of money has been received from India to defray the expenses of erecting a monument over the grave of Rajah Rammohun Roy, who died some years since at Bristol, and whose remains are now deposited in the cemetery near that city. It is to be in the Hindoo style of architecture.

The works of Alfieri have been recently prohibited by the censorship of Palermo; and the consent, which had been reluctantly given, for the printing of Thiers' History of the French Revolution, has been withdrawn.

The King of the French has presented to the city of Bruges casts from the finest marbles in the Museum of the Louvre, in acknowledgment of his Majesty's satisfaction at being allowed to take casts of the celebrated mantel-piece by Franc, and of the tombs of Charles the Bold and Mary of Burgundy, in that city.

A new specialty in periodical literature has been projected, in France, by M. Moreau Christophe, Inspector General of Prisons, under the title of the *Revue Pénitenciaire*, having as its objects of publication a critical exposition of doctrines, a digested analysis of facts, and the text of official documents relating to the science and discipline of prisons. It is the further intention of the projectors of this Review, to form themselves into a society, to be called "The Howard and Saint Vincent Association," for the purpose of collecting a fund to be appropriated to the composition or purchase of works proper for the reading of the prisoners and the poor. A volume is also announced by M. Capefigue, entitled *Les Diplomates Européens*, and containing notices of Metternich, Pozzo di Borgo, Talleyrand, Pasquier, Wellington, Richelieu, Hardenberg, Nesselrode and Castlereagh.

M. Etex has been commissioned, by the Minister of the Interior, to execute a marble monument to the memory of Vauban, for the Church of the Invalides, where it is to form a *pendant* to the tomb of Turenne.—An equestrian colossal statue has been erected at Casale, in honour of the present King of Sardinia. It was modelled by the sculptor Sangiorgio, and cast by Viscardi, of Milan.—The Grand Duke of Tuscany has also recently erected a remarkable monument, under the name of *The Tribune of Galileo*, in the Palace of the University of Florence. The following is an abridged description:—Four pilasters and two arcades divide this tribune into three parts. The entrance portion, or vestibule, and the middle one are square; the last is semi-circular, and contains the statue of the philosopher. The figure is clothed in a long robe, the folds of which are sustained in its left hand, while the right rests on a cippus, that supports a globe, and figures representing Natural Philosophy and Astronomy. Four busts are ranged on either hand, within the hemicycle—those of Galileo's bosom friend, the Benedictine Castelli, and his favourite disciples, Cavalieri, Torricelli, and Viviani. Right

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and left, in glass cases, are the instruments and apparatus with which his discoveries were made:—and the principal of these—the Satellites of Jupiter, the Phases of Venus, Saturn's Ring, the Spots in the Sun, and the Mountains in the Moon,—are figured in gold, on a blue ground, in an arcade of the vault. Philosophy and Astronomy are painted in the second vault. The allegorical figures of Nature, Truth, Natural Philosophy, and Perseverance, are in the first. On the walls are seven fresco paintings, representing the principal points in the history of Galileo.

We must report, though but in a line, the dinner given to M. Spohr by his professional brethren on Tuesday, and the Purcell Commemoration held in Westminster Abbey on Thursday morning. The musical season is coming spiritedly to its close. The news from abroad is but unimportant; 'L'Italiana in Algieri,' by Rossini, is to be versionized for the Grand Opera of Paris—a foolish measure, brought about, we presume, by Madame Stolz, to find occupation for her *mezzo soprano* voice. A new tenor, M. Mengis, is also to be tried there in the autumn: and there is more than a chance of Mlle. Fanny Elsaler *dancing her peace* with the management. Much, indeed, is new attraction needed at that theatre. A festival is to be held, about this time, at Zurich, with three thousand voices; and Lady Bishop is shortly to try her fortune on the stage of San Carlo, at Naples.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1*s*. Catalogue, 1*s*.
HENRY HOWARD, R.A., Sec.

BRITISH INSTITUTION, PALL MALL.
The Gallery is OPEN DAILY, from Ten in the Morning until Six in the Evening, with one Room containing the Works of Sir Joshua Reynolds, the next those of Ancient Masters, and the third with those of Deceased British Artists.—Admission, 1*s*.; Catalogue, 1*s*.
WILLIAM BARNARD, Keeper.

Will shortly Close.
The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1*s*. Catalogue, 6*d*.
JAMES FAHEY, Secretary.

Will be Closed in a few Days.
EXHIBITION of Sir GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing portraits of all the Members of Parliament, also a portrait of Her Majesty Queen Victoria, and various other works, forming a collection of more than 800 portraits of eminent personages of the present day. Open from 10 till dusk. At the Egyptian Hall, Piccadilly. Admission, 1*s*.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.

AERIAL NAVIGATION.—ROYAL POLYTECHNIC INSTITUTION.—A LECTURE on this subject, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered at Two o'Clock daily, and on Monday, Wednesday, and Friday Evenings, at Eight o'Clock, in addition to the POPULAR LECTURES usually delivered. The Exhibition of the COLOSSAL ELECTRICAL MACHINE, the DIVER, DIVING BELL, NEW DISSOLVING VIEWS, and the other varied and instructive Objects of the Institution, continues as usual. The original CRAYON DRAWINGS, from the CARTOONS at HAMPTON COURT, by the late Mr. Holloway, with numerous other WORKS of ART, have recently been placed in the Gallery. Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.—*June* 7.—Mr. Warburton, President, in the chair.

1. 'On Ichthyopatolites, or Petrified Trackways of Ambulatory Fishes upon Sandstone of the Coal Formation,' by the Rev. Dr. Buckland.—In September, 1842, Dr. Buckland received from Miss Potts, of Chester, a sketch of impressions resembling a succession of scratches by long claws, copied from a flag-stone discovered by that lady near the shaft of a coal-pit, at Mostyn, in Flintshire. She afterwards forwarded the slab itself; from an examination of which, Dr. Buckland comes to the conclusion, that the impressions are not foot-marks of a reptile, but made by the ambulatory organs, or bony rays, of the fin of some unknown species of walking fish. They consist of curvilinear scratches, disposed symmetrically at regular intervals, on each side of a level space about two inches wide, which may represent the breadth of the body of the fish, to the pectoral fin-rays of which Dr. Buckland attributes the scratches. They follow one another in nearly equidistant rows of three scratches in a row, at intervals of about two inches from the point of each individual scratch to the points of those next succeeding and preceding it. They are all slightly convex outwards, three on each side of the supposed place of the fish's body. Each external scratch is about an inch and a half in length, the inner ones about half an inch, and the middle scratch about one inch long. These proportions are pretty nearly constant throughout a series of eight successive rows of triple impressions on the slab from the Mostyn coal-pit. The impressions of the right and left fin-rays are not quite symmetrically opposed to each other on a straight line of progression, but the path of the animal appears to have been curvilinear, or trending towards the right. Each impression, or scratch, is deepest in its supposed frontal side, and becomes more shallow gradually backwards. Dr. Buckland enumerates several instances of such a mode of progression among existing fishes, and points out the great analogy between these fossil impressions and those which the gurnard makes when walking on sand under water, as observed by Professor Deslongchamps.

2. A letter was read from Mr. W. C. Trevelyan, giving an account of polished and scratched surfaces of rocks observed by him in Greece, on the way from Megara to Corinth, and resembling the surfaces seen in the Jura, attributed to the action of glacial phenomena. In this case, however, he considers the fact observed as the effect of an earthquake. The appearance of moraines, which he saw in the gorge of Mount Parnassus, he refers to storms bringing down masses of rocks, rubbish, and trees.

3. 'Observations on certain Fossilliferous Beds in Southern India,' by Mr. C. T. Kaye.—The beds made known by Mr. Kaye, occupy positions at some distance from each other, and are found in three localities: first, near Pondicherry; secondly, near Trinconopoly; and, thirdly, near Verdachellum. Although the streets of Pondicherry are paved with limestone, the strata from which the material is derived have hitherto been unnoticed. The town itself is situated, like Madras, on a recent sandy formation, extending inland, in places ten miles, and containing shells of species now inhabiting the Indian Ocean in such abundance that they are dug up and used for lime. Immediately behind the town these sandy beds rest on low hills of red sandstone, in which no marine remains occur. In certain localities it contains fossil trees, often of vast size, even to the length of nearly 100 feet, all apparently *coniferæ*, and having their wood silicified, and presenting no traces of marine action. Beyond the hills of sandstone, is a bed of limestone, and beyond it the sandstone again, bounded, at a distance of about sixteen miles from the sea, by hills of black granite. The nature of the country affording no sections, the relation of the limestone to the sandstone is still a desideratum. The former occupies an area of not more than three or four miles, and abounds in most beautiful and interesting marine fossils, most of which appear to be new. *Baculites*, *Hamites*, *Nautili*, and *Ammonites*, are abundant in the finest preservation, and associated with numerous bivalves and univalves, including several species of *Voluta*, *Pyrula*, and a *Cypræa*. Wood is also found, but calcareous, and bored by the Teredo. About 30 miles from Trinconopoly, 100 from Pondicherry, and 60 from the sea, is another bed of fossilliferous limestone. Among the numerous fossils procured by the author from this bed, very few agreed with those from Pondicherry; some resembled tertiary fossils, and others green-sand species: only one fragment of an ammonite occurred. At Verdachellum, in Southern Arcot, about 40 miles from the coast and 50 from Pondicherry, a third bed of fossilliferous limestone occurs, to which the author's attention was directed by Lieutenant Newbold. It is situated amid a district of red sandstone, resembling that at Pondicherry. It contained no Baculites or Hamites, but several Ammonites, and numerous bivalves and univalves, several of which were identical with those from Trinconopoly, but none were of the species found at Pondicherry. Among them were some lower green-sand forms. The author concludes by pointing out the remarkable association in these beds of truly cretaceous forms with numerous species belonging to genera usually considered as characteristic of the tertiary era.

4. 'An Account of a Section of the Strata between the Chalk and the Weald Clay in the vicinity of Hythe,' by F. W. Simms.—In order to ascertain the relations and succession of the strata in the neighbourhood of Hythe, the author instituted a number of borings, the details of which were fully given in this paper. The better to investigate the beds of the lower green sand in this locality, he sunk a shaft in the quarry above and to the north of Hythe Church, of the dimensions of five feet by four, to the depth of seventy-three feet; so that the strata could be accurately examined and measured, and the fossils of the several beds collected. By this means he discovered beds which were not previously known to have existed in this locality, consisting principally of laminated clay, greasy to the feel, and having some of the properties of fuller's earth. The succession of beds in Mr. Simms's section, is the following, enumerating them in descending order, from the bottom of Evenden's quarry, where the shaft was sunk, there being forty-eight feet of calcareous rock above. Six feet of sand, containing few fossils, and in one bed some fossil wood, are succeeded by eight feet of calcareous rocks and interstratified sands, containing the same fossils with the calcareous rock above. Next we meet with twenty-five feet of grey sandy clay, with characteristic fossils, succeeded by variously-coloured beds, to a depth of fifty-three feet, resting on a greenish-brown bed, which is separated from the wealden by a layer of very fine white sand, one inch in thickness. The wealden occurs at a depth of sixty-three and a half feet. Mr. Simms's observations show that the upper green sand is wanting in the neighbourhood of Hythe, that the galt is 126 feet thick there, and the lower green sand 70 feet in its upper bed, 158½ in the middle, and 178½ in the lower. The dip of the strata in the line of section is due north 1° 19′. Among the fossils procured by Mr. Simms, during his investigation, was a remarkable resin, the properties of which were examined by Mr. Edward Solly, and an account of which accompanied the paper.

5. 'Comparative Remarks on the Lower Green Sand of Kent and of the Isle of Wight,' by Dr. Fitton. The author having examined the results of Mr. Simms's operations, described in the preceding paper, here compares the sections of the Lower Green Sand at Hythe, and on the S. W. of Maidstone, from information given to him by Mr. Benstead, of the latter place. In sinking a well at Barming Heath, in 1837, this gentleman found the whole thickness of the quarry stone (Kentish rag) and intermediate "Hassock," to be 130 feet:—beneath were 10 feet of dark green sand, containing marine fossils; and finally about 30 feet of clay, which was known to be different from that of the Wealds. Water having been obtained, at the depth last mentioned, the sinking was discontinued. The sections, therefore, at Hythe, and near Maidstone, agree in presenting a considerable thickness of marine clay beneath the Kentish rag:—and this resemblance is confirmed by the fact, that a bank of distinct blue clay crops out between the quarry stone and the weald clay, near Wateringbury, on the south of Maidstone.

The section at Atherfield, on the coast of the Isle of Wight, has the advantage of exhibiting an uninterrupted view of the whole series of strata between the chalk and the wealden, which are seen to be perfectly conformable throughout: and both the fossils and the mineral compositions of the beds sunk through in Mr. Simms's shaft, very closely resemble those of the lowest beds near Atherfield; the principal difference being the occurrence at the latter place of the bed of stone, about three feet thick, near the bottom, which abounds as remarkably in fossils. On the other hand, the calcareous strata of Kentish quarries, from Hythe to Maidstone, do not appear in Atherfield; where they are represented only by detached concretional masses—and the author calls attention to the sudden decrease of calcareous matter, in receding from what may be called the ventral region of this limestone—whether inland through Surrey and Hampshire, or westward by the coast of Sussex, to the Isle of Wight and Dorsetshire, which is the more deserving of notice, as the total thickness of the lower greensand in Kent (about 400 feet), cannot much exceed that of the Isle of Wight.

The author explains the stratigraphical principles of his division of the subcretaceous series proposed in 1824 and 1826, which, he thinks, Mr. Simms's results confirm: and the only remaining question is, whether the marine clay, discovered by Mr. Austen in Surrey,—that of Atherfield—and that now brought to light at Hythe—which seems to be continuous—is to be

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regarded as an additional member of the lower green sand, or to be detached from the subdivisions of that deposit—a question which can be determined only by a full comparison of the fossils of the lower subcretaceous strata; the number of which has been very much increased by recent accessions in England.

ASIATIC SOCIETY.—*June* 24.—The Earl of Auckland in the chair.—A paper was read by Mr. Bland, containing a notice of the 'Atish Kedeh,' a biographical work on Persian poets, by Hajji Lutf Ali Beg, of Isfahan. After noticing the interest which attaches to the poetic literature of Persia, and the importance of works relating to the biography of their poets, Mr. Bland named a few of the most valuable of those which existed previously on that subject, enumerating the 'Baharistan' of Jami, the 'Tezkerrat al Shuará' of Dowlatshah of Samarcand, and the 'Tuhfah Sami' of Sam Mirza, a son of Shah Ismail the First. Over all these works he gives a decided preference to the 'Atish Kedeh,' as containing more copious details, a larger selection in its anthology, and a far greater number of lives, than the whole of those set forth in the other biographies. It has also the advantage of bringing the history of literature down to a very late date—the year 1770, thus including a period of 200 years subsequent to the biographical works which preceded it. It is divided into two parts, the ancient and the more modern poets. The first part is further subdivided into four books, of which the first contains such poets as have been emperors, kings, princes, &c., chiefly of foreign birth, and the other three parts comprise respectively the great geographical divisions of Iran, Turan, and Hind. A short chapter is devoted also to some ladies, who have distinguished themselves by their talent for poetry. The second division, containing those poets who were contemporary with the author, is of importance, and gives the lives of writers which would otherwise have been lost to posterity. The whole number of biographical notices amounts to 842; and the quotations from their poems, as specimens of their style, are abundant. The sketch the author gives of his own life, represents him to have been born at Isfahan, in the year 1134 of the Hijra (or Flight of Mohammed) A.D. 1721, and to have studied under various learned men, but in particular to have attached himself to poetry and the society of poets. He gives a large selection from his own works, including a whole poem on the story of Joseph and Zulaikha, the critical examination of which is reserved for a separate notice. In the analysis, which formed the subject of his memoir, Mr. Bland included many details which were omitted in reading, the object seeming to have been to call the attention of Orientalists to a work which has been hitherto very slightly noticed, but which may be considered as the most valuable and important which we possess on Persian literature. The manuscripts of the 'Atish Kedeh' appear to be confined to a very small number, two being in Mr. Bland's possession, two in the collection of Sir Gore Ouseley, two in the East India House Library, and one in the British Museum. The only copy known on the Continent is in St. Petersburgh.

The reading of the paper having been concluded, the Right Hon. President expressed the satisfaction with which he had accepted the office of President, and declared his desire and intention to afford all the assistance and support in his power to promote the utility and welfare of the Society.—Adjourned till November.

GEOGRAPHICAL SOCIETY.—*June* 26.—The Rev. G. C. Renouard in the chair.—Resumed and concluded the reading of Mr. Falconer's notes of his journey in Texas, &c. The traveller left Galveston for Houston on the 12th of March, 1841, in a steamer drawing three and a half feet water, and grounded on Red Fish Bar, owing to hard winds having blown the water out of the Bay. He arrived on the 14th at Houston, which town is described, and said to be much more healthy than formerly. From Houston Mr. Falconer proceeded by Richmond, and across the Colorado, to Victoria, thence to Gobiad, on the Rio San Antonio, and from Gobiad to San Antonio de Bexar. To the westward of Houston the soil is described as fertile, and in the prairies large herds of deer were seen. Richmond is a thriving little place; and Victoria may become an important place for trade when the raft which obstructs the navigation of the river shall be cleared away. Gobiad was utterly destroyed in 1836, and Victoria cannot be considered healthy. San Antonio de Bexar, which is a town laid out with some regularity, is minutely described in the paper. Between this place and the Rio Grande there are no settlements: the route between these two points passes over the Neuces River and its tributaries. On the west of Texas there is abundance of fine oaks, as also cotton, pecan, and sycamore trees, and fine pastures. Having returned from the Rio Grande to San Antonio, Mr. Falconer proceeded thence to Austin, crossing the Cibolo, the Guadaloupe, the San Marcos, and other streams. The country between the two places is what is termed prairie, only a small portion of it presenting that undulated form which gives rise to the name "rolling prairie." The finest land is between the Guadaloupe and the San Marcos, and between this and the Rio Blanco is a rich and heavily-timbered bottom. At Austin, which is next described, Mr. Falconer was invited to accompany an expedition, represented to be undertaken for mercantile objects, to Santa Fé; it was accompanied by a military force of about 270 men, for the protection of the merchandise—a common precaution in crossing a hostile Indian country. They left Austin on the 17th of July, and proceeded northward till the 27th. During the early part of the journey the herds of cattle met with were so great, that the traveller says their numbers could hardly be exaggerated. Having passed several streams, they came, on the 11th, in sight of the flat table mountain improperly called Comanche Peak. On the 13th the Brazos River was crossed. On the 21st they got into a thickly-wooded country, which they had difficulty in passing. On the 27th, in latitude 33° 35′, and longitude 97° 44′, they turned westward, and on the 4th of August came to a large river of very red-coloured water, and a pretty Indian village. On the 8th, 9th, and 10th, they had great difficulty in getting through gullies and ravines. Thinking themselves on the Red River, and nearer to Santa Fé than they really were, they got guides, and went more southward. On the 17th, 18th, and 19th, they were compelled to stop near a fine spring, bursting out of the ground, but the waters of which, shortly after exposure to the sun, became nauseous and bitter. Mr. Falconer was one of the very few whom this water did not affect; but sickness and diarrhœa were almost universal. On the 21st they were glad to move forward; the rations were reduced to half a pound of poor meat; salt, vinegar, sugar and coffee were exhausted, and they had no flour. Since July 27, they estimated they had travelled 270 miles. Their present position was in 34° 20′ latitude, and 101° 25′ longitude. Proceeding in a N.W. course, crossing several streams, and country of different aspects, generally either barren or prairie-like, they came on the 4th of September, to the Quintafue, a branch of the Palo Duro, a tributary of the Red River. After about seventy miles more, the party divided, and ninety men were sent on to make their way to San Miguel, and to send back guides and provisions to those halting, who were several times attacked by the Indians, and lost fourteen of their company. The guides having arrived, they resumed their march, seventy of the party being obliged to walk, in consequence of eighty-three horses having been stolen on a former day. On the 4th of October, being on the high land which separates the streams running to the Red River from those running into the Puerco, they were stopped by a body of Mexicans, and compelled to capitulate. On the morning of the 8th they reached the camp of General Armijo, on the Rio Galenas. They afterwards crossed the Puerco, and arrived at San Miguel, a town of about 2,000 inhabitants. Here they were joined by some of the party that had separated from them at the end of August. Mr. Kendal, who was of the number, had been made prisoner, and roughly treated. At San Miguel, three of the men who had left the main body on the 11th of August, were brought out into the public square and shot. On the 17th they left San Miguel, and proceeded westward to the Rio Grande, along the eastern bank of which they descended to Pres del Paso del Noste, whence they crossed over, and came down to Chihuahua.

ASTRONOMICAL SOCIETY.—*June* 9.—F. Baily, Esq., President, in the chair.—E. T. Carver, Esq., was elected a Fellow. The following communications were read:—

'On a Self-acting Circular Dividing Engine,' by W. Simms, Esq.—The engine, in general arrangement and construction, is similar to that made by Mr. E. Troughton, though there are several additions and peculiarities, which are pointed out. The circle or engine-plate is of gun-metal, forty-six inches in diameter, and was cast in one entire piece, teeth being ratched upon its edge. The centre of the engine-plate is so arranged that it can be entered by the axis of the instrument to be divided, and the work by this means brought down to bear upon the surface of the engine-plate, which arrangement prevents the necessity of separating the part intended to receive the divisions from its axis, &c.—a process both troublesome and dangerous. Upon the surface, and not far from the edge of the engine-plate, are two sets of divisions to spaces of five minutes, one set being in silver and the other strongly cut upon the gun-metal face. There are also as many teeth upon the edge as there are divisions upon the face of the engine-plate, namely, 4,320, and consequently one revolution of the endless screw moves through a space of five minutes. The silver ring was divided according to Troughton's method, with some slight variations. In this operation it seemed to the author the safer course to divide the circle completely, and then to use a single cutter for ratching the edge; and he believes that the teeth upon the edge have been cut as truly as the original divisions themselves. Another important arrangement is, that the engine is self-acting and requires no personal exertion or superintendence, nothing being necessary but the winding up of the machine, or rather the raising of a weight which, by its descent, communicates motion to the dividing engine. The machinery is so arranged that it can be used or dispensed with at pleasure, there being some cases in which a superintending hand is desirable. The author then proceeds with a description of the machinery, as represented in the drawings accompanying his paper, and draws attention to the contrivance by which the engine can discharge itself from action when it has completed its work. He concluded by observing that the machinery is simple, by no means expensive, can be made by an ordinary workman, is adapted to all the engines now in existence, which are moved by an endless screw, lessens the labour of the artist and increases the accuracy of the graduated instrument.

'Recomputation of Roy's Triangulation for connecting the Observatories of Greenwich and Paris,' by W. Galbraith, Esq.

Communications concerning the Great Comet of 1843:—Notes on its Appearance made during a Voyage from the Cape of Good Hope to England, by Commander Close.—A Letter from J. Belam, Esq., Master of H.M. Sloop Albatross.—Observations of the Comet by Mr. S. C. Walker and Professor Kendall, at the Observatory of the High School at Philadelphia.—Notes on the Comet, accompanied by a Pencil Sketch, by Capt. Hopkins, on a voyage from the Cape of Good Hope.—Extract of a Letter, dated St. Kitt's, 6th of March, from Lieut. Tyler, R.E.—Letter from J. T. Austin, Esq., dated Funchal, April 8, accompanying a sketch of the Comet.—Notes on the Comet as seen by M. Montojo, at San Fernando.—An Account of the Comet as seen on board the ship Childe Harold on her voyage from Bombay to London, by Lieut. Jacob, R.E.—Letter from T. Forster, Esq., dated Bruges, April 22.—An Account of the Comet as seen on board the ship Malabar on her passage from the Cape of Good Hope, by R. Pollock, Esq.—Letter from H. A. Cowper, Esq., H.M. Consul at Pernambuco in Brazil, dated 9th March.—Observations made at the Royal Observatory, Cape of Good Hope, by P. Smyth, Esq.—Abstract, by the Secretary, of Newspaper Accounts of the Comet which have been forwarded to the Society.—Observations of the Comet made at the Observatory of Trevandrum, accompanied by a Drawing, by J. Caldecott, Esq.—Letter from Prof. Kendall, containing Observations of the Comet made at Philadelphia.—Observations of Distance of the Comet from known stars, made at Demerara by Capt. Geale, Lieut. Glascott, R.N., and J. Donald, Esq.—Some Account of the Comet in a Letter from J. Gimblett, Esq.—Extract of a Letter from Lieut.-Col. Harvey, dated Poonah, March 13.

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LINNEAN SOCIETY.—*June* 20.—E. Forster, Esq., in the chair.—R. Brown, Esq., E. Forster, Esq., Sir W. J. Hooker, and Dr. Horsfield, were nominated Vice-Presidents. A list of the names of Fellows was read over, whom the Council proposed should be expelled for non-payment of arrears. A paper was read from Mr. Sutter, of New South Wales, 'On the Forest Trees of Australia.' The author described most of the trees according to their colonial names, and gave some details of the economical and medical uses to which they were applied. The Eucalyptus Mammifera, is called Manna tree by the colonists, and yields a saccharine secretion, closely resembling manna. The colonists use this secretion for the same purposes as sugar, and it is said, also, to have the same medical properties as manna. An account was also given of various trees known by the name of stringy barks, and of the mahogany and cedar trees of the colonists. These trees belong to very different families from those known by the name of mahogany and cedar in Europe, but there is a resemblance in the character of their woods, and they are applied to the same purposes. Mr. Varley exhibited a new microscope with an improved stage phial-holder, and graphic eye-piece.

MEDICO-BOTANICAL SOCIETY.—*June* 22.—Earl Stanhope in the chair.—A paper 'On the *Dictamnus creticus*,' by Mr. Bennett, was read. A sketch of the botanical labours of Mutis, the botanist of New Granada, was read; as also a paper on Quinia, translated by Colonel Wright.

INSTITUTION OF CIVIL ENGINEERS.—*June* 27.—The President in the chair.—Mr. Jones was elected an Associate.—A model and drawing of a 'Lock-meter,' used in Lombardy for measuring the water used for irrigation, were presented and described by Mr. Albano.

Papers 'On the present state of the Streets of the Metropolis,' by C. Cochrane, and 'On the relative merits of Granite and Wood Pavements and Macadamized Roads,' by D. T. Hope, were read.

A paper by Professor Faraday described the inconveniences resulting from the want of ventilation in the lanterns of lighthouses, such as the water and carbonic acid produced by the combustion of the oil of the lamps: the former of which is condensed on the windows, rendering them dim, and obscuring the light; and the latter, by deteriorating the air, renders it nearly impossible for the light keepers to attend to their duties. The exposed situations in which lighthouses are placed, render the ordinary mode of ventilation, by a free admission and exit of the air, quite inapplicable. The attention of Professor Faraday was therefore directed, by the Trinity House, to the subject, and after many experiments he succeeded in making an arrangement, which was described, and which is now ordered to be applied to all their central lights, and first to the revolving lights of the Tynemouth lighthouse. The central lamp of a lighthouse has frequently a wick of 3¾ inches diameter; and as 1 lb. of oil, in burning, produces about 1.06 lb. of water, and 2.86 lb. of carbonic acid, the means of escape of these noxious products require to be very ample. A copper tube, or chimney, of 4 inches diameter, divided in its length into three or four parts, and having the lower end of each part opened in the form of a cone, of 5½ inches diameter, is placed over each lamp, so that the chimney enters about half an inch into the cone, leaving an air space all round; at each joining the same is repeated for all the tubes, and they are attached into each other by three pins; the upper end of the tube is then carried into the cowl, on the top of the lantern. With this arrangement, the action of the tube is to carry up all the products of combustion into the cowl, and so to the outside. None passes out at the cone apertures into the lantern, which is thus entirely ventilated. If, as frequently happens in storms, the wind gathers in the cowl, and finds its way down the tube, it escapes laterally by the cone apertures, and thus it is found, that the lights are never affected even by violent gusts of wind. The tube, in fact, forms a ventilating flue, which, as regards the lamp, can carry everything up, but nothing down. With revolving lights there was more difficulty, but it was overcome by an arrangement for bringing the branch tubes into one main conduit, which was attached to the revolving frame; tubes of ⅞ inch in diameter, are used for these smaller lamps, and their ends are inserted about ¼ an inch within the chimneys of the lamps; they are found sufficient for the purpose, and admit of an adjustment as to height, which prevents their acting prejudicially upon the lamps by causing the too rapid consumption of the oil, or the charring of the wicks.

A paper was read 'On the Density and Pressure of Steam,' by W. Pole.—After stating the method of application of the laws of Mariotte and Dalton, to determine the relation between the elasticity and volume of steam, and the difficulties which have given rise to the use of empirical formulæ, the paper proceeded to enumerate those of Navier and De Pambour, and to propose another rule applicable to a case not provided for by either, viz. for engines working with high pressure steam expansively. Tables were given, comparing the results of the new formula with the others. The Society then adjourned to the second Tuesday in January 1844.

MICROSCOPICAL SOCIETY.—*June* 21.—R. H. Solly, Esq., in the chair.—A paper from W. Addison, Esq., 'On the Colourless Corpuscles of the Blood, the Buffy Coat, and Inflammatory Diseases,' was read. The Society adjourned until the 18th of October.

MEETINGS FOR THE ENSUING WEEK.

MON. Institute of British Architects, 8, P.M.—An attempt to answer the question, "Are synchronism and uniformity of style essential to beauty and propriety in Architecture?" being the essay by Mr. Chamberlain, to which the medal of the Institute was awarded.
TUES. Zoological Society, 3.—Scientific Business.
WED. Horticultural Society.—Garden Exhibition.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—"Fair play is a jewel," and a set frown the most suspicious aspect which can be worn by critic. Once having protested against Donnizetti, what were so easy as always to denounce him,—to reiterate complaints against his flimsiness, facility, &c., in reporting the success of his 'Don Pasquale'? But the justice of such a course is another matter. Taking a general view of the subject, it will be found, we suspect, that the nature of Italian opera is essentially ephemeral. How many, for instance, of Cimarosa's works are now to be heard? only 'Il Matrimonio' and (very rarely) 'Gli Orazi':—to these we may add the detached *scena*, 'Deh parlate.' How many of Paiesiello's operas? not one. Even Rossini, the most brilliant and nervous of Italian geniuses, has retired in disgust, and some four or five of his dramas (his French opera foremost) may be all that in another twenty years will be left to remind a fickle public of him who was once such an idol, that standing beside the greatest commander in Europe, he felt himself the more popular of the two:—and said as much! Rossini's successor, however, will fare little better. Already but *two* of Bellini's operas are to be universally heard, 'I Puritani' having never pleased in Italy, and 'Il Pirata,' 'La Straniera,' and 'Gli Montecchi' being at best on the threshold of "the tomb of the Capulets." So that those who are reproaching Donnizetti for fertility, inequality, and the lightness of his productions, would put their exceptions in a fairer form, were they to say "He is Italian," and to recollect that there is no building up a landmark which shall defy Time and Change, out of a handful of rose-twigs! It was our intention to have written a character of this prolific composer more at length, to have shown his merits as a nice and grammatical writer for the orchestra: and to have specified a melodic form or two, amounting to individuality, and originated by him. But the moment of laughter is the last for a steady adjustment of proportions and delineation of features; and we are still under the influence of *Don Pasquale*. Never was Lablache more whimsical than in this part—less refined perchance, than the real elderly *gentleman* of Ballinacrazy would have been, but more grotesque. Fancy him oppressed by the ambitions of dandyism, trying for a waist in a Melton coat which is apparently buttoned by some steam process, and achieving a wig, compared with which the hyacinthine juvenilities of —— himself are but dowager graces! Fancy him chuckling over the acquisition of a meek, humble, grateful partner, a very Agnes—who turns out, as might have been foreseen, a double-distilled Xantippe! The character is as old as the hills! but nothing is hackneyed past the power of our arch-actor to refresh, nor does an absurdity exist to which he cannot give a probable humanity. We were to speak of the composition: it is his fault that we have digressed into considering the execution. Well, then, 'Don Pasquale' has, of its kind, some pretty music. The overture is foolishly slight: so is the *entrata* of *Norina* (Grisi), but there is a certain sparkle in the duett between her and Mario which closes the first act: and in the second a quartett which displays the favourite unisonal effect of modern composers, not ungracefully. The third act runs too much *à la* Strauss: no less than three movements being written in that dancing triple time, to which Donnizetti has not power enough to give character. Compare, for instance, the *stretti* of the two duetts here, with Rossini's 'numero quindici,' and the winding-up of the concerted piece "Signor, una parola," in 'La Cenerentola.' Still the music is not devoid of animation: the *motivo* of Grisi's final rondo, too, is coquettish and elegant; while Mario's serenade behind the scenes we have already praised as a gem. On the whole, we are too glad of a revival of the merry days of *Opera Buffa* not heartily to welcome 'Don Pasquale.'

PHILHARMONIC CONCERTS.—The season was wound up with great spirit on Monday evening, by the appearance of M. Spohr as a conductor and performer. In the former capacity, he presided over his imaginative Symphony 'The Power of Sound,' and his Overture to 'Der Alchymist': he played, too, one of his Concertinos for the violin: an *andante*, followed by a *polacca*, the last a graceful and characteristic movement, but like all its master's compositions, so richly instrumented, as to make a neat and delicate performance of the whole unusually difficult. It might be partly this, to be felt in the lumbering inexactness of the orchestra—which hampered the *solo* player, and gave him even at certain moments the appearance of nervousness; still, after all due allowance, we are compelled to admit, that our guest is but a mortal; subject to Time, who revenges himself for adding to the artist's experience, by impairing his mechanical powers. For purity of taste, and exquisite measurement of time, M. Spohr's performance is still admirable, and should be long remembered by our rising violinists, if such there be:—we regret that he has not led any of his chamber-music in public. As a conductor, his command of his forces remains without a drawback, as all felt who remembered former Philharmonic essays at the Symphony in question. He absolutely brought the players to a *pianissimo*, hitherto as fabulous a thing among them as the Unicorn: thus imparting to the first *allegro* an exquisite and fanciful delicacy, without which one half of its import is lost. In the second movement of three subjects—to wit, cradle song, dance, and serenade—the orchestra had been drilled into such a certainty, as to go through its complicated task steadily, but without stiffness, and the effect was found so charming as to win an *encore*. The martial scene, too, was magnificently played: the episodical portion of it with such a sensitive developement of the composer's varieties of instrumentation, as in part (not wholly) to reconcile us to the excessive reiteration of one particular phrase. In short, the decided superiority of such a performance as Monday's should at once destroy the confidence of the Philharmonic band in its own unassisted powers, and stimulate our conductors to a strictness which many of them are too apt to regard as absurd. The singers were Miss Masson, Mr. Phillips, and Miss Birch: the last, we are sorry to say, reprehensible for the manner in which she screamed a *scena*, introduced by Rossini into the French edition of the '*Mosè*.' An extra Philharmonic Concert is announced for Monday next, at the instance of Her Majesty, who has commanded the performance of Beethoven's Choral Symphony.

BENEFIT CONCERTS.—An interpreter, no matter how great his accomplishments, cannot take rank with those who create the Paganinis and Liszts, who enlarge by their intentions the stores of executive power. *M. Charles Hallé*, however, must be placed amongst the foremost of interpreters; as one of the soundest, most expressive and most agreeable pianoforte players (not *wonders*) that have, for many years, visited England. He commands every style of music, and gave us yesterday week Thalberg's *fantasia* on "La Sonnambula" with a firmness and brilliancy, of which the composition is

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hardly worthy. Beethoven's Kreutzer sonata, with the powerful aid of Signor Sivori, was rendered by him—by both—admirably. So often, of latter years, has this composition been heard, that nothing short of extreme finish will satisfy the public. Not a point was lost or exaggerated, not a passage *misread*: while the whole was performed with that admirable mixture of temperance and spirit which argues power of the highest order. Besides this, M. Hallé showed a like intimacy with peculiarities of a different kind, in Chopin's Scherzo in B minor; here he was fanciful, elegant, capricious, sentimental, without a trace of that sickliness to which the music would invite the half-cultivated. We hope to have frequent opportunities of profiting by M. Hallé's conscientious and various versions of the music of the great pianoforte composers. His concert was "starred" by M. Levassor, who drew tears of laughter from the audience as "Le Chanteur Choriste" and "Le Caissier."

The *matinée* of Charles Filtsch, held on Tuesday, was satisfactory, and established the boy with the public as a player of rare promise. There is an elegance in his reading of music which is far beyond his years: as much steadiness, too, as can be required, even when the work in hand is a *toccata* by Mendelssohn, or a *fugue* by Sebastian Bach. His tone is very good, and his execution brilliant and correct. Of its kind, we have had no pleasure greater than hearing him in Chopin's music. This, by the way, is fast advancing in popularity in London; a thing to be thankful for by all who have been surfeited with the thunder of the pianoforte, and long for its delicacies. The vocal part of M. Filtsch's concert was also noticeable. Three young ladies, and Mr. Giubilei, had been brought to Hanover Square to sing through the unsaleable music of a publisher's catalogue, and to show, by contrast, how ungracious are the compositions of "Young England." We pitied the audience, but were more sorry for the artists who had been induced to commit themselves to such folly.

MISCELLANEA

Paris Academy of Sciences, June 19.—A communication was received from M. Ackermann on the means of killing whales. M. Ackermann suggests that there should be introduced into the harpoon, by means of a hollow tube, a quantity of hydrocyanic (prussic) acid, which, being set free by the blow of the harpoon, would flow into the wound. It appears that a trial of his plan has been made in the bay of Valparaiso. The whale did not, indeed, die immediately, as was expected, but lived an hour. From the first, however, it was so weakened by the action of the poison, that the pursuit was not attended with danger.—A letter was read from M. Margotson, recommending the use of alkaline sulphuret of potass boiled in water, as a means of preserving wood. This substance, says M. Margotson, will kill any animalculæ already in the wood, or prevent their future presence.—Several papers connected with medicine were read, but they were of too technical a character to interest the general reader.

A new Anemometer.—A letter from Rochefort, in the *Débats*, says:—"We have lately had here a trial of a new instrument, intended to show the probable causes of the winds. It consists of a thin piece of wood three or four inches long, freely balanced, as the needle of a mariner's compass, on a steel pivot, by means of an agate, inserted in the wood. At one of the extremities, at about a third of the length, there is made a slit, in which are placed three or four magnets, about half an inch from each other. They are formed of bits of flattened watch-spring, from one to three inches in length. They are fixed perpendicularly to the horizon, and therefore free from all polarity. They all have their South-pole above the bit of wood, and their North-pole below it. These magnets act exactly as the directing finger of a weathercock, and show the direction of the wind. The instrument may furnish interesting instructions with respect to the connexion between magnetism and electricity, on the probability that the variations of the winds are due to electric currents. What renders it of great importance is the fact, that these indications take place a quarter of an hour, and sometimes even half an hour, before the changes which occur in the winds, as those of the barometer do in the variations of the weather."

Lotteries.—[From the Dublin Papers.]—The Painting of 'The Dying Comrade,' by M. Angelo Hayes, Esq., S.I.A., Military Painter in Ordinary to the Lord Lieutenant, will, at the request of many of the artist's friends, be disposed of on the principle of Art-Unions, in fifty shares of two guineas each; the drawing of the prize to take place on the — at the Royal Irish Institution. Tickets to be had, &c.

The Manifold Letter Writer of Messrs. Hyde & Co., which has been forwarded to us for notice, appears to answer well the purpose for which it is intended, is simple and convenient, and moderate in price.

Cambridge, 1843.

The Coinage.—Two able letters lately appeared in your valuable journal on the interesting subject of the proposed change in the coinage. Both writers approve of the plan suggested by the Commissioners; but although that plan has, in some respects, much to recommend it, this seems more than outweighed by certain heavy disadvantages. One objection is the *number of denominations* proposed in the new system, four, which is as many as exists at present. Now, it is plain that *two denominations* to reckon by would be far better. The Commissioners themselves seem aware of this, from their suggestion that calculations would, on the new plan, be probably made in pounds and cents. Now this supposes that all sums under $2\frac{2}{3}d.$ may be neglected, which can scarcely be allowed. This cent, $= 2\frac{2}{3}d.$, appears, indeed, to be the weak part of the system, for such a *denomination* would be of little use, either in keeping accounts or common buying and selling. It is *too large*. The agreement of most nations who have much trade proves this fact. The French sou, the American and Dutch cent, the Russian kopek, point out *this* as the right magnitude, for real use, of the inferior *denomination*. The English penny is the extreme limit of greatness for the purpose, and indeed this does not suffice without the halfpenny. There was a scheme proposed in the *Times* newspaper some time ago, which is free from these objections. It approximates to the other decimal systems now existing in America and Holland, and was this: that there should be only *two denominations* of money, crowns and cents, and that all *coins* be expressed as multiples, or submultiples of these. Thus, the half-sovereign would be a two crown-piece, the sovereign a four crown-piece. The cent, $= \frac{1}{100}$ crown, would $= \frac{1}{2}$ halfpenny of our present money. Between the crown and cent any coins might be inserted which might be convenient. Probably a 10 cent piece, 6*d.*, 20, $=$ 1*s.*, 50, $=$ 2*s.* 6*d.*, would be best. For the use of the poorer classes a half-cent, $= \frac{1}{2}$ farthing, might be made, and a quarter-cent if desirable. The names of all coins would be stamped on them. Does not this system appear, on the whole, more convenient, both for computation and actual use, consisting as it does of *only two denominations* of money, such that all sums, either large or small, may be reckoned by them? As regards the difficulty of changing from the present system, it is clearly more practicable to express small sums in terms of $1\frac{1}{2}$ halfpenny-pieces than $2\frac{2}{3}$ penny-pieces. It must be admitted, that to take the crown instead of the pound for the superior denomination, involves a difficulty, from which the plan of the Commissioners is free, but the operation of multiplying by four to reduce pounds to crowns is not very formidable. Moreover, the fact that the 2 crown, 4 crown, 10 cent, 20 cent, 50 cent, pieces, are only old coins with new names, would facilitate the change for common purposes. So that setting the convenience of the easier conversion of small sums into this scale against the turning pounds into crowns, the alteration would be scarcely more troublesome on this scheme than that of the Commissioners. At any rate, the thing sought is the *permanent* good of adopting the most convenient system, even if attended by some additional *temporary* trouble while the change is in progress. I remain, &c. G.

Isthmus of Panama.—In the French Chamber of Deputies, a short time since, M. Guizot, in answer to some observations throwing doubts upon the practicability of the proposed works for piercing the Isthmus of Panama, read the following letter from the Baron de Humboldt to one of the heads of the parties interested in the proposed operation:—"I learn, with regret, that you are not further advanced in your important enterprise than you were when I had last the pleasure of seeing you in Paris. For the last twenty-five years, the project of a communication between the two seas, either by the Isthmus of Panama, by Lake Nicaragua, or by the Isthmus of Capica, has been proposed, and topographically debated; and yet no beginning has been made. I should have thought that the British Embassy would have found a means of inspiring confidence in the proposal to send a scientific man (an engineer) for the purpose of examining the valley which separates the two seas, through which the canal might be dug to the western side of the Port of Chagres. Be assured that those persons who use the authority of my name in support of the opinion that the two seas have different levels, do so only to excuse themselves from engaging in the enterprise." The Minister also read an extract from a document addressed to the Academy of Sciences, by M. Warden, a distinguished American citizen, long consul for that country in Paris:—"The cutting necessary to unite the two seas, by means of the three rivers, Vino-Tinto, Bernardino, and Farren, is but twelve and a half miles in length. The fall will be regulated by four double locks of 45 mètres long. The canal will be altogether 49 miles in extent, 43 mètres 50 centimètres wide at the surface, 17 mètres 50 centimètres at the bottom, and having a depth of 6 mètres 50 centimètres. It will be navigable for vessels of from 1,000 to 1,400 tons burthen. The rivers, in those portions of them where they have from $2\frac{1}{2}$ to $4\frac{1}{4}$ mètres of water, will serve for the canal, by deepening to $6\frac{1}{4}$ mètres; and the water will be maintained at that height by two guard-locks. All the materials necessary for the construction of the canal are found on the soil which it has to traverse; and the total cost has been estimated at 2,778,615 dollars, including the price of four steamboats, and two iron bridges, 46 mètres long, and opening for the passage of ships."

The Temple Organ.—About the end of the reign of Charles II. the Societies determined on the erection of an organ; the two great builders of that time were Schmidt, or Father Smith (for—the correct appellation being too hard, we presume, for English ears—so he was called), and Harris. Of course they were rivals; and as each desired to have confided to him the erection of an organ which was to be supreme in its excellence, and as each was supported by numerous patrons and partisans, the Benchers were somewhat puzzled how to decide. Their solution of the problem was worthy of the acknowledged acumen of the profession. They proposed to the candidates that each should erect an organ in the church, and that they would then keep the best. The proposal was accepted, and in nine months two organs appeared in the Temple. Did any of our readers ever witness the *début* of two rival prima donnas at an opera—the crowded tiers upon tiers of faces, the eager anticipation, the excitement, the applause replying to applause? Some such scene, modified only by the peculiarity of the place, appears to have attended the *début* of the two organs. First, Blow and Purcell performed on appointed days on Father Smith's great work. The getting such coadjutors must have rather startled Harris; but there was still Mons. Lully, and he did full justice to his organ. Which was best? The Smithians unanimously agreed Smith's; the opposite party remained in opposition, and equally single-minded. Month after month the competition continued, for the space of a year, when Harris challenged Smith to make certain new reed stops within a fixed period, and then renew the trial. This was done, and to the delight of everybody. But a choice was more difficult than ever. Each was evidently the best organ in the world except the other. The matter began to grow serious. Violence and bad feeling broke out, and the consequences to the candidates became in many ways so injurious, that they are said to have been "just not ruined." Lord Chief Justice Jefferies was at last empowered to decide, and we have now before us the organ he favoured—Smith's!—*Knight's London.*

Calico Printing.—Great as have been the improvements in this branch of the cotton trade, there is every probability of still greater ones taking place, and which appear calculated to produce a complete revolution of the present system. There are two methods by which it is sought to be done. The first, which claims priority of notice from its great novelty, is that which is termed the galvanic process; and which those who profess to be in the secret are pleased to aver, is accomplished something after the following fashion:—Let it be supposed, then, that a piece of calico has to be printed by this process. This is done by machine and roller, in the ordinary way, but on which roller is placed or fixed (not engraven) a pattern composed of various metals, as iron, tin, brass, zinc, &c. This premised, the roller now passes through an acid (its composition a secret), and coming in contact with the cloth, imparts thereon the desired pattern, say black, blue, green, red, &c.; and on the piece passing through the machine, and being then quickly dried, the work is perfect without being subject to any other process. The other method, and which has been successfully tried, is that of laying on the colours (supposed mineral ones) in oil. This is also effected by machine and roller, but with an engraved pattern. The colours by either of the processes will, it is said, be fast ones—a most important desideratum.—*Manchester Herald.*

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LONDON, SATURDAY, JULY 15, 1843.

REVIEWS

An Apology for the Revival of Christian Architecture in England. By A. Welby Pugin, Professor of Ecclesiastical Antiquities at St. Marie's College, Oscott. 4to. Weale.

THIS 'Apology' of Mr. Pugin's stands greatly in need of an apology, so arrogantly does the writer set himself up as supreme judge over the whole profession, nay, almost assume to himself the respective functions of judge, advocate, and jury. For advocate he is well qualified, being a dexterous special pleader, and by no means deficient in the art of brow-beating; not so, however, for judge, inasmuch as he is partial and prejudiced,—unless indeed his unqualified reprobation of all modern buildings can be received in proof of impartiality. We must, however, give Mr. Pugin credit for nerve and fearlessness, though not for independence and disinterestedness. Undeniably Mr. Pugin is neither flatterer nor time-server, as regards professional men and their employers: on the contrary, he is at no pains to conceal his contempt for the abilities of the former, and for the judgment of the latter: he is obviously willing, and even eager, to provoke hostility in those quarters,—what then? he attacks those from whom he can expect little, and with whom he has already broken all bonds of amity, when by so doing he strongly ingratiates himself with another class who have ample patronage to bestow, and who are in a manner bound to support him, on account not only of his architectural ability, but of his religious zeal and championship.

His staunch Roman Catholicism, however, interferes not a little with "catholicity" of feeling for art; since he would fain proscribe every other style of architecture but that which he designates "Christian"—though by so doing he anathematizes—at least, must in consistency be supposed to do so—nearly all the modern Christian or Roman Catholic architecture of Roman Catholic countries. That, of course, is a point which he takes care to keep out of sight as much as possible; nor has he the candour to acknowledge that for what has been done towards the "Revival of Christian Architecture," the world is mainly indebted, not to Roman Catholics, but to Protestants,—to Protestant England, Protestant antiquaries and architects. But for them and their labours, no "Revival" would have been heard of at all. Mr. Pugin allows the *animus* of his writings to discover itself too palpably; because not only does he carefully gloss over the "paganism" mixed up with Christian architecture in Roman Catholic countries, but as carefully suppresses whatever would tend to show that his favourite style is understood and appreciated among us Protestants. Surely it would not have been foreign to the purpose of his work had he taken a comprehensive view of what had, up to the present time, been done in this country towards that "Revival" which he preaches up, and shown what progress had been made by us since our first essays in a style of which a few years since we were all but ignorant. Marked and progressive improvement there has been; yet from Mr. Pugin's work no one would suspect such to be the case; consequently, he lays himself open to the charge of disingenuousness, and withal, adopts a singular mode of encouraging us to persevere in the course we have entered upon. According to him—not indeed that he asserts as much in direct terms, but he certainly leaves it to be inferred—we now know very little more of the Pointed style, of its principles and genius, than we did when we first began to resume it;—now, if such be really the case, it becomes a question whether we should not act more wisely in abandoning it altogether. Both in this and other respects Mr. Pugin overshoots his mark: so very anxious is he to convict us of having constructed nothing but monstrosities and absurdities, and to reproach us with decided failures—things universally admitted to be such, and some of them no less obscure than they are contemptible—that he takes no note of anything else. Fain would he make it appear that we have hitherto invariably failed,—that we have not once succeeded in producing what can be fairly set off on the credit side of the account; which is of course no less candid and impartial than it is flattering and encouraging. Mr. Pugin may be a giant in his art, but then he is too much of the Polyphemus species: he has but one eye, and with that he keeps such strict watch for blunders and errors, as to be quite blind to merits, and to the comparatively great progress made of late years. Yet policy no less than fairness might have dictated a different course, for, according to Mr. Pugin, it is somewhat premature for us to think of re-establishing the Pointed style, especially to the extent he proposes, there being at present scarcely an architect among us capable of entering into its spirit, or who has produced a satisfactory specimen of it.

An exception, indeed, is made in favour of Mr. Barry's Houses of Parliament, a structure to which the author of the 'Apology' could not very well avoid referring, since to have passed over that example in utter silence would have been somewhat too glaring an omission: yet that need not have been the only one, nor would it have been beside his purpose had he pointed out one or two instances where the Gothic has been employed, with more or less success, for modern buildings on a moderate scale. Hardly can such a vast and magnificent pile as the Houses of Parliament, where all possible appliances of art will be made use of, be taken as proof of the applicability of the style to general purposes; on the contrary, there is every reason to suppose that were it to be employed on all occasions indiscriminately, as Mr. Pugin recommends, we should have still more wretched specimens—viler attempts, if possible, in it, than any yet produced. There are besides many classes of buildings for which the Pointed style would be quite out of character; consequently to deck them out in Gothic would be merely putting them into masquerade costume. There is a wide difference between adopting the style where it can be applied with propriety and be adequately treated, and attempting to revive it as a national one to the exclusion of every other. However much we may regret that Gothic architecture did not continue in use when it was our national style, and not a mere fashion, it by no means follows that it is expedient, or even practicable, to bring it into use again. The labour would be a double one: there would be quite as much to undo as to do,—to get rid of, clear away and unlearn, as to learn and carry on. Could it be shown that society had stood still,—that the England of the nineteenth century is precisely what it was in the fourteenth or fifteenth,—then indeed there might be some force in the argument that we ought still to adhere to the architecture of our forefathers. But without any disrespect to our forefathers, and the "good old times," it would be idle in us to think of re-adopting the usages and practices of the one, or of reviving the other. Even in these days of invention and discovery, no one has yet found out the art of making nations grow young again. Society is not to be pushed backwards at pleasure like the hands on the face of a clock; be it for good or for evil, its course is invariably onwards: the onwards has sometimes been downwards, but of a backward movement to place itself in a happy *statu quo*, history affords us not a single instance. Granting that it were possible to bring Gothic architecture into universal use again, it would be a mere fashion, and as such it would again pass away.

From what we have said, let it not be supposed that we are insensible to the beauties of "Pointed" architecture, or would fain see that style discouraged among us; on the contrary, we yield not even to Mr. Pugin himself in our admiration of it; and on that very account do we deprecate the indiscriminate use of it. We should be sorry to see it vulgarized among us more than it actually is. Rather let it be reserved for worthy occasions, and then let it be worthily treated. Of its applicability to modern dwelling-houses in towns, and for street architecture generally, Mr. Pugin is so far from convincing us, that the designs intended to illustrate the 'Consistent Principles of Old Domestick Architecture applied to Modern Street Buildings,' make evident its unfitness for the purpose, and point out the difficulties attending the adoption of it: the style looks impoverished and formalized—too much spruced up,—so much so, in fact, that at first we almost mistook them for samples of that modern "Gothicizing" which Mr. Pugin is so severe upon. Some of the details are certainly "queer stuff;" at least appear to be so, owing to the loose, rugged, harsh, and scratchy mode of drawing affected by Mr. Pugin, under pretence, it would seem, of its being more free and spirited, and therefore more artistical. No doubt, freedom and spirit are very desirable qualities, but in architectural drawing intelligibility and correctness of form are a *sine quâ non*. It is all the more extraordinary that Mr. Pugin should now affect such exceedingly vague and coarse drawing and etching, because the 'Gothic Examples,' and other publications of his father, are remarkable for scrupulous accuracy, and at the same time tastefulness of delineation. In fact, it was on that very account that they obtained their high reputation, and have so greatly contributed to advance the study and practice of "Pointed" architecture. Rough, inaccurate representations, which give us only general forms and features, and even in regard to these leave very much to be guessed at, however spiritedly executed, can convey but an imperfect, perhaps an erroneous, idea of buildings, in a style where expression depends so much on the details. How slovenliness of drawing can be esteemed a merit we do not understand: it certainly is not calculated to train the eye to attentive observation of actual buildings and all their nicer lineaments, but rather to encourage similar carelessness and coarseness in execution, and to render us satisfied with obtaining merely the *attitude* of a Gothic building, and its *silhouette*. In Mr. Welby Pugin's own case, there is no danger of his falling into such error; yet the affectation here objected to, may be a dangerous example to others, and, at all events, deprives us of the instruction and gratification we might otherwise derive from his pencil. In his professedly caricature etchings, such drawing may be allowable; but even there Mr. Pugin is apt to exaggerate far more than the occasion justifies—assuredly so, if all he himself says be correct. Plate 4, for instance, gives us one of those architectural jokes in which Mr. Pugin delights—an "Entrance Gateway for a New Cemetery for all Denominations," in a style so *outré* and fantastically absurd, that it makes the greatest monstrosities of the kind appear correct and tasteful in comparison. As a mere joke, it may be funny enough, though somewhat of the

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coarsest; but it becomes almost a libel when put forth *ex cathedrâ* by the "Professor at St. Marie's, Oscott," as conveying an idea of the architectural taste and intelligence prevailing among us; and it leaves us, besides, disagreeably perplexed to understand whether the "Professor" is in jest or in earnest, and with what latitude of interpretation we are to receive his strictures upon buildings and personal reflections on individuals. Mr. Pugin's buffoonery—for so we must term it—is rather indiscreet, because it shows that he has been obliged to resort to it, in order to justify the contempt in which he professes to hold almost everything that has been erected of late years. Are we to understand him literally, and as speaking deliberately, when he says, "Within my own recollection [have been erected] three (?) royal palaces, half the metropolis, churches without number, vast restorations, entire colleges in both universities, galleries, civic buildings, bridges, hospitals, houses, public monuments in every possible variety, and with the exception of the New Houses of Parliament, we have not one edifice of the whole number that it is not painful to contemplate as a monument of national art." Admitting such picture of the state of architecture among us to be at all just, it tells quite as much against Mr. Pugin's views as it reflects upon the profession; because, according to his own words, all that has been done in the "Pointed" style—and it has not been a little—has proved just as poor and unsatisfactory as the rest; and yet, with equal modesty and consistency, we are asked to discard henceforth all other styles, and stick to that alone! As to the very sweeping and summary condemnation passed by Mr. Pugin on the architectural doings of the last twenty or thirty years, it amounts to no more than unqualified and indiscriminate abuse.

Had Mr. Pugin not dealt so largely in general invective, some of that directed against individuals would have been more severely felt; whereas, now, the "lecturing" which the Professor at St. Marie's bestows on the Professor at the Royal Academy, may be taken by the latter as a matter of course, and no more than as an educated architect he might reasonably have expected from a presumptuous man with one idea, and a head capable of containing only one idea: but we may leave Mr. Cockerell to defend his own views, should he conceive himself called on to vindicate himself from the aspersions thrown upon him. Even were we to admit that Mr. Cockerell expressed himself somewhat unguardedly on the subject of Gothic Architecture, we should by no means agree with Mr. Pugin, who would confine us to that style, pouring out the vials of his vituperation on every other, as being utterly unfit for us moderns. As, however, we have already hinted, he has failed to show, nor has he attempted to explain, how the "Pointed" style can now be accommodated to public and private buildings of all kinds; yet a little particularity on that head would have been neither superfluous in itself, nor irrelevant from the main object—or what professes to be the main object.

The truth is, Mr. Pugin treats his subject very superficially, and his book is a flimsy one. There is a good deal of flashy frothy declamation, with no little of arrant clap-trap, and that sort of rhodomontade flourishing which passes for argument and eloquence among half-educated people; but though his language flows glibly enough on many topics which he had better have let alone altogether, he seems to be at an ebb both for words and ideas in his professedly architectural remarks—criticism we can hardly call it. Far more to the purpose would it have been, had he spared us his lengthy politico-theological reflections, and made evident to us, that though it was the growth of Ante-Protestant times, the "Pointed" style recommends itself in preference to every other, no less for buildings adapted for Protestant worship, than for such as are intended for the more pompous ceremonials of the Roman Catholic Church. Instead of which, he seeks to recommend that style by assuring us, that it is calculated to revive Catholic feelings in this country. This is surely letting us see *le dessous des cartes* a little too plainly. The revival of Christian Architecture is considered, it would seem, by Mr. Pugin, as a mere step to an ulterior and more important object—the revival of the Roman Catholic religion, which, notwithstanding the noisy babble on the subject, is not likely to happen in this nineteenth century, and we leave the twentieth to answer for itself.

Mr. Pugin's religious zeal is somewhat too obtrusive and indiscreet—so over-acted, in some respects, as to excite suspicion; for he descants with such unction on the externals of Catholic worship, on its church etiquette, and church furniture, that they seem to be uppermost in his thoughts. How far, if at all, his ultra-Catholic zeal is prompted by worldly interests, we do not take upon ourselves to say; but Mr. Pugin has reason to be convinced that Catholicism is decidedly better than Protestantism, since he seems to be church builder in ordinary to all the Catholics throughout the kingdom. His frontispiece exhibits a group of no fewer than twenty-five churches—a perfect conglomeration of towers and spires; and though it looks rather too much like an advertising card of patterns, we must do him the justice to say, that he has not at all flattered his own handiworks; for unless very many degrees better than here represented, some of them must be very strange things indeed—no better than the toy-shop Gothic of chimney-piece ornaments in cardboard. They are, besides, so strangely huddled together, that the plate is apt to provoke some rather irreverent remarks, since it looks very much like a view of the inside of a church-and-spire manufactory. It is well, perhaps, for Mr. Pugin that his professional brethren are a degree less lively and satirical, less addicted to quizzing and caricature, than himself, otherwise they might easily retaliate in kind, and show up both him and his publications after his own fashion, and thus take some of the conceit out of him. That he has a high opinion of himself is evident from the following rhapsodical burst:—"God grant me the means, and I would soon place architectural studies on such a footing, that the glory of these latter days should be even greater than that of the former!" Well, it is some consolation to know, that though all the rest of the profession are arrant blockheads, we have at least one luminary among us, in the Professor at St. Marie's, Oscott; and most comfortable is it to be assured of this on the very best authority—his own.

The Diary of Dr. Thomas Cartwright, Bishop of Chester, commencing August, 1686, and terminating October, 1687. Printed for the Camden Society.

Dr. Thomas Cartwright, promoted by James II. to the episcopal bench, for the zeal with which he preached the courtly doctrines of Passive Obedience and Non-resistance, steadfastly adhered to the fallen fortunes of his master—shared the early exile of James in France, and the campaign in Ireland, where he died, and was buried in Christ-church, Dublin. Cartwright preserved his religion as well as his loyalty; for during his exile he read the English Liturgy in his lodgings to such Protestants as chose to attend; and on his death-bed, in Dublin, he showed an invincible repugnance to the Church of Rome. His fidelity to James has exposed his memory to harsh censure from the advocates of the Revolution; they stigmatize him as a traitor to the Church in which he was a prelate, and a renegade to the principles he was bound to support: the only proof advanced is, that he lived in free communication with the Roman Catholics of his time, particularly those who were about the court; and that he consulted with them on all matters of Church and State with great freedom. The Rev. Editor of the Diary deems such conduct unseemly in a Protestant bishop; but there is no evidence that his consultations had any tendency to injure the English Church, though he probably differed from most of his brethren in the view he took of its true interests. His Diary possesses but little interest, consisting chiefly of hurried memoranda; but we shall select a few of the more remarkable records. The bishop lived in friendly intercourse with the old Catholic families of Cheshire, and, at the instigation of Mr. Massey, who belonged to that religion, interfered to reconcile Sir Thomas Grosvenor and his lady, whose domestic happiness was disturbed by a difference of creed, the lady being as zealous a Catholic as her husband was a Protestant.

"Sir Thomas Grosvenor, Mr. Wilkinson and his friend, and Mr. Kent, dined with me; and in the afternoon Sir Thomas Grosvenor and my Lady discoursed all those matters and causes of difference, and agreed upon these terms, that Mr. M. should come to his house at any time when he was in the country, and be entertained as others; and that if any servants carried any tales between them on either side, they should be turned away; and that no public discourse of religion should be suffered in this house, but my lady be permitted to enjoy hers in private, she not writing to Mr. M. but what, upon request, she should shew to Sir Thomas, and what return he made her; and so Sir Thomas and my lady and Mrs. Rooksby, who, with my wife and daughter Sarah, were auditors of the whole matter, supped together with great satisfaction to all parties."

It was through this lady that the Grosvenor family inherited the large property which they now possess in the city of Westminster; and they have reason to be grateful to Cartwright for preventing the lady from entering a monastery, as she had threatened to do. In the diocese of Chester there still remained some sparks of the old puritanical spirit, which seems to have given the bishop no little trouble: we hear of the congregation of Hulme chapel shutting the doors on the anniversary of the king's accession, and of an uncourtly sermon on "the duty of governors," preached by Mr. Peake, before Lord Clarendon, on his return from Ireland. The bishop's record of his rebuke to Peake is characteristic:—

"Mr. Hancock preached an excellent practical sermon; and he and his wife dined with me and Sir James Poole and much other company, Mr. Davis of Frodsham. At night the Governor and Colonel Daniel brought Mr. Peake to me, who made many frivolous excuses for his indiscretion, of which I gave him a severe admonition, and exhorted him to humility, and told him that I believed my counsel was in vain to a man of such pride of spirit and petulancy as I had found him before to be of, and that I would not have thrown it away upon him but at the persuasion of Mr. Thomas Cholmondeley, who requested me to try him once more, and that if he did amend 'twas beyond my hopes, and that I had withdrawn his license of preaching but for Mr. Cholmondeley's intercession, but upon his amendment he need not despair of my favour."

An instance of puritanical feeling at Northampton, and the amends offered by the mayor, are amusing:—

"I preached and administered the sacrament at Allhallows in Northampton, where they all came up upon my invitation to the altar, who had never done it before, except Mr. Cockeram and Mr. Clarke, the former of which spoke more than became him, and

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refused to come up to take satisfaction to his scruple, clapped on his hat and went out:* God forgive him, and bring him into the way of truth. After evening sermon we were treated at Mr. Lovell's, and returned to supper, where we met Mr. King the curate and other friends. After dinner Mr. Mayor and his brethren brought me up a dozen bottles of wine, and returned me thanks for my sermon, and condemned the rudeness and factiousness of Cockeram and Clarke, and desired it might not be imputed to the prejudice of the corporation, who were and always would be ready to conform to all to which the Doctor should invite them."

On his return to London, Cartwright found the Church almost unanimously opposed to the edict of toleration which James had resolved to issue. From the way in which he records his communication with Father Petre, it would seem that he acted as a kind of spy for the court at this crisis:—

"I heard Dr. Stillingfleet at 7 in the morning in the King's chapel, and Dr. Tillotson at 10, upon Moses by faith refusing to be called the son of Pharaoh's daughter, and choosing rather to endure affliction with the people of God, than to enjoy the pleasures of sin for a season; who in the close magnified those who in this hour of temptation stick so close to the Church of England as to choose rather to be God's favourites than the King's, &c. I was at the levee. I dined at the Bishop of Durham's and my son with the Bishops of Rochester and Peterborough, to whom I gave an account of the Sacrament which I delivered at Northampton the Sunday before, and received his thanks for bringing them up to the altar. I went to Sir Edmund Wiseman, returned and found him at my lodgings, who went with my wife and daughter into Hyde Park; and I sought Bishop Labourne; found him not at home, but met the Irish archbishop, with whom I had a long discourse. Saw Mr. Elstob and cousin Fletcher. I discoursed with F. Petre."

In the following extract we have a curious bit of secret history respecting James's "Declaration for Liberty of Conscience." It will be seen that the Bishop of Chester drew up an address of thanks to the King, and that he reported to Bishop Labourne and Father Petre all the difficulties he encountered with his episcopal brethren:—

"I met my Lord President and the Bishops of Durham, Rochester, Peterborough, and Oxon, at my Lord Chancellor's, where he and my Lord President, before dinner, acquainted us that his Majesty expected thanks from us for the care he had of us, and the gracious promises he hath made to protect us in his late gracious declaration; of which I penned the form, and with the Bishop of Oxon subscribed it before dinner, and carried it down to my Lord Chancellor, who after dinner asked the other three to do it, two of which, Rochester and Peterborough, refused till the form of it were something altered, which being done, Durham, Rochester, and I subscribed it; Peterborough desired to deliberate till to-morrow; and we were ordered to meet there again at 4 in the afternoon for that purpose. Rochester and Peterborough said, they could not but remember how vehemently the King had declared against toleration, and said he would never by any counsel be tempted to suffer it. My Lord President replied: though they could not choose but remember it, yet they might choose whether they might repeat it or not, for other men as well as the King had altered their minds upon new motives. They both extolled the Bishop of London, even to the condemnation of the King. The Bishop of St. David's, Mrs. Elstob, and Sir Thomas Grosvenor came to me at night. My Lord of Durham and I visited Bishop Labourne. —I gave F. P. and the Lord Peterborough an account of yesterday's debate; attended the King at his levee, returned and discoursed [with] Mr. Gatford, dined with the Bishop of St. David's, my wife, son, and daughter at Mr. Rowland's. Went to my Lord Chancellor's, where my Lord President told us the King liked well of our subscriptions, but the Bishop of Peterborough utterly refused to join with us."

Another entry respecting the means employed to obtain the consent of the bishops to the Declaration for Liberty of Conscience, requires a brief remark:—

"Went to the Bishop of Oxon, where I received the Bishop of Lincoln's letter concerning his approbation and promoting the address to the King; which I showed after to his Majesty in his closet, together with another letter from Mr. Massey, both which he highly approved of, and declared that such men as myself, who had always stuck to him, should never want his favour; and that he would take an effectual course to make others weary of their obstinacy. And I advised him to begin with his own household, which he promised to do."

The Bishop of Lincoln, who thus gave in his adhesion to the King's measures, was Dr. Thos. Barlow, who, nevertheless, made no scruple in adhering subsequently to the cause of King William. No one had affected greater anxiety to gratify James; and we find that the Bishop of Chester strongly urged the example of Barlow on the refractory prelates. It appears that he approved of the conduct pursued towards the Fellows of Magdalene College, though he did not, like Cartwright, take any active part as Commissioner. The proceedings of the Commissioners are recorded at some length in the Diary; but nothing is added to the information already before the public.

Change for the American Notes: in Letters from London to New York. By an American Lady. Wiley & Putnam.

THERE is such a challenging tone in the title of this volume, that we took it up with considerable reluctance; but if the work be the production of an American lady, she lacks either the gall or the penetration to repay her European opponents in kind, and does not say half the evil of Englishmen which they say of themselves every day of their public and printing lives. When we question the truthfulness of the title-page, we may perhaps be hypercritical; but we are influenced by the internal evidence of the work itself. Of the facts of the case we know nothing; but most persons, we imagine, on laying down the volume, would agree with us in thinking that it wants the ordinary characteristics of American authorship, and is far too much at home in the forms and fashions of cockney vulgarity, to have been written by a female. In fact, it is as like magazine writing as style and mannerism can make it; and it is pervaded and penetrated in every page with scraps of plays and theatrical allusions, not in the closest keeping with the assumed sex and position of the author.

The letters, accordingly, present a lively surface view of England, as it is seen in the streets and public resorts of the capital, interspersed at intervals with references to acknowledged English absurdities, political seemings, and social hypocrisies, by way of a Roland for Mr. Dickens's Oliver (not Oliver Twist). These hits are truthful in the main, and good to be repeated, so long as one honest man amongst us remains the dupe of the things exposed; but they are wholly insufficient, either in matter or manner, to fill up the canvas, and to make out the effect of the position the writer has assumed.

Another circumstance that adds to the mystification of the reader, is the undetermined position of the author herself. On this point little or nothing is directly said; but we gather that the lady has a friend and countrywoman who goes to court, and (what is more to the purpose) she addresses a correspondent at home who is represented as refined and accomplished. Yet at every page she betrays an acquaintance with situations and circumstances so little in harmony with these pretensions, as, even in her own estimation, to need apology or explanation. Thus she affords us a picture of the interior of a gin palace, prefaced by the statement that she was momentarily its inmate to escape the attacks of an overdriven ox. Notwithstanding her alarm, however, she made the most of her time, as the following extract will show:—

"The places next in splendour to the drapers, are the gin stores. Although spirituous liquors are so much cheaper with us, I believe the places where they are sold are as numerous in London;—over the door is generally a huge lamp; a sign to the customers, and the slaves of the lamp are very, very many in London. The gas is in a wreath, or disposed in some fanciful way or other; they are called gin palaces; the casks containing the spirits are painted, and labelled 'Old Tom,' 'The Rose of Life,' 'Butter Gin,' 'Cream o' the Valley,' 'Mountain Dew,' etc. etc. Cockneys so dearly love the rural, that they must thus libel roses and dews; they must drink pastorally! * * Methinks I see you, O very arch Julia, open your eyes and then your mouth—your eyes with wonder, that I describe these things with the familiarity of an eye-witness, and your mouth with laughter, that my curiosity (how often have you twitted me with it, mischievous that you are) had carried me such extraordinary lengths—that it had carried me into a retail bar! But my introduction to the internal worship of this great spirit—this too powerful spirit of strong drink—was accidental. * * Three poor women of the working class entered this gin palace whilst we waited. 'Please miss,' said one to the smartly ringed and ringleted barmaid, 'a quarten of the right sort, and a three-out.' The spirit was supplied and gulped approvingly. 'Money never was so dull,' said the paymistress of the trio; 'I can get none, and have been forced to put my bed up my uncle's flue.' The hearers were expressing their commiseration of this state of finances, when a drunken butcher rushed into the place, and we thought it better to face the furious brute than the imbruted man, and so left. I requested Mr. Wilderton to translate me the poor woman's speech into English. 'It is English,' laughed he. 'Translate it into American, then.' 'The three-out glass,' he explained, 'is one that contains a third of the measure purchased, so that the quarter of a pint fills *out* three glasses; the uncle's flue, which you seem to think is some chimney in which the untidy woman had concealed her bed, is the pawnbroker's warehouse—the poor call the pawnbroker their uncle.' God pity them, thought I, if they have no better kinsman. British travellers are ingenious in detecting and collecting Americanisms; they are, in nineteen cases out of twenty, 'genuine as imported,' and they are imported from the old country. I suppose we have 'my uncle' and his 'flue' in America by this time."

Accident, indeed, like poverty, may lead even to such strange companionship as this; but no casual study of life could, we imagine, have produced so finished a proficient in London slang as the writer shows herself,—for slang is the great staple of the fun which flavours the whole book. Thus in the midst of some very just though not very novel remarks on English executions, it is said that—

"The body hangs a certain time, and women say 'how shocking,' and men 'how queer' he looks; and boys shout out, 'Did you ever?'—'What a Guy!'—'Does his mother know he's out?' and casts are taken from his skull, and his carcass is buried within the prison walls, and his deeds recorded in cheap pamphlets, for the edification of ingenuous youth."

Again, in illustration of the boys of London (one of the not unfrequent passages in the volume which call up our recollections of *Punch*) we find the following anecdote:—

"A New England gentleman, miraculously thin, though as huge a feeder as Launcelot Gobbo, used to be annoyed incessantly by these puerile pests; the consequences, he said, at one time threatened to be serious, affecting his appetite. 'No go at the butcher's!' said one boy. 'Chops is riz—chops is!' screamed another. A third came close to him, and

"* The custom of taking the sacrament kneeling was not generally insisted upon in towns where, like Northampton, there was a strong infusion of Puritan feeling. This was a part of the ritual of the Church of England to which the Puritans had a strong aversion."

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said softly, and as if in sympathy, 'I say, sir, there's werry cheap oysters down that 'ere court!"

The coincidences between our humorous friend's sallies and the remarks of the American lady are sometimes direct enough. Thus in the number of *Punch* published last week, there is a pleasant hoax on the picture gallery at the Pantheon Bazaar, which is designated as contrived "for promoting the sale of unsold pictures." Of this place the American lady says (nearly *totidem verbis*):—

"From Soho Square you may walk into long, and straight, and diversely paved Oxford Street—we called at a place called the Pantheon, once a theatre, now a bazaar; but much inferior to the one in Soho Square. There were a great many people sauntering about, and many pictures were hung up for sale, and continued to hang, being seldom sold."

Another characteristic, as we have said, of this volume is its theatrical quotations, precisely those never out of the mouths of farce-writers, or of danglers behind the scenes; and, somehow or other, the theatre is for ever brought forward in illustration or allusion. We are told, for instance, of a "minor-theatre-looking personage," and of Covent Garden and Drury Lane being familiarly termed "the garden" and "the lane"—phrases narrowly confined to theatrical dependants, and the frequenters of cider-cellars, Garrick's Heads, and the public-houses in the vicinity of the theatres.

In dwelling on this view of the work before us, we probably favour its sale, such peculiarities being decidedly popular at present; and we are content to do so: for it would be disgracious on our parts to dispraise the book for not being the thing we deprecate and detest. Had it accorded with its title, and been a really disparaging and insulting view of England, written in revenge of the many unjust and unnecessary attacks made on America by English travellers, it would have been decidedly mischievous. As it is, if we consider it as a genuine American work, it must be regarded as good-tempered and forbearing in its reproaches; and if we take it as of home manufacture, it plays its part according to its conditions, and it will not be without its use, should it meet with one reader who will pause to ask himself what truth there is in its allegations. There is nothing in the work to prevent this inquiry—none of that irritatingly patronizing or objurgating tone with which travellers in America have too frequently blown the coals of national ill-will; and assuredly, should we ever be plunged into a fratricidal war with our own flesh and blood across the water, the British press will share much of the responsibility. Truth there may have been, enough, in some things that have been said; but nations are not monsters, and man, wherever he is found, re-acts upon the circumstances in which he is placed, according to a common law. America has her vices, and England has hers; but in both cases it is the same human infirmity, the same reflections of ignorance and prejudice, upon circumstances ill understood, and therefore insurmountable. Of the prevalent error of attributing all evil things American to democracy, we spoke in our observations on the work of De Tocqueville. The truth is cleverly illustrated in the work before us.

"Mr. Alison has added another name to the distinguished historians to whom Scotland has given birth. What would he *now* think of a French historian, who, writing in 1736, thus spoke of the Porteus execution?—'In the *kingdom* of Scotland the terrible spectacle has been frequently exhibited of late years of persons obnoxious to the majority being publicly hanged from dyers' poles by the people.' * * A philosophic historian, intrenched in his own views of democracy, hesitates not to quote such paragraphs as sufficient authority for a long series of dogmatic dissertations on the evils of republican institutions!

Oh shame! where is thy blush!

* * Could not any one (you, dear Julia, with all your timidity, if you choose to try) do into history such premises and conclusions as these—History made Easy, thus—or, to speak after the fashion of the day, 'History for the Million,' thus:—'The evils and insecurity of monarchy are palpably evident, and the disloyalty and disaffection of the people of England cannot be doubted. Witness the frequently recurring attempts on the life of the Queen; further comment is needless.' Or thus:—'The appalling progress of crime and violence in this kingdom is but too apparent. We need scarcely allude to the names of Greenacre, Courvoisier, and Good, to show that no one can rest secure from midnight murder and disgusting mutilation.' *Are* the English disloyal? No. *Are* they a nation of murderers? *is* life so unsafe there, that every individual, ere he or she retires to repose, must—

> See that the polish'd arms be primed with care,
> And drop the night-bolt; ruffians are abroad!

Is this so? Any American child would lisp—no; yet these inferences and conclusions are just as natural and right as those of Mr. Alison."

This is in the best spirit.

Interspersed with the light and desultory matter, may be found occasional remarks of a more reflective character. The truth of the following, perhaps, struck us the more, because the same idea recently occurred to ourselves under the same circumstances:—

"There are a good many monuments in Kensal Green, and the ground is intersected with nice gravel walks, and many well-dressed parties were strolling about (principally ladies) and chatting gaily as they watched the trains rush rapidly along the Great Western Railway—what a distance one hears their clatter! It has been said, 'In the midst of life we are in death;' but here the reverse seemed inculcated, for there were steam-carriages and cheerful idlers, and man's trim and careful hand everywhere, as who should say, 'In the midst of death we are in life.'"

What follows is more acrimonious, but still fair irony:—

"Greatly to my surprise, no fee was exacted as we entered; perhaps, if these death-gardens become fashionable promenades, the proprietors may charge for admittance; there is plenty of precedents—why should *their* monuments be viewed gratuitously? Why should they not sell their fresh air as well as their flowery ground? I think I never told you before, that in all, I suppose in *all*, places like these, as well as in the Zoological Gardens, Regent's Park, etc. etc., are placed a number of painted boards containing respectful requests that the visitors will refrain from plucking the flowers, etc. How is this? Why, in so very civilized—I beg their pardon, so very polished a community, are these constant prohibitions necessary? Recollect, flower-loving but never flower-stealing Julia, the rabble—the mere vulgar, are no frequenters of these scenes."

But we should never finish, were we to point out all our agreements and disagreements with the author. We have said that the work is lively, and (without pausing to identify the colours under which it marches) that in its matter there are some things to be seriously thought about:—as books go, now-a-days, this is praise—and with that we must take our leave.

Letters of Horace Walpole, &c. to Sir Horace Mann. 2 vols.

[Second Notice.]

THE second volume brightens up, and extracts present themselves so copiously, as to make us grudge one unnecessary word. We have passing glimpses of his Majesty of Denmark and the Czarina—we have in reserve a *Petitot*-picture of her Familiar. In the meantime, the reader must put up with a notice of one who was more and less than a Queen, the fair and frail Du Barri:—

"We are in constant expectation of hearing of the Duc de Choiseul's fall. The Comtesse du Barri maintains her ground, and they say will be presented to the Mesdames as soon as the Queen's mourning is over. This decency is delightful! While his wife lived, the King kept his mistresses only; now a new one is not to be declared, while the court still wears black and white silks for the Queen!"

Subsequently he observes,—

"The *grands habits* are made, and nothing wanting for her presentation but—what do you think? some woman of quality to present her. In that servile Court and country, the nobility have had spirit enough to decline paying their court, though the King has stooped *à des bassesses* to obtain it. The Duc de Choiseul will be the victim; and they pretend to say that he has declared he will resign *à l'Anglaise*, rather than be *chassé* by such a creature. His indiscretion is astonishing: he has said at his own table, and she has been told so, 'Madame du Barri est très mal informée; on ne parle pas des catins chez moi.' Catin diverts herself and King Solomon the wise with tossing oranges into the air after supper, and crying, '*Saute, Choiseul! saute, Praslin!*' and then Solomon laughs heartily. Sometimes she flings powder in his sage face, and calls him *Jean Farine!* Well! we are not the foolishest nation in Europe yet!"

The next page gives us a *pendant* in the narrative of Œlia Lœlia Chudleigh's *quasi* marriage with the Duke of Kingston. On the whole, this volume makes us doubt the supremacy of "the good old times," either in politeness or morals. At all events, our St.-Aulaires and Esterhazys do not treat the town with scenes like the following:—

"Choiseul triumphs over us and Madame du Barri—her star seems to have lost its influence. I do not know what another lady will say to Choiseul on the late behaviour of his friend, the Ambassador, here. As the adventure will make a chapter in the new edition of Wiquefort, and, consequently, will strike *you*, I will give you the detail. At the ball on the King's birthday, Count Czernichew was sitting in the box of the Foreign Ministers next to the Count Seilern, the Imperial Ambassador. The latter, who is as fierce as the spread Eagle itself, and as stiff as the chin of all the Ferdinands, was, according to his custom, as near to Jupiter as was possible. Monsieur du Chatelet and the Prince de Masserano came in. Chatelet sidled up to the two former, spoke to them and passed behind them, but on a sudden lifted up his leg and thrust himself in between the two Imperials. The Russian, astonished and provoked, endeavoured to push him away, and a jostle began that discomposed the faces and curls of both; and the Russian even dropped the word *impertinent*. Czernichew, however, quitted the spot of battle, and the Prince de Masserano, in support of the family-compact, hobbled into the place below Chatelet."

A notice or two of Paoli will be acceptable:—

"Paoli is much approved here. The Court have artfully adopted him, and at least crushed one egg on which faction and her brood-hen, Mrs. Macaulay, would have been very glad to have sat. He prefers being well with the government that protects him."

Here we have the portrait of the Corsican. Who can tell how far the northern nature of his physiognomy may have had the attraction of kith and kin to Boswell?—

"Before I receive your answer about him, I must tell you that I have seen your friend Paoli. I found him last week at Court, and could not believe it when I was told who he was. I had stood close by him for some minutes, taking him for an English, or at least, for a Scotch officer. Nobody sure ever had an air so little foreign! He was dressed in scarlet and gold, and the simplicity of his whole appearance had not given me the slightest suspicion of anything remarkable in him. Afterwards, in the circle, as he again stood by me, he asked me some indifferent question, without knowing me. I told him, without naming myself, that you were my particular friend. He said he had written many letters to you, but believed they had all been intercepted. I replied, I would do him justice and tell you so. The King and Queen both took great notice of him. He has just made a tour to Bath, Oxford, &c., and was everywhere received with much distinction; so Mrs. Macaulay, it seems, has not laid him under an interdict."

We do not remember to have had heretofore Walpole's judgment upon "Junius;" his Jere-

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miade may be turned to the comfort of those who are fond, at the present day, of descanting on the profligacy of the press:—

"The licentiousness of abuse surpasses all example. The most savage massacre of private characters passes for sport; but we have lately had an attack made on the King himself, exceeding the North Briton. Such a paper has been printed by the famous Junius, whoever he is, that it would scarce have been written before Charles I. was in Carisbrook Castle. The Dukes of Gloucester and Cumberland are as little spared; the former for having taken a wife for himself—so says the North Briton; observe, *I* do not say so—and the latter for having taken another man's; for opposite actions are equally criminal in the spectacles of Opposition, the two glasses of which are always made, the one to see black as white, the other white as black, and also both to see that white and black are both black. To be sure, the younger Highness has had the mishap of being surprised, at least *once*, with my Lady Grosvenor, who is actually discarded by her lord. * * Well, we are not singular. Another Junius has appeared in Portugal. There it seems they write satires with a club—the first instance, I suppose, of thrashing a king. His Majesty received two blows on his shoulder and his arm, intended *à la Junienne*, at his head. The Queen instantly called for a gun, to shoot the bruiser herself. 'No,' said the King, 'arrest him.' They tell a melancholy story for the assassin; that, having lost a commission, he gave a memorial to the King, who bade him give it to the Secretary at War, which the poor creature did not think a likely method of redress. He was then prosecuted for not paying his tax out of nothing. Despair carried him to the fountain head; yet I doubt M. d'Œyras will discover a plot, and lop some more noble heads. I have often said, and oftener think, *that this world is a comedy to those who think, a tragedy to those who feel*—a solution of why Democritus laughed and Heraclitus wept. The only gainer is history, which has constant opportunities of showing the various ways in which men can contrive to be fools and knaves."

In the fulness of our optimism, too, we will put the following choice paragraph in testimony against certain recent bankruptcy trials, to show how little the morals of our aristocracy have deteriorated:—

"The gaming at Almack's, which has taken the *pas* of White's, is worthy the decline of our Empire, or Commonwealth, which you please. The young men of the age lose five, ten, fifteen thousand pounds in an evening there. Lord Stavordale, not one-and-twenty, lost eleven thousand there, last Tuesday, but recovered it by one great hand at hazard: he swore a great oath,—'Now, if I had been playing *deep*, I might have won millions.' His cousin, Charles Fox, shines equally there and in the House of Commons. He was twenty-one yesterday se'nnight; and is already one of our best speakers. Yesterday he was made a Lord of the Admiralty. We are not a great age, but surely we are tending to some great revolution."

A word or two on the question of economy:—

"What do you think of a winter-Ranelagh erecting in Oxford Road, at the expense of sixty thousand pounds? The new bank, including the value of the ground, and of the houses demolished to make room for it, will cost three hundred thousand; and erected, as my Lady Townley says, *by sober citizens too!* I have touched before to you on the incredible profusion of our young men of fashion. I know a younger brother who literally gives a flower-woman half a guinea every morning for a bunch of roses for the nosegay in his button-hole. There has lately been an auction of stuffed birds; and, as natural history is in fashion, there are physicians and others who paid forty and fifty guineas for a single Chinese pheasant: you may buy a live one for five. After this, it is not extraordinary that pictures should be dear. We have at present three exhibitions. One West, who paints history in the taste of Poussin, gets three hundred pounds for a piece not too large to hang over a chimney. He has merit, but is hard and heavy, and far unworthy of such prices. The rage to see these exhibitions is so great, that sometimes one cannot pass through the streets where they are. But it is incredible what sums are raised by mere exhibitions of anything; a new fashion, and to enter at which you pay a shilling or half-a-crown. Another rage, is for prints of English portraits: I have been collecting them above thirty years, and originally never gave for a mezzotinto above one or two shillings. The lowest are now a crown; most, from half a guinea to a guinea. Lately, I assisted a clergyman in compiling a catalogue of them; since the publication, scarce heads in books, not worth threepence, will sell for five guineas. Then we have Etruscan vases, made of earthenware, in Staffordshire, from two to five guineas; and *or moulu*, never made here before, which succeeds so well, that a tea-kettle, which the inventor offered for one hundred guineas, sold by auction for one hundred and thirty. In short, we are at the height of extravagance and improvements, for we do improve rapidly in taste as well as in the former. I cannot say so much for our genius. Poetry is gone to bed, or into our prose; we are like the Romans in that too. If we have the arts of the Antonines,—we have the fustian also."

By way of illustration to the above, we may give the account of a masquerade, to which Walpole dragged himself, of course "for the sake of the children":—

"It is very lucky, seeing how much of the tiger enters into the human composition, that there should be a good dose of the monkey too. * * Our civil war has been lulled asleep by a subscription-masquerade, for which the House of Commons literally adjourned yesterday. Instead of Fairfaxes and Cromwells, we have had a crowd of Henry the Eighths, Wolseys, Vandykes, and Harlequins; and because Wilkes was not mask enough, we had a man dressed like him, with a visor, in imitation of his squint, and a Cap of Liberty on a pole. In short, sixteen or eighteen young lords have given the town a masquerade; and politics, for the last fortnight were forced to give way to habit-makers. The ball was last night at Soho; and, if possible, was more magnificent than the King of Denmark's. The bishops opposed: he of London formally remonstrated to the King, who did not approve it but could not help him. The consequence was, that four divine vessels belonging to the holy fathers, alias their wives, were at this masquerade. Monkey again! A fair widow, who once bore my whole name, and now bears half of it, was there, with one of those whom the newspapers call *great personages*—he dressed like Edward the Fourth, she like Elizabeth Woodville, in grey and pearls, with a black veil. Methinks it was not very difficult to find out the meaning of those masks. As one of my ancient passions, formerly, was masquerade, I had a large trunk of dresses by me. I dressed out a thousand young Conways and Cholmondeleys, and went with more pleasure to see them pleased than when I formerly delighted in that diversion myself. It has cost me a great headache, and I shall probably never go to another. A symptom appeared of the change that has happened in the people. The mob was beyond all belief: they held flambeaux to the windows of every coach, and demanded to have the masks pulled off and put on at their pleasure, but with extreme good-humour and civility. I was with my Lady Hertford and two of her daughters, in their coach: the mob took me for Lord Hertford, and huzzaed and blessed me! One fellow cried out, 'Are you for Wilkes?' another said, 'D—n you, you fool, what has Wilkes to do with a masquerade?' * * There was a stroke of the monkey last night that will sound ill in the ears of your neighbour the Pope. The heir-apparent of the House of Norfolk, a drunken old mad fellow, was, though a Catholic, dressed like a cardinal: I hope he was scandalized at the wives of our bishops."

We promised our readers a peep at the Czarina's coadjutor. Here then is her portrait: no *Liotard*, but a bright characteristic *Sir Joshua*—as all who remember Miss Wilmot's amusing memoirs will attest:—

"Who do you think is arrived? The famous Princess Daschkaw, the Czarina's favourite and accomplice, now in disgrace—and yet alive! Nay, both she and the Empress are alive! She has put her son to Westminster school. The devil is in it, if the son of a conspiratress, with an English education, does not turn out a notable politician. I am impatient to get well, or at least hope she may stay till I am, that I may see her. Cooled as my curiosity is about most things, I own I am eager to see this amazon, who had so great a share in a revolution, when she was not above nineteen. I have a print of the Czarina, with Russian verses under it, written by this virago. I do not understand them, but I conclude their value depends more on the authoress than the poetry. One is pretty sure what they do not contain—truth. Adieu. * * Well, I have seen the Princess Daschkaw, and she is well worth seeing—not for her person, though, for an absolute Tartar, she is not ugly: her smile is pleasing, but her eyes have a very Catiline fierceness. Her behaviour is extraordinarily frank and easy. She talks on all subjects, and not ill, nor with striking pedantry, and is quick and very animated. She puts herself above all attention to dress, and everything feminine, and yet sings tenderly and agreeably, with a pretty voice. She, and a Russian lady who accompanies her, sung two songs of the people, who are all musical; one was grave, the other lively, but with very tender turns, and both resembling extremely the Venetian barquerolles. She speaks English a little, understands it easily: French is very familiar to her, and she knows Latin. When the news of the naval victory over the Turks arrived at Petersburgh, the Czarina made the archbishop mount the tomb of Peter the Great, and ascribe the victory to him as the founder of the Marine. It was a bold *coup de théâtre*, and Pagan enough. The discourse, which is said to be very elegant, the princess has translated into French, and Dr. Hinchcliffe, Bishop of Peterborough, is to publish it in English. But, as an instance of her quickness and parts, I must tell you that she went to a Quaker's meeting. As she came away, one of the women came up to her, and told her she saw she was a foreigner, that she wished her much prosperity, and should be very glad if anything she had seen amongst them that day should contribute to her salvation. The Princess thanked her very civilly, and said, 'Madame, je ne sçais, si la voye de silence n'est point la meilleure façon d'adorer l'Etre Supreme.' In short, she is a very singular personage, and I am extremely pleased that I have seen her. Adieu."

We must end—at least, for the present. These letters are like the Sibylline leaves, precious as being the last. Have we no Walpoles among us, taking notes for the comfort and enrichment of generations yet unborn?

The War of the Sicilian Vespers; or, an Epoch in Sicilian History during the Thirteenth Century—[*La Guerra, &c.*] By M. Amari. 2nd edit. 2 vols. Paris, Baudry.

SHUT out from the field of political discussion, and closely cribbed and cabined within the *cordon sanitaire* of the Catholic Church, the young Italians have thrown themselves upon general literature, as a channel for venting their free thoughts; and have sought, in the past more especially, an indirect way of communicating impressions, of which the present was the occasion and the end. This is the key to the histories and romances which have, of late, appeared from beyond the Alps, all more or less calculated to awaken the slumbering intellects of the particular readers to whom they are addressed, and to redeem them from the thraldom of a curtailed system of public education. How far the present work is entitled to the praise or blame of this *arrière pensée* we shall not inquire; but, if the foreign journals are to be trusted, its author narrowly escaped the penalties incurred by all who presume to think and to speak out their thoughts under a despotic government. According to those authorities, it appears that Signor Amari's work having, by some accident, failed to attract any preliminary notice from the Neapolitan government, had, on the publication of the first edition at Palermo, acquired such a reputation for successful historical research, as to lead some enthusiastic person, having official access, to propose the author as a fit subject for encouragement and reward. Attention having been thus excited, the government examined into the matter, and

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the result was, that the patron was desired to recall home his young friend (then out of the kingdom). Amari, it is stated, obeyed the call, and was actually on his way to the steam-boat, when a friendly and timely admonition informed him that punishment, and not reward, awaited his arrival within the Neapolitan jurisdiction.

The sum of offence which drew down the anger of the Neapolitan court (if the story be true), is, perhaps, contained in the choice of subject. The epoch selected for illustration by Sig. Amari is the revolution which redeemed Sicily from a foreign yoke, heavy in proportion to the unbridled passions and barbarous contempt of laws then universal in Europe. It will not readily be perceived what interest an Italian government can feel in concealing transactions nearly six hundred years past, nor in hiding from its citizens the crimes and the horrors of a foreign invasion. The most jealous censors, it might be thought, could have afforded to pass by an exposure of these things. But the revolution was a popular revolution, and may have been deemed bad as an example to the modern Sicilians. The work treats also of the intrigues and *mondanités* of Popes; but above all, in narrating facts, backed by documental evidence, the author has not spared those moral reflections, without which history is dry, barren, and profitless. Judged by the canons of criticism which prevail in England or in France, there is nothing in the volumes which should give offence—nothing that transcends the honest frankness of a writer, with whom morality is not a jest, or human happiness beneath regard. But this is a point with which (Heaven be praised) an English critic has nothing to do. It is enough for us to notice the appearance of a work of no common merit, on a theme which, though somewhat remote from English historical associations, is not without considerable interest. The revolution, of which the Sicilian Vespers was the incident that best maintains its recollection among ordinary readers, is in truth a remarkable episode in the story of the European struggle between the people and their feudal oppressors, and a striking illustration of the energies latent in the most depressed and degraded populations,—energies that are, perhaps, never more likely to burst forth, than when they are most disregarded and despised. The distinctive circumstance in this narrative is, that it sets on one side much of the romance of the story of John of Procida; and attributes the revolution less to foreign intrigues, than to the force of events acting upon a despairing and prepared people.

In favour of this opinion there is much general probability; and if the author takes a higher view of the Sicilian character in those days, than accords with ordinary belief, the reader should recollect that Sicily took an early lead in the restoration of literature and the arts; and by its vicinity to the East, was favourably placed for receiving the lights reflected from Constantinople and from the Arabian Moslem.

The work, as first published, was comprised in a single volume; but the author, on visiting Paris, discovered, among the MSS. of the Royal Library, a number of documents throwing light on the incidents of his narrative: with these and other aids he has corrected and enlarged the whole; and it has been thought worthy to take rank among the present publisher's "Collection of the best Italian Authors."

The Attaché; or Sam Slick in England. By the Author of 'The Clockmaker.'

[Second Notice.]

WE last week published a pleasant letter from our friend the Clockmaker—we beg pardon, from "the Honourable Mr. Slick, Attaché of the American Legation to the Court of Saint Jimses' Victoria"—and we had hoped on this occasion to have introduced him formally to our readers. But he is not in a humour to admit of these small ceremonials. Dickens, it appears, has put his dander up, and he has taken Cooper's hint, and comes in 'a billigerent' humour. In proof, we will refer to a scene on board the packet, just before landing, where a hint was given him by Mr. Poker that he was not exactly in the right temper to visit England:—

"'What is the temper,' he replied, with much warmth, that they visit us in? Look at Dickens; was there ever a man made so much of, except La Fayette? And who was Dickens? Not a Frenchman that is a friend to us, not a native that has a claim on us; not a colonist, who, though English by name is still an American by birth, six of one and half a dozen of t'other, and therefore a kind of half-breed brother. No! he was a cussed Britisher; and what is wus, a British author; and yet, because he was a man of genius, because genius has the 'tarnal globe for its theme, and the world for its home, and mankind for its readers, and bean't a citizen of this state or that state, but a native of the universe, why we welcomed him, and feasted him, and leveed him, and escorted him, and cheered him, and honoured him, did he honour us? What did he say of us when he returned? Read his book. No, don't read his book, for it tante worth readin'. Has he said one word of all that reception in his book? that book that will be read, translated, and read agin all over Europe—has he said one word of that reception? Answer me that, will you? Darned the word, his me ory was bad; he lost it over the tafrail when he was sea-sick. But his note-book was safe under lock and key, and the pigs in New York, and thé chap the rats eat in jail, and the rough man from Kentucky, and the entire raft of galls emprisoned in one night, and the spittin' boxes and all that stuff, warn't trusted to memory, it was noted down, and printed. But it tante no matter. Let any man give me any sarce in England, about my country, or not give me the right *po*-sition in society, as Attaché to our Legation, and, as Cooper says, I'll become belligerent, too, I will, I snore. I can snuff a candle with a pistol as fast as you can light it; hang up an orange, and I'll first peel it with ball and then quarter it. Heavens! I'll let daylight dawn through some o' their jackets, I know. 'Jube, you infarnal black scoundrel, you odoriferous nigger you, what's that you've got there?' 'An apple, massa.' 'Take off your cap and put that apple on your head, then stand sideways by that port-hole, and hold steady, or you might stand a smart chance to have your wool carded, that's all.' Then taking a pistol out of the side-pocket of his mackintosh, he deliberately walked over to the other side of the deck, and examined his priming. 'Good heavens, Mr. Slick!' said I in great alarm, 'what are you about?' 'I am goin',' he said with the greatest coolness, but at the same time with equal sternness, 'to bore a hole through that apple, Sir.' 'For shame! Sir,' I said. 'How can you think of such a thing? Suppose you were to miss your shot, and kill that unfortunate boy?' 'I won't suppose no such thing, Sir, I can't miss it. I couldn't miss it if I was to try. Hold your head steady, Jube—and if I did, it's no great matter. The onsarcumcised Amalikite ain't worth over three hundred dollars at the furthest, that's a fact; and the way he'd pyson a shark ain't no matter. Are you ready, Jube?' 'Yes, massa.' 'You shall do no such thing, Sir,' I said, seizing his arm with both my hands. 'If you attempt to shoot at that apple, I shall hold no further intercourse with you. You ought to be ashamed of yourself, Sir.' 'Ky! massa,' said Jube, 'let him fire, Sar; he no hurt Jube; he no foozle de hair. I isn't one mossel afeerd. He often do it, jist to keep him hand in, Sar. Massa most a grand shot, Sar. He take off de ear ob de squirrel so slick, he neber miss it, till he go scratchin' his head. Let him appel hab it, massa.' 'Oh, yes,' said Mr. Slick, 'he is a Christian is Jube, he is as good as a white Britisher: same flesh, only a leetle, jist a leetle darker; same blood, only not quite so old, ain't quite so much tarter on the bottle as a lord's has; oh him and a Britisher is all one brother—oh by all means—

Him fader's hope—him mudder's joy,
Him darlin little nigger boy.

You'd better cry over him, hadn't you. Buss him, call him brother, hug him, give him the 'Abolition' kiss, write an article on slavery, like Dickens; marry him to a white gall to England, get him a saint's darter with a good fortin, and we'll soon see whether her father was a talkin' cant or no, about niggers. Cuss 'em, let any o' these Britishers give me slack, and I'll give 'em cranberry for their goose, I know. I'd jump right down their throat with spurs on, and gallop their sarce out.'"

After this the reader will not be surprised at the following character of Englishmen, which, if not true, is a gem in its way:—

"'Hallo! what's that? why if it ain't land ahead, as I'm alive!' said Mr. Slick. 'Well, come this is pleasant too, we have made amost an everlastin' short voyage of it, ante we; and I must say I like land quite as well as sea, in a giniral way, arter all; but, Squire, here is the first Britisher. That critter that's a clawin' up the side of the vessel like a cat, is the pilot: now do for goodness gracious sake, jist look at him, and hear him.' 'What port?' 'Liverpool.' 'Keep her up a point.' 'Do you hear that, Squire? that's English, or what we used to call to singing school short metre. The critter don't say a word, even as much as "by your leave"; but jist goes and takes his post, and don't ask the name of the vessel, or pass the time o' day with the Captin. That ain't in the bill, it tante paid for that; if it was, he'd off cap, touch the deck three times with his forehead, and "*Slam*" like a Turk to his Honour the Skipper. There's plenty of civility here to England if you pay for it: you can buy as much in five minits, as will make you sick for a week; but if you don't pay for it, you not only won't get it, but you get sarce instead of it, that is if you are fool enough to stand and have it rubbed in. They are as cold as Presbyterian charity, and mean enough to put the sun in eclipse, are the English. They hante set up the brazen image here to worship, but they've got a gold one, and that they do adore and no mistake; it's all pay, pay, pay; parquisite, parquisite, parquisite; extortion, extortion, extortion. There is a whole pack of yelpin' devils to your heels here, for everlastinly a cringin', fawnin' and coaxin', or snarlin', grumblin' or bullyin' you out of your money. There's the boatman, and tide-waiter, and porter, and custom-er, and truck man as soon as you land; and the sarvant-man, and chamber-gall, and boots, and porter again to the inn. And then on the road, there is trunk-lifter, and coachman, and guard, and beggar-man, and a critter that opens the coach door, that they calls a waterman, cause he is infarnal dirty, and never sees water. They are jist like a snarl o' snakes, their name is legion and there ain't no eend to 'em.'"

We have not often stumbled on a more pithy description of Tories, Whigs, and Radicals, than Mr. Slick has recorded from the lips of "an old critter to Halifax":—

"He said he could tell a man's politicks by his shirt. 'A Tory, Sir,' said he, for he was a pompious old boy was old Blue-Nose; 'a Tory, Sir,' said he, 'is a gentleman every inch of him, stock, lock, and barrel; and he puts a clean frill shirt on every day. A Whig, Sir,' says he, 'is a gentleman every other inch of him, and he puts an onfrilled one on every other day. A Radical, Sir, ain't no gentleman at all, and he only puts one on of a Sunday. But a Chartist, Sir, is a loafer; he never puts one on till the old one won't hold together no longer, and drops off in pieces.'"

The Attaché, on his arrival, of course paid a visit to Abednego Layman, the American Minister—"the Socdolager," as he calls him. Perhaps our readers may desire to know what is a Socdolager:—

"The Socdolager is the President of the lakes—he is the whale of the intarnal seas—the Indgians worshipped him once on a time, as the king of fishes. He lives in great state in the deep waters, docs the old boy, and he don't often show himself. I never see'd him myself, nor any one that ever had sot eyes on him; but the old Indgians have see'd him and know him well. He won't take no bait, will the Socdolager; he can't be caught, no how you can fix, he is so 'tarnal knowin', and he can't be speared nother, for the moment he sees aim taken, he ryles the water and is out of sight in no time. *He* can take in whole

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shoals of others hisself tho' at a mouthful. He's a whapper, that's a fact. I call our Minister here 'the Socdolager,' for our *di*plomaters were never known to be hooked once yet, and actilly beat all natur' for knowin' the soundins, smellin' the bait, givin' the dodge, or rylin' the water; so no soul can see thro' it but themselves. Yes, he is 'a Socdolager,' or a whale among *di*plomaters."

The account of the visit will remind the reader of recent events at Oxford :—

"'Sam Slick,' sais he, 'as I'm alive. Well, how do you do, Mr. Slick? I am 'nation glad to see you, I affection you as a member of our legation. I feel kinder proud to have the first literary man of our great nation as my Attaché.' 'Your knowledge of human natur ('added to your'n of soft sawder,' sais I,) 'will raise our great nation, I guess, in the scale o' European estimation.' He is as sensitive as a skinned eel, is Layman, and he winced at that poke at his soft sawder like any thing, and puckered a little about the mouth, but he didn't say nothin', he only bowed. He was a Unitarian preacher once, was Abednego, but he swapt preachin' for politics, and a good trade he made of it too; that's a fact. 'A great change,' sais I, 'Abednego, since you was preachin' to Connecticut and I was a vendin' of clocks to Nova Scotia, ain't it? Who'd a thought then, you'd a been "a Socdolager," and me your "pilot fish," eh!' It was a raw spot, that, and I always touched him on it for fun. 'Sam,' said he, and his face fell like an empty puss, when it gets a few cents put into each cend on it, the weight makes it grow twice as long in a minute. 'Sam,' said he, 'don't call me that are, except when we are alone here, that's a good soul; not that I am proud, for I am a true Republican;' and he put his hand on his heart, bowed and smiled handsum, 'but these people will make a nickname of it, and we shall never hear the last of it; that's a fact. We must respect ourselves, afore others will respect us. You onderstand don't you?' 'Oh, don't I,' sais I, 'that's all? It's only here I talks this way, because we are at home now; but I can't help a thinkin' how strange things do turn up sometimes. Do you recollect, when I heard you a-preachin' about Hope a-pitchin' of her tent on a hill? By gosh, it struck me then, you'd pitch your tent high some day; you did it beautiful.' * * 'Hope,' sais he, 'is the attribute of a Christian, Slick, for he hopes beyond this world; but I changed on principle.' 'Well,' sais I, 'I changed on interest; now if our great nation is backed by principal and interest here, I guess its credit is kinder well built.'"

Mr. Slick found time hang heavily on his hands. He complains bitterly of our late hours and nothing to do :—

"You can't get out a bed afore twelve, in winter, the days is so short, and the fires ain't made, or the room dusted, or the breakfast can't be got, or sumthin' or another. And if you did, what's the use? There is no one to talk to, and books only weaken your understandin', as water does brandy. They make you let others guess for you, instead of guessin' for yourself. Sarvants spile your habits here, and books spile your mind. I wouldn't swap ideas with any man. I make my own opinions, as I used to do my own clocks; and I find they are truer than other men's. The Turks are so cussed heavy, they have people to dance for 'em; the English are wus, for they hire people to think for 'em. Never read a book, Squire, always think for yourself. Well, arter breakfast, it's on hat and coat, ombrella in hand, (don't never forget that, for the rumatiz, like the perlice, is always on the look out here, to grab hold of a feller,) and go somewhere where there is somebody or another, and smoke, and then wash it down with a sherry-cobbler; (the drinks ain't good here; they hante no variety in them nother; no white-nose, apple-jack, stone-wall, chain-lightning, rail-road, hail-storm-ginsling-talabogus, switchel-flip, gum-ticklers, phlem-cutters, juleps, skate-iron, cast-steel, cock-tail, or nothin', but that heavy stupid black fat porter.)"

That magic word "dinner" introduces us to a *lively* description of a dinner-party :—

"Folks are up to the notch here when dinner is in question, that's a fact, fat, gouty, broken-winded, and foundered as they be. It's rap, rap, rap, for twenty minutes at the door, and in they come, one arter the other, as fast as the sarvants can carry up their names. Cuss them sarvants! it takes seven or eight of 'em to carry a man's name up stairs, they are so awful lazy, and so shocking full of porter."

Mr. Slick found that it was not always pleasant to be a "lion" :—

"When I first came I was nation proud of that title, 'the Attaché;' now I am happified it's nothin' but 'only an Attaché,' and I'll tell you why. The great guns, and big bugs, have to take in each other's ladies, so these old ones have to herd together. Well, the nobodies go together too, and sit together, and I've observed these nobodies are the pleasantest people at table, and they have the pleasantest places, because they sit down with each other and are jist like yourself, plaguy glad to get some one to talk to. Somebody can only visit somebody, but nobody can go anywhere, and therefore nobody sees and knows twice as much as somebody does. Somebodies must be axed, if they are as stupid as a pump; but nobodies needn't, and never are, unless they are spicy sort o' folks, so you are sure of them, and they have all the fun and wit of the table at their eend, and no mistake. I wouldn't take a title if they would give it to me, for if I had one, I should have a fat old par-blind dowager detailed on to me to take in to dinner; and what the plague is her jewels and laces, and silks and sattins, and wigs to me? As it is, I have a chance to have a gall to take in that's a jewel herself—one that don't want no settin' off, and carries her diamonds in her eyes, and so on."

The Attaché's first dinner-party commenced somewhat unfortunately :—

"Lord, the first time I went to one o' these grand let offs I felt kinder skerry, and as nobody was allocated to me to take in, I goes in alone, not knowin' where I was to settle down as a squatter, and kinder lagged behind; when the buttler comes and rams a napkin in my hand, and gives me a shove, and sais he, 'Go and stand behind your master, sir,' sais he. Oh Solomon! how that waked me up. How I curled inwardly when he did that. 'You've mistaken the child,' sais I mildly, and I held out the napkin, and jist as he went to take it, I gave him a sly poke in the bread-basket, that made him bend forward and say 'eugh.' 'Wake Snakes and walk your chalks,' sais I, 'will you?' and down I pops on the first empty chair. Lord, how white he looked about the gills arterwards; I thought I should a split when I looked at him. Guess he'll know an Attaché when he sees him next time. Well, there is dinner. One sarvice of plate is like another sarvice of plate, any one dozen of sarvants are like another dozen of sarvants, hock is hock, and champaigne is champaigne—and one dinner is like another dinner. The only difference is in the thing itself that's cooked. Veal, to be good, must look like anything else but veal; you mustn't know it when you see it, or it's vulgar; mutton must be incog. too; beef must have a mask on; any thin' that looks solid, take a spoon to; any thin' that looks light, cut with a knife; if a thing looks like fish, you may take your oath it is flesh; and if it seems mel flesh, it's only disguised, for it's sure to be fish; nothin' must be nateral, natur is out of fashion here. This is a manufacturin' country, every thing is done by machinery, and that that ain't must be made to look like it; and I must say, the dinner machinery is parfect. Sarvants keep goin' round and round in a ring, slow, but sartain, and for ever, like the arms of a great big windmill, shovin' dish after dish, in dum show, afore your nose, for you to see how you like the flavour; when your glass is empty it's filled; when your eyes is off your plate, it's off too, afore you can say Nick Biddle. Folks speak low here; steam is valuable, and noise onpolite. They call it a '*subdued tone*.' Poor tame things, they are subdued, that's a fact; slaves to an arbitrary tyrannical fashion that don't leave 'em no free will at all."

It is difficult to say which is best, Sam's sense or nonsense. The following is a hint to a Colonial Secretary at Downing Street :—

"'Your long acquaintance with the provinces, and familiar intercourse with the people,' sais he, 'must have made you quite at home on all colonial topics.' 'I thought so once,' sais I; 'but I don't think so now no more, Sir.' 'Why how is that?' sais he. 'Why, Sir,' sais I, 'you can hold a book so near your eyes as not to be able to read a word of it; hold it off further, and get the right focus, and you can read beautiful. Now the right distance to see a colony, and know all about it, is England. Three thousand miles is the right focus for a political spy-glass. A man livin' here, and who never was out of England, knows twice as much about the provinces as I do.' 'Oh, you are joking,' sais he. 'Not a bit,' sais I. 'I find folks here that not only know everything about them countries, but have no doubts upon any matter, and ask no questions; in fact, they not only know more than me, but more than the people themselves do, what they want. It's curious, but it's a fact.'"

A truce for a moment to jest, even when it carries with it a wholesome moral, and let us hear what Mr. Hopewell, "the minister," has to say on this subject :—

"England, besides other outlets, has a never-failing one in the colonies, but the colonies have no outlet. Cromwell and Hampden were actually embarked on board of a vessel in the Thames, for Boston, when they were prevented from sailing by an Order in Council. What was the consequence? The sovereign was dethroned. Instead of leading a small sect of fanatical puritans, and being the first men of a village in Massachussets, they aspired to be the first men in an empire, and succeeded. So in the old colonies. Had Washington been sent abroad in command of a regiment, Adams to govern a colony, Franklin to make experiments in an observatory like that at Greenwich, and a more extended field been opened to colonial talent, the United States would still have continued to be dependencies of Great Britain. There is no room for men of talent in British America; and by not affording them an opportunity of distinguishing themselves, or rewarding them when they do, they are always ready to make one, by opposition. In comparing their situation with that of the inhabitants of the British Isles, they feel that they labour under disabilities; these disabilities they feel as a degradation; and as those who impose that degradation live three thousand miles off, it becomes a question whether it is better to suffer or resist."

Here is Sam's opinion on the same subject, in an imaginary conversation with Lord Stanley :—

"Says you, 'My Lord—don't forget his title—every man likes the sound of that, it's music to his ears, it's like our splendid national air, Yankee Doodle, you never get tired of it. 'My Lord,' sais you, 'what do you suppose is the reason the French keep Algiers?' Well, he'll up and say, its an outlet for the fiery spirits of France, it gives them employment and an opportunity to distinguish themselves, and what the climate and the inimy spare, become valuable officers. It makes good soldiers out of bad subjects. 'Do you call that good policy?' sais you. Well, he's a trump, is Mr. Stanley, at least folks say so; and he'll say right off the reel 'onquestionably it is—excellent policy.' When he says that, you have him bagged, he may flounder and spring like a salmon jist caught; but he can't out of the landin' net. You've got him, and no mistake. Sais you 'what outlet have you for the colonies?' Well, he'll scratch his head and stare at that, for a space. He'll hum and haw a little to get breath, for he never thought of that afore, since he grow'd up; but he's no fool, I can tell you, and he'll out with his mould, run an answer and be ready for you in no time. He'll say, 'They don't require none, Sir. They have no redundant population. They are an outlet themselves.' Sais you, 'I wasn't talking of an outlet for population, for France or the provinces nother. I was talking of an outlet for the clever men, for the onquiet ones, for the fiery spirits.' 'For that, Sir,' he will say, 'they have the local patronage.' 'Oh!' sais you, 'I warn't aware, I beg pardon, I have been absent some time, as long as twenty days or perhaps twenty-five, there must have been great changes, since I left.' 'The garrison,' sais you. 'Is English,' sais he. 'The armed ships in the harbour?' 'English.' 'The governor and his secretary?' 'English.' 'The principal officer of customs and principal part of his deputies?' 'English.' 'The commissariat and the staff?' 'English to a man.' 'The dockyard people?' 'English.' 'The postmaster giniral?' 'English.' 'What, English?' sais you, and look all surprise, as if you didn't know. 'I thought he was a colonist, seein' the province pays so much for the mails.'

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'No,' he'll say, 'not now; we have jist sent an English one over, for we find its a good thing that.' 'One word more,' sais you, 'and I have done. If your army officers out there, get leave of absence, do you stop their pay?' 'No.' 'Do you sarve native colonists the same way?' 'No, we stop half their salaries.' 'Exactly,' sais you, 'make them feel the difference. Always make a nigger feel he is a nigger, or he'll get sassy, you may depend.'"

We are accustomed, and we think not unreasonably, to admire our country life; not so the Attaché:—

"'Here,' said Mr. Slick, 'is an invitation for you and me, and minister to go and visit Sir Littleeared Bighead, down to Yorkshire. You can go if you like, and for once, p'raps it's worth goin' to see how these chaps first kill time, and then how time kills them in turn. Eatin', drinkin', sleepin', growlin', fowlin', and huntin' kills time; and gout, apoplexy, dispepsy, and blue devils kills them.'"

A "*swoi-ree*" is a picture to the life:—

"I wish to goodness you'd go to a Swoi-ree oncet, Squire, jist oncet—a grand let off, one that's upper crust and rael jam. It's worth seein' oncet jist as a show, I tell *you*, for you have no more notion of it than a child. All Halifax, if it was swept up clean and shook out into a room, wouldn't make one swoi-ree. I have been to three to-night, and all on 'em was mobs—regular mobs. * * My first party to-night was a conversation one; that is for them that *could* talk; as for me I couldn't talk a bit, and all I could think was, 'how infarnal hot it is!' * * 'Very good, Mr. Slick. Let me introduce you to ——,' they are whipt off in the current, and I don't see 'em again no more. 'A beautiful show of flowers, Madam, at the garden: they are all in full blow now. The rhododendron—— had a tooth pulled when she was asleep.' 'Please to let me pass, Sir.' 'With all my heart, Miss, if I could; but I can't move; if I could I would down on the carpet, and you should walk over me. Take care of your feet, Miss, I am off of mine. Lord bless me! what's this? why as I am a livin' sinner, it's half her frock hitched on to my coat button. Now I know what that scream meant.' 'How do you do Mr. Slick? When did you come?' 'Why I came—' he is turned round, and shoved out o' hearin.' 'Xanthian marbles at the British Museum are quite wonderful; got into his throat, the doctor turned him upside down, stood him on his head, and out it came—his own tunnel was too small.' 'Oh, Sir, you are cuttin' me.' 'Me, Miss! Where had I the pleasure of seein' you before, I never cut a lady in my life, couldn't do so rude a thing. Haven't the honour to recollect you.' 'Oh, Sir, take it away, it cuts me.' Poor thing, she is distracted, I don't wonder. She's drove crazy, though I think she must have been mad to come here at all. 'Your hat, Sir.' 'Oh that cussed French hat is it? Well, the rim is as stiff and as sharp as a cleaver, that's a fact, I don't wonder it cut you.' 'Eddis's pictur—capital painting, fell out of the barge, and was drowned.' 'Having been beat on the shillin' duty; they will attach him on the fourpence, and thimble rigg him out of that.' 'They say Sugden is in town—hung in a bad light at the Temple Church.'——'Who is that?' 'Lady Fobus; paired off for the Session; Brodie operated.'—— Lady Frances; got the Life Guards; there will be a division to night.'——'That's Sam Slick; I'll introduce you; made a capital speech in the House of Lords, in answer to Brougham—Lobelia—voted for the bill—The Duchess is very fond of —— Irish Arms—'"

Here is a portrait of an American Elder—a reminiscence of Mr. Slick's:—

"As I was a joggin' on along the road, who should I overtake but Elder Stephen Grab, of Beechmeadows, a mounted on a considerable of a clever-lookin' black mare. The Elder was a pious man; at least he looked like one, and spoke like one too. His face was as long as the moral law, and p'rhaps an inch longer, and as smooth as a hone; and his voice was so soft and sweet, and his tongue moved so ily on its hinges, you'd a thought you might a trusted him with ontold gold, if you didn't care whether you ever got it agin or no. He had a bran new hat on, with a brim that was none of the smallest, to keep the sun from makin' his inner man wink, and his go-to-meetin' clothes on, and a pair of silver mounted spurs, and a beautiful white cravat, tied behind, so as to have no bows to it, and look meek. If there was a good man on airth, you'd a said it was him. And he seemed to feel it, and know it too, for there was a kind of look o' triumph about him, as if he had conquered the Evil One, and was considerable well satisfied with himself."

But we must come to a close, and cannot do so better than with one of Sam's short but pertinent reflections:—

"It don't do to say you don't know, it lowers you in the eyes of other folks. If you don't know what another man knows he is shocked at your ignorance. But if he don't know what you do, he can find an excuse in a minute. Never say you don't know."

Perhaps, in conclusion, we ought to offer a few words of general criticism; but, in truth, it matters not what may be the opinion of the critics—Sam is a favourite, and deservedly so: whether we pronounce the work to be good, bad, or indifferent, everybody will read it, and they ought. Sam is always amusing, and often instructive; but there was an easy familiarity about the Clockmaker—a bold daring, too, which is not quite so apparent in the Attaché. The author has seen much of England, and noted much that he has seen; yet the book is, after all, more to be admired for manner than matter. It penetrates but little below the surface, and leaves much unnoticed. He seemingly writes under a restraint of which there is no trace in his former works—which has withheld him from raising a laugh at many time-honoured absurdities, simply because they are time-honoured. We, however, are in no humour to be critical, and though we could wish that so much had not been left undone, we will very heartily return thanks for what has been done, in jest and in earnest, by the Attaché.

Meredith. By the Countess of Blessington. 3 vols. Longman & Co.

The novelists have of late shown strange signs of deserting their posts—octavos or otherwise, as may be. Sir Edward Bulwer has fairly turned his back upon us, in 'The Last of the Barons.' The glories of Windsor Castle seem to have exhausted Mr. Ainsworth. Captain Marryat's yarns are apparently all spun out. Mrs. Gore has not displayed her usual sprightly and saucy skill for an unheard-of time, six months or thereabouts:—while Mrs. Trollope, since her diamond robbery in 'Hargrave,' has, we presume, absconded; for her 'Barnabys in America' is no longer to be heard of in the *New Monthly;* and as for her 'Jessie Phillips,' we have come to the conclusion that it is a pleasant fiction of the advertisers, since we have never encountered the damsel in library, private or circulating, or even seen her portrait tempting us from shop window. Only Mr. James works on with undiminished industry and success. Under such prospects of destitution, all who still love vicissitude, or speculation, or scene-painting, in three volumes, will thank Lady Blessington. Her hand has lost none of its cunning by the rest with which it has been recently indulged—her new tale has at least as many requisites for popularity as its predecessors.

The form is autobiographical, Lady Blessington's favourite manner of narration, because it enables her to lay bare the secret thoughts of her heroes and heroines in a manner unattainable in dialogue, where only half the truth is spoken and the rest intimated. But there is more of incident, and less of speculation than usual. We begin with the sequel to a love-marriage: a home made melancholy by an indifferent and faithless husband, and a suffering and uncomplaining wife. The calamities occasioned by the infidelity of the former speedily bring this scene to a close, and the curtain rises upon a new group, the principal figure of which is Meredith's guardian, a selfish Epicurean, who fancies he lives by his physician's mandate, while he is really governed by his appetite and his valet. Lord Lymington, however, has not a long lease in Meredith's history, for his own rod whips him to death; and then we see the harpies, chuckling over his remains and their own ill-gotten wealth! So much for the life which is familiar to us; the rest of the tale is more romantic. Meredith goes to Italy with his tutor, and rescues from the hands of evil-doers at La Cava as fair a heroine "as one could hope to see on a summer's day." As a foil to her, we have one of those good-hearted, ridiculous French governesses, with whom Lady Blessington delights to divert herself with the *savoir vivre* and sentiment of our neighbours past Calais. Many and dark are the mysteries which are interposed betwixt the fair girl and the hero; not the least important actor in these being a pragmatical Sicilian wine-merchant, who forgets every one's name, and everything save his own interest, and whom the reader should have seen, not heard of, were space more plentiful. Towards the close of the romance, old shapes and personages are brought forward with dramatic cleverness. Lady Blessington is too kind-hearted to send the reader weeping to her bed:—having satisfied, in the 'Victims of Society,' that necessity for tragic composition, which some have said must with every author be assuaged; she here betakes herself, like a good fairy, to smooth away obstacles, to untie knots, to bring in the right persons at the right juncture, not forgetting a charming and noble pair who claim Selina, the heroine, as their child, and to shower every blessing of fortune and affection on those she has protected. Would that the real solution of human suspense were as perfect to a wish as this *dénouement!* But gentle readers will like the novel none the less for the gorgeous prosperity which surrounds its *dramatis personæ* as they vanish from sight.

OUR LIBRARY TABLE.

Cyclopædia of Biblical Literature, by John Kitto, Parts I. II.—There has been, since the days of Calmet, so much investigation and research in the field of Biblical Literature, that his valuable work is much behind the present state of our knowledge. This Cyclopædia is intended to supply the deficiency, and is, we think, likely, in a great measure, to do so. The articles, many of them contributed, it is understood, by distinguished Biblical critics—as, for instance, Drs. Neander, Pye Smith, Tholuck, Professor Royle, and others—are clearly and carefully written, explaining almost too minutely every point that can at all be said to bear on Biblical Literature. Its plan extends to Biblical criticism and interpretation, history, geography, archæology, and physical science. It is illustrated with wood-cuts, and being printed in the same size and manner as the Dictionary of Classical Antiquities, will form a sort of companion volume. The work is only just commenced, but we have little doubt, from the specimen before us, that it will be a valuable acquisition to the student. When his Hebrew and Greek Lexicons fail him, it will supply the deficiency, by entering into questions on the meaning of words in particular passages, which would not fall within the province of ordinary lexicons. Although much of the information is necessarily drawn from German critics, the work does not appear at all tainted with neologian views, and would not, we think, offend the most orthodox or exclusive.

A Tract upon Tombstones, with Illustrations, by F. E. Paget, M.A.—A pamphlet of suggestions for improving our tombstone monuments both in beauty and orthodoxy. We can sympathize with Mr. Paget in his disgust at the nonsense and the monumental uglinesses which disgrace our churches and churchyards. His suggestions are mostly good, and many of them might be adopted with advantage.

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Letters from the Virgin Islands: illustrating Life and Manners in the West Indies.—There must be something peculiar in the air of the West Indies provocative of facetious affectation in authorship; at least we remember half-a-dozen Sketches, Rambles and Reminiscences, in which the above peculiarity of style mars the pleasantness and the *vraisemblance* of description. Nor is the volume before us an exception; quotations, sentimental rhapsodies, personal allusions to anonymous correspondents, are to be found in every page, till we sigh for a plain paragraph. This is the more to be regretted, as the writer is not altogether barren, nor is his book a chronicle wholly without interest; but his folly so constantly perks itself into notice, that we cannot prevail upon ourselves to introduce him to our readers.

Legendary Rhymes, and other Poems, by M. A. E. Charnock.—The gentle dealing of the critic is bespoken for this little volume, on a plea which is not to be resisted. It contains the literary remains of a deceased wife—offered by her husband "rather as memorials of the departed" than as having any very high intellectual pretensions. The love that somewhat overrates, even while disclaiming, is a feeling too sacred for criticism to cavil at, and sheds a poetry over the volume from itself: and, while we hold the opinion that such "memorials" are not properly for the public, we can believe with the editor, that they "will be read with affectionate interest," in the "circle of friends."

The Foil: an Historical Poem, in Three Cantos, by R. Hughman.—A very ominous name for an author to give to his own poem:—and may have arisen, in this case, from an instinct of appreciation which we feel no disposition to gainsay.

Gathered Leaves, by James A. Page.—To this "Undergraduate of Trinity College, Dublin," we can promise no degree in the Colleges of the Muses. Our advice to him would be, to "take his name off the *books*." The *Foil* system, suggested by Mr. Hughman's volume, might, however, be successfully practised by this author, in the circulation of the volume, by "an Undergraduate of Oxford," which is entitled *Charles XII.: an Incapacitated Poem, on One of the Newdigate Prize Subjects: with (expletively) Sundry Metrical Puerilities.*—The first of these poems, the author says, "was *incapacitated* by a rule which renders ineligible the essays of candidates who have exceeded a certain term of residence at the University:" we can assure him, that it has some very excellent incapacities of its own, which make it quite independent of any such rule. As for the remaining titles, the *puerilities* are fully established, but the author has failed to make them *metrical*.

The Homilies of Ælfric, with an English Translation, by B. Thorpe.—This work is published under the auspices of the Ælfric Society,—a society instituted for the publication of literary remains illustrative of Anglo-Saxon and early English History and Philology. The Society has commenced with the homilies of the Anglo-Saxon church, of which a considerable number are ascribed to the Prelate by whose name the Society is distinguished. These homilies, for the correct translation of which Mr. Thorpe's name is sufficient guarantee, are interesting to all, from their simplicity, and not unworthy the attention of the clergy.

The Order of Daily Service—the Litany: and Order of the Administration of the Holy Communion, with Plain Tune, according to the use of the United Church of England and Ireland.—This edition of the Prayer-book will throw the Low Church party into paroxysms. A more papistical-looking volume never issued from a Protestant press. There are crosses on the title-page, red letters interspersed among the Gothic type to an alarming amount, plain song printed with the text as plentifully as though the book were a choir-book for Treves or Freyburg minster. The result is a splendid volume. With regard to the nature and extent of its influences upon the devotional spirit of the Church of England, we are thankful to leave the matter to the controversialists.

Report of the Geology of the County of Londonderry, and of parts of Tyrone and Fermanagh, by J. E. Portlock.—This Report, although occupying a very large volume, is but a small part of what was at first undertaken in connexion with the Ordnance survey of Ireland. It was proposed by Col. Colby to Sir H. Hardinge "that the Topographical survey should be considered a foundation for Statistical, Antiquarian, and Geological surveys." In the Geological branch alone do these inquiries appear at first to have been prosecuted, and even in this but imperfectly. "Geology," as Mr. Portlock says in his preface, "had been in fact permitted, not commanded." About the year 1832, however, all the branches were in some measure resumed, and Mr. Portlock succeeded Captain Pringle in the superintendence of the work; and in 1834 contributed to the Memoir of Londonderry (see No. 410) the sections on Geology, Natural History and Productive Economy. In 1837 the author turned his attention more exclusively to the Geological department, and for this purpose established at Belfast a Geological and Statistical office, a museum for Geological specimens, and a laboratory for the examination of soils. In 1840, however, the design of continuing the Londonderry survey was abandoned, and the office at Belfast broken up; and the author directed to prepare for publication such geological data as had been collected. Finding, however, "that geological researches could not be confined within territorial boundaries," he was obliged to extend them into the neighbouring counties of Tyrone and Fermanagh. The result is now before us; and a very able and comprehensive work it is, of great value to geological science, and the concluding portion on *economic geology* not without interest, even to the general reader.

The Guide to Hayling.—We collect from this little work, that Hayling is an island situated on the coast of Sussex, between Chichester and Portsmouth: that it is "a sweet place," "extremely beautiful," "a little Paradise," "very similar to the Bay of Naples," and so flat, that "it is free from all damp;" even "fogs and mists" will not rest on it, which "is to be accounted for from its low position!" Hayling possesses "few antiquities, and those comparatively of modern date;" we have, however, a view of an "old barn," and an account of "a rookery," and are informed, that "almost in the immediate neighbourhood" (certainly not more than six or eight and twenty miles distant) are the Roman remains at Bignor—"the Tomb at Avisford Hill" (within five-and-twenty)—Chichester Cathedral, Porchester Castle, and Lord Halifax's "Folly"—we beg pardon, "Monument,"—(not more than from twelve to eighteen), and there is a coach which runs every day through Havant, which brings Portsmouth within sixteen miles. It is "regretted, that Hayling is so little known to the medical profession," for "the climate is so mild," that "greenhouse plants grow in the open air," and "the sea-poppy upon the bare shingle," and so healthy that the only "medical man" has been heard to say, that even invalids do not require his attendance. "The watering-place at Hayling is rather a quiet retreat, than a scene of life and bustle;" so quiet, indeed, that "children may there run wild on Nature's carpet, free from all interruption and danger, with little or no care to those who have charge of them." For "the studious," there is "the library," which is described as a chaste building; and for the invalid, "the bath house," "in front of which are machines for those who prefer the embraces of Father Neptune," and "for all, there is the instructive amusement of a cosmorama." If, after this, men will not live in "Paradise," and live for ever, it must be their own fault; there is Hayling soliciting them, and Mr. Furner of the "Royal Hotel and Family Boarding House" ready to receive them.

Pictoral History of England.—The character of this work has been considered, at length, in former numbers of this journal; so that we have now only to announce that the third volume is complete, and brings down the history to 1801.

List of New Books.—Cæsar, with Vocabulary, Notes and Map, by W. M'Dowall, 12mo. 3*s.* roan.—The Edinburgh Sessional School Collection, 11th edit. 2*s.* 6*d.* bd.—L'Abbé Fleury's Ecclesiastical History, Vol. II., from A.D. 400 to A.D. 429, 8vo. 10*s.* 6*d.* cl.—Newman's (Rev. J. H.) Essay on the Miracles, 8vo. 5*s.* swd.—Luther, or the Spirit of the Reformation, a Poem, by Rev. R. Montgomery, 3rd edit. 12mo. 5*s.* cl.—The Second Coming, the Judgment, and the Kingdom of Christ, being Lectures delivered during Lent, 1843, by Twelve Clergymen of the Church of England, 12mo. 7*s.* cl.—Shiloh's Sceptre, or the Signs of the Times, in Connexion with the Pre-Millennial Reign of Christ, by Rev. Thomas Watson, M.A., fc. 8vo. 3*s.* 6*d.* cl.—Bradley's Sacramental Sermons, 2nd edit. 8vo. 10*s.* 6*d.* cl.—Calvin on Reforming the Church, 18mo. 3*s.* cl.—Morris's (Rev. J. B.) Prize Essay on Conversion of Learned and Philosophical Hindus, 8vo. 12*s.* cl.—The Thirty-Nine Articles explained, by Rev. J. F. Dimock, M.A., Vol. I., 8vo. 7*s.* 6*d.* cl.—The Pulpit, Vol. XLIII., 8vo. 8*s.* 6*d.* cl.—Personal Recollections, by Charlotte Elizabeth, 2nd edit. 12mo. 6*s.* cl.—Felix de Lisle, a Tale, by Ann Flinders, 2nd edit. 16mo. 3*s.* 6*d.* cl.—Memorial of the Royal Progress in Scotland, by Sir Thomas Dick Lauder, demy 4to. 2*l.* 2*s.* cl.; large paper, royal 4to. 4*l.* 4*s.* cl.—The Illustrated Edition of Windsor Castle, by W. H. Ainsworth, containing 120 plates and wood-engravings by George Cruikshank, &c., 1 vol. 8vo. 14*s.* cl.—Oakleigh, or the Minor of Great Expectation, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.*—The New Purchase, or Seven Years and a Half in the Far West, by R. Carlton, Esq., 2 vols. post 8vo. 12*s.* cl.—Dr. Olin's Travels in the East, 2 vols. 8vo. 18*s.* cl.—The Rector in Search of a Curate, post 8vo. 9*s.* cl.—The Pageant, by Rev. F. E. Paget, 12mo. 4*s.* 6*d.* cl.—Early Years and Late Reflections, by C. Carlyon, M.D., 2 vols. post 8vo. 16*s.* cl.; ditto, Vol. II., separate, post 8vo. 8*s.* cl.—Princes' Parallel History of the World, Vol. III., 2nd edit. 8vo. 21*s.* cl.—Valpy's Cornelius Nepos, with English Notes, 12mo. 3*s.* 6*d.* cl.—French Reading Lessons, by Professor J. Sauer, 12mo. 2*s.* 6*d.* cl.—A Treatise on the Greek Verb, by L. Junius, 8vo. 9*s.* cl.—The Mock Manual for the use of Farmers, by F. Falkner, Esq., 12mo. 6*s.* 6*d.* cl.—Family Secrets, by Mrs. Ellis, 3 vols. 8vo. 36*s.* cl.; ditto, Vol. III., separate, 8vo. 12*s.* cl.—Venice, by L. Price, 26 plates, imperial folio, 4*l.* 4*s.* hf-bd.—The Rhine, by Victor Hugo, with illustrations by Delamotte, 12mo. 4*s.* cl.—History of the War in Affghanistan, edited by Charles Nash, Esq., post 8vo. 12*s.* cl.—Personal Observations on Sindh, with a map and 14 illustrations, by Capt. T. Postans, 8vo. 18*s.* cl.—Excursions, Adventures, and Sports in Ceylon, by Lieut.-Col. James Campbell, 2 vols. 8vo. 36*s.* cl.—The Young Maiden, by A. B. Muzzey, 12mo. 4*s.* 6*d.* cl.—Foreign Library, Part IX., 'Austria, by Kohl, Part II.' 8vo. 5*s.* swd.—Foreign Library, Vol. IV., 'Kohl's Austria,' complete, 8vo. 11*s.* cl.—The Songs of Charles Dibdin, with Memoir of the Author, by G. Hogarth, royal 8vo. 10*s.* cl.—The Music of Dibdin's Songs, with Pianoforte accompaniments, royal 8vo. 15*s.* cl.—Farnham's Travels in the Rocky Mountains, complete, 8vo. 1*s.* 6*d.* swd.—Prayers in Secret, by Mrs. R. L. Hopper, 18mo. 2*s.* cl.—Manzoni, I Promessi Sposi, new edit. 2 vols. royal 18mo. 7*s.* swd.—Wordsworth's Guide to the Lakes, 2nd edit., by J. Hudson, 12mo. 5*s.* cl.—Scudamore (Sir C.) on the Water-Cure, 8vo. 4*s.* cl.

THE LAST FRIENDS.

One of the United Irishmen, who lately returned to his country, after many years of exile, being asked what had induced him to revisit Ireland when all his friends were gone, answered, "I came back to see the mountains."

I come to my country, but not with the hope
That brightened my youth like the cloud-lighting bow,
For the vigour of soul that seemed mighty to cope
With Time and with Fortune, hath fled from me now;
And Love, that illumined my wanderings of yore,
Hath perished, and left but a weary regret
For the star that can rise on my midnight no more—
But the hills of my country they welcome me yet!

The hue of their verdure was fresh with me still,
When my path was afar by the Tanais' lone track;
From the wide-spreading deserts and ruins, that fill
The lands of old story, they summoned me back;
They rose on my dreams through the shades of the West,
They breathed upon sands which the dew never wet,
For the echoes were hushed in the home I loved best—
But I knew that the mountains would welcome me yet!

The dust of my kindred is scattered afar,
They lie in the desert, the wild, and the wave,
For serving the strangers through wandering and war,
The isle of their memory could grant them no grave.
And I, I return with the memory of years,
Whose hope rose so high though in sorrow it set;
They have left on my soul but the trace of their tears—
But our mountains remember their promises yet!

Oh, where are the brave hearts that bounded of old,
And where are the faces my childhood hath seen?
For fair brows are furrowed, and hearts have grown cold,
But our streams are still bright and our hills are still green;
Aye, green as they rose to the eyes of my youth,
When brothers in heart in their shadows we met;
And the hills have no memory of sorrow or death
For their summits are sacred to liberty yet!

Like ocean retiring, the morning mists now
Roll back from the mountains that girdle our land;
And sunlight encircles each heath-covered brow
For which Time hath no furrow and tyrants no brand:
Oh, thus let it be with the hearts of the isle,
Efface the dark seal that oppression hath set;
Give back the lost glory again to the soil,
For the hills of my country remember it yet!

FRANCES BROWN.

June 16th, 1843.

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THE CARTOON EXHIBITION.

WE resume our notice of the Cartoons at the prize design of *Joseph of Arimathea converting the Britons* (70), by Mr. Parris. Here is a work which will surprise all who only know the artist by his contributions to 'Books of Beauty,' and such gossamer publications. Mr. Parris, however, could not at once, and for the occasion, invigorate his style; and accordingly we have here displayed, on a large scale, his arabesque prettiness, making the work resemble the design for a rich carpet rather than the decoration of an august building. The treatment is facile, but the effect feeble. The Saint is too compassionate; the "gentle hermit" of a melodrama, rather than the awful messenger of divine truth; the Britons are too meek, one only excepted,—we mean the discomfited Priest of the Druids, who looks on with a grin of mockery. The best of the figures is the kneeling, fair-haired convert, in which we encounter our artist on his own ground.

The *Boadicea* of Mr. Selous (78)—another prize cartoon—is theatrical and meretricious, but displays a bold hand and a fluent fancy. In the midst stands the warrior Queen, (her outraged daughters languishing at her feet,) in countenance, form, and attitude, reminding us so closely of Schröder-Devrient, as to suggest the idea of unconscious reminiscence on the part of the artist. Her appeal is kindling, as though it were a quick flame, the indignation of the hundreds heaped around her; to the left a phalanx of arms is thrown up in eager response, which recalls the great choral effect in the Drury Lane pictures from 'Acis and Galatea,' while the knot of interclasped figures, behind the crouching Eve-like female, is as curiously intricate as the coil of serpents round an antique vase or the fruit-garlands on a frieze. The style may be bad, and the drawing open to objections, but the handling is clever, and there are many parts worthy of attentive examination. Another *Boadicea* (74) has also some merit.

Nothing can be more opposite in spirit from the above than Mr. Townsend's *Fight for the Beacon* (128). This composition is cleverly built up, the story at once vigorously told, and a central point of interest asserted. Some bold foreshortening compensates (if we may thus strike a balance) for some defective anatomy: for the sake of the figure precipitated over the parapet in the foreground, we will forgive the preternaturally short arms of the buccaneer, the central figure of the human pyramid. We must, however, object to the dead or wounded man, on the right of the drawing, precipitated from the beacon height,—a confused mass of limbs and clothes hard to comprehend. Unfortunately, the attempt here made at extreme and perilous attitudes, recalled to us that miracle of audacity, the 'St. Marc' of Tintoretto, in the Academia at Venice. But to test Mr. Townsend's force and originality more fairly, we ought, perhaps, to compare his cartoon with such a monstrosity as *Drake on the Quarter-deck* (130), a Pandemonium of diabolical lay figures broken loose, exciting, nevertheless, more diversion than terror.

Queen Eleanor saving the Life of her Husband (111) is by Mr. Severn, and not equal, we think, to some former designs by the same artist,—his 'Dragon of the Apocalypse,' 'The Ancient Mariner,' or the 'Crusaders.' It has, however, suffered great injury from the charcoal lines being, in several parts, almost effaced, the central stooping figure, which is the key of the *chiaroscuro*, being thus rendered vexatiously feeble. Still, all due allowance being made for this accident, the chief interest and beauty of the design reside in the subordinate figures. The attendant women, on both sides, are most graceful; and the faces of some among the rugged mailed men so strongly touched by pity and anxiety, that we returned to them again and again from the central group.

Only one more prize cartoon remains to be noticed —Mr. Bell's *Cardinal Bourchier and the Dowager Queen of Edward the Fourth* (124). Here, care and propriety of composition are, in degree, neutralized by meanness of character and expression. The Cardinal's countenance is scarcely more marked than that of the Queen; while she looks as if only moved by some small sorrow of the moment, instead of the combined griefs of a royal personage and a mother. The Duke of York is better; and the procession of monks to the left is well managed.

With this we must take our leave, expressing once again regret that our artists should not have been more generally aware of the difference between a design for a fresco, to adorn a great national building, and an illustration for a new pictorial history of England, or an edition of the British Poets. Mortifying, indeed, are some of the flagrancies which have been committed: such as *Edward the Black Prince and John of France* (118)—two Kings of Brentford!—*entering London through Southwark*;—such as the *Execution of Lady Jane Grey* (129),—and the *Parting of Charles the First with the Duke of Hamilton* (139), a misnomer, it seems to us, for the parting of the Duke and Don Quixote; but these, again, are solid compositions, if measured against an Adam and Eve to which we could refer,—a Britannia Victrix, a "Bark of the prosperous," (which will not lead its designer on to Fortune), and a George by the side of a dead dragon, with a tail longer than O'Connell's. It has been reported within the last few days, that one or two additional prizes will be awarded,—"twenty" should be our cry, could we persuade ourselves that we were thereby purchasing time for our young artists to read, to think, to draw. But the greatest prize they can hold—self-knowledge —cometh not so much from government patronage, as from a spirit as humble as it is aspiring.

OUR WEEKLY GOSSIP.

WE understand that the Commissioners on the Fine Arts have selected ten additional Cartoons as worthy each of a reward (prize, we presume, it cannot be called) of 100*l.*, and that the artists are Messrs. Pickersgill, Corbould, Howard, R.A., W. C. Thomas, Stephanoff, Claxton, F. Howard, Rippingille, J. C. Waller, and Sir W. Ross, R.A.

We have of late heard somewhat about some talk about some idea about some *Monument to Mrs. Siddons*, which some well-intentioned people are about promising themselves the approaching pleasure of seeing shortly put into a course of being at no very distant epoch erected; and shall report progress, if their hopes should not turn out, as we fear, oversanguine and premature. The intended statue, or bas-relief, or tablet, will perhaps remain for ever a part of that extensive mosaic pavement said to decorate a certain place rather less sacro-sanct, and much more accessible, than Westminster Abbey. Meantime, we may advert to a slight memorial of the above-mentioned remarkable woman, now set up at the National Gallery—her portrait, by Sir Thomas Lawrence. Upon the score of art, it has little or no claim—not even what its companion-portrait, 'Kemble as Hamlet,' may assert. Its execution is the work of an artist whose pencil could then just manage to commit graceful slips all over the canvas, and to make its errors wear a look of wanderings after rectitude. Yet we like it better than its ambitious pendant, which attains the very acmé of *Della-Cruscan* poetic painting—attitude, expression, spirit, and whole conception, have a "lamp and orange-peel" savour quite repulsive: the taste it evinces is, indeed, still worse than theatrical—it is melo-dramatical. Far from giving the actor the air of a Danish Prince, it gives the Danish Prince the air of an actor, and should be called, not 'John Philip Kemble in the Character of Hamlet,' but Hamlet in the Character of John Philip Kemble! We grant the task most difficult to paint a histrionic portrait—because two characters must be depicted at once, that of the personator and that of the personated—because neither the individuality of the former, nor the ideality of the latter, must be sacrificed—because the theatrical profession must suggest itself, yet without theatrical stilt or extravagance. Reynolds, perhaps, failed least in this perilous walk of portraiture: his 'Siddons as the Tragic Muse' combines many grand beauties proper to both characters, but the figurative attendants are too much what Hamlet would call "damnable face-makers," the costume and other accessories preposterous. We have enlarged on this subject, for the purpose, if possible, of exploding false doctrines about it, which Lawrence's Kemble has contributed to propagate. His Siddons represents only the original herself, or only as one who *could* be a great actress: her eye is lustrous with intelligence, her complexion glows with it, she stands like a human and modern Minerva, her masculine features made beautiful by her noble thoughtfulness. Shakespeare's mighty volume reposes beside her, Otway's dramas lie near —both are unopened—but she places her finger on the page of 'Paradise Lost!' We suspect that the Empress Queen of histrionic land had a mind essentially *epic*—a taste more didactic than dramatic.

The Sculpture and Picture Galleries of the Louvre are again open to the public, after being closed for five months, by that thrifty arrangement which, during a portion of every year, compels the dead masters to give up their pedestals to living aspirants. The *Salle du Globe* has a new acquisition in three gilt statues, recently imported from China, and said to be remarkable specimens of the workmanship of the Celestial Empire.

Thorwaldsen has received a commission from the King of Denmark to execute three pediments for the castle at Copenhagen, and one for the Town Hall. He is also to prepare several statues, of which four, for the façade of the castle, are to be in bronze, representing Nemesis, Minerva, Esculapius, and Hercules. The sculptor's great work, 'The Procession to Golgotha,' is said to be far advanced.—M. Marochetti, the sculptor, to whom has been intrusted the Glasgow Wellington Memorial, has just terminated the group destined for the grand altar of the Madeleine. It is in white marble, and represents the apotheosis of Mary Magdalen.—M. Horace Vernet is charged, it is said, with the execution of a picture representing the capture of Abdel Kader's Smalah by the Duke d'Aumale, to be placed in the Algerian Gallery, at Versailles.—A Viennese painter, Josephine Götzel-Sepolina, has received the large gold medal for her picture in this year's Paris exhibition. The King of the French has also bought her portrait of Prince Milosch Obrenowitsch, to place in the hall "de mes contemporains" in Versailles.—A monument is about to be erected at Thorn to the memory of Copernicus, for which subscriptions have been raised all over the Continent.

The prospectus of a Handel Society is now before us; which sets forth that the publication of the complete works of the master is contemplated—that the number of members is to be limited to one thousand—that the subscription is to be one guinea annually,—that the loan of scores and MSS. is requested, and that the Council for the coming twelvemonth consists of Mr. Addison, *Treasurer*; Mr. W. S. Bennett, Sir H. R. Bishop, Dr. Crotch, Mr. Davison, Mr. Hopkins, Mr. Macfarren, Mr. Moscheles, Mr. Mudie, Mr. Rimbault, Sir George Smart, and Mr. H. Smart. The heterogeneousness of this list invites comment; but one or two omissions in the prospectus have greater interest for the general public. They would like to have some idea of the time which the issue of Handel's works may be expected to embrace; to know, in short, how much the year's guinea will produce. *We*, too, feel that the promises of careful editorship are vaguely worded. Are the oratorios, operas, &c. to be superintended by the Council in mass, or is each Professor to take his own work and be responsible for no more, as in *The Musical Antiquarian Society*? Some twelve months ago, when adverting to the former agitation of this project, we alluded to the fact, well known in the musical profession, that Dr. Mendelssohn Bartholdy had long been contemplating—we believe it may be added, preparing—such an edition; and we then threw out the suggestion, whether it might not be advisable for *The Handel Society* to enter into communication with this distinguished musician, thus assuring its members the certainty of skilful and uniform of superintendence.

The revival of Sacchini's 'Œdipe,' at the *Académie Royale* of Paris, seems to have shared the fate of all revivals—to have been received, that is, with a show of respect, but little enthusiasm. For this, public caprice or indisposition to believe in the musical "wisdom of its forefathers," is not wholly to blame. As was remarked on the occasion of the last performance of 'Gli Orazi' at our own Italian Opera, managers act on these occasions as if they wished to repel, rather than invite, the public (the Shakspearian revivals of Mr. Macready making honourable exception). Second-rate actors, shabby accessories, inefficient rehearsal—disadvantages to which no new work would be exposed—are laid upon the drama, to be borne in addition to its antiquity. Thus, in place of principal tenor, who, to give the work a fair chance, ought to have been M. Duprez, M. Massol, who has been for some eighteen years singing barytone parts, was thrust into the part of *Polynice!* We have not a very ar-

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dent love for much that was once renowned as Opera: but by measures like this, the music of past times and fashions is denied even a chance of resuscitation. They manage matters better in Germany: *vide* the Berlin performances of Gluck's operas. There, too, M. Meyerbeer has been exercising his new functions as musical director, by superintending the revival of Dr. Spohr's 'Faust,' which has been admirably performed, though but coldly received. The *libretto* of this fine opera is so absurd, that it is a pity it should not be re-constructed in the composer's lifetime: the music will else be lost.

We have been, for the last five years, much amused with Rubini's farewells to the stage. His last, however, is the oddest, being none other than the establishment of an Italian Opera company at St. Petersburg, of which he is to be *primo tenore assoluto!* He had better, we think, have given the benefit of his presence and encouragement to his own land, where some stimulus seems much needed. A new opera, by Coppola, 'Il Folletto,' recently produced at Rome, and Donizetti's last, 'Maria di Rohan,' written for Vienna, are all that we have to announce; we are listening more anxiously still, for singers, not voices, of promise; but hitherto in vain.

The daily papers mention that the governors of the Welsh School, and the members of the Royal Cambrian Institution, have presented the valuable MSS. and printed books belonging to the two societies to the British Museum, for preservation and public advantage. One book is said to contain the musical notation of the Britons in the eleventh century.

Dr. Hahnemann, the founder of homœopathy, died in Paris on Sunday, the 2nd inst., aged 88. The *Commerce* says:—"Dr. Hahnemann was born in 1755, at Meissen, of poor parents, and owed his education to the great aptitude for learning he gave evidence of at the little school where he was first placed. He was received doctor in physic at Heidelberg in 1781, and discovered, in 1790, the new system, which he afterwards designated homœopathy. He continued until 1826 his experiments and researches on his new system, and then published the result of his labours, under the title of 'Matière Medicale Pure.' In 1829 he published his 'Theory of Chronic Diseases, and their Remedies,' of which he gave a second edition in 1840. To those works must be added his 'Organon de l'Art de Guérir,' which ran through five editions. He also published nearly 200 dissertations on different medical subjects.

The same papers record the death of one of the remarkable personages of the generation which has now all but passed away—remarkable for the evidence which she has furnished of the amount of superstition which has contrived to maintain itself amid the strong lights of the nineteenth century—and still more remarkable for the real influence which she may have had in calling up and directing many of the phantoms of an empire that arose and vanished before the eyes of a single age, like a thing made of shadows itself. The fame of Mdlle. Lenormand seems to have been fully established by her prediction of sovereignty to Napoleon; and since that oracle was given, all the great actors, male and female, of the swarming scenes which followed—and which it seems so like a dream to look back upon—and, after the Restoration, far more of our own country women than would choose openly to record the fact, are said to have passed through the temple of the French Pythoness. Mdlle. Lenormand has left, it is stated, a fortune of 500,000 francs, and has died at the age of seventy-two; having lingered, as it should seem, to wind up all the straggling portions of the great vision to which she more properly belonged. When the philosophical history of the French revolutions that have marked and moulded the first half of the nineteenth century shall come to be properly written, the name of Mdlle. Lenormand must have a place there.

It is mentioned, in letters from Athens, that the restoration of the Acropolis, under the direction of the Archæological Society, is daily bringing to light important remains of that venerable building; among the rest, two pieces belonging to the frieze of the north side of the temple, representing part of a festive procession.

The dismissal of the Göttingen professors has lately found a pendant—very appropriately—in Russia. The rector of the University of Dörpat has lately been dismissed, in consequence of which four or five professors of the same university have sent in their resignation. One of these, now at Berlin, has just published a circumstantial account of this affair in the *Allgemeine Zeitung*. He demonstrates the injustice and arbitrariness of the proceeding, and openly declares that the dismissal in question was a mere act of vengeance on the part of the Minister of Public Instruction. The Russians, who are not in the habit of seeing the acts of their administration cited before the tribunal of public opinion in Germany, will undoubtedly present diplomatic notes on the excesses of the press in that country. This is the more certain, since the *Gazette* of Posen has lately published an article, which had passed the Censorship, on the pretensions of Russia respecting the policy of Germany, and on the necessity of repelling them with vigour.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.
HENRY HOWARD, R.A., Sec.

BRITISH INSTITUTION, PALL MALL.
The Gallery is OPEN DAILY, from Ten in the Morning until Six in the Evening, with one Room containing the Works of Sir Joshua Reynolds, the next those of Ancient Masters, and the third with those of Deceased British Artists.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

Will shortly Close.
The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their GALLERY, 53, PALL MALL, next the British Institution, from 9 till Dusk, daily. Admittance, 1s. Catalogue, 6d.
JAMES FAHEY, Secretary.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virth. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

SCIENTIFIC AND LITERARY

HORTICULTURAL SOCIETY.—*July* 4.—R. W. Barchard, Esq., in the chair. Capt. Du Cane, R.N., T. T. Hodges, Esq., and M. Salvin, Esq., were elected Fellows. There were exhibited from D. D. Alves, Esq., two specimens of sugar canes, showing the effect of the application of farm-yard manure and crushed bones to the land in which they were growing. It is now being found out by planters that some kind of manure is necessary to the sugar cane, and experiments are being made on the relative benefits of the different sorts in use. From Messrs. Elkington there were some specimens of leaves, covered with copper by the electrotype process, showing that the natural leaves of plants may now be plated over with silver or other metals for personal ornament, or for house decoration. C. R. Warner, Esq. sent a basket made of strong iron wire, and coated over with copper by the same process. It is considered preferable, in point of appearance, to that covered with zinc, in a similar manner, which was presented at the last meeting. The exhibition of plants was not extensive, most of the suburban growers probably reserving their specimens for the Chiswick *fête*.

ENTOMOLOGICAL SOCIETY.—Since our former report the following papers have been read:—On the *Geotrupidæ* and *Trogidæ*, by the Secretary. Monograph on the Dipterous genus *Ceria*, by Mr. Saunders. Observations on the habits of some Indian species of *Mutillæ*, by Capt. Boys. Description of the portable nests formed by the larvæ of the Brazilian genus *Chlamys*, by Mr. Westwood. On the genera *Trigonophorus* and *Rhomborhina*, by Mr. Westwood.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.
On FRIDAY EVENING, July 21, 1843, will be performed Spohr's Oratorio, THE FALL of BABYLON; to be conducted by the Composer. Principal Vocal Performers, Miss Birch, Miss Rainforth, Miss Dolby, Mr. Young, Mr. Hobbs, Mr. Shoubridge, Mr. Giubilei, J. A. Novello, and Herr Staudigl. The Band and Chorus will consist of above Five Hundred Performers. Tickets, 3s. each; Reserved seats, 5s., may be had of the principal Music-sellers, of Mr. Mitchell, 39, Charing-Cross, and of Mr. Ries, 102, Strand, opposite Exeter Hall, and at 19½ Exeter Hall.
T. BREWER, Hon. Sec.

HANOVER SQUARE ROOMS.
The first, and the only Public Performance (in England) of HERR ERNST, the celebrated Violinist. A GRAND MORNING CONCERT, under the immediate patronage of HIS MAJESTY the KING of HANOVER, in aid of the funds of the GERMAN HOSPITAL, now establishing in this Metropolis, will take place at the above rooms on TUESDAY NEXT, July 18th, at 2 o'clock. Herr Ernst, Concert Master to his Majesty the King of Hanover, did not intend paying a professional visit to this country in the present season, but in consideration of the benevolent object, he has kindly consented to appear in public on this particular occasion. The following Eminent Artists have also most willingly offered their gratuitous assistance: Miss Clara Novello, Miss Sabilla Novello, Madame Dulcken, Madame Balfe, Miss Birch, and Miss Dolby; Mr. Moscheles, Mr. Benedict, Herr Staudigl, Sig. Puzzi, Mr. Bosen, M. Levassor (from Paris), Mr. Balfe, Mr. T. Parry, Sig. Brizzi, and M. Tolbecque. Tickets, 10s. 6d.; Reserved Seats 15s.; to be had at all Music-sellers, and at the doors on the day of the Concert.

On MONDAY, July 17, M. Sivori, Herr Staudigl, Mrs. Alfred Shaw, Mesdiles Clara Novello, S. Novello, Rainforth, and Birch, Messrs. Manvers, Stretton, Guibilei, Harley, and Cooper, will perform at Mr. BENEDICT'S CONCERT, THEATRE ROYAL COVENT GARDEN; when will be presented a scene from Meyerbeer's Opera, ROBERT LE DIABLE, in which Miss Clara Novello and Herr Staudigl will appear. CINDERELLA, compressed into one act; the part of *Cinderella* by Mrs. Alfred Shaw; *Dandini*, Mr. Stretton; *Pompolino*, Mr. Giubilei. NORMA in one act; *Norma*, by Miss Clara Novello; *Adalgisa*, Miss Rainforth; *Pollio*, Mr. Manvers; *Oroveso*, Herr Staudigl. The Farce, DEAF AS A POST; *Tristram Sappy*, Mr. Harley; *Capt. Templeton*, Mr. Cooper; *Sally Maggs*, Mrs. C. Jones, &c. &c. A CONCERT, in which M. Sivori will perform his Grand Concerto, and also a Duett for Pianoforte and Violin, with Mr. Benedict. Principal Vocalists in the Concert, Miss Novello, Miss Birch, Miss Sabilla Novello, and Miss Rainforth; Mr. Stretton and Herr Staudigl. Applications for Boxes and Tickets to be made to Mr. Whitlow, at the Box-Office, Hart-street, the principal Music-sellers, and Royal Libraries. Doors open Quarter past Six, Performance commences Quarter to Seven.

DR. SPOHR'S CONCERT.—*The Fall of Babylon.*—The artists of London deserve credit for gratuitously co-operating to produce the great work of a great composer. We are sorry that the sympathy of the general public must be rated lower, to judge by the "beggarly account of empty" benches witnessed yesterday week. By every rule of legitimate attraction 'The Fall of Babylon' (hitherto unheard in London) should have commanded a crowded and respectful audience. But the work is, in merit, as in date, the *third* of Dr. Spohr's oratorios. Six years ago (*Athen.* No. 492) we ventured to rate 'The Crucifixion' as inferior to 'The Last Judgment,' and our estimate has since been ratified by the musicians of Europe, who have allowed that oratorio to be quietly laid aside. The present work is not equal to its predecessor. It is throughout disappointing. The subject is one of dramatic effect, rather than of spiritual elevation. Nevertheless, that sacred description need not degenerate into scene-painting, we have abundant examples. The display of the miraculous judgments by Handel in his 'Israel' and 'Joshua,' is as highly-toned as the mystical sorrow of his 'Messiah.' Miriam's hymn of thanksgiving and deliverance is as lofty in its jubilation as the calmer 'I know that my Redeemer liveth;' David's lament for Jonathan as devoid of meretricious excitement as that deepest breathing of woe and reverence ever uttered in music, 'He was despised.' The dignity essential to sacred composition has been lost sight of by Dr. Spohr. His Persians move in measures which recall the tinsel symbols of a stage pageant; his daughters of Zion suggest the timbrels and the dances of the Pagan *ballet*, in every note of their upspringing hope and cheerfulness. The stupendous vision of the handwriting on the wall has elicited nothing beyond such *blue-fire* music as befits the cloister scene in 'Robert le Diable,' but which is painfully startling when employed in illustration of holy writ. In short, for German music the work is more secular than (for Italian) the graver parts of Rossini's '*Mosè*,' or the most mundane passages of his 'Stabat,' against which the idolaters of Spohr have railed by the hour. Let us specify a little more precisely—beginning with the Overture. Here, after a few impressive bars of introduction, the band breaks out into a regular march: not one of those pompous marches, such as Handel designed; *vide* 'Saul' and the overture to 'Alcides,' to seek no further; still less in grandeur comparable to the marches of Gluck,—but a downright fife-and-drum procession tune. And this seems a favourite *motivo* with the composer, since it is repeated again and again in different forms. The chorus of Persian soldiers is little graver than a *Liedertafel* tune, and far less hearty. It follows a melodious duett between a Jewish man and woman: but this is not distinguishable, by one extra breath of seriousness, from the 𝄋 movement in the duett from 'Zemira and Azor,' 'O lovely maiden, stay!' The chorus of Jews,

Lord, before thy footstool bending,

is less operatic, and is beautifully sweet; graceful, too, is the subsequent *terzetto*, as far as the deficiency on the part of tenor and the incapacity of the bass

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employed, permitted us to make out the vocal design. On the *striking up* of the song of the Israelitish woman immediately succeeding this *terzetto*, a friend was startled into the exclamation, "The *Tyrolienne* of *Guillaume Tell*:" the phrase *is* there, and the peculiar rhythm not to be mistaken, though "rhymed and twirled" a little. We will go no further, having cited specimens enough for illustration. Far more agreeable is it to point, as a fine and spirited movement, to the chorus 'The lion roused'; as a pleasant cradle tune, to the Jewish mother's song over her babe, 'Dear child of bondage'; and to the rich and ample chorus in the second act, 'Lord, thine arm hath been uplifted,' where Dr. Spohr's felicity in eliciting a noble and melodious body of tone from the full orchestra, is excellently developed. Generally speaking, too, the work seems to us more easily written, the songs, as a whole, less buried in a surfeiting richness of accompaniment, the primal phrases less pertinaciously clung to than others by the same hand. And it must not be forgotten, that the oratorio was heard under the disadvantage of very insufficient rehearsal. In Germany, the master would not have committed himself to a new work on such a slight preparation. All who took part were attentive in no common degree; but though correctness may be thus strained out, how different is this from the ripe and solid execution of those who are too familiar to be at a loss, too well practised to fail!

BENEFIT CONCERTS.—We must be content simply to announce, as having taken place, the concerts of *Mrs. Aveling Smith and Mr. J. Haigh*, *Signor Emiliani*, *Miss Dinah Farmer*, and of *Herr Bosen*, a young and promising violinist. A line, too, will sufficiently record the extra Philharmonic Concert, given on Monday evening in presence of Her Majesty and H.R.H. Prince Albert; since it contained no novelty calling for mention, save a violin concerto by Dr. Spohr, who conducted the entire concert, with the exception of an overture and chorus of Mendelssohn intrusted to Mr. Lucas. But we must give "ampler room" to the third concert of *Signor Camillo Sivori*, held on Wednesday evening, which excited the audience to an enthusiasm as lively as if it had been the first, not the last, of the season. At this he performed a Concerto of his own;—Paganini's *Preghiera* from Mosè on the fourth string—and 'Nel cor più' with variations, and De Beriot's 'Andante et Rondo Russe,'—the last one of the most fascinating concert pieces in the violinist's repertory. To hear Signor Sivori in the compositions of Paganini, is curiously like calling up the Arch-Sorcerer himself. If our visitor have not that utmost command, and certainty, and fancy, which only belong to an originator, he is assuredly less affected than his prototype. Never was a performer better calculated to win his way by simplicity of demeanour. He plays, too, the music of De Beriot charmingly: perhaps not with the rich lustre of tone and the piquant and steady measurement of time, which distinguish that most perfect of executive artists—but with an ease, an expressiveness, and a feeling for beauty and contrast, which amount to an Italian reading of French music, and which are as interesting as they are admirable. We are, indeed, inclined to believe that Signor Sivori has no peer among contemporary violinists—but this opinion must remain in abeyance till we have heard Signor Ernst, who will give us an opportunity, and but one, of drawing a comparison, by performing gratuitously at a charitable concert, to be held on Tuesday, for the benefit of the German Hospital in London. We may further add, that the *programme* promises well—containing the names of Miss Novello, Herr Staudigl, M. Levassor, Mr. John Parry, Mr. Moscheles, Madame Dulcken, and others. Being thus led involuntarily into gossip, we may as well here advert to the *Matinée* to be given this morning for the benefit of M. le Comte D'Orsay's French charity:—and call the attention of the indifferent public to the fact that Dr. Spohr's 'Fall of Babylon' will be performed by the *Sacred Harmonic Society* on Friday evening next, under the direction of the composer.

MISCELLANEA

Paris Academy of Sciences.—June 26.—A paper was read on the anatomy and physiology of the date tree, by M. Gaudichand.—M. Arago communicated a paper by M. Poggiale, on the solubility of salts in water. He then read a second letter from M. Leymerie, on his researches as to the existence of Quicksilver mines in the Aveyron. M. Leymerie draws from the geological facts which he states inferences favourable to the opinion which he has expressed on this subject.—A communication was received from MM. Choiselat and Ratel, on the means of improving the Daguerréotype process. They are of opinion that the impressions would be more perfect, but for an excess of free iodine on the plates, and recommend that, in order to prevent this, the iodine should be laid on in a place sufficiently luminous for the purpose.—M. Arago read a letter from M. Melloni, on an improvement of the lenses of lighthouses. He states that by his system, on the Neapolitan coast, he has given, with a third of the former expense, from 16 to 25 times the former amount of light.—*July* 3.—M. Becquerel read a paper on the application, by means of electricity, of the oxides of metals upon metals. By his process he obtains oxides which had never before been formed by the ordinary process of chemistry, and all oxidable metals may be covered with a coating of oxide, such as the peroxides of iron or lead, which have great adhesiveness, and form as it were one body with the metals to which they are applied. Hitherto metals have been laid upon other metals to preserve them from oxidation, and the influence of external agents. By the process of M. Becquerel, he applies the excessively cohesive particles of the oxide, which renders the metals unchangeable on their surface, to which they impart a beautiful colour, in many cases preferable to that of the metals themselves. The process is one of great simplicity, for all that is necessary is to plunge the metal in an alkaline solution of an oxide, in giving to it the positive pole of an electrical pair with a permanent current.—M. Bory de Saint-Vincent made a report of the researches of a scientific commission in Algeria, and gave a most attractive account of the natural wealth of the soil.—Dr. Auzoux, whose anatomical models have deservedly attracted so much notice, presented to the Academy some new models in comparative anatomy, of extraordinary perfection. Amongst them is the model of a cockchafer, which, although only twelve times larger than nature, consists of six hundred parts, each marked with its number, and so contrived as to be connected or separated with great facility.—A paper by M. Munck, on a discovery made in the Royal Library of Paris, was next read. It will be remembered by our astronomical readers that, a few years ago, M. Sedillot published a passage from a work of Aboul-Vefa, to show that the discovery of the third lunar inequality, called the *variation*, was not due to Tycho-Brahe. The learned in astronomy, whose belief was attacked by this discovery, contested the authenticity of the authority, which they declared was an ulterior interpolation. M. Munck has just found, in a work on astronomy, written in Hebrew, in 1310, by a Jew of Toledo, named Isaac Israëli, a passage in which the third lunar inequality is mentioned, and the discovery of it attributed to Ptolemy. This communication led to some observations by M. Sedillot, who showed that, whilst M. Munck's discovery proves the authenticity of the passage of Aboul-Vefa, it does not deprive this Arabian author of the honour of having measured the *variation*, the existence of which had been merely ascertained by Ptolemy.

Progress of Lotteries.—"*Stuffed Birds of Paradise, a Beautiful Living Poncy* [warranted sound], *three Lap Dogs, two Speaking Parrots, and Cockatoo*, a rare living Monkey, a beautiful Glass Cage, with a foreign bird, &c. Tickets only 2*s.* 6*d.*, or nine for 1*l.* To be drawn upon the plan of the Royal Irish Art-Union."

Royal Polytechnic Art-Union (*the Polypicnic*).—We learn from a paragraph in the daily papers, that the grand distribution of prizes took place on Saturday last. It appears that "the subscriptions amounted to 1,160*l.* 6*s.* 9*d.*, and the expenditure to 1,150*l.* 3*s.*," which included 250*l.* distributed at that meeting in prizes! So much for this "Royal" project for the encouragement of "artists, men of science and ingenuity." As to the promises of the prospectus, prizes "from 10*l.* to 200*l.*, and *upwards*," we leave the reader to his own conclusions, seeing that 250*l.* was the whole amount distributed in prizes.

TO CORRESPONDENTS.—R. M.—Two "Constant Readers"—J. D. T.—D.—An Admirer of Art—received.—We will attend to Messrs. Orr's letter next week.

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LONDON, SATURDAY, JULY 22, 1843.

REVIEWS

Narrative of a Journey from Heraut to Khiva, Moscow, and St. Petersburgh. By Captain James Abbott. 2. vols. Allen & Co.

We cannot assent to Capt. Abbott's proposition, that travellers, taking advantage of the ignorance of Europe in respect of Central Asia, have written concerning Khiva nothing but romance. We are not acquainted with any description of that part of the world which is not perfectly sober and authentic. On this head there is no need of new books to disprove the old. Jenkinson, Thompson, and Hogg, and more recently Mouraview, have all given us plain and trustworthy accounts of Khiva; while the more brilliant pictures presented by Arab writers cannot mislead those who have any acquaintance with oriental habits of thought and speech. It is true that recent events—our occupation of Cabul, and the advance of the Russians towards Khiva—heightened the interest which was naturally attached to Chorasmia or Khawarism, and awakened the desire to obtain still more copious and accurate information respecting the principality which now flourishes in that fertile region, its commercial capabilities and military resources. Without pretending to a profound ignorance in regard to Khawarism, we were nevertheless disposed to welcome heartily a full and perspicuous account of it. We rejoiced therefore on learning that a British officer had been dispatched from Herat to Khiva, to mediate between the Khan of the menaced state and the Russians. When told too, that the same envoy had proceeded from Khiva to the Russian frontier, we were delighted at the prospect of a complete exploration by a British officer of the immense battle-field which extends between the Russian empire and the Indian Caucasus. We were delighted, we say, at the prospect—but, alas! we have been mortified at the result. Capt. Abbott has produced a work more like a novel or romance than an authentic narrative, and has given us in two deadly volumes, less solid information than might have been contained in a dozen well written pages. This may appear a severe sentence, but we find it corroborated, nevertheless, by our author's own admission. He says in his preface,—

"I feel sensible that some apology is necessary for the incompleteness of the materials, and defectiveness of the execution; but still more for instances of egotism, of which I was not aware until I saw the work in print." [Now here follows the apology.] "I departed for Khiva, ignorant of every particular, whether of fact or curiosity, connected with Toorkestaun; had to learn the Persian tongue (itself a foreign language in Khaurism) on my hurried march thither, and was closely guarded whilst there from intercourse with the natives. * * The difficulties in the way of the author's research in Toorkestaun, were again encountered in Russia: ignorance of the language, restricted leisure, and a mind utterly unprepared by previous reading for the subject before it."

These statements may possibly suffice to show why our author could not write a good narrative of his mission; but certainly they do not avail as an apology for his publishing a bad one. From India to England, he was almost wholly unacquainted with the languages of the countries travelled through; his Persian for the court of Khiva he picked up on the road; in Russia he spoke French for the first time in his life. He kept no notes of his journey after leaving Khiva; in his course over Europe he was engaged in a continual round of revels and spectacles; in England, he says, he was more harassed than in Russia; and it was not till his return to India, that he could set about the composition of his work, for the materials of which he was obliged to draw chiefly, as will be understood from what precedes, on his memory and imagination. He says—

"I conceived that the personal narrative of a traveller through the steppes of Tartary could only be interesting, by drawing largely on his sensations and emotions; I noted roughly every thought and fancy that could yet be recovered, intending to select carefully from the mass, such as were suitable for publication. The selection has, I feel, been injudicious. The habit of addressing the public by the lips of imaginary personages, has beguiled me too often," &c.

Here there is not a word on facts; but emotions, fancies, and *imaginary* personages, seem to be relied on by our author as the means of extending a wretchedly meagre and confused narration. Nor is this all; Capt. Abbott's mission was of a political character; he ought therefore to have carefully controlled his egotism, and to have concealed the infirmities of the envoy and negotiator. The imperfection of our school of diplomacy is a state secret, which ought not to be divulged. It is bad enough to make diplomatic blunders; but why publish them to the world? Capt. Abbott will probably reply—

> 'Tis pleasant still to see one's name in print;
> A book's a book, although there's nothing in't.

Well then, the volumes being before us, we have no alternative but to give our readers some idea of their contents, and to explain the nature of the recent British intercourse with the Khan of Khiva. As soon as the rumour of the Russian invasion of Central Asia reached Major Todd, the British envoy at Herat, he dispatched Moolla Hussun, a respectable native, with letters of friendship to the Khan of Khiva. That person was accompanied, on his return to Herat, by an Uzbeg lord, the ambassador of the Khan to the Indian government. The Uzbeg reported that the invading force of the Russians amounted to 100,000 men, and he made certain demands (doubtless of arms and troops) which Major Todd had no power to concede. In answer to this mission our author was deputed to the court of Khiva. He had however no credentials from the Indian government; he was only Major Todd's messenger; and the proper, especial object of his mission was, we have no doubt, to supply the resident at Herat with intelligence respecting the advance of the Russians. He set forward on the 24th December, 1839, and had hardly lost sight of Major Todd when he began to experience those fancies and emotions which, as he conceives, give interest to his volumes:—

"We separate (he says) under circumstances sufficiently gloomy. I leave him in the very stronghold of robbers. I go myself, as agent of the British Government to a Court, of the language and manners of which I am utterly ignorant, and to accomplish that of which the most sanguine have no hope. It is simply a matter of duty, and as such, entered upon cheerfully, and with full determination to carry my efforts to the uttermost."

It will be seen in the sequel how little ground there was for gloomy forebodings or despair. From Herat to Khiva the distance is nearly 600 miles, on a route inclining to the west of north. The first part of the journey lies down the valley of the Moorghaub, which, after irrigating the gardens of Merv, is lost in the desert. Thence a tract of bare sand extends, for 300 miles, to the well-watered fields of Khawarism. In Merv our author made the acquaintance of a Jew, of some importance as a merchant, and told him, we dare say in good faith, that "in England we grant the Jews all the rights of free citizens, including a share in offices of state and legislation." The chief source of his trouble was his suspicion of all around him. "I confess," he says, "I cannot so easily get rid of my uneasiness to find myself so surrounded with spies and other miscreants of the governor." The governor of Herat, here alluded to, is generally styled by our author the arch-fiend and villain. Had the envoy not been wholly dependent on interpreters and servants, he would never have been tormented with these suspicions. His journey over the desert is related in a pleasanter vein.

"It may be interesting to sketch a single day's trip, with all its pleasures and inconveniences. I rise then at midnight, and sit at a blazing fire, sipping tea without milk, until the camels are laden and have started. I then mount and follow them, and as camels walk something less than three miles an hour, soon overtake them. As the cold is intense, and our feet are by this time fully numbed, I alight and spread my carpet, and a large fire is soon made, around which we all sit half an hour. Wood is very abundant, and so dry that when the hoar frost or snow is shaken from it, it kindles instantly. It is likewise so deficient in solidity, that a stem, the thickness of a man's body, is torn up by the roots without difficulty. We now mount again, and proceed in silence, for the path admits not of two abreast, and the freezing of the vapour of the breath, upon one's beard and mustachios, renders the motion of the jaw singularly unpleasant. Indeed, in raising the handkerchief to one's face, it is tangled in a disagreeable manner with the crystals, and the chin has become so brittle, that a very slight titillation is painful. Jupiter is now far above the horizon, and Venus is shining gloriously upon the desolate wild. And by degrees we perceive the day itself slightly winking in the east, and again we pull up, to light a fire, and to thaw our frozen extremities. * * Ere the sun breaks from the horizon, we are once more mounted and away. The profusion of hoar frost upon the leafless jungle sheds a glory over the desolate scene. It is a sight unwitnessed by me for seventeen years, and brings back many pleasant remembrances tinged with sadness. Now we are close upon the traces of the camels. The slave caravans keep them company. The hardy Toorcumuns as they trudge along in their clouted, laced boots, and legs wound around with woollen cloths, and their white sheepskin caps heavy with hoar frost, have no cause to envy us, whose knees are cramped with the saddle, and whose feet are again freezing in the morning air. How frosty their cheeks and sharp noses appear, peeping above the cataract of ice which clings to their scanty beards, and below the snowy mass which overhangs their brows. The captive ladies are wisely invisible. They have tucked themselves below the felts of their Kujawurs, and yet I fear, in spite of all their management, have but a chilly berth."

On halting in the forenoon, the people "made tea and a stew swimming in the fat of rams' tails." By this we are probably to understand the famous brick tea, which is dressed in melted mutton fat. All the nomade nations of central and northern Asia consider mutton fat as a sovereign remedy for every disease; and, in truth, such oleaginous food alone can enable them to resist the intense cold of their winters. "We preserved our noses," says our author, "by constant manipulation. A case of felt on the outside of the boot is the only thing that will effectually protect the feet. No provision inside the boot will avail if the leather be exposed to the air." Yet it often happens that a drunken Ostiak or Yakút sleeps in the open air, with slight clothing, and suffers little from a severity of cold which would inevitably destroy the native of another climate. Here we have a picture of the desert south of Khawarism:—

"The aspect of the desert, or rather wilderness from Merv to Khiva, is that of a sandy plain, broken into the most irregular surface by deep pits and high mounds, the whole thinly sprinkled with bushes of three several kinds, between which grow wormwood and the camel thorn. On approaching Khiva, the surface is often ploughed into ravines and ridges, whose course is north and south, giving some idea of abandoned water courses, and traditionally reported to be old channels of the Oxus. It is more possible, that they may have served such purpose to the Moorghaub, when, previous to the monopoly of its

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waters at Merv, it flowed into the Oxus: but my observation was too limited to enable me to decide the question. The ridges are gravelly, but there is no want of sand. Wells on this route are found at long intervals, in one case of 160 miles. The water is generally brackish, but there are exceptions; on approaching Khiva, there appeared a very thin sprinkling of grass, which our horses eagerly devoured."

Our author does not acquaint us with the date of his arrival in Khiva, but we suppose it was about the 20th of January, 1840. His first care was to endeavour to persuade the court to receive him with a pomp corresponding with his assumed importance. "I hoped his Majesty would at least send me the highest officer ever employed in such ceremonial, my government being the greatest and most powerful in the world." The prudence of exhibiting solicitude of this kind to an ignorant but subtle people, is extremely questionable. Our author's reception was such as left him no just ground of complaint. Yet his suspicions and mistrust of all around him appear to have kept him in a state of constant alarm; and his anxiety to figure as the envoy of the greatest country in the world placed him, at times, in an odd position. "Russia," says the prime-minister of the Khaun to him one day, "is larger than England." "No," replied the sensitive envoy, "you are mistaken;" and not content with maintaining, that England is larger than Russia, he added that the sea, which exceeds the land in extent, all belongs to the former country.

His formal entry into the town must be related in his own words:—

"I dressed accordingly, and was scarcely ready when the master of ceremonies arrived, with his Oozbeg and Toorcumun horse. He was a fine man, tall and stout, with squarish face, a ruddy complexion, long half-closed eyes, good features, and, merit of merits, a decent beard. He is an Oozbeg, and a good specimen of his race. After an interchange of civilities, we mounted and proceeded toward the city. I had exchanged my Afghaun dress for my only full-dress suit,—an embroidered surtout with golden epaulettes. The master of ceremonies rode beside me, and the horsemen followed in close column, some of them from time to time dashing from the ranks, discharging their fire-arms, and wheeling their horses at speed; my impression of their horsemanship was not favourable. Many of the bridles were richly decorated with gold, silver, and precious stones, which gave them a splendid effect; there were also some very handsome matchlock and firelock rifles, the fabric of Heraut and Persia. The horses greatly exceed in size those of Hindoostaun. But some were disproportionately small, and I observed none that I should have valued very highly. The Oozbegs and a few of the Toorcumuns wore the high cylindric Oozbeg cap of black lambskin. I call it cylindric, but it is generally rather larger above than below, so as to be the frustrum of a cone inverted. The larger the cap the more dignified is it considered. The Toorcumuns, however, generally wear their own black lambskin cap, which is smaller, sits close to the head, and ends above, not like the Persian in a point, but slightly rounded. It is a far more convenient head dress than the Oozbeg, but not so graceful as the Persian cap. The horsemen rode in a dense mass, which would have had a more military effect, had there been any uniformity in their arms. But some bore spears, others sabres alone, and a few rifles. After riding a couple of miles the town of Khiva appeared on our right, and we entered a country, laid out in gardens and dwellings of the gentry. The houses have all one character, being an enclosure of very lofty clay walls, flanked by ornamental towers at the angles, which give them the appearance of castles. This name (Gullah) they bear at Khiva. The exterior has but one visible opening, which is the entrance, lying generally between two towers, and being a spacious gateway, flat above, and roofed throughout, to its termination in the court behind the house, or rather within the enclosure. On one side of this a door admits to the men's apartments, and on the other side, the women's quarters are constructed. The walls, built with great regularity of rammed clay, are generally fluted, an effect given them perhaps by the hurdles of straight branches, between which the clay is supported whilst soft, and during the process of ramming. The gardens are surrounded by very low walls of similar construction, allowing the eye to command many estates from a single point of view. The trees are a species of elm, wide, and very shadowy; the poplar, and the plane tree. The appearance of the country is pleasing, but it is too flat for beauty, and I observed that neither grass, weed, nor wild flower will grow upon the banks, although canals from the river plentifully irrigate the whole valley."

These remarks on the "shadowy elms" of Khiva, and the curious fact, that "neither grass, weed, nor wild flower will grow upon the banks," compel us to remind the reader, that Capt. Abbott visited that country in mid-winter, when the ground was covered with snow or ice, when vegetable life was for a time extinct, and the earth barred from production with a rigour unknown in our maritime climate. He himself thus describes the severity of the cold:—

"The air was searchingly cold. In England nothing is known approaching to the chill of the Khiva winter. My towel, hung up to dry in the small room warmed with a large fire of charcoal, instantly became a mass of ice. If the door was left open, the passage of the wind was detected, as it blew over any liquid, by its sudden conversion to a solid form, and there was no thaw excepting in spots where the sunbeams accumulated. In the shade, the snow always lay feathery and granulated, incompressible into masses, so that snow-balls could not be formed. But the sun now shone cheerily through the cutting air, lighting in its passage myriads of minute particles of mist, (small as the motes of the sun-beam, and invisible, like them, excepting in the brightest light): which the intense chill of the air was continually freezing, and which falling in an unceasing shower of light, gave a sparkle to the atmosphere, that savoured of enchantment. This effect I have observed only at Khiva. Mixed as it was with the sounds of aërial music, of the origin of which I was long ignorant, it lent an air of poetry to the spot, which was welcome to an existence so dull and prosaic."

The "sounds of aerial music," here alluded to, proceeded from the boys' kites, which, among the Uzbegs, are made so as to present a convex front to the air, the wooden supports of the kite being bent back into bows by strings, which vibrate audibly, as the kite trembles in the wind. On arriving at the palace, our author, in his precipitation, mistook the Mehtur, or Prime Minister, for the Khan, and expended on "a common looking figure," who reminded him of the knave of clubs, salutations meant for royalty. Having discovered his mistake, he seated himself at the minister's side. "I sat," he says, "on my knees, to my infinite discomfort; good manners prescribes this posture," &c. If he sat on his own knees, he certainly performed a very extraordinary feat; but we suppose his meaning to be, that in trying to sit on his heels he rested on his knees. In attempting to converse he encountered new vexations; "the Mehtur," he goes on to relate, "now addressed several compliments to me, and was evidently nettled at my slowness of reply. The fact is, that his pronunciation of Persian is barely intelligible, and my ignorance of eastern idiom makes me unready in any exchange of compliments." After undergoing the requisite probation, he was at length conducted to the apartment of the Khaun Huzurut, or Supreme Lord, called also Khawarism Shah, whom he describes as follows:—

"Ullah Koolie Khaun, the present king of Khaurism, is about forty-five years of age, and so far as I can judge, rather under the middle height. His face is round. The features are high and regular; the expression is the most amiable possible; but there is an absence of vigour, for which, at the present crisis, nothing can atone, unless it be the powerful interposition of some foreign power. His eyes are long, and not well opened. His beard is decent; his family having some mixture of Sart blood. He is inclined to be stout. He was seated upon a carpet, and supported by cushions. Before him a wood fire blazed up, sending its smoke and sparks through the sky-light of the tent. He shifted his posture from time to time. It was always ungraceful and unkingly. Sometimes cross-legged, sometimes kneeling, sometimes half-reclining. His dress was a green cloak, fringed and lined with dark sables, and showing at the waist a gold chain, the exact use of which I know not. On his head was the Oozbeg cylindric cap of black lambskin. He wore no ornament, and his sole insignium of office was a large dagger in a sheath of gold, which lay before him. No guards were visible about the tent, but the doors of the court were guarded. The black tent of felt which he occupied, was of the usual dimensions, i. e. about twenty-four feet in diameter, and quite unadorned, its sole furniture being the carpet and cushions, on which he reclined."

The Khan of Khiva is, after all, but a secondary personage in our author's volumes, in analyzing which we are compelled to bestow our chief attention on a different kind of hero, namely, the author himself. In order to make his situation appear more interesting, he skilfully displays the difficulties besetting him. He thus proceeds:—

"My present position was one of interest and deep anxiety. I had been sent to execute what might well appear an impossibility, and my fame, as well as life, was staked upon the venture. When I considered my imperfect knowledge of even the Persian tongue, my utter ignorance of that of the court and people, as well as of their manners and temper; my entire want of instruments suited to my need: that my sole instrument of intercourse with the natives was Ali Muhummud, a ransomed slave, new to my service, and of whose capacity or fidelity I knew nothing; when I considered the lightness of my purse; the impossibility of recruiting it at Khiva; the poverty of the presents to be offered the Khaun Huzurut, contrasted with the lavish gifts, which, it was well known, had been bestowed upon the government of Heraut; my want of suite to give dignity to my mission; that the Vuzeer Yar Muhummud Khaun had agents at Khiva, secretly engaged in thwarting my endeavours, and throwing the most dangerous suspicions upon my motives; that the Persian ambassador had just preceded me, at the head of a hundred horse, and laden with handsome presents; that it must be his object to hinder the meditated alliance; that Doost Muhummud Khaun, the Ex-Ummeer of Cabul, had also agents at Khiva, who would, naturally, if possible, poison the Khaun's mind against the English,—a nation whose very existence was a recent discovery at Khiva. When I considered, that in demanding the confidence of the Khaun, I was empowered to promise him nothing, but rather to make excuses for non-compliance with every request he had made,—I confess, the case appeared to me as desperate as possible."

Here, then, we find the hero staking his fame, and even his life, for the sake of effecting what he conceives to be impossible. He meets with a friendly reception, and immediately gives vent to his feelings of despair. But what were those impracticable objects which he had in view? He never tells us explicitly what they were: to allay the reader's alarm, however, we will venture to intimate that the object of Capt. Abbott's mission was so favoured by circumstances, and so easy of attainment, that, had he understood the language of the country, he might have finished his business in a week. Aware as we are, that our author omits no opportunity of enhancing the romance of his story by disclosing all his suspicions, and exhibiting his perils in the most terrific shapes; yet we are convinced that he was, in reality, inexcusably mistrustful, fidgetty, and timid. The house in which he was lodged was surrounded, like all other respectable houses in that country, with a high wall. This offended his taste. He learned, too, that the chief people in Khiva do not visit much at one another's houses, "because the Khaun dislikes such meet-

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ings." "I have a suspicion (observes the envoy) that the jealousy was confined to myself." In fact, he dropped the expression that he had got, not into a guest-chamber, but a prison. The Khan laughed at his ill-humour, and, despite the customs of the country, left him and his attendants at full liberty to go where they pleased.

The punctilios of the Mehtur, or prime minister, who impudently fancied himself to be on an equality with the representative of the greatest nation on the earth, vexed our author not a little. The Mehtur, he tells us, was a low fellow, who had pride enough, but it was not "gentlemanly pride." Throughout the East generally, asserts our author, it is usual for the minister or Vuzeer to wait on a foreign ambassador; but in Khiva, according to the Mehtur, the custom was, that for the transaction of business the foreigner should call on him. On this our author observes, "it was some time before I could reconcile myself to compliance with so barbarous a usage." So barbarous a usage! Yet this is the usage of civilized Europe—a barbarism which is daily perpetrated in Downing Street. Our author resigned himself to this supposed indignity with a nobleness of feeling which he thus expresses:—

"I then dressed, and rode over to the Mehtur's palace. None, perhaps, but an European resident of India can comprehend the sacrifice which this concession cost me. Here was a race of men, far lower in the scale of humanity than the natives of India over whom we rule, and the most ignorant and most contemptible of all these (for such the Mehtur was) was empowered to send me orders to wait upon him, in my capacity as agent for the British Government. But there is a sense of satisfaction in every such sacrifice, which ought to supply the necessary patience."

Is it not a very remarkable example of "gentlemanly pride," that a captain in the Royal Bengal Artillery, not furnished with any credentials from his government, should feel himself dishonoured by being required to attend the minister of a kingdom numbering two millions and a half of souls, which minister the said captain is pleased to style "the most contemptible of a race lower in the scale of humanity than the natives of India"? Such stickling for an ill-understood etiquette, hardly became one who affected to suppose that his fame, and even his life, depended on the success of his mission. But we can perceive, very clearly, the ground of his dislike to the Mehtur. He was disposed to estimate the invading army of Russians at 100,000 men; the minister, better informed, reduced it so much as to do away with the importance of the crisis with which our author's fancy had indissolubly connected his name. We have seen, that when Captain Abbott first arrived in Khiva, his feeling respecting his mission was that of despair; yet all the fancied obstacles melted away, and he says nothing of their disappearance. It cannot be supposed, however, that his eloquence effected much; for he candidly tells us, when speaking of his first interview with the Khan, "I made a lame business of it. But the Khan, an amiable and good-tempered man, smiled at my mistakes, and listened patiently to my explanations." The end for which the envoy was sent to negotiate at Khiva was brought about by the natural force of circumstances; and will it be believed, that when the Khan offered to give up all the Russians held in slavery in his dominions, Captain Abbott opposed that proceeding? His opinion, which eventually preponderated, was, that he should proceed to Russia to negotiate a peace prior to the liberation of the captives. Here are his reflections on this turn of affairs:

"My position was novel and romantic. I was already the representative of two states, Great Britain and Heraut, at the Court of Khiva. I was now to become in fact, though not in name, the ambassador of a Khaun of Tartary to the Court of the Muscovite. There were, heaven knew, sufficient difficulties and dangers in my path; but it was the path of duty, and I trusted, that in the encounter of obstacles and perils, my birthright, as a Briton, should be manifest. Such feelings are to be known, perhaps, in full force only by the exile—by him who has lived long and dreary years upon a single, sacred, and most beauteous remembrance, the wealth and honour of his life. I could not sleep that night, but went often into the snow-covered court to gaze upon the stars, and think of the possibility, how faint, yet how precious, that amid my many adventures, some happier wave of destiny might cast me upon my native shore. The 900 miles of snowy desert disappeared before my excited fancy. The difficulties at posts and outposts were all as nothing. I had, in the determination to succeed, a talisman which nothing could impair or confound."

We are very far from being disposed to admit that the road into Russia coincided, in any degree, with the path of Captain Abbott's duty, though it certainly led him towards England, from which he had been seventeen years absent. It was his duty not to quit Khiva without consulting his superior, who had placed him there. In this view of the matter we are confirmed by his profound silence in regard to all topics connected with his diplomatic character in Europe. His own misgivings respecting the prudence of the extraordinary step which he had taken, are discoverable in the turmoil of feelings which characterizes the immediately succeeding portion of his narrative.

We have remarked that our author omits to state the date of his arrival in Khiva; he left it, however, on his way to Russia, on the 14th of March, after a residence there, we conjecture, of about seven weeks. This is the last date with which he favours us; the remainder of his journal is inextricably confused and tedious. We believe, however, that it took him about a month to reach Mung Kishlak, on the shores of the Caspian Sea. On his route from this place to the Russian fort of Nuovo Alexandrofski, he was waylaid by the Kuzzauks (we follow his etymology), more commonly called Kirgheez, who pillaged him, and held him in captivity for some time. In this affray he lost two of his fingers. About forty days, we believe, elapsed between his capture and release, so that he could not have reached the Russian fort before the middle of May. Yet he pretends that all this time, and even until he reached Uralsk, he was still ignorant of the retreat of the Russian army.

It is on the narrative of his sufferings among the wild Kuzzauks that our author has relied, apparently, for the attractiveness of his volumes; on that he has expended all the pathos of his eloquence. But his style is much too Oriental for our taste; it resembles too closely the notes of the bulbul, in its paucity of ideas. In fact, his narrative wants the air of reality, and we find a tedious romance where we should have expected the brief truth. No reliance can be placed on his observations of Nature. The mountains which he passed on his way to the Caspian Sea, are, he informs us, two or three thousand feet high. Now, a party of Russian officers, under Colonel Berg, surveyed that very tract in the winter of 1825-6, and found no point on it exceeding, in absolute elevation, 750 feet. He is most prolix when he speaks of his own emotions, which seem to be of a peculiarly wordy character: his fluctuations between hope and fear are his favourite theme. At one moment he exclaims, "The eyes of the world are upon my movements, and the destinies of nations dependent upon my steps:" the next, he is plunged in "oceans of calamity," and riots "in all the luxury of woe." A sensual revelling in woe, and constantly recurring fears, but ill become a soldier. Here is a sample of this kind of enjoyment:—

"I said, baring and offering him my throat, and touching with my finger his sabre, strike away, but save my servants. He shook his head, and intimated that we were safe, but I did not believe him. I returned and watched the rest of the night, determining to throw myself upon the first sword, that there might be no excuse for farther bloodshed. I meditated deeply on death. I imagined to myself its pang. I never could quite reconcile myself to the shape in which it was ever threatening; namely, the crushing together of the brain beneath the hatchet of Ahris Mhatoor. I had self-control, indeed, sufficient not to flinch as he flourished it near me, but a vivid imagination left no rest for the nerves. The sabre stroke had but one terrible accompaniment. The head, when struck off, retains life until the blood has discharged itself from the vessels of the brain. The eyes open and shut, the lips and muscles move. The system is still complete, the nerves of the eyes, nose, mouth, ears, communicating direct with the brain," &c.

This is certainly luxurious speculation. Indulgence in such thoughts seems to have engendered in our author's mind a prurient wish to have his throat cut. Having succeeded in persuading himself, on one occasion, that he was about to be murdered, he says, "I lay down to rest this night in the conviction that I should never again rise. I even adjusted my throat, so that the death stroke might not awaken me." But enough of this worthless and indiscreet publication, which teaches us nothing except to trace the alarm produced in India, by the march of the Russians towards Khiva, to the incompetency of the Company's diplomatic agents.

We shall, however, relate from another source the sequel of the negotiation which fell through the fingers of Captain Abbott. Dispatches for this officer arrived at Herat, from India, on the 11th of May, 1840; but as it was known that he had left his post at Khiva, Sir Richmond Shakspeare was sent forward to execute the duties of the abandoned office. He reached Khiva on the 12th of June, had immediate audience, and was allowed access to the Khan whenever and as often as he pleased. He found in that prince, a frank, friendly, and sensible man. The abolition of slavery in Khawarism was soon resolved on: the Russian captives, being collected, above a thousand in number, were handed over to Sir R. Shakspeare, to conduct to their own country. His march, as may be well conceived, was one of joy and triumph. In Russia, he negotiated the peace of Central Asia; at that court he received honour, in India promotion. His account of Khiva contains much that is new and curious; but most curious is the Uzbeg description of the Russian General, Perofski—"A man like a snake [a slender figure in green uniform], of black complexion, yellow eyes, and a coat covered with ducats."

Rome as it was under Paganism, and as it became under the Popes. Madden & Co.

POLITICAL idolatry was the distinguishing characteristic and leading principle of Pagan Rome, from the earliest to the latest period of its history. In order that Christianity should triumph, it was necessary to change every element in the entire social system, to destroy institutions, to annihilate forms, to efface the memory of the past, and alter the hopes of the future. Papal Rome was the result, not of one revolution, but of many, and when Charlemagne was crowned Emperor of the West, he might with truth have exclaimed, "Old things are done away, behold, *all* things have become new." The design of the volumes before us is to trace the history of these joint revolutions, with particular reference to their effect on

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the localities of "the eternal city" itself, where the scene of empire passed from the Capitol to the Vatican;—from the cradle of Romulus to the tomb of Saint Peter. It is abundantly evident that the author is a zealous adherent of the Romish church, that he is deeply read in ecclesiastical literature, that he places implicit reliance on the authority of the Fathers, and the received Lives of the saints, and that he has a minute and accurate knowledge of the history he proposes to examine. His literary merits are displayed in his rhetoric, rather than in his logic; he exhibits great skill in selecting the incidents most favourable to his purpose, and considerable power in grouping them together so as to form a striking picture; but his love of Plato has led him to neglect Aristotle: his premises are too frequently disguised assumptions, and his conclusions at variance with the reasoning by which they are reached.

No misstatements are more glaring than those which writers of the author's school have set forward as the history of the conversion and career of Constantine; they even conceal the nature of the authorities which they quote, for when they refer to Eusebius they do not distinguish between his writings as a historian and as a professed panegyrist. The worthy bishop's Life of Constantine is nothing more than an overgrown funeral sermon—an oration in honour of the deceased—to which from time immemorial a wide latitude of invention and imagination has been conceded. Indeed, we have abundant evidence that Eusebius did not believe his own eulogies on the emperor. He makes no mention of the miraculous vision of the cross, in his Ecclesiastical History, and yet this tale, thus discredited by the only affirmative witness who can be adduced in its support, and utterly inconsistent with the cotemporary historical records, coins, and monuments of Constantine's reign, is gravely brought forward as an established fact, admitting of no doubt.

It is not our purpose to follow the author through the vast mass of ecclesiastical legends which he has collected, and expose the weakness of the evidence for the countless miracles he sets forward; the task would not be difficult, but it would be tedious, and while one class of readers would be wearied, another, to which the authority of the Church is equivalent to all argument, would fail to be convinced. Still less are we disposed to scrutinize the system of interpretation by which the author proposes to explain the purport of the Apocalypse; a book which has had more expounders than there are letters in its pages, each of them asserting his own infallibility, and all of them leaving the real difficulties of the prophecy just where they found them.

There is, however, a great historical truth which the author has partially developed rather than fairly worked out; we mean the political character of the struggle which led to the overthrow of Roman Paganism: and as this is a topic generally neglected, we shall give such an outline of the political part of the revolution that ended in the establishment of Christianity, as may satisfy general readers, and incite students to further research.

Their city and its Capitol were more to the Romans than Jerusalem and its Temple to the Jews; every Roman superstition, every religious ordinance, every public festival, every private observance, directly tended to foster in the minds of the citizens a pious patriotism, and a patriotic piety, of which Rome was the visible impersonation, and the Roman magistrates hereditary interpreters and dispensers; so long as the empire retained its aristocratic form, the religion which consecrated every aristocratic principle and institution maintained its pride of place. But when the empire passed from an aristocratic into a military despotism, and the rude soldiery of the camp usurped the authority of the Senate, all the religious forms of the state became at once senseless and unmeaning. The emperors felt them to be so, and, weary of their trammels, resolved to remove the seat of empire from Rome, which was, in effect, a rejection of the great tutelary deity that had previously been the centre of the entire system. It was Diocletian who struck the first great blow at Roman polytheism, when he deprived the Roman city and the Roman aristocracy of their last remnant of political power.

The nobles and citizens of Rome continued to support polytheism; their memories and their hopes taught them to believe that Rome was predestined to everlasting empire, and in fact it was this destiny which they really worshipped in all their varied shrines, and different idols. When Totila and his Goths massacred the senators and their sons, drove out most of the ancient citizens, and left the city to be peopled from the mixture of barbarous races which had emigrated into Italy, then, and not before, Roman polytheism perished; Belisarius, to whom the city was indebted for partial restoration, had no associations connected with the Capitol, and when it was necessary to build walls for protection against a new attack, he made no effort to guard the ruined fanes of paganism; and the population, withdrawing from the scenes of ancient glory, began to erect what was virtually a new city. There is little more than identity of name to connect the Rome of the Popes with the Rome of the Cæsars; the transition from one to the other was effected by processes of complete destruction and the erection of an entirely new edifice. But papal Rome has clung fondly to one tradition, inherited from its pagan predecessor—a belief in its own immortality and infallibility. Whether this belief be justified by prophecy, as our author asserts, or whether it be as vain as that previous belief which events discredited, we shall not attempt to decide, but shall take leave of these volumes with a hope of meeting the author in other fields of research, where his powers will be less fettered by foregone conclusions.

Extracts from the Travelling Diary of a German Naturalist—[*Mittheilungen aus dem Reise-tagebuche eines deutschen Naturforschers*]. Basel, 1842.

IT is rarely safe now-a-days to take up a foreigner's book upon England in the hope of its feeding our national vanity. Whatever the cause may be, we seem to become daily more unpopular abroad; and British institutions, persons, and manners, now find few advocates amongst continental writers. Here, however, we have, at least, a favourable witness in Dr. Schönbein, the eminent chemist of Basel, who revisited England in 1839, as one of the scientific foreigners invited to the Birmingham meeting. The impressions received and the various objects seen on this occasion, and during a subsequent stay of some length in London, are recorded in a very pleasant style in these 'Travelling Sketches.' Could we forget the advantages with which a visitor so deservedly honoured must enter upon his career of observation, and how naturally his views are coloured by the kindness that meets him on every hand, and the pleasant way in which he sees everything, we should feel a testimony in our favour so warm as Dr. Schönbein's to be more than commonly flattering. But these considerations must not be overlooked in the pleasure with which we hear him sing the praises of England; and while we rejoice in the cordial feeling which his sketches display, and own how grateful it is *laudari a laudato*, it will occur to the temperate reader, that there is a reverse to the medal, and a shadow to the picture, in many cases, which our friendly visitor has neither pourtrayed nor perhaps always seen.

Yet there is a gravity in his remarks, and a general exactness in the matter of detail which he cites, that exclude the idea of hasty prepossession, and many of the opinions expressed, formed during a previous residence in England, and matured by subsequent observation, have weight that does not belong to the remarks of a stranger visiting the country for the first time, and new to its manners and language. Within certain limits, therefore, we see no reason to decline the compliment of the Doctor's approbation.

Although scientific matters, of course, commanded most of the author's attention, several of his sketches are devoted to lighter subjects, conveying his impressions as they occurred from things great and small; the social life, and physical aspect of the people; rural scenery, and even the population of Rotherhithe and Shadwell; runaway matches, Sundays in Greenwich Park, and the painful monotony of bell-ringers. We shall not dwell on the technical portion of the work, which does not seem to contain any particular novelty;—but, in leaving it, must not fail to commend his liberal and kindly notice of English fellow labourers in the field of science; with the remark that his respect for those who are gone is not, as sometimes happens, expressed so as to imply a covert depreciation of those who still remain. Of the merits of his contemporaries, few are more competent judges than Dr. Schönbein; and the manner in which he dwells on the names of Faraday, Owen, Daniell, and others engaged in kindred studies, is equally honourable to himself and to them.

We will only further premise, before turning to the contents of this amusing book, that the Doctor is a most hearty antigallican—and that his liking for England is evidently the result in part of a series of comparisons, which he is constantly drawing in his own mind between this country and France. He will not hear of Paris being "*le centre de la civilisation*," and rarely loses an occasion of expressing contempt for everything that is peculiarly French—from *diligences* to boy-insurrections, centralization, and bombastic tragedies:—or of denouncing the conceits of the Academy—the ambition which cries for "*la frontière du Rhin*," and the windy politics of M. Arago. He might, indeed, but for his liberal sympathy with the progress of real improvement, be claimed by the old-fashioned school of English prejudices in more respects than in this. Time-honoured forms and old systems find great favour in his eyes; he sees much to praise in the old grammar education, and the feudal law of descent; has an aversion to needless changes, and perhaps to novelty, *per se*, if not especially recommended: and in England a main subject of his admiration is the existence of long established honours and customs, and the solidity of the constitution whereby he expects that they may be preserved. With this evident bias, it is clearly to philosophy alone that he is indebted for his professed unbelief in ghosts and in the marvellous generally, and for his readiness to admit the benefit which the city of London had derived by the substitution of the new police for his former friends, "the watchmen, so called, enveloped in thick yellowish-gray gaberdines, prepared from a peculiar kind of woollen stuff, wherein they had a remarkably strange appearance!"

The Doctor was fortunate in obtaining access to several houses of the noblemen and resident gentry of Warwickshire and Staffordshire, and justly says, that he who has never seen this

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aspect of English life can form no conception of one of its best and most peculiar features. These he describes with great emotion and propriety; concluding with a remark, in which we can heartily concur, that such a fortune as the wealthy English aristocrat's is far more enviable than that of many thrones. Besides his country excursions, and visits to mines, ironworks and quarries, he seems to have been indefatigable in pursuing the various notable things in and about London—which he enumerates with a fulness and accuracy rare in travellers, and likely to make his sketches extremely valuable to his own countrymen.

Although it would, perhaps, be more pleasant to feed only on the honey and comfits of the book, we shall venture to extract, as more wholesome, some of the passages in which a friendly censure is administered. It is from these that "virtuous uses" may be best collected; and the kindly disposition of the author imparts to them a weight which no sourer criticism could possess.

On landing at Tower Wharf, and commending the freedom from *personal* hindrance of any kind, enjoyed by the traveller in England, he adds:—

This liberty of landing, alas! applies to the living person only, but by no means to the property travelling with him; for although the British are ignorant of the vexations of a police, they cannot lay claim to equal credit for liberality in respect of their Custom-house. This is as prying as any other in the world; rummages your valise and carpet bags, and, scenting contraband in every part, compels you to exhibit the contents of your portmanteau as well as any French *douane* could do. And if you have books, they are not taken from you, it is true, whatever their contents may be, but they are laid in a scale, and you must pay I know not how many pence for every pound of them. Add to this, the English officers are by no means expeditious, at least those in the London Custom-house are not. Although we landed as early as three, nothing whatever was done till near four, to shift our luggage to the Custom-house, and this took place with a deliberation that drove us all nearly desperate. By five this operation was ended, and now the passengers were assembled in an ante-room beyond that in which the packages were examined. The fifty or sixty bags and portmanteaus might have been visited in half an hour, but they were searched with such precision and minuteness, that it took more than a quarter of an hour to dispatch a single passenger. I sat waiting for an hour and a half; still my name was not called, and the greater part of the company were yet untouched. Such an intolerable slowness of Custom-house visitation I had never before endured; and although I can employ a fair stock of patience, mine was in this case utterly exhausted. I left the Custom-house at last without my trunk, inwardly execrating the tardiness of the London officers.

What (continues the Doctor,) would an Englishman have said, how would he have lightened and thundered, and scolded at the bad arrangements of the Continent, if he had there encountered anything like this; and been forced to sleep, on the first night after a stormy passage, in a damp shirt, drenched with salt water and the steam of tar, and to wear clothes similarly conditioned? And he would have been quite justified in the bitterest complaints, and in denouncing such treatment publicly, in the strongest terms. * * I only wonder that this defect is not noticed by the press; for the English suffer from it as well as foreigners, and the former are not in general backward in calling on the public to remove abuses which they themselves have to endure.

If the tardiness of these gentry surprised him, he had shortly after to admire the neat-handed dispatch of another class of public searchers of travellers' property:—

At a late hour I returned, in company with a young Scotchman, to Water Lane, and on my way thither, had the pleasure of admiring the finished dexterity of a London pickpocket. We were conversing eagerly, and had just entered High Holborn, when my companion suddenly felt in his pocket, and exclaimed that he had been that instant robbed! For twenty paces on the broad footway, before and behind us, there was no one to be seen but a policeman or two, a single man of shabby-genteel appearance was just passing us quietly, and was not more than a yard from us, when my Scot cried out, "Yonder fellow has picked my pocket!" This "fellow," however, took no notice of the observation so made, nor did he either in the least quicken his pace, when I gave the very audible advice to seize the rogue instantly. My young Scot, a novice on the pavé of London, restrained me, and thought it unadvisable to begin a quarrel at midnight with a pickpocket, and expose himself to the unpleasantness of reading his own name next morning in the police reports. What practice, what sleight of hand, and presence of mind, were requisite to enable this fellow to sack the contents of a stranger's pocket, in the open well-lit street, in no crowd, and within sight of the police themselves, without being caught in the fact!

Which philosophical admiration the Doctor, perhaps, the more readily bestowed, from his part in the adventure being a spectator's only.

On the hostility displayed by some of the leading London newspapers towards the British Scientific Association, the author observes—

It is to me utterly inconceivable how a paper like this can so far forget itself as to use a language usually heard from the mouths of the vulgarest only, in a spirit of quite senseless hostility to an association headed by the most distinguished and shining names in the land;—and describe as a "parcel of ignorant fellows" the society which counts amongst its members a Faraday, a Buckland, an Owen, a Graham, and a host of other men of European reputation. What a degree of impudence, or what a depth of ignorance was requisite to give it the courage to utter to a highly cultivated nation like the British, opinions which are an insult to truth! and what ideas must a stranger receive of the condition, the moral sense, and the decorum of the British press, on reading such articles as have already appeared by dozens in the *Times* upon the Association; every passage, every word of which bears the stamp of exaggeration, calumny, malice, and vulgarity of mind,—and such as the commonest paper on the Continent would blush to admit into its columns. * * Can it be that this language of the giant of journals really expresses the sentiments of English merchants concerning science and its followers? * * I am far from believing that this is the case generally.

With respect to one of Dr. Schönbein's topics, we shall deviate from the line of self-control which has hitherto been observed in our extracts; the theme on which, though "somewhat advanced in years," he expatiates with youthful warmth, is one which no affected modesty shall restrain us from echoing, the excellencies and beauties of English women.

On my first visit to England, it seemed to me that beauty was the general rule for the women there, and its opposite a rare exception. Fifteen years later, although with eyes become more critical, I could not avoid being amazed by the number of beautiful persons amongst all classes, and being confirmed in my earlier opinion that Albion is pre-eminently the land of feminine loveliness. The skin of Englishwomen is so pure, transparent, and fresh, that the most fastidious critic's eye must pronounce it faultless. The complexion usually equals the most delicate rose-red, the hair is oftenest luxuriant, and rarely too light in colour, mostly brown, but occasionally blackish, and now and then of a red tinge. The teeth commonly vie with ivory in whiteness, and are also an object of especial care and preservation to their fair owners. * * Blue and brown eyes are the commonest, and I do not think them in the least deficient in liveliness—but their fire is subdued by a certain softness of expression. Snub-noses (*absit omen!*) are seldom seen—and the insipid Grecian outline of this important feature is happily not much oftener met with. No lack is there of coral-red lips; and the mouth which they form has often the most gracious expression, and all the charm of loveliness. Neck and shoulders are frequently of perfect beauty. * * The bust is allowed to be one of the chief personal graces of which Englishwomen may boast; and many of them in this respect may undoubtedly well sustain a comparison with the most faultless forms represented by the masterpieces of antiquity. Nay, I am inclined to think that the English outline will charm the taste of many even more than the Greek.

For all this personal loveliness, the ingenious Doctor finds curious explanatory reasons, which are excellent; but we must leave them, to extract a few remarks on the mental and moral characteristics of our fair countrywomen. On the common reproach of stiffness and reserve ascribed to them, he observes:—

English decorum certainly enjoins the observance of a measured deportment towards strangers, and hardly allows any notice to be taken of those who are not introduced. Women are naturally more strictly bound to this than men. Foreigners so treated, and accustomed to different manners at home, can therefore hardly judge otherwise than as they usually do. But it would be a gross violation of truth to assert that such a demeanour is universal in all circumstances, and that uncompanionableness is a prominent trait of the British character. * * It is not Englishmen only that show this—(friendliness to those who are properly introduced)—the ladies, too, married as well as single, and I may say even more than the men, are remarkable for a friendly tone of welcome, an unaffected behaviour almost approaching to cordiality, and a softness of manner equally distant from affectation and from prudery—[of which the good Doctor gives pleasant instances from his own experience]. The English lady, as far as I have learned to know her, possesses, besides a fine sense of the becoming, and a readiness in the practical relations of life, a deeply running strain of romance in her character, which at times, indeed, may seduce her to precipitance and error, but far oftener is the source of the noblest actions, and the most unbounded self-sacrifice.

This assertion, which is no less eloquent than true, is sustained by very just observations on the conduct of English women in their married life, on the great majority of love matches—on the heroism of wives in the reverse of their husbands' fortunes—and in the frequency of Gretna Green weddings! The last may seem an equivocal proof of elevation of character, but the demonstration may justify its correctness.

However blameable such proceedings may be, and however often they may be connected with most lamentable results, still their relative frequency is an evidence that the English woman is no cold, selfish, calculating creature, intent on material comforts only, and covetous of luxury and display; but that she is capable, on occasion, of offering to the claims of affection the greatest sacrifice of which human beings, and particularly females, are capable, with the utmost cheerfulness. Such actions bespeak a mighty energy of feeling, and betray the very deeply romantic trait which I have above described, as peculiarly belonging to the female nature in England. In cases of severe adversity this nature exhibits itself in a nobler aspect. * * Under blows of this kind, the true love of the wife, her unselfish attachment, her devotion and capacity for self-sacrifice are best shown. In the misfortunes of her husband, in his struggles with an unkind and cruel lot, the English lady appears in the fairest light, and comes forth in all her excellence. Not only does she resign herself calmly to the inevitable, not only does she confine her own grief to herself, not only does she avoid with the nicest care every expression which might even remotely sound like a reproach; she is even more caressing, officious, devoted and cordial to her husband, than in his prosperous days—she endeavours to hide from her husband and soften the hardships of their altered state, and employs all the eloquence of the heart to inspire hope for the future, and make the present endurable. I have heard traits described of more than one English lady in such circumstances, which were deeply affecting, and revealed a nobility of disposition that commanded more than admiration.

We must conclude with an adventure of the Doctor, whose zeal for science approaches the heroic, and led him into manifold discomforts, in muddy drifts of the Thames Tunnel, "where the air is neither fresh nor pure, and a shower

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of clay-water is constantly falling," to descend in a diving bell, where "an uncomfortable feeling in the ears soon increased to a pain almost intolerable," and there were some fears, too, of the chain breaking; and finally to dare the worst energies of the electrical eel in the Adelaide Gallery—which "had made no use of its powers for some time," and was consequently in formidable force and terribly snappish:—

The eel, as it seemed, knew well enough that we had some design upon him that he might not exactly like, for as I planted myself to wait for him by the basin, with arms raised and shirt sleeves tucked up, prepared to seize both head and tail at once, he suddenly turned back, although he had already come pretty near me, betook himself to the opposite side of the basin, and would not again swim towards me while I kept my position. I had to retire a little, to assume an indifferent air, and wait for some time before the animal resumed his circular motions. Observing now that the right moment was come, I dashed at the water, and seized the eel stoutly at both ends. The blow which the creature gave me was of most exceeding severity; and although I used every effort to receive it with composure, my features and gestures, it would seem, must have expressed some amazement; for as I hastily drew both hands out of the water, my surrounding friends burst out into loud laughter. Nevertheless, the effect was, after all, less severe than was felt by the well known writer, Basil Hall, who, on making the same experiment a few days before, was struck so smartly by the gymnotus, that the captain, on receiving the blow, fell flat on the ground. As for the strength of the shock which I sustained, I should be disposed to compare it with those which a Leyden jar of the largest size, fully charged, or a hydro-electric battery of some 200 pairs of plates, is able to give.

—a comparison which, at once, establishes the Professor's stoutness of heart and hand, and completely justifies the fall of the gallant author of 'Patchwork.'

Here we must, for the present, take leave of the Travelling Sketches—which contain much amusing matter and friendly observation that we reluctantly pass over. Few modern travellers have written of society in England with better means of observation than Dr. Schönbein; none have spoken of us with more kind and liberal appreciation. While we must admit that his pictures are, for the most part, *en beau*, we cannot but rejoice to find this cordiality of remembrance in one whose character as a man of science is known to Europe, and whose power of reflection and observation are most favourably shown in the present work. A little praise now and then, is wholesome as well as agreeable; and it is no vulgar appetite that seeks for the approbation of travellers so well informed and considerate as the author of this Diary.

Memoirs of the Marquis of Pombal. By J. Smith, Esq. 2 vols. Longman.

"BLESSED are the one-eyed in the city of the blind." Had the Marquis of Pombal flourished in any other country than Portugal, and in any other age but that of the tame mediocrity which distinguished the middle of the last century, his fame as a statesman would shrink into narrow dimensions. His celebrity at the present day rests chiefly on his exertions to destroy the order of the Jesuits; for most of his financial schemes, planned in defiance of the plainest principles of economic science, have long since been abandoned. The biographer has not done much to increase our interest for his hero; he is deficient in the plastic power necessary to bring discordant materials into uniform shape, and he frequently discusses questions of revenue, taxation, and protection, in a style so loose and vague that it is very difficult to comprehend his object. Still more reasonably may his readers complain of his neglecting to elucidate questions of fact to which extrinsic circumstances have given some importance; such, for instance, as the Tavora conspiracy, and the conduct of the Jesuits in Paraguay. Most readers have heard of the attempt to assassinate the king of Portugal on the night of the 3rd of September 1758, and are probably aware that more than three months elapsed before any overt effort was made to bring the assassins to justice. At length, in December, the families of the Marquis of Tavora and the Duke of Aveiro were seized; they were accused of having planned this regicide at the instigation of the Jesuits, and a special tribunal was appointed to investigate the charge.

All Europe was filled with horror at the atrocious butchery which followed; the rack, the wheel, the pitched coats, the burning of the living and the dead in one funeral pile were justly deemed an excess of barbarity disgraceful to Christendom. Moreover there were strong suspicions that most of the unhappy victims were innocent, and in fact the sentences pronounced upon them were reversed in the following reign. The attempt on the life of King Joseph was attributed not to political motives, but to the revenge of an injured husband and a woman irritated at being deserted by one to whom she had sacrificed her honour. Mr. Smith leaves this disputed question just as he found it, merely intimating his own conviction of the guilt of the conspirators without furnishing the evidence on which it is founded.

He is equally reserved on the points at issue between Pombal and the Jesuits; taking the part of the ministers against the society, but not supplying any proofs that can inculpate the latter. We have no great love for the Jesuits, but at the same time we think that their name has too long been made the bugbear for that numerous class which is anxious to find some excuse for indulging in the luxurious excitement of terror. It is singular that people should always exhibit a love for being frightened, and should lavish gratitude on those who dress up for them some fearful hobgoblin. Had the Jesuits possessed one tithe of the cleverness which has been generally attributed to them, they would not have been proverbial for cunning and dangerous designs throughout Europe; they would have had art sufficient to conceal their art. If they were as artful and ambitious as Pombal represented them, they would have held Paraguay as hermetically sealed against the Portuguese, as Doctor Francia did under far less favourable circumstances. When they played they showed all the cards in their hand, and of course they lost the game.

We have been too much disappointed with the historical portion of this work to enter on any examination of the author's heresies in political economy; his views of the principles by which Commerce is regulated belong to a school older than Adam Smith, and we have quite enough of modern follies without meddling with those of antiquity.

Travels through the Alps of Savoy, with Observations on the Phenomena of Glaciers. By James D. Forbes. Edinburgh, Black.

A thick royal octavo on Alps and Glaciers, subjects which not a few of our modern tourists have authoritatively declared to be exhausted! And yet, if a volume full of interesting and novel scientific information, pleasant and readable, be a test of success, Mr. Forbes has quite justified his boldness in venturing upon this so called exhausted subject. The immediate aim of the Professor is to describe and explain the physical geography of the Pennine Alps, but more especially to consider and to test the received theories of glaciers. We may venture more fully into the scientific question at some future time: but for the present shall content ourselves with an account of the glaciers generally.

Mr. Forbes has spent six summers on the Alps, has crossed the principal chain twenty-seven times, mostly on foot, by twenty-three different passes, and has, therefore, had ample opportunity for observation. The able work before us proves how well he employed the time occupied in these tours. The Pennine Alps, which he has selected for his observations extend from the Col du Bonhomme on the W. of Mont Blanc to Monte Rosa inclusive, and are here represented, in a carefully constructed map. It was in 1842 principally that the experiments, on which the Professor's theory is founded, were made, and the Mer de Glace of Chamouni, was the glacier selected as the best for the purpose. Professor Forbes begins at the beginning, by telling us what a glacier is:—

"The common form of a glacier is a river of ice filling a valley, and pouring down its mass into other valleys yet lower. It is not a frozen ocean, but a frozen torrent. Its origin or fountain is in the ramification of the higher valleys and gorges, which descend amongst the mountains perpetually snow-clad. But what gives to a glacier its most peculiar and characteristic feature is, that it does not belong exclusively or necessarily to the snowy region already mentioned. The snow disappears from its surface in summer, as regularly as from that of the rocks which sustain its mass. It is the prolongation or outlet of the winter-world above; its gelid mass is protruded into the midst of warm and pine-clad slopes and greensward, and sometimes reaches even to the borders of cultivation. The very huts of the peasantry are sometimes invaded by this moving ice, and many persons now living have seen the full ears of corn touching the glacier, or gathered ripe cherries from the tree with one foot standing on the ice. Thus much, then, is plain, that the existence of the glacier in comparatively warm and sheltered situations, exposed to every influence which can insure and accelerate its liquefaction, can only be accounted for by supposing that the ice is pressed onwards by some secret spring, that its daily waste is renewed by its daily descent, and that the termination of the glacier, which presents a seeming barrier or crystal wall immoveable, and having usually the same appearance and position, is, in fact, perpetually changing—a stationary form, of which the substance wastes—a thing permanent in the act of dissolution. The result of the heat of the valley in thawing the ice, is a stream of ice-cold turbid water, which issues from beneath its extremity, and which, by gradually undermining, works out a lofty cavern, from beneath which it rolls. This water is derived from various sources: in the first place, from the natural springs which, it may be conceived, rise from the earth beneath the ice, just as they would do in any other valley. This source remains, in a great measure, even in winter, when the glacier stream, though diminished, does not vanish. Secondly, from the heat of the earth in contact with the ice, which probably melts annually a very small thickness of its mass. This, too, will not depend upon the season. Thirdly, the fall of rain upon the whole area which the glacier valley drains—which acts, in the first place, by melting the superficial ice and snow; and the rain water being thus reduced to the freezing point, washes through the cracks and fissures of the ice by innumerable streamlets, which unite beneath its mass, and swell the general stream. Fourthly, the waste of the glacier itself, due to the action both of sun and rain—a most important item, and which constitutes the main volume of most glacier streams, except in the depth of winter. It is on this account that the Rhine and other great rivers, derived from Alpine sources, have their greatest floods in July, and not in spring or autumn, as would be the case if they were alimented by rain water only. On the same account, the mountain torrents may be seen to swell visibly, and roar more loudly, as the hotter part of the day advances, to diminish towards evening, and in the morning to be smallest."

The glacier at its lower part is rugged and steep, the middle is generally more level, while at the top it again becomes steep. "The final

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ice fall of the glacier Des Bois at Chamouni is inclined 20°, the mean portion between 4° and 5°, and the higher part 8° or 10°." The middle of the glacier slopes gently, with occasional undulations, and is broken by several broad fissures, or *crevasses*. These crevasses sometimes extend almost the whole breadth of the glacier. The silence of the night on these icy regions has often been remarked, but we cannot forbear quoting our author's description. The heat of the sun during the day partially melts the ice, which flows down in little streams:—

"These rills combine and unite into larger streams, which assume sometimes the velocity and volume of a common mill-race. They run in icy channels, excavated by themselves, and unlike the water escaping from *beneath* the glacier, being of exquisite purity, they are both beautiful and refreshing. They seldom, however, pursue their uninterrupted course very far, but reaching some crevasse, or cavity in the glacier, mechanically formed during its motion, they are precipitated in bold cascades into its icy bowels—there, in all probability, to augment the flood which issues from its lower termination. Nothing is more striking than the contrast which day and night produce in the superficial drainage of the glacier. No sooner is the sun set, than the rapid chill of evening, reducing the temperature of the air to the freezing point or lower, the nocturnal radiation at the same time violently cooling the surface—the glacier life seems to lie torpid—the sparkling rills shrink and come to nothing—their gushing murmurs and the roar of their water-falls gradually subside—and by the time that the ruddy tints have quitted the higher hill-tops, a deathlike silence reigns amidst these untenanted wilds."

Mr. Forbes gives an account of the origin and nature of the moraines, the explanation of which was so long doubtful:—

"Winter is a long night amongst the glaciers. The sun's rays have scarcely power to melt a little of the snowy coating which defends the proper surface of the ice; the superficial waste is next to nothing; and the glacier torrent is reduced to its narrowest dimensions. The glacier in this part of its course is more or less covered with blocks of stone which move along with it, or rather are borne down upon its surface. The motion of the glacier we have already inferred from the subsistence of the ice in valleys where the daily waste is immense, and where yet the glacier maintains its position; but its progress is also well marked by the displacement of great blocks of stone upon its surface, which, from their size or figure, cannot be mistaken, and which may be watched from year to year descending the icy stream, whose deliberate speed they mark, as a floating leaf does that of a current of water. These detached rocks fall from the cliffs which usually bound both sides of a glacier in its middle portion, and from which the alternate effects of frost and thaw rapidly and surely separate them. They may be seen to fall almost every summer's day, in consequence of the loosening of the icy bands which hold together fragments previously wrenched asunder by the irresistible expansion of freezing water. A single promontory may yield a great stream of those blocks in the course of years; were the ice stationary, they would accumulate on its surface at the base of the promontory, but as the ice advances, its charge is carried along with it, and the glacier becomes burdened on both sides with a band of blocks, which by their geological character bear the impress of their origin, and thus not unfrequently bring down to the reach of the mineralogist specimens which otherwise would be quite unattainable, and whose native place may be surely inferred by observing the direction of the ice stream which is charged with them. Such, for instance, are fragments of the *Gabbro* of Saas, which has not yet been found *in situ*, but which is discharged by the glacier of Allalein, in the Vallais, near Monte Rosa. What a curious internal historical evidence, then, does a glacier bear to the progress of events which have modified its surface! It is an endless scroll, a stream of time, upon whose stainless ground is engraven the succession of events, whose dates far transcend the memory of living man. Assuming, roughly, the length of a glacier to be twenty miles, and its annual progression 500 feet, the block which is *now* discharged from its surface on the terminal moraine, may have started from its rocky origin in the reign of Charles I.! The glacier history of 200 years is revealed in the interval, and a block larger than the greatest of the Egyptian obelisks, which has just commenced its march, will see out the course of six generations of men ere its pilgrimage too be accomplished, and it is laid low and motionless in the common grave of its predecessors. The stony borders now described are called *Moraines* in French, *Guffer* or *Gufferlinien* in German. The glacier retains a portion of them on its own surface, and throws up a part upon the bank or shore which confines it. If the shore be precipitous, it will be conceived that the blocks cannot be stranded, and therefore either remain on the surface of the ice, or fall into the occasional vacuities left between the ice and its wall, and there are ground and chafed, acting, of course, in a notable manner upon the rock, and producing rounded surfaces, the angles being worn off, and grooves and scratches parallel to the direction of motion of the ice. All this is an immediate and necessary consequence of the fact of the glacier moving and heaving blocks along its edges. When the rocky slope or shore of the glacier is less steep, since, owing to the heat reflected and communicated from the ground, the ice almost invariably sinks towards the sides, a portion of the load of blocks falls over, and is accumulated in a ridge as from an over-filled waggon. But the more striking cause of this accumulation is the oscillation of dimension of the glacier at different seasons, and in different years. If the glacier from any cause whatever becomes enlarged, and, like a swollen torrent, occupies its bed to an unusual depth, the *Moraines* are uplifted with it, and when the return of summer or warmer seasons reduces the ice to its former bulk, the blocks are deposited at the higher level. Such moraines are to be seen in the neighbourhood of most modern glaciers, and they are important to be observed, because the existence of similar mounds in places remote from existing glaciers, has been inferred to demonstrate their former presence."

With these moraines are connected the strange phenomena of glacier tables:—

"The presence of these blocks upon the surface of the glacier, and of the fine sand and debris which is produced by their trituration, gives rise to a peculiar and striking class of phenomena, easily explained, yet at first sight most astonishing. The surface of a glacier is usually divided by numerous rents or crevasses, stretching as we have seen, often nearly from side to side, and into these rents blocks are continually falling. Still, the fact is, that the moraines remain upon the surface, and unless after a very long or very uneven course, they are not dissipated or ingulfed. On the contrary, the largest stones are set on a conspicuous pre-eminence,—the heaviest moraine, far from indenting the surface of the ice, or sinking amongst its substance, rides upon an icy ridge as an excrescence, which gives to it the character of a colossal back-bone of the glacier, or sometimes appears like a noble causeway, fit indeed for giants, stretching away for leagues over monotonous ice, with a breadth of some hundreds of feet, and raised from fifty to eighty feet above the general level. Almost every stone, however, rests on ice; the mound is not a mound of debris, as it might at first sight appear to be. Nor is this all. Some block of greater size than its neighbours, covering a considerable surface of the ice, becomes detached from them, and seems shot up upon an icy pedestal, in the way represented in the Frontispiece, from a real and very striking example which occurred in 1842 on the Mer de glace of Chamouni. This apparent tendency of the ice to rise wherever it is covered by a stone of any size, results from the fact, that its surface is depressed everywhere else by the melting action of the sun and rain; the block, like an umbrella, protects it from both; its elevation measures the level of the glacier at a former period, and as the depression of surface is very rapid—amounting even to a foot per week, during the warm months of summer—the ice, like the fields, puts forth its mushrooms, which expand under the influence of the warm showers, until the cap, becoming too heavy for the stalk, or centre of gravity of the block ceasing to be supported, the slab begins to slide, and, falling on the surface of the glacier, it defends a new space of ice, and forthwith begins to mount afresh. These appearances are called Glacier Tables. Their origin was perfectly explained by De Saussure. Where sand derived from the moraines has been washed by superficial water-runs into the deep cavities which are occasionally formed in the glacier, the accumulation is at length sufficient to check the progress of the waste of ice, and what was a hole filled with sand, becomes a pyramid projecting above its surface, and coated with the protecting layer. These produce glacier cones, which are amongst the most singular and apparently unaccountable of this class of phenomena. They are sometimes astonishingly regular, 20 or 30 feet in height, and 80 or 100 in circumference;—but this is one of the rarer appearances. From what has been said, it will appear that a glacier has a remarkable tendency to reverse its *contour*, or to present at one time the mould or cast of what it was at another; any part of the surface prominently exposed is sure to be speedily reduced, and the hollows, whether holes or cracks or water-runs, by being silted up are protected from farther decay. The valleys are literally exalted, and the hills levelled. It is owing to this beautiful compensation that the glacier maintains a tolerable evenness of surface."

We will conclude for the present with a short description of glacier ice, which is of a rather peculiar kind:—

"The ice of which the glacier is composed, is unlike that produced by freezing still water in a lake or pond. Although remarkably pure and free from all intermixture of earthy matter, and even the smallest fragments of rock (except very near where it touches the soil) it is far from homogeneous, or uniformly transparent. It has been described as composed of layers of perfect ice and of frozen snow intermixed, but this does not express the fact as observed in the middle and lower glacier. The ice is indeed porous and full of air bubbles, and it is very probable that these bubbles result from the freezing of snow imbibed with water; but as it exists in the glacier it is not granular. Laminæ, or thin plates of compact transparent blue ice, alternate in most parts of every glacier, with laminæ of ice not less hard and perfect, but filled with countless air bubbles, which give it a frothy semi-opaque look. This peculiar structure, which gives to glacier ice its extreme brittleness, (which makes the formation of steps with a common hatchet a very easy task compared to what it would be in common ice,) may be compared to what geologists call the *slaty cleavage* of many rocks, rather than to stratification, properly so called. The distinction is important, and amounts to this, that strata are deposited in succession, and owe their form and separation to that circumstance only; whereas, slaty cleavage, or structural planes, occur in rocks, and in many bodies, wholly irrespective of stratification or deposition, and may be communicated to a mass after complete or partial consolidation."

Hereafter we shall accompany the Professor in some of his mountain rambles.

Letters of Horace Walpole to Sir Horace Mann. 2 vols.

[Concluding Notice.]

We promised another gleaning of Walpoliana: happy in the knowledge, that though the present publication be the final series of letters, a couple of volumes are yet forthcoming to complete it. So rich are the pages which remain, that to borrow Dr. Southey's phrase, in his preface to the 'Biography of Cowper,' we must "work in mosaic" and lay together a few lines, nay, even a few words, if they are of the true Strawberry Mint, certain that the result will be a whole as rich as an Alhambra arabesque; or the shrine only last year dragged from the garden chapel, on which Horace doted so devotionally, to figure in a Bond Street curiosity shop. For instance, to the confusion of those who have accused our author of a frippery taste in Art, we cannot resist the stroke of the pen, in which, while thanking Sir Horace enthusias-

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tically for a volume of Masaccio's designs, the writer adds,—

"I remember at Florence a very few pictures of Fra Bartolomeo, another parent of Raphael, and whose ideas I thought, if possible, greater: as there is such a scarcity of his works, and as they have never that I know been engraved, at least not so well I am persuaded as those by Patch, make him add them to another set of Masaccio's heads. It will immortalize you both to preserve such works."

Nor, as illustrating manners, can we deny our readers the scrap in which a Haymarket manager, and a female *arbiter elegantiarum* are hit off:—

"In the mean time our most serious war is between two operas. Mr. Hobart, Lord Buckingham's brother, is manager of the Haymarket. Last year he affronted Guadagni, by preferring the Zamperina, his own mistress, to the singing hero's sister. The Duchess of Northumberland, Lady Harrington, and some other great ladies, espoused the brother, and without a licence erected an opera for him at Madame Cornelys's. This is a singular dame, and you must be acquainted with her. She sung here formerly, by the name of the Pompeiati. Of late years she has been the Heidegger of the age, and presided over all our diversions. Her taste and invention in pleasures and decorations are singular. She took Carlisle House in Soho-square, enlarged it, and established assemblies and balls by subscription. At first they scandalized, but soon drew in both righteous and ungodly. She went on building, and made her house a fairy palace, for balls, concerts, and masquerades. Her opera, which she called *Harmonic Meetings*, was splendid and charming. Mr. Hobart began to starve, and the managers of the theatres were alarmed. To avoid the act, she pretended to take no money, and had the assurance to advertise that the subscription was to provide coals for the poor, for she has vehemently courted the mob, and succeeded in gaining their princely favour. * * At last Mr. Hobart informed against her, and the bench of justices, less soothable by music than Orpheus's beasts, have pronounced against her. Her opera is quashed, and Guadagni, who governed so haughtily at Vienna, that, to pique some man of quality there, he named a minister to Venice, is not only fined, but was threatened to be sent to Bridewell, which chilled the blood of all the Cæsars and Alexanders he had ever represented; nor could any promises of his lady-patronesses rehabilitate his courage —so for once an act of Parliament goes for something."

We must now have a gloss or two, on some of the items in the catalogue of the curiosities of the Twickenham Otranto; many of which were collected, some presented, by the Florentine Secretary:—

"You must know that last winter, being asked by Lord Vere to assist in settling Lady Betty Germaine's auction, I found in an old catalogue of her collection this article, '*The Black Stone into which Dr. Dee used to call his spirits.*' Dr. Dee, you must know, was a great conjuror in the days of Queen Elizabeth, and has written a folio of the dialogues he held with his imps. I asked eagerly for this stone; Lord Vere said he knew of no such thing, but if found, it should certainly be at my service. Alas, the stone was gone! This winter I was again employed by Lord Frederic Campbell, for I am an absolute auctioneer, to do him the same service about his father's collection. Among other odd things, he produced a round piece of shining black marble in a leathern case, as big as the crown of a hat, and asked me what that could possibly be? I screamed out, 'O Lord, I am the only man in England that can tell you! it is Dr. Dee's black stone!' it certainly is; Lady Betty had formerly given away or sold, time out of mind, for she was a thousand years old, that part of the Peterborough collection which contained Natural Philosophy. So, or since, the black stone had wandered into an auction, for the lotted paper is still on it. The Duke of Argyle, who bought everything, bought it: Lord Frederic gave it to me. * * Wish me joy: I have changed all my Roman medals of great brass, some of which were very fine, particularly a medaliuncino of Alexander Severus, which is unique for the *uniquest* thing in the world; a silver bell for an inkstand, made by Benvenuto Cellini. It makes one believe all the extravagant encomium he bestows on himself: indeed so does his Perseus. Well, *my* bell is in the finest taste, and is swarmed by caterpillars, lizards, grasshoppers, flies, and masques, that you would take it for one of the plagues of Egypt. They are all *in altissimo*, nay, *in out-issimo relievo*, and yet almost inviaible but with a glass. Such foliage, such fruitage! In short, it is fit to keep company with my Eagle, and *your* Caligula —can one say more?"

"Strawberry Hill, Aug. 29, 1772.

"How can you speak so slightingly of the fine chest of Benvenuto? It is most beautiful, and fitted up in the prettiest manner; nor do I at all perceive ill usage in it; Mr. Chute, who is here, is delighted with it; and the more, in that the top is copied from a most scarce print after Raphael, by Marc Antonio, which Stosch procured for him, and which is different from three others. The chest is deposited in a new glazed closet in a sumptuous state bedchamber, which was finished but to-day, and which completes my house. It must terminate it, for I have at last exhausted all my hoards and collections: and such a quantity of things were scarce ever amassed together!"

"Mr. Patch brought me last week, with his brother's engravings, the beautiful St. John of Donatello, and its as lovely and graceful pedestal. My dear sir, how I thank you! and how pleasing is your remembrance of me! but you must send me no more. I not only cannot accept more presents from you, but it would be heaping them on my tomb. My health is gone; pain is my lot; and what are the fair things of this world to me any longer? I leave off making purchases, and put a stop to my collection: it were the hoarding of a miser to pile my house with curiosities, when I shall enjoy them so little; and extravagance to buy, when my lease of life is running out very fast. It will be five months to-morrow that I have been a close and anguished prisoner: besides several relapses, a great cold has added a rheumatism in one side of my face; and when I shall be quit of my actual sufferings, what a shattered tenement will remain? How refit it before I am called upon to sustain another storm?"

There is surely something at once graceful and affecting in the close of the last entry—a touch of the true Horatian melancholy. But in taste, Walpole never disappoints us. *Apropos* of taste, we shall at once pass (claiming Hood's example as a sanction for our abruptness) from "feelings" to "furniture":—

"Our enormous luxury and expense astonishes them. I carried their Ambassador and a Comte de Levi the other morning to see the new winter-Ranelagh in Oxford Road, which is almost finished. It amazed me myself. Imagine Balbec in all its glory! The pillars are of artificial *giallo antico*. The ceilings, even of the passages, are of the most beautiful stuccos in the best taste of grotesque. The ceilings of the ball-rooms and the panels painted like Raphael's *loggias* in the Vatican. A dome like the pantheon, glazed. It is to cost fifty thousand pounds. Monsieur de Guisnes said to me, 'Ce n'est qu'à Londres qu'on peut faire tout cela.' It is not quite a proof of the same taste, that two views of Verona, by Canaletti, have been sold by auction for five hundred and fifty guineas; and, what is worse, it is come out that they are copies by Marlow, a disciple of Scott. Both master and scholar are indeed better painters than the Venetian; but the purchasers did not mean to be so well cheated."

While on these delicate matters, we must give a hit at the French, whom Horace liked so well, because he laughed at them so shrewdly:—

"My party has succeeded to admiration, and gothic architecture has received great applause. I will not swear that it has been really admired. I found by Monsieur de Guisnes that, though he had heard much of the house, it was in no favourable light. He had been told it was only built of lath and plaster, and that there were not two rooms together on a level. When I once asked Madame du Deffand what her countrymen said of it, she owned they were not struck with it, but looked upon it as natural enough in a country which had not yet arrived at true taste. In short, I believe they think all the houses they see are gothic, because they are not like that single pattern that reigns in every hotel in Paris; and which made me say there, that I never knew whether I was in the house I was in, or in the house I came out of. Two or three rooms in a row, a naked *salle-à-manger*, a white and gold cabinet, with four looking-glasses, a lustre, a scrap of hanging over against the windows, and two rows of chairs, with no variety in the apartments, but from bigger to less, and more or less gilt, and a bed-chamber with a blue or red damask bed; this is that effort of taste to which they think we have not attained—we who have as pure architecture, and as classic taste as there was in Adrian's or Pliny's villas. Monsieur de Guisnes is very civil, and affects to like even our gardens, though I can but doubt whether they do not use more of Nature's beauties than a Frenchman can be brought to feel."

After all, it is the glimpses at humanity which give the *salt* to these letters. What a *Bunbury* do we find in the account of the Prince and Princess Giustiniani, abased from the columns of *giallo antico* of their Roman palace, to a *beefsteak* portico at a butcher's shop in Piccadilly, hired for seven sequins a month:—with the Duke of Gloucester knocking at the door, to thank the Prince for his civilities to the Duke of York! What a *Gainsborough* portrait in the few notices of the Duchess of Queensberry—Matt. Prior's Kitty who "set the world on fire!" What a family piece—not a Greuse—in the description of Horace's encounter with the Countess of Orford, on her return from her continental wanderings. What Hogarths of the Duc de Choiseul, "acting joy, spirits, happiness," on the occasion of his disgrace,—of the Maccaronis running races in Kensington Gardens on Sunday evenings!—to say nothing of such less celebrated persons as figure in the following paragraph, comparing Paris and London:—

"Paris suffers grievously; the ruin of so many fortunes has introduced the severest economy. The retirement of the Parliament, and the numbers that depended on them, has carried away, they say, forty thousand persons. Even fashion and whim are out of fashion. I heard of but one instance of remaining luxury: Mademoiselle Guimare, a favourite dancer, now belonging to the Prince de Soubize, and lately to the Bishop of Orleans, who kept her in lodgings within the precincts of a convent, is building a magnificent house. The *salle-à-manger* is to have *des serres chauds* round it, with windows opening into the room, that she may have orange-flowers and odours all the winter. As your own country is never behind the rest of the world in extravagance and folly, I must tell you of a set of young men of fashion, who, dining lately at the St. Alban's tavern, thought the noise of the coaches troublesome. They ordered the street to be littered with straw, as is done for women that lie in. The bill from the Haymarket amounted to fifty shillings a-piece."

Then, who ever described, as Horace Walpole, all the delicate distresses of royal marriages? not even De Sévigné herself, in her immortal letter written on the occasion of the wedding of *la grande Mademoiselle*. Here we have the Duke of Gloucester pairing off with Maria Waldegrave—a connexion in which our writer's secret pride cannot be concealed, while he narrates all the journeys up and down the back stairs made on the occasion; and the Duke of Cumberland taking to himself Mrs. Haughton:

"A young widow of twenty-four, extremely pretty, not handsome, very well made, with the most amorous eyes in the world, and eyelashes a yard long. Coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects. Indeed, eyelashes three quarters of a yard shorter, would have served to conquer such a head as she has turned."

Here we may add the apology for Lady Mary Coke, who longed for nothing so much as to go and do likewise:—

"Oh, my dear sir! you need not make any apologies about the lady, who is so angry with your tribunals, and a little with you. If you have yet received the letter I wrote to you concerning her some time ago, you will have seen that I cannot be surprized

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at what has happened. It is a very good heart, with a head singularly awry; in short, an extraordinary character even in this soil of phenomena. Though a great lady, she has a rage for great personnges, and for being one of them herself; and with these pretensions, and profound gravity, has made herself ridiculous at home, and delighted *de promener sa folie par toute l'Europe*. Her perseverance and courago are insurmountable, as she showed in her conduct with her husband and his father, in which contest she got the better. Her virtue is unimpeachable, her friendship violent, her anger deaf to remonstrances. She has cried for forty people, and quarrelled with four hundred. As her understanding is not so perfect as her good qualities, she is not always in the right, nor is skilful in making a retreat. I endeavoured to joke her out of her heroine-errantry, but it was not well taken. As she does the strangest things upon the most serious consideration, she had no notion that her measures were not prudent and important; and therefore common sense not delivered as an oracle, only struck her as ludicrous. This offence, and the success of my niece in a step equally indiscreet, has a little cooled our intimacy; but, as I know her intrinsic worth, and value it, I beg you will only smile at her pouting, and assist her as much as you can. She might be happy and respected, but will always be miserable, from the vanity of her views, and her passion for the extraordinary. She idolized the Empress-Queen, who did not correspond with equal sentiments. The King of Prussia, with more feminine malice, would not indulge her even with a sight of him; her non-reception at Parma is of the same stuff; and I am amazed that the littleness she has seen in so many sovereigns has not cured her of royal admirations. These Solomons delight to sit to a maker of wax-work, and to have their effigies exhibited round Europe, and yet lock themselves up in their closets when a Queen of Sheba comes to stare at their wisdom! * * Your Scotch Princess, I doubt, is really mad. Does not she put you in mind of your friend Lord Fane, who kept his bed six weeks because the Duke of Newcastle, in one of his letters, forgot to sign himself your *very* humble servant, as usual, and only put your humble servant? These follies would have done very well when folks fancied *their* stars did everything, and had good and bad demons; but *toute* demon as the Empress-Queen is, and womanish too, I don't believe that, like Juno, she persecutes the pious Æneas in every voyage and peregrination. Then, what an impertinent quarrel with Lord Huntingdon! One sees, indeed, how peevish and persecuting her ladyship would be, if she were Empress or Queen; but it is more ridiculous to proscribe Princes and Princesses when one is nobody one's self. When the Sophi of Persia has dined, a herald gives leave for all other monarchs to go to dinner: but if a merchant's widow at Ispahan was to give the same permission to her sovereign, she would be shut up in a madhouse, though she were to insist she had been married to Kouli Khan. I really wish you were well rid of her: cannot you persuade her to go to Rome, where there is a mock court that has nothing better to do than to quarrel about a mock etiquette?"

Now for a miscellaneous matter or two,—the first curiously noticeable at the present juncture:—

"If you want any more news, you must have it from Ireland, where there is a pretty substantial insurrection of four thousand men, calling themselves *Hearts of Steel*. Whatever their hearts are, their heads are of gunpowder. Poor souls! they have had thorough provocation; reduced to starve, to be shot, or to be hanged. They are tenants of Lord Donegal, driven off their lands because they could not pay hard fines for renewing their leases. Sixteen hundred horse and infantry are marched against them. We had better have wasted an hundred hours in redressing these misfortunes, than in framing acts against marriages! * * We had last Sunday a most violent storm of thunder and lightning. The latter entered by the wire of the bell into Lady Mary Fox's dressing-room in Cavendish Square, where she was with her husband, Lord Robert Spenser and young Harry Conway. It melted the wire, fired the cornice, burned a chair, and damaged the floor. I cannot but think it was raised in a hot-house, by order of the Macaronis, who *will* have everything before the season."

A few good stories and characters shall follow, "like pearls at random strung," though we bring a Quaker into the heterogeneous companionship of an Englishwoman of quality and an Italian Princess:—

"Will you believe, in Italy, that one rascally and extravagant banker had brought Britannia, Queen of the Indies, to the precipice of bankruptcy! It is very true, and Fordyce is the name of the caitiff. He has broke half the bankers, and was very willing to have added our friend Mr. Croft to the list; but he begged to be excused lending him a farthing. He went on the same errand to an old quaker; who said, 'Friend *Fordyce*, I have known several persons ruined by *two dice*; but I will not be ruined by *Four dice*.'"

"We have an instance in our family of real dignity of mind, and I set it down as the most honourable alliance in the pedigree. The Dowager Lady Walpole, you know, was a French staymaker's daughter. When Ambassadress in France, the Queen expressed surprise at her speaking so good French. Lady Walpole said she was a French woman. 'Française!' replied the Queen. 'Vous Française, Madame! et de quelle famille?'—'D'aucune, Madame,' answered my aunt. Don't you think that *aucune* sounded greater than Montmorency would have done? One must have a great soul to be of the *aucune* family, which is not necessary, to be a Howard."

"The most ancient of our acquaintance is dead at last, the Princess Craon. She has been sitting ready-dressed for death for some years. I mean, she was always full-dressed, and did nothing, nor saw anybody; but now and then one of her old children or grandchildren."

"Lady Gertrude Hotham, (Lord Chesterfield's sister,) one of the few whom perhaps you remember, is dead; she set her ruffle, and thence the rest of her dress, on fire, and died of it in ten days. She had wit like all her brothers, but for many years had been a Methodist. About two years ago, as the Earl was ill, she went with her Primate, Lady Huntingdon, to try to tempt him to one of their seminaries in Wales, hoping to get at his soul by a cranny in his health. They extolled the prospects, and then there were such charming mountains! 'Hold, ladies, said he; I don't love mountains,—when your Ladyship's faith has removed the mountains, I will go thither with all my heart!' What pity there is nothing of that wit in his letters!"

The volume closes seriously; among regrets at Sir Horace Mann's determination not to revisit England, and lamentations for Mr. Chute's decease, which let all read who have accused Walpole of want of heart. Leaving this sorrow as too deep for the tone of the present article, we shall, nevertheless, conclude with one of the graver paragraphs, which come, after the brilliancies we have been enjoying, like an autumnal sunset after a joyous and glorious day:—

"Your old acquaintance, Lord and Lady Dacre, and your old friend Mr. Chute, dined with me to-day: poor Lord Dacre is carried about, though not worse than he has been these twenty years. Strawberry was in great beauty; what joy I should have in showing it to you! Is this a wish I must never indulge? Alas! I have had a long chain of thoughts since I wrote the last paragraph. They ended in smiling at the word *never*. How one pronounces it to the last moment! Would not one think I counted on a long series of years to come? Yet no man has the termination of all his views more before his eyes, or knows better the idleness of framing visions to one's self. One passes away so soon, and worlds succeed to worlds, in which the occupiers build the same castles in the air. What is ours but the present moment? And how many of mine are gone! And what do I want to show you? A plaything-vision, that has amused a poor transitory mortal for a few hours, and that will pass away like its master! Well, and yet is it not as sensible to conform to common ideas, and live while one lives? Perhaps the wisest way is to cheat one's self. Did one concentre all one's thoughts on the nearness and certainty of dissolution, all the world would lie eating and sleeping, like the savage Americans. Our wishes and views were given us to gild the dream of life, and if a Strawberry Hill can soften the decays of age, it is wise to embrace it, and due gratitude to the Great Giver to be happy with it. The true pain is the reflection on the numbers that are not so blessed; yet I have no doubt but the real miseries of life—I mean those that are unmerited and unavoidable—will be compensated to the sufferers. Tyrants are a proof of an hereafter. Millions of men cannot be formed for the sport of a cruel child."

OUR LIBRARY TABLE.

The Omnigraph Atlas of Modern Geography, by F. P. Becker.—The Omnigraph is, we believe, a method of engraving by impressing type on a steel or copper plate, which, judging from the specimen before us, is not greatly to be commended. In this Atlas, although professedly printed on this plan, the outline of the coasts, the ruling of the sea, most of the curved lines and of the larger names have been, we suspect, done by the engraver, and badly done. We are told, in the title-page, that all the newest discoveries are introduced into these maps, and that the geographical features of the countries delineated are carefully exhibited. The unusual pretensions of this title-page, induced us to test the fulfilment of its promises, and we find, that the work has been manufactured — like Peter Pindar's razors, for sale. In the first place, the mere mechanical part is infamous—many examples might be given in which rivers flow over mountains; in North Italy, which happens to be open before us, we might refer to the Po and a dozen others in proof—in the maps of Spain and India, mountains extend beyond even the coast line, and reach a mile or two into the sea—in North America, the river Fraser (not Frazier, as printed) stops boldly and abruptly some miles from the sea, where it is left to shift for itself. As to inaccuracies in printing, we could fill a column by adverting to them—thus we have Fareham, near Southampton, printed as Farnham, the latter place, with double the population, being omitted altogether: Glenelg, in Australia, is spelt Glenely; Landstuhl in Bavaria, Landstunh, &c. But Mr. Becker's geographical achievements are equally wonderful with his omnigraphical—thus, according to the scale given, we find that France is 520 geographical miles from N. to S., and 550 from E. to W., whereas, in fact, it is 527 from N. to S., and 515 from E. to W. In the same map, Corsica, which is 102 miles long and 44 wide, is represented (by the only scale given us) as 220 miles long and 95 wide. In Germany, Bavaria is docked of some miles of its territory, being deprived of its portion of the Lake of Constance, with its insular town of Lindau. But we should never finish were we to instance every mistake in this "new and accurate" Atlas. As to the position of places, it would have been equally correct had the words been sprinkled at random over the page. Mr. Becker, too, it must be observed, has a thorough disregard of proportion. Villages, even in England, are presented in large letters, while market towns are printed either in much smaller or wholly omitted—the hillocks of Finland are larger and blacker than the chain of the Caucasus in the same map—the Morea is literally one mass of large mountains (the highest being, in fact, not more than 6,000 feet), while Mount Zorata, in South America, 25,000 feet high, is not honoured with a single scratch. We have examined this work somewhat in detail, because we wished to show our readers to what lengths the ignorance and presumption of professed map-makers can go, and how necessary it is to be cautious in the purchase of such works.

The Philosophical Works of John Locke; with a Preliminary Discourse and Notes by J. A. St. John.—A collection of the philosophical portion of Locke's writings, prefaced by a pleasant Discourse, in which Mr. St. John defends Locke against the host who have attacked both the style and matter of his works, and gives a brief account of his controversy with Dr. Stillingfleet. The notes, which are few and brief, are confined to illustrations of the text from poets, philosophers, historians, and travellers: "in short," to use Mr. St. John's words, "I have sought from every kind of author within my reach, passages throwing light upon the matter in hand, confirming sometimes and sometimes controverting the views of Locke, whom I have not the superstition to regard as infallible." We have only to add, that this edition is neatly got up, and comprised in one substantial volume.

An Humble, Earnest, and Affectionate Address to the Clergy, by William Law, A.M.—This is a reprint

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of a work by the author of the well-known 'Serious Call,' and was a merited attack on the secular studies of the clergy of his day. The evil, however, no longer exists, and the publication has, therefore, lost most of its force; it would, therefore, have been better had the publisher stated who W. Law was, and when and why he wrote, and not left the unlearned to suppose that he was a writer of the present day.

Explanation of Passages in the Epistles of St. Paul, by the Rev. R. Morehead.—A posthumous work, and has therefore claims on forbearance. It is an attempt to elucidate some difficulties in St. Paul's Epistles, by altering the received punctuation, and liberally introducing the use of parenthesis. In some of the proposed corrections we are disposed to coincide; but our reasons for agreeing with the author, or differing from him, turn on minute points of criticism, which have no interest for general readers.

The Jews in China, by J. Finn.—The accounts published on this subject, in the last century, have every appearance of being pure figments of the Jesuit missionaries; Mr. Finn has republished them, with the hope that they may lead to further investigations, by which he trusts that they will be extended and confirmed.

A Course of Practical Geometry for Mechanics, by W. Pease, Woolwich.—A little book—by a teacher in preparatory schools, &c.—dedicated, as we are told, by express permission, to Prince Albert. We think it much better suited for the boys at preparatory schools than for grown-up mechanics, and it seems to us by no means unlike the little book of problems which the boys at the military colleges used to make out under O.G.G. = OG^2. The mechanic will not find anything in it which he is likely to want, as he has already much better books of the same kind.

True Stories from the History of the Church, by the Rev. Thomas King.—*A Tabular View of the Old Testament History, with a Complete Series of Questions.—The Book of Bible Characters.—Questions to the Book of Bible Characters*, by Charles Baker.—This is a batch of little books designed to exercise children in a knowledge of the events of Scripture History. Mr. King contends—and certainly with some truth—that whilst ancient and modern history are studied, the history of the Church is neglected. His book has been compiled in order to remedy the defect. It is addressed to young persons, rather too much in the style of a preacher from his pulpit, and falls somewhat into the common error of assuming a knowledge on their part, which they are not likely to possess. It is not an easy task to write well for children, and demands an amount of qualifications which few who assume to be instructors possess. Mr. King's attainments, in this respect, do not appear to us to be great.—Mr. Baker's 'Book of Bible Characters' is simple and comprehensible; but the questions appended are not often clear or well put. Thus, after the flood, the wind assuaged the waters, the fountains of the deep and windows of heaven were stopped, and the rain from heaven was restrained. The child, in reference to these effects, thus forcibly expressed, is asked, "*What* caused the waters to abate?" Mr. Baker's works are printed by the boys at the Yorkshire Institution for the Deaf and Dumb: but the author has not looked to the correction of his proofs: at page 51, we have "taken" for "token" of the covenant; at page 53, "chansed" for "changed," &c.

The Family Topographer, by S. Tymms. Vol. VII. *Middlesex*.—A collection of facts, too brief, however, to be interesting, but useful for reference.

Sir Robert Peel and his Era.—Avowedly a mere synoptical view of the chief events and measures of his life and time, and therefore like "The Life" lately noticed, of very little interest, though not without its use.

Days at the Factories, by George Dodd.—A reprint of a series of papers descriptive of the principal manufactures in London, originally published in the Penny Magazine. They well deserved to be collected, as they furnish a guide to the trading wonders of the Metropolis, which generally escape the notice not merely of visitors but of residents.

Westminster Abbey, and *Life*, two Poems, by Owen Howell.—On the second of these poems we have already given our opinion—and our advice, which was, not to publish. (*Athen.* No. 755.) The first is another batch of its author's deliberate commonplaces. Such truths as—"The slow destroyer, Time, sees tottering Empires fall"—"To pass away is the sure fate of all created things"—"Fleeting Fame a few brief years will utterly efface"—"Beauty's a flower, * * all whose loveliness cannot avert its doom"—"Systems and sects decay"—"The marriage song precedes the funeral dirge," &c.—are not sufficiently new in themselves, nor variations upon one another, to obtain for their author the honours of profound thinking or original teaching. If he would be content to take a new measure of his own mind, applying a somewhat larger rule than that of his companions, who, as he himself states, "spend their time in rioting"—and forget that he is, on the other hand, as he also says, "writing for fame," he would deserve credit for his more intellectual choice of a recreation—might, too, do something deserving the praise of the higher spirits whose fellowship he seeks,—and would, in any case, avoid the sort of mistake which supposes that Shakspeare's Hamlet is composed of a suit of sables, and an exhibition of Yorick's skull.

Poems; by Primogene Duvard.—Mere rhymes—that do not always rhyme. But even were they other, in form and execution, than they are, it would need all the claims of close neighbourhood and familiar association to give interest to such commonplaces.

Poetry, a Satire, by Park Benjamin.—Satire is somewhat too ambitious a name for this production. It is a mere essay written for delivery "before the Mercantile Library Association" of New York; and has even less than the incompleteness which might be expected in the treatment of such a theme, for a purpose so occasional and in a frame so limited.

The Power of Conscience; or the Monopolist. And other Poems. By Thomas Latter.—It would be an unworthy desertion of the duties of our office, if we hesitated to warn this writer against the use of the pen; and it is fair at the same time to say, that those friends by whose advice he prints, are more to blame than he is for the publication of such trash as this. That he is himself deceived as to the value of his lucubrations, we can believe, as he has evidently but an imperfect acquaintance with the language which is his instrument; and no suspicion whatever of the indecencies to which, in its defective fashion, he makes it subserve; but that friends should be blind to either his grossness, cacology, crudeness or conceit, is all but inconceivable. A judicious kindness on their part would in all probability have saved our patience the trial of reading this volume, and his vanity the pain of learning our comment on it.

List of New Books.—The Social, Educational, and Religious State of the Manufacturing Districts, with Statistical Returns, &c., in Two Letters to the Right Hon. Sir R. Peel, Bart., by Edward Baines, jun., 8vo. 2*s*. 6*d*. cl.—The Law of Distress for Rent, on Property not the Tenant's, considered and condemned, 12mo. 5*s*. cl.—Family Prayers for one Month, arranged by Hodgson, post 8vo. 5*s*. cl.—Memoir of Rauschenbusch, from the German, by Rev. R. F. Walker, fc. 8vo. 5*s*. cl.—Arnold's Posthumous Sermons, 'Christian Life, its Hopes, Fears, and Close,' 2nd edit. 8vo. 12*s*. cl.—Ten Sermons preached before the University of Cambridge, by J. W. Blakesley, 8vo. 6*s*. 6*d*. cl.—Tomline's Elements of Christian Theology, 14th edit. by Dr. Stebbing, 2 vols. 8vo. 21*s*. bds.—Barnes' Notes on the New Testament, Vol. V. '1st Corinthians,' post 8vo. 4*s*. 6*d*. cl.—Chavasse's Advice to Mothers on the Management of their Offspring, 3rd edit. fc. 8vo. 3*s*. 6*d*. cl.—Chavasse's Advice to Wives on the Management of Themselves, fc. 8vo. 2*s*. 6*d*. cl.—Chavasse's Advice to Wives and Mothers, in 1 vol. fc. 8vo. 5*s*. 6*d*. cl.—A View of Cheltenham in its Past and Present State, with numerous engravings, by H. Davies, 8vo. 10*s*. 6*d*. cl.—Borrow's Bible in Spain, 4th edit. 3 vols. post 8vo. 27*s*. cl.—Borrow's Gypsies in Spain, 3rd ed. 2 vols. p. 8vo. 18*s*. cl.—The Smiths, a Novel, in 3 vols. post 8vo. 1*l*. 11*s*. 6*d*. bds.—Correspondence of John Fourth Duke of Bedford, with Introduction, by Lord John Russell, Vol. II., 8vo. 15*s*. cl.—Life of the Right Hon. Lord Sydenham, G.C.B., with a Narrative of his Administration in Canada, by G. Poulett Scrope, Esq., M.P., 8vo. 18*s*. cl.—The Cape of Good Hope and the Eastern Province of Algoa Bay, by J. C. Chase, Esq., 12mo. 7*s*. 6*d*. cl.—A Catalogue of British Fossils, comprising all the Genera and Species, by John Morris, 8vo. 10*s*. cl.—Icones Plantarum, or Figures and Descriptions of new or rare Plants, by Sir W. J. Hooker, Vol. II., new series, 8vo. 28*s*. cl.—The Animal Kingdom, by Swedenborg, translated by J. J. G. Wilkinson, Part I., 8vo. 16*s*. 6*d*. cl.—Observations on Idiopathic Dysentery, by Walter Raleigh, 8vo. 5*s*. cl.—Lawrance on Life Assurance, 12mo. 1*s*. cl. swd.—Hints and Reflections for Railway Travellers and others, or a Journey to Phalanx, by Minor Hugo, 3 vols. 12mo. 18*s*. cl.—Morrison's Practical Book-Keeping, 7th edit. 8vo. 8*s*. hf-bd.—Graham's Helps to English Grammar, with woodcuts, fc. 8vo. 3*s*. cl.—The Child's Reader, and Pleasure and Profit, 1 vol. 18mo. 1*s*. 6*d*. cl.—The Dangers of the Water Cure, and its Efficacy examined, with cases treated at Malvern, by Dr. J. Wilson, and Dr. J. M. Gully, 12mo. 2*s*. bds.

TO FLUSH, MY DOG.

BY ELIZABETH B. BARRETT.

[This dog was given to me by Miss Mitford, and is of the race which she has rendered famous among English readers.]

LOVING friend, the gift of one,
Kindly who her faith hath run
Through thy lower nature;
Be my benediction said,
With my hand upon thy head,
Gentle fellow-creature.

Like a lady's ringlets brown,
Flow thy silken ears adown
Either side, demurely,
Of thy silver-suited breast
Shining out from all the rest
Of thy body, purely.

Darkly brown thy body is,
Till the sunshine, striking this,
Alchemize its dulness;
When the sleek curls manifold
Flash all over into gold
With a burnished fulness.

Underneath my stroking hand
Startled eyes of hazel bland
Kindling,—growing larger,—
Upward, upward, dost thou spring,
Full of prank and cúrvetting,
Rearing like a charger!

Leap! thy broad tail waves a light—
Leap! thy slender feet are bright,
Glittering in their fringes;
Leap! those tasselled ears of thine
Flicker strangely, free and fine,
Down their golden inches.

Yet, O pretty, playful friend,
Little is't for such an end
That I praise thy rareness:
Other dogs may be thy peers
Haply in those tasselled ears,
And that glossy fairness;

But of *thee* it shall be said,
This dog watched beside a bed,
Day and night unweary;
Watched within a curtained room,
Where no sunbeam cleft the gloom
Round the sick and dreary.

Roses, gathered for a vase,
In that chamber died apace,
Beam and breeze resigning—
This dog, friend-like, waited on,
Knowing that, when light is gone,
Love remains for shining.

Other dogs, at sweep of horn,
Barked along the shivering corn
Till the game was started;—
This dog only, all the day,
Patient by a pillow lay,
Watching the sad-hearted.

Other dogs in thymy dew
Tracked their masters down and through
Sunny slope and meadow;—
This dog only, crept and crept
Next a languid cheek that slept,
Sharing in the shadow.

Other dogs of faithful cheer
Followed close the whistle clear,
Up the woodside hieing;—
This dog only watched in reach
Of a faintly uttered speech,
Or a louder sighing.

And if one or two quick tears
Dropped upon his glossy ears,
Or a sigh came double,
Up he sprang in eager haste,
Fawning, fondling, breathing fast,
In a tender trouble.

And this dog was satisfied
If a pale thin hand would glide
Stroking and reposing
Down his ears, and o'er his head,
With an open palm, he laid
Afterward, his nose in.

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Therefore to this dog will I
Tenderly, not scornfully,
Render praise and favour:
With my hand upon his head,
Is my benediction said,
Therefore, and for ever.

And because he loved me so,
Better than his kind will do
Often, man or woman,
Give I back more love again
Than dogs often have of men—
Leaning from my Human.

Blessing on thee, dog of mine!
Pretty collars make thee fine—
Sugared milk make fat thee;
Pleasures wag on in thy tail,
Hands of gentle motion fail
Nevermore to pat thee!

Downy pillow take thy head—
Silken coverlid bested—
Sunshine help thy sleeping;
No fly's buzzing rouse thee up,
No man break thy purple cup
Set for drinking deep in.

Bearded cats arointed flee!
Sturdy stoppers keep from thee
Cologne distillations;
Nuts lie in thy path for stones,
And thy feast-day macaroons
Turn to daily rations!

Mock I thee in wishing weal?—
Rather could I weep to feel
Thou art made so straightly;
Blessings needs must straighten too,
Little canst thou joy and do,
Thou who *lovest greatly*.

Yet be blessed to the height
Of all dream and all delight
Pervious to thy nature;
Only *loved* beyond that line,
Worthily of love of thine,
Loving fellow-creature!

BRITISH ASSOCIATION.

THE following letter may be useful to the members of the Association about to visit Cork, and as such we have permission to publish it:—

So you really mean to visit Cork next month; and, nothing daunted by the wonderful tales you hear about Ireland, actually intend to make a tour afterwards—longer or shorter according to circumstances? —Well! I applaud your determination, and believe I may assure you that you will be as safe as in any part of England or Scotland, and much safer than in any parts of the continent. Nor will you fail to be greatly struck with the politeness of the people and their wishes to oblige you in every way, because I know you will address yourself to them with a kindness and confidence of manner which can never fail to win their hearts. Slow as they are to forgive or forget an insult, they are very sensible to courtesy, and quick to return it—but as they are naturally well bred and sharp-sighted, a patronising air will not go down with them. The national character has in fact within my recollection undergone much change. Only five years ago she might still be reproached as a land of intemperance; while now from habits of drunkenness, her people have risen steadily and gloriously from their bondage, discarding their rags, as they spurned the degrading poison in which those rags were steeped. Full many a sorrow still weighs them down, but thanks to good Father Mathew, the sorrow of their debasement is past, never, I firmly believe, to return.

You ask me to enlighten you about the different routes to Cork. The easiest and best in your case will probably be to proceed from London to Bristol, and there take the steamer direct; but should you wish to vary this plan, I would recommend you to go to Gloucester and take the mail to Hobbs Point, from whence the government steam packets start every evening to Waterford, and most excellent and safe vessels they are—the passage is from 10 to 12 hours. The drive through the vale of the Towy, is one of the loveliest in the world. At Llandilo, you will pass Lord Dynevor's splendid Park, which George IV. declared to be the grandest thing in his dominions. Earl Cawdor's estates, stretching south along the Towy, and Earl Dynevor's nearly opposite, with the beautiful river between them, never forgetting Grongar Hill, so celebrated in familiar poetry, and Dreslyn Castle, still proud and noble in its decay, present a series of interesting objects. Pembroke is an improving town, and its ancient castle a fine specimen of the olden time.

The scenery of Milford Haven is grand and striking, and the approach to Waterford extremely interesting. Arrived at the city, which though far from prosperous you must from its situation greatly admire, you will find a comfortable hotel close to the landing place (Shanahan's), and by an easy journey will reach Cork the same evening—though I would fain recommend a slower progress, and a visit to Lismore Castle.

Thus far I have done my best to guide you to Cork, not doubting that, when there, you will, while associated with the good and learned, do infinitely more to guide others, and through paths more intricate.

I cannot but hope that at the close of your labours, you will not hastily retrace your footsteps; but avail yourself of an opportunity which may not again so readily occur, of seeing something more of the South and perhaps West of Ireland. I trust few will depart without visiting Killarney and its magic scenery, so amply described by Mr. Weld, and Mr. Croker, and others, but undoubtedly best by Mr. Weld. Since these descriptions were written, however, a new hotel has been erected near the town of Killarney, called the Victoria, and kept by Finn, which, from experience of its comforts and advantages, I can recommend to you—but again I hope this will not be all—that Killarney, alone, will not content you; but that you will determine upon seeing as much of the coast as you can, for it will amply repay you. Cove should not be omitted on any account, nor will you be at a loss for a conveyance by land or water; but there is another excursion which I wish also to recommend —merely premising that the limits of this sketch are too confined to admit of any more particular description of scenery. It would take a page or two, for instance, to do justice to Cove—the limits of a letter therefore preclude the possibility of the task, however inviting—my duty being merely to draw an outline, to which if you adhere, I will answer for your gratification in filling it up.

From Cork therefore, where plenty of cars and other conveyances are to be had on very reasonable terms, I would recommend you to drive to Macroom, twenty-four miles; taking the north road by Sir George Colthurst's. There is a middling sort of inn at Macroom: but once for all let me caution you not to raise your expectations too high on the score of accommodations, but rather carry on with you a liberal stock of philosophy, and with your heavy baggage (which you may send to Bristol) dispense with as many wants as you can.

From Macroom I would recommend you to go to Inchegelna, seven miles, and visit the neighbouring glen and Lake Lun. There are also some interesting ruins in the glen of Kurmenea, which it may be well to seek out and visit.

At Bantry (to which town I am leading you) decent accommodation may be found at Godson's Inn. Thence you proceed to Glengariff, by the head of the bay. This is a delightful drive, and will give you a good view of Lord Berehaven's property. At Glengariff, Eccles's Inn is tolerable. You then take the road to Berehaven, along the bay, eighteen miles, an excursion which should embrace the waterfall at Adrigole; and, if curiosity should prompt you to visit Mr. Puxley's copper mines, proceed to Castletown, and returning to Glengariff, go to Kenmare; you will pass through the mountain tunnel, 400 feet in length, and see Lord Bantry's lodge, and Mr. White's beautiful property; and just in this neighbourhood, it may be mentioned, that there is very superior trout and salmon fishing.

From Kenmare to Killarney is sixteen miles, where, at the inn mentioned (the Victoria) you may repose from your labours in all the luxury you please, and for as long as you like; nor can you, after all, quit Killarney without regret, for its beauties will grow upon you more and more every day.

From Killarney there are two routes to Limerick, one by the mail direct, accomplished in a few hours, the other by way of Tralee and Listowell, by excellent cars to Tarbert. The latter I would recommend; you reach Tarbert in the evening, and will find a tolerable house—yet, if you have good daylight, and can have a boat to cross the Shannon to Kilrush, and be able to push on to Kilkee, pray do so, for a few hours at Kilkee would give you a true conception of the west coast, of the grandeur of its lofty cliffs exposed to the billows of the Atlantic. There are good accommodations at this pleasant bathing town, and cars always going to Kilrush and back, the distance being ten miles, and the fare a shilling each way. There are steamers going every day from Kilrush to Limerick, calling at Tarbert, their departure depending on the tide. With fair weather and good daylight, you will greatly enjoy the trip to Limerick, and arrived at this fine improving city, you will be fortunate if you can secure a bed at Cruise's Hotel, one of the most comfortable I know; but if full, go on to the Clare Hotel. Limerick can be seen very well in a day, and Mr. Cruise will send a guide with you if you require one. If you resolve to see no more of the west coast, and have time for a short excursion in the neighbourhood of Limerick, I recommend you to visit Castle Connell and Killaloe; for which purpose you have merely to hire a car, getting permission, if possible, to drive through Lord Clare's grounds. It will take you about an hour to see the rapids of the Shannon, and then proceed to Killaloe, where there is a comfortable hotel, and from whence you can hire a boat for a few hours, and make a delightful excursion on Lough Derg. From Killaloe to Ennis, about eighteen miles, passing Doon Lake.

At Ennis there is only one middling inn, (Carmody's). Here I would recommend you to hire a car for the cliffs of Moher, certainly the most remarkable as well as stupendous locality on the west coast of Ireland; and if you have an introduction to Cornelius O'Brien, Esq. M.P. for Clare, the proprietor of that district, whose hospitality (as I have experienced) is unbounded, you will indeed be fortunate. Failing in this, however, you will find no difficulty in seeing these wonderful cliffs to every advantage, Mr. O'Brien having expended large sums of money in the laying out of walks and terraces, and most convenient platforms, rendered perfectly secure, though actually overhanging the Atlantic, at heights varying from 800 to 1200 feet. Fine stables are there also, and a remarkably picturesque castle, the doors of which are always open for the reception of visitors; and for the accommodation of parties every facility is given for the enjoyment of a pic-nic, even to the attendance of a good piper. I hope, therefore, you will not forget your little basket of *vivres*, but discuss its contents with the greatest satisfaction, some 1,200, or, it may be, 1,400 feet above the ocean, while the long majestic waves are thundering beneath you, against this iron-bound coast. I declare I have never experienced such sensations anywhere else, as in contemplating these scenes of magnificence and grandeur—scenes to which no description can render adequate justice. By all means coax or press into your service a good *voluble* guide—Paddy O'Brien for my money! He will induct you into the mysteries of this charmed coast, will show you how the bird-catchers and samphire gatherers pursue their dizzy sport. He will point to the particular crag upon which a beautiful foal was reposing, when that indescribable monster called the Mochteedee, rose from the deep, scaled the cliff, and would have devoured the foal but for its dam, "who made a rush at the cratur, and kicked him clane into the say." Nor will he fail pointing out to you where, under the troubled sea, lies the ill-fated island of Kylestaffeen, waiting for its disenchantment "barring a little bit of it called the Munasthir, or Temple, on which the sea breaks every day in the year." The legend goes on to record, that once in every seven years, the island, with its fine city, rises for a single moment to the surface of the Ocean, and then, if any one can throw but a handful of earth upon it, without so much as drawing his breath, the spell will be broken, and Kylestaffeen re-established in its pristine glory. O'Brien will tell you that the women of the city (often seen under the clear waters) are dark and beautiful, and wear red mantles; and he will also tell you that he has a friend, who saw a person, who told him he knew another person who declared most solemnly he had seen both the men and women of the city walking in the streets; and as to the noises

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heard by everybody about here, they are not occasioned by the waves breaking upon the rocks,—such an idea is improbable,—but from the blacksmiths, who labour day and night in the city, which was renowned for the manufacture of its arms. Truly may Lord Eliot, amidst the turmoils of the Irish Arms Bill, congratulate himself that the Kylestaffeen blacksmiths, at least, are under water! If you see nothing else on the west coast, see the cliffs of Moher. You can then proceed to Miltown Malbay—a capital hotel and bathing-place—or you can vary your drive back to Ennis by Lemenea castle, the ancient seat of the O'Brien family, and in later years too much renowned by the extravagancies and cruelties of Mauria Ruh, or red-haired Mol, about which every one you converse with will tell you something; and that she was a wild ungovernable dame few can doubt. The Lake of Inchiquin, with its fine ruined castle and picturesque back-ground, will be in your way. The poor little town of Corofin is a sad wretched place, and the sooner you get back to Ennis the better—if to return to Limerick and Cork, or Dublin, you will find conveyances in abundance; but will you be contented? Can you think of returning without seeing Galway, Connemara, and Westport? I hope not! at all events, I will hazard a few remarks which I trust you will find of some service should you proceed.

The mail from Limerick to Galway passes through Ennis about noon, but I would recommend you to hire a car to Gort, and start after an early breakfast—stop at Lord Gort's gates, and, driving into his demesne, look at his fine castle and gardens if you can, and at his beautiful lake; and afterwards, on your way to the town of Gort, stop for a few minutes where a fine river plunges into a rocky abyss, and is lost sight of, but, rising again near the town, turns two or three mills, and, as if weary of its labour, buries itself again among the limestone rocks, and is seen no more, till it bursts up into the sea at the edge of Galway bay. There is a good inn at Gort, and the mail, passing through between two and three, will take you to Galway in a couple of hours, and will set you down at Kilroy's Hotel, where you will find comfortable accommodations and an intelligent host, who will put you in the way of seeing this remarkable place,—and very curious you will find it, but most so from its resemblance in many of its ancient parts to a Spanish city. Fail not to look at the old house distinguished by a death's head inserted in its wall, to commemorate the inexorable deed of a magistrate, who, rather than yield to the clamours of the populace for his release, hung his own son from an upper window, for having, in a fit of jealousy, violated the rights of hospitality by killing a young Spanish gentleman. You will be conducted to the new Dock, near which generally lie huge blocks of the marble of this district, brought there for shipment. You will pause upon the bridge, and admire the overflow of Lough Corrib—a lake which you will see to great advantage in your drive to Connemara. You will also visit the Cloddeaughs, a peculiar race of fishermen, who inhabit a suburb of their own, and assume and exercise many independent privileges, not always sanctioned by law.

Every morning one of Bianconi's excellent mail-cars leaves Galway for Clifden, at ten o'clock: before you arrive at the picturesque town of Oughterarde, you will see another but smaller river lose itself in the rocks beneath; it flows, however, to the ancient castle of Aughunamore, an old possession of the O'Flaghertys, formerly kings of Connaught, whose lineal descendants live a little further on, and are much respected in the country, having still numerous, and it is said very remarkable, papers in their possession, and among these several letters written by Queen Elizabeth. You will arrive at Clifden in time for dinner at a comfortable house, conducted by a respectable and well informed family; and do not fail to keep in mind, while driving into this flourishing town, that in the year 1815 one house alone was there, showing how much may be done in Ireland when people go about it properly. The late proprietor, Mr. John D'Arcy, gave much judicious encouragement in every way, and was a constant resident; hence the rapidity with which it rose. Fail not to take a walk to the Castle, now the residence of his son, Mr. Hyacinth D'Arcy. Returning from the castle by the high road, you will have as splendid a view as I know anywhere—the celebrated Pins or Bins, which average about 3,000 feet in height: the town and spacious bays present objects of grandeur and interest seldom exceeded. Several days may be spent in excursions from Clifden, and I am sure a trip to High Island would greatly interest you, where are various remains of churches, &c., said to be Danish, but probably of an age more remote, when numerous settlements were made on the west coast of Ireland by warlike adventurers from Spain.

Taking leave of Clifden, you hire a car to Linane, sixteen miles, and you will be delighted with this drive—with the beautiful lake of Kylemore (well filled with fine trout)—the grand approach to the Killeries, and the views just above this deep arm of the sea. Proceed immediately to Maam, twelve miles, through the Joyce country, where, at the head of Lough Corrib, there is a small but comfortable inn. Make an excursion by land or water to Headfort, return by Cong, back to Linane, and thence to Westport, where you will find a comfortable hotel. Here you will be at the head of the celebrated Clew Bay, and if the weather permits you to ascend Croagh Patrick, you will be amply repaid by the magnificent prospect round and beneath your feet, including the bay, studded with its 366 islands, the largest of which (Clare Island) is at the extreme west. No one has described this part of Ireland so well as did the late Rev. Cæsar Otway; and his book, with Inglis's tour through Connemara, I recommend you to take with you.

From Westport a great deal might be undertaken, for there are many beautiful lakes to be seen, and by way of Elphim, Carrick, and Boyle, you might make your way to Ballyshannon and Londonderry—thence to Ballycastle, the Giants' Causeway, Colerain, Belfast, &c.; but as I have not visited these parts of Ireland since the year 1815, I will not venture to offer you the result of antiquated notes, which would probably mislead.

Yours, &c., P. M. T.

FOREIGN CORRESPONDENCE.

Labyrinth of Mœris, June 15, 1843.

We have been in this place of ruins, dust, and wind three weeks; on one side a miserable crude brick half-ruined pyramid; our tents in a hollow, surrounded by mounds of rubbish, confining our horizon to a mere span; no tree in view. The Doctor is well again, and all our party; though one broke his arm six weeks ago,—another has had a gastric fever,—and, last Sunday, a great block of stone, which we had excavated and left in an inclined position, fell upon three children, who had taken shelter under it from the mid-day sun: two of them escaped with slight bruises, but the third was crushed, and died before we got him out. It was a long entablature stone, under which we had dug a hole to copy the inscription. The Arabs attributed his death, not so much to the stone falling upon him, as to its having been decreed by the Disposer of Events. He was carried home by his companions, and the Doctor sent 60 piastres to his parents. Everything went on and goes on as usual—his place among the excavators was filled up the next day by another. Yesterday I saw his grave, near the village Hawara, distinguished from the other graves by a yet green palm branch stuck in the little mound. There are about eighty or ninety people employed every day. The excavations have placed beyond a doubt that here is the famous Labyrinth. Perhaps we shall succeed in getting into the pyramid, but as that is doubtful, (rather owing to the mass of rubbish we shall have to cut through, and the time it will take, than anything else,) having gathered all else we can from this spot, we may leave before it is accomplished. Then we all return to Cairo. From Cairo, the expedition goes to Thebes, beginning its researches in the Valley of the Nile at Benescrif, and we hope to winter at Thebes.

The Faioum is a most extraordinary place. I have made several excursions with ——: the others have never left our encampment but once, when we dined in a garden, on the estate of Drovetti; our host had prepared the wheel of a machine for irrigation, on which we passed the river Bahr Usuf, on the banks of which the estate is placed, and I had paid him a visit three days before when no such vehicle was at hand; so we had to swim, he having sent over a man to fetch our clothes, which he did, by tying them on his head. These things do not trouble us much.

The locusts have left this province, but we hear that the Pasha has ordered that two piastres should be paid for every two pounds and a half (a measure called kotl), and that they are still so abundant in *the* valley, that the sheikh of a village had gained by this traffic thirty purses (150*l*.). Locusts destroying what is planted—no oxen to turn the water-wheels or plough the ground—always some disaster in Egypt. Next year this will be felt, I fear. What is doing in our own country—in the manufacturing districts? I read in the *Athenæum* the report of an inquiry into the state of the people of the iron counties: I doubt whether even here the people are worse off. I have not seen a crooked person yet—no deformity but blindness; yet the people of this province are not so fine a race as those of the valley; they are lighter in complexion than those of the provinces north.

ON THE APPROPRIATE DISPOSAL OF MONUMENTAL SCULPTURE.

[We have great pleasure in giving publicity to the following letter, addressed by Mr. Richard Westmacott, A.R.A., to the Rev. Henry H. Milman, Prebendary of Westminster. The subject is twofold—the proper style of ecclesiastical and monumental sculpture, and the proposed removal of the monuments which now disfigure Westminster Abbey. Our opinion on both points is on record (see No. 788, &c.). It is true Mr. Westmacott does not go quite so far respecting the appropriation of the Pagan monstrosities, though his suggestion is not the less likely, we fear, to encounter opposition. No matter—their removal is a mere question of time: go they must, either to the Chapter-house, as proposed by Mr. Westmacott, or to the Macadamizers. There is scarcely a modern monument in the Abbey that does not offend against taste, judgment, and Christian feeling.]

As I hear it is in contemplation to make some changes in the disposition of the monuments now in Westminster Abbey, and that sites are to be found for others that are likely to be placed in that church, I avail myself of the opportunity thus afforded me to address to you a few observations on a subject that has long engaged my attention, and upon which I already have had conversations with yourself and others who feel an equal interest in such matters; namely, on the appropriate treatment, technically speaking, and disposal of monumental and ecclesiastical sculpture. I am the more strongly tempted to put forth my views at the present moment by the growing disposition that is evinced to give Art, generally, more consideration than hitherto it has received in this country, and especially by seeing how much attention is now bestowed on ecclesiastical architecture and decoration. I venture to think, therefore, that the remarks I am about to make may not be thought altogether undeserving of the attention of those in whose hands is the power of giving effect to such suggestions as may appear of any value, and of remedying one of the greatest abuses, in its way, which long continued carelessness has caused, and still suffers to exist.

Westminster Abbey and St. Paul's Cathedral, from the importance derived from their scale and character as the great metropolitan churches, have been considered the fit depositories of almost all the public memorials that have been erected in this country to departed eminence or worth. Perhaps no single church in the world contains monuments of greater interest than are to be found in the former; and its character in this respect is so generally recognized on the continent, that I well remember on being taken into the church of Santa Croce at Florence, the Italian friend who accompanied me thither, exclaimed, pointing to the monuments of Galileo, Michael Angelo, Machiavelli, and others of his distinguished countrymen,—"*Ecco il nostro Westminster Abbey.*"—This reputation of the cemetery of our kings, statesmen, poets, and heroes, is not undeserved; but standing, as I truly believe it does, pre-eminent for the interest which attaches to it for its public monuments, it may as truly be said, that it is quite as remarkable for the inappropriate and even objectionable style of the greater proportion of the works, particularly those of comparatively modern date, which its guardians have allowed to be placed in it. In making this reflection, I do not mean to allude to the style of *art* exhibited in the various works referred to, which may be simply characteristic of a period; nor to the quality or merit of the workmanship, with which the present question has nothing to do: but it does apply most forcibly to

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the feeling, the sentiment, which pervades many of the designs, and which renders them as unfit for their situation as they are foreign to the purpose for which such works originally were intended.

Two classes of monumental design have been required in memory of the dead. One, of a personal and commemorative character, and having reference to worldly honour and achievements, and therefore illustrating the importance of the individual; the other, intended to be simple records of the dead, the reminders, not of the glory and honours of a transitory life and of this world, but of that change to which all are doomed—of that change in which the tenant of the most gorgeous tomb, however "high, and mighty, and puissant" he may have been in his lifetime, must be viewed as only equal with even the least distinguished of his fellow men, and who, instead of being pointed at as an example of greatness, can only help to give greater force to the simple lesson which the dead may teach the living. I am anxious to mark strongly the distinction that exists between the two classes of monuments; and, without meaning in any way to interfere with the erection of works that, doing just honour to great deeds, may incite others to deserve equal acknowledgment from their country, to insist upon the importance of the classification; and, by so doing, to endeavour to pave the way for a more appropriate destination of the respective works.

A great error has, it appears to me, been committed in allowing monuments of the two kinds, and erected for such entirely different objects, to be placed in a common receptacle—more especially in our churches—in depositing thus, in close juxtaposition, the proud boasting illustration of heroic or warlike achievement, and the simple and unostentatious tomb of humble piety—one put forth as the incitement to attain to earthly distinction, the other placed there as the impressive record that "greatness is departed," and that "unto dust must we return." It is to this point then, especially, I wish to call your attention, with the hope of procuring your support and co-operation in persuading so important and influential a body as that of which you are a member, to give at once its sanction, by the steps it has the power to take in Westminster Abbey, to a more correct and a more decorous regulation.

It is well known to all who have studied the history and character of ecclesiastical sculpture, that in the earlier times monumental Art was peculiarly distinguished for its quiet, unpretending, and, if it may be so said, religious sentiment. Even the most wealthy and the most dignified personages, whether sovereigns, warriors, or ecclesiastics, were represented simply extended, on the lid of their stone tomb. When accessories were added, they appear as angels, supporting the pillow under the head of the deceased, or kneeling in prayer, or watching at his feet. In some monuments are found also figures of saints, or ecclesiastics, or even of members of the family to which the deceased belonged, placed in niches in the pedestal, or around the tomb on which the body is lying: but they usually are in attitudes of prayer or penitence. Sometimes the wall against which the tomb stands is decorated with paintings, or the niche which receives it, or the canopy over it, are enriched with rilievi, illustrating some scripture or religious story; subjects which afford a wide and attractive field to the artist for the display of deep feeling, fine composition, and every other high quality of Art. There certainly are occasional exceptions to this rule among the older works, but it seldom happens, till a later period,—when perhaps the fervour of truly religious feeling was grown cold—that subjects are introduced having an exclusive reference to this world and the deeds of this life. It is not necessary to dwell upon this fact. An examination of monuments of the kind alluded to—the earliest of which, in this country, date from the eleventh century—will satisfy the observer of the truth of the remark; and a comparison of these with the style of monument of the sixteenth century, and extending down to our own time, will sufficiently, and, I may be permitted to say, painfully, illustrate the change of sentiment that had crept in, when ingenuity, finery, fancy, and mechanical skill, were substituted for earnestness of feeling and simplicity of design.

It does not become me to presume to lay down any rules for the treatment of monumental sculpture; but I am desirous to answer some objections that have been offered to returning to the more simple style of design. It has been said that if this should become general all monuments would be alike; that they would be tame copies of each other; that there would be no room for the display of skill, or the exercise of imagination; and finally, that monumental art would be so mechanical that it would cease to have any effect on the spectator. But it must not be supposed, that in carrying out the principle of simplicity and singleness of feeling in monuments of this class, sculptors would necessarily be limited to one type. It is not necessary to recur to the monuments of the thirteenth and fourteenth centuries, as the models that are to be implicitly followed. It is quite natural that when sculpture was first used in monuments, and art in its infancy, the most simple forms should have been adopted; and these were shown in the effigy of the person commemorated lying on his tomb. This, therefore, was the type generally employed, and it continued to be used, prescriptively as it were, for a long period. But the unqualified adoption of these primitive forms need not be insisted on as the only means to give modern sculpture an equally expressive character. An artist, without losing sight of the principle, may still introduce a sufficient variety of action, to save himself from the suspicion of poverty of ideas, and his works from the charge of a dull, monotonous uniformity. Statues of all classes—of the king, the judge, the philosopher, the soldier, or the senator—of simple design, and in attitudes of meditation, offer ample opportunity for the display of all the higher attributes of art, whether of expression or form; and when to these are added appropriate illustrations in rilievo or in figures, it is going too far to say that church sculpture, so to call it, does not give the artist room to exercise his imagination, and to show his skill. It might be interesting to trace the origin and growth of the mixed or pseudo-classical taste, and to attempt to account for the abandonment of the devotional or religious feeling which characterizes all the earlier specimens of monumental design; but the inquiry does not necessarily bear upon the purpose I have particularly in view, and its consideration would carry me far beyond the limits to which I desire to confine myself in this letter. A distinguished French writer has made the following remarkable observation:—"Quand la foi est morte au cœur d'une nation vieille, ses cimetières ont l'aspect d'une décoration païenne." Surely, whatever may be the cause of such an effect, this may too truly be said with regard to the "aspect" of those of our churches in which monuments are found. Instead of inviting meditation, or giving rise to serious thoughts, they are in this respect little better than places of amusement—and, too often, exhibition rooms of bad taste and no feeling; and so far justify the doubt felt by a certain right reverend Prelate, who as he looked round at the anomalous half pagan and mythological representations which crowd Westminster Abbey, inquired "whether he was in a Christian church or a heathen temple!"

This false taste is not confined to this country, and it is most unjust to charge it, as some are too much inclined to do, to the change of feeling produced by the Reformation. It is needless to particularize the numerous examples of it that may be found all over the Continent, in the churches of Germany, France, and Italy. In St. Peter's, at Rome, the monuments even of the Popes exhibit the most absurd and incongruous compositions. Their figures are frequently seen seated, standing, or kneeling, in the midst of mythological and allegorical personifications (under the forms of male and female attendants, either half naked or not clothed at all), which, instead of adding to the proper interest of the work, entirely rob the design of anything like a religious character. This style of design was at one time universal; it is, as I have stated, met with abroad, and it dates there from the same period as the objectionable taste which has helped to disfigure, and it may almost be said to desecrate, the churches of England with the same kind of monumental compositions—and it is more striking on the Continent, from the greater scale on which sculpture has there been practised.

It has been said that those who are intrusted with the care of our churches have endeavoured to prevent the introduction of objectionable designs; and one of the arguments that have been used in favour of charging fees for the admission of monuments into churches is, that it acts as a check to the erection of works of a character that are inappropriate to such buildings. That the imposition of high fees may occasionally prevent the erection of monuments *at all*, admits of no doubt, but that the fees, however exorbitant, have the slightest influence upon the style, or taste of the design of a work, or, to go further, that they are ever charged with the view to exclude a work simply on account of its demerits or inappropriateness to a place of worship is, we all know, contrary to the fact. The fees charged for erecting a monument, however humble its pretensions, in Westminster Abbey, are proverbially heavy. What effect has this produced? None; but to prevent those whose means are unequal to meet the demand from erecting monuments in that church†—certainly none whatever either in giving a higher or better character to design; or in preventing the introduction of the most absurd, and, occasionally, the most objectionable fancies and follies that ever were "done into stone." I am told no fee is charged for the erection of monuments in St. Paul's Cathedral; but, with the view of preventing the erection of tablets and other works of small dimensions and trifling character, which might disfigure the church, a general rule exists that no monument or statue shall be admitted there, the expense of which does not amount to such a sum as shall secure the work being of a certain importance as respects size and character. This is well in its way, and as far as it goes;—but there is no regulation to insure the design being of a Christian character, as may be seen by any one who walks round that church. The monuments, creditable as they are to their respective authors for other qualities, are fully as often illustrations of the fables and mythology set forth in 'Natalis Comes,' or in Dr. Lempriere's 'Dictionary,' as they are intelligible and suggestive records of deceased Christian men.

In the above remarks I have referred, generally, to the distinction that properly exists between two classes of design; and I have stated the more striking objections that have occurred to others as well as to myself, to the admission into churches of monuments eminently deficient in the treatment appropriate to such destination. It now remains to be considered whether there are any means by which this evil may be removed, or if not removed, at least partially remedied. If these can be discovered, another important advantage will be gained, in addition to that alluded to, in the prevention of such questions as unfortunately have arisen with respect to admitting into churches ordinary commemorative statues of individuals whose lives or writings have been considered of a character to justify their exclusion. The guardians of our churches would then be spared that most painful and apparently uncharitable office, of pronouncing sentence upon a fellow creature no longer amenable to human judgment: and a statue intended to do honour to the poetical genius of a Byron would not then be left for years in the cellars of the Custom House, because the authorities of the Church cannot consent to admit it within the walls of a place of worship.

The most obvious mode of effecting these objects would be to establish distinct receptacles for monuments so distinct in character as those last referred to, and what may be termed sepulchral monuments: to appropriate some public building, or apartments in such building, exclusively for heroic commemoration, and to let it be generally understood that no works but such as have a distinctive ecclesiastical character in their mode of treatment, are to be placed in edifices used for religious purposes. It is clear that any general rule established on this principle can only be made to apply to the future; but it may not be altogether beyond our means to effect some beneficial changes in the disposition of existing works, and it is to this subject that I would now earnestly invite your attention. Taking the projected changes as the ground-work for a more extended operation, I should propose to carry the partially new arrangement of the monuments much further than at present may be

† [Mr. Westmacott observes, in a note,—"It is due to the Dean and Chapter to state that the fees go to the restoration and repairs of the fabric; and that no charge is made for permission to erect a public monument." Is not this a distinction without a difference? If it were not for the fees, must not the Dean and Chapter repair the fabric out of the revenues of the Church?]

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intended, and suggest that an entirely new *locale* may be used for those statues which are either placed where they cannot be seen, or inconveniently or improperly occupy situations in the body of the Abbey, or in its chapels. The fact of these works having already been received into a sacred edifice might seem to form an objection to their being removed; and it may be urged that, whatever regulations may be made with regard to admitting works in future, respect should be shown to these "older tenants of the soil." Some objection to change may also be felt by those who connect historical associations with the monuments placed as they now are in the Abbey. It is far from my wish to disturb a charm that gives so great an interest and value to commemorative art. On the contrary, it is to increase the value of the associations to which monumental sculpture should give rise that I urge the adoption, as far as may be, of my plan. I feel as strongly as any one, that the great object which art is intended to effect, is only to be advanced by elevating it above the mechanical: that it is the power to excite thought that gives the productions of genius their hold upon the feelings, and raises the real artist to the rank of the poet and the moral teacher. It is, then, with the hope of giving the fullest effect to fine creations of art (too often destroyed from the works being placed in inappropriate situations), and, at the same time, of advancing another great purpose, by removing from a place of worship objects that are calculated rather to disturb than induce reflection, that I make the above suggestion. I would observe, too, that the question is not one of destruction nor rejection, but simply of change of situation. It must be remembered that very few of the monuments in the Abbey are immediately over, or, indeed, very near the remains of those in whose memory they have been erected: nay, it is perfectly well known that the subjects of many of them—as Shakespeare for instance—are not even interred in the church. Making, then, every allowance for these objections, and admitting that they rest on grounds deserving respect and consideration, I still venture to think they are not insuperable. The change of situation *within* the Abbey is, as I have observed, already contemplated. An occasion fortunately presents itself, if it can be taken advantage of, for carrying out a very important part of the plan I venture to recommend, while at the same time the utmost regard may be paid to the works which it may be thought expedient to select for removal. Admitting that the entire rejection of any monument already received into the Abbey might give offence, a simple change of situation to a building connected with, and contiguous to, the church, could not be considered to involve any disrespect to the works placed there. The opportunity of effecting this is now offered to the Dean and Chapter, if they should be pleased to avail themselves of it, by the removal of the public records from the Chapter House, in which hitherto they have been deposited, to a building exclusively intended for the reception of such documents. I would most respectfully, though earnestly, recommend, if the necessary permission can be obtained, that this portion of the Abbey should be used for commencing the reform every well-wisher to monumental or ecclesiastical art must be anxious to see made. The statues—for at present I only contemplate the removal of a limited number of these—might, under proper superintendence, be advantageously placed round this fine chamber; and thus, while the church would gain in beauty and character by having many of those works removed from it, a kind of Walhalla, or Hall of Heroes, would be commenced, having for its first tenants and decoration memorials consecrated, as it were, by having originally stood in the church itself. The works in rilievo, and other more extensive compositions, which are fixed against the walls of the church, are, for the most part, quite as objectionable in style and taste as some of the single statues, and equally disfigure the building; but their removal would involve so much difficulty, both as regards cost and finding other places for them, that I will not venture to offer any opinion upon the best way of re-arranging such works, lest, in my recommendation to do more than appears practicable, I fail in gaining your support towards what I feel really is so, if those in whose power it is to sanction the alteration will but earnestly give their assistance in carrying it into effect.

The adoption of some such principle as I have here endeavoured to advocate, would tend more than anything else to improve the character of monumental design of all kinds. Much has already been done by some of the more distinguished of our sculptors, by the adoption of a more simple mode of treatment, and by giving a more concentrated interest to their subject, to discountenance the miserable and objectionable mixture of times and character that have pervaded works of art; and it is gratifying to witness the manner in which this attempt to give a better direction to taste has been received, as well as the effect it already has had on the public mind. There is now no fear that we shall again see the heathen mythology ransacked to illustrate the character of a contemporary hero or divine. Mars and Hercules will no longer be the aides-de-camp of the victorious general; nor a naked Neptune, flourishing his trident, the attendant of a full-dressed admiral of the British fleet; nor will the presence of Apollo, or the supervision of the goddess Minerva, be considered essential to direct the pen, incite the genius, or advance the studies, of the poet, the orator, or the theologian;—but were it understood that no sepulchral monuments would be admitted into churches that have not upon them the impress of serious thought, artists would by degrees have their minds attuned to the proper mode of composing and treating such subjects; while their poetical fancy would find abundant exercise in statues and rilievi of the commemorative class, to be placed in the open air, or in halls and porticoes, where feelings of triumph, and aspirations after worldly honour and the praise of men, may not improperly be indulged in. A more florid style of design may also have its advantages where a striking or picturesque effect is to be produced, or where great variety in the composition may be in harmony with surrounding objects.

I offer the foregoing suggestions with great deference and respect; but I trust I shall not be considered presuming for thus expressing my opinions upon a subject to which, from the nature of my pursuits, I have given much of my attention; and to which I attach a greater degree of importance than many are disposed to attribute to it. The records of the dead, in whatever form they come before us, are among the most interesting and affecting of the works of man, and, in many respects, among the most valuable monuments which one age can leave to another. In all regions, savage or civilized, and from the most remote periods, have such memorials existed; and, whether they are the offerings of private affection or the tribute of public gratitude, they make their strong appeal to our sympathies, and are associated with many of the best feelings of our nature. In this point of view, then, they claim our highest regard; and I am most anxious to see such works justly appreciated and properly disposed of. I have presumed to think it is in the power of those who have the management of our cathedrals and churches, to avail themselves advantageously of the feeling that is now developing itself on all matters relating to art; and, especially, to effect great improvements in those particulars to which I have alluded. The Dean and Chapter of Westminster, from their position and character, may exercise a most valuable influence in this respect, by boldly, though judiciously and carefully, taking the lead in these improvements. Their high authority and example could not but have great weight in advancing the cause I have endeavoured to advocate; and the attention of other ecclesiastical bodies would thus be drawn to a subject which calls for their interference, and fully merits whatever consideration may be given to it. I remain, &c.

RICHARD WESTMACOTT, Jun.

Wilton Place, Belgrave Square, July, 1843.

OUR WEEKLY GOSSIP.

Two new cartoons by Raffael, are in the possession of Messrs. Colnaghi, Pall Mall East, discovered not long since under the usual circumstances—defoulment and dilapidation. Both cartoons have attracted much notice from connoisseurs, especially that for the 'Virgin and Child,' a picture now belonging to Mr. Rogers; of which we think there can be little doubt, as a genuine design by the hand, and the sole hand, of Raffael. An engraving has been well taken, in full size lithograph; yet its tone, at first glance, suggested to us *Andrea del Sarto*, but the cartoon itself dissipated this suspicion; there is a character, palpable though indefinable, about the Child far above Andrea, whether we regard its artistical or poetical attributes. Considering the faded state of Mr. Rogers's once admirable and still beautiful picture, this cartoon has a high value: Messrs. Colnaghi ask, we believe, 1000*l.* for it from any individual purchaser, but would, perhaps, with a fair compromise between their private interest and public spirit, accept a fifth less from the Nation. Of the other cartoon, 'David slaying Goliah,' it might be enough to say that Raffael executed sketches only, not designs, for the Loggie subjects, of which this is one, at least for none beyond the first *cupoletta*: yet his inspiration renders itself visible throughout the copies made by his pupils, and gives them special worth; the present specimen, though almost obliterated, would do honour to *Giulio Romano*.

During the short period of twelve days, during which the Exhibition of the Cartoons was open, on payment of 1*s.* each person, the visitors averaged 1,800 a day, and the whole sum taken exceeded 1,100*l.*, nearly all of which has been divided among the ten candidates whose names we had the pleasure to announce last week. We now add the numbers of their Cartoons, and the subjects of each:—

No. 11. Una coming to seek the assistance of Gloriana; an allegory of the reformed religion seeking the assistance of England.—*Spenser's Faëry Queen.* Mr. Frank Howard, jun.

No. 13. The Seven Acts of Mercy. Una and the Red-cross Knight led by Mercy to the Hospital of the Seven Virtues. Mr. G. V. Rippingille.

No. 16. The Death of King Lear. Mr. F. R. Pickersgill, jun.

No. 31. The Angel Raphael discoursing with Adam. *Milton's Paradise Lost.* Sir W. Ross, R.A.

No. 45. Man beset by contending Passions. Mr. Henry Howard, R.A.

No. 60. The Brothers releasing the Lady from the Enchanted Chair. *Milton's Comus.* Mr. F. R. Stephanoff.

No. 63. The Brothers driving out Comus and his Rabble. Mr. John Green Wallen.

No. 92. St. Augustine preaching to the Britons. Mr. W. C. Thomas.

No. 103. Alfred, a harper, went into the enemy's camp, where he was everywhere admitted. Having thus acquired a knowledge of their situation he returned in secrecy. Mr. Marshall Claxton.

No. 122. The Plague of London, A.D. 1349. The bishops and clergy are represented at St. Paul's-cross praying for the cessation of the pestilence. Mr. E. Corbould.

The Exhibition is now open gratuitously every day in the week except Saturday; on the afternoon of which day 1*s.* will be charged for admission.

The Right Rev. Dr. Carey, Bishop of St. Asaph, and for many years Master of Westminster School, has lately placed in the hands of trustees the munificent sum of 20,000*l.*, for the benefit, after the death of his Lordship and Mrs. Carey, of students elected from Westminster School to Christ Church, Oxford.

We are sorry to record another instance of that Vandal mischief, which, to the honour of the enlightened capitals of the continent, has been so rare amongst them till of late, that precautions against its practices have not been thought of. During the night of Sunday, the 2nd inst., the frescoes, which decorated the arcades in the garden of the royal residence at Munich, were so injured with some pointed instrument, as to be wholly undistinguishable. The strictest investigations have failed, yet, to discover the author of this disgraceful outrage.

The Lady Chapel of the church of Saint-Nicolas-des-Champs, Paris, has recently been enriched by a Christ, of colossal proportions, painted on lava, on a gold ground, by M. S. Perlet, after the manner of the Byzantine mosaics which still adorn some of the Italian churches. This modern painting on lava is said to be one of the first essays of a kind peculiarly adapted to a northern climate, by its presenting a surface enamelled by fire, and therefore proof against damp.

From Dresden, we hear of three new models for colossal works, by the sculptor Haenel, to see which, the public are flocking to his studio. One of these, a statue of Beethoven, is to be cast in bronze, at the Royal Foundry of Nuremberg, for Bonn, the great composer's native town. The two others, which are sitting figures of Shakspeare and Molière, respectively, will be executed in Carrara marble, for the façade of the new theatre at Dresden.

A marble column, with an inscription, has been erected on the Hill of Colonus, near the Academy at Athens, to the memory of the great classical scholar, Ottfried Müller.—An observatory is in the course of erection, and will soon be completed, on the Hill of the Nymphs, in the same city. It is

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cruciform, built of materials dug on the spot, and stands so high that it is visible from the Piræus. Freiherr von Lina, a Viennese gentleman, has contributed 60,000 drachms towards the work.—A beautiful colossal statue, in good preservation, has been found in the plain of Marathon, and deposited in the Museum at Athens. It is Egyptian in style, and is supposed to be either an Antinous or an Apollo.

A correspondent at Carlsruhe thus writes to us:—"Dr. Schreiber, Professor at Freiburg, in the Grand Duchy of Baden, an antiquarian of high repute in Germany, has lately published a pamphlet on the well-known Mosaic discovered at Pompeii, which has hitherto passed for one of Alexander's battles with Darius. The author of this little treatise, after detailing the events connected with the discovery, canvasses and rejects the opinion that it represents one of the battles of Alexander, and attempts to prove it to be a representation of a victory won by Marcellus, at Clastidium, over the Gauls." "I abstain," he says, "from pronouncing an opinion as to whether the author has fully made out his case, but recommend the work, entitled, 'Die Marcellus Schlacht bei Clastidium. Ein Archäologischer Versuch von Dr. H. Schreiber,' to the notice of your antiquarians."

M. Binet has been elected a member of the Académie des Sciences, in the room of M. Lacroix, deceased. M. Binet had 33 votes—his competitor, M. Chasles, 16.—The King of the French has given the cross of the Legion of Honour to the historian Von Raumer.

A work is about to appear on the Egyptian Museum at Rome. The execution of the plates has been intrusted to the architectural engraver Troiani, to whom a sum of 8,000 scudi has been allowed for the purpose. The letter-press will be from the pen of the Barnabite, P. Ungarelli.—The Italian architect Canina has just published a work on the construction of the most ancient Christian churches, which is very highly spoken of. It contains 57 engravings on copper, and 147 folio pages of letter-press.

Some time since we announced, with such commendatory terms as both the project and execution deserved, a volume which had then gone through the press, and was entitled 'Arabesque Frescoes by Raffael and his Scholars,' otherwise, 'The Architectural Decorations of Rome during the Fifteenth and Sixteenth Centuries.' Its editor, *Ludwig Gruner*, (the eminent engraver,) has thought good to enlarge its plan, to give double the number of plates, and thus to render it illustrative of *Italian* arabesques, rather than of *Roman* alone. It is now entitled 'Fresco Decorations and Stuccoes of the Churches and Palaces in Italy,' exemplifying the Milanese, Umbrian, Parmesan, and other styles as well as the one first illustrated. We could wish the plan had been still more comprehensive, for it falls short of all the beautiful embraced by the name; but we have, at present, only to make brief and favourable report on the additional plates, while we reserve our criticism upon the whole work till it comes before the public together with the promised letter-press. In justice, however, to the distinguished artist, and to his royal patrons—not yet much distinguished for their encouragement of high art—we must add, that his work was presented last week to the Queen, from whom it received a most gracious approval; and that it is, by a permission as creditable, dedicated to Prince Albert, and to the Members of the Royal Commission of the Fine Arts.

The history of the International Copyright question exhibits a new feature, at the present moment, which is worth recording, as significant of its progress. From one of the strongholds of the piracy has come out an accession to the army of reformers. One of the leading houses of publication, in Brussels, Messrs. Famar and Co., has petitioned for the abolition of literary piracy; and announced its determination to have no other competition with French publishers than that which aims at the relative perfection of the original works produced in the respective countries.

An expedition to the Caucasus is about to be undertaken, at the expense of the King of Prussia, by Prof. Koch, the Asiatic traveller, and Dr. Rose. Their instructions are to commence their researches at Trebisond, to trace to their sources in the high lands of Erzerum, the Western Euphrates, the Araxes, and the Tschorock. From thence they are to proceed to the second high lands of Armenia, and so on to the ruins of Ani. They are also to visit and examine the range of mountains which connects in one unbroken line the ranges of the Caucasus and the Armenian Taurus. They are directed to investigate the question, as to whether there ever was a wall extending over the whole of the Caucasus, similar to the great wall of China. Prof. Koch will then proceed to the Tartarian Circassia, and the sources of the Kuban: he will also make an attempt to ascend the Elbrus, and examine the numerous monuments in the valleys of the Karatschai.

A statement appeared in the newspapers last week to the effect, that at the meeting of the Paris Academy, on the 3rd instant, M. Arago announced that the great work of cutting through the Isthmus of Panama, which had been so long talked of, was about to be seriously undertaken, a contract having been entered into by Messrs. Baring & Co. of London, with the Republic of New Grenada, in virtue of which the Republic was to cede to them the line required for the projected canal, with 80,000 acres of land on the two banks, and 400,000 acres in the interior of the country. Messrs. Baring & Co. had, it was said, in the first instance, fixed the amount of toll for the navigation of the canal at the price of 18 fr. per ton, but they had reduced it to 8 fr. The work, upon which from 4,000 to 5,000 men are to be engaged, was to be completed in five years. We are able to contradict, on the best authority, the statement that any such contract whatever has been undertaken by Messrs. Baring. It is quite true, that the work of cutting the canal across the Isthmus of Panama is a matter still talked about; but we believe the privilege of executing it remains in the hands of Messrs. Solomon of Panama, to whom it was granted by the Grenadian Republic in 1838. It is said, that under the authority of this privilege, Messrs. Solomon have caused a survey of the Isthmus to be made, and that the result of this survey is to show, that a passage may be made between the two oceans, by uniting the rivers Chagres and Grande by a canal of about thirty miles in extent.

When speaking of the *Lieder* of Herr Lindblad (p. 220), we pointed to the possibility of a new vein of musical invention developing itself in Northern Europe. It seems as if the speculation was not wholly chimerical. Within the last few days we have heard well-authenticated tidings of an instrumental composer, M. Gade, who was for a while engaged in the orchestra of the Copenhagen Opera, as violoncellist, and is also, we believe, a pianoforte player of more than common promise. The genius of this young artist, it is said, has *broken out* in a form no less ambitious than the score of a Symphony, which was forwarded by him to Dr. Mendelssohn Bartholdy, at Leipsic, and which, it is further said, the author had never heard even rehearsed. Upon inspection of the score, however, and still more upon trial, the Leipsic conductor, and the Leipsic orchestra, are said to have found this production so remarkable, that a first letter of hearty acknowledgment from the former was shortly followed by a second, inviting the young Dane to Leipsic, with every flattering encouragement. We hope that this is but the beginning of a long career; at all events, our Philharmonic Directors should look to it. Never was composer more eminently wanted than at the present juncture.

Two years ago, we noticed the experiments of M. Léonard, in which that gentleman exhibited two dogs under a degree of command which implied a higher developement of faculties than had hitherto been witnessed. M. Léonard is here again, having in the interim, he informs us, tested his theories and the skill of his methods, by applying them to the education (if it may be so styled) of horses; and he is now anxious to go, step by step, through his process of training, in the presence of those whom it may interest, with the view of promulgating principles which he believes capable of general application. We must add, that M. Léonard appears anxious not to be confounded with those who exhibit tricks for pecuniary profit; his desire apparently being, to bring what he conceives an important discovery before some of the scientific bodies, for philanthropic purposes.

(Will Close Saturday Next, 29th Inst.)

The NEW SOCIETY of PAINTERS in WATER COLOURS.—The NINTH ANNUAL EXHIBITION, at their GALLERY, 53, PALL MALL, next the British Institution, OPEN from 9 till Dusk. Admittance, 1s. Catalogue, 6d.

JAMES FAHEY, Secretary.

Last Week.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.

Notice is hereby given, that the EXHIBITION of the ROYAL ACADEMY will continue OPEN until SATURDAY NEXT, the 30th inst., when it will FINALLY CLOSE. Admission (from 8 o'Clock till 7), 1s. Catalogue, 1s.

HENRY HOWARD, R.A., Sec.

Exhibitors are requested to send for their works on Tuesday the 1st, or Wednesday the 2nd, of August.

DIORAMA, REGENT'S PARK.

JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—Sir J. P. Boileau, Bart., and the Rev. J. Wright, M.A., have been elected into the Society since our last report (p. 594), and the following papers read.—

'Magnetic-term Observations for January, February, March, and April, 1843,' made at Prague, by Professor Kreil.

'Hourly Meteorological Observations, taken between the hours of 6 A.M. March 17th, 1843, and 6 A.M. of the following day, being the period of the Spring Tides of the Vernal Equinox, at Georgetown, British Guiana.' By D. Blair, Esq.

'On the minute Structure of the Skeletons, or hard parts of Invertebrata.' 'On the structure of the Shell in the several families and genera of Mollusca.' By W. B. Carpenter, M.D.

'On the supposed Developement of the Animal Tissues from Cells.' By J. Stark, M.D.

'Contributions to Terrestrial Magnetism.' No. V. By Lieut.-Colonel Sabine, R.A.—In this paper the author details and discusses the magnetic observations made on board Her Majesty's ships Erebus and Terror, between October 1840, and April 1841, being the first summer which the expedition under the command of Captain James Clark Ross, R.N., passed within the Antarctic Circle. The elimination of the influence of the ship's iron in the calculation of the results of these observations occupies a considerable portion of the paper. Formulæ for this purpose are derived from M. Poisson's fundamental equations, and the constants in the formulæ are computed for each of the two ships, from observations made on board expressly with that object. With these constants, tables of double entry are formed for each of the three magnetic elements, namely declination, inclination, and intensity, giving the required corrections of each, for all the localities of the voyage. These and other corrections being applied, the results are tabulated, and charts formed from them. The full consideration of the charts is postponed until the whole of the materials collected by the Expedition shall be before the Society. Meanwhile the paper concludes with the following general remarks, viz. 1. The observations of declination, particularly those which point out the course of the lines of 0 and 10° east, indicate a more westerly position than the one assigned by M. Gauss in the 'Atlas des Erdmagnetismus,' for the spot in which all the lines of declination unite. The progression of the lines in the southern hemisphere generally, from secular change, is from east to west; the difference consequently is in the direction in which a change should be found in comparing earlier with more recent determinations. 2. The general form of the curves of higher inclination in the southern hemisphere is much more analogous to that in the northern than appears in M. Gauss's maps. For example, the isoclinal line of —85°, instead of being nearly circular, as represented in the 3te Abtheilung of Plate XVI. of the 'Atlas des Erdmagnetismus,' is an elongated ellipse, much more nearly resembling in form and dimensions the ellipse of 85° of inclination in the northern hemisphere in the same work, Plate XVI. 2te Abtheilung. The analogy between the two hemispheres in the characteristic feature of the

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elliptical form of the higher isoclinal lines is the more important to notice, on account of the particular relation which appears to subsist in the northern hemisphere between the change in the geographical direction of the greater axis of the ellipse, and the secular changes of the inclination generally throughout the hemisphere. The present direction of the greater axis in the northern hemisphere, is nearly N.N.W. and S.S.E., or that of a great circle passing through the two foci of maximum intensity. In the southern hemisphere the present direction of the greater axis differs little from E.S.E. and W.N.W. 3. Captain Ross's observations of the intensity do not appear to indicate the existence anywhere in the southern hemisphere of a higher intensity than would be expressed by 2 1 of the arbitrary scale. In this respect also the analogy between the two hemispheres appears to be closer than is shown in M. Gauss's maps, Plate XVIII. With respect to the direction of as much of the line of highest intensity (2.0) as it has been possible to draw with any degree of confidence from the observations now communicated, it will be found to be in almost exact parallelism with the isodynamic line of 1.7 in Plate III. of the author's report 'On the Variations of the Magnetic Intensity,' in the Report of the eighth meeting of the British Association for 1838; which line was the highest of which the position could be assigned at that period for any considerable distance by the aid of the then existing determinations.

'An Account of several new Instruments and Processes for determining the Constants of a Voltaic Circuit,' by C. Wheatstone.

'On the Organ of Hearing in Crustacea.' By A. Farre, M.D.

'A statement of Experiments showing that Carbon and Nitrogen are compound bodies, and are made by Plants during their growth.' By R. Rigg, Esq.—The author, finding that sprigs of succulent plants, such as mint, placed in a bottle containing perfectly pure water, and having no communication with the atmosphere except through the medium of water, or mercury and water, in a few weeks grow to more than double their size, with a proportionate increase of weight of all the chemical elements which enter into their composition, is thence disposed to infer that all plants make carbon and nitrogen; and that the quantity made by any plant varies with the circumstances in which it is placed.

'Physiological inferences derived from Human and Comparative Anatomy respecting the Origins of the Nerves, the Cerebellum, and the Striated Bodies.' By J. Swan, Esq.

'Nouveaux Faits à ajouter à la Théorie de la Chaleur et à celle de l'Évaporation.' Par. D. Parat.

'On the Nature and Properties of Iodide of Potassium, and its general applicability to the cure of Chronic Diseases,' by J. Heygate, M.D.—The author has been led by his experience to estimate highly the medical properties of the iodide of potassium (which he prefers to the tincture of iodine) in various diseases, and thinks that when it is administered judiciously no deleterious effects are likely to arise from its use.

'Observations on the relation which exists between the Respiratory Organs of Animals, and the preservation of independent Temperatures,' by G. Macilwain, Esq.—The author expresses his dissent from the prevailing opinion that the temperature maintained by animals above the surrounding medium is proportionate to the extent of their respiration; and adduces many instances among different classes of animals in which he can trace no such correspondence, and others, on the contrary, where increased powers of respiration appear to diminish instead of raising the animal temperature. Hence the author is disposed to regard respiration as a refrigerating rather than a heating process.

The Society then adjourned, to meet again on the 16th of November.

MEETINGS FOR THE ENSUING WEEK.
Mon. Institute of British Architects, 8, P.M.
Tues. Zoological Society, 8.—Scientific Business.

MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—The losses of our Italian Opera are felt heavily in 'I Puritani,' which is now played to but languid audiences; and the listlessness is not wholly ascribable to the ephemeral nature of the music, but, in part, to the novelties in the cast. Grisi and Lablache remain; the one a fountain of melody, the other a tower of strength—and both in this opera, apparently, stronger than Time: since not even in the first season of 'Son vergin' and 'Suoni la tromba,' was the one more brilliant, the other more impressive, than on Saturday: but Mario *vice* Rubini is cold, half-finished, and, as far as *falsetto* goes, incompetent. The last deficiency is not one to regret. With Rubini ought to retire all those *altissimo* tenor parts, which are, in fact, the property of the *contralto*, and, however amazing from the lips of the person whose peculiar powers they were meant to exhibit, are intrinsically unnatural and offensive. Still less satisfactory as substitute is Fornasari, when doing Tamburini's duty. With all his monotony of vocal style and ornament, Tamburini, in concerted music, was consummate. There he could supply precisely the required quantity of support, or filling-up; never out of his place, whether the music was grave or gay—the most sentimental *cantabile*, or the sauciest Italian chatter. Fornasari, on the other hand, makes all his effects *alone;* when in company with other singers he never seems at home. In fact, as a vocalist, we find him, after a season's trial, less satisfactory, than many of his predecessors—Coletti, for instance; and the public must look for a time when his fine person and casual bursts of energy will no longer, as at first, be accepted as evidences of dramatic versatility and musical skill. Mdlle. Fanny Elssler has returned from Belgium, to dance for us a few nights more: she made her reappearance in 'Giselle,' and novelties, we hear, are in preparation.—The *pas de deux* between her and Mdlle. Cerito is really

A dainty dish to set before a Queen.

OPERATIC PERFORMANCES.—We have been led into a vein of speculation, by this week's entertainments. On Monday Mr. Benedict took a benefit at Covent Garden. Besides a concert with Signor Sivori, himself, and other attractive performers—and besides a farce with Harley and Mrs. C. Jones—he entertained his friends with a scene from 'Robert,' sung by Miss Novello, and that best of *Bertrams*, Herr Staudigl (the original, Levasseur, not forgotten,) with three scenes from 'Cinderella,' charmingly filled by Mrs. Shaw, assisted by Messrs. Stretton and Giubilei. After this came an excerpt from 'Norma,' in which Miss Novello exhibited her superb voice, aided by Miss Rainforth, Mr. Manvers, and the Herr. The *prima donna*, however, is a better peasant of Normandie, than Priestess. On the same evening Madame Albertazzi and Miss Sara Flower were doing the honours to a translation of 'La Gazza Ladra,' at the Princess's Theatre. Of this, including the efforts of Messrs. Allen, Weiss, and Burdini, who also had part in the cast, more on a future day. But for the moment, it is enough to call attention to the strength of native musical talent just counted up, and to remind the reader, that it by no means exhausts our stores. We wish, too, to draw his attention to the fact that it is by opera that audiences are to be collected. Now is there no plan by which these scattered materials could be assembled, so as to form a permanent establishment? The want has hitherto been singleness of purpose—organization—foresight. The operatic manager has always been too ready to lay down Opera for Tragedy or Comedy—to slacken his efforts instead of redoubling them on the strength of a success—or to allow some scheme of immediate profit to lure him aside from sound artistic judgment in selection, and care in preparation. The size of the Theatres Royal will at once be objected, as obstacles to the fulfilment of any such dream. And, as difficulties, it must be confessed, they are enormous. But no one has yet satisfactorily declared, why it would be impossible to open the one theatre exclusively for Music, the other for Drama, on alternate nights. Some plan of this kind, besides putting an end to rivalry and interference, must, at once, materially reduce the expenses of each establishment (say by one third) and enable the "contracting parties" to give the highest perfection to their several productions.

HERR ERNST.—It gives us pleasure to report the success of the *Matinée* for the benefit of the French charity, announced last week, and that, too, of the grander concert held on Tuesday—the proceeds of which are to serve as *nucleus* to a fund for establishing a German Hospital in London. The time and exertion devoted by the musicians to charitable objects, form a feature of their professional life, which has hardly been sufficiently appreciated by their biographers and the historians of Art. We, too, must be content with this short allusion. To say that Herr Ernst's public appearance was triumphant, is hardly enough: taking into account the fagged spirits, and the satiated ears of a London audience at the season's close, the success was unprecedented. To be more precise—Herr Ernst at once took the widest ground on Tuesday, by the music he selected. He played four times; first, Spohr's Dramatic Concerto—which established his mastery over classical music, since nothing could be more grand or more simple than his rending, or larger than the whole style of his execution; secondly, a *fantasia* of his own on themes from 'Otello,' including the March and the Willow Song, the first brilliantly, the second expressively varied. Here, with every device of execution by way of embroidery, he gave us a specimen of the modern sentimental school of *instrumental song*. To this, perhaps, Herr Ernst's sympathies the most largely incline: there is a peculiarity in his tone even when it is richest, a manner in the delivery of his passages, even when they are the most brilliant (only sufficient, however, to stamp him with individuality), which are of the Bellini and Rubini school, in default of better definition. His third performance was Mayseder's air with variations (Op. 40) a *solo* which, fifteen years ago, was in every violinist's hands, and the very beauty of which caused it to be hackneyed, and thence laid aside for worse and easier compositions. Herr Ernst has reinstated it for another dozen years' popularity, not merely by the grandeur and finish of his execution, but by a final cadence appended, which is assuredly one of the most marvellous and striking things to be heard on the violin. It was this, we think, which most completely took his audience, musical and amateur by surprise, and nothing but the heavy duty laid upon the performer and his own obviously delicate health saved him from an *encore*. The last piece was an *andante*, followed by those variations on the 'Carnival de Venise,' composed by Herr Ernst, which have been recently the subject of some controversy: and in which the player who is capable of executing them, substantiates his claim to mastery over the grotesque and the fanciful style. These, too, were admirable. In one respect Herr Ernst appears to us to have the advantage over most recent wonder players: namely, that, whereas, their flexibility, power over harmonic sounds, command of *pizzicato* and bowed passages, &c., are facilitated by thinness of string, and hence acquired at the expense of tone—he produces a body of sound, rich, deep and voluminous, with which a large space and a powerful orchestra are in harmony. He is an impressive, as well as an astonishing player. Other peculiarities and accomplishments could be dwelt upon; but we must have done. Herr Ernst must return to us next year, and it will be then a labour of love to correct, perhaps, what is merely an outline—at all events, to fill it up with the details and demi-tints belonging to the original, and demanded by a complete portrait.

MISCELLANEA

Popular Cyclopædia.—We have received from the publishers of this work a letter, which, at their earnest desire, we insert—at least, so much of it as relates to the immediate subject under consideration:—

Amen Corner, July 7, 1843.

Our attention has been called to a review of Dr. Carpenter's 'Cyclopædia of Natural Science.' * * It is not our intention to discuss the merits of the work, but some of the points to which you have thought proper to call public attention are founded on quotations so unfairly made, that we may without presumption venture to point them out to your notice, especially as they are calculated to mislead your readers, and require no previous scientific knowledge to enable us to judge for ourselves. 1st. The words "Popular without puerility," which you repeat several times, and use as if quoted from the book, as well as the words, "Profound without pedantry," are your own, as we believe, and not to be found either in the book or prospectus. 2nd. The illustration of the washing tub, is purposely made a homely one; the author's object being to connect scientific principles with simple and well known facts; and if the fact is true, and the principle properly applied, the author's object is attained. Besides, if you take the trouble of reading the whole paragraph, you will find that it does not admit of the ridicule you attempt to throw over it. 3rd. The phenomenon of *Endosmose* is briefly touched on at paragraph 28; but if fair criticism was the object intended, why, in remarking on this paragraph, was it not stated that a note was attached,

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referring the reader to page 117 of the first volume of the series, where a full explanation is given? 4th. You sneer at the *welding* of glass and platinum, being probably as ignorant and incredulous as we were ourselves, until informed that Professor Daniell had introduced this process into the manufacture of the better sort of barometers, "The welding of platinum to the HOT glass (we quote from Daniell's 'Introduction to Chemical Philosophy,' 1st edit., p. 57) is another instance of strong heterogeneous adhesion." This may not, in the strictly technical language of the artizan, be *welding*, but it would be difficult to find a more suitable word, even if the inventor of a new process were not by courtesy entitled to name it. 5th. The explanation of the familiar phenomenon of the floating of a needle on water, is neither "novel" nor "startling" enough to render it necessary to invoke the shades of Monge and Legner, Dr. Young, Laplace, and Poisson; being the same as that adopted by Professor Daniell, and we believe familiar to most men of science. It is difficult to tell whether the reviewer here sneers at the simplicity of the experiment, or is incredulous of its correctness: perhaps Professor Daniell's authority may lead him to try it, if he really entertains such doubts.

There are other points in your review to which we would call your attention did space admit of it, but they are really too trivial to be dwelt upon, and it is only the shadow of support they give to your injurious comments which induces us to notice them at all. For instance, it is surely unnecessary to inform you that fig. 31 was never intended as a working plan, but is merely given to convey more clearly than words could do, the names applied to different parts of the arch. It may not be altogether correct in drawing, and on this ground is a fair object of criticism, a remark which may probably apply to some other points, on which you comment; but surely none of the objections urged against the book are sufficient to justify the sweeping condemnation of a whole series. We are, &c.

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It is obvious that this letter does not benefit the cause, or raise the character of the work on which we commented. We asserted that such a work was not required; that it did not possess equal claims to popularity and excellence with those already before the public; that the volume under consideration was evidently written by a person unacquainted with the subject; and that in many cases he erred in his own knowledge, and so led his readers into error. The work professes to be "popular without puerility," but the publishers find fault with us because we substituted that *concise phrase* for their diffuse mode of making the same statement: then they illustrate capillarity by the washing tub and apron string, which we say is not only puerile, but absolutely false, as stated. Next, they admit that the phrase, "welding," was first of all (improperly) applied by Daniell, and that—like all who are imperfectly acquainted with a subject—the author copied the impropriety of phrase, without even clearly conveying the idea of the author; forgetting their own doctrine, that such a phrase, though it might not be misunderstood by the reader of an original scientific treatise, was very liable to mislead the reader of a popular compilation. In regard to the fifth count, we admit what everybody knows, that a dry needle swims on the top of water; we deny, as every man of science will, that it swims in virtue of the air jacket, or life preserver, with which Dr. Carpenter furnishes it. It is admitted that their figures were not intended for (accurate) working drawings; but if figures are intended to convey knowledge, they should not represent to an unscientific or young reader impossibilities and falsehoods as facts! On the whole, then, there is not even an attempt to reply to our criticism; and worst of all, silence admits, that in the ample explanation of a common and a cycloidal pendulum, the author has made the length of the pendulum *double* of the truth, and totally misconceived both the pendulum and the curve. Thus, the reply admits everything we asserted, and proves all, in conceding that the author did not understand the subject he treated of, and therefore should not have written on it.

Paris Academy of Sciences.—July 10.—On the extent of insanity in France, by M. Moreau de Jonnés. The author states the number of insane persons in France to be 18,350. In every 1,000 there are on an average 221 idiots and 112 epileptic persons. The annual mortality is great, being from 9 to 10 per cent. M. Moreau de Jonnés states, that instead of its being found that moral causes have a great preponderance in cases of insanity, it appears that of every ten cases, on an average, the loss of reason in seven proceeds from physical causes, and moral causes only operate on three. Taking the returns of M. Moreau de Jonnés as correct, they show that the number of insane persons in France is considerably less than has hitherto been supposed.—A letter was received from Mr. Bowring, written at Guadalupe y Calvo, in Mexico, and dated Feb. 28. It gives an account of his observations of the comet. Mr. Bowring mentions that whilst in many parts of the world the appearance of a comet spreads consternation, under the belief that it is the precursor of calamity, in Mexico it is hailed as the harbinger of good fortune, and announcing the approaching discovery of a new and very productive mine of gold or silver. It is said in Mexico, of the comet of 1811, that it came expressly for the discovery of the mine of Refugio; that the comet of 1818 brought about the discovery of the bed of native silver of Morelas; and that of 1835 the discovery of the mines of Guadalupe y Calvo, situated in the midst of a desert, which has now a town of five or six thousand inhabitants.

Mr. Morritt.—We are sorry to have to announce the death of Mr. J. B. S. Morritt, of Rokeby-park, Yorkshire, who died on the 12th inst., after a lingering illness, in the 72nd year of his age. He was one of the earliest and most extensive Greek travellers of the present generation, and after two years spent in the interesting countries of the East, he returned with a mind replete with classical information, and a taste for every liberal art. It was during his residence abroad that Bryant promulgated his fanciful theories on the site of Troy. On his return, with Chevalier and others, he entered keenly into the Trojan controversy, and became one of the most successful supporters of Homer, and able vindicators of his location of the Troad. His two dissertations are familiar to every classical scholar, and went as far towards the settlement of that "*vexata quæstio*" as any of the productions of the period.—*Times*.

Lightning.—The *Courrier du Bas Rhin* of Strasburg relates that, during a violent storm on the 10th inst., the lightning was attracted by the conductor affixed to the Cathedral, to which building it did no injury; but, on reaching the ground, instead of descending into the earth, went off at an angle, and entered the open door of the workshop of a tinman. In the shop, which is about 30 feet square, there were seven persons, through whom the first portion of the electric fluid was seen to pass, in the shape of a small ball of fire, along the ground, without touching any one of them, and then burst into a large and bright flame against an iron bar at the bottom. The conductor, on being examined, was found to be without any defect at the foot, or elsewhere.—The *Alsace*, another Strasburg journal, attributes the above divergence of the lightning to the superior attraction of a large quantity of iron and lead that was in the workshop.

Earthquakes.—A letter from Tabriz brings the disastrous account of an earthquake having nearly destroyed the whole of the town of Khoi, between the Lake of Urnia and Persia, by which upwards of a thousand people perished.

Thunder Storm.—The *Sherborne Mercury* gives an account of violent thunder which visited that neighbourhood on the afternoon of the 13th.—The effects of the storm were most destructively felt at Marnhull. Several labourers engaged in the fields, haymaking, had taken shelter from the storm under a tree with a waggon load of hay, and were struck by the electric fluid. One of them was killed on the spot, another struck blind, and four others with one woman very seriously injured. The waggon and hay were entirely consumed, and the whole ground torn up as though a plough had passed through it. The storm was accompanied by a fall of hailstones of an extraordinary size. In many places they were picked up measuring from three to six inches in circumference.

British Museum.—The number of persons admitted to view the general collections during the past year amounted to 547,718, being an increase over the previous year of 228,344, and the number of visits made to the reading-rooms for the purpose of study or research was 71,706, being an increase over the corresponding year of 2,403. The number of visits by artists and students to the galleries of sculpture had been 5,627, and the number of visits to the print-room 8,781.

TO CORRESPONDENTS.—An Admirer of Art—R. R.—An Italian—Cætera desunt—W. B.—A Cartoon Exhibitor—received.

Thanks to Theta.—The explanation requested by "A Country Clergyman" would be a dissertation, and lead to endless discussion. We agree with him that pews are very ugly, and ought to be abolished.

Erratum.—In Mr. Pratt's Advertisement last week—the word "Paper" should have been *Taper*.

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CORPORATION of the AMICABLE SOCIETY for a PERPETUAL ASSURANCE OFFICE. Incorporated by Charter of Queen Anne, A.D. 1706. 13, Serjeants' Inn, Fleet-street, London.

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The Rt. Hon. the Earl of Devon	William Everett, Esq.
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John Barker, Esq.	Mr. Serjeant Merewether
Francis Boott, M.D.	James Mountague, Esq.
The Hon. Frederick Byng	Mark Beauchamp Peacock, Esq.
Colbett Derby, Esq.	Theophilus Thompson, M.D.

Every person on whose life an assurance is effected for one or more Shares, whether for his own benefit, or by a contributor having an interest in his life, is admitted a member of the Corporation.

The *whole of the Profits* are divided among the representatives or nominees of the deceased members in proportion to the amount of their respective assurances, and without reference to the length of time during which the Policy may have been in force.

There is no proprietary body,—no commission is allowed to agents,—and the affairs of the Corporation are managed at the smallest possible expense; the profits are, therefore, the utmost the premiums can afford.

T. GALLOWAY, Registrar.

SCOTTISH WIDOWS' FUND and LIFE ASSURANCE SOCIETY, upon the Principle of Mutual Contribution.

Abstract Statement of the Funds as at 31st MARCH, 1843.

Sums invested in real Security	£329,670 0 0
Loans to Members, on the Security of their Policies	235,461 0 0
Sums invested in the purchase of Redeemable and Irredeemable Annuities	105,985 7 10
Sums invested in Government and Bank Stock	55,291 14 2
Value of Reversionary Rights, Government Annuities, and Feu-duties	39,307 9 1
Value of House Property and Floating Balances, after deducting the amount due under Policies emerged, but not paid	9,935 1 0
Total	£1,275,590 12 1

N.B.—Whilst this Great Fund of upwards of ONE MILLION AND A QUARTER has been accumulated, and whilst upwards of HALF A MILLION has been paid to Members, or to the representatives of Members under emerged Policies, it affords the Directors much gratification to state, that not a shilling has ever been lost upon any one of the Society's Investments.

The Annual Revenue of the Society at the same date was 202,889*l.* 14*s.* 3*d.*

Whereof arising from Premiums	£145,386 14 4
Capital	57,502 19 11
	£202,889 14 3

By order of the Court of Directors.

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PROMOTER LIFE ASSURANCE and ANNUITY COMPANY, 9, Chatham-place, Blackfriars, London. Established in 1836.

This Society is supported by an ample subscribed capital, and by a considerable accumulated premium fund.

Assurances are effected at a low rate of premium, without profits, or at an increased premium, with participation in the profits of the Office.

A Bonus in ready money, at the rate of 15 per cent. on the premiums received (equivalent to a reversionary bonus of about 30 per cent.) was declared in May last, on all beneficial policies on which three annual premiums had been paid in December, 1841.

A division of the profits takes place every five years, and the holders of beneficial policies can receive their bonuses in ready money, or have them applied in augmentation of their policies, or in reduction of their future premiums.

Assurers may contract to pay their Premiums either in one sum, in a given number of payments, in annual, half-yearly, or quarterly payments, *or on the ascending or descending scale.*

Officers in the Army and Navy on active service, persons afflicted with chronic and other diseases, and such as are going beyond the limits of Europe, are also assured at moderate rates.

Prospectuses and all necessary information may be obtained at the Office. MICHAEL SAWARD, Secretary.

ARGUS LIFE ASSURANCE COMPANY, 39, Throgmorton-street, Bank.

Empowered by special Act of Parliament, 5 & 6 Will. IV. c. 76.

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In addition to the subscribed Capital of 300,000*l.* the assured have the security of the Company's Income of nearly 60,000*l.* per annum, yearly increasing, and an accumulating Assurance Fund invested in Government and other available Securities, of considerably larger amount than the estimated liabilities of the Company.

The Rates of Premium are reduced to the lowest scale compatible with the safety of the Assured and the stability of the Company, thereby, in effect, giving to every policy-holder an immediate and certain bonus without risk, in lieu of the deferred and frequently delusive prospect of a periodical division of profits.

Annual Premium to Assure £100.

Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 8	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

One-third of whole-term Premiums may remain unpaid at 5 per cent. comp. int. as a debt upon the Policy for life, or may be paid off at any time without notice.

In Assurances for advances of money, as security for debts, or as a provision for a family, when the least present outlay is desirable, the varied and comprehensive Tables of the Argus Office will be found to be particularly favourable to the assured.

A Board of Directors, with the Medical Officers, attend daily, at a quarter before 2 o'clock.

EDWARD BATES, Resident Director.

A Liberal Commission to Solicitors and Agents.

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No. 34, Bridge-street, Blackfriars, London: established 1823.
Empowered by Act of Parliament, 3 William IV.

Lower Rates of Premium than those of any other office that entitle the assured to participate in the profits.

The bonus declared in 1834 amounted upon an average to 16*l.* per cent. on the premiums then paid; and in 1839 a second bonus was awarded, amounting on the average to 31*l.* per cent. on the premiums paid during the preceding five years.

Prospectuses and other particulars may be obtained at the Office, between the hours of ten and four, or will be forwarded to persons resident in the country, on application.

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THE MANAGERS OF THE SUN LIFE OFFICE beg leave to inform the public that their Rates, on Young Lives, are much lower than those of many other Offices, and that the Assured are entitled to an participation in the Profits of this Society.—Persons having Life Interests, such as Clergymen, Medical Men, and others deriving incomes from their Professions or Trades, also those holding Estates on Lives, will see the advantage of effecting Insurances in the Sun Life Office.

Tables of Rates may be had at the Sun Life Office, in Cornhill, at the Sun Fire Office in Craig's-court, and at No. 65, Welbeck-street, Cavendish-square, London; also of any of the Agents for the Sun Fire Office.

NATIONAL LOAN FUND LIFE ASSURANCE, ANNUITY, and DEFERRED ANNUITY SOCIETY, 26, Cornhill, London.—Capital, 500,000*l.*—Empowered by Parliament.

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Auditors—Prof. Wheatstone, F.R.S.; Prof. Graves, A.M. F.R.S.
Actuary—W. S. B. Woolhouse, Esq. F.R.A.S.

The superior advantages to those Assured with this Society will be best understood by a comparison of its principles and a reference to the last Annual Bonus declared on Policies of five years' standing, viz.:

Entry	Policy No.	Age	Sum	Annual Premium.	Bonus added.	Cash Bonus.	Premium reduced.
			£	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1837	39	59	1000	67 8 4	132 14 6	56 19 9	8 19 4
1838	114	56	3000	175 15 0	296 9 7	123 0 6	16 9 7

Policies now entered upon entitled to participation in next Annual Division. Two-thirds of all premiums paid can be borrowed by the assured without loss of Policy.

F. FERGUSON CAMROUX, Secretary.

BRITANNIA LIFE ASSURANCE COMPANY, 1, Princes-street, Bank, London.

This Institution is empowered by *Special Act of Parliament*, (4 Vict. cap. 9), and is so constituted as to afford the benefits of Life Assurance in their fullest extent to Policy-Holders, and to present greater facilities and accommodation than are usually offered by other Companies. The decided superiority of its plan, and its claim to public preference and support, have been proved incontestibly, by its extraordinary and unprecedented success.

Assurances may either be effected by Parties on their own Lives, or by Parties interested therein on the Lives of others.

The effect of an Assurance on a person's own life is to create at once a property in reversion, which can by no other means be realized. Take, for instance, the case of a person at the age of thirty, who by the payment of 5*l.* 2*s.* 4*d.* to the Britannia Life Assurance Company, can become at once possessed of a bequeathable property, amounting to 1000*l.*, subject only to the condition of his continuing the same payment quarterly during the remainder of his life,—a condition which may be fulfilled by the mere saving of EIGHT SHILLINGS weekly in his expenditure. Thus, by the exertion of a very slight degree of economy—such, indeed, as can scarcely be felt as an inconvenience, he may at once realize a capital of 1000*l.*, which he can bequeath or dispose of in any way he may think proper.

Detailed Prospectuses, and every requisite information as to the mode of effecting Assurances, may be obtained at the Office.

PETER MORRISON, Resident Director.

A Board of Directors attend daily at 2 o'clock, for the dispatch of business.

PALLADIUM LIFE ASSURANCE SOCIETY, 7, Waterloo-place, London.

Directors.

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Sir John Barrow, Bart. F.R.S.	Henry Harvey, Esq. F.R.S.
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Charles Elliott, Esq. F.R.S.	Patrick Maxwell Stewart, Esq. M.P.
Joseph Esdaile, Esq.	Sir William Young, Bart.

Bankers—The London and Westminster Bank.
Physician—Theodore Gordon, M.D.

The Bonus declared by this Society is larger, in proportion, than that of most other Offices. The Assured are entitled to FOUR-FIFTHS, or 80 per cent. of the profits; which have produced, on an average, to the Assured, additions to their Policies of FORTY-THREE PER CENT. on the Premiums paid. This Bonus may, at the option of the Assured, be applied in *Reduction of future Premiums.*

ADDITIONS TO POLICIES.

The following Table shows the Additions made to Policies for 500l., which had been in force for Fourteen *Years, to the 31st December, 1838.*

Age at commencement.	Premiums paid in the 14 years.	Additions made to the Sum assured in the 14 years.	*Total Sums* now payable, in case of death.
10	£1192 18 4	£586 6 7	£5586 6 7
15	1250 8 4	681 2 7	5681 2 7
20	1325 5 4	768 5 1	5768 5 1
25	1662 18 4	767 2 8	5767 2 8
30	1989 11 8	813 15 6	5813 15 6
35	2094 3 4	854 6 5	5854 6 5
40	2377 1 8	923 18 1	5923 18 1
45	2727 1 8	1011 2 9	6011 2 9
50	3173 6 8	1139 15 7	6139 15 7

Persons travelling in Europe, by sea or land, in time of peace, are *not* charged any extra premium.

NICHOLAS GRUT, Secretary and Actuary.

VICTORIA LIFE ASSURANCE COMPANY.

Trustees.

Sir Jas. Duke, Ald. M.P. *Chairman*	Benj. Hawes, Esq. *Dep. Chairman*
Benj. Barnard, Esq.	Charles Baldwin, Esq.

Peculiar advantages are offered by this Company. Thus:—

Parties assuring the lives of others may make their policies secure, notwithstanding the life assured may go out of the limits of Europe, without the necessary permission of the Directors having been previously obtained.

Credit of half the premiums for the first five years allowed on policies effected for the whole term of life.

Assurances may be effected *with* or *without* profits—on an ascending or descending scale, or for short periods.

Advances made to Assurers on real or undoubted personal security, for terms not exceeding three years, repayable by instalments.

Attention is particularly requested to the detailed prospectuses of the Company, which may be obtained at the Office, 18, King William-street, City, or by letter, addressed to the Secretary. WILLIAM RATRAY, Actuary and Secretary.

CORPORATION of the LONDON ASSURANCE. Established by Royal Charter, A.D. 1720.

FOR FIRE, LIFE, AND MARINE ASSURANCES.

Offices, 19, Birchin-lane, Cornhill, and 10, Regent-street.

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Abel Chapman, Esq., *Sub-Governor.*
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George Barnes, Esq.	Samuel Gregson, Esq.
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Persons effecting Life Assurances with this Corporation have the choice of two plans: the one entitling them to an annual abatement of premium after five years' payment; the other at a lower fixed rate without abatement.

The leading features which distinguish the first of these plans from those of other Life Assurance offices are—

The guarantee of the Corporation for the full payment of the sums assured:

Annual abatements of premium, commencing after full five years' payments:

Total absence of partnership of any kind whatever:

Absolute exemption from the possibility of being called upon to contribute towards making good any losses:

And freedom from all charges of management.

The abatement of premium for the year 1843 on policies of five years' standing, under the first of the above plans, was 31*l.* 10*s.* 2*d.* per cent.

It may be here sufficient to state, as an example, that under the above system a person having effected a policy on or before the 1st of January, 1838, at an annual premium of 100*l.*, had, on the 1st of January, 1843, only the sum of 68*l.* 9*s.* 10*d.* to pay as that year's premium.

The future annual abatement must vary according to the success of this branch of the Corporation's business.

In the Fire Department assurances are effected at the lowest rates.

Attendance daily, from Ten till Four, at both Offices, where prospectuses and every information may be obtained.

ABEL PEYTON PHELPS, Esq.,
Superintendent of the Office in Regent-street.
JOHN LAURENCE, Secretary.

The Corporation having determined to increase the number of their agents, are desirous of receiving applications for appointments from parties of respectability and influence residing in the several towns and districts of England and Wales.

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HUMPHREYS'S INODOROUS SOLUBLE COMPOUND, to PROMOTE the GROWTH of PLANTS.—Dissolved in water, this valuable preparation may be used with great advantage either in the drawing-room or in the conservatory. A single bottle is equal in fertilizing force to some hundred weight of rich compost; and by its use, not only common plants are improved by increased brilliancy of flower and deeper verdure, but valuable exotics are so strengthened, as to resist the usual alternations of temperature, and may be preserved without a greenhouse.—Sold in bottles, 1*s.* 9*d.* each, with full instructions for use, by the leading Chemists, Druggists, &c. in Town and Country. Wholesale Agents, Davy, Mackmurdo & Co. 100, Thames-street, London.

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MESSRS. BARRY & SON, Stationers and Engravers, beg to inform the Nobility and Gentry that they are now enabled to PRINT ARMS, CRESTS, &c., for book plates, in their proper heraldic colours, and at very moderate prices. Crests engraved on visiting cards in the first-rate style, 6*s.*; without the crest, 2*s.* 6*d.*; and 100 cards, 2*s.* 6*d.*: also every description of elegant engraving. Specimens of the above may be selected from a large and fashionable assortment, at their warehouses, Egyptian Hall, Piccadilly, and 132, Bishopsgate-street Within, or sent on application any distance free of expense. Superfine letter papers, 27*s.*, 23*s.*, 20*s.*, 18*s.*, 17*s.*, 14*s.*, 12*s.* and 8*s.* per ream; Note ditto, 18*s.*, 16*s.*, 12*s.*, 8*s.*, 6*s.* and 4*s.* per ream. An additional charge is made for stamping either of the above with arms, crest, coronet, or initials. Their miscellaneous stock, which is very large and particularly adapted for presents, consists of dressing cases, writing desks, inkstands, envelope cases, albums, blotting-books, bibles and prayers, gold and silver pencil cases, penholders, toilet and smelling bottles, souvenirs, ladies' companions, sachets, card and glove cases, pocket-books, papeterie, and envelopes, suitable for invitations, complimentary notes, weddings, &c. Either of the above articles may be had plain, or of the most costly description, with every description of useful stationery. Postage stamps and envelopes at Government prices. Messrs. Barry & Son are also the West-end Agents for Mr. Robert Best Ede's Perfumery.

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THIS memoir contains but a brief and a slight sketch of a life of almost heroic industry and practical utility; for it is an appendage only to the more lengthy "Canadian Narrative," which was written at the death-bed request of Lord Sydenham, by Mr. Murdock, his civil secretary. Brief, however, as it is, it is pregnant with valuable suggestions, replete with instruction, profitable in example; and it will be perused with sympathy by the good, and with pleasure by all whose minds are elevated above the level of a fanatical tract or a Newgate novel. In this respect it fully justifies the preliminary observations of the Editor:—

"The public life of Lord Sydenham offers a rare, perhaps an unexampled, instance of the rapid attainment of eminent station by the force of personal qualifications alone. Without any peculiar advantages of birth, rank, fortune, or connexion, by the unaided exertions of his talents, industry, and tact, he had, before the age of forty, sat for fifteen years in Parliament—ten of them as the spontaneously selected representative of the great manufacturing capital of the country, Manchester—had been Minister of State ten years, in the Cabinet five, and occupied the station of Governor-General of all the British North American Colonies; being rewarded for his brilliant administration of this high office by a Peerage and the order of the Bath. Such a career cannot but be well worthy of study, whether by those who themselves are struggling forward in the pursuit of fame, wealth, and honour, or those who are contented to contemplate as by-standers the busy drama in which the million are toiling for these objects. Still more worthy of close study is such a life, if it can be shown, as in this instance it unquestionably can, that the mainspring of exertions thus arduous and successful was neither barren ambition, nor the vain lust of popular reputation, but a sincere desire to obtain the means of wide-spread usefulness."

To the other merits of this volume may be added that of the apropos. Of the race of statesmen who have made themselves names amid the din of war, or in the arena of party politics, the showy diplomatists, and brilliant orators, leaders of parties, and fortunate comers out of "great and glorious" wars, we have had enough. The wood of which such "great men" are made is as well known as the uses of which they are susceptible: but of that other and better race, who have achieved the glory of fixing a moral or legislative principle, who have advanced civilization by their teaching and their acts, who have developed social truths, beaten down time-honoured prejudices, and introduced practical improvements into the institutions of their country, our specimens have not been numerous. We have, as a nation, not learned to honour these peaceful triumphs, the victories of honest and laborious thought; and, as a nation, we are further than ever from the capability of comprehending them. Amidst the sterility of the literature of the day, we have need of works of some moral calibre, calculated to announce a higher sphere of action than that in which we habitually move; —works that will shake the complacent apathy of voluptuaries, disturb the blind confidence of routinists, and awaken the slaves of mammon from their dream of security. Such a book is the volume before us. Its moral atmosphere is wholesome and invigorating; and what is yet more, while it breathes of virtue, and is conversant with high thoughts, its matter is positive, demonstrable, and tangible. We must also add (for we will not conceal a portion of our thoughts), that the review of the free trade question which this Life offers to the reader, the honest confidence with which it advocates the doctrine, and the convincing proofs it offers of the success attendant upon even a partial adoption of the principle, confer on the memoir a positive utility, more immediate, if not more extensive, than that derivable from its general philosophy.

In adopting the editor's sentiment respecting the birth, rank, and fortune of Mr. Thomson, (for by that name Lord Sydenham is best known to the public,) in their influence on his future fortunes, we have considered these antecedents with reference to the ordinary statesmen of ordinary times. With such men, high rank and station, set off by the showy superficialities of a classical course of education, sufficed to success; and to want them was equivalent to a sentence of excommunication from office. But at the particular epoch at which Mr. Thomson entered upon public life, other endowments and other acquirements were in requisition; and we consider that the eminence to which this gentleman attained, depended immediately on his business education, business habits, and perfect isolation from conventional prejudices. The son of a prosperous merchant, he was independent in his circumstances, without being placed above the necessity for steady labour. His industry, too, was conversant with men and with things, more than with books, and the daily necessities of his vocation, while it supplied him with the facts so necessary to the formation of a new public opinion, gave that particular turn to his mind, which enabled him to draw from them their legitimate inferences. Of his education, Mr. Scrope says it was "in no degree completed at any public school, college, or university; but confined to a small private school or tutor." Those only who have been trained in the trammels of a public education, and have outgrown them, can know the load of prejudices which were thus avoided. On this point Mr. Scrope speaks with great judgment:—

"The peculiar qualifications which such an education is generally supposed to have a tendency to confer, namely, the spirit of emulation, the habit of pushing your way through a herd of jostling competitors, self-knowledge, and a just estimation of your own faculties, amenity in social intercourse, and a pleasing popular manner, the *savoir vivre*, in short, of society, are precisely those qualities for the possession of which Mr. C. Thomson was very peculiarly distinguished. And yet he was not only not educated, as has been said, at either a public school or university, but the possession of some at least of these qualities may undoubtedly, in a great degree, be traced to that very fact, and to his consequently being cast upon the busy world itself, rather than its supposed miniature resemblance, dependent only on his own resources, at a time of life at which young men, academically educated, are usually in a state of pupilage, watched by preceptors, associating only with youths of their own age, and kept under the control of a strict scholastic discipline."

Independent of the training of the counting-house, Mr. Thomson was enabled to acquire extensive and sound views of commercial interests, by a residence in St. Petersburgh, where he proceeded for the purpose of learning the business of his father's firm. This residence involved, also, the external and superficial advantages of grace and manner derived from a free intercourse with the polished society of that capital. The necessities of health likewise, after a short stay in Russia, carried him to Italy, and this also was not without influence upon his future destiny.

If chance did not place Mr. Thomson by his birth in the ranks of aristocracy, he seems to have been, in the German sense, (that is, in limb and feature,) "well born;" and in noticing the fact, Mr. Scrope relates an anecdote worth repeating:—

"In his infancy he was remarkable for the perfection of childish grace and beauty, yet attested by the pencil of Sir Thomas Lawrence; and hence, during the sojourn of the younger part of the family at Weymouth in the summer of 1803, he attracted the attention and became the especial favourite of the good old King, George III., then residing there for the benefit of his marine excursions, and whose partiality to children is well known. His elder brother yet remembers the terror inspired when at their first meeting with the sovereign on the Parade, General Garth was dispatched to bring the children to the presence, and they were subjected to a rapid interrogatory from the impatient monarch as to their names, birth, and parentage. After this, the King became so partial to Charles, the youngest, then not quite four years old, that he insisted on a daily visit from him, often watched at the window for his arrival, ran down himself to open the door to let him in, and carried him about in his arms to show all that could amuse the child, in the very ordinary lodging-house then occupied by the royal party, and especially the suppers laid out for the children's balls, which their majesties frequently gave for the amusement of their young favourites. On one occasion, the King being on the pier-head, about to embark in the royal yacht upon one of his sailing trips, and having the child in his arms, he turned round to Mr. Pitt, who was in attendance at his elbow, and exclaimed, 'Is not this a fine boy, Pitt? Fine boy, isn't he? Take him in your arms, Pitt; take him in your arms: charming child, isn't he?' Then suiting the action to the word, he made the stiff and solemn premier, weighed down as he seemed to be with cares of state, dandle and kiss the pretty boy, and carry him some minutes in his arms, albeit strange and unused to such a burden. * * Pitt, although no doubt fretted by his master's childish fancy, which exposed him to the ill-suppressed titter of the circle around, including several of the younger branches of the royal family, to whom the scene afforded great amusement, put the best countenance he could on the matter, but little thought, no doubt, that the infant he was required to nurse would, at no very distant time, have the offer of the same high official post which he then occupied, the chancellorship of the exchequer, and would be quoted as, perhaps, *next to himself*, the most remarkable instance in modern times of the early attainment of great public eminence by the force of talent alone; equally purchased, alas! by premature extinction, at the zenith of a brilliant career."

The mercantile occupations of Mr. Thomson not only opened to him the sources of an information unknown to the college-bred statesman of the day, though hourly becoming of greater importance to the legislator and the public functionary; but it introduced him under circumstances the most favourable, to the class of men who were just rising into political importance, the thriving constituencies of the great manufacturing towns.

The counting-house, however, did not long suffice to occupy Mr. Thomson's activity. His brother attributes his disgust with it to the excitement of foreign travel; and travel might indeed have made him acquainted with a better sphere, and have given direction to his first thoughts of emancipation. But it can scarcely be doubted that consciousness of the intellectual power he possessed must, from the first, have had much effect in awakening ambition, and directing him to pursuits of a loftier promise. On this point Mr. Scrope thus enlarges:—

"After so long a holiday, spent in the amusement and excitement of foreign travel, it was quite natural that the young man should feel the confinement and dull routine of a London counting-house extremely irksome; and his letters at this period contain many complaints of the kind. His anxious desire, indeed, both then and for some time after, was to exchange the occupation he had so far engaged in, for that of diplomacy, for which both his natural and acquired

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qualifications, as well as the habits of foreign travel, and the society in which he had for some time moved, peculiarly fitted him. He had a remarkable knowledge of many languages, speaking French, German, Russ, and Italian, almost like a native; and his manner and address were courtly, refined, and fascinating. At his earnest solicitation endeavours were made by his friends with a view to obtain employment for him in some foreign embassy, fortunately without success. It was not long before he had reason to congratulate himself on the failure, and to discover that in an age and country of so practical a character as this, the knowledge of facts and habits of business to be acquired in commercial pursuits, by a mind endowed with faculties of a high order, are far more likely to lead to station and power than any familiarity with foreign courts or diplomatic intrigue. Had his wishes been fulfilled, and his career consequently changed, he might, and probably would, have grown grey in the pleasant but somewhat idle occupation of a *chargé d'affaires* at some petty foreign court, without ever attaining one-tenth part of the reputation or power, to which his mercantile education and information, gathered in the busy marts of British industry, speedily elevated him."

Notwithstanding all dislikes, however, Mr. Thomson did not retire from the firm; and after a year and a half's probation at home, he was sent a second time to St. Petersburgh, with a share in the conduct of the business—another accident most influential in his future success; as it stored his mind with additional and important observations on the practical workings of commerce,—that particular knowledge, which gave him his chief power over the minds of his contemporaries:—

"Here he remained for nearly two years, making the most of his time and the opportunities afforded by his admission to the best society of that capital, in which he was a general favourite, and especially among the diplomatic body. Nor did he neglect the study of books, and his anxiety to store up knowledge appears, from entries in his journal of this period, in which he occasionally records as a 'lost day,' one in which he had been able to add nothing to his previous acquirements."

In 1825, on his father's decease, we find Mr. Thomson once more actively engaged in the London counting-house; when he appears to have paid his tribute to youthful inexperience; having been in a slight degree "hit" on the breaking of the great commercial bubble of that speculating year. That year was further remarkable, in relation to Mr. Thomson's future destiny, inasmuch as it saw Mr. Huskisson President of the Board of Trade, and thus enabled to effect a revisal of the revenue laws and tariff:—

"Commercial questions were thus assuming a prominence in the debates of Parliament which might well suggest to a merchant entertaining enlarged views on these subjects, and conscious of the possession of an amount of knowledge and information which might be usefully brought to bear upon their discussion, the desire to take part in these debates. It was not difficult to perceive, that the time was favourable for men of practical experience in commercial affairs, not only to obtain a hearing, but even to exercise considerable influence in the deliberations of the House of Commons. Mr. C. Thomson, moreover, entertained strong opinions of a liberal character on the more ordinary political questions of the age. These principles were entirely self-formed. Those of his family, of his father certainly, were rather of the opposite complexion. But whether acquired by reflection during his residence among the despotic, and consequently stagnating states of the continent, or from his course of reading, or from the general bent of his mind, or, as seems most probable, from all these influences combined, certain it is that his political principles were from the first of a very liberal character, and led him to cultivate the society of those who entertained similar views on questions of public interest. He thus became acquainted about this time, among others, with Dr. Bowring, Mr. Mill, Mr. Warburton, and Mr. Hume, and was occasionally admitted to the hospitality of the eccentric and amiable Bentham. He likewise studied the science of Political Economy with Mr. M'Culloch, and frequented the Political Economy Club then lately instituted."

In the summer of 1825 Mr. Thomson offered himself (much against the advice of his business friends,) as member for Dover, and, after a severe struggle, he was returned. It is needless to add, that Mr. Thomson entered warmly under the banner of Mr. Huskisson, and proved himself a valuable ally, while he made a reputation, not indeed as a brilliant speaker, but of one whose knowledge would always ensure him the ear of the house. In 1829 he made his most successful speech on the motion for a committee on the silk trade. His peroration on the inefficiency of protection was striking, and will even now be read by many with profit:—

"Buonaparte, when at the height of his power he fulminated his decrees from the palace of the Duomo of Milan, which was to annihilate his only rival, thought but little that his orders could be contested, or his will disputed. And yet, what was the result? He, whose armies successively occupied every capital of Europe,—who made and unmade kings with a breath,—was set at nought by the lowest of his subjects. The smuggler bearded him in the streets of his capital, and set his power at defiance in his own ports and cities. The goods, which he refused to admit, found their way through the Frozen Ocean into the heart of France. I speak from personal knowledge when I say, that an uninterrupted line of communication was established between Archangel and Paris; and goods, even the bulky articles of sugar, coffee, and manufactures, were conveyed with as much ease and safety, though at a proportionally increased cost, as from London to Havre. Insurances were then as currently effected at Brody and at Leipsic as at Lloyd's or at New York."

The policy of awaiting treaties of reciprocity to grant reforms otherwise admitted desirable, he completely smashes in a few words:—

"It is hopeless, then for any nation to attempt to exclude the productions of another. They may injure their own subjects by enhancing the price, but exclude they cannot. But the advantage to a country in first adopting the principle of freedom of trade is not merely relative, but positive. Under a system of restriction with us, other nations may make and uphold corresponding restrictions; but if we set the example of free intercourse, they may make, but I defy them to uphold them. They may struggle for a time to comply with the wishes of the ignorant and interested producers in their own country, but they cannot do so long. The ruin of their own trade,—the destruction of the property of all those who are not immediately interested in the monopoly,—the outcry of the whole mass of consumers, will drive them into a better and wiser course. If we wait till they grant reciprocity, we are the slaves of their will; if we give free admission to their produce, they become the servants of ours. What is the case with France at the present moment? * * I refer to it with deep regret,—I lament it, because I consider her interests as identified with our own,—because I think that we have run too long the race of competition in the arts of destruction;—because I think that the time is come, when we should run that course for which nature intended us—the race of competition in industry, in wealth, and in civilization;—I lament it, because, from my soul, I believe that one country cannot improve without benefiting her neighbour,—because I feel sure that no gale can pass over France, fraught with wealth, with prosperity, or with happiness, without bearing a portion of those blessings to Britain. I will not speak of her cotton mills—she may raise printed cottons at a dear rate—she may raise iron, instead of taking it from us, at double the cost; but what effect does this have upon the general industry of the country? What do those classes of producers say to this system, who find that there is no longer any demand for their produce? Are they satisfied? * * 'What,' say they, 'is the basis of the prohibitive system? A chimera. To sell without buying. A secret still to be discovered.' * * It is no more in the power of governments to uphold for long, than it is for the interests of nations to suffer, such a system."

It is a lamentable fact, and one that speaks volumes for the defective education of the "educated classes," both at home and in France, that these truths should still require reiteration, and that the common sense of the public should not long ago have enforced the adoption of a wiser and more generous policy.

In the year 1830, Earl Grey, in coming into office, offered the Vice-Presidentship of the Board of Trade, with the Treasurership of the Navy, to Mr. Thomson, and he accepted the offer; thus succeeding to the dropped mantle of Mr. Huskisson, whose premature and violent death, still deplored as a national misfortune, had, then, not long occurred. He now withdrew altogether from the commercial firm, and devoted all his time and faculties to the public service.

We cannot follow the new official through the detail of fiscal reforms which he was then enabled to carry; but we must notice with pain, that so early as 1832 his journals announce that his health was grievously impaired by the labours of office; preparing the reader to anticipate that he was eventually, like so many other faithful servants of the public, to pay with his life his share in the overwrought direction of our national affairs:—

"The excessive application of Mr. Thomson to public business during this session materially affected his health. Attendance on some committees in the morning, his office, and the night passed in the House, often till two or three in the morning, were more than any constitution could bear, any energy successfully contend with. His journal, which from about this period was kept with tolerable regularity, contains occasionally such entries as the following:—'August 28th, Saturday.—A week of the hardest possible labour. I have not returned from the House any day till three o'clock; on Wednesday not till four. It is impossible to stand this! I find my body quite exhausted, and my mind equally worn out. All this week I have alternated between the bank and silk committees, and then the House. On Wednesday I carried my bill (the Customs Duties) through the committee: was at it from five till two in the morning, nine mortal hours! . . . I passed my bill to-day, thank God!'"

This evil is still in mischievous existence, enhancing the embarrassments, and distracting the attention of the ablest officials: strange that an instinct of self-preservation has not long since led the parliament to a revisal of its mode of business, and delegated much of its laborious trifling with trifles to subordinate authorities!

In 1832, at the general election, Mr. Thomson was chosen member for Manchester, without his personal interference; and he availed himself of the circumstance to end the burthensome and unsatisfactory connexion with the borough of Dover, which he had, at great pecuniary sacrifices, hitherto maintained. Mr. Thomson's sentiments on the Corn Laws are well known; and in explanation of his holding office without attacking them, it is stated that the apathy of the commercial classes had enforced on the ministry that delay in introducing measures of reform, for which they were at the time so perseveringly reprobated. When the time for action came, he was no longer at home; but his letters are highly interesting, and not less honourable to his principles than to the accuracy of his anticipations. On the announcement of the budget, in 1841, he thus writes to Mr. Baring:—

"You have taken a bold step, and I am all impatience to learn the result, which must of course have been ascertained by this time. But, whatever it be, I sincerely rejoice at your having taken your stand with the country upon a great, an intelligible, and, above all, a *practical* measure of reform. It has every thing to recommend it, in what it touches, and in what it lets alone. It does *not* meddle with religious

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prejudices; it does *not* relate to Ireland; it does *not* touch on any of the theoretical questions of government on which parties have so long been divided. It *is* a new flag to fight under, and must prevail eventually, whatever be its success now. The only criticism I should be disposed to pass on your proceeding, is the mode of introducing the question."

And again, a month later:—

"The last accounts I have make me think that the whole of your plan is likely to be upset by the Tories and the class interests. But, never mind. The seed is sown—and the flag of commercial reform is at last unfurled, and sooner or later it must triumph. The debate of the 18th May (my latest news) tells me nothing of what your course will be; but I trust, for your own sakes and that of the cause, that you will not have abandoned the helm to the Tories upon the mere defeat upon the Sugar Duties, which was of course inevitable. It seems to me that, having once entered upon this new contest, you are bound to proceed with it. If they beat you on Sugar, give them Timber; if they beat you on that, give them Corn. The discussions must benefit you, and *must* injure them. And when beaten on all, and your course of policy fairly before the country, test it with a dissolution, which though it can scarcely be expected to give you a majority, or render resignation unnecessary, will at least have ranged parties under the new banners, both on one side and the other, and enable you *to force your measures on another government*, should your own not get back."

Finally, when the result of the elections was fully known, he thus once more gives vent to his convictions:—

"I am too much broken in health to take much more than the interest of a spectator in the political struggle, if there be one, next session; and I shall not be at all sorry for the opportunity of trying by quiet and amusement to save the remains of my constitution; but I cannot but feel deeply anxious about the country, and I am very gloomy as to its prospects. *The evil which ten years ago I predicted, if we did not liberalise our commercial policy, has fallen on it.* We have successful rivals everywhere, and friends nowhere. Even the bold and gallant struggle you have made is misrepresented, and attributed, not to its true motive, a conviction of the truth of the principles of free trade, but the desire to *mislead* other nations, and prevent them from following you in your (*successful!!*) policy of protection and prohibition. That, however, is no excuse for the folly and ingratitude of the English people, for which they will pay dearly if I am not mistaken."

On the subject of Mr. Thomson's mission to Canada we are told that—

"In the early part of the year 1836 Mr. Poulett Thomson had found his health so seriously affected by the long night sittings in the House of Commons, that he began to consider the necessity of some change from the position he then occupied to one which should be more compatible with his physical powers. * * In discussing the idea with his friends, the government of Canada was mentioned as a post that might be open to him. In conversation with Lord Spencer (his oldest and warmest political associate and friend), the latter recommended him to accept this noble task. And Mr. Thomson's private journal quotes one of the expressions he made use of, and which deserves to find a place here, as characteristic of the real motive and spring of the public conduct of both men. 'Lord A. said he thought Canada 'the finest field of exertion for any one, as affording *the greatest power of doing the greatest good to one's fellow-creatures.*' I agree with him.' It was by this consideration, no doubt, that his determination was guided, when, towards the close of the session, new ministerial arrangements being in contemplation (consequent partly on Mr. Spring Rice's elevation to the peerage, and appointment to the comptrollership of the Exchequer), he had to make choice between the Chancellorship of the Exchequer, and the Government of Canada, which were offered to him. Either alternative presented disadvantages perhaps of equal force as respected health. The continued fatigue of attendance in the House of Commons was likely to be quite as injurious in the one case, as the severity of a northern climate would be in the other. His decision was therefore chiefly influenced by the feeeling of where he could make his abilities and energies most useful. The situation of affairs in Canada was perplexing, and the difficulties great in the way of an harmonious settlement of the all-important question of the union of the provinces, and the establishment of an entirely new constitution for their future government. But Mr. Thomson felt confident of being able to surmount these difficulties. He expressed this confidence repeatedly to his private friends. And the result justified his most sanguine anticipations."

It is delightful to contemplate human nature under a point of view so exalted; but we cannot pursue our very brief and imperfect *resumé* of Mr. Thomson's career, through the multitudinous details of his Canada government. The clear narrative which Mr. Murdock has drawn up of his administration, we must therefore leave to the notice of journals professedly political. The account may be thought by some too eulogistical; but, for our own parts, we consider it as a pregnant illustration of the influence of personal character upon the success of public measures. Common honesty in dealing with the colony, the application of sound political principles, candour and steadiness of action, a manly yet conciliating deportment, and an energetic firmness in dealing with persons and events, in one year restored peace and contentment to a distracted colony.

A few incidental passages of episodical interest we may advert to next week.

Oberon's Vision in the Midsummer Night's Dream, illustrated by a comparison with Lylie's Endymion. By the Rev. N. J. Halpin. Printed for the Shakespeare Society.

THIS is one of the most curious and interesting Shakspearian essays that has come under our notice for a long time. We cannot do better than begin by citing the enchanting passage which has been the subject of Mr. Halpin's critical labours:—

Oberon. My gentle Puck, come hither. Thou rememberest,
Since once I sat upon a promontory,
And heard a mermaid, on a dolphin's back,
Uttering such dulcet and harmonious breath,
That the rude sea grew civil at her song;
And certain stars shot madly from their spheres,
To hear the sea-maid's music.
Puck. I remember.
Oberon. That very time I saw—but thou couldst not—
Flying between the cold moon and the earth,
Cupid all-armed: a certain aim he took
At a fair Vestal, throned by the West,
And loosed a love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quenched in the chaste beams of the wat'ry moon,
And the Imperial Votaress passed on,
In maiden meditation, fancy-free.
Yet marked I where the bolt of Cupid fell:
It fell upon a LITTLE WESTERN FLOWER—
Before milk-white, now purple with Love's wound—
And maidens call it *Love in Idleness.*
Fetch me that Flower.

The allegorical character of this passage has been acknowledged by all the commentators, who have generally adopted (some, indeed, with much hesitation) Warburton's solution of the poetical riddle. The reader may be briefly reminded that, according to that critic, "the fair vestal" shadowed Queen Elizabeth; the mermaid represented Mary Queen of Scots; the "dolphin's back" alluded to Mary's union with the Dauphin, son of Henry II. of France; the "rude sea" meant Scotland, which rose up in arms while she was in France, but "grew civil" upon her return home; and lastly, that the "stars," which "shot madly from their spheres," were the Earls of Northumberland and Westmoreland, who fell in the quarrel of the Queen of Scots.

We think Mr. Halpin has demonstrated that this is "an explanation which explains nothing," and that he has succeeded in discovering the true key to the crypt. To overthrow the hypothesis of Warburton was the easiest part of Mr. Halpin's task. He observes—

"Warburton says, 'the *action* of the Mermaid is laid in the *same time and place* with Cupid's attack upon the Vestal.' Supposing the Mermaid to mean Mary, as the Vestal unquestionably means Elizabeth—supposing also the *action* ascribed to Mary to be any one of the fatal amours which involved the death of Darnley, the Duke of Norfolk, and others of the English nobility—what is the *cotemporary* action of Elizabeth, which, occurring at the *same place*, is figured out in the remainder of the allegory? What light has the critic thrown on this? Not a sparkle. Dazzled with his own conceit, he did not perceive, nor does any of the succeeding editors, appear to have observed the lache, that, in his exposition, *one* of the supposed cotemporary actions is left unexplained, nay, unalluded to, except in the *obiter* remark, that it affords 'as fine a metamorphosis as any in Ovid:' and the sum total of this brilliant illustration amounts to no more than that, somewhere in the reign of Mary Queen of Scots, Cupid aimed a love-shaft at Elizabeth Queen of England, which, repulsed by her chastity, fell upon a *little flower*, and metamorphosed it from *white* to *purple!* Who is not inclined to exclaim at such an anti-climax, 'Oh, most lame and impotent conclusion!'"

Again, he justly remarks—

"The main source of this error—or rather of its perpetuation—is the uncritical conception that part of the language and imagery of the allegory is figurative, and part literal. Thus all about the mermaid, all about the vestal, all about Cupid, every thing, in fact, till we come to *the little flower*, is supposed to be allegory; but, though the very bolt which falls upon and wounds it has an allegorical meaning—yea, though its change from white to purple partake of the same allegorical character—*the little flower* itself is nothing but a little flower—a real, literal, 'little western flower'—a species of *pansy* commonly known by the name of *Love in idleness!*"

But what if the "little western flower," despised or o'erlooked by Warburton, should turn out to be the principal figure of the whole mystic group!—

"It is obvious that, throughout the passage under consideration, the little flower is the leading object, the principal figure, to whose developement all the rest—the mermaid and her dolphin, the music and the stars, Cupid and his quiver, the vestal and her moonbeams—are but accessories, intimating the time, the place, and the occasion, of its investment with its present singular qualities. The language throughout, with the exception of *the little flower*, is admitted to be allegorical. If this be really the case, if we are to take the little flower in its literal meaning, as a little western flower and 'nothing more'—we have then, instead of a poetical beauty, a poetical anomaly, of which it would be difficult to find another example in the whole range of literature—an allegory, to wit, in which all the accessories are allegorical, but the principal figure real and literal! I think this is too absurd to be charged even upon Shakespeare, with all the ignorance, all the carelessness, and all the absurdities which commentators spare not on any occasion to lay to his account. I therefore infer that our 'little western flower' is also an allegorical personage: and I am the bolder to do so, because I find it susceptible of such passions as flesh and blood is heir to—the wounds of love, and the deep blush of either secret passion or conscious guilt. I conclude also that this personage is a female; not only because the delicate flower is an appropriate image of feminine beauty, but because the shaft levelled at a female bosom penetrates its heart and influences its destinies."

Here Mr. Halpin anticipates the objection that if the "little flower" be a lady of humble rank, rivalling her royal mistress, "we ought to find that royal mistress under the correlative image of a more magnificent flower." And so we do!—that other herb—

Whose liquor hath this virtuous property,
To take from thence all error by its might,

and which, applied to the eyes of Titania and Lysander, produces that blessed effect—

Dian's bud o'er Cupid's flower
Hath such force and blessed power.

That "Dian's bud" is emblematic of the maiden Queen, Mr. Halpin establishes by

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reference to Greene's drama of Friar Bacon and Friar Bungay, in which Elizabeth is complimented under the type of "Dian's rose."

Now, can "the little western flower" be the Queen of Scots? No, for many reasons:—

"Mary did not stand, with reference to Elizabeth, as a *little* flower, or a *western* flower. She was a Queen, therefore Elizabeth's equal; and her kingdom lay north, not *west*, of her rival's. But the conclusive fact against them is, that the two Queens were never engaged (as this supposition and the text require) in an affair of the *heart* with the same person, though they each had a tender of the same *hand*."

The subject of the allegory is plainly "a lover seeking vehemently, but in vain, to win the hand of Elizabeth, whilst he was successfully engaged in winning the affections or corrupting the virtue of a lady of inferior rank." "This," says Mr. Halpin, "is the plain prose of Shakespeare's exquisite poetry."

There are, therefore, three questions to be answered: Who was the lover? who was the lady shadowed out by the "little western flower"? what was the time and place of Cupid's feat of archery?

In the answers to two of these questions, Mr. Halpin has been anticipated by Mr. Boaden, who was led, by Scott's romance of Kenilworth, to approximate to the truth which the author of the essay before us has developed. But if Scott conducted Mr. Boaden in the right direction, so far as to show him the Earl of Leicester in "Cupid all-armed," and to indicate the "princely pleasures" of the Castle of Kenilworth, during the visit of the maiden Queen in 1575, as the scene and epoch of Oberon's vision,* the great novelist (indifferent to exact chronology) also led him astray, by fixing his attention upon Amy Robsart as the hapless rival of the "imperial votaress," figured "beautifully and touchingly," says Mr. Boaden, by the—

> Little western flower—
> Before milk-white, now purple with love's wound—
> And maidens call it *Love in Idleness*.

But Amy Robsart could not have been the lady intended, for, says Mr. Halpin, "her death took place full fifteen years before the Princely Pleasures of Kenilworth," and "was in nowise connected with the dark intrigue which troubled those festivities."

Leicester, however, had two other wives! Are we to seek in the Lady Douglas, the widow of the Earl of Sheffield, or in Lettice, the wife of the Earl of Essex, the lady truly intended by Shakspeare? Mr. Halpin briefly recapitulates the stories of the three wives of the voluptuous and profligate Leicester, and arrives at the conclusion, that the dark intrigue with the lady of the unfortunate Lord Essex, was the event so beautifully allegorized by our poet.

Of the historical evidence produced to establish this interesting point, we have only room for so much as directly relates to the Countess of Essex:—

"The death of Essex took place in July, 1576; and, as the intrigue with his wife was productive of two children, it must have been going on throughout the whole of 1575 (the year of the Princely Pleasures of Kenilworth) and part, at least, of the preceding year. And when we consider that the bringing up of young Dudley (his son by the Countess of Sheffield) was kept carefully concealed, 'as well to hide it *from the Countess of Essex*, to whom Leicester was privately contracted, if not married, as to prevent the Queen's knowledge of the Earl's engagements with his mother,' we trace with certainty the guilty connexion with the Lady Lettice up to the year following that in which her unhappy husband first set out on his Irish expedition. It was under the untoward circumstances of this fatal intrigue that Essex first returned to the court of Elizabeth in 1575; 'and here,' says his biographer, 'he was far from stifling the just indignation he had conceived against the all-powerful favourite for the inexcusable usage he had met with. But as was the custom of that great man to debase his enemies by exalting them, so he procured an order for the Earl's return to Ireland with the sounding title of Earl Marshal.'"

And again:—

"The date of his intrigue with the Countess of Essex brings the Princely Pleasures of Kenilworth close upon the time when either its natural effects, or the intimacy of the parties, the more free because as yet unsuspected, or the alarm between them on the arrival of the injured but unconscious husband, would betray it to observers so acute and practised as the royal coterie. Doubtless, the ladies of the court attended their mistress on her Summer Progress: doubtless, the wives of her principal officers of state and of her chief nobility either attended in her suite, or were invited to grace her reception. Amongst one or other of those classes, it is but natural to suppose that the wife of a nobleman so high as Essex in the confidence and employment of the Queen, and a mistress so dear to the heart of her Majesty's princely entertainer, would not have been omitted. We may then safely conclude that the Countess of Essex was a partaker of those splendid festivities; and as lovers are known to think themselves most unobserved when most in a crowd of company, no occasion can be imagined more likely to encourage those petty indiscretions which would betray their secret to the keen-sighted few, than the crowded and bustling scenes of pleasure in which they were engaged. '*I* saw, but *thou* couldst not,' is the sly remark of Oberon."

The historical and biographical character of this essay is even more fascinating than its merits as a piece of elegant criticism. How interesting it is to find the romantic tale, so long hidden under the figured veil thrown over it by the poet's art, closely and tragically connected with the fate of Shakspeare's own near kinsman! This was Edward Arden. Let Mr. Halpin, aided by old Dugdale, relate his history:—

"Edward Arden, of Parkhall, in Warwickshire, was, at this period, the head of the Arden family. He and Mary Shakespeare, the mother of William, were the lineal descendants of Walter Arden (or Ardern, as the name was sometimes spelled) and Alionora, daughter of John Hampden, of Hampden, in Buckinghamshire; they were consequently nearly akin, and inherited in common a portion of that independent blood which, in a succeeding generation, animated the great and virtuous Hampden in his struggles against the abused prerogatives of Royalty. Young Arden sustained the name and honours of his family with an independent spirit: but in 1583 he fell a victim to the vengeance of the implacable Leicester, on the pretence, indeed, of high treason against the Queen, but in reality, for the higher treason of having scorned the pretensions of the overbearing 'Upstart,' discovered his guilty intrigue, and boldly taxed him with the crime. Dugdale's account of the matter is too essential to the story to be degraded to a foot-note; I shall therefore, at the risk of repetition, transcribe it into the text. 'This Edward,' quoth he, in his account of the Arden family, 'though a Gentleman not inferiour to the rest of his ancestors in those virtues wherewith they were adorned, had the hard hap to come to an untimely death, in the 27th of Elizabeth: the charge laid against him being no less than high treason against the Queen, as privie to some foul intentions that Master Somervil, his son-in-law, (a Roman Catholic) had towards her person: for which he was prosecuted with so great rigour and violence by the Earl of Leicester's means, whom he had irritated in some particulars, (as I have credibly heard) partly in disdaining to wear his livery, which many of this county of his rank thought, in those days, no small honour to them, but *chiefly for galling him by certain harsh expressions, touching his private accesses to the Countess of Essex, before she was his wife*; that, through the testimony of one Hall, a priest, he was found guiltie of the fact, and lost his life in Smithfield.'"

The conjecture is highly reasonable, that it was on the occasion of the reception of the Queen at Kenilworth that Arden was required, or expected, to appear in the livery of the proud Earl. That he was present on that occasion, may be presumed from the fact that he was High Sheriff of Warwickshire in the preceding year. Is it not probable, then, that it was *there* he discovered the dangerous secret which cost him his life? Have we not, "at all events, in this transaction the certain source of our poet's interest in the Kenilworth mystery, and of his accurate acquaintance with its details?" And have we not, also, "in the connexion between the death of Edward Arden, and the guilty secret of the Lady Essex, the grounds of a probable conclusion, that her ladyship is the person intended to be designated under the allegory of '*the little western flower*'?"

But Mr. Halpin has opened another mine of evidence in his examination of the Endymion of John Lylie, the euphuist. He discovers in that quaint drama more than "the resuscitated images of a faded mythology"—the "masquerade of real and recent events," those events being the amours of the Earl of Leicester, figured by Endymion, while Queen Elizabeth and the Countesses of Sheffield and Essex appear under the respective names of Cynthia, Tellus, and Floscula. The reader will be instantly struck by the name of Floscula,—the "little flower" of the vision of Oberon! But where is the Tellus of the Shakspearian allegory? Has the Countess of Sheffield no place there? the author calls our attention to one line, which has hitherto escaped the notice of the commentators. Oberon describes Cupid as—

> Flying between the *cold Moon* and the *Earth*!

whilst aiming the shaft which, leaving unhurt the "fair vestal," proved fatal to the "little western flower." "This passage," observes Mr. Halpin, "brings the two versions of the story into such complete harmony, and represents so exactly the position which Leicester occupied with respect to the three ladies at the particular crisis, that I cannot but think its evidence, fairly considered, almost demonstrative of the view I have undertaken to establish."

Again he says:—

"The result of a comparison between the two pieces gives the following *dramatis personæ*, with their respective originals, namely:—

LYLIE'S.	SHAKESPEARE'S.	THE ORIGINALS.
Cynthia.	The Moon.	Queen Elizabeth.
Tellus.	The Earth.	Countess of Sheffield.
Floscula.	The Little Flower.	Countess of Essex.
Endymion.	Cupid.	Earl of Leicester.

A glance at those corresponding names will, I conceive, suffice to confirm the assignment I have made (in the first part of this essay) of the character of the Little Flower to the Countess of Essex, and (in the second part) of Tellus to the Countess of Sheffield. For if *Tellus*, in the Endymion, be (as I think we have reason to believe) the Lady Douglas, and her counterpart in Oberon's Vision be the *Earth*, it follows, as a necessary consequence, from the conformity of the allegory with the original story, that the Little Flower can be no other than the Lady Lettice. Again; if *the Little Flower* in Oberon's Vision be (as we have equally good grounds to suppose) the representative of the Lady Lettice, and that her counterpart in the Endymion be *Floscula*, the inference, in like manner, is irresistible that Tellus must signify the Lady Douglas, and nobody else. This looks like an argument in a circle, but it is not so. It is merely the light mutually thrown from two converging surfaces, each illumining what is dark in its fellow by reflection from what is bright in itself—the illustration which cotemporary poets lend to and borrow from each other."

It is right to mention that Mr. Halpin considers the Endymion to have been written during the life-time of the Earl of Leicester, and the Midsummer-Night's Dream, after that event.

* That the prodigies described by Oberon refer to the pageants exhibited at Kenilworth for the Queen's entertainment, is proved, by comparing the language of Shakspeare with the accounts of the Kenilworth festivities by Gascoyne, Laneham, and Dugdale. Mr. Halpin cites these accounts, but our limited space must excuse us for not doing so.

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The concluding part of the essay applies to the anticipated objection "that no poet during the lifetime of parties so powerful, would have ventured to take such liberties with their characters and concerns; and, least of all, presumed, in presence of the Queen, to depict with such exactness the circumstances of her domestic life." To obviate this remark Mr. Halpin goes into a learned consideration of the character of the drama of the Shakspearian age. He observes that the degree of licence with which it "staged" the lives and fortunes of living personages, "would startle those who have not studied it in this point of view." We have over-stepped our limits, or we should follow the writer through some few instances which he produces, of liberties taken in both the regular drama and the mask, even with crowned heads. But Mr. Halpin promises a work upon this subject, proportioned to its extent and importance, so that we trust we shall have another and speedy opportunity for examining the views of so competent an inquirer.

The Hand-Book of Taste: or, How to Observe Works of Art, especially Cartoons, Pictures, and Statues. By Fabius Pictor. Longman & Co.

THE thoughtful reader will be startled at the very title of this work—'The Hand-Book of Taste: *or*, How to Observe Works of Art, *especially* Cartoons, Pictures, and Statues.' Why, surely the principles of Taste are universal, and applicable alike to poetry, to painting, to sculpture, to eloquence—to the mere motions of the body—to dress—in short, to most things, great and small, which are the subject of man's thoughts and actions; and a title so comprehensive as 'The Hand-Book of Taste' ought not to have been modified or limited, as it is, by the subsequent paragraph.

Notwithstanding this degradation of a great and universal principle to a temporary purpose and a special use—this stopping a bung-hole with the noble dust of Alexander—we opened the book with eagerness, and sat down to its examination, in the fond expectation that some philosophic and high-souled man had stooped to guide the British public through the untrodden fields of that new era of Art which is now opened up in the institution of a national school of historical painting, or had, at least, furnished to the hand of the learned or the unlearned the torch of æsthetic science and the *filum labyrinthi* of critical skill, by the aid of which the unseeing might be able to see and the unskilled to understand. Nor, indeed, do we know a task more fitting to a noble mind, versant in the mysteries of the true and the beautiful, than to undertake to lead the willing minds of his countrymen up to the love and the discrimination of that which is admirable in the works of the great and the wise, who have created beautiful forms for precious truths in our own or other times.

But, alas! this is not *the* book. Our disappointment is not less than was our hope. It is, indeed, a disservice to the cause it professes to advance. It is a collection of the trite truisms of writers on art, unenlivened and disjointed; vague generalities are thrown together, but without the cement of systematic views, or the warmth of high feeling; they want unity or continuity, and are little else than a collection of the dry bones of effete dilettantism. There are, nevertheless, many truths in the book, but bald and inconsequential, so that we have truth itself looking untrue. We regret this exceedingly; for a Hand-Book of Taste was wanted, and this is published at the right time, and plainly with the right intention. The author has doubtless read up his subject, but he has failed to place himself in the position of an individual of the multitude, whom he undertakes to teach. Let us conceive that, with this book in his hand, one of our honest citizens should sit down before the Cartoons, and put, *bonâ fide*, this question to himself. How am I to examine these Cartoons? He begins, as we now do, at its beginning. The first chapter tells him that "the spirit of the fine arts consists in the union of beauty with utility"; that "taste is a standard formed by experience"; that there are "Rules of Taste, possessing the authority of all men of intelligence, both critics and artists"; and that by these the author proposes "to teach the observer how to distinguish a good artist." Now let us see how the question, well put, is solved by our author for the willing spectator.

1. "An object of art should produce pleasure; now pleasure is a moderate impression which objects produce on our organs,—not too strong nor too weak." 2. "Allegorical and metaphorical subjects are unfit for the good artist." 3. "Perfection is what constitutes beauty." 4. "Nature never presents us with any one individual uniformly beautiful." 5. "The artist must improve upon Nature" [gild refined gold?] 6. "The artist who imitated Nature precisely would fail entirely in his aim" [alas, poor Nature! poorer artist!] "The real value of art does not consist in pourtraying Nature as she is, but as she might be."

And is it thus, says our worthy citizen, that I am to judge of these Cartoons? They should represent Nature not as she ever is, but as she always ought to be? Ah, very well, I will try! But then how am I to know what Nature ought to have been? I will read on, and see!

Of portraits:—1. "A portrait, to be really good, should approximate as near as possible to the beau ideal." 2. "In truth, there is no great merit in it if the portrait be merely a likeness." 3. "This beau ideal is well exemplified in the instance of Reynolds's Garrick between Tragedy and Comedy!" [This, it must be inferred, is the author's best of portraits!!!] 4. "It is an error to suppose that delusion, that is, cheating us into a belief that the images represented are realities, forms an object of the fine arts!"

What, then, am I to look for, (the bewildered citizen inquires,) in a portrait, if not for a likeness, that looks at me, and seems to wish to speak to me, and is plainly my friend, as I have seen him in his happiest, gayest, most confidential hours?—what, in the name of all that is great and good, am I to look for in the portrait, if not for a living, breathing, speaking, thinking likeness of my friend? Patience, my good sir. "When an accomplished actor personates Lear or Richard with the most eloquent gesticulation, &c. and artful arrangement of countenance, you never imagine that kings and princes really so act and speak"—"in like manner, no sculptor ever sought to persuade you that the marble he had fashioned was a sentient being."—"All he wants is not to destroy that tacit convention which exists between yourself and him, that his statue represents the object *he wishes!*"

Alas! citizen friend, you look unutterable despair. This portrait business, simple as it is, passes your comprehension. You went to see a likeness of your old friend. The artist paints instead the *beau ideal*—you grumble, and Fabius Pictor tells you how to observe portraits and to judge of artists. They are to paint the beau ideal, and you are to admire it, according to the book, or for ever hold your peace.

But now forgetting, dear citizen, your friend and his portrait, pray go on and be instructed. We are now to read of beauty and of the beau ideal. You know not yet how to look, observe, judge, or admire—pray pick up the Hand-book, try once more, and you *shall* admire, and *shall* know. 1. "Beauty consists in form and colour, but principally the former." 2. "Forms vary—but of whatever description they may be, they should never be ordinary, but always select." 3. "The human body exhibits on its surface [precisely] 666 parts—4. "each of these parts is therefore possessed of a form more or less approaching to, or receding from, the standard of beauty,"—"he who possesses the greatest number of them [these 666 parts] in most perfection, possesses the greatest natural beauty of form." 5. "Nor can the observer appreciate the merit of his works without somewhat of a similar knowledge" [viz. of these 666 parts].

Here, then, good friend, you have it: you have only to begin and learn your 666 parts, and you have then mastered the A B C of artistic criticism. Luckily, "the climate and habits of European nations do not permit the person to be exposed," and this somewhat mitigates the difficulty; but then you must in a proportionate degree study the mysteries of drapery, which "assists materially in producing variety, not only in colouring, but in the forms and lineaments, by a judicious distribution of the folds and plaits," and which the artist disposes "round his figures in a manner which indicates their principal lineaments"—after the fashion of the ancients, we presume, who "had none of those feelings of delicacy which influence us; their drapery therefore was commonly managed so as to conceal as little as possible the forms beneath it. For this purpose it was generally wetted; * * the effect thus produced is excellent when the robes are not too scanty. * * The examples of ancient drapery not wetted are very few. * * The artist evinces his power when he has the skill to adjust them round the limbs with ease and simplicity, and yet preserve a character of lightness and grace."

Thus you see, good citizen, the drapery is to be wet, and then it is to be adjusted as it ought—that is, with ease, simplicity, lightness, and grace: this is the beau ideal in textures and fabrics—you understand, don't you?

As a Hand-book for the multitude, or as a Hand-book at all, this work fails of its design: it is not, however, without merit; there is some pleasant enough talk about Art in it, and there are one or two good enough criticisms on individual works of art. The vague plausibilities of empirical criticism are, however, the weeds that most of all encumber and check the growth of wholesome art; and the tendency of this work is to give circulation to the cant of superficial criticism rather than to foster the openness, honesty, and susceptibility which a sound and kindly heart should bring to the contemplation of those works of genius and skill, which are designed to perpetuate and extend among the people the enjoyment of whatever in nature is most beautiful, in human character most lovely, in the records of the past most instructive, or in the conceptions of the human mind most pure and perfect.

This sorrowful protest entered, we shall quote occasional passages from the little work, in the hope that in themselves, or as suggestions for thought, they may do some small service to the good cause.

"Sir Joshua Reynolds," the writer says, "did not succeed in teaching the young student how to become a good artist, because public taste was unable to appreciate works in the grand style, which Reynolds himself deserted. It has not advanced much, from his time to our own—partially, perhaps, it has receded, while that of other countries has advanced with giant steps."

There is some truth here, but not without its consolation. If any one surveys the progress of Art in this country, he cannot fail to see that since the Reformation, there have existed no circumstances to call into being and foster Art in the grand style. Had there been, why should we doubt that it would have ap-

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peared? Was English Art, in the fifteenth and sixteenth centuries, in its various modes of developement, in Architecture, Sculpture, Decoration generally, &c., much behind that of other European nations? Up to the days of the Reformation, did we not create works of Art, which are still remarkable among those of their period. What has Mr. Eastlake said? "That the Arts in England, under Henry III. in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic, and freer from classic influence; that sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Sienna." Of late years Art, in the grand style, was called for in Germany, and it came at the bidding. There is a prospect that such Art will be wanted by ourselves. Will it not come at our call? If England be behind what Italy was, England is not worse off than Italy itself. We admit that the standard of public taste is low in this country; but if we can awaken public attention—if we can rouse the public to take an interest in the subject, it will soon be raised. We do not propound such questions with a view to discuss them; they are only suggestions for the reader's consideration.

"*Art* is intended as a source of gratification; but that gratification will be fallacious, unless it is beneficial; and it cannot be beneficial unless it strives to render us wiser or better than we are, by attaching us to those objects which are the most beautiful, and, at the same time, the most pregnant with utility. * * A painter who only knows how to colour, if he colours well, has made himself master of a difficult craft, and deserves such praise as you would bestow upon a good workman; but he is not an artist.—A painter who invents, composes, and colours subjects which are pretty and pleasing enough in themselves, but produce no effect upon the mind, nor any result beyond the visual gratification of the observer, merits undoubtedly the first rank amongst decorators; but he is not an artist.—But the painter who represents ideas exalted, just, and noble, in such a manner as to transmit them from the canvas into the breasts of those who behold it, and to excite in them the emotions, thoughts, affections, or antipathies with which he is himself inspired,—he *is* an artist, equal in all respects to the first of orators, poets, or historians."

Taste.—"It is pretended that taste is innate, and not to be acquired. Never was there a greater error. Taste is a standard formed by experience. Taste is knowledge. The organization which constitutes the disposition of an individual is, no doubt, a gift of nature; and that is bestowed in different degrees upon different persons. There are some whose deficient organization renders them incapable of acquiring any sort of knowledge, and amongst others that knowledge which constitutes taste in art. But no man was ever born with an originality and maturity of judgment which would enable him to pronounce an accurate opinion upon the merits of any really great production of the pencil or chisel, without previous study."

Imitation.—"The artist who imitated Nature precisely as she is, would fail entirely in his aim. A representation of what is constantly before our eyes is not worth so much trouble. A country lout, betraying in his attitude and countenance the very picture of rustic simplicity, while he scratches his head to stimulate it for an answer to the plainest question,—a servant girl down on her knees, with sleeves tucked up to the elbows, laboriously employed in scrubbing away at the floor of a room furnished with a couple of straw-bottomed chairs, a deal table of which the legs appear to have a *lien* on the wall, a bandbox of blue paper, and a bed covered with a patchwork quilt,—are, no doubt, quite natural. And when the artist has represented these objects so truly that you feel obliged to listen for the vacant reply,—that you seem to see the flush of perspiration on the housemaid's face,—or fancy for the moment that the counterpane is really made of cotton print,—what have you gained? Would you wish to live in constant intercourse with just such companions at your hearth?—to see the room you occupy bedecked with such materials? Then why do you wish to have them on your walls? No; the real value of art does not consist in pourtraying Nature just as she is, but as she might be;—in depicting that which is not of common but uncommon occurrence,—which, in short, is never seen at any one time, or united in one object. Hence those employed in reproducing images of mere nature are but copyists; and however much manual labour they may bestow upon these copies of theirs, they certainly do not merit any very great degree of praise."

Extracts from the Travelling Diary of a German Naturalist—[*Mittheilungen, &c.*]

[Second Notice.]

IT will be seen, by a cursory notice of some of the various scenes which Dr. Schönbein has sketched, that acquaintance with the more refined and exclusive classes of English society did not render him too fastidious to seek its characteristic exhibitions in humbler walks. Accordingly, we find him on one occasion, leaving the gaieties of the West End to visit the precincts of Shadwell and Tower Hill:—

The sailors that stroll in crowds in the neighbourhood of the docks, offer abundant matter for the study of an observer; and especially the taverns frequented by them, are well qualified to exhibit "low life" in many of its forms. One evening, after inspecting the London Docks, I entered with some friends an alehouse, which serves as the principal rendezvous for sailors in that district. There might be some hundreds of good fellows present, amongst whom not only was the English "Jack" represented, but all the hues of the human complexion were mingled, and nearly every language on earth was spoken. At the first opening of the door, we obtained a fore*taste*, or rather *scent* of the select company which was quartered in the inner rooms of the house. We were assailed by a stream of heated air, which it required a courageous nose to encounter. Tobacco, in the first degree, porter, ale, gin, whiskey, port wine, punch, onions, garlic, cheese, fish, oysters—these, and other scents were blended together, creating an atmosphere such as it would not to be easy to find in many other places. Nor was the ear deprived of its share of the reception. Here, was one scraping on a fiddle, there a Scotchman screamed on his bagpipes; in one corner, a dozen sturdy fellows were shouting at the utmost stretch of their lungs, with the laudable design of singing; in another, sailors of different nations were quarrelling, and struck the tables in the heat of debate with their vigorous fists so forcibly, that the glasses danced again. The eye, too, was regaled with many scenes worthy of the pencil of a Hogarth. Here were a set of broad-shouldered fellows, wearing their hats aslant, over features bronzed by the sun, courting their sweethearts in true seamen's fashion, and entertaining them with wine, grog, and other good things; yonder a dozen couples were dancing in the maddest confusion, to music which it racked the ears to listen to. In one corner dice were rolling on the table amidst laughter and imprecations; in the next, groups of passionate card-players might be seen, earnestly engaged. Some of the company lay about, conquered by the might of "Grog," stretched snoring upon benches; and near them bronzed fists were clenched, and boxing attitudes (*Boxerstellungen!*) assumed. However characteristic and piquant these marine groups might be, we nevertheless felt little inclination to remain longer than was needful for their survey; for the apparition of gentlemen in such a place always creates some remark, and is not much liked by the seafaring guests.

Perhaps good Dr. Schönbein, whose courage we saw tried in the encounter with the gymnotus, thought that no scientific result was to be expected from a casual discharge from the "embrowned fists," and wisely withdrew from the shock. The next of his excursions, by a flight allowable to critics, will transport us to a scene of strange contrast to this, and afford a glimpse of the young Queen of this wild ocean-race, in her own royalty of Windsor:—

A royal residence nobler and grander than this castle (he says) there cannot be in all the universe. The peculiar architecture, the massive walls, the mighty towers, spacious doorways, and majestic avenues, the grandeur of its compass, the extent of its courts, even the blueish-grey hue of the building, and finally the elevated site of the palace, cannot fail to impress the spectator with a feeling, not only pleasurable, but imposing.

While inspecting the beauties of the park from one of the towers, he observes "an unusual movement in the grand court below—state carriages drove up, handsomely caparisoned riding horses were led in, servants ran to and fro. In reply to my inquiry, the housekeeper said that this was the usual hour of the Queen's morning ride":—

"Did you ever see Her most gracious Majesty?' asked the loquacious lady in her turn: on my answering that I had not yet been so happy: "In that case," she said, "you must make haste, and go down directly"—showed me a little doorway leading to the park, and advised me to plant myself there, as the Queen usually rode out by that way. Though I fain would have enjoyed the splendid prospect a little longer, I could not let pass so favourable an opportunity of seeing Her Majesty of Britain close at hand. Arrived at the door indicated, I found people already standing there, who, like myself, wished to see the exit of the Queen. An attendant kept order amongst the curious; an office which he fulfilled, however, with extreme gentleness, and with every observance of civil forms. As often as a sound from within was heard through the little door, a whisper ran through the crowd: 'she is coming, she is coming.' All heads were uncovered, and the people put on their most obedient looks. After many disappointments, and long waiting, we heard a positive rolling of wheels, a trampling of steeds,—and at last two noble chargers stretched their proud heads through the narrow doorway. In an instant, the expectant crowd ranged themselves in due order; the hat flew from every male head; a moment or two elapsed, and the maiden of twenty, on whom fell the singular lot of being called to reign over the mightiest nation in the universe, and to be the mistress of more than a hundred million of human creatures, appeared mounted on a noble palfrey. The cavalcade was followed by a light calèche, drawn by four elegant little ponies, to be used in case the Queen should be tired by her ride. As Her Majesty rode out quite slowly, and I had planted myself so close to the door, that the royal garments almost touched me, I was thus enabled to view the object of my curiosity with sufficient leisure to impress its image distinctly on my memory. Though it would be palpable exaggeration to describe the British Queen as the perfection of female beauty, it would, on the other hand, be as great a deviation from truth, to deny her the possession of grace and of an attractive appearance. The expression of her roundish face has a certain fresh youthfulness, an engaging and truly feminine expression: and her person appeared to me beautifully proportioned, and of more than common gracefulness—a point on which I had a good opportunity of judging, as the English riding dress displays the female bust better than any other. Placed as I was, so near the royal person, I did not fail, of course, to express my respect for her, not merely by uncovering, but by a low reverence, which was the occasion of procuring, for my humble person, (*meine Wenigkeit*) the unmerited honour of a benignant and condescending glance from Her Majesty, and even besides this, the distinguished favour of a gracious nod."

An honour which fell more appropriately than her Majesty could guess, on the head of one as discerning in feminine graces as in the properties of chemical solvents: and not less ready to receive the charge from a pair of bright eyes, than the discharge of a Leyden jar, or its rival, an electric eel.

On one occasion, at the table of Lord —— (says the Doctor), a happy chance made me the cavalier of Lady ——, daughter of Lord ——, one of the loveliest female visions I ever beheld. Although I am not particularly shy, and feel no embarrassment in the intercourse with persons of either sex, I have, all my life, been subject to a slight confusion on the sudden apparition of any remarkable beauty—indeed, more than once in my life I have actually felt startled by the unexpected sight of a beautiful woman.—[alas! good Doctor, who has not?]—I leave it to psychologists to decide the origin of this singular effect; but must remark, in the meanwhile, that the said alarm is not exactly like that which is often caused by faces as ugly as witches (!) Fortunately, too, this lively disorder

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never prevails long with me; and I speedily recover the composure indispensable for social intercourse. Lady —— was the unintentional cause of a strong case of this kind of seizure, a confession which would doubtless make her smile, were these lines ever to fall under her charming eyes. * * Never, in my life, had I a table companion who surpassed Lady —— in personal beauty, liveliness of spirits, freshness of original fancy, pleasant humour, refinement of feeling, and amiable demeanour. As such natures are, of all gifts, the rarest, it will naturally be imagined, that after dinner, also, I sought the conversation of this richly endowed creature, and at tea occupied myself more with her than with all the learned and other persons who were present. At midnight I reluctantly left the presence of so much enchantment.

We hope Lady ——'s "charming eyes" *will* fall on this tribute to her manifold charms: and with this good wish, we will now turn to hear a few pointed words of the Doctor's on Animal Magnetism, which he found spreading in England on his arrival:—

I cannot deny that, as a German, I felt a kind of satisfaction and malicious pleasure when I heard that at last the sober folks on the far side of the Channel had snapped at this bait of the marvellous, and had begun, as my own good countrymen formerly did, to hunt in hard earnest after an intangible spectre. The British can now no longer, with a clear conscience, make the credulity and dreaminess of their German relations a theme of ridicule; for they have shown that even they themselves have not yet become quite superior to such weaknesses. A thing that reasonable people in our country have long ceased to regard as belonging to reality, is now beginning to excite serious attention on the other side of the water; and this not amongst the ill-judging and credulous vulgar, but in persons of cultivated minds and scientific eminence.

There is good sense and observation in some casual remarks on the subject of the Church Establishment, and the spread of dissent, which some friend of the traveller attributes, in part, to the want of churches:—

This defect it is now sought by the bishops to remedy, by the building of many new churches; and large sums are now annually devoted to this purpose by ecclesiastics, as well as laymen. Yet it can hardly be expected that these means will effect the object proposed; as it cannot be denied that causes more deeply seated, and grounds of no merely material nature, must bear the blame of the continually growing appetite for schism from the national church. I neither wish nor am able to enter here into a nearer investigation of this interesting subject, but cannot pass unnoticed the papistical tendencies which, for the last few years, have established themselves in the very seat of English orthodoxy, to the great chagrin and painful embarrassment of the heads of the church. The Oxford doctors, who have introduced something like a mass service into the Anglican worship, re-asserted the authority of the Fathers, and in general demand a nearer approach of the ritual and creeds of the English Church to those of Rome, can hardly have been prompted in their schismatical efforts by the existing want of churches. What the future hides in her dark bosom I cannot, of course, pretend to say, but to me it seems very probable, that, at no distant period, the English Church will be involved in a warm struggle, and have to defend itself strongly against enemies, arising not from without, but in its own body.

With so much readiness and relish for general topics, the doctor seems never to have forgotten for a moment the especial objects of his journey. No exhibition of this kind appears to have escaped him; and after hours spent in experimenting with the highest proficients in science, he is ready to descend to join the audience of a "popular lecturer" on chemistry at the Adelphi Theatre, a scene which is well described:—

The experimenter (on the properties of laughing gas) appeared in a plain frock, with the gas in caoutchouc bladders, disposed on either side; and addresses the "ladies and gentlemen" in an elegant exordium, describing the properties of the gas, its component parts, and the mode of preparing it, in a manner which would have done credit to any chemical professor. At the close of his lecture, he expresses a wish that some one of the present company would come on the stage, and inhale a dose of the laughing gas. The invitation was accepted at once: a long-legged fellow cleared the orchestra at a bound, and, before any one was aware, had seized one of the bags placed on the stage. But the public were by no means pleased with the interloper, and he was greeted with the unwelcome sounds, "Off! off!" At first he seemed disposed to disregard the call, but as the cry became worse every moment, he retired at last. A second candidate appeared; but he, too, was hooted from the stage; and as a third, too, met with the same reception, the experimenter advanced, and besought the audience, in a civil but determined manner, to cease their wilfulness, and let the trial proceed. This address had the effect intended, and the business of the evening was allowed to go on. The person who wished for a draught, sitting on a chair, took the pipe in his mouth, and with one hand closed his nostrils, while he inhaled the gas, and the exhibitor held the bag. The stop-cock was then turned, the inspired air returned through the nose, the cock reopened, the nostrils closed again, and a new supply of gas passed into the lungs: and thus the inspiration and expiration went on, until the bag was exhausted. The exhibitor now stepped back; the man, drunk with the gas, remained for some minutes seated, staring fixedly before him, and still holding one hand on his nostrils. As may well be imagined, this comic posture excited inordinate laughter, which honour was still increased, when the intoxicated person rose from the chair with a vigorous start, and executed the strangest capers up and down the stage. After all were tired of laughing, and the man's fit had subsided, a voice cried out, "All nonsense and humbug!" and the cry was instantly re-echoed by a hundred throats. "No! no!" was as stoutly replied. As the shouts seemed unlikely to end, the exhibitor at last came forward, made his "Ladies and gentlemen" loudly audible, protested, as soon as he could obtain a hearing, that there was no deception in the case, and invited the gentleman who had first so loudly expressed his distrust to make the experiment on himself. This request was instantly complied with, and the gas wrought so powerfully on the unbeliever that he laid about him like a madman, and attacked the exhibitor with fury. But this performance only confirmed the sceptical part of the public in their doubts, and evoked new exclamations of distrust.

Nothing can be more characteristic of the disposition of a vulgar English audience, on the appearance of anything unusual or beyond their powers of comprehension; and the whole scene must have been both amusing and instructive to the philosophical Doctor, accustomed to more submissive spectators.

We must now take leave of him; not as a mere stranger, but as one whose acquaintance we should be glad to resume on some future occasion, and in the spirit which dictated the following passage:—

In an earlier period of my life, I lived for many years both in Great Britain and in France. To the last named country I brought many letters of introduction, to the former a single one only. In the respective capitals of both I made several acquaintances; my French ones have long since expired, having barely survived my residence in Paris; while my English friendships still exist in all their former cordiality although nearly two decennial terms have passed away since they were cemented.

We will only add, that the present work is well calculated to multiply and strengthen these kindly relations.

The Poems of Duke Charles of Orleans. By Aimé Champollion-Figeac. Paris, Belin Leprieur.

THIS is a collection of the poems of one of the most elegant authors of France, at a time when the French language had lost nothing of its purity and originality, and before pedantry and affectation had entirely deprived it of the melodious simplicity which renders a tongue the proper vehicle for lyrical compositions. At the period when French writers conceive that the finishing touch was put to the perfection of their diction, all that deserved to be called poetry disappeared, and for more than a century the Muse has deserted France. Whether she will ever revisit the land where she once held undisputed sway, is yet a mystery: occasionally she exhibits meteor glances in the provinces, speaking in melodious *patois*, but she does not appear to understand the refinements of Parisian expressions, or to be at home with the romanticists of the new school. She goes to sleep with Lamartine, is terrified at Victor Hugo, and acknowledges but slight acquaintance with Delavigne. Nevertheless, her memory is not entirely past away; there is a struggle to revive her, and the attempt promises a better time: if the old poets of France are once listened to and admired, a more simple and natural taste may spring up, and something beyond words and correct rhymes may please the heart and ear. Nature in France, one is apt to conclude, is not the Nature of other countries; but when we read such verses as those of Charles of Orleans, we are obliged to confess that she is the same everywhere, and is welcome wherever met with.

M. Champollion-Figeac has enriched the literature of his country by the volume he has contributed; and he is deserving of great praise for the care and industry he has bestowed on the collection of poems, which he has drawn from the most authentic sources: the chief of these is the celebrated MS. of Grenoble, which he has compared with those of Paris and London. That which the British Museum is so fortunate as to possess, of Charles of Orleans' poems, is one of the most beautiful, from its brilliant illuminations and historical details; for therein the history of the unfortunate prince, who sang so sweetly in captivity, is presented to the eye in a series of exquisitely painted miniatures, unrivalled in finish and delicacy.

Charles of Orleans may almost be considered as belonging to England, for the greater part of his early life was passed on our soil; and it was while in captivity that he composed those lays which have given him poetical immortality. He was one of the prisoners taken at the battle of Azincourt, and for twenty-five years he remained a captive, first in one strong castle, then another. His release was owing to the embarrassment of the State, after the death of his great conqueror, Henry the Fifth, whose dying advice was, that he should not be allowed to give ransom.

A hundred and twenty thousand golden crowns at length procured the illustrious poet's liberty; nor with his freedom ended his song: the caged bird had vented his sorrows in melody, but when he had spread his wings, his voice was still heard, and generally in sadness. Alas!

> Long years!—it tries the thrilling frame to bear
> And eagle spirit of a child of song."

And he had, during that dreary period, told his griefs to his prison walls, and made even captivity charming with his enchanting songs, till they caught a tone of melancholy not to be overcome. His biographer remarks—"The first years of the fifteenth century have left so many sad and cruel recollections to history, that it is not without pleasing emotion the historian finds the means of separating from the hideous and barbarous forms of such an epoch that of a prince of the royal blood of Valois, 'the happiest genius,' observes M. Villemain, 'which had appeared in France in his time, to whom we are indebted for the most original poems the fifteenth century produced, rich in correct and simple imagery, and remarkable for a premature elegance.'"

Charles was a prince distinguished by superior taste and wit, and his compositions are the most important productions which his age has given

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to France. His history was romantic and unfortunate, as his name was illustrious, both as being the greatest poet of his period, and the father of the *Father of his People*, Louis the Twelfth, of excellent memory.

He was born in May, 1391, at the Hôtel St. Pol, in Paris, his mother being that fair and sad Valentine de Milan, who had to deplore the murder of her husband by the very prince who held her son at the font, and swore to protect him. His birth was hailed by his delighted father, Louis of Orleans, as a presage of glorious fortunes to come; and on that occasion he instituted the Order of the Porcupine, so celebrated though short-lived. When the Queen Isabeau de Bavière, the "fair and fatal enemy" of France and her king, heard of the arrival of the royal stranger, she rewarded the *écuyer-panetier* who took the news to the palace with two hundred livres of gold.

Valentine brought up her cherished son at a distance from the dangerous court and from her enemies, and her elegant mind probably influenced his early years, and formed his infant taste. Although she had adopted the sad device of—

Rien ne m'est plus, plus ne m'est rien,

she had still a heart for her children, till sorrow removed her too early from them. Previously, however, to her great loss, Charles had been married, while still a child of thirteen, to the youthful widow of Richard the Second of England, whose cause Louis of Orleans had espoused. Nothing could exceed the splendour of this marriage, although the young bride is said to have been so much discontented at the match, which gave her a boy for a bridegroom, that "she wept exceedingly." Duke Louis, who shone on the occasion one blaze of jewels and gold, had scarcely joined the hands of the ill-assorted pair, when his fate overtook him, and he fell beneath the assassin's knife, directed by his perfidious cousin, the Duke of Burgundy.

The first scenes of the life of the young Prince of Orleans were sad enough: forced to make peace with his father's murderer, deprived of both his natural protectors, surrounded by dangers and difficulties, his country torn to pieces by civil wars, anarchy and confusion reigning supreme, and no friend to guide or assist him, it required a strong mind to surmount such misfortunes.

He had lost the wife whom his father's policy had forced on him, and he soon after allied himself with the beautiful daughter of the powerful Count d'Armagnac; thus strengthening his cause and gaining a powerful friend. The fatal contentions of his country, however, continued, those with England still desolating it, and in the disastrous battle of Azincourt, after performing prodigies of valour, the young bridegroom was found under a heap of slain, and taken away for dead by the English, who, when his rank was discovered, and signs of life appeared, hailed him with triumph as a glorious prize.

The Duke was brought to England by Sir Richard Waller, who was permitted by Henry the Fifth to retain him as his captive at his manor of Groombridge, near Tunbridge Wells, where, a few years ago, might be seen the moated house which received the illustrious prisoner, and the panelled rooms occupied by him. We have lately heard, with concern, that that interesting relic of the fifteenth century has been removed, and a modern house now occupies its site. Still, however, over the church door of the parish of Groombridge remains a shield with the arms of Orleans, placed there in commemoration of the repairs made at the prince's expense, in gratitude for the kindness he experienced during his detention in the neighbourhood. How long he stayed there, does not appear. Windsor heard his sighs and his lays for some time; and it seems he passed some of his weary years in the Tower of London, where the MS. before mentioned represents him receiving the news of his restoration to liberty.

His young wife, Bonne d'Armagnac, died soon after the day of Azincourt, probably of grief for his loss, and his sorrowful regrets are feelingly expressed in verse:—

On the Death of his Wife.

"Ballades, chançons et complaintes
Sont par moi mises en oubliance."

Ballads, songs, and mournful lays,
Are forgot in my despair;
Sorrow fills my weary days,
And I sleep to dream of care.
If sad thoughts it could beguile,
I would sing, as oft of yore,
And revive those tones awhile,
Which have soothed my heart before;
But, alas! my voice, my lute,
Both with grief are hoarse and mute!

All the pleasant words I spoke,
Are extinct and passed away;
Lo! the spell of song is broke,
And no sweetness marks my lay.
Those who once have heard me sing,
Full of youth, and hope, and joy,
Pity now the falt'ring string,
Which but echoes my annoy;
Lost my voice and sad my lute,
Both in sorrow hoarse and mute.

Lovers utter painted words,
Fresh and fair their language glows,
Pleasure eloquence affords,
And each thought with spirit flows;
Thus I warbled once—but past
Is the time I sang so well,
All my skill is ebbing fast,
And no more my numbers swell;
When I tune my feeble lute,
Every note is harsh or mute.

The following is an address to his country, of which we only give a part:—

Complaint of France.

France!—once thy name was never spoken
In every land but as the peer,
Of honour and of fame the token,
To courtesy and prowess dear.
And strangers lov'd to seek thy shore—
But now what grief my bosom wrings,
To see thy sorrows more and more,
And mark thy ceaseless sufferings,
To know thy wrongs and thy mischance,
Belov'd, bold, Christian realm of France!

Know'st thou the source of all these ills?
Must I, tho' harsh, the truth reveal?
List, though my soul thy anguish chills,
List, for I counsel for thy weal:
Thy tow'ring pride has been the cause,
Thy luxury, too great and high,
Injustice, and contempt of laws,
Thy cost, and sloth, and vanity,
Have drawn God's anger and mischance
On thee, brave Christian realm of France.

But yet despair not, Heaven has store
Of mercy for the weak and frail;
Go, plead for grace, thy sins deplore,
And God thy late remorse will hail.
For he has promised, and will hear,
If humbly thou approach his throne;
Joy is in Heaven to heal and cheer,
And in that trust is hope alone;
For God bore crosses and mischance
For all—and thee, brave realm of France.

Oh! call to mind thy war-cry bold,
Montjoy St. Denis! and thy shield,
Where three fair lily-flowers of gold
Shine brightly in an azure field:
Oh! call to mind the holy sign
Heaven in the Oriflamme display'd,
And how thy kings, with oil divine,
Were by its virtue sacred made:
Heaven loves, and will thy power advance,
Dear, bold, brave land of Christian France.

I, Charles of Orleans, captive still
In youth's gay season, sing for thee—
For thee exert my minstrel's skill,
And fain would hail thee blest and free.
Long ere my fleeting youth is past,
May peace, my own dear land, be thine;
May I behold thee saved at last,
Whatever adverse fate be mine;
And bless the close of thy mischance,
Dear, bold, brave, Christian realm of France.

After much sickening hope deferred, Charles, being at Calais, saw a brighter prospect of release, and is recorded to have there busied himself in purchasing numerous jewels, and wines of repute, which then appeared to be of the growth of Orleans and Blois, to offer as presents to the negotiators of his ransom. This was, at length, happily concluded, and the prisoner of five-and-twenty years once more trod "his own, his native land." His course from Gravelines to his Castle of Blois was one triumph: he was received with enthusiasm, and his betrothment to the niece of the Duke of Burgundy was immediately settled. The jealous tyrant, Louis the Eleventh, was, however, displeased with the demonstrations of affection shown him, and harshly made known his opinion! consequently, Charles refused to appear at his court, and occupied himself for some years in his own affairs, contending for his rights in the Milanese, wrested from him by the usurper Sforza.

His castle of Blois now became the resort of all the men of taste and learning of the age: painters, poets, and musicians there found a ready welcome; and the Duke himself began, at that late period, to enjoy the pleasures of literature and science. He made many excursions in various parts of his dominions, visiting all that was curious and interesting in art and nature, and neglecting nothing that deserved notice. Not a minstrel or poet passed the door of his castle; they were sure of being received with honour and rewarded with munificence. Amongst others, those beings favoured and disfavoured by Nature—namely, dwarfs and fools, were secure of a good reception, and their wit found a theatre in the court of the poet-prince. Maître Colas was his favourite male, and Dame Belou his chief female jester: a war of wit was constantly going on between them and Thommie, the female fool of the Duke of Bourbon, and Jehannet, his jester. The dwarf of the Bishop of Macon often figured also in these trials of skill.

France was at this period in a state of profound peace, and the Duke of Orleans found no interruption to his elegant leisure, but occasional journeys, and sometimes pilgrimages—for he was very devout—to Lyons, Tours, &c.

Innocent and harmless as was this life, Louis XI. discovered something in it that awakened his envy and suspicion; and his remarks were of the severest kind. Although the Duke had kept himself as much as possible out of the dangerous sphere of the Court, he was mortified to find that he could not escape censure and malignity; and it preyed deeply on his mind, shaken, no doubt, by continual disappointment and long captivity. A sad ballad of his, beginning

"Dieu vous garde d'injurieux soupçons,"

expresses his feelings. His health began to fail, and his faculties to decay: he made one last effort for the good of his country, and at the meeting of the States at Tours, pronounced a discourse in favour of the Duke de Bretagne, which drew from the tyrant Louis a bitter and unfeeling reply. This so much shocked the sensitive prince, that he withdrew to his own castle, never to leave it more. He expired at Amboise, the 4th of January, 1465, regretted by all but the unworthy monarch who had insulted him, and who was never known to entertain affection for a human creature, or to cherish a generous sentiment.

Fate seemed to have destined Charles of Orleans to sorrow from his cradle; and if there occurred a short interval of enjoyment for him,—

Still there came some cloud between,
And chased it all away!

He was persecuted during his life, and insulted after his death. His works even felt the power of his destiny, and remained long in oblivion: they have of late, however, been brought forward and appreciated by his countrymen.

The collection of verses given by the present editor is copious and interesting: among them we find difficulty in selecting specimens, so various is the style of the poet. The following,

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on caution in speech, is like an extract from Sadi:—

"Quelque chose derrière,
Convient tousjours garder."

Something should remain unseen,
All the will should not appear;
For light thoughts will intervene,
And light words to danger veer.

Sometimes, on the verge of speech,
Better not be overbold,
But little pausing caution teach,
What to say and what withhold.

Idle talk is ever free,
And with riches soon runs o'er;
Reason should the treasurer be,
And still something keep in store.

And these lines tell the poet's story:—

"Comme le subgiet de Fortune."

I the slave of Fortune ever
From my early youth became,
And in age we do not sever,
She to me is still the same.
I am one, beneath the moon,
Whom she orders at her will;
I, her subject, late and soon
Ceaselessly have served her still.

Her, as mistress, to obey,
Is the lesson of my life,
And I cannot turn away,
In good or ill, in peace or strife;
Nor my bondage can I break,
But the fruit she gives must take.

Travels through the Alps of Savoy and other Parts of the Pennine Chain, with Observations on the Phenomena of Glaciers. By James D. Forbes, F.R.S.

[Second Notice.]

We shall now select from the narrative some of the more stirring incidents. Here is one which shows the danger of venturing into these Alpine regions without a guide. On one of his excursions to the Mer de Glace, the Professor visited the wild promontory of Trélaporte, which, as it leads nowhere, is unfrequented except occasionally by the shepherd carrying salt to his sheep. Having stopped to sketch the bold outline of the scene, the Professor sent his assistant, Auguste, for some water. Auguste was so long absent that Mr. Forbes began to fear that he had met with some accident, when he was seen approaching with two lads, whom they had seen start in the morning for the mountains, and leading between them a man exhausted, and with his clothes torn to rags:—

"On approaching, I found Auguste scarcely less excited than the man he led, and to rescue whom from a ledge of rock, on which *he had passed the whole night*, he had placed himself in imminent danger. This person proved to be an American traveller, who had wandered all alone the morning of the day before over the hill of Charmoz, above the Montanvert, and scrambled as far as the solitary precipices of Trelaporte, unvisited as we have said, except casually by a shepherd, and still more rarely by some chamois hunter. Towards afternoon (by his own account) he had slipped over a rock, and being caught by the clothes on some bushes, had his fall checked, so as to gain a little ledge surrounded by precipices on every side, where he found himself lodged in a perfectly hopeless prison. Here he passed the whole night, which, fortunately, was not cold, and in the morning he succeeded in attracting, by his cries, the young men of Chamouni, who were on their way across the glacier, at a great distance below. The two boldest, with difficulty, climbed, by a circuitous path, so as to gain a position above him; but their united efforts would have been unequal to rescue him had I not providentially gone, with my guide, the same morning, to this remote spot. Whilst he was on a search for the water which I required he came within sight of the boys, vainly attempting to extricate the traveller. Balmat instantly joined them, and by great personal courage, as well as strength, succeeded in dragging the man up by the arm, from a spot whence a chamois could not have escaped alive. Balmat told me, that whilst he bore the entire weight of the man on the slippery ledge to which he himself clung he felt his foot give way, and for a moment he thought himself lost, which was the cause of the very visible emotion of which he bore traces when he joined me. I gave wine and food to the traveller, and the others, and especially applauded the humanity and courage of the lads, one of whom conducted the traveller back to Chamouni, for his nervous system was greatly affected, and for a time I doubted whether he was not deranged. I returned with Balmat to view the exact spot of the adventure, and a more dreadful prison it is impossible to conceive. It was, as I have said, a ledge about a foot broad in most places, and but a few feet long, with grass and juniper growing on it. It thinned off upon the cliff entirely in one direction, and on the other (where widest) it terminated abruptly against a portion of the solid rock, not only vertical, but overhanging, and at least ten feet high, so that no man, unassisted, could have climbed it. The direction of his fall was attested by the shreds of his *blouse*, which were hanging from some juniper bushes, which he had grazed in his descent, but for which evidences it would have appeared to me inconceivable that any falling object could so have attained the shelf on which he was almost miraculously lodged. Immediately below the spot he fell from, the shelf had thinned off so completely that it was plain he must have fallen obliquely across the precipice, so as to attain it. The ledge was about twenty feet below the top of the smooth granitic precipice, to which a cat could not have clung, and below, the same polished surface went sheer down, without a break, for a depth of at least 200 feet, where it sinks under the glacier, whose yawning crevasses would have received the mangled body, and never would have betrayed the traveller's fate. A more astonishing escape, in all its parts, it is impossible to conceive. It is probable, that had the young men not crossed the glacier at the fortunate moment, my guide and I would have passed the rock fifty yards above him, (it was in the direction in which we were going) without either party having the remotest idea of the other's presence."

The account of the visit to the Col du Géant shows, that even with guides these excursions are not without danger:—

"We continued to descend with precaution, though without any inconvenience, excepting from the sun, which was now high and brilliant, and its light reflected with more intensity than I had ever felt it from the *facettes* of the highly crystallised and fresh snow by which we were surrounded. I began to think that the passage was to be effected without any difficulty worth mentioning, until we arrived at the part of the valley where the three tributary glaciers already mentioned begin to unite, and are together squeezed through the comparatively narrow passage between the Aiguille Noire on the right, and the rock which I have marked *Petit Rognon* on the left. It is difficult to say, whether the ascent or descent of such a glacier is more arduous; but in descending, one is at least more taken by surprise; the eye wanders over the wilds of ice sloping forwards, and in which the most terrific chasm and rents are hidden like the ditch in a *ha-ha* fence. The crevasses of the glacier gradually widened; the uniting streams from different quarters met and justled, sometimes tossing high their icy waves, at others leaving yawning vacuities. The slope, at first gradual, and covered continually with snow, became steeper, and as we risked less from hidden rents, the multitude and length of the open ones caused us to make considerable circuits. But the slope ended at last almost in a precipice. At the point where the glacier is narrowest it is also steepest, and the descending ice is torn piece-meal in its effort to extricate itself from the strait. Almost in a moment, we found ourselves amidst toppling crags and vertical precipices of ice, and divided from the Mer de Glace beneath by a chaos of fissures of seemingly impassable depth and width, and without order or number. Our embarrassment was still farther increased by the very small distance to which it was possible to command by the eye the details of the labyrinth through which we must pass. The most promising tract might end in inextricable difficulties, and the most difficult might chance ultimately to be the only safe one. The spectacle gave us pause. We had made for the north-western side of the glacier, near the foot of the Petit Rognon, hoping to get down near the side of the rocks, although not upon them. But when we neared this part of the glacier, even Couttet shook his head, and proposed rather to attempt the old passage by the foot of the Aiguille Noire, where De Saussure left his ladder,—a passage avoided by the guides on account of the steep icy slopes it presents, and the great danger which is run from the fragments of stone which, during the heat of the day, are discharged, and roll down from the rocks above. These stones are amongst the most dangerous accidents of glacier travels. A stone, even if seen beforehand, may fall in a direction from which the traveller, engaged amidst the perils of crevasses, or on the precarious footing of a narrow ledge of rock, cannot possibly withdraw in time to avoid it. And seldom do they come alone. Like an avalanche, they gain others during their descent. Urged with the velocity acquired in half rolling, half bounding down a precipitous slope of a thousand feet high, they strike fire by collision with their neighbours—are split perhaps into a thousand shivers, and detach by the blow a still greater mass; which, once discharged, thunders with an explosive roar upon the glacier beneath, accompanied by clouds of dust or smoke, produced in the collision. I have sometimes been exposed to these dry avalanches; they are amongst the most terrible of the ammunition with which the genius of these mountain solitudes repels the approach of curious man. Their course is marked on the rocks, and they are most studiously avoided by every prudent guide."

It was now resolved to try the pass in the direction of La Noire:—

"But there, barriers still more insurmountable appeared. One prodigious chasm stretched *quite across the glacier*; and the width of this chasm was not less than 500 feet. It terminated opposite to the precipices of the Aiguille Noire in one vast *enfoncement* of ice bounded on the hither side by precipices not less terrible. A glance convinced every one that here, at least, there was not a chance of passing, unprovided as we were with long ropes or ladders. Nothing remained but to resume the track we had at first abandoned; for the whole centre of the glacier was completely cut off from the lower world by this stupendous cleft. Here the experience of Couttet stood us in good stead, and his presence of mind inspired me with perfect confidence, so that we soon set about ascertaining, by a method of trial and error, whether any passage could be forced amongst the labyrinth of smaller crevasses on the northern side of the glacier. A chamois, whose track we had followed earlier, seemed here to have been as much baffled as ourselves, for he had made so many crossings back and forward upon the glacier, and had been so often forced to return upon his steps, that we lost the track for a time. This animal is exceedingly timorous upon a glacier covered with snow, since the form of the foot prevents it from offering almost any resistance when hidden rents are to be crossed. We had accordingly passed earlier in many places where the chamois had not ventured; but the case was now different on the hard ice. He took leaps upon which we dared not venture; and as we were never sure of not being obliged to retrace every step we made, we took good care never to make a descending leap which might cut off our retreat. Many a time we were obliged to return, and many a weary circuit was to be made in order to recommence again; but we seldom failed ultimately to recover the chamois track, which is the safest guide in such situations. The excitement was highly pleasing. The extrication from our dilemma was like playing a complicated game, and the difficulty of the steps was forgotten in the interest of observing whether any progress had been gained; for now we were obliged to descend into the bosom of the glacier, and to select its most jagged and pulverized parts, in order to cross the crevasses where they had become choked by the decay and subsidence of their walls. Thus hampered by our icy prison, we only emerged occasionally so as to catch a glimpse of what lay beyond, and to estimate our slow and devious progress. At length, by great skill on the part of Couttet, and patience on the part of all of us, (for we remained inseparably tied together all this time) by clambering down one side of a chasm, up another, and round a third, hewing our steps, and holding on one by one with the rope, we gradually extricated ourselves from a chaos which at first sight appeared absolutely impenetrable, and that without any very dangerous positions."

An incident on Mont Collon would have damped the courage of most travellers:—

"A dark object was descried on the snow to our

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left. We were not yet low enough to have entered on the ice, but were still on snow. This proved to be the body of a man fully clothed, fallen with his head in the direction in which we were going. From the appearance of the body as it lay, it might have been presumed to be recent; but when it was raised, the head and face were found to be in a state of frightful decay, and covered with blood, evidently arising from an incipient thaw, after having remained perhaps for a twelvemonth perfectly congealed. The clothes were quite entire and uninjured, and, being hard frozen, still protected the corpse beneath. It was evident that an unhappy peasant had been overtaken in a storm, probably of the previous year, and had lain there covered with snow during the whole winter and spring, and that we were now, in the month of August, the first travellers who had passed this way and ascertained his fate. The hands were gloved, and in his pockets, in the attitude of a person maintaining the last glow of heat, and the body being extended on the snow, which was pretty steep, it appeared that he had been hurrying towards the valley when his strength was exhausted, and he lay simply as he fell. The effect upon us all was electric; and had not the sun shone forth in its full glory, and the very wilderness of eternal snow seemed gladdened under the serenity of such a summer's day as is rare at these heights, we should certainly have felt a deeper thrill, arising from the sense of personal danger. As it was, when we had recovered our first surprise, and interchanged our expressions of sympathy for the poor traveller, and gazed with awe on the disfigured relics of one who had so lately been in the same plight with ourselves, we turned and surveyed, with a stronger sense of sublimity than before, the desolation by which we were surrounded, and became still more sensible of our isolation from human dwellings, human help, and human sympathy, —our loneliness with nature, and as it were, the more immediate presence of God. Our guide and attendants felt it as deeply as we. At such moments all refinements of sentiment are forgotten, religion or superstition may tinge the reflections of one or another, but, at the bottom, all think and feel alike. We are men, and we stand in the chamber of death. Our friend of Biona, though he was the first to raise and handle the body, from which the others rather shrunk,—and though he examined the rigid clothes for the articles which they contained, and with our consent took out a knife and snuff-box from the pocket, and a little treasury of mixed Swiss and Piedmontese small coins, concealed in a waistband all entire and untouched, (by means of which we could identify the person and restore the money to his friends,)—though he performed all this with seeming indifference, we had no sooner left the spot than he declared that he would rather make a circuit home by the Great St. Bernard than return alone by this spot. Indeed it might well require resolution in a solitary man, with the chances of weather, to pass alone a Col like this, where, supposing him caught in a *tourmente*, it would require no vivid sensibility to raise the image of the last sufferer before him, and hasten the moment of despair, when the spirit yields to the pressure of hunger, fatigue, and bewilderment, and subsides insensibly into the sleep which knows no waking. A very little farther on we found traces of another victim, probably of an earlier date; —some shreds of clothes, and fragments of a knapsack; but the body had disappeared. Still lower, the remains of the bones and skin of two chamois, and near them the complete bones of a man. The latter were arranged in a very singular manner, nearly the whole skeleton being there in detached bones, laid in order along the ice,—the skull lowest, next the arms and ribs, and finally the bones of the pelvis, legs, and feet, disposed along the glacier, so that the distance between the head and feet might be five yards, a disposition certainly arising from some natural cause, not very easy to assign."

In the account of the pass of the Col d'Erin, we have another of the hair-breadth risks, which it seems impossible for Alpine travellers to avoid:—

"Our object was now to descend upon the Glacier of Zmutt, of which, as I have endeavoured to explain, the lower or more level part swept along the base of the Mont Cervin and Dent d'Erin, whilst a higher stage of it rose to the foot of the lofty precipice above which we stood. Now, whilst the *top* of this precipice sunk from the summit of the Stockhorn, westwards to the Col, and then rose a little, the glacier and the *foot* of the precipice rose rapidly and continuously to the westward, so that the top and bottom of the precipice became at length blended together, under a snowy sheet. To reach this point, however, would have been a long *détour*, and the glacier appeared dangerously crevassed. Having, therefore, descended from the Stockhorn to the Col, (which was not a great deal lower.) Pralong proposed to attempt descending the cliff, by which he recollected to have passed when he last crossed, and to have successfully reached the glacier below. We began cautiously to descend, for it was an absolute precipice: Pralong first, and I following, leaving the other guides to wait about the middle, until we should see whether or not a passage could be effected. The precipice was several hundred feet high. Some bad turns were passed, and I began to hope that no insurmountable difficulty would appear, when Pralong announced that the snow this year had melted so much more completely than on the former occasion, as to cut off all communication with the glacier, for there was a height of at least thirty vertical feet of rocky wall, which we could by no means circumvent. Thus, all was to do over again, and the cliff was re-ascended. We looked right and left for a more feasible spot, but descried none. Having regained the snows above, we cautiously skirted the precipice, until we should find a place favourable to the attempt. At length, the rocks became mostly masked under steep snow slopes, and down one of these, Pralong, with no common courage, proposed to venture, and put himself at once in the place of danger. We were now separated by perhaps but 200 feet from the glacier beneath. The slope was chiefly of soft deep snow, lying at a high angle. There was no difficulty in securing our footing in it, but the danger was of producing an avalanche by our weight. This, it may be thought, was a small matter, if we were to alight on the glacier below; but such a surface of snow upon rock rarely connects with a glacier without a break, and we all knew very well that the formidable 'Bergschrund,' already mentioned, was open to receive the avalanche and its charge, if it should take place. We had no ladder, but a pretty long rope. Pralong was tied to it. We all held fast on the rope, having planted ourselves as well as we could on the slope of snow, and let him down by degrees, to ascertain the nature and breadth of the crevasse, of which the upper edge usually overhangs like the roof of a cave, dropping icicles. Were that covering to fail, he might be plunged, and drag us, into a chasm beneath. He, however, effected the passage with a coolness which I have never seen surpassed, and shouted the intelligence that the chasm had been choked by previous *avalanches*, and that we might pass without danger. He then (having loosed himself from the rope) proceeded to explore the footing on the glacier, leaving me and the other two guides to extricate ourselves. I descended first by the rope, then Biona, and lastly Tairraz, who, being unsupported, did not at all like the slide, the termination of which it was quite impossible to see from above. We then followed Pralong, and proceeded with great precaution to sound our way down the upper Glacier of Zmutt, which is here sufficiently steep to be deeply fissured, and which is covered with perpetual snow, now soft with the heat of the morning sun. It was a dangerous passage, and required many wide circuits. But at length we reached in a slanting direction the second terrace or precipice of rock which separates the upper and lower Glacier of Zmutt, and which terminates in the promontory marked Stockhi in the map. When we were fairly on the débris we stopped to repose, and to congratulate ourselves on the success of this difficult passage."

While proceeding from Zermatt to Gressonay, the party met with a curious and at first inexplicable phenomenon:—

"The atmosphere was very turbid, the ground was covered with half melted snow, and some hail began to fall. We were, perhaps, 1500 feet below the Col, or still above 9000 above the sea, when I noticed a curious sound, which seemed to proceed from the Alpine pole with which I was walking. I asked the guide next me whether he heard it, and what he thought it was. The members of that fraternity are very hard pushed indeed, when they have not an answer ready for any emergency. He therefore replied with great coolness, that the rustling of the stick no doubt proceeded from a worm eating the wood in the interior! This answer did not appear to me satisfactory, and I therefore applied the *experimentum crucis* of reversing the stick, so that the point was now uppermost. The worm was already at the other end! I next held my hand above my head, and my fingers yielded a fizzing sound. There could be but one explanation—we were so near a thunder cloud as to be highly electrified by induction. I soon perceived that all the angular stones were hissing round us like points near a powerful electrical machine. I told my companions of our situation, and begged Damatter to lower his umbrella, which he had now resumed, and hoisted against the hail shower, and whose gay brass point was likely to become the *paratonnerre* of the party. The words were scarcely out of my mouth when a clap of thunder, unaccompanied by lightning, justified my precaution."

As we introduced this work with an account of a glacier, we shall conclude with a summary of the Professor's theory of glaciers:—

"A glacier is an imperfect fluid, or a viscous body, which is urged down slopes of a certain inclination by the mutual pressure of its parts. The sort of consistency to which we refer may be illustrated by that of moderately thick mortar, or of the contents of a tar-barrel, poured into a sloping channel. Either of these substances, without actually assuming a level surface, will *tend* to do so. They will descend with different degrees of velocity, depending on the *pressure* to which they are respectively subjected,—the *friction* occasioned by the nature of the channel or surface over which they move,—and the *viscosity*, or mutual adhesiveness, of the particles of the semifluid, which prevents each from taking its own course, but subjects all to a mutual constraint. To determine completely the motion of such a semifluid is a most arduous, or rather, in our present state of knowledge, an impracticable investigation. Instead, therefore, of aiming at a cumbrous mathematical precision, where the first data required for calculation are themselves unknown with any kind of numerical exactness, I shall endeavour to keep generally in view such plain mechanical principles as are, for the most part, sufficient to enable us to judge of the comparability of the facts of Glacier motion with the conditions of viscous or semifluid substances."

Whether this is the true theory remains to be decided: it has assuredly not been adopted hastily, or without patient and laborious investigation. Scientific men will, of course, eagerly consult the work; but we must say, that it has great interest for all.

OUR LIBRARY TABLE.

Some Account of the African Remittent Fever, by Morris Pritchett, M.D.—This is a strictly professional treatise on a subject which we have recently discussed in reviewing Dr. M'William's Medical History of the Niger Expedition, (*ante*, p. 603). We there observed that, "we would explode the doctrine of miasmata altogether, as being worse than useless"; and we are now rejoiced to find that Dr. Pritchett entertains the same opinion. On the whole, this is a remarkably clear and acute little volume; and is evidently the production of one, who, while thoroughly acquainted with the medical practice of the day, is yet not the slave of routine, but has philosophy enough to look for the truth beyond the circle of fashion. His views with respect to the nature and origin of African fever appear to us to be just, and his reasonings show a healthy disinclination to encourage quackery. On one point only are we unable to agree with Dr. Pritchett; he is disposed to reckon among the causes of fever, disturbance of the animal electricity. But is not this a mere hypothesis, and one of which the sole advantage consists in the mysterious nature of the agent referred to? Most of the experiments relied on to show that vital influence and electricity are identical, are, we feel convinced, delusive.

The Smiths; a Novel, by the Author of 'The Maid's Husband.'—With the exception of 'Meredith,'—the *romance* of 'Marmaduke Wyvil' not forgotten—this is one of the best novels we have had since the publication of Frederika Bremer's 'Home,'

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auspice Mary Howitt. Like those works, 'The Smiths' does credit, we suspect, to "the sex." There is a touch of the authoress of 'Cleone' in it, both as regards style, speculation, and character-drawing. If we are mistaken, it is the most lady-like writing we recollect from a masculine hand:—a little affected, too, as well as lady-like. We could mention half a score of prettinesses and pretensions to a terse and aphoristic manner of expression, which recur so often as to become an offence. Yet, all due allowance made, we rate 'The Smiths' high. Nothing can be simpler than the story. A Mr. Smith (no *Sydney*, but a plain, undistinguishable tradesman-like Mr. Smith, one of three brothers,) leaves a large fortune to the son of *John* Smith, on condition that he marries the daughter of *Dick* Smith, with sundry further queer provisos, in case the youth proves recusant, or the lady unwilling. The three brothers have, of course, been separated early in life—and the cousins are consequently strangers; in short, we have once more the particularly new combination of *Young Meadows* and *Rosetta*, with what result we shall not tell. The strength of the tale does not lie in its plot; a good deal of it residing in Mrs. Smith, the agreeable and manœuvring mother of the heroine, —a good deal in Bessie, the heroine aforesaid, whose direct simplicity and unconsciousness is "*ben trovato*," if not absolutely "*vero*" in these sophisticated days. Then the secondary characters are conceived with shrewdness and finished with care. Charming Mrs. Smith has a capital block on which to try her artful powers, in Squire Walrond, the Dumbiedikes of the village. Artless Bessie is provided with a famous foil in coquettish Miss Atherton, whose entangling airs and graces are done in the true *arabesque* style, which such drawing-room Cleopatras affect. But the passage which we recognize as the most original is the love-story of well-born Lucy Aubrey and John Smith, the hair-dresser. Our author does not share Hazlitt's openly expressed predilection for the class to which 'Pamela' and 'Joseph Andrews' belong, even while *she* (no man would have hazarded this!) vindicates the humanity of what is called an ill-assorted match, without grossness or caricature; showing, too, as in truth bound, how the real evils of the step became only felt when the birth of a son wakened up the mother's ambition; and in his aspirings and struggles to breathe the air she had been born in, the real price of the sacrifice she had made must needs be paid. To conclude: this novel is full of thoughts, some searching, one or two deep, all of them tinctured with a certain bitterness of spirit, to be detected in the general impression left by the tale, rather than in any separate portion which could be specified. We recommend 'The Smiths' to the acquaintance of that much-be-talked and much-be-written class—the Mothers of England.

The Pageant; or, Pleasure and its Price, by F. E. Paget, M.A.—We are not great admirers of Mr. Paget, or his tales, in general. There is a flippancy pervading them; a disregard of the feelings of others; a disbelief in all sincerity but his own; and a pugnacious restlessness, little consonant with the character and position of the author. In the story before us, however, we find few of these faults; and if there be some needless allusions to controverted points in Church and State matters, we willingly pardon them, in consideration of the good that may result from a clergyman of the Church of England, and the chaplain of a bishop, proclaiming the duties of society towards the poor and humble, and warning all of the misery they are preparing for themselves and their country, by indifference to, or disregard of, those duties. Mr. Paget's trumpet gives no uncertain sound; and we are glad, for once, to have to thank him for a great and needful service to the cause of humanity and religion. The rich and noble have as yet thought little of the "price" of their pleasure, which the author presents to their consideration in strong but not overstated language. "Oh, gay ladies!" said John Knox to Mary of Scotland, "what a fine world would this be if all these braveries could last for ever!" Mr. Paget shows clearly that, putting aside all religious considerations, this state of things *cannot* last; and suggests, plainly and forcibly, the remedies. We hope they are not too late.

The Farmer's Daughter, by Mrs. Cameron.—A pleasing story, told in simple, unaffected language.

The Orphan; a Tale for the Young.—Rarely have we seen a tale more unfit for the young, or more tedious for the old to read.

A New Purchase, or Seven and a Half Years in the Far West, by R. Carlton, Esq.—We always turn to a new American book with appetite. Famine's self, however, could not make a meal on the volumes before us. They are full, from first to last, of affectations: the copy of a copy. Pleasant Miss Mitford has to answer for some freaks of sentimentality, some amiable exaggerations of homeliness on the part of Mistress Mary Clavers: and the American lady, we fear, is chargeable with the conceit in these sketches, which are written in direct imitation of 'A New Home.' Need we add, how distasteful are all such "nods, and becks, and wreathed smiles" in the Back-woods? There was more of reality in Charles Lamb when he was expatiating on the pleasures of the green-room and the shilling gallery, than in R. Carlton, Esq. when he rants and riots, in his off-hand fashion, about clearings, hut-buildings, camp-meetings, and perils from snakes, swamps, &c.:—in short, about the rudest features distinguishing life in 'A New Purchase.'

The Young Maiden, by A. B. Muzzey.—This work, originally published in America, was reprinted in London by the Old Bailey firm of Clarke & Co., and sold under the title of 'The English Maiden.' We mentioned the circumstance some time since, but will allow the author to record here the history of his wrongs: —"By a London paper of November, 1841, I perceived that a work which I had written and published in America, entitled, 'The Young Maiden,' had been reprinted in this country, under the title of 'The English Maiden.' * * On reaching this country, a few weeks since, I procured a copy of the book, and, to my amazement, found that not only was my own name omitted on the title-page, but the initials of another name, 'H. G. C.', were given at the close of an Advertisement by some unknown individual, who called himself 'the Author.' I found a Second Edition, and in that a new Advertisement, in which the writer thus unblushingly speaks of his production:—'A Second Edition of this work having been called for within four months of its publication, is a gratifying proof of the interest felt,' &c. 'In this Edition some slight alterations have been made, which *the Author* hopes will tend to make the volume more acceptable to the maidens of England.'" Mr. Muzzey has now issued a new edition, and appeals "to a generous public to sustain him." We certainly hope that every copy hereafter sold will be of the genuine edition, but must abide by our declared judgment, that it is a poor foolish book, neither worth printing, pirating, nor republishing.

The Flower Girl, and other Poems, by R. M. Willan. —This lady we will assume to be very young, though the fact is not so stated; and if we be right in our assumption, it may be worth while to offer her a word of encouragement, and a word of advice. She has poetic instincts and sensibilities, which may be refined and cultured into yielding poetical fruit;—but she has been studying in a bad school. For mere sentimentalism, in the present day, there is little chance, even in poetry. The change from that morbid condition of the public mind we cannot look upon as amongst the signs which testify to the decay of the poetical sense amongst us: nor is the muse less gracious and endearing, in her added majesty, because she seeks to increase her audience by adding those who think to those who feel. A step further in her present direction, and we can give the author little hope; but, if the list at the head of her volume contain the names of friends as well as subscribers, there are those among them (of her own sex, too,) who may serve her both as counsellors and examples in her further course.

The Storm: and other Poems, by T. Bennock.—Amongst those who can be satisfied with mere facility, and a not very frequent felicity of expression, this bard may, perhaps, find an occasional audience. The number of such readers is, however, daily diminishing; and the doctrines of the political economists fail to explain how it is that the verse-makers of the above class are, at the same time, on the increase. The relations of supply and demand are here inverted. When the market shall re-adjust itself, Mr. Bennock, we think, will scarcely feel himself sufficiently furnished for a venture in that direction; and the issue of his present speculation will, in all probability, help him on to that opinion.

Facts of Vital Importance relative to the Embellishment of the Houses of Parliament. Detailed by an Eye-Witness, edited by F. P. Davis.—If there be any particular meaning in this little publication, we have not been able to find it out. We read it, expecting a Satire,—or, at least, an attempt at one; but can only report of it that it is an allegory—offering neither lesson nor innuendo that we can perceive.

Letters to the Farmers of Suffolk, by the Rev. J. S. Henslow, M.A.—These letters, written by the Professor of Botany in the University of Cambridge, were intended to direct the attention of the farmers of Suffolk to the great importance of conducting their experiments in such a manner as might render any results obtained by them available to the progress of science, and consequently to the more rapid improvement in agriculture. The object is so obviously good, and the letters are so plain and simple, as to lead us to hope that they will satisfy the farmers generally of the advantages that must result from adopting the system suggested, and which has been, we believe, extensively adopted in Suffolk. There is attached to the pamphlet a well written address on the subject of manures, delivered at the last anniversary of the Hadleigh Farmer's Club.

Two Lectures on the Defective Arrangements in Large Towns, by H. Sandwith, M.D.—These lectures, delivered before the Hull Literary and Philosophical Society, are clear and forcible expositions of the many improvements which might be made in all large towns, to secure the health of their inhabitants. There are no new causes of disease brought forward, but the old abuses are clearly stated, and remedies suggested.

The Imperial Family Bible, Nos. 1–22.—This Bible, published by Messrs Blackie, of Glasgow, is printed in a large bold type, on good paper, with a few well selected notes, and is adapted for what is called the Family Bible of the middle classes. Each number is illustrated with an Engraving from some celebrated picture, together with a few original designs by Martin. When complete, it will form a very handsome volume.

Counting-House Manual, by Calculator.—*System of Expeditious Calculating*, by Mercator.—It is the opinion of Calculator that much time is lost in attaining a very imperfect knowledge of what is called book-keeping, from the teachers themselves not having been initiated into the mysteries of buying and selling; he therefore offers his work as a practical system, and as adapted for use in commercial academies. —Mercator's book, as its title imports, consists of a series of rules for concise and expeditious calculating.

National System of Penmanship, by J. Carstairs.— "After the lapse of nearly fifty years of severe, attentive application and study," Mr. Carstairs sends forth to the world, amidst a flourish of his own trumpets quite unequalled,—his National system of penmanship. "It will be noticed, perhaps, by some litigious critics," to use the author's own happy diction, that Mr. Carstairs, though a teacher of "writing, mathematics, the English and Latin languages and classical literature," is by no means master of the *national system* of composing English sentences: and this unfortunately leaves us, occasionally, in the dark as to his precise meaning. It is clear, however, that an art which requires fifty years of severe study to master it, is far more difficult than we had supposed the art of penmanship to be, and that its Professors have a far heavier responsibility attached to them than we had dreamed of—wherefore we dare not hastily hazard an opinion on so important a subject. Enough, then, if we announce that Professor Carstairs here offers to philosophers a goodly quarto, adorned with his own portrait, and, after the fashion of medical treatises, copiously illustrated with cases.

List of New Books.—Braithwaite's Retrospect of Medicine and Surgery, Vol. III., new edit. 12mo. 4*s.* 6*d.* cl.—The Law of Distress for Rent on Property not the Tenant's considered and condemned, 12mo. 5*s.* cl.—Baines on the Social, Educational, and Religious State of the Manufacturing Districts, with Statistical Returns, 8vo. 2*s.* 6*d.* cl.—Australia and the East, by John Hood, Esq., 8vo. 14*s.* cl.—The Abbotsford Edition of the Waverley Novels, Vol. III., imp. 8vo. 28*s.* cl. —Scott's Life of Napoleon, Vol. IV., fcap. 5*s.* cl.—Laudes Diurnæ; the Psalter Set and Pointed with the Gregorian Tones, &c., by the Rev. F. Oakely, 18mo. 4*s.* cl.—Devotions for the Holy Communion, 18mo. 2*s.* 6*d.* cl.—The Doctrines of the Cross exhibited in the Faith and Patience of a Humble Follower of Christ, sq. 2*s.* 6*d.* cl.—Worgan's Principles and Results of the Reformation, 8 o. 10*s.* 6*d.* cl.—An

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Inquiry into the Constitution of the Primitive Church, by Lord P. King, with remarks by a Clergyman, 8 vo. 10*s.* 6*d.* cl. —Aids to Catechetical Teaching, being the Church Catechism illustrated by Parables and Anecdotes, 12mo. 3*s.* 6*d.* cl. —Corpus Christi: Devotions selected from the Older Divines, adapted to the Celebration of the Lord's Supper, 3rd edit. 32mo. 2*s.* 6*d.* cl.—Martin's Natural Philosophy, with Illustrations, 18mo. 4*s.* 6*d.* cl.—The Patriarch, or Oral Tradition in Two Books, and other Poems, by Rev. R. Gascoigne, 8vo. 3*s.* 6*d.* cl.—Popular Tales and Legends, 25 Illustrations, sq. 4*s.* 6*d.* cl.—Thoughts upon Thoughts, for Young Men, in Three Parts, fcap. 8vo. 2*s.* cl.—The Inventor's Manual, a Familiar and Practical Treatise of the Law of Patents, by J. T. Danson and G. D. Dempsey, 8vo. 5*s.* cl.—The Manual of Book-Keeping, by an experienced Clerk, 2nd edit. 12mo. 3*s.* cl.—The Barnabys in America, being a sequel to 'The Widow Married,' by Mrs. Trollope, 3 vols. post 8vo. 31*s.* 6*d.* cl.—Miller's First Four Rules in Arithmetic, 12mo. 2*s.* cl. —Key to Miller's First Four Rules in Arithmetic, 12mo. 3*s.* cl.—The British Aviary and Bird-Keeper's Companion, new edit. 12mo. 2*s.* cl.—Field's Book of the Church, new edit. with additional Notes and References, by Rev. J. S. Brewer, Vol. I., 8vo. 15*s.* bds.—Lectures on the Comparative Anatomy and Physiology of Invertebrate Animals, by R. Owen, from Notes by W. Cooper, 8vo. 14*s.* cl.—The Empire of the Czar, from the French of the Marquis de Custine, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* cl.—The Wrongs of Woman, by Charlotte Elizabeth, Part 2. 'The Forsaken Home,' 18mo. 2*s.* 6*d.* cl.—A Practical Manual of Animal Magnetism, translated by D. Spillan, M.D., fcap. 8vo. 6*s.* cl.—The Life of Edward the Sixth, by Rev. W. Dibdin, M.A., 1 vol. 18mo. 1*s* 6*d.* cl.

ECCLESIASTICAL ARCHITECTURE.

On the Determination of some Principle for the Establishment of an Ecclesiastical Style of Architecture, expressing the Reformed Church of England.

THE following observations have originated in a communication from the Secretary of one of the Church Building Societies, which seems to indicate that their principle is the prohibition of "a departure from ancient Ecclesiastical Example," as essential to the advancement of modern Church Architecture.

That the Diocesan Architectural Societies have effected great good in aiding to subvert the "Carpenter's Gothic" of Batty Langley, it were most unjust to deny: but, if they have done this only to insist hereafter on the close imitation of the mere *models*, rather than those *motives of fitness*, which guided our old Roman Catholic architects, they will tyrannically impede those progressive movements, which might, ere long, lead to the perfection of a form and style of Architecture emphatically expressing the "True and perpetual Church."

The magnificent cathedrals of our ancestors are admirable, from their perfect adaptation to the religious ceremonies which prevailed in the English Church before the Reformation; and it is said to have been in the hope of reviving the popish service, with its processional pageantries, that the Duke of York opposed Sir C. Wren's first design for St. Paul's cathedral, on account of its "departure from ancient example;" thus precluding the only opportunity which has ever yet been afforded of our possessing a cathedral essentially Protestant.*

It is not intended to defend the hostility which Wren entertained towards the Gothic styles of Architecture, farther than in respect to the fact that his feelings, in this particular, were at that period common to all Europe. But the mere question of *style* —of the dress in which the substantial body of the fabric shall be clothed—is secondary to that which affects the body itself; and, in regard to the latter, the consideration of its *purpose* should certainly be dominant. The model being planned and reared, with the closest reference to the peculiar and permanent uses of the intended building, it *then* becomes a question how far *any* style of "ancient example" is the best suited to give expressive effect to it.

We will, therefore, now place ourselves in the position of an architect who is called upon to construct a church, which shall, at once, truly serve all the purposes, and eloquently proclaim all the sentiment, of Christian worship, as now by law established in England. The vulgar datum of a merely utilitarian principle is put entirely aside; but, at the same time, nothing shall be admitted which does not supply a convenience or symbolize a feeling.

* "This," says Mr. Cunningham, "not only caused the rejection of Wren's favourite design, but materially affected the other, which was approved. The side oratories were proposed by the Duke; and, though it was resisted by Wren, even to tears, all was in vain. The architect was obliged to comply. He felt that his fame would suffer; and as he was a sincere and pious man, he might mourn for the land which he suspected was, at no distant day, to experience the revival of religious strife."

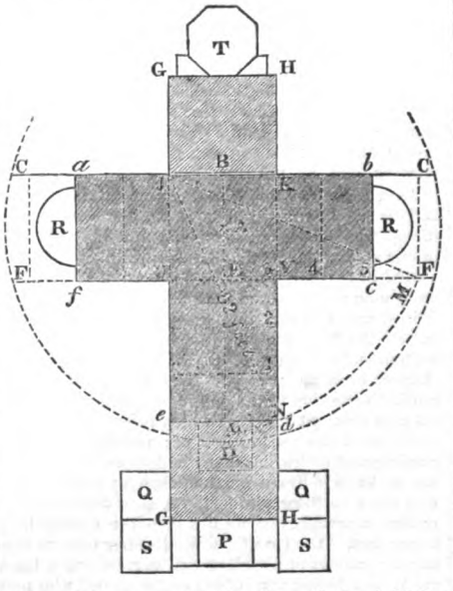
The positive requisites we assume to be these:—first, under the head of *Convenience*—

1. A main space for public worship, &c., wherein a maximum number of persons† shall be commodiously seated without impediment to sight and hearing. Pillars, therefore, and galleries which must be supported by pillars, are prohibited. 2. An altar, as open as possible to the whole congregation, with the least practicable interception by the pulpit and desk. 3. A highly raised pulpit, and a lower raised reading pew or lettern, having one desk for the Prayer-book, looking towards the altar, and another for the Bible, looking towards the people. Also a faldstool for the Litany, in a central position, directly facing the altar. 4. A font, within view of the assembled congregation; or, 5. A Baptistery, united with the body of the church. 6. An organ loft, at the west end of the church, opposite the altar at the east end. 7. Chapter room, library, vestry, or other offices as required, near the chancel. 8. A tower, or towers, for the reception of bells, and as also useful in attracting the distant observer to the locality of the church.

Secondly, under the head of *Expression*:—

9. The general plan to be cruciform, as prominently symbolizing the Christian faith. 10. The visible signs of Trinitarian belief to be indicated, wherever practicable, consistently with the unity of the whole. 11. The sentiment of Infinity to be observed in the adoption, or invention, of a style most conducive to it, as affording the best opportunities for proportional loftiness and length of perspective. 12. The utmost respect to be manifested for our ancient examples, in the consideration (and if practicable in the adoption) of so much of their form, style, and particular features, as may be pure, and interesting in their connexion with the progressive history of the "Holy Catholic Church"; and equal care to be taken in avoiding the repetition of those architectural dispositions and decorative details which were derived only from Romish superstition.

Such being the conditions under which we place ourselves, we proceed to consider the all important subject of *sight* and *hearing*, under the restrictions of the required cruciform plan.



Round A, as a centre, describe a circle of 75 feet radius. Set back a distance of 17 feet from A to B. Then is B the spot whence a speaker may reach the hearing of any one within the curve C F D F C. Make A E equal A B, and through B and E draw the parallels C C and F F for the transepts. Also, at right angles, and equidistant with the latter, draw the parallels G G and H H for the nave. From J, as the most eligible position for the preacher, and with a radius equal to B D (the greatest distance at which the speaker can be heard), describe the segment L M. Then will the point of intersection at N determine the length of the nave; M being, of course, the point beyond which the transepts may not extend. Presuming it, however, desirable to make the length of the transepts less than that of the nave, the latter will be divided into equal compartments, as 1, 2, 3; a certain number of the like, as 4, 5, being apportioned to the transept. Thus, in the part marked *a*, *b*, *c*, *d*, *e*, *f*, we obtain that portion of a cruciform plan which affords the free sight and perfect hearing of a reader at K or a preacher at J; the central position A being well suited for the Litany desk or faldstool.‡ We place the altar at B that it may be as open as possible to the eastern side of the transepts. A scale being thus obtained for governing the *length*s, the required capacity of the church will be met by accordingly regulating the widths between the parallel walls. In short, these relative proportions will vary with the taste of the architect and the necessities of the case. If the font be required in the body of the church, E is obviously its position; otherwise, it would be well placed in the *pronaos*, ante-chapel or baptistery at D, separated from the main division by the organ screen at N. The addition of this ante-chapel is, of course, only conditional on the desire of giving greater proportional length to the *foot* of the cross, the *head* of which, J G H K, would include the chapter room, library, vestry, &c.

† It has been found, by experiment, that not more than 2,000 sitters can be conveniently placed within a church (even where there are galleries), so as to have the advantage of perfect hearing; the sight being, of course, rendered imperfect by the pillars supporting the galleries.

We have now answered all the requirements under the head of *Convenience*, Nos. 1 to 7; observing the cruciform outline demanded under *Expression*, No. 9; and leaving it dependent on the size, proportion, simplicity, or splendour of the intended building; whether, in regard to No. 8, there shall be a central dome, lantern, or tower over A; a single western tower at D or P; coupled towers at Q Q, flush with the main front, at G H; or advancing towers at S S, with or without an intervening porch at P. Apses might be appended at R R, either as inferior accessories, or as continuous extensions of the arms of the cross; and, in the case of a cathedral (requiring more room for secular purposes than could be included within the head of the main cross), the chapter-room, T, might be added with great effect.

Now it must be admitted, that the mere cruciform plan, as the most important feature under the head of Expression, leaves us (if we can invent nothing better) to adopt, under certain modifications, any of the architectural styles which have prevailed in Europe since the building of the Pantheon at Rome; and, when we contemplate the triumphant majesty of the cupolas of Buonarotti and Wren, we cannot but feel a desire to justify their repetition by some unanswerable argument. There is a *firmamental* sublimity in the overhanging concave of St. Paul's dome—an overwhelming expression of congregational unity—which defies a corresponding result from an equally single feature in any other variety of architectural design. What form can be imagined of more august amplitude as the crowning member of the intersection of the nave and transepts? Nor does it stop here: for the principle of the cupola, on its pendentives, may be carried out in the vaulting of the radiating perspectives. There is, in short, nothing in the mere genius of the Roman style which renders it unsuitable to our intended building, as a piece of self-consistent architecture, whatever may be said in respect to the associations connected with it.*

The Norman and Pointed styles of our old cathedrals require, of course, no apology on the score of association and suitability; and we may dismiss from consideration all the other styles of the Middle Ages —not as unfit, but simply as inferior in critical character to either of those previously mentioned.

Following up the several other requirements under the head of Expression, we may exhibit the visible

‡ We gain no advantage by moving the reader and preacher to U and V, because the additional length of nave thereby gained between N and H would be beyond the hearing of the Commandments read at B.

* The reader will, perhaps, scarcely credit the bigotted hostility which a member of a certain diocesan Architectural Society has more than once expressed towards the only cathedral of which he has any just reason to be especially proud. It is, by no means, presumed that he spoke the sentiments of the society at large; but it is, at all events, a symptom of the mal-influence which zealous leaders may exercise over their followers. This gentleman stated, that nothing would give him greater satisfaction than the destruction of St. Paul's Cathedral, and that he had a hand ready to assist!

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signs of Trinitarian belief in the T form of our choir—the triad of nave and transepts; in the application of three entrance doors; and in the employment of one central and two western domes, towers, or spires.

In reference to the sentiment of Infinity, we are brought at once to acknowledge, that the Pointed style of the old cathedrals of Christendom is supreme. In them we have, not only the multiplicated sections of a *length* so extended as to baffle the eye's measurement, but also the expression of inconceivable *altitude*; for, as a point is only negatively definable, as having no superficies nor dimension, so the meeting curves of a pointed arch may be regarded as having their mysterious and invisible union in that Heaven where, alone, their finite approximation can be comprehended. A mere *proportional* loftiness may, of course, be given to any form of section; but the expression of still—and still continuing ascent—defying

The white-upturned wondering eyes of mortals—

is afforded only in the vaulting of our pointed cathedrals.

The movement which Pointed architecture has now taken as most suitable to the Christian temple, derives additional impetus when we consider it as the positive offspring of Christianity itself. Churches have been built in almost all styles; but the Gothic Pointed architecture of Catholic Europe is exclusively Christian in its origin, progress, and perfection. In form, in detail, in mysterious effect, it proclaims the spirit of which it is the sign.

But, by that same authority under which our Saxon architects differed from those of the Constantinal era, by that under which the designer of the first pointed church differed from the matured and established Norman model, and by that under which were practised all the successive modifications of Pointed architecture, from the Temple Church to the chapel of King's College at Cambridge, we claim the privilege of allowing our regard for present necessities and altered circumstances, to co-operate with our respect for ancient usages and forms, in the production of what shall have both a retrospective and prospective merit; nor will we be told that, because we may find it imperative to deviate from "ancient example" in general form and proportion, we shall therefore exhibit a "departure" from the *spirit* of our pious ancestors. We have looked minutely into the merits of Pointed architecture, and have vainly sought to improve on its essential principles and details, whether of construction or ornament; but we have now to provide for certain requirements which did not exist when our Gothic churches were built, and to avoid the mere imitation of such forms, &c. as are no longer necessary, but are rather hostile to our reformed worship.

It is, then, in the cherished continuance of that love which our ancestors entertained for the symbols of Christian faith, and in submissive respect for the pious enthusiasm, artistical feeling, and constructive skill manifested in our old cathedrals, that we retain the cruciform plan, and adopt the pointed style. And it is with an equally reasonable regard for the peculiar purposes of the reformed church, that we make our interior as free and spacious as possible, to the total exclusion of all pillars and arcades. Thus the aisles of our old churches are banished, as no longer required either for the view of processions or the reception of confessionals; nor is there any necessity for accommodating the nuns, or hanging out golden draperies from the triforium above. The nave and transepts (formerly regarded as imposing avenues to the choir, and as chiefly serviceable for processional pageants and *outer* preaching places,) are now required for the reception of the congregation; while the head of the cross (formerly the choir and chancel) is excluded from the main space, as invisible to persons in the transepts.

The general form and size of our plan, and the style of architecture being thus determined in strict accordance with the several requisites stated under the heads of Convenience and Expression, we proceed to consult the numerous examples of antiquity, with a view to decide on the sectional outline of our structure; nor shall we easily meet with an existing model so immediately adapted to our purpose as the chapel of King's College, Cambridge, distinguished as having no aisles, and only requiring to be intersected by transepts, with a grand central tower over the breast of the cross, to render it the most magnificent and perfect *Church of England* in the kingdom. In the erection of an entirely new building, we should employ a more highly pointed curve for the vaulting, and considerably diminish the length; but, in a general way, it would be difficult to improve on this noble structure, except by the addition also of two western towers, extending on each side, flush with the front, in correction of the excessive length alluded to, and giving a more adequate breadth and importance to the principal façade.

In adopting any of the sectional elevations of our cathedral naves or choirs, it will of course be necessary to provide a sufficient substitute for the lateral resistance lost in the removal of the aisle, and the flying buttresses above them, and to bring down the clerestory windows to the horizontal line now forming the sill course of the triforium. It is not, however, our present purpose to enter into further particulars of detail. We have briefly attempted to illustrate the reasoning on which we conceive architects should act, and architectural societies should judge. Such, at least, would be the principles on which the writer would proceed, were he commissioned to use his own discretion in constructing a model English church, unrestricted by any peculiar circumstances of site, or limited means. At the same time, he is quite open to any corrective arguments which may be advanced, and is most desirous for that mutual improvement which may result in the co-operation of professional architects and incorporated amateurs. It is only for the former to maintain that amount of independence which should appertain to them as professors, lest they become a mere body of architectural draughtsmen, with nothing but the laws of building societies to obey, and only "the bookish theorick" to follow.

Plymouth, June, 1843. GEO. WIGHTWICK.

FOREIGN CORRESPONDENCE.

[The following letter from M. Botta gives further particulars of his investigations at Nineveh. We are happy to know, from a note of a later date, that he has overcome the prejudices of the people, and been enabled to pursue his interesting researches. It is difficult to form an opinion respecting this Monument before the excavations are complete, but up to this time every discovery tends to prove that the building is Assyrian, and of a date anterior to Cyrus.]

Mosul, May 2, 1843.

IN my former letter (*ante*, p. 632) I announced the archæological discovery made by me in the village of Khorsabad. I now send you details of all I have disinterred since that time.

You remember, no doubt, that in my former report, the excavations stopped at the end of the wall forming the north side of a passage paved with an inscription. I gave instructions to my workmen to start from this point, and follow the course of the wall, in order to ascertain whether it joined the one more to the east, on which the two colossal figures were discovered. This was found not to be the case. Before reaching the point, the wall opens on a passage running northward, similar to that which I discovered before, but a little larger; I will call it passage No. 2. The eastern wall has now been followed to a point where it turns at right angles to the east; the western wall, on the opposite side, at the same point, turns to the west, then to the north, and forms, with an opposite wall, a third passage. This latter runs from the north, and following it up, I ascertained that at five mètres distance it turned to the west.

The intention of the Monument, as a whole, is still a mystery. It appears to be but a small portion of a large building, which may be traced out as we proceed. I will now give a description of the sculptures and inscriptions. The second and third passages are paved with a large stone, bearing a cuneiform inscription, of which I send copies as accurate as possible. The largest, that in the second passage, cost me a day's labour, consisting, as it does, of forty-six lines. Although broken, it is complete, with the exception of some few characters, which are effaced, especially towards the south. The inscription of the third passage is somewhat incomplete, but to judge by the proportions there cannot be much wanting, especially as there are large spaces between the characters. In these two new inscriptions, as in the first, the characters were incrusted with copper, or a coppery cement, which is now very hard, and has given to the surface of the stone a greenish tint. At the end of the passage No. 1, the wall presents the lower part of a colossal figure, dressed in a long fringed robe, similar to those which decorate the walls of the opposite building. There were probably two of these figures, but in parts the wall is actually destroyed to the very base. The eastern wall of passage No. 2 presents two figures nearly nine feet high, turned towards the south: one is winged, and holds a basket in his hand, is dressed in a short tunic, with a very rich belt. It seems to have had the head of an animal, which, however, it is now impossible to ascertain, on account of the dilapidated state of the upper part of the wall. The other figure walking behind it is a bearded man, dressed in a great-coat (if I may use such a term), richly fringed, the upper part apparently made of fur. He bears in his hand a trident, terminating in balls, and painted red.

As the passage widens, its western wall presents, in the lower part, a small bas-relief of a horseman at full gallop, about three feet high, which is too much decayed to allow of my drawing it: but as the horseman's head is still in good preservation, I was enabled to observe that the eyes have been stained black with the *kohl*, according to Eastern practice. Over this bas-relief was a scroll, containing a cuneiform inscription, too much damaged to be copied; and above that another bas-relief, representing several figures, of which only the legs are visible. I must observe, once for all, that this same arrangement prevails everywhere, where the figures are not colossal, the scroll dividing the two bas-reliefs being about fifty centimetres wide.

Turning towards the west, the same wall presents two galloping horsemen, side by side, then another horseman riding slowly, sculptured on that part which, turning to the north, forms the third passage, where it ceases, being entirely destroyed. It is worth noticing, that these different windings form together a building very different in form and dimensions from what I conjectured in my last letter, the two being separated from each other by passage No. 1.

The wall, which forms the opposite side of the passage No. 3 has on its eastern extremity traces of a figure three feet high, walking westward, but scarcely visible. More to the east, two armed horsemen are visible, one following the other at full gallop. Above them is a scroll, but the upper bas-relief is totally destroyed. I regret that my time would not allow of my copying them, although they are very perfect. The movement of their horses is very animated: both men and horses present evident traces of colour.

Turning northward, the wall of the third passage offers to our notice a curious bas-relief, of which I send an exact drawing. It represents a chariot drawn by two horses, and in it three persons. The principal one appears to be a bearded man, lifting his right arm, and holding in his left a bow. He wears a tiara, painted red. Behind him is a beardless slave, carrying a fringed parasol, and at his left is the charioteer, holding the reins and the whip. The principal person and the charioteer wear earrings.

The chariot wheels have eight slender spokes: the chariot itself has been covered with carving, now impossible to be made out. The most noticeable thing is a bench which seems to be attached to the chariot by a double belt, and which hangs over the pole. I suppose it to be a metal rod, intended to secure the solidity of the whole. The drawing of the horses is better than I could imitate. They bear the marks of pure Arabian blood. The harness is very rich, and still presents evident traces of colour. I can only distinguish, with certainty, red and blue: there appears to have been other colours, but they have turned completely black. The blue is extremely bright. On the horses' heads is a pointed plume, formed of three tufts. Their forehead is covered with a broad band. Under their necks is a large acorn, painted blue, hanging from a large red band, that comes from the back of the neck. The neck seems covered with a large red band, divided in front into several bands, and fastened on the side by a large rosette. On the breast is an ornament formed of four rows of acorns, alternately red and blue, suspended by a red belt much ornamented. The reins are attached to the bit by a single riband, and then appear to be divided into three red ribands, of which one is fastened to the chariot, probably for safety, in case the charioteer should let the reins slip. Where this riband joins the

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chariot hangs a rich ornament. Neither these horses, nor any others in the bas-relief, have ears visible. Behind the chariot rides a cavalier, bearing a lance, with a sword in his belt, and a quiver over his shoulder. His horse, like the others, has rich trappings, the band in front being blue, dotted with red; the acorn under the neck red and blue, and very large: the ornament of the head is a species of curved horn. This bas-relief, which is about three feet high, is, as usual, surmounted by an inscription. The bas-relief above is, however, completely effaced. I have been able to copy a few characters just above the chariot. The appearance of these scrolls and bas-reliefs lead me to believe that the monument has been covered with earth at different times and by degrees, but that part of it remained a long while exposed to the action of the atmosphere. The lower parts are generally complete; but their surface is encrusted with a layer of calcareous matter, which fills up the letters and renders them illegible. The upper bas-reliefs, on the other hand, and certain parts of the inscriptions, are not encrusted, but so worn by exposure to the air, that only a few traces of the sculpture and the deeper parts of the letters are visible.

In front of the chariot is another bas-relief; but the proximity of a house prevented us from digging. All I can make out is, that it is an animal, probably not a horse, but, as far as its defaced state will allow me to guess, an elephant. I have now to describe the east side of passage No. 2. Here are two horsemen walking their horses side by side. The only one visible has a sword, a quiver and bow over his shoulders: his legs are clothed in mail. The horses' trappings are rich, and similar to the others. Above this bas-relief is, as usual, a scroll, surmounted by several figures, of which only the legs remain. Passage No. 2 presents, on the two walls, a figure bearing a trident, and in front of him a winged figure with a basket; then the wall turns to the east, and there are found the two colossal figures of which I have spoken in my preceding letter. The robe is loose, not fitting close, as I at first imagined, before it was completely disinterred. The construction of this monument is in all parts the same: the walls are formed of large slabs of marble-like gypsum, behind which there is nothing but earth. These slabs are about a decimètre in thickness. I am led to believe, that the interior of the buildings was originally hollow, and has been filled by time. The roof, if there was one, must have rested on the slabs fixed to them by nails and bands of copper, of which numerous fragments remain. In fact, the earth which fills the buildings does not differ from that which has choked up the passages. I should add, that, besides the copper nails, numerous fragments are found thickly covered with a beautiful blue, like that on the bas-reliefs; as there are also many pieces of charcoal, I suppose that the roof was of wood, and was burned, and that it calcined, at the same time, the gypsum, and converted it into plaster. This, I think, has caused the ruinous state of the sculptures, which renders it impossible to preserve them. They crumble to pieces, and are only upheld by stays. I hope, however, to be able to preserve the large female figure, and the three stones with inscriptions which fill the passage.

We have found a piece of unbaked clay bearing a good copy of a mythological seal. It represents the common emblem of a man piercing with a sword a rampant lion, which he holds by the head: the piece of earth looks as if it had been rolled in the hand, and then flattened by the impression. I have visited the second altar, which is similar to the first, but the inscription is too defaced to be of any use. We cannot proceed any farther with our excavations, as we have reached the houses, and the prejudices of the inhabitants offer many obstacles to my purchasing them. I had forgotten to tell you that the hill of Khorsabad appears to have been formerly surrounded by a thick wall, formed by great calcareous stones, roughly cut.

OUR WEEKLY GOSSIP.

ACTIVE preparations are going on at Cork for the reception of the British Association, which is to assemble on the 17th of next month. In addition to the usual promenades, soirées, and excursions, there is to be an exhibition of philosophical apparatus, models, machinery, collections of natural history, and manufactured products; an exhibition of flowers, fruits, &c., on Tuesday the 22nd; an exhibition of the pictures of native artists; and the Cork Agricultural Society will hold their annual exhibition on Thursday the 24th.—The following information, from the local Committee, is a valuable addition to the letter which we published last week:—

Steam boats will sail—
From Bristol for Cork, on Saturday the 12th of August, at 7 o'clock in the morning, and Tuesday the 15th of August at 8 o'clock in the morning.
From Liverpool for Cork, on Tuesday the 15th of August, at 12 o'clock, noon.
From London for Cork, on Saturday the 12th of August, at 8 o'clock in the morning.
From Plymouth for Cork, *calling at Falmouth*, on Monday the 14th of August, at 9 o'clock in the morning.
From Dublin for Cork, on Friday the 11th, at 11 o'clock, A.M., and Tuesday the 15th of August, at 11 o'clock, A.M.
From Glasgow to Cork, on Saturday the 12th, at 8 o'clock in the morning, and Tuesday the 15th of August, at 11 o'clock in the morning.
Steamers sail twice a-day from Liverpool, and once a-day from Holyhead for Dublin, and daily from Milford for Waterford.
Mail Coaches leave Dublin twice every day for Cork.

A project is afloat for establishing a British and Foreign Literary Institute, as a centre to which men of talent and education, of all countries, shall be drawn during their visits to London. According to the Prospectus, it is estimated that not less than 100,000 strangers visit this city yearly, many of whom would rejoice at an opportunity of meeting each other, and men of note in England, under proper guards for respectability, and at a moderate expense. These requisites, it is said, are not to be found in any of the existing Clubs, and the deficiency is proposed to be remedied by this Institution. The building will include a Library, a Theatre for Lectures, large enough to hold at least a thousand auditors, saloons for soirées, an apartment for the daily use of Members, to receive their friends, called "The Visitors' Reception Room," at which appointments may be made, and interviews granted, as occasion may require: and a similar apartment for the use of Members only, called "The Members' Writing Room," furnished with all the necessary materials for conducting their correspondence. The annual subscription is to vary from six guineas to one guinea, according to the privileges desired.

Several years ago (1829) we remember having seen at an exhibition, near Hanover Square, a set of frescoes attributed to *Paul Veronese*, and having also, in those "salad days" of our dilettante-ship, admired them much. Many, if not all, were, we believe, purchased soon afterwards, which seemed to justify our favourable opinion; but our impression is, that some had far less merit than others, and that it struck us as probable we should behold certain of them, whether purchased or not, on sale again. The late stir about fresco-painting appears to have hastened this event: three, from among the original set, are now exhibited at No. 49, Pall Mall, and fifteen hundred pounds asked for them; a moderate price, if they be, instead of the least valuable (according to our hypothesis above-mentioned), the choicest specimens of the whole, as their proprietor asserts. We have no wish to pit our theory against such deliberate evidence, but can only say, worse frescoes than these must ill support Paul Veronese's pretensions. In these we recognize all the characteristics of the great ornamental Painter—the greatest, we might have said, Rubens himself not excepted—his high-pitched tone of colour, his airs and attitudes, his architectonic composition, his free outline and facile touch—all his qualities, *minus* the soul that inspired them. We detect here neither his genius of mechanism nor of conception (to adopt a popular distinction)—nought whatever of the ethereal spirit which makes Venetian saloon-cornices resemble frames opening into the sky, with sun-bright personages sitting in conclave around them. Still there is here the reflection of that genius, an elevated style, besides some grandeur about the heads, movements, and ordonnance: Paul had a brother and two sons, who were his pupils, his sedulous, and oftentimes successful imitators. These frescoes, we should likewise add, have lost much of their merits by age, accident, and removal. A Count Balbi, the description tells us, transferred them from the walls of the Palazzo Serano, near Venice, in 1817, from whence they passed, over many a flood and field, to their different temporary receptacles. Notwithstanding our scepticism, and scanty praise, we may well recommend them to the notice of all embryo fresco-painters—by no means as models, but as studies. They afford several examples in draughtsmanship to be avoided, with some in composition and other generalities to be followed; and are, on the whole, we think, mediocre productions, wherein the traditional skill of a good school, rather than the original work of a good artist, is observable.

At a recent meeting of the committee charged to superintend the completion of the Cathedral of Cologne, Archbishop de Geissel stated that he had received a letter from the King of Bavaria, announcing that he had directed his representative at the Germanic Diet to present a proposition to the other members, calling on each to engage to pay some certain sum every year until the edifice was completely finished. Should this proposition, as he hoped, be acceded to, the King undertook to contribute 10,000 florins a-year from his privy purse during his lifetime, and he had no doubt that his successor would continue the same contribution.

The sculptor Schaller, and the Belgian painters De Keyser, Gallait, and De Biefve, have been elected members of the Imperial Society of Arts in Vienna.—The Emperor of Russia has conferred on M. Horace Vernet the order of Ste. Anne of the second class, with the star enriched with diamonds.

We have accounts from America of the decease of its most imaginative painter, Mr. Washington Allston, Associate of our Royal Academy. This took place at Cambridge, in his sixty-fourth year. Though nearly thirty years have elapsed since Mr. Allston quitted England, and his works have since but seldom appeared in our exhibition rooms, we have not forgotten some which remain in our principal collections: the Egremont 'Jacob's Dream,' and 'Elisha,' Mr. Labouchere's 'Elijah in the Desert,' and the Stafford 'Uriel.' We have heard those curious in pedigree point to Mr. Allston as the first in that gorgeous style of perspective painting, which Martin and Danby have so richly adorned. A still elder artist, however, might be named, Paul Brill. Mr. Allston occupied himself with other graceful pursuits besides his own art. A volume of poems was published during his residence in England, and it is but a year or two since, that we reported on his 'Monaldi,' an Italian romance of considerable power. He married a sister of Dr. Channing, whom he survived some years.

An edition of Dante's Letters, containing nine recently discovered by Theodore Heyse, has been published at Pisa, in one 8vo. volume. At the end of the volume, the editor, Alessandro Torri, has given a reprint of a discourse upon Earth and Water, delivered by Dante, the year before his death (1320), in the church of St. Elena, at Verona. This discourse is so scarce, that the copy of the first edition, in the library of the Marquis Trevulzio, at Milan, from which the present edition was reprinted, is considered as valuable as a MS.

The past season of the Philharmonic Society has not been wholly unsatisfactory; the progress of decay having been apparently arrested for the moment. The Directors elected for the next year are, Sir H. R. Bishop, Messrs. Cooke, Howell, Griffin, Lucas, Anderson, and Calkin. From these gentlemen much will be expected: they must carry forward the disposition to reform, a prospect of which has this year manifested itself. The final regeneration of the Society, however, as we understand the term—that is, its replacement among the highest contemporary orchestral concerts—is beyond the reach of any measure short of entire reconstruction, since the system of perpetually changing leaders and conductors, and the state of discipline as regards rehearsal, are fifty years behind the requirements of the times. Believing, however, that it is useless to call for a remedy of these evils, we will only mention such measures as could certainly be carried into effect, even under existing circumstances. Assuredly, with so long a time for reflection and research at command, the Directors might organize some plan for the whole season, which would ensure a tempting variety of performances. Besides many works which have neither been often nor well played, the Symphony of Schubert still lies untouched on their shelves. We have still to hear the 'Walpurgis Nacht,' Mendelssohn's last Concert-cantata;—his 'Antigone' music being too exclusively choral for a [illegible] instrumental concert: the new work by [illegible]

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worth inquiring after; and public curiosity, too, might as well be set at rest touching some of the productions of M. Berlioz, though we confess that the career of that eccentric artist, and clever critic, seems to have passed its meridian, if we are to judge by what we hear and read from abroad. Then the Directors should not let M. Ernst go, without securing the first and the best of his services for their coming season. All who, like ourselves, have been compelled to cavil at the proceedings of this Society, are bound to suggest some measures of renovation, and the above, at least, are feasible.

The visit of Dr. Spohr to England closed more brightly than it began. His 'Fall of Babylon' was performed yesterday week by the *Sacred Harmonic Society*, at Exeter Hall, to a crowded and enthusiastic audience, laudable care having been taken to render the execution as perfect as possible. The evening must have wound up very agreeably to the composer, by the presentation of a piece of plate on the part of the members of the Society.

A new ballet, 'La Peri,' by MM. Gautier and Coralli—a filling-up of our *divertissement* 'Les Houris'—has been successful at *L'Académie Royale*. The music is by M. Burgmüller. The Spirit in love with a mortal is performed by Carlotta Grisi. We are somewhat weary of this perpetual recurrence to one idea; but to construct a *ballet* which shall have "a human interest," is perhaps not so easy as to find fault. Donizetti's 'Don Sebastian de Portugal' is now in rehearsal,—being, indeed, wanted, since the 'Charles Six' of Halévy has proved a dead weight, to which even French puffing cannot give buoyancy. We will hazard a guess that the present management of the French Opera has not a long career before it. Whispers have reached us that M. Véron has been seen gazing wistfully at his ancient throne, which all who remember his successful management will fain hope may have its consequences.

On the 20th, the Académie Française held its annual meeting for the distribution of its prizes in literature, and also the Monthyon prizes, for examples of moral and social virtues. The business of the day was opened by M. Villemain, the perpetual secretary, who read the report. The following prizes were awarded, viz.—3,000fr., to M. Wilm, for his *Essai sur l'Education du Peuple*—2,500fr., to M. Salmon, for his *Conférence sur les Devoirs des Instituteurs Primaires*—2,000fr., to Mlle. Louise Bertin, for her poems intitled *Glanes*. The following rewards were also announced, viz.—1,500fr., to Mlle. Félicie d'Ayzac, for her poems entitled *Soupirs*—1,500fr., to M. Mary Lafon, for his *Histoire Religieuse, Politique, et Littéraire du Midi de la France*—1,000fr., to M. Ernest Fouinet, for his *Gerson, ou le Manuscrit aux Enluminures*—1,000fr., to Mlle. Anaïs Martin, for her *L'Amie des Jeunes Personnes*. The first extraordinary prize, founded by Baron Gobert, was granted to M. Thierry, for his *Récits des Temps des Mérovingiens*; and the second to M. Bazin, for his *Histoire de France sous Louis XIII*. M. Villemain next announced that the Academy had awarded its prize in poetry to Mme. Louise Colet, for her verses on Molière. The sitting was concluded by the reading of the list of two prizes of 3,000fr. each, three of 2,000fr. each, and ten of 1,000fr. for acts of moral and social virtue.—On the 22nd, The Academy of Inscriptions et Belles Lettres adjudged the prizes founded by the late Baron Gobert, amounting to 12,000fr. a-year. Nine-tenths of this sum were to be given to the author of a modern work on French History surpassing in erudition preceding works, and the other tenth to the production ranking next to it. The first prize was awarded to M. Floquet for his *History of the Parliament of Normandy*; and the second to M. Monteil. The income is to be enjoyed by the present holders until the Academy shall judge that superior works have been produced by other persons.

The Minister of Public Instruction has issued a decree for the formation of an honorary commission, charged with the publication of a general collection of Latin inscriptions, comprising, for each of the different ages of Roman antiquity, all inscriptions capable of throwing light on History, whether in a religious, military, civil, or domestic view. Correspondents at home and abroad are to be named, to assist in perfecting the work; and it is, at present, intended to bring the collection down to the close of the sixth christian century.

The theatre-going public will regret to hear that Mr. Elton, the actor, was among those who lost their lives in the recent wreck of the steam ship *Pegasus*. According to the *Morning Post*, Mr. Elton was born in the year 1794, and educated for a solicitor. He first appeared as an actor in London, at the Olympic, in 1823; was subsequently engaged at Liverpool, Birmingham, and many provincial and suburban theatres: in 1833 at the Haymarket, and in 1837 at Covent Garden, and from that period continued a member of the Theatres Royal. From an advertisement in the daily papers, we learn that Mr. Elton has left seven fatherless and motherless children! and that a committee has been formed, Mr. Dickens president, for the purpose of arranging a Benefit, and receiving subscriptions for their relief and support.

BRITISH INSTITUTION, PALL MALL.
The Gallery is OPEN DAILY, from Ten in the Morning until Six in the Evening, with one Room containing the Works of Sir Joshua Reynolds, the next those of Ancient Masters, and the third with those of Deceased British Artists.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

DIORAMA, REGENT'S PARK.
JUST OPENED, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. Renoux, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. Bouton. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.
A LECTURE on AERIAL NAVIGATION, illustrated by MODELS of several kinds, which elevate themselves by MECHANICAL FORCE alone, is delivered by Professor Bachhoffner, on Mondays, Wednesdays, and Fridays, at Twelve o'Clock; and on the Evenings of the same days at Eight o'Clock. A LECTURE on CHEMISTRY, or on some branch of NATURAL PHILOSOPHY, by Dr. Ryan, daily, at Two o'Clock. The Exhibition of the COLOSSAL ELECTRICAL MACHINE, the DIVER and DIVING BELL, NEW DISSOLVING VIEWS, and the other varied and instructive Objects of the Institution, continue as usual. The MICROSCOPE daily, at Five o'Clock, and at Ten in the Evening, under the direction of Mr. Goddard. Several NEW MODELS and WORKS of ART, have lately been placed in the Gallery. Admission, One Shilling. Schools, Half-price. Open Mornings and Evenings, except Saturday Evening.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2s. 6d. Children under 12 years, 1s.

SCIENTIFIC AND LITERARY

Institute of British Architects.—*July* 24.—W. Tite, Esq., V.P., in the chair.—A paper was read by Prof. Donaldson, V.P., explanatory of the peculiar arrangement of the fronts of some houses in Belgian towns, erected in the 15th, 16th, and 17th centuries, illustrated by a numerous collection of sketches of decorated fronts of ancient dwelling-houses, &c. formed of stone, brick, and wood, in Tournay, Mechlin, Antwerp, and Bruges, taken by him during a tour last Autumn.

Mr. Maugham explained the process adopted by Mr. C. Payne, the patentee, for the preservation and improvement of wood, and other vegetable matters.

This being the last meeting of the session, the chairman addressed the members, and alluded generally to the results of the session as having been satisfactory; that many papers of great interest had been read at the meetings, and various committees had been engaged during the session in the consideration of topics of an important nature, connected both with the practice of architecture in general, and the interests of the Institute. He alluded likewise to the proposed New Building Act, now before Parliament, as having met with very general opposition, but was now referred for revision to three gentlemen, two of whom were members of the Institute, and there was reason therefore to expect that it would be greatly modified and improved; that the subject had much occupied the attention of the Council, who were desirous of doing everything in their power towards the accomplishment of that desirable object. He further noticed the increased attention given to the subject of Gothic architecture, of which he avowed himself a warm admirer, but at the same time considered it proper to caution the junior members from being led astray by the very strong and unqualified language of some writers of the present day on the subject, which tended to recommend the exclusive practice of that style on all occasions and for all purposes, to the total neglect of the classical styles of Greece and Italy, which must nevertheless be acknowledged as infinitely more suitable on many occasions for modern purposes.

Numismatic Society.—*July* 15.—*General Anniversary Meeting*.—The Annual Report was read.

The Society has lost by death four Members during the past year:—Charles Brooker, Esq., Robert Fox, Esq., John Gage Rokewode, Esq., and Benjamin Smith, Esq.; and one Honorary Member, Captain J. J. F. Hely. The Society has also to regret the death of three of its Foreign Associates, all of whom were eminently distinguished for their labours in numismatic science, or in kindred branches of inquiry. They are Mons. Mionnet, Dr. Gesenius, and the Chevalier P. O. Bronstedt.

The name of Theodore Edme Mionnet has been associated with the numismata of classical antiquity for nearly half a century. He was born in 1770. His taste for numismatic investigations developed itself even in his boyhood; and in early youth he became known to all the amateurs and collectors of Paris, as a diligent frequenter of the cabinets of that city, and as a numismatist full of promise, from his industry, acumen, and acquirements. The reputation he thus established gained him the notice of the government of France, and he received an appointment in the Cabinet des Médailles, of Paris. He commenced his public career on the 5th of May, 1795; and, by a somewhat singular coincidence of dates, terminated his duties and his existence on the anniversary of that day, or on the 5th of May, 1842. M. Mionnet devoted the whole of this period of forty-seven years to the unremitting and assiduous discharge of his public functions: and up to the time of his death held the office of "Conservateur Adjoint du Cabinet des Médailles et Antiques de la Bibliothèque du Roi." However precious the collection, with the conservancy and arrangement of which he was intrusted, its value was enhanced by the use which was made of it by M. Mionnet, and the materials which he derived from it for the compilation of his laborious and useful work, the 'Description des Médailles Antiques,' in which he has embodied the observations and information of a long and eminent numismatic life, and has brought together, from a variety of sources, a vast mass of important details. The rapid growth of the collections under his care, and the extension of his plan so as to embrace similar collections, of which an account was available, induced M. Mionnet to add to his early volumes a still more copious supplement. This has injured the unity of the work; and the two parts need to be recast into one whole, to render it commodiously accessible to numismatic students. This defect in the arrangement was, however, the necessary consequence of the great increase of new materials; and the prompt and conscientious industry with which M. Mionnet kept pace with the progress of discovery, is not the least of the many merits which his exertions may justly claim. As it is, in its present form, the 'Description des Médailles' is a work which is indispensable to the study of the numismatic treasures of the ancient classical world.

Although the researches of Dr. Gesenius were addressed principally to critical and philological subjects, and especially to the illustration of the Hebrew language, yet he also directed his uncommon learning and unwearied perseverance to a collateral branch of inquiry, in which numismatic science was an important, and, indeed, indispensable auxiliary, the determination of the Phœnician characters and language. Accordingly, in his celebrated work, published at Leipsic, in 1837, 'Scripturæ Linguæque Phœniciæ Monumenta,' his third book treats De Numis Phœniciis; and in the plates accompanying it, he has given representations of a number of Phœnician coins, of which he has endeavoured to explain the several legends in the old Phœnician characters. The latter days of his life were in great part devoted to the further elucidation of the same topics, through the media of inscriptions and coins: and different dissertations on these subjects appeared in the German journals from his pen. He was also engaged, at the same time, in the completion of his 'Thesaurus Linguæ Hebraicæ.' Dr. Gesenius died in October last, at Halle, in the university of which city he had held the professorship of Hebrew for thirty-two years.

The Chevalier Peter Olaf Bronstedt was a native

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of Denmark, and was born in 1780. In 1796 he entered the University of Copenhagen, and took the degree of doctor of philosophy in 1806. Attaching himself, with enthusiastic ardour, to the study of Greek literature and antiquities, he spent several years after leaving the university, in Italy and Greece, cultivating the language, and exploring, with indefatigable industry and discriminating taste, the monuments of the latter country. The results of his travels and researches were to have been given to the public in eight parts, but of these two only were published. The second of these is devoted to an architectural, archæological, and historical description of the Parthenon, and is a work of great ability and erudition. Besides these travels and researches, the Chevalier Bronstedt published a number of minor works, either separately, or in the Transactions of different societies, written by him in French, German, Italian, and English. Amongst the latter, an important disquisition on Panathenaic Vases is published in the Transactions of the Royal Society of Literature. The Chevalier Bronstedt was for many years absent from his native country, engaged in learned and antiquarian investigations, and sometimes in public affairs, having at one time represented the government of Denmark at the court of Rome. After his final return to Copenhagen, he was nominated Privy Counsellor of Legation, and received the silver cross of the order of the Dannebrog. He was also appointed Ordinary Professor of Philology and Archæology in the University of Copenhagen, Director of the Royal Collection of Coins and Medals, and, finally, Rector of the University.

The receipts of the past year were 222*l.* 16*s.* 6*d.*; and as there are no outstanding demands against the Society, it starts with a clear cash balance in hand of 55*l.* 4*s.* 6*d.* The present subscribing members of the Society are 130.

MEETINGS FOR THE ENSUING WEEK.

TUES. Horticultural Society. 3, P.M.
THUR. Zoological Society, 3.—General Business.
FRI. Botanical Society, 8.

MUSIC AND THE DRAMA

MRS. HAMPTON'S CONCERT.—This was a pleasant meeting held in a private drawing-room, and *starred* by Madame Albertazzi, the Balfes, Mr. John Parry, Herr Boerhalter, a very accomplished clarinet-player, and Herr Ernst. The *bénéficiaire* appears to aspire to the mantle of Mrs. Bland and Miss Stephens, as a pathetic ballad-singer, and to have given particular attention to Irish melody. This is wise: every artist moving more easily forward, both as regards himself and the public, in proportion as he defines his career. Just now, too, national music is becoming an object of attention, as the crowds who throng to Mr. Wilson's recitations, and other like entertainments, testify. Nothing, however, short of exquisite finish as well as feeling, will conduct the national songstress to a musical success. Who will attempt a Swiss melody now that Stockhausen has left us—or a Provençale romance—Malibran being no more? If Mrs. Hampton really mean to be the Glorvina of our concerts, she must betake herself seriously and severely to smooth a rebellious note or two.—To our experiences recorded last week, Herr Ernst on this occasion added his 'Élégie,' a rich and passionate performance in the grand *cantabile* style. We are informed, too, that his playing of chamber-music is of the very highest order. More of all this, we hope, next year.

ST. JAMES'S THEATRE.—*French Plays.*—A line or two will record the close of the season, and the rumour that it has fallen far short of its predecessor in profit. A few of the reasons may be given. It was too long-drawn; then Mdlle. Plessy failed to please, owing to the gentle dulness of her repertory; while Madame Doche—in Paris rated as a beauty, and therefore popular, though a poor actress,—was found less attractive than our own Nisbetts and Stirlings. Further, Vernet was brought hither without his playmates—*ditto* Déjazet: Levassor made haste to escape from the stage to the pianoforte, wisely imagining that his French comic songs would form "a feature" in the season, more marked than his cleverest personations. As to Bouffé—that our audiences have not done their own taste honour by [illegible] the greatest actor of his kind, is a reproach which we are ashamed to repeat. We will charge it on the Income-tax, on the distractions of the full season—on Repeal, or Rebecca, even, rather than confess to such a mortifying want of due feeling and appreciation for Genius. Our summary might be "improved," we think, to good effect by the manager, should he count upon recommencing his career in 1844.

MISCELLANEA

Paris Academy of Sciences, July.—M. Peligot read a paper on the chemical combinations of tea. M. Peligot states that tea contains essential principles of nutrition, far exceeding in importance its stimulating properties, and shows that, as a stimulant, tea is in every respect a desirable article of habitual use. One of his experiments on the nutritive qualities of tea, as compared with those of soup, was by no means in favour of the latter. The most remarkable products of tea are—1st, the tannin, or astringent property; 2nd, an essential oil to which it owes its aroma, and which has a great influence on its price in commerce; and 3rd, a substance rich in azote and crystallizable, called *theine*, which is also met with in coffee, and is frequently called *cafeine*. Independently of these three substances, there are eleven others of less importance, which enter more or less into the composition of tea of all the kinds imported into Europe. What was most essential, as regards the chemical and hygienic character of the plant, was to ascertain the exact proportion of the azoted principles which it contains. M. Peligot began by determining the total amount of azote in tea, and finished by finding that it was from 20 to 30 per cent. greater than in any other kind of vegetable. M. Peligot states that by reason of this quantity of azote, and the existence of cascine in the tea-leaf, it is a true aliment.—A letter was received from Dr. Brière de Boismont, on the subject of the paper read in the last sitting, by M. Moreau de Jonnés, relative to the number of insane persons in France, and the causes of their insanity. —A report was made on a communication by M. Siret relative to a powder of his invention for the disinfection of organic and other matter, and preventing the putrid emanations which are so dangerous to health, as well as offensive to all ideas of cleanliness. The report was favourable to the invention.

Irvell.—I have been for some years a reader of the *Athenæum*, and believe its criticisms to be as able, honest, and free, as any Review in the kingdom. Permit me, however, to draw your attention to the fact of your having, in a notice of a collection of poems, entitled 'Irwell,' given a specimen of the author's imagination, by quoting half a line from the book, accompanied with an interpretation of its meaning which the author never intended it to bear. "Huge candelabrum, with its thousand lights," you represent as being applied to the starry heavens. There is no mention of stars in the piece, and I am at a loss to understand how you can twist such a meaning out of it. Give it a second reading, and you will perceive that the effect of a cloudless sunset on the ocean is alluded to, and as producing an appearance which is compared to a huge candelabrum illuming the depths of the waters. I do not carp at your criticism, believing you to be always honest in the opinions you express, but I believe, in this particular instance of the half line quoted, with the interpretation rendered by you, that you have hardly acted fairly to yours, &c.

THE AUTHOR.

[Assuming this statement to be correct, it is the "cloudless sunset," and not "the starry sky," which is compared to "the huge candelabrum with its thousand lights,"—a distinction without a difference, so far as our criticism is concerned; but we are quite willing that the author should have the benefit, if any, of his explanation.]

Electrotype.—At the last meeting of the Horticultural Society, some beautiful specimens of the application of the Electrotype process to vegetation were exhibited by Messrs. Elkington, of Regent-street. Upon the surface of leaves a deposit of copper was thrown down, so as to form a perfect representation in metal of the surface of the foliage. Since that time we have been favoured by Messrs. Elkington with a sight of other leaves coated with gold and silver as well as copper. Among these were a Pelargonium-leaf, having all its glandular hairs preserved with admirable precision; an ear of Wheat; a leaf of Fennel; a Fern, with its fructification; a shoot of the Furze-bush, and an insect (a Carabus), with every part of it encrusted with the metallic deposit. In our opinion this opens quite a new view and most interesting field to the application of the Electrotype process.—*Gardeners' Chronicle.*

Progress of Lotteries.—Five splendid paintings to be disposed of in eight hundred shares at Five Shillings each. The drawing to take place on the same principle as the Art-Union. To be seen at the —— Cigar Divan, —— where shares may be obtained.

Annual sale, by way of lot. Messrs. —— & Co., in tendering their grateful acknowledgments for the liberal manner they were supported last year, most respectfully solicit the patronage of the public on the present occasion, assuring them that they have nearly doubled the amount of prizes this year. A prize will be attached to every ticket. Single ticket Five Shillings and Sixpence. List of a few of the prizes in the catalogue for 1843: the grand Coronation picture of Her Majesty Queen Victoria. Proof impression, &c. Graves & Company's grand historical picture of the Coronation, &c. A gentleman's elegant writing desk, value 2*l.* 12*s.* 6*d.*, ladies' writing desks and dressing cases in great variety, Heath's Picturesque Annual for 1843, the Book of Beauty for 1843, 1*l.* 1*s.*, the Keepsake for 1843, 1*l.* 1*s.*, gentleman's portable dressing case, fitted up complete, 1*l.* 11*s.* 6*d.*, &c.

Edinburgh. Scheme for the disposal of the magnificent historical picture of —— &c. Five hundred shares, one Guinea each; one hundred and one prizes, or one prize for every five tickets.

The power of Oil to allay the violence of Waves.—The existence of this property in oil has been so often asserted, that a commission was lately appointed by the Royal Institute of the Pays Bas to make experiments on the subject:—"The Commission assembled at Zandvoort, on the shore of the North Sea. Some of them proceeded a short distance from the shore, in order to pour the oil upon the water, and observe the results; the others remaining on land, and not knowing either at what moment or how many times the oil was poured out, were to keep their eyes fixed on the waves, which rolled from the boat towards the shore; by these means, their opinion, exempt from all influence, might be considered as so much the more impartial. The wind was south-west, and of moderate force; the quantity of oil poured out at four different times, namely, at 43, 45, 50, and 54 minutes past nine o'clock, amounted to 15 litres (upwards of 3 imperial gallons); the tide was flowing, and would not reach its full height till 21 minutes past eleven o'clock. The Commissioners who remained on the shore not having remarked any effect which could be ascribed to the effusion of the oil, and the same thing being the case with those engaged in pouring it, we might already consider the question, if oil poured at a little distance from our piers could protect them from the fury of the waves, as answered in the negative. Nevertheless, the Commissioners thought it incumbent upon them to make a second trial at a somewhat greater distance from the shore. Two of them were rowed beyond the rocks, and then cast anchor. The distance was calculated by the boatmen at 300 yards; the sounding line indicated a depth of about three yards; and the waves were rolling considerably. More than the half of 15 litres of oil was poured out in the space of five minutes (from 15 to 10 minutes before 12 o'clock), and the Commissioners did not observe the slightest effect in relation to the object of their mission. They saw the oil swimming on the surface of the water, partly united in spots of an irregular form, partly extended and forming a pellicle, and partly mingling with the foam of the waves, and sharing in their oscillatory movements. When returning to the shore, at the moment of passing the rocks, the Commissioners caused the rest of the oil to be poured on the water, and they can testify that it had no effect in diminishing the motion of the waves, for they were many times abundantly sprinkled with the spray. It is unnecessary to add, that those who remained on land had remarked nothing at all which could be attributed to the effusion of the oil. After all that has been said and written on this subject, the Commissioners are astonished at the negative result of their experiments, and, limiting themselves to the account of them, they add no observations. They believe themselves, however, authorized to assert, as their personal opinion, that the idea of protecting our piers by means of oil, is not a happy one.

TO CORRESPONDENTS.—G.—Taste—A Sculptor—A Constant Reader (Bath)—A Constant Reader (Portsmouth)—R. A. B. —received.

We had the folly last week to publish Messrs. Orr & Co.'s letter, and on the strength of this, we suppose, Dr. Carpenter now "asserts his individual claim to a hearing." At this rate every criticism would give rise to a volume of controversy: we therefore decline all further discussion.

Errata.—P. 671, col. 1, for "much safer than in *any* parts of the continent," read, much safer than in *many* parts of the continent; p. 673, col. 1, "Cloddeaugh's" should be *Claddeaugh's*; col. 2, "Elphin" *Elphin.*

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At a numerous Meeting of Governors, held at the London Tavern, on Wednesday, the 12th of April, 1843, Sir JOHN PIRIE, Bart., V.P. in the chair.

REPORT.

On this, the Seventh Anniversary of the foundation of the Infirmary, your Committee, in the discharge of the trust reposed in them, are impressed with an earnest desire that the Public should be made acquainted (so far at least as they can be, within the brief limits of an Annual Report), with the nature of its objects and the extent of its usefulness: for they are well assured of two truths—first, that in proportion as the Charity becomes more generally known, its revenues cannot fail to be greatly increased; secondly, that as the sphere of its operations is enlarged, so one wide field of misery and disease, must, of a certainty, be narrowed and reduced.

The sufferings to which the Institution extends its healing hand, affect its victims with an unusual degree of mental and physical depression. It is a lamentable fact, which every day's experience verifies, that those who labour under these distressing diseases, frequently conceal their affliction, even from their dearest friends, until their disorders which, if treated in an earlier stage, might have admitted of a safe and certain cure, have progressed to lingering wretchedness, terminating only in the grave. Neither is this false sensibility confined by any means to the wealthier portions of society; on the contrary, its prevalence among the poor, engenders on their parts an insuperable repugnance to seek relief at our general Public Hospitals. And it is no detraction from the merits of those excellent Institutions to say, that amidst the many more obtrusive shapes of human suffering and agony constantly seeking a refuge within their walls, sufficient attention can scarcely be bestowed on slow and shrinking ills like these, which have often been the chronic growth of years, and are frequently in their cure the tardy work of months.

It was to remedy this serious defect; to afford to the Poor afflicted with such diseases an Asylum which, in its name, and in its plain pretensions, should invite their confidence, until then too commonly bestowed on ignorant empirics, who at once despoiled them of their hard earnings, and, by unskilful treatment, robbed them of their chances of recovery; it was to do thus much to the extent of its then most feeble means, that in the year 1835, this Institution was founded in one small incommodious chamber. Since that period, Two Thousand One Hundred and Fifty-four Poor have sought relief. Barely four years ago, the present Establishment, containing fourteen beds, was opened; yet in this brief space, seven Hundred Patients, all requiring Operative Surgery, have been received; and your Committee have the heartfelt satisfaction of adding, that in no instance, out of this great amount, has any fatal consequence ensued.

That all this relief has been afforded, and all this good accomplished, with the utmost regard to economy and prudence in the management of the Charity, is sufficiently shown by the average amount of its annual expenditure, which has been less than Seven Hundred and Fifty Pounds. That the Infirmary solicits investigation and inquiry, is manifest from its practice being freely open to all Members of the Medical Profession. That no undue influence is, or can be, exercised in the admission of Patients, is evidenced by the fact, that suffering and necessity are the only credentials an applicant need prefer. That its worth is gratefully and deeply felt by those who have experienced the benefits it affords, is proved in a very marked and striking manner, by the existence of an Auxiliary Society, founded, and entirely supported, by those who have been relieved.

Your Committee venture to express a hope, that the example furnished in this noble and affecting mark of sympathy felt by the poor for the afflictions of their fellow-creatures, will not be lost upon the rich. They trust that when they appeal as they now do, to all who have any cause for bearing grateful hearts within their breasts, to lend some aid towards extending the blessings of this Infirmary to hundreds, whom it is unable to admit for want of room, and unable to assist for want of funds, they will not make appeal in vain.

The Judge upon the bench, the Advocate in his court of justice, the Legislator in parliament, the Scholar in his Study, the Painter at his easel, the Clerk at his desk, the Shoemaker at his last, the Weaver at his loom, the poor young Sempstress in her many hours of daily labour, and her scanty share of rest, all in their turn are liable to be stricken down by these diseases, which have no fixed place in the great social scale; but are the common lot of all, though aggravated to an immense extent by poverty and want. Let no man sitting in a high place, say "these are the unseemly visitations of the poor, and I am safe," for every day's experience shows, that costly apparel covers such miseries quite as often as the humblest clothing. Neither let the subject be dismissed as unsuitable for conversation, since Heaven, for its own wise purposes, inflicts these evils every hour, where no intemperance or vice has called them into being.

We shall do well to remember, that the great Teacher of Charity and Benevolence did not disdain to lay his pure right hand upon the foulest leprosy, but sought it out and healed it. The Pharisee thanked God that he was not like unto other men, but men of a better leaven thank Him that they are, and that they know they are; and they do not turn away with a nice delicacy from an affliction they cannot brook to hear named today, but which they may be doomed to bear in all its bitterness to-morrow.

The Committee have great satisfaction in announcing the following Donations and Subscriptions received at the Anniversary Festival, on the 1st of May, Major-General Sir J. Law Lushington, K.C.B., in the Chair:—

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20	On or before 10th of May, 1838.	£1,000	£19 6 8	£9 13 4
30		1,000	24 8 4	12 4 2
40		1,000	31 10 0	15 15 0
50		1,000	42 15 0	21 7 6
60		1,000	66 11 8	33 5 10

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Entry	Policy No.	Age	Sum	Annual Premium.	Bonus added.	Cash Bonus.	Premium reduced.
			£	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1837	39	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
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LONDON, SATURDAY, AUGUST 5, 1843.

REVIEWS

Shakespeare's Plays and Poems. Edited by J. P. Collier, Esq. Vol. VIII. Whittaker & Co.
Pictorial Edition of Shakspere: Biography. Part VIII. C. Knight.

THE eighth volume (containing 'Antony and Cleopatra,' 'Cymbeline,' 'Pericles,' and the 'Poems') completes Mr. Collier's edition. We cannot take leave of the editor without acknowledging that he has faithfully discharged the duties which he imposed upon himself at the commencement of his undertaking. That he has brought the text, in general, to the utmost degree of accuracy of which it is susceptible, in the present state of our resources, we are willing to admit; at the same time, it strikes us forcibly, that for a popular edition of the works of our greatest poet there is something too much of mere verbal criticism in the notes, and of dry discussion about folios and quartos, and entries in Stationers' Registers in the introductions. It is impossible to cause one in a thousand of the true lovers of poetry to feel any concern in questions of dates and various readings, although we are far from denying that even these minutiæ have their proper place and their literary importance. It appears to us that a popular edition of Shakspeare ought, in its annotations and prefaces, to be limited to such critical observations as are of use to make the immortal poetry better understood and more profoundly felt. The object aimed at ought to be to encourage and heighten the rapturous mood of mind proper to the reading of these most glorious productions of human genius: we more than question whether the system of foot-notes ought not, upon this principle, to be exploded altogether; but we feel satisfied that the Shakspearian page ought not to be encumbered with little, not to say paltry, controversies between rival copies, or rival commentators, on microscopic points, utterly beneath the consideration of true criticism. Our conceptions of 'Antony and Cleopatra' ought not to be interrupted and impaired by the images of Theobald and Malone. Amongst the witcheries of 'A Midsummer Night's Dream,' we would willingly forget that such a man as Boswell ever existed, and would fain be allowed to saunter through the Forest of Arden with melancholy Jaques, without being bored with the company of Warburton, or in perpetual danger of being hurried back to Fleet Street by the sight of the name of Samuel Johnson at the bottom of the page.

The play of 'Antony and Cleopatra,' in the volume before us, said, by Coleridge, to be, "of all Shakspeare's historical plays, by far the most wonderful," will afford us specific instances of the kind of annotation, of which we are disposed to think that editions of Shakspeare for general use ought to be thoroughly and for ever purged.

Nothing can be bolder, more energetic, fiery, passionate, or truer to history and nature than the portraiture of Mark Antony in this drama. He learns the death of Fulvia—how characteristically does he break forth thus,—

> There's a great spirit gone. Thus did I desire it:
> What our contempts do often hurl from us,
> We wish it ours again; the present pleasure,
> By revolution lowering, does become
> The opposite of itself: she's good, being gone;
> The hand could pluck her back, that shov'd her on.
> I must from this enchanting queen break off;
> Ten thousand harms, more than the ills I know,
> My idleness doth hatch.

What can be finer than the line—

> I must from this enchanting queen break off?

Or what more exquisite word than "enchanting" could the poet have chosen to fill the verse? Why must there be a foot-note to distract the mind from the beauty of the passage by certifying, that the "second folio" omitted "enchanting," and that the omission was not corrected in the folios of 1664 or 1685?

The fifth scene of the first act is one of marvellous beauty. It commences thus,—

> *Cleo.* Charmian,—
> *Char.* Madam—
> *Cleo.* Ha, ha!—
> Give me to drink mandragora.

In a note, upon which the eye is invited to drop by an Arabic figure of eight, the reader is told that mandragora is an opiate! The knowledge of the meaning of so common a word might well have been presumed, but the note might more particularly have been dispensed with, since Cleopatra herself immediately explains the nature of mandragora, as if to anticipate Mr. Collier's good-nature,—

> *Char.* Why, madam?
> *Cleo.* That I might sleep out this great gap of time
> My Antony is away.

Yet there must be a note to instruct us that mandragora is an opiate! Suppose a reader ignorant enough to be in doubt whether mandragora is the name of an herb or a mineral, Mr. Collier's annotation would not enlighten him. It merely tells him that it is "a strong opiate," which he would have learned from Cleopatra, or Shakspeare, just as accurately, and with more propriety, though some tenth part of a second later.

Again, is not our feeling of the following romantic burst of passion and admiration, from the lips of the amorous and lovely queen, more injured than served by the note on the by no means unfamiliar term "burgonet"?—

> *Cleo.* O, Charmian!
> Where think'st thou he is now? Stands he, or sits he?
> Or does he walk? or is he on his horse?
> O happy horse to bear the weight of Antony!
> Do bravely, horse, for wot'st thou whom thou mov'st?
> The demi-Atlas of this earth, the arm
> And burgonet of men.—He's speaking now,
> Or murmuring, "Where's my serpent of old Nile?"
> For so he calls me. Now I feed myself
> With most delicious poison:—think on me,
> That am with Phœbus' amorous pinches black,
> And wrinkled deep in time? Broad-fronted Cæsar,
> When thou wast here above the ground, I was
> A morsel for a monarch; and great Pompey
> Would stand, and make his eyes grow in my brow:
> There would he anchor his aspect and die,
> With looking on his life.

If any annotation be wanting, it is to explain why Antony is called "the arm and burgonet of men;" but this Mr. Collier does not attempt; he merely tells us that "burgonet" was a kind of helmet: that by "arm" is probably to be understood "weapon," and that the ingenious Mr. Monck Mason proposed to read "termagant" for "burgonet"! For ourselves, we should have left the passage without note or comment, with the assurance that the broad poetic meaning would force its way into the mind of every reader but the dullest. At the same time, since the difficulty is started, we may be allowed in this place to offer what appears to be some elucidation of it, by reference to another passage in the same play, where Cleopatra, again pouring forth her soul in praise of Antony, uses the striking figure borrowed from a well-known heraldic device,—

> —— His reared arm
> Created the world.

Between this image and that of—

> —— the arm
> And burgonet of men,

there appears a sufficiently close analogy to indicate the poet's meaning in the employment of the latter. The powerfully affecting death-scene that closes the fourth act is fortunately permitted to produce its effect on the imagination, with but little distraction resulting from over-anxious editorship:—

> *Ant.* The miserable change now at my end
> Lament nor sorrow at, but please your thoughts,
> In feeding them with those my former fortunes
> Wherein I liv'd, the greatest prince o' the world,
> The noblest; and do now not basely die,
> Not cowardly put off my helmet to
> My countryman, a Roman by a Roman
> Valiantly vanquish'd. Now, my spirit is going;
> I can no more. [*Dies.*
> *Cleo.* Noblest of men, woo't die?
> Hast thou no care of me? shall I abide
> In this dull world, which in thy absence is
> No better than a sty?—O! see, my women,
> The crown o' the earth doth melt.—My lord!—
> O! wither'd is the garland of the war,
> The soldier's pole is fallen: young boys and girls
> Are level now with men; the odds is gone,
> And there is nothing left remarkable
> Beneath the visiting moon.
> *Char.* O, quietness, lady!
> *Iras.* She is dead too, our sovereign.
> *Char.* Lady!—
> *Iras.* Madam!—
> *Char.* O madam, madam, madam!
> *Iras.* Royal Egypt!
> Empress!
> *Char.* Peace, peace, Iras!
> *Cleo.* No more, but e'en a woman; and commanded
> By such poor passion as the maid that milks,
> And does the meanest chares.

Can anything be more intelligibly beautiful than—

> No more, but e'en a woman, &c.

in reply to the exclamations of Iras,—

> Royal Egypt!
> Empress!

What need is there of a note with an "*i. e.* I am *no more* an empress, but a mere woman"? The old reading, "but *in* a woman," being utterly meaningless, might well have been suffered to drop into oblivion without a remark. Another note to explain the word "chares" might also have been retrenched with advantage. Mr. Collier himself admits, that "the sense sufficiently explains its meaning." Then why divert our attention from the eloquent sorrows of Cleopatra to a subject so irrelevant and discordant as the etymology of the word "charwoman"? In the fifth act those eloquent sorrows break forth afresh in this sublime description of the fallen triumvir:—

> *Cleo.* His legs bestrid the ocean; his rear'd arm
> Crested the world; his voice was propertied
> As all the tuned spheres, and that to friends;
> But when he meant to quail and shake the orb,
> He was as rattling thunder. For his bounty,
> There was no winter in't; an autumn 'twas,
> That grew the more by reaping: his delights
> Were dolphin-like; they show'd his back above
> The element they liv'd in: in his livery
> Walk'd crowns, and crownets; realms and islands were
> As plates dropp'd from his pocket.

There is some excuse for explaining that "plates" signify pieces of silver money, from the Spanish *plata;* but there is none for a note on the word "autumn," which Theobald, with his usual felicity, substituted for the ancient but nonsensical reading, "Antony." We can see no more reason for perpetuating, in modern editions of Shakspeare, the minute history of every verbal emendation that has been made from time to time by the sagacity or happy conjectures of a swarm of critics and commentators, than there would be for maintaining around some stately edifice, which has received the architect's last embellishments, each individual pole of the scaffolding by the aid of which it was erected.

We now turn to Mr. Knight's edition; and we cannot disguise our apprehension that the Life of Shakspeare, by this inventive biographer, may be as endless as his poetic fame. Mr. Knight has discovered in literature something analogous to the endless screw in mechanics: indeed, according to his method of writing, we do not see any natural termination to the 'Life of William Shakspere.' How many parts would Mr. Knight have written had he possessed ample materials, when he has already produced eight with scarcely any materials at all to work upon? It is evident that it is not true in literature, that nothing begets nothing. Hitherto biographers have thought themselves under some particular engagement to adhere to the perfect tense, and the formula was—Shakspeare *did* such a thing, *went* to such a place, *lived* in

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such a house, *wrote* such and such plays and poems: now a life takes a wide range, indeed, through the moods and tenses; the biographer having little to tell us of what his hero did, expatiates immensely through the imaginary void of all that he might, would, could, or should have done. Here is evidently prodigious scope for writing, if the author has only fancy enough to make the abyss pregnant; and Mr. Knight has shown a productive energy capable of writing a life of Cheops in twenty folios. "Did Shakspere visit Scotland?" Three-fourths of the part before us is occupied with this question, which Mr. Knight "inclines" to answer in the affirmative. He does not assert that Shakspeare ever actually crossed the Tweed, but he might have crossed the Tweed; it was not unlikely that he did cross the Tweed: and if he did not cross the Tweed, he *ought* to have done so; and are we to say that Shakspeare did not do "his duty"?—

"*If* it can be shown that the company to which Shakspere belonged was performing in Scotland in October, 1601, there is every *probability* that Shakspere himself was *not absent*. He buried his father, at Stratford, on the 8th of September of that year. The summer season of the Globe would be ended; the winter season at the Blackfriars not begun. He had a large interest as a shareholder in his company: he is *supposed* to have been the owner of its properties, or stage equipments. *His duty would call him to Scotland.* The journey and his sojourn *would* present some relief to the gloomy thoughts which the events of 1601 must have cast upon him."

We are then informed, that "*if* Shakspere visited Perth in the autumn of 1601, he was in that city within fourteen months of the period when one of the most extraordinary tragedies in the tragic history of Scotland had been acted within its walls." The event alluded to is the celebrated "Raide of Ruthven." But Mr. Knight is, unfortunately, obliged in candour to add, "With the details of this real tragedy Shakspere *might have been familiar without a visit to Perth.*" However, he goes gallantly forward, and observes, "*Place* the poet in the High Gate of Perth, looking upon the Castle of Gowrie; *let* the window be pointed out to him from which the King cried out, 'I am murdered!' *let* him enter the Blak Turnpike, the secret stair which led to the gallery chalmer from which the cries proceeded; *let* him, surrounded with the courtiers of James, listen to the details of terror which would be crowded into the description of such an event; and Scottish history *might* then be searched for some parallel of a king murdered by an ambitious subject!"

All this is to entice us gently into a belief that the play of Macbeth was suggested by the scenery and incidents which Shakspeare might, would, or could have witnessed, or heard accounts of, during a possible visit to Perth, in the October of 1601. Then some minute descriptive details in Macbeth are advanced by the way of buttresses, not to the Castle of Gowrie, but Mr. Knight's castle in the air. At the same time, he remarks, with amusing *naïveté*, "These passages in the play might have been written without any local knowledge, but they certainly *do not exhibit any local ignorance*"!

But Ben Jonson visited Scotland in 1618. He walked from London to Edinburgh and back again, showing that his poetic feet were not more vigorous than his natural. Mr. Knight makes an odd use of this Jonsonian expedition; he does not argue from analogy, that because one poet of that age visited Scotland, therefore another may be presumed to have done so likewise; but his reasoning is this, that "we find nothing in Jonson's poetry that gives us an impression that he had caught any inspiration from the country of mountains and lakes. We have no internal evidence at all that he had been in Scotland. We have no token of the impress of its mountain scenery upon his mind, at all approaching to the distinctness of a famous passage in Shakspere—a solitary passage in a poet who rarely describes any scenery, but one which could scarcely have been written without accurate knowledge of *the realities*," &c.

The reader will share our astonishment when he finds that the following is the passage referred to by Mr. Knight. It occurs, be it remarked, not in Macbeth, but in Antony and Cleopatra:

> Sometime we see a cloud that's dragonish;
> A vapour, sometime, like a bear or lion,
> A towered citadel, a pendant rock,
> A forked mountain, or blue promontory,
> With trees upon't, that nod unto the world,
> And mock our eyes with air.

We are gravely told that this could scarcely have been written—by Shakspeare!—"without an accurate knowledge of the realities;" that is to say, without the poet having travelled through Perthshire and seen Ben Lomond! For our part, we think Shakspeare might, would, and could have thus described "black vesper's pageants" had he passed all his days in the flat fens of Lincolnshire. But, at any rate, a trip to Wales would have shown him "forked mountains and blue promontories" as well as an excursion to North Britain; and does Mr. Knight maintain that Shakspeare was never in Wales? On the contrary, we confidently expect a chapter entitled "Shakspere in Carnarvonshire," to be followed, probably, by "Shakspere at Ephesus," or in Athens. When the Part lately appeared with the title of 'Shakspere in Germany,' we were under the impression, for some time, that it was a narrative of some continental tour which the Bard of Stratford *might* have taken, just as he *might* have walked to Edinburgh; it was a disappointment to our romantic expectations, to find that it was only Shakspeare in the hands of the German critics.

Memorial of the Royal Progress in Scotland. By Sir Thomas Dick Lauder, Bart. 4to. Edinburgh, Black: London, Parker.

THE literary value of this gorgeous volume will be best appreciated a hundred years hence: now it is mainly noticeable as a splendid boudoir book, thickly set with superfine line engravings, delicate wood-cuts and grotesque initial letters. Posterity will discover that the Baronet of Fountainhall has played Master Laneham's part "with emphasis and discretion"—been sufficiently minute as to the ceremonial observed on the occasion of a most interesting Royal progress, and sufficiently busy in collecting those minor traits of character and anecdote which give life to dreary details of banquets, addresses, and presentations. There must be a certain amount of "effusion" in the most temperate of such records as these; and if a Scott, despite his keen sense of the ludicrous, could be driven "beside himself" with the extravagance of his loyalty on the occasion of a visit from—

> The best wigged Prince in Christendom,

—who shall wonder if Sir Thomas Dick Lauder becomes sometimes solemnly triumphant, or sentimentally enthusiastic, with so young an Oriana for his theme? The boundaries of good taste, however, are rarely overpassed.

The History of Literature. By Sir W. Boyd, A.M., M.D. 4 vols. Vol. I. Longman & Co.

A question might be raised how far works published by subscription are *coram judice* in our critical courts. For the most part they are mere private transactions with the subscribers, and if the parties are content to buy 'pigs in pokes,' they have no one to blame but themselves. Criticism, indeed, comes all too late to their assistance. On the other hand, it might be urged, that subscription lists are unlawful weapons, constructural blunderbusses, with a decided stand-and-deliver look about them, which requires that they should be branded, as a precautionary measure for the protection of the lieges. But whatever claims to immunity works thus published may possess, the author before us seems little desirous to benefit by them; for he throws down his gauntlet to the critics; and tells us to our faces, that in these days, "abuse is often mistaken for criticism" (which is as much as to say, "touch me at your peril!") and that "it is easier to criticize than to imitate." He moreover is "fearless of fair and free opinion"; well knowing that in that quarter he is impregnable; nay, "in presenting his volume to the public, he rejoices that there is now a prospect of an important chasm in History being filled up."

There is something provoking in this tone, that might tempt men of more forbearance than we of the ungentle craft, to try such a writer on the high ground he has himself selected. We shall not, however, affect an anger that we do not feel, but content ourselves by reminding Sir W. Boyd, that the fashion of substituting abuse for criticism has gone by. There never was much to be gained by it. Party efforts to crush obnoxious writers turned out to be terrible promoters of second editions; and as for private malice, journals have characters, and their editors cannot afford to indulge their own or other people's tempers, or maintain waywardness at the expense of truth.

We must however take leave to say, that Sir W. Boyd has fallen into a double mistake,—first, in supposing that the history of literature was still to be written; and secondly, that his own work is in any degree better than many which have preceded it. This first volume, which treats principally of the literature of ancient Greece, is, indeed, a fair enough compendium of what may be picked out of any gentleman's classical reading—the prevailing surface of opinion,—the outline of his subject, handled with common sense, and not without poetic feeling; but it is neither the work of a philosopher nor of one whose reading has extended far beyond the high roads of classical literature. But though the volume will not supersede existing works, nor close the door upon subsequent research, it is, in its kind and degree, not unworthy of perusal. To those who know little of Greek literature, it will afford a sufficient first glance at the subject; to those better acquainted with the language and its authors, it will offer pleasant recollections, and it brings the reader into good company, where he will breathe a pure refreshing atmosphere.

Personal Observations on Sindh. By Capt. T. Postans. Longman & Co.

History of the War in Affghanistan. Edited by C. Nash, Esq. Brooks & Co.

Scenes and Adventures in Affghanistan. By W. Taylor, Sergeant-Major of the 4th Light Dragoons. Newby.

Letters of Colonel Dennie, &c. Dublin, Curry & Co.

ALL the works before us relate to but one subject—the course of policy pursued towards the states on the north-western frontier of British India, for it is impossible to view the occupation of Sindh as a subject distinct from the Afghan war, or to examine either without a reference to the kingdom of Lahore. Ever since the final occupation of Cutch, in 1819, the British government was brought into close connexion with

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that of Sindh, and several efforts were made to form friendly relations with its rulers. The Ameers, or rulers of Sindh, were four brothers of mean origin, whose authority was subdivided amongst their children, so that the form of government might be described as a family oligarchy, which it needs no laboured argument to show is about the worst that could possibly be invented:—

"As a whole, this court presented a curious anomaly; for each individual composing this strange form of government lived as if deeply jealous or suspicious of the other, and each appeared to be only meditating how he might readily compass the downfall or engross the possessions of his fellow-chieftain; caution against mutual treachery, indeed, went so far as to show alarm even for personal safety. Large bodies of the armed retainers of each prince were always in attendance; and when the Amirs quitted their capital to partake of the sports of the field, each was accompanied by an enormous force, with the view of guarding against surprise. Yet, notwithstanding all this appearance of enmity and actual distrust, internally a common bond of union kept the Sindhian chiefs together; and when the safety or honour, even of individuals was assailed from without, it became a common cause, and they stood forward as one man to defend it."

Dr. James Burnes (brother of the late Sir Alexander Burnes), who visited the court of Hyderabad in 1827, to give medical aid to one of the Ameers, in a Memoir on the state of Sindh at that period, privately printed, has thus described the appearance of the reigning family:—

"The *coup d'œil* was splendid. I had an opportunity of seeing the whole reigning family at a glance, and I have certainly never witnessed any spectacle which was more gratifying, or approaching nearer to the fancies we indulge in childhood, of eastern grandeur. The group formed a semicircle of elegantly attired figures, at the end of a lofty hall spread with Persian carpeting. In the centre were seated the two principal Ameers on their musnud, a slightly elevated cushion of French white satin, beautifully worked with flowers of silk and gold, the corners of which were secured by four massive and highly-chased golden ornaments, resembling pine-apples, and, together with a large velvet pillow behind, covered with rich embroidery, presenting a very grand appearance. On each side their Highnesses were supported by the members of their family, consisting of their nephews, Meer Sobdar and Mahommed, and the sons of Mourad Ali, Meers Noor Mahommed, and Nusseer Khan. Farther off sat their more distant relations, among whom were Meer Mahmood, their uncle, and his sons Ahmed Khan, and Juhan Khan. Behind stood a crowd of well-dressed attendants, sword and shield bearers to the different princes."

One of the most marked features in the conduct of the Ameers, and one of the most injurious to Sindh, was their extraordinary passion for the chase, which had induced them to turn large tracts of productive districts into hunting forest. Mr. Crow, who was sent as an envoy to Sindh (and to whom, it may be incidentally remarked, Capt. Postans is under many unacknowledged obligations), relates the following characteristic anecdote: "Meer Futteh Ali has depopulated, at a loss to his own revenue of between two and three lacs of rupees annually, one of the most fertile spots in the neighbourhood of Hyderabad, because frequented by a species of antelope called Kotapacha, which he has most pleasure in hunting. A short time ago the youngest brother of the family unrelentingly banished the inhabitants of an ancient village, and razed it to the ground, because the crowing of the cocks and the grazing of the cattle disturbed the game in his brother's hunting park, which was contiguous." We need scarcely remind our readers, that the first English monarchs of the Norman line are said to have pursued a similar course of impolicy. When Colonel Pottinger was negotiating a treaty with the court of Hyderabad, the article on which the Ameers most strongly insisted, was the inviolability of their *shikargahs* or hunting-grounds; and they informed him, that every head of deer killed in Sindh was valued at 800 rupees, or about 80*l.* sterling. Dr. Burnes gives us the following description of a royal hunt:—

"The shikargahs are large tracts of jungle so carefully inclosed as to prevent the egress of all quadrupeds; and when their Highnesses proceed to them, all the wells, except the one in front of their tents, or bungaloes, are closed up, and the game is hunted till dire necessity obliges it to seek for water, at the risk of life. Sometimes they station themselves in temporary buildings, between two shikargahs nearly adjoining, in one of which several hundred matchlockmen are posted to expel the frightened animal, which, in endeavouring to escape through a passage made for the purpose into the neighbouring preserve, is intercepted and killed by the Ameers. They never hunt on horseback, but sometimes, though rarely, go out a deer shooting on camels; none, except themselves, are permitted to fire at any game; and there is scarcely a sporting excursion which does not cost them the lives of two or three of their subjects, either from false aiming on their own part, or the fury of boars, &c. driven desperate. All the grandees in Sinde, when they appear in public, are attended by their bazbans, or falconers, with hawks, some of which are of great value. I saw a bird which had cost Kurm Ali two thousand rupees; and his Highness presented me with one of a scarcely inferior price. The best are, I understand, brought from Turkistan, and the northern parts of Cabul."

To this account we may add some additional particulars supplied by Capt. Postans:—

"Their method of pursuing these sports is, among the inferior classes, with dogs and spears; but with the princes and chiefs it is a very systematic and luxurious affair. The Amirs, seated in temporary huts erected for the occasion at the termination of one of the enclosed preserves, have the game driven towards them by an immense crowd of men, the inhabitants of the country being collected from every direction for this purpose. Thus the Hindú is forced from his shop and the Mahommedan husbandman from his plough, and detained for several days without food, or a farthing of remuneration for their services, but too often losing their lives, or sustaining serious injuries, merely to contribute to the sport of their rulers. Thus driven from their covert by the yells and shrieks of the beaters, who, surrounding the sporting grounds armed with staves, and loudly beating drums, gradually close towards the centre, the poor frightened brutes in the preserves make towards the only path of escape left to them, which is an opening leading directly under the muzzles of the matchlocks of the sportsmen, who pour upon them a destructive fire. The mass and variety of game that is forced from the shelter of the jungle by this means is most surprising, for not only does it include numerous hogs and black buck, the nobler sport, but great varieties of smaller game, the beautiful cotah-pacha, with foxes, hares, &c. in abundance. Hawking is also a very general sport throughout the country, for the capture of the beautiful black partridge, very similar in plumage to that of Cutch, abounding both in the interior and on the banks of the Indus."

As the territory of Sindh occupies the lower valley of the Indus, no attempt could be made to open the navigation of that river and render it a channel for British commerce without the consent of the Ameers, and that they were reluctant to give, partly from jealousy of the English power, partly from their fanatical hatred of Christianity, but partly also from a fear that their beloved shikargahs, on the banks of the river, would not be respected by strangers. In 1830, when Lieutenant (afterwards Sir Alexander) Burnes sailed up the Indus, with presents from the King of England to Runjeet Singh, the Sindhian Durbar exhibited the strongest jealousy and distrust of the English designs; and it was only after vexatious delays, threatenings, and entreaties, that the expedition was allowed to proceed through the territories of the Ameers and up the river.

The report made by Burnes, which is embodied in his published Travels, led the British government to form a high, and perhaps exaggerated, estimate of the commercial advantages which might result from opening the navigation of the Indus. Indeed, a company for the purpose was formed in England under high auspices. But though a commercial treaty was concluded with the Ameers in 1834, the promised extension of trade did not follow. It was found that the mouths of the Indus were dangerously barred, their channels of entrance shallow and beset with moving sands, the stream violently rapid one half of the year, and inconveniently shallow during the remainder. The territory of Sindh, though naturally fertile, was so impoverished by ages of bad government, that its inhabitants had little or nothing to give in exchange for British goods. It has been sometimes forgotten, in commercial diplomacy, that to open a profitable market in any country it is necessary that the inhabitants should have, not only a desire for British manufactures, but also the means of paying for them.

Shikarpúr, near the Afghan passes, has a very extensive banking influence throughout Central Asia, and it is possible that houses of agency might have been profitably established in that city, but it was generally believed, that in order to render the steam navigation of the Indus profitable, markets should be opened higher up the stream, in the kingdoms of Cabúl and Lahore. In fact, the mission of Sir Alexander Burnes to Dost Mohammed, in 1836, was designed to establish such commercial relations as might enable the English to open trade with the various marts of Central Asia.

We have no wish to enter into the change of this mission from a commercial to a political character, for that would lead us to investigate the entire policy of the Afghan war, and the circumstances in which it originated; we are, however, bound to state, that Dost Mohammed's first demand, the possession of Peshawer, or at least its restitution to an Afghan chief, was essential to the objects which the British originally had in view, for the line of the Indus formed a definite boundary, admitting of no dispute, between the kingdoms of Cabúl and Lahore, while the possessions of Runjeet Singh, on the right bank of the river, were worthless to himself, and a source of constant alarm to the Afghans. In fact, it appears evident, from the Parliamentary Papers, that Runjeet would have been glad of a decent pretext to relinquish Peshawer as a very inconvenient conquest.

Stripped of official phraseology, the cause of declaring war against Dost Mohammed, stated in Lord Auckland's manifesto, is, that the Chief of Cabúl preferred the alliance of Persia to that of India, and that Persia being wholly at the disposal of Russia, such a preference must bring the influence of the great European rival of Britain to the very frontiers of her Indian empire. In plain terms, Cabúl was likely to become dangerous if influenced by Persia, and Persia was actually dangerous because its councils were directed by Russia. If all this were true, the root of the matter lay manifestly in St. Petersburgh, and a complete settlement of the question would have been more speedily obtained by a fleet in the Baltic than by an army in Afghanistan; but the people of England would not hear of a European war, and so "measures for arresting the rapid progress of foreign intrigue and aggression towards our own territories" were taken against the possible instrument, whilst professions of friendship were lavished on the suspected moving power.

As Sindh commanded the access to Afghan-

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istan from the Bombay side, its rulers at once became involved in all the strange complications of our north-western policy. The Ameers stipulated with Colonel Pottinger to allow the British army a free passage through Sindh, to furnish supplies of corn, cattle, and camels at stipulated prices, and to assist the invaders of Afghanistan by all the means in their power. That they were insincere in this treaty is unquestionable; but as Capt. Postans well observes,—

"It should, in justice to the Amirs, be observed, that they did not seek our alliance, though we did theirs; and that any promises or professions which a weaker power may make to a stronger must be held as the result of an influence which does not admit of candid opinion. It is true we asked for little, and as professed friends they could have no just cause to deny our requests; but as possessors of a country, they had as much *right* to refuse us a passage through it as an individual would have to refuse a thoroughfare through his estate: they were open to punishment for breach of promise; but the question may yet arise how far that promise was binding, under the peculiar circumstances of the case. At last they openly declared that they did not want our connection, and that, so far from considering it an advantage, they looked upon us 'as a pestilence in the land.' This was, in short, their *candid* opinion, when it could no longer be concealed."

During the troubled period which followed so rapidly our first successes in Afghanistan, the Ameers of Sindh behaved with unquestioned fidelity; they seemed to have become reconciled to the English and their presence, who, in fact, had greatly increased their revenues by the large expenditure rendered necessary by the preparations for remedying the disasters of the Afghan war:—

"However, on the return of the British troops from beyond the Affghan passes, the affairs of Sindh and the whole Indus frontier appear to have attracted the particular attention of government; for certain conditions were soon after proposed to the Amirs, which were unexpected, and to which they could not readily acquiesce. The new treaty thus presented to the Talpúr chiefs, generally including both the Khyrpúr and Hyderabad families, was considered to have for its leading features as an *ultimatum*, and in supersession of all former arrangements, though why does not yet appear, the cession in perpetuity of the towns of Karrachi, Tattah, Sukkur, Bukkur, and Rorí, with a strip of land on each bank of the river;—the abolition of all tolls and transit duties of every kind throughout the Sindhian territories, and the giving over to the neighbouring chief of Bhawalpúr the whole of the Khyrpúr territory eastward of the river, from Rorí to Subzutkót, including those places, on condition of his also annulling all imposts on trade by the river through his territories. It will be seen that these measures were not calculated to be palatable to the Sindhian chiefs; for independent of the loss of revenue which the cession of such important territories as these must have occasioned, a portion being made over to a foreign and inferior power, the dignity of the whole Bilúch faction was most vitally assailed; whilst a most important point to the Amirs was at length decided against them in the infringement of their game preserves, an immediate result of our taking territory on both banks of the river. The abolition of the transit duties was an inferior question, and would have come in probably with others which it is supposed were to be mooted, for the still further advancement of trade, and other alterations, which were required to improve our relations with Sindh generally, before alluded to."

We have not yet seen any justification of these new demands; but the Ameers of Lower Sindh showed a readiness to acquiesce in them, provided some extra demands on the Ameers of Upper Sindh were withdrawn, or modified, and means provided for satisfying the Belooche mercenaries, nominally the servants, but really the masters, of the Ameers. When this was refused, the Belooches, who formed the strength of the Sindh army, and whose interests were compromised by the British demands, insisted that the treaty should be abandoned. Surrounded by thirty thousand of these fierce warriors, the Ameers were no longer free agents, but they creditably exerted themselves to insure the safety of the British Residency:—

"On the same day [that the result of the conference with the English representatives was promulgated], a formal deputation, and subsequently up to the 14th, repeated messages were sent by the Amirs to the British representative, intreating him to give them the means of dispersing their intractable followers by a slight promise, or failing it, to provide for the safety of himself and party, as they could not prevent the Bilúchis from attacking him. Of course no promise could be given, though the British representative still deferred to depart, as his doing so would close the door against accommodation, and at once bring on hostilities, which he was most anxious to avoid. At the latter date confidential servants were sent from the chiefs individually to warn Major Outram of his danger in delaying his departure, as they would be forced by their followers to accompany them in an attack on the agency."

The brilliant defence of the Residency, Major Outram's retreat, the bold advance of Sir Charles Napier, the battles of Miani and Duppa, the surrender of the Ameers, and their removal as prisoners to Bombay, are known to every reader of newspapers:—

"A local journal describes their condition thus:—'The Amirs, being prisoners of state, are retained in strict seclusion; they are described as broken-hearted and miserable men, maintaining much of the dignity of fallen greatness, and without any querulous or angry complainings at this unalleviable source of sorrow, refusing to be comforted.' It would be superfluous to add to this description. The Amirs of Sindh merit deep sympathy; and those even who were opposed to them in the stern shock of arms will yet acknowledge that their fate has been indeed a melancholy one."

Sindh is now declared an integral part of the British empire; but the questions arise whether we can retain it, and whether such a conquest is worth preservation. On the first point it is to be observed, that Sindh is everywhere open to the incursions of the fierce mountaineers of Beloochistan; that the Belooches are a set of desperate marauders, unanimous in their religion, animated by the wildest fanaticism, and united by the ties of clanship and intermarriage; that the sons, brothers, and families of the imprisoned Ameers, and the Belooche chiefs who instigated them to resistance, have found shelter in the mountains; and that the long grass and tamarisks, on the banks of the Indus, afford signal opportunities for guerilla attacks, and for the formation of stockades similar to those which proved so fatal to our forces in the Burmese War. Furthermore, Sindh is remarkable for excessive heat and malaria, and its communication with Bombay is cut off during three months of the year by the south-west monsoon; service in such a country is not likely to be popular with the sepoys, and must entail an expenditure of money and of life which will draw heavily on the resources of India.

Will this expense be in any way remunerated by opening the Indus to British commerce? We doubt it; and Captain Postans shall state our reasons:—

"Before our troops made their first campaign into Affghanistan, the merchants of Bokhara, Hirat, Caubúl, and Candahar, brought down to Sindh by the pass of the Bolan and the plains of Cutch kafilas laden with rich goods of all denominations; and their safety of person and merchandise was secured by the payment of a species of black mail to the chiefs of the tribes who held these deserts and mountains in possession: a child might then lead the camels, and not a Bilúch would attempt to molest them; but after our entrance to the country these passes, filled with wild and desperate men, were no longer safe for the peaceful merchant; commerce was stopped, kafilas were robbed, and their owners murdered. The passes were thronged with warriors, and bloodshed and violence made the land a scene of unmixed evil. As it was upon the plains and mountains, so may it now be on the river; and the terrors of the merchant may do more to oppose the free commerce of the Indus than even the vexatious imposts of the Amirs; while a similar evil may extend also to the agriculturists, who will fear the descent of the Bilúchi bands upon their fields, now that the exiled chiefs are thirsting for revenge on all who sought our protection, far more than they did the billetting of the Amirs' followers, when the crops were ripe for harvest."

We do not wish to enter into the question of the Afghan War; its disasters are beyond remedy; but we must say, that Mr. Nash's history brings charges against several of the authorities, and particularly Lord Keane, which ought not to be lightly hazarded, but which, if supported by *primâ facie* evidence, should form the subject of parliamentary inquiry. The compiler has not brought forward any tangible proofs; but the published letters of the late Colonel Dennie go far to show that there were errors in the advance to Cabúl scarcely less flagrant than those which led to our calamitous retreat.

Taylor's 'Scenes and Adventures' have little interest; he describes vividly enough what came immediately under his notice, but his sphere of observation was necessarily limited by the round of his regimental duties.

The Juryman's Legal Hand-Book; and Manual of Common Law, &c. By T. H. Cornish, Esq. Barrister-at-law. Longman & Co.

This is an eccentric book, in which there is a sprinkling of useful information over a mass of the most heterogeneous and irrelevant materials. It commences with a quotation from the Hebrew Bible, in proof of the antiquity of the practice of judges going circuit, and then there comes an introduction consisting of a sketch of the life and doctrines of Confucius,—for the edification of English jurymen! Next in place, we are treated by Mr. Cornish to a chapter on "The Homes of England," and this is followed by an omnium-gatherum of maxims of law, "for the use of petty jurors and others." Some of these are new to us; for instance, the maxim that "theft cannot be punished by theft." Although we are not prepared to dispute the truth of the position, it is not a little droll to state it as "a maxim of law." After the dry information that every agreement for the purchase of goods above 10*l.* must be reduced to writing, the author refreshes his readers in the box by turning to Macrobius and quoting the Dream of Scipio! The juryman is then introduced to Torquato Tasso, and thence gently conducted to the painful subject of assassination, which Mr. Cornish assures him is not a British crime. We suppose it is an Italian, or a Spanish crime; if so, it is an Italian crime committed by Britons oftener than could be wished, as none know better than British jurymen. That Mr. Cornish is well read in the slang literature of the day, he satisfies us by a chapter on the "number of crimes," in which he gives us in parallel columns the proper names of a great variety of offences, and the flash appellations of the same atrocities, in the language of the worshipful corporation of the thieves and vagabonds of London. The juryman is then presented with a chapter on French criminal statistics, but it is not suggested what use he is to make of this stock of erudition in the box.

The chapters on the origin of juries, their constitution, and the mode of summoning them, on the challenges of jurors, and their duties when sworn, may contain some useful matter; but the way in which these legitimate subjects are in-

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terspersed with incongruous remarks, entitled *memoranda*, is absolutely ridiculous. Thus at the end of a discussion on municipal law, agreeably diversified by references to Cicero, Jacob, and King Alfred, we are informed with the utmost gravity, that "imitation" is punishable by the laws of England! This startling proposition is given upon the authority of a decision of some justices of Leicestershire, reported in the *Times* newspaper!

"Five paupers were sentenced to fourteen days hard labour at Leicester lately, for laughing, braying, and making a noise, as if they were driving cattle."

This is probably quite true, but it is amusing to see such a case and sentence quoted as law, and by an author who writes himself down a lawyer, and not one of the animals imitated by the Leicester paupers. The *Times* candidly added—"Such amusements are practised by legislators in the House of Commons with impunity." If therefore Mr. Cornish's law be law indeed, it is a comfort to think that it is only the law for paupers. It is a misdemeanour for a pauper to imitate an ass, but a legislator may actually *be* one, without committing any offence, or incurring any penalty.

Would the reader like to have *a definitive idea* of Equity? Mr. Cornish will gratify him:—

"Of this dignified and comely daughter of even-handed justice, I shall say, that she, like her mother, is of heavenly origin. Equity has her courts, to which the injured resort; at whose petition she condescends to detect latent frauds and concealments; she takes cognizance of matters of trust and confidence; she delivers her conscientious suitors from the perils into which unavoidable calamity or oversight has plunged them; she grants the boon of a specific relief adapted to their several fortuitous exigencies; she throws her shield around the person and property of the adult who shall be deemed incapable of acting—*non compos mentis;* she makes a fair division between equal claimants, rendering the haste and clamour of the greedy vain; she is the widow's friend; the benevolent guardian of fatherless innocents."

This is what the author calls a "definitive idea of Equity"! The fine sayings about "the widow's friend" and the "fatherless innocents," remind us of an incident said to have occurred in the Rolls Court. A rule was about to be made in a certain cause, the operation of which would be seriously injurious to one of the parties, who was a widow with a large family. "Will your Honour," urged the counsel for the unfortunate lady, "pronounce a sentence which will consign my unhappy client to utter ruin? Will you make a rule which will doom this poor widow and her seven helpless little ones to actual starvation? Will you—" "It is the practice of the Court, Mr. Smith,"—interrupted the Judge, Mr. Cornish's "benevolent guardian of fatherless innocents."

Memoir of the Life of the Right Hon. Charles Lord Sydenham: with a Narrative of his Administration in Canada. Edited by his brother, G. Poulett Scrope, Esq., M.P.

[Second Notice.]

An instructive and amusing portion of this volume is comprised in the extracts from Mr. Thomson's letters and journals, which ever contain his whole thought. In one of the latter he thus predicts the downfall of the Whig government and the fate of the in-coming ministry:—

"I have a better chance of settling things in Canada than any one they could have found to go; and if I had not taken it then, as I could not well have got out of the government, I should have shared in the disgrace next session. It is a *great field*, too, if I bring about the union, and stay for a year to meet the United Assembly, and set them to work. On the other hand, in England there is little to be done by me. At the Exchequer all that can be hoped is to get through some BAD tax. There is no chance of carrying the House with one for any great commercial reforms, *timber*, *corn*, *sugar*, &c.; party and private interests will prevent it. If Peel were in, he might do this, as he could muzzle or keep away his Tory allies, and we should support him. If he got in and had courage, what a field for him! But he has *not!*"

The following contains Mr. Thomson's estimate of a great contemporary; and it cannot fail to be perused with interest:—

"Read Life of Sir James Mackintosh. It is a melancholy picture of talents—not misapplied, for he did good—but failing to produce the effect they ought, either for the public or their possessor. With all his powers he never achieved eminence—for want of perseverance. What a lesson! My recollection of him certainly does not justify the high reputation which he seems to have had among distinguished men who were his immediate contemporaries. But life, and especially the life of public men, has been far more active of late years; and his character was not that of an active man. He was more fitted to embellish society at Holland House, when there was *time* for literary and philosophical discussion, than for the duties of an active statesman in these later days, or even for the conversation of those who now form society in the political circles in which I move, and which he then moved in. It is strange, though, that I, who never had half his recommendations to the Whig aristocracy, and not a tithe of his talent, nor a hundredth part of his information, should have been in office with him as his superior, and for five years a Cabinet Minister. I believe that the cause of this is to be found in the dependence of the one and the independence of the other. The knowledge that I wanted not office for the sake of money, nor patronage to procure me a seat, has done for me that which his superior talents and knowledge, wanting both, could not do."

Here is a pleasant description, from a private letter, of his opening the first session of the United Provincial Parliament:—

"I opened my Parliament to-day; and really the matter was very creditably conducted. The Toronto dragoons are not quite equal to the Life-guards, and Arthur's coach (for I did not bring my equipages up here) not quite so smart as her Majesty's. But I flatter myself that I looked very regal on the throne with my cocked hat on; and the hall of the Legislative Council beat the House of Lords hollow. We had all the Toronto ladies, and heaps of fair Americaners, who came over for the sight; and the commons made as much noise, and looked as dirty as they do in Westminster. So upon the whole I think my Provincial Parliament quite as good as the old one. The worst part of the thing to me, individually, is the ceremonial. The *bore* of this is unspeakable. Fancy having to stand for an hour and a half bowing, and then to sit with one's cocked hat on to receive addresses. Poor royalty! I learn to feel for it. Then the misery of always being on parade! When I get over the first blush, however, I hope to remedy this a little."

In another letter, written while on a visit to the Falls of the Niagara, he says:—

"Here I am on my road to the West, and with the windows and balcony of my rooms facing the most magnificent sight on earth, with beautiful weather; and, if they would only give me a minute's respite from business and show, very much disposed to enjoy myself. I arrived on Sunday, and mean to complete my week nearly. As for attempting to describe the Falls, it is impossible to convey any idea of them. Vulgarly they are only two great milldams, and in painting they can only appear so; but the effect they produce on the mind from their magnitude is indescribable. We have a host of Yankees, either in the house or arriving daily from the opposite shore, a gun-shot off, to see Mr. Governor Thomson. You never saw or can imagine such a set of people; but they are great fun. I gave them a review yesterday of the 93rd, a Highland regiment in *kilts*, which delighted them not a little I guess. I overheard one of them say, 'I guess these Britishers do it a'most as handsome as the Buffalo Citizen Militia!' Another said to me to-day, meaning, I presume, to pay me the highest compliment, 'I opinionate that you are very like our old Hickory' (Jackson)—'you *downs* them everlasting locusts of place-goers, and wo'nt stand no *up* but your own;'—pretty true, by-the-by. Yesterday, on the balcony, a Yankee lady was walking with her little girl; the child said, 'Mamma, I can't bear this.' Upon which mamma looked daggers at her, and said, 'How can you talk so before the Governor? You should say, I can't tolerate this.' Such is their delicacy of language. What it is, practically, you may imagine from the circumstance of my bed-room opening on a balcony that is common to the house; and there is not a young lady in the hotel who does not walk up and down staring into the window of the room, which is about eight feet square, every morning whilst I am going through all the processes of my toilet."

It is fair to add, that this description applies only to a sight-seeing mob of a frontier province. Mr. Thomson's opinions, however, of the Americans and their institutions were not favourable; probably on account of the difficulties which the Sympathizers, aided by a feeble central government, gave to him as Governor of Canada.

Of the native tribes he seems to have had still less hopes:—

"Catlin is probably correct enough in his description of the Indians in their prairie, or forest life. But I wish he had exhibited them in their demi-civilized state, in which I have the honour to be 'their Great Father,' as you probably have seen in the newspapers. They are ten times worse than when wholly savage. It has been a great mistake to attempt to settle or Christianise them. Whether baptism alone will save their souls and send them to Paradise instead of their own traditional hunting grounds, I cannot determine, but certainly their works will not. They have acquired the most disgusting vices of civilized life, and none of its refinements or advantages. They should be amalgamated with white men, and not separated, if they are not to remain in their wild state. I have a village of them eight miles from here, a perfect pest, and the most debauched, idle, and quarrelsome set of men and women in the country. The attempt has failed everywhere."

We have lingered over this volume with a regret proportioned to our sense of the value of Lord Sydenham's labours, and to our desire that his teachings should be as widely profitable as they are pressingly wanting, in the unformed state of public opinion.

OUR LIBRARY TABLE.

On Spasm, Languor, and Palsy, &c., by J. A. Wilson, M.D.—This volume moots a professional question, but one within the competence and reading of the general scholar, namely, whether, certain so-called nervous diseases have not their seats in the muscular system. These questions form a part of the newly revived humoral pathology, which has latterly acquired some considerable vogue with professional writers. Medicine is a conjectural science,—in other words, a science of opinion; and opinion is essentially within the domain of fashion. Every doctrine which appears under such an influence, must be taken *cum grano;* but we also think that the pathological dispute here brought into discussion, is more a question of words than of things. True theory cannot be either solidist or humoralist exclusively; but must be subordinated to observation in each specific case. Every one must admit that the blood may be morbidly surcharged with certain principles or elements, or that it may be deficient in them; that its constitution may be otherwise abnormal; or that blood in itself healthy, may circulate a poison accidentally introduced into the veins. In these conditions, disease may arise, either from the fluid being so changed as to unfit it for exciting the living fibre, and thus putting a stop to all action: or its powers as a stimulant may be affected only so as to alter the rhythm of the resulting action. In the former case, the disease may be said to begin and to end in the fluids, the functions of the solids not being deranged, but absolutely suspended. It is only, then, in the latter position, that a debateable question can be raised; and that question turns on the point whether the blood is or is not alive; for if the blood is not alive, it cannot be diseased. What then is life? Every organ and tissue has a life of its

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own, manifested in each, by its own specific laws. The life of a muscle is not that of a nerve, nor the life of a bone that of a cartilage. But the only ground for predicating life of the blood, is its faculty of spontaneous coagulation, which offers some striking analogies with muscular contraction. The *plus* or *minus* condition of this power, may be conceived to influence the fitness of the fluid for living purposes, either as an active or passive agent; though whether this condition be self-engendered, or derived from derangement of the solids, is a matter, in many cases, difficult to ascertain, and not perhaps of much importance to the practice of the physician. As far, however, as we understand Dr. Wilson, he attaches to the word *life* a more mysterious and transcendental meaning, assigning to the blood a wider and vaguer part in the phenomena of life. If so, he has failed to give that meaning an intelligible expression. Exclusive, however, of all theory, an important consideration of a more positive nature has been brought forward by the author, and placed in a prominent point of view. The muscular apparatus, mass for mass, and weight for weight, bears a high ratio to all other parts of the body; its constitutional and functional variations must therefore exercise a proportional influence on the health of the whole complex. Muscle, moreover, has been with some justice considered as solidified blood, and blood as fluid muscle; the elements of these two substances being very closely allied. This opens a new and a wide field for physiological and pathological conclusion, which may occasion considerable changes in the doctrine of disease. Dr. Wilson is further right in being dissatisfied with the existing theory of spasmodic diseases, which attributes everything to the nerves—a theory obscure, indecisive, and open to enormous abuses. He must, however, forgive us if we put him on his guard against conclusions too absolute and exclusive, and suggest the old maxim of Ovid for his guidance, *in medio tutissimus ibis.*

Primitive Tradition, by Archdeacon Williams.—We were in error, it appears, when (No. 747) we prophesied that no one would take up the glove which Archdeacon Williams threw down so boldly in his 'Homerus,' for here we find him in the heat of a battle with the *Edinburgh Review*, and enjoying the fun. We do not intend to enter into the controversy, but that the Archdeacon is not easily to be put out of good humour with himself or his work, is shown in his new manifesto, where he says:—"You will pardon me for complacently expressing my own opinion, that the publication of my 'Homerus' was a movement in advance of the scholarship of the age," &c.

The Parents' High Commission.—We are never disposed to be critical when we meet with a work written in earnest, by one who admits that he "cannot be silent"—but we must intreat of this writer, if he ever again contemplates publication, that he will do himself the justice to sober down his style, which is at times downright rampant and rhapsodical. We do so the more earnestly because there is matter in his little volume worth attending to, but not worth hunting for in his bottle of hay. It is pleasant, in this age of uncharitable polemics, to listen to an exhortation to "love one another"; and a recommendation to begin reforms at home, in the education and moral training of our children, is more useful than all the expansive theories which, striving to embrace the universe, leave us clasping "the empty air."

Sketches and Extracts from a Travelling Journal, by Madame La Vicomtesse de Satge St. Jean.—The authoress says that in times gone by she little dreamed she should—

> —sunt by Nature's charms, dare to portray
> Her awful beauties.

It is to be regretted that she was ever so smitten. We cannot say much for her prose; and much that we could say of her poetry were better unsaid—as we have no wish to be classed among those dreadful critics "who frown darkly o'er her book."

The True Enjoyment of Angling, by Henry Phillips, Esq.—This is a foolish book; though of sufficient pretension to justify its being deliberately *put on the hook*, were we disposed for sport. Enough, however, to state, that Mr. Phillips conceives himself a second Christopher North, and has, therefore, essayed poetical prose—another Barry Cornwall, and given us English songs, which are neither songs nor English;—equal to Barnett, Balfe, or Bishop, and ventured music, which, we dare assert, none of them could have written! How an excellent vocalist could have been so seduced by vanity out of his proper calling, it is difficult to imagine,—a well known apothegm might have warned him of the result.

Endeavours after the Christian Life, by J. Martineau.—Setting aside the peculiar religious opinions of Mr. Martineau, who is a Unitarian, this work may be said to contain many noble truths, and to recall in parts the impassioned eloquence of Channing. It has also the faults of Channing's writings—a glowing vagueness and poetical unreality. We could not enter into more elaborate criticism without trenching on the field of controversial theology.

Nelson Reminiscences, by G. S. Parsons.—These Reminiscences appeared originally in the *Metropolitan Magazine*, and are now collected "at the urgent request of several of the author's friends, who desired to possess them in a permanent form." We hope the author's friends are sufficiently numerous to take off the whole edition, for there are so many faults, both of matter and manner, in the work, that we cannot recommend it to the public.

The Claims of the Christian Aborigines of the Turkish Empire, by W. F. Ainsworth.—In our notice of Mr. Ainsworth's Travels in Asia Minor, &c. (No. 762) we expressed an opinion that the Christian Knowledge Society ought to redeem the promise made by their delegates to the Chaldean Christians, &c. The present pamphlet is a renewed advocacy of their claims.

An Appeal to the British Nation in behalf of the Spanish Moderate Liberals, by a Spaniard.—There is no mistaking the writer of this pamphlet, which is an able exposition of the views and intentions of the Spanish Moderado party, and may be read with particular interest at this time. Whether the writer has successfully vindicated their conduct must be left to the public to determine.

New Embossed Alphabet for the Blind, by G. A. Hughes.—Mr. Hughes was formerly a schoolmaster, but became totally blind; and he now calls attention to a system of embossing which will enable the blind to record their thoughts, and any one who can read to correspond with them by post. His work, called the Punctiuncula Stenographic System of Embossing, together with the instrument, cushion and formula, are now to be had at No. 408 in the Strand: but as the expense of the publication has fallen heavily on him, subscriptions in aid are received by Messrs. Duncan & Malcolm, of Paternoster Row, and Mr. Miller, of Newgate Street.

Some Agricultural and Political Irish Questions calmly discussed, by J. G. Porter.—A well though somewhat irregularly written pamphlet about Ireland's grievances, and the remedies that might be tried. It is written, says the author, "for Ireland, and not against England," and is temperate in manner—a great merit now-a-days in discussing Irish affairs. We cannot, of course, enter into the questions here discussed.

The Poetical Works of Geoffrey Chaucer.—A neat, clear, and careful reprint of Tyrwhitt's edition, in one volume, (for which we are indebted to Mr. Moxon,) of the works of—

> Him that left half-told
> The story of Cambuscan bold,
> Of Camball, and of Algersife,
> And who had Canace to wife,
> That own'd the virtuous ring and glass;
> And of the wondrous horn of brass,
> On which the Tartar King did ride—

to be welcomed by all who love his "English undefiled;" with the Essay on his language and versification, and the copious Glossary, to aid the people of the nineteenth century to understand the language of their forefathers, which sounds "so swete upon his tongue."

The World of Waters, by Rosina M. Zornlin.—The 'World of Waters,' as Miss Zornlin somewhat quaintly styles her little volume, is not open to the objections which we made to her explanation of the voltaic battery (No. 778). The object of the work is to combine the consideration of the laws of hydrostatics and hydraulics with the description of the most remarkable hydrographical features displayed in the natural world, in such a manner that they may mutually explain each other. It is illustrated by several explanatory woodcuts.

Knight's Cabinet Edition of Shakspere.—The third and fourth volumes of this pretty and cheap edition are now published. The third volume contains "The Merry Wives of Windsor: Twelfth Night: As you like it: Measure for Measure." The fourth comprises "A Winter's Tale: The Tempest: King John: King Richard II."

Class Instruction, or Practical Methods of Teaching in Ladies' Schools, by Rachel Evans.—The order of studies here set forth—beginning with "a knowledge of natural objects"—and the general courses recommended, are on the whole judicious. There are, too, some few sensible words of advice to parents, recommending them not to set too high a value on accomplishments, and to remember that all the essentials of education, with two or three languages, music, dancing, singing, drawing, "knitting, netting, and crochet," cannot all be going on profitably at the same time.

Who should educate the Prince of Wales?—As this is a point already settled, we presume it is scarcely worth arguing. The author quotes Montaigne largely, and wishes the young Prince to become a miracle of virtue and talent, in which wish we doubt not all his readers will concur.

Piety and Intellect relatively estimated, by H. Edwards.—We suspect that Mr. Edwards overestimated his intellectual powers, when he published 480 closely printed pages on a subject worn almost threadbare, which yet he seems to consider quite a virgin path in literature. There is nothing to complain of in the matter of the book.

Chart of the British Empire.—This chart contains a general account of the Statistics of Great Britain and its dependencies, showing their extent, population, climate, productions, exports, religion, &c. It appears to have been carefully compiled.

A Geological Chart of the Oolitic Strata of the Cotswold Hills, and the Lias of the Vale of Gloucester, by J. Buckman. Useful to the geological student.

The Banker's Clerk; comprising the Principles and Practice of Banking.—One of Mr. Knight's 'Guides to Service.' A useful little Manual to put into the hand of any young person about to enter a banker's office, or who wishes to understand the principles of one of the most useful contrivances of modern society. It is written in a plain straightforward manner, and enters into all the minutiæ of business.

A View of Cheltenham in its Past and Present State, by H. Davies.—We have already noticed this work in its earlier form of 'The Stranger's Guide to Cheltenham,' and have now only to add, that this edition is much enlarged, neatly got up, and accompanied by numerous lithographs and wood engravings.

List of New Books.—Tales and Legends of the Isle of Wight, by Abraham Elder, Esq., 2nd edit. with illustrations, 12mo. 5*s.* cl.—Geology and Geologists, or Visions of Philosophers in the Nineteenth Century, by the Author of the 'Goodness of Divine Providence,' 8vo. 2*s.* 6*d.* cl.—The Bankrupt Directory, from December 1820 to April 1843, alphabetically arranged, by George Elwick, 8vo. 12*s.* cl.—Reid's English Composition, and Key, 1 vol. 12mo. 5*s.* 6*d.* cl.—Reid's Key to English Composition, 12mo. 3*s.* 6*d.* cl.—Fraser's Key to Walkingame, new edit. 12mo. 3*s.* sheep.—Rabenhorst's German Dictionary, pearl, 18mo. 7*s.* roan.—Anderson's (Rev. James) Discourses on the Cloud of Witnesses, Vol. II., 8vo. 10*s.* 6*d.* cl.—Office of the Holy Spirit, by James Buchanan, 4th edit. 12mo. 6*s.* 6*d.* cl.—Hades, or the Place of Departed Spirits, by Rev. R. Govett, 12mo. 1*s.* 6*d.* cl.—The Papa and Hierarchical System compared with the Religion of the New Testament, 2nd edit. 12mo. 4*s.* 6*d.* cl.—The Book of Private Devotions, by Rev. E. Bickersteth, 2nd edit. fc. 8vo. 5*s.* cl.—Narrative of the Discoveries of the North Coast of America, by T. Simpson, 8vo. 14*s.* cl.—William Shakspere, a Biography, by Charles Knight, imperial 8vo. 25*s.* cl.—Murray's Hand-Book for Travellers in Southern Germany, new edit. post 8vo. 10*s.* cl.—Le Page's L'Echo de Paris (French School, Part I.), 6th edit. 12mo. 4*s.* cl.—Sullivan's Dictionary of Derivations, 4th edit. 12mo. 3*s.* 6*d.* bd.—Sullivan's Attempt to simplify English Grammar, 2nd edit. 18mo. 8*d.* swd.—Letters to a Young Master Mariner, by Charles Lorimer, 3rd edit. 12mo. 5*s.* 6*d.* cl.—Critical and Historical Essays contributed to the Edinburgh Review, by T. B. Macaulay, 2nd edit. 3 vols. 36*s.* cl.—Selections from the Writings of the late J. Sydney Taylor, A.M., Barrister-at-Law, with a Sketch of his Life, 8vo. 12*s.* cl.—Sturgeon's Lectures on Galvanism, 12mo. 5*s.* cl.—Carpenter's Cyclopædia of Natural Science, 'Animal Physiology, Part I.,' 12mo. 5*s.* swd.—Genealogy simplified, and applied to British History, by A. Barrington, M.D., fc. 8vo. 3*s.* cl.—A Descriptive Catalogue of Tulips, by John Slater, 12mo. 2*s.* swd.—The Child's own Story Book, new edit. square 16mo. 3*s.* 6*d.* cl.—Elliott on the Qualification and Registration of Parliamentary Voters, 2nd edit. 12mo. 14*s.* bds.—Lewis on the Law of Perpetuity, 8vo. 26*s.* bds.

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METEOROLOGICAL JOURNAL for JULY, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

1843. JULY.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M. deg. Fahr.	Diff. of Wet and Dry Bulb Ther.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering. Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
S 1	30.038	30.032	71.0	30.062	30.054	64.6	56	06.8	64.3	67.8	54.0	74.3		W	A.M. Cloudy—slight rain and breeze. P.M. Fine—light clouds and breeze. Evening, Cloudy—few stars.
⊙ 2	30.018	30.010	62.7	30.022	30.016	66.0	59	05.5	62.8	70.5	56.0	69.6		S	Cloudy—brisk wind throughout the day. Evening, The same.
M 3	30.036	30.028	70.2	30.024	30.016	69.0	62	05.3	65.8	74.3	60.8	86.3		S	A.M. Cloudy—high wind. P.M. Fine—light clouds—high wind. Evening, Overcast.
T 4	30.040	30.032	65.5	29.984	29.976	68.2	61	03.6	59.7	72.2	58.8	76.0		N	A.M. Overcast—slight rain early. P.M. Fine—light clouds and breeze. Evening, Cloudy.
W 5	29.798	29.792	80.3	29.690	29.682	72.7	66	09.9	77.8	84.2	60.3	81.6		SE	Fine—light clouds and breeze throughout the day. Ev. Overcast.
T 6	29.842	29.834	72.7	29.862	29.854	72.3	62	05.8	64.4	69.7	59.0	85.6	.255	S	A.M. Fine—light clouds & breeze—heavy rain in the night. P.M. Cloudy—light breeze. Ev. The same, with high wind.
F 7	30.014	30.008	82.7	29.996	29.988	70.8	57	04.4	64.4	65.8	56.8	84.6		SW	A.M. Fine—lt. clouds—brisk wind, with slight rain. P.M. Cloudy—brisk wind. Ev. Cloudy—few stars.
S 8	29.940	29.932	68.3	29.884	29.876	65.0	56	04.4	61.8	56.5	56.6	69.3	.216	E	A.M. Cloudy—brisk wind—heavy rain early. P.M. Overcast—heavy rain—brisk wind. Ev. Fine & moonlight. [Ev. Fine & starlight.
⊙ 9	30.016	30.008	63.3	29.992	29.986	65.0	58	02.8	58.4	66.2	51.6	65.7	.383	NW	A.M. Ovct.—lt. breeze. P.M. Fine—lt. clds. & breeze—heavy showers.
M 10	30.018	30.010	73.3	29.990	29.982	67.8	57	03.3	64.7	65.3	55.0	74.8	.058	NNW	A.M. Fine—light clouds and breeze. P.M. Cloudy—stiff breeze. Evening, Overcast.
○ T 11	30.080	30.072	63.0	30.128	30.120	64.5	58	02.0	58.3	62.3	56.2	70.3		NW	Overcast—light breeze throughout the day. Evening, The same.
W 12	30.236	30.230	65.8	30.180	30.172	65.7	57	05.5	61.3	70.3	54.0	65.2		NW	Cloudy—light breeze throughout the day. Evening, the same.
T 13	30.100	30.094	68.3	30.074	30.066	65.8	61	06.5	66.7	63.3	60.0	76.2		S	A.M. Fine—light clouds—breeze and rain. P.M. Overcast—stiff breeze. Evening, Overcast—light shower.
F 14	30.130	30.122	63.3	30.108	30.100	66.0	58	03.2	57.2	68.3	56.3	70.5	.297	NNW	A.M. Overcast—light breeze. P.M. Fine—light clouds and breeze. Evening, Fine and moonlight.
S 15	30.136	30.130	80.0	30.114	30.106	69.7	61	06.5	66.7	74.7	57.7	83.3		S	A.M. Fine—light clouds and breeze. P.M. Cloudy—light breeze. Evening, The same.
⊙ 16	30.168	30.160	72.5	30.258	30.250	70.5	62	06.0	66.4	74.8	61.2	76.4		W	Fine—light haze & breeze throughout the day. Ev. Fine & starlight.
M 17	30.318	30.310	71.8	30.248	30.240	72.3	64	06.9	69.2	78.0	60.7	76.2		S	Fine—lt. clouds & breeze throughout the day. Ev. Fine & starlight.
T 18	30.036	30.030	82.7	29.930	29.922	72.8	63	07.0	66.8	70.7	61.2	80.8		W	A.M. Fine—light clouds—stiff breeze. P.M. Cloudy—shower—stiff breeze. Evening, Overcast—light steady rain.
W 19	29.822	29.818	81.3	29.746	29.740	71.3	58	07.2	61.7	66.4	53.6	76.0	.477	NW	Cloudy—light breeze, with occasional showers throughout the day. Evening, Fine and starlight.
T 20	29.838	29.832	80.2	29.798	29.790	69.3	56	06.7	58.7	65.2	50.3	71.2		W	A.M. Fine—light clouds and breeze. P.M. Cloudy—light breeze. Evening, Cloudy—slight rain.
F 21	29.738	29.730	67.0	29.776	29.768	67.6	57	07.7	63.3	65.2	57.2	67.3		W	Cloudy—light breeze throughout the day. Evening, Overcast.
S 22	29.862	29.854	72.0	29.764	29.756	66.3	58	07.2	64.0	63.8	57.6	70.6		S	A.M. Cloudy—lt. breeze. P.M. Overcast—slight rain. Ev. Same.
⊙ 23	29.516	29.508	70.8	29.490	29.486	66.0	58	06.0	56.7	61.0	55.8	67.0	.066	W	A.M. Lightly overcast—high wind—slight rain. P.M. Overcast—heavy rain—brisk wind. Evening, Thunder, with rain.
M 24	30.088	30.080	64.3	30.114	30.106	65.2	56	05.9	58.8	62.8	48.6	64.4	.211	W	A.M. Cloudy—light breeze—very slight rain. P.M. Cloudy—light breeze. Evening, Fine and starlight.
T 25	30.246	30.238	61.3	30.246	30.238	62.8	53	05.7	57.9	65.7	50.6	65.3		W	Overcast—lt. breeze throughout the day. Ev. Fine and starlight.
W 26	30.304	30.296	64.6	30.266	30.258	65.0	55	06.7	66.2	69.3	55.9	67.8		S	Lightly overcast throughout the day, with very slight rain. Ev. Ovct.
● T 27	30.104	30.096	63.0	30.024	30.016	65.2	59	03.7	60.8	68.7	59.0	74.2	.097	SW	A.M. Overcast—light breeze—gentle showers. P.M. Cloudy—heavy shower. Evening, Cloudy.
F 28	30·090	30.082	78.8	30.054	30.046	67.8	55	06.7	61.9	67.8	57.8	70.4	.116	W	A.M. Fine—light clouds and breeze. P.M. Cloudy—light breeze. Evening, Overcast—brisk wind—slight rain.
S 29	29.806	29.798	70.8	29.710	29.702	67.2	60	05.9	65.2	67.8	58.2	74.3	.019	S var.	Overcast—brisk wind throughout the day. Ev. Ovct.—heavy showers.
⊙ 30	29.702	29.696	71.3	29.680	29.676	67.5	59	04.4	62.7	67.0	56.4	72.4	.152	S	A.M. Fine—light clouds and breeze. P.M. Cloudy—slight rain. Evening, Fine and starlight.
M 31	29.872	29.864	63.3	29.930	29.922	66.3	58	04.7	60.6	65.7	54.0	70.6		W	Cloudy—light clouds & breeze throughout the day, with occasional slight rain. Evening, Fine and starlight.
MEAN.	29.998	29.991	70.5	29.972	29.965	67.6	59	05.6	63.1	68.1	56.5	73.5	Sum. 2.347		Mean Barometer corrected ..... 9 A.M. 3 P.M. F. 29.890 .. 29.872 C. 29.882 .. 29.064

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

FOREIGN CORRESPONDENCE.

Archæological Researches in Greece.

July, 1843.

THE interest you have always taken in keeping the public accurately informed concerning the progress of Archaiological Research in Greece, induces me to send you an account of all that has been done in the Hellenic kingdom since the establishment of the German government. One object of this statement is to call the attention of the friends of Greek art in England to the importance of lending some aid towards furthering these researches, which, it will be seen from the following summary, have not been without important results both to art and literature. The artists and antiquaries at Athens have had quite as great difficulties to encounter from the supineness and illiberality of the Greek government as the mercantile and agricultural classes; yet I venture to refer to the essays of Professor Ross, on various questions of Greek topography,—to the splendid work on the Temple of Victory Apteros in the Acropolis of Athens, which he published in conjunction with the architects Hausen and Schaubert,—to the learned travels of Professor Ulrichs, in Bœotia and Phocis,—to the dissertation of the late General Gordon on the pass of Thermopylæ, with his map,—to the large Greek map of the Hellenic kingdom, by the engineer Aldenhoven, and to the extensive collection of unedited inscriptions, by Messrs. Rangavé and Pittakis, published periodically, under the title of the 'Archaiological Journal,'—to these works I refer as proofs of the services which the inhabitants of modern Athens have already rendered to the cause of ancient art and literature.*

It may not be superfluous to recapitulate the various attempts made at different times to excite the attention of King Otho's government to the importance of forming a society for the purpose of pursuing a regular system of excavation. The first attempt was made by four strangers residing at Athens, as soon as it was known that the son of a monarch so devoted to the cultivation of ancient art as King Louis of Bavaria was elected sovereign of Greece. The beautiful choragic monument of Lysicrates, vulgarly called the Lantern of Demosthenes, was chosen, and the whole of this interesting building was laid open to public view, its basement having been previously concealed by an accumulation of earth to the depth of 12 to 15 feet. The intention of the excavators was to inculcate, by a practical illustration, the necessity of an excavation round most of the ancient buildings, in order to display, as far as possible, the peculiarities of their original sites. This excavation led to nothing further at the time, as the excavators were not allowed to extend their researches, and it excited the jealousy of the royal government, which has permitted the little square formed round the monument of Lysicrates to be ruined, and almost filled with rubbish, for the purpose, as it is maliciously asserted, of clearing it out again, and making such improvements as will give a specious claim to say the excavation is a government work.

Some time after this first attempt, a second was made, and the foundation of an Archaiological Society was laid. Most of the Greeks of wealth at Athens subscribed, and it was determined to make a considerable excavation in the Acropolis, in order to greet King Otho on his first arrival at his future capital, with matter to excite his enthusiasm. As Count Armansperg, Mr. Maurer, and General Heideck, the members of the regency, were also to visit Athens for the first time in his Majesty's company, it was expected that they would all join the Society as patrons and subscribers. Very liberal subscriptions were collected among the Greeks and Philhellenes; Mr. Gropius, the patriarch of Attic Archaiologists, was requested to select the ground to be examined, and Mr. Pittakis, the present conservator of antiquities in Greece, undertook to direct the operations of the workmen in person. The success of the undertaking was most encouraging, as might have been anticipated, under such able superintendence. Five portions of the frieze of the Parthenon were discovered, four of which are in an exquisite state of preservation; one belongs to the assembly of the gods at the east end, and the others to the festal procession on the north side of the temple. Several other fragments of minor interest were also found, but all the exertions of this Society met with no encouragement from the Regency,—indeed, quite the contrary; it was met with the most distinct declaration that all further exertions would be dispensed with. I had exerted myself a good deal in persuading the Greeks that their new rulers would view their liberality as a proof of great merit, and that their patriotic conduct would be highly applauded. I own I was utterly confounded, when I laid the matter before Mr. Maurer and General Heideck, who were my guests on their royal visit to Athens. I had made sure of their support at least, as the one was an accomplished artist and the other a learned scholar, and I prepared them for the sight at the Acropolis by recounting the formation of the Society and its achievements: all this was met by a very cool observation on the part of their Excellencies, that the Society need give itself no further trouble, nor incur any additional expense, as the royal government had resolved to take the antiquities under its especial care, and would appoint its own agents for excavating.

For two years the Bavarian government did not appear to consider that the antiquities required much care. Antiquaries are, however, a persevering, obstinate race, and the regency was not allowed to rest, until at length Professor Ross was charged to make

* I may mention as a proof of my own anxiety to aid the exertions of abler men and better scholars, a map of the northern part of Attica, and an Essay printed at Athens in English, on the topography of Diacria and Oropia, as they have been adopted as authority for laying down that district in the new Topographisch-historischer Atlas of Greece and its colonies, by Kiepert.

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excavations in the Acropolis of Athens, in order to continue the researches commenced by the advice of Mr. Gropius. The results of these excavations were also of the greatest importance to the history of ancient art. The beautiful temple of Victory at the entrance of the Acropolis, was found to have been thrown down without its materials having been destroyed, and almost every stone of the building, with the exception of the portion of the frieze in the British Museum, was discovered. The restoration of this elegant little treasure of Grecian art was almost completed when Professor Ross was removed from his office of conservator of antiquities, and Mr. Pittakis appointed in his place. From that day to this, the temple remains incomplete, in consequence of the jealousy which, in Greece, invariably induces every new official to adopt a totally opposite line of conduct from that pursued by his predecessor. One of the most valuable discoveries was an exquisite figure of a winged victory tying on her sandal to fly forth in attendance on the armies of the republic, which formed the last in a series of winged figures disposed in front of the temple, as a substitute for a balustrade. Many portions of the other figures have likewise been found; but all is left huddled together in a dusty magazine, or exposed carelessly in the ruined temple.

As soon as the Bavarian Regency awoke from its lethargy, it was seized with a fever for earth-scratching. The soil of almost every ancient site was rendered in turns, though for a very short space of time, the scene of a little digging. But as the object of this activity was only to supply a pretext for a series of articles in the German newspapers, by which it was thought glory and popularity would be gained in Europe, and very little reference was made to the service likely to accrue to art or literature, these excavations were without any important results. Some ground was, however, turned over at Olympia, at Tegea, at Sparta, at Megalopolis, at Tenea, near Corinth, at Thera, at Anaphé, and at Delos. It would certainly have been wiser to have pursued these researches on a more regular and intelligible system; but they deserve praise, as activity is always preferable to idleness, if the cause be in itself a good one.

In 1837 a new era dawned on Greece. Public opinion extended its influence everywhere, and the government was compelled to abandon all the outworks of its anti-hellenic system, in order to defend Bavarianism in the central departments of public business. An Archaiological Society was then formed by the Greeks themselves, and it exists to this day, though its funds are not very large, as the annual subscription of the members is only about 10*s.* 6*d.*, and from the Report drawn up and published by the president and secretary, it appears that a large proportion have allowed even this small subscription to fall into arrear during the last two years. This Society has nevertheless rendered great service to art and literature, and its affairs have been conducted in the most popular and prudent manner. One general meeting has been held annually in the Parthenon, in the open air, and all the world has been free to attend; nor have the meetings failed to attract some of the fair dames from distant lands, who have chanced to visit Athens at the time. Indeed it must be owned, that such sights can never fail to leave agreeable reminiscences. The unrivalled splendour of the setting sun, seen from the Acropolis, has excited many a noble verse: an assembly of Greeks discussing in their own language the affairs of their ancestors—the venerable president, Mr. Rizos, eloquently expounding the new light thrown on some point of ancient history, in which he shines far more than in penning dispatches as Minister of Foreign Affairs—all this makes a stranger proud on such an occasion to be a member of this Society, or even to have attended one of its meetings. At this annual meeting a committee of management is elected, the report of the proceedings of the previous year is read, and any question concerning the administration and application of the funds determined. The excavations already made have been very successful, and reflect great credit on the committee of management.

The entrance to the Acropolis has been cleared, and all the ruins and rubbish which encumbered the centre of the propylæum have been removed. All the modern buildings have been taken down which blocked up the northern wing, and the pinakotheke is now completely laid open. A considerable portion of the cella of the Erechtheium has been re-constructed, by replacing the ancient blocks which had fallen, and a sixth caryatide has been found, so that the little portico might be restored, except for the one in the British Museum.

But the most important labour of the Society is the clearing the basement of the Parthenon, and the restoration of those parts of the building which were uninjured, to the original places. The northern side has been completely cleared from the earth and rubbish which covered the fragments of the temple, which now remain exposed to view in ruined majesty. A well preserved metope, three more pieces of the frieze, and several fragments of sculpture from different parts of the temple have been found—amongst the rest a colossal owl, about whose position the Athenian antiquaries have expressed a multitude of opinions. The old mosque in the centre of the Parthenon has disappeared, but it was not removed until the fall of its portico warned the conservator of antiquities to remove all the fragments of sculpture it contained, and destroy it, lest it should destroy something valuable, by the fall of its heavy dome. The centre of the Parthenon would have presented a very meagre appearance after the removal of the mosque, and even the general appearance of the Acropolis would have lost something of its picturesque beauty, had nothing been done to enable the eye to connect the two masses of building which formed the eastern and western fronts, and which were left almost entirely unconnected by the explosion of the Turkish powder magazine, during the last siege of Athens by the Venetians. Several columns in this interval have been almost restored from the fragments found merely overturned by the explosion; 34 drums of columns on the northern side have been replaced in their original positions, and 12 on the south side. Part of the wall of the cella, and several of the large marble flags of the pavement have likewise been replaced.

These excavations have not been made on the principle adopted by Klenze, the celebrated Bavarian architect, who visited Greece in 1834, in order to propose a plan for the restoration of the Parthenon, and choose a site for the palace of King Otho. He seems to have been equally unfortunate in his opinions on both subjects, though his hurried visit may afford some apology, if his orders were not to exceed the time he devoted to the subject. In this work, published after his return,† he expresses some alarm lest the actual palace should be flooded by the Ilyssus, and with regard to the restoration of the Parthenon, he considered it sufficient to take any drum of any column at hand, the diameter of which nearly corresponded with the spot it was to occupy, and replace it on the column to be restored. In this way he replaced one of the drums of a column on the northern side of the temple, where it still remains, as a specimen of the unsightly figure which the Parthenon would have been rendered had his plan been adopted. I cannot, myself, understand how a learned scholar and an architect of the classic school, like Klenze, could have entertained the idea of defacing a work of the purest architectural taste in this manner. It is well known that no two columns of the Parthenon correspond exactly. The axis of no column being exactly through its centre, every column has likewise an inclination towards the centre of the building, and the basement on which they stand, and the architrave which they support rises in the middle of the side. Since the time of Verres nothing so unclassical has been done in the way of restoration, and one would almost fancy Mr. Klenze appreciated so little the true principles of Hellenic art, that he considered it sufficient to make a column perpendicular. Cicero seems to have held that a man must have been an utter barbarian who could so utterly fail to admire one of the most distinctive beauties of the Grecian peristyle, and we subjoin the whole passage as possessing especial interest, for it has not yet been sufficiently attended to in illustrating this peculiarity of Doric architecture.‡

† Aphoristische Bemerkungen.

‡ Venit ipse in ædem Castoris: considerat templum: videt undique tectum pulcherrime laqueatum, præterea cætera nova atque integra: versat se, quærit quid agat. Dicit ei quidem ex illis canibus, quos iste Liguri dixerat esse circa se multos. *Tu Verres! hic quod moliare nihil habes, nisi forte vis ad perpendiculum columnas exigere.* Homo omnium imperitus, quærit quid sit ad perpendiculum. Dicunt ei, *fere nullam esse columnam, quæ ad perpendiculum esse possit.* Jam, mehercule, inquit, sic agamus: columnæ ad perpendiculum exigantur.—In Verr. I. 'De Signis Tectis exigendi,' pars ultima.

The Society adopted a very different principle, as they considered the plan of Mr. Klenze implied a re-making, not a restoration, of the Parthenon. No piece of marble has been replaced, unless in the position it occupied before the explosion removed it. The Athenian antiquaries consider that it will be time enough to discuss the question, how far restoration ought to be carried, when all the fragments in the Acropolis still prostrate have been reinstated in their original positions.

Numerous interesting discoveries have likewise been made, but they appertain too exclusively to the domain of the antiquary and topographer to be interesting to general readers. Part of a sculptured frieze of black Eleusinian marble belonging to the Erechtheium was found near that building. An excavation behind the propylæum has exposed to view a beautiful specimen of a building destroyed to make way for the magnificent gateway to the Acropolis, built by Pericles. Many of the sites of temples and monuments mentioned by Pausanias, have been ascertained, and the inscription on the Trojan horse has been found on a vase in the position he mentions that he read it. Much, it is to be hoped, will be found, when it is in the power of the Society to clear out the southern side of the Parthenon, as they have done the northern. Only about the half of the metopes of this side are in the British Museum, and one is in the Museum of the Louvre, so that there seems every probability that many may be found covered with the rubbish, which, from the lowness of the level of the soil on this side, has accumulated in a greater degree than on the north.

In the town, a considerable space has been cleared out round the tower of Andronicus Kyrrhestes, or the Temple of the Winds, as it was formerly called. In common conversation it is now called the Temple of Eolus, and forms an appropriate termination to one of the new streets, of course Eolus Street. An excavation was also made by the Society in the Theatre of Bacchus, and near it a curious statue of Silenus, with a young Bacchus sitting on his shoulder, and holding a mask in his hand, was found.

As a contrast to the labours of the Society, I shall now mention a proof of the archaiological zeal and judgment of the central government. For some years no one was allowed to build, nay, the houses half built, were ordered to be left unfinished, within a certain limit, and government determined to purchase all the ground for excavation. Many individuals remained ill-lodged, with half-finished houses, and paying enormous rents for upwards of eighteen months. Suddenly the government plans were changed, and orders were given to build a large barrack within the sacred inclosure; and in order to remove any respect to Hellenic ruins, part of the building was erected on one of the existing walls of the gymnasium of Hadrian, near the old Turkish bazaar, while the rest of the area was filled up with a layer of rubbish seven feet deep.

The services which the Archaiological Society of Athens has rendered to Europe, may be appreciated from this fact. It could not, however, have accomplished as much as it has already executed, had it not received several donations from Western Europe; and its labours would have been interrupted last year if his Majesty the King of the Netherlands had not sent a donation of 300 drachmas. A request was lately transmitted to Mr. Bracebridge, who has been a liberal promoter of the cause of education in Greece, to attempt the formation of a society, or the establishment of a branch of the Athenian Archaiological Society in London; but from no official authority to act having been forwarded by the committee of management, this was found to be difficult. The state of the Athenian Society was, however, communicated to Colonel Leake, who, with his usual promptness and liberality in aiding the cause of Greece, immediately sent the Society a subscription of 500 drs., (18*l.*) As it is probable that many admirers of ancient Art may be inclined to support this useful institution, I have ventured to send you this long statement of its affairs and proceedings.

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It must be observed that the archaiological commission, charged with the publication of the *Ephemeris Archæologiké*, in which the ancient inscriptions are printed, is not a part of this Society. It consists of persons employed by government, though several members of the commission have been elected also members of the committee of management of the Society, from possessing the requisite qualification for the office in the highest degree. All members of the Archaiological Society are, however, entitled to receive the journal of the commission at a moderate price.

I shall now recapitulate the most remarkable discoveries which have been made in the Greek provinces. An excavation made by the late General Gordon at the Heræum, near Argos, at which I was present, brought to light two interesting fragments—a portion of a marble peacock and a large fragment of a præfix of terra cotta, painted as a peacock's tail. Several trifles in terra cotta and bronzes were likewise found, and an extended excavation at this place would probably yield important results. At Delphi several fragments of the great temple, which it was supposed had entirely disappeared, were accidentally discovered; a small temple was also found, and the late Professor Müller made an excavation into the ancient treasury under the cella of the great temple.

A considerable collection of ancient statues from all parts of Greece has been assembled in the Temple of Theseus, several of them belonging to the first school of art, and rendering this little museum of great interest to antiquaries, and worthy of a visit from all admirers of classic sculpture.

One of the most curious monuments in the collection is the figure of a warrior in low relief, rather above the natural size, and executed with a degree of stiffness, which shows far more affinity to the style of the Egina marbles than to the Attic school of Phidias. Its antiquity, and the visible traces of the painting with which it was adorned, give it great value. This curious piece of sculpture was found at a place called Velanideza, on the coast of Attica, two or three miles to the south of Araphen (Rafina), between Halæ and Prasiæ, in the year 1839. An ancient demos existed in this plain, and near it there were forty or fifty unopened tumuli, which had excited the attention of several antiquaries. It is said that a society of excavators received permission to open these tumuli, but I have never been able to obtain any exact information on the subject, though I have applied directly to Mr. Pittakis; and Professor Ross was also as unsuccessful as I was. Much mystery attended the whole proceedings, for the Greek government has generally been extremely averse to all private excavations, and General Gordon was requested to discontinue his at the Heræum; I suppose that many of the vases offered to travellers for sale, in 1839, were from Velanideza. Mr. Pittakis has published no account of these excavations, and the Archaiological Society took no notice of them, as it is dangerous for a body wishing to live in peace with all men to attempt penetrating where there is mystery. No account of these excavations has appeared in the Annals of the Archaiological Institute at Rome; and the only knowledge the world possesses of them, is the singular work of Aristocles, which we have noticed; this, however, is the best preserved monument of the most ancient style of Greek art when it began to rise towards perfection.

I hope that this letter will call the attention of some one in England to this subject, capable of rendering it more effectual service than lies in my power.

GEORGE FINLAY.

DAYS' EXCURSIONS OUT OF LONDON.

Stoke Pogeis—Burnham—Maidenhead.

IT is with pleasure that we resume this series of papers; for we have reason to know that our "Excursions" of last year tempted many to quit, for a time, the turmoil of London, to become quiet pilgrims under our guidance; and that some of the friendly hints which we offered, for the promotion of the public advantage, have been adopted. Thus, at the seat of the Darnleys, at Cobham Hall, in Kent, it was suggested (see *Athen.* No. 777) that some reduction in the price of the tickets to view the picture gallery might be beneficially made, not only as placing the access within the means of greater numbers of visitors, but as likely to increase the charitable funds to which the produce of the tickets was appropriated. A few weeks since, we were informed at Cadell's Library, at Gravesend (the depôt for the purchase of tickets), that the price of them had been lately reduced from two shillings to a shilling—the sum we suggested. The librarian added, that he believed it had been done by the advice of the *Athenæum* journal; that the immediate effect of the reduction—as far as his experience went—had been to double the numbers of visitors, and that the numbers were increasing each week. All honour and thanks, say we, to the Lady Darnley and her co-trustees. Having thus paid our debt of gratitude, we will proceed on our present day's excursion, the principal object of which shall be a visit to the peaceful and beautiful churchyard of Stoke, in which repose the mortal remains of one of England's classical and educated poets—Thomas Gray.

The village of Stoke Pogeis, in Buckinghamshire, stands little more than two miles northward of the Slough Station, on the Great Western Railway; so that if the excursion be extended no further than this spot, a journey thither and back from the metropolis might be accomplished easily after the hours of business, during the lengthened daylight at this season. But, for our parts, we have a whole day before us, and shall extend our walk through the villages westward of Stoke, until the Thames arrests our further progress. To accomplish thus much, and to allow plenty of time for loitering in pleasant shady spots, throughout the walk, and for a return to Town before dusk, the hour of departure from the Paddington Terminus should not be later than half-past ten, A.M. The nine o'clock train is rather to be preferred. In less than forty-five minutes from the time of starting, we glide along safely to the Slough Station, where there is generally an abundance of carriages of various kinds, which may be hired by those who eschew walking. If you are prudent, you will effect a bargain before starting; for though there is no want of carriages, they belong chiefly to one establishment, and there is not sufficient competition to suppress a tendency to extortion. The road to Stoke is across the viaduct, close to the station, and the spire of the church, rising above the trees, forms a conspicuous beacon during the whole walk. Proceeding onwards for about two miles, at the first turning to the west is a road which skirts Stoke Park, and which will be found somewhat the shortest way to the church. But if you would see the house which the poet inhabited, and which is near the green, then keep the high road until you reach the village of Stoke. So very gradual and imperceptible has been the ascent of the ground since leaving the station, that the extensive views over Eton and Windsor which the breaks in the hedges reveal, appear with a grateful unexpectedness. Some estimate of the comparative elevation is afforded by the fact, that the terrace of the house in Stoke Park is on a level with the top of the Keep of Windsor Castle. The tourist will here call to mind Gray's 'Ode on a Distant Prospect of Eton College,' inspired, perhaps, by the same impressions which he himself is actually receiving:—

> Ye distant spires, ye antique towers,
> That crown the wat'ry glade,
> Where grateful science still adores
> Her Henry's holy shade;
> And ye that from the stately brow
> Of Windsor's heights th' expanse below
> Of grove, of lawn, of mead survey,
> Whose turf, whose shade, whose flowers among
> Wanders the hoary Thames along
> His silver-winding way.

This ode was Gray's first publication in English, and was not printed until the poet was more than thirty years of age. Its reflective melancholy, and the careful and refined art of its composition, make it a very characteristic specimen of Gray's muse. The ode proceeds:—

> Ah, happy hills! ah, pleasing shade!
> Ah, fields belov'd in vain!
> Where once my careless childhood stray'd,
> A stranger yet to pain!

Gray was educated at Eton, maintained there solely by his mother, for his father had ungenerously refused to assist in bearing the charges of his son's education. And it was at Eton that Gray's friendship with Horace Walpole and Richard West was first contracted.

The grounds of Stoke Park, with their shaded dells and the bounding deer make the entrance tempting—but there is none for strangers, notwithstanding the estate is held by a grandson of William Penn. *This* place is no free Pennsylvania. The present house—a mixed brick and stone erection, with little architectural pretensions about it—holds a few good paintings, by Sir Joshua Reynolds, and others; among them, West's original picture of Penn's Treaty with the Indians. Some few ancient chimneys, belonging to the old mansion, are still existing, and the ivyed substantial walls which divide the churchyard from the park, as well as the noble yews, and other evergreens, modify the modern aspect which the house itself gives to the park and grounds. Stoke Park has existed for centuries, and the old mansion, which was supplanted by the present structure, belonged to the Earls of Huntingdon, and afterwards to the family of Hatton, to which was allied Queen Elizabeth's elegant partner in the dance, and Lord Chancellor, Sir Christopher. The seat afterwards became the possession of Sir Edmund Coke, and is made the scene of Gray's 'Long Story:'—

> In Britain's Isle, no matter where,
> An ancient pile of buildings stands:
> The Huntingdons and Hattons there
> Employ'd the power of fairy hands
>
> To raise the ceiling's fretted height,
> Each panel in achievements clothing,
> Rich windows that exclude the light,
> And passages that lead to nothing.
>
> Full oft within the spacious walls,
> When he had fifty winters o'er him,
> My grave Lord-Keeper led the brawls,
> The seals and maces danced before him.
>
> His bushy beard, and shoe-strings green,
> His high-crown'd hat, and satin doublet,
> Mov'd the stout heart of England's Queen,
> Though Pope and Spaniard could not trouble it.

The purpose of the said 'Long Story' is to make a romance out of the acquaintance which my Lady Cobham, who then inhabited the old mansion at Stoke, sought with Gray. His 'Elegy in a Churchyard,' handed about in manuscript, had captivated my Lady. The 'Long Story' tells us how—

> A brace of warriors, not in buff,
> But rustling in their silks and tissues,

issued from the house, "with bonnets blue and capuchine," to discover Gray, "a wicked imp they call a poet"—

> Who prowl'd the country far and near,
> Bewitch'd the children of the peasants,
> Dried up the cows, and lam'd the deer,
> And suck'd the eggs, and kill'd the pheasants;

how the ladies sought his aunt Antrobus's solitary house—

> Thro' lanes unknown, o'er stiles they ventur'd,
> Rapp'd at the door, nor stay'd to ask,
> But bounce into the parlour enter'd.

The poet is not to be found.

The Muses, "hopeless of his pardon, conveyed him underneath their hoops to a small closet in the garden." So the missionaries leave a summons for him from my Lady Cobham, to answer for his magical doings. The culprit attends the court—his rhetoric forsakes him—he stands mute.

> Yet something he was heard to mutter,
> How in the park, beneath an old tree,
> (Without design to hurt the butter,
> Or any malice to the poultry,)
>
> He once or twice had penn'd a sonnet,
> Yet hop'd that he might save his bacon;
> Numbers would give their oaths upon it,
> He ne'er was for a conj'rer taken.
>
> The ghostly prudes, with haggard face,
> Already had condemned the sinner,
> My Lady rose, and with a grace
> She smil'd, and bid him come to dinner!

Is it not cruel that we too have not the opportunity of reading such sonnets, under the same old trees in the park where Gray penned them?

Until our remonstrance against exclusion has effected a remedy, we must be content to wander only in the churchyard of Stoke. Content! Either in the park or in the churchyard, had we to choose a seat to keep company with the poet, we should certainly select one in the latter. Of all churchyards that we can call to mind, it claims our preference for its deep and perfect solitude, and varied picturesqueness. Excepting at the east end, which is open to meadows, it is sheltered on all sides by lofty old deciduous trees, interspersed with evergreens, in luxuriant maturity. So close, indeed, is the foliage to the church, that the whitewashed walls of the interior of

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the chancel assume the brilliancy of emerald green from its reflected light. Not a few of our painters might receive a lesson here on the effect of reflected colours, which is too commonly forgotten by them. So scarce is a painter's remembrance of this most essential feature of colouring, which is never absent from Nature, that when Turner, or Mulready, attempts to represent it, all the world protests, as if it were an exaggerated affectation. What an outcry of derision was made years ago at the yellow back of one of Etty's nymphs receiving the full reflection of a bright crocus-coloured scarf, in his picture of the 'Golden Age,' of which the Duke of Sutherland is the fortunate possessor. The critics who deny or forget the effects of reflected lights, might learn sound doctrine from the child that holds a butter-cup to its chin, or the pale-faced lady who wears a bonnet lined with pink. But if they would see them on a singularly extensive scale, let them journey to view the interior of Stoke Church, to which we proceed, having first obtained the key of the porch door, upon application, at a little cottage which stands in sight at the east end of the church, and is close on the south side of the monument erected to Gray's memory in the adjoining meadow.

What a ready text for a sermon on Ecclesiastical proprieties do most village churches—nay, even town churches and cathedrals—furnish. Stoke Church, as well as others which fall within our present day's walk, are all highly suggestive in this direction—but our office is not that of a rural Dean, and we do not wish to usurp the functions of the *Ecclesiologist* more than can be helped; yet we cannot avoid noticing that the only complete arrangement in this church seems to be the great pew of the Penn family—complete for the purpose of making the duty of going to church most easy. On the north of the nave is a large room, opening only on one side into the church; on all others it is just like an ordinary domestic apartment, the chairs arrayed on all sides, and a *fire-place* in one corner. To the belief that you are a common miserable sinner, whilst walled off from the rest of the church, out of sight of the parson, seated on an easy chair, with your feet comfortably warmed at a fire of your own, there must be insuperable difficulties. You do not enter under a plebeian porch, but have a private inclosed entrance, without passing into the church at all: and whilst the windows of the church are bare of decoration, those of the corridor to this room are filled with stained glass of Saints, &c. Can any one help wondering whether that same stained glass may not once upon a time have been in the church itself? If not, would it not be more fitly there than in a passage to the church? The church can make little boast of architectural character or decoration; but what can be detected here and there tells its history, and the transformation it has sustained. It consists of a nave, chancel, and two aisles. On the south side of the chancel there was probably a chapel, which still holds an old square font, whose office appears, by a new one recently placed in the nave, to have been made a sinecure. On the north side of the chancel is a rather handsome crocketted canopy, let into the wall, and to the east are some small arches of an early English character, which probably formed the ambry for the sacred utensils. On the south side, the piscina has been left unmutilated. The altar is a miserable discrepancy of painted wainscot. Close to it, on the south side, is a brass to the memory of Lady Eleanor Mullens, first married to Robert Lord Hungerford, without date, and destitute of effigies. On the north side there is a more perfect brass, with the effigies of a knight and lady, recording the death of Williel-mus Molyns, A.D. 1525, and his wife Margery. The collector of brass impressions must come prepared with his paper and heelball, for he will not get any hereabouts. A circular archway stands between the chancel and the nave, which perhaps may be called "Norman," and if it were cleared of the incrustations of whitewash which have choked up its mouldings, now barely discoverable, it would probably appear as the most ornamental feature of the church. But if the interior be not particularly interesting, the same cannot be said of the exterior. On all sides it presents a picture ready grouped for the painter; whether on the east, with its triple frontage,—of the gables of the south chapel, of the chancel, and the tower and spire, all sides clothed with luxuriant ivy in a greater or less degree, and mixed up with varieties of foliage;—or on the north, with its carved porch and long and irregular lines of the roof;—or on the west, with its gable rising high, till it seems united with the spire, and the eaves reaching low to the ground. Constable, Varley, and other artists, have drawn the church in several views: a woodcut, of Constable's drawing, of the west, is the frontispiece of Van Voorst's edition of the Elegy; but it will not bear the test of comparison with the spot. Apparently in order to introduce a distant view of Gray's monument, which is far away and hardly visible, it omits the two magnificent and characteristic yew trees,—with branches enough to furnish bows for all Robin Hood's merry men,—which almost touch the porch of the church—and unless the porch has been altered since Constable's time, his drawing of that feature is by no means a correct portrait. At the east end of the church are two brick altar tombs. Under one of these, Gray's aunt, Mary Antrobus, is buried, the aunt with whom he was staying when Lady Cobham sought his acquaintance. Here, too, rest both the poet and his mother. Over his mother's remains Gray placed the inscription, which immediately succeeds that of his aunt.

"In the vault beneath are deposited, in hope of a joyful resurrection, the remains of Mary Antrobus. She died unmarried, Nov. 5, 1749, aged 66.

"In the same pious confidence, beside her friend and sister, here sleep the remains of Dorothy Gray, widow, the careful tender mother of many children, one of whom had the misfortune to survive her. She died March, 1753, aged 67."

The Poet was her fifth child, born in Cornhill, 26th December, 1716, and the only one who survived a family of twelve. Mr. Mitford, in his Life of Gray, tells us, "The rest died in their infancy, from suffocation, produced by a fulness of blood, and he owed his life to a memorable instance of the love and courage of his mother, who removed the paroxysm which attacked him by opening a vein with her own hand: an instance of affection that seems to have been most tenderly preserved by him through his after life, repaid with care and attention, and remembered when the object of his filial solicitudes could no longer claim them." Mason informs us, that "Gray seldom mentioned his mother without a sigh:" and one of the last wishes he expressed was, to lie by her side in Stoke churchyard. On the outside of the east wall of the chapel, adjoining the chancel, is a tablet thus inscribed—"Opposite this stone, in the same tomb upon which he has so feelingly recorded his grief at the loss of a beloved parent, are deposited the remains of Thomas Gray, the author of the 'Elegy written in a Country Churchyard.' He was buried August 6th, 1771." Gray has a monument, too, in Westminster Abbey—a profile medallion, executed by the elder Bacon—with an inscription, which, as Mr. Mitford remarks, "seems to have this defect, that it is as much applicable to a monument to Milton as to Gray:"

> No more the Grecian muse unrivall'd reigns;
> To Britain let the nations homage pay,
> She felt a Homer's fire in Milton's strains,
> A Pindar's rapture in the lyre of Gray.

In the field adjoining to and within sight of the church, is a sarcophagus, standing on a pedestal, which owes its existence to the Penns, and creditably intended by them to show their pride at his association with their locality. But, however well meant, we are compelled to pronounce the monument to be a thing quite destitute of beauty or propriety of form. "This monument, in honour of Thomas Gray, was erected A.D. 1799, among the scenes celebrated by that great lyric and elegiac poet."—Passages from the Elegy are engraved on the other sides of the monument. Stoke churchyard has been said to be the scene of his Elegy, and we like to believe it to be so, yet it must be confessed that the poem is also said, by Mr. Mitford, to have been written "within the precincts of the church of Grantchester, about two miles from Cambridge," at which University Gray resided, "chiefly for the convenience which its libraries afforded." Wherever it may have been written, many parts of the Elegy certainly seem to have an especial reference to this spot, where "the air a solemn stillness holds"—"the ivy-mantled tower"—"the rugged elms, and yew-tree's shade"—"the frail memorial still erected high"—

> With uncouth rhymes and shapeless sculpture deck'd,
> Implores the passing tribute of a sigh—

seem all to have peculiar application. It is not likely that the Elegy can have been written by Gray in one spot, for it was begun in 1742, and not finished till after the death of his aunt Antrobus, which happened in 1749, and which event is thought to have hastened its completion.

But we must say farewell to Stoke churchyard, as we have a walk of seven miles before us. Across the west end of the meadow, which is the site of Gray's monument, is a footpath, which we must follow until we reach the road. For about a mile it skirts Stoke Park, and from it a full view of the north side of the modern house may be seen. Less than a mile westward, the straight road takes us to the village of Farnham. Its church has been utterly spoiled of any architectural character it may once have possessed, by the barbarous patchings of plaster and brick, which have contorted the original into perfectly nondescript forms. It consists of nave and chancel, and the only remnants of its antiquity are a piscina and ambry, save that in the centre there is a fragment of a brass inscription, which unexpectedly brings Wolsey and some of his existing works before us. It perpetuates the memory of one Eustace [name gone] "sometime clerke of the workes of the college in Oxford for Cardinall Woolsey," and likewise "chefe clarke of accompts for xvii. yeres" touching the "buildings of Kinge Henry ye VIII., within xx myles of London, and departed this life in Winsor Castell 1568." Warmer sympathies than those for state and station must have brought King Henry's clerk from Windsor Castle to be laid in this little mean spot. The church stands out of the road to Burnham, and, except to the enthusiastic in ecclesiastical investigation, we can hardly recommend a visit to it. The keys are kept at a cottage on the road descending to Slough. The views from this spot over "the vale of Thames, fair winding up," and "majestic Windsor lifting his princely prow" on the wooded heights of the forests, and Bagshot, are grand and expansive. Another mile and a half, along quiet shaded lanes, brings us to the extensive and picturesque village of Burnham. There are many parts of the village and remnants of old houses and chimney shafts, which will tempt the sketcher to loiter here. It is a rich spot to collect materials for backgrounds of pictures. The church is of most attractive irregularity, almost impossible to describe. Every kind of material is used, either in its construction or reparation. Substantially, it is built of chalk and flint; the drip-stones and some ornaments are of stone. The buttresses have been patched with brick, and the tower has been capped with a wooden summit something after the style and fashion of a brewhouse. Notwithstanding its discrepancies, the whole makes a picturesque composition with an ancient venerable air. It is a large structure, which has certainly seen nearly five centuries pass by. It has a nave, chancel, and two aisles, with a large transept on the north. Four arches divide the aisles from the nave. On the south, the pillars upholding the arches are *octangular*, with their mouldings plain and uncut, but on the north they are *round*, with the mouldings worked. The roof of the nave is plain and coved. In the aisles the oak beams are left bare. The windows in the chancel and its transept are "decorated," whilst those elsewhere in the church are "perpendicular." There are numerous brasses, but we did not notice any of a period earlier than the sixteenth century. The visitor would make a serious omission if he does not visit the aged and remarkable beech trees in this neighbourhood, the account of which we shall give from a contemporary.

"We know of no forest scenery equal to Burnham beeches. There are no spots approaching to it in wild grandeur to be found in Windsor Forest; Sherwood, we have been told, has trees as ancient, but few so entirely untouched in modern times. When at the village of Burnham, which is about a mile and a half from the railway station at Maidenhead, the beeches may be reached by several roads, each very beautiful in its seclusion. We ascend a hill and find a sort of table-land, forming a rude common with a few scattered houses. Gradually the common grows less open. We see large masses of wood in clumps, and now and then a gigantic tree close by the road. The trunks of these scattered trees are of amazing size.

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They are for the most part pollards, but not having been lopped for very many years, they have thrown out mighty arms, which give us a notion of some deformed son of Anak, noble, as well as fearful, in his grotesque proportions. As we advance, the wood thickens, and, as the road leads us into a deep dell, we are at length completely embosomed in a leafy wilderness. This dell is a most romantic spot. It extends for some quarter of a mile between overhanging banks, covered with the graceful forms of the ash and the birch, while the contorted beeches show their fantastic roots and unwieldly trunks upon the edge of the glen in singular contrast. If we walk up this valley we may emerge into the plain of beeches, from which the place derives its name. It is not easy to make scenes such as these interesting in description. The great charm of this spot may be readily conceived when it is known, that its characteristic is an entire absence of human care. The property has been carefully preserved in its ancient state, and the axe of the woodman, for many a day, has not been heard within its precincts. The sheep wander through the tender grass as if they were the rightful lords of the domain. We asked a solitary old man, who was sitting on a stump, whether there was any account who planted this ancient wood: 'Planted!' he replied, 'it was never planted; those trees are as old as the world.'"

Burnham Common lies to the north of the village. In the walk from Burnham you pass Hitcham Church, a little flint and chalk structure with an unusual quantity of stained glass. If you wish for entrance you must seek the key at the cottage in the hollow at the foot of the hill, on the summit of which stands the church. Let us here observe, that these alternations of blocks of chalk and flints seem to amalgamate most durably. The surface of the chalk appears even less worn than it would have been had it been stone. The appearance, too, of the dark grey and white checkers is rather ornamental. Yet this mode of construction, which must obviously be a cheap and a most natural one in a chalk district, seems quite abandoned; for when part of the old church at Taplow fell down some years ago, the ruins were deserted, and a shabby substitute of yellow brick and stucco erected in another part of the village. When we reach Taplow, being on one of the arms of the Chiltern Hills, the character of the scenery becomes more bold and diversified by hill and dale. We should pass on to the edge of the hill, which presents an expansive view of Maidenhead and the Thames valley, full of all the elements of English scenery in luxuriant abundance. At this point is the site of Taplow old church, with only its east and west gables in existence, and close to it is the mansion of the Earl of Orkney. The descent to the railway station of Maidenhead from this point is a short quarter of an hour's walk. If time does not press, we recommend the tourist to take the footpath, which leads across the meadows to Maidenhead Bridge, and ascend the towing-path of the river, for the sake of some of the most beautiful scenery which is to be met with in the whole course of the Thames.

OUR WEEKLY GOSSIP.

Our men of science are now, it may be presumed, preparing for the great meeting at Cork—our artists have received a hint, by the closing of the exhibitions, to start on their sketching tours—our publishers are issuing 'Guide Books,' in place of literary productions, which demand rest and leisure for their enjoyment. In short "the season" may be said to have closed; since, after a few nights more of the Italian Opera, the musicians will be scattered over the continent or the English provinces: those excepted who remain to take part in Mr. Balfe's 'Puits d'Amour,' which is "just ready" at the Princess's Theatre.—A very pleasant *matinée* was given yesterday week by M. Rousselot, a clever violoncello player, and, we may add, a clever composer; for a septett was performed—M. Moscheles taking the piano, and M. Sivori the violin parts—which entitles him to that character: its *scherzo* to something more. By way of vocal attractions, we had Grisi, Mario, and the Lablaches—now rarities at concerts. On the same morning Herr Beerhalter exhibited his skill on the clarinet and *corno di bassetto*. Had this artist but arrived earlier in the season, his beauty of tone and brilliancy of execution must have commanded the greatest success attainable by a *solo* performer on a wind instrument. On Monday, Signor Sivori, who is about to undertake an extensive provincial tour, gave his last concert. A benefit or two more, and all will be over; and our country towns may profit by the dispersion of "the stars." Here, by the way, we may announce that Handel's 'Deborah'—an oratorio containing some of his very finest choruses—is to be performed at the Birmingham Festival.

The musical festival of North Germany has this summer been held at Rostock, under the direction of Herrn Marschner and Pott. No particular novelty was brought forward. At the *Männergesang-Fest*, at Dresden, the 'Requiem' of Cherubini was performed: psalms by M. Frederic Schneider and Reissiger; and an oratorio, written by Herr Wagner, *Kapellmeister* to the King of Saxony, entitled, 'The Supper of the Apostles,' in which a great effect is said to have been produced by the employment of a second chorus of three hundred singers, placed in the cupola of the Frauen-Kirche, where the performances took place.

Mr. Alfred Bunn, it is stated, has again become the lessee of Drury Lane Theatre, and Mr. Henry Wallack has taken Covent Garden, which latter is promised to open in September. What the plans of the two new managers of the patent houses may be is not mentioned; perhaps they hardly know themselves, and trust to the chapter of accidents to determine.—Free benefits have been granted this week in aid of the subscriptions for the orphan children of the late Mr. Elton, at the Haymarket, Surrey, and City of London Theatres. At the Haymarket an Address, written by Mr. Thomas Hood, was feelingly spoken by Mrs. Warner.

Respecting the Shakspeare's autograph, and the deed to which it was attached, lately purchased for the City of London Library, a correspondent thus writes to us:—

"I have read so much about the only known autographs of the great Bard, that I think it right to inform you, that thirty years ago I saw his signature to a Fine, in Queen Elizabeth's reign, then deposited in the Chapter-house, Westminster. It was shown to me by a Mr. Ellis."

This is probably the deed referred to by a former correspondent—Mr. Devon (No. 709)—from which the autograph has been cut off, and purloined. If so, there can be no difficulty in fixing the responsibility. Here we have proof that the deed was unmutilated only thirty years ago—in whose official custody has it since been?

We learn from *Galignani*, that letters from Dr. Lepsius have been received at Berlin, which give some further particulars of the researches among the ruins of the ancient Labyrinth and Pyramid of Mœris (see *ante*, p. 672). He states that former descriptions, particularly of Messrs. Jomard and Coutelle, by no means agree with the real localities, and that the drawing of Mr. Perring, Colonel Wyse's clever architect, gives but a poor idea of the existing ruins. There are some hundreds of chambers standing, with walls of from 15 to 20 feet high, and the name of Mœris has been frequently found amongst the inscriptions. Dr. Lepsius says that the supposition of Manethan, that this monarch belonged to the twelfth dynasty, is confirmed. That the ancient lake of Mœris was at Birke-el-Kernn, as our readers know, is found to be incorrect, the immense embankments, 160 feet wide, of the real lake having been discovered by M. Linant, a French architect in the service of the Pasha.

The Archæological Society lately formed at Berlin has held two meetings, both numerously attended, at which several papers of antiquarian interest were read. The arrangements of the ancient theatres, and various questions relating to Greek Art, were discussed: and Herr Curtius announced his intention of shortly publishing a work on Delphic inscriptions.

It is stated, in the daily papers, that Mr. Washington Irving has come into possession of a large fortune, bequeathed to him by one of the Society of Friends—to whom, as the story runs, the distinguished author was personally unknown; and from whom this legacy is a homage to his character and literary fame. Mr. Irving, it is added, intends to resign his appointment as American minister at the court of Madrid, his health having suffered materially in the Spanish capital.

The German papers announce the death, at the age of seventy-four, of one of the most voluminous of German writers, Madame Caroline Pichler. Her works occupy more than sixty volumes, and are principally historical romances—some of which have obtained great celebrity, and the honours of translation.

BRITISH INSTITUTION, PALL MALL.
The Gallery is OPEN DAILY, from Ten in the Morning until Six in the Evening, with one Room containing the Works of Sir Joshua Reynolds, the next those of Ancient Masters, and the third with those of Deceased British Artists.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

DIORAMA, REGENT'S PARK.
NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

JUST OPENED, PANORAMA, LEICESTER SQUARE.
A beautiful VIEW from the RHINE, of COBLENTZ, and EHRENBREITSTEIN, the Gibraltar of the Rhine; Forts Alexander and Constantine, the Bridge of Boats, the Moselle, and its ancient Bridge; Fort Francis, and all the surrounding objects of celebrity in this most splendid, romantic, and historically interesting portion of Europe. The Views of EDINBURGH, as at the time of Her Majesty's visit, and BADEN BADEN still continue open.

ROYAL POLYTECHNIC INSTITUTION.
CARTOONS of RAPHAEL.—The Series of ORIGINAL CRAYON DRAWINGS (by Holloway) which were executed for the well-known ENGRAVINGS of these CARTOONS, are now exhibiting, with other additions to the numerous works, both in Art and Science, in this Institution. The LECTURES of Dr. RYAN, Professor BACHHOFFNER, and Mr. GODDARD, are at Twelve, Two, a Quarter to Three, and Five, daily, and at Eight o'Clock in the Evenings. In these Lectures AGRICULTURAL CHEMISTRY and every recent Scientific Discovery is explained in a most popular manner. The COLOSSAL ELECTRICAL MACHINE, NEW MICROSCOPE (by Cary), DISSOLVING VIEWS, DIVER and DIVING BELL, &c. &c. Open Mornings and Evenings, except Saturday Evening. Admission, One Shilling. Schools, Half-price.

MUSIC AND THE DRAMA

Her Majesty's Theatre.—Of all Rossini's operas there is hardly one so well worth the trouble of care in production as 'La Cenerentola.' There is a charm in the story past the power of the librettist to destroy, though it be far better rendered in the English version; the character of the heroine has a simple grace and delicacy calculated to display the finest powers of an actress; the music is delicious, containing hardly a dull or feeble bar from first to last, save the *stretto* to the first *finale*. Yet the effect produced by the present revival of the opera, and, indeed, by every other we recollect, is agreeable, and nothing more. One reason is the absurd manner in which the parts of the spiteful sisters are habitually sacrificed: by this, the elegance and the sparkle of the introduction are destroyed,—and the contrast between the rich *mezzo soprano* burden of the ballad, 'Una volta,' and the shrill tones *à due* of poor Cinderella's tormentors, and the spirit and motion of the *stretto*, in which the heroine has to plead against the exactions of their vanity, are never even touched. So, likewise, the brilliant quartett 'Zitto, zitto,' which opens the first *finale*, and, yet worse, the unique *sestetto*, 'Questo è nodo,' suffer from the inefficiency of the gentlewoman to whom the leading voice is intrusted. Were *Clorinda's* air before the second *finale* restored, or replaced by another—a measure almost necessary to the stage-business of the opera—we can see no reason why the part should be scouted by any *soprano* short of a *prima donna assolutissima*; and, in the present state of the *corps*, had we been intending "to hit" with 'Cenerentola,' we would have persuaded Mdlle. Moltini to undertake it. Then a little new scenery—a little pageantry, or so, would do the work no harm; but on these points, when musical revivals are in question, managers are proverbially "penny-wise." Now to speak of the present performance—Madame Grisi leaves us nothing to wish for, as far as brilliant execution goes; the middle and lower notes of her voice are gaining in richness and solidity, and her cadences and changes are more triumphantly executed than ever. But so buxom and prosperous a lady is not our Cinderella: far more able she "to quail, crush, conclude, and quell," the personages of the story *en masse*, than likely to shrink for one instant before the most tyrannous stage father, or the most wicked pair of stage sisters, that could be picked out for her! The innocence, pathos, and elegance of the part, in short, are wanting. Sig. Mario makes a beautifully-dressed walking Prince, but will he always remain *near* singing well, and never accomplish the feat? or does he wait, like Rubini and Brambilla, till his voice begins to leave him, to call in the aid of Art? Signor For-

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nasari, as *Dandini*, is violent and bustling, but not comical. This was one of Tamburini's best parts—*Belcore* in 'L'Elisir' another. We must praise, however, the new *basso*, for executing Rossini's flourishes with more neatness and finish than usual; let us hope, for his sake, that the good company he has kept since the season came in has had its influences. A fiery ordeal awaits him in the coming Parisian winter, and one which will go far towards deciding his position on the Italian stage. As for Lablache, as usual, he makes us believe that the part he personates is the best in his repertory—"May his shadow never be less!"

The performances on Thursday, for Signor Costa's benefit, consisted *only* of the longest acts from 'Cosi fan tutti,' from 'Guillaume Tell,' and from 'Don Pasquale';—with the *pas de deux* between Elssler and Cerito;—a new *ballet* for the former; and 'Alma' for the latter!!—Of course, under such "a press of matter," nothing could be carefully executed. Mozart's music was generally driven too fast, and Mario obviously saved himself for the *trio* in 'Guillaume Tell.' But the act, from the latter opera, went badly. The *soprano* part does not suit Persiani; Fornasari is still less at home as principal *basso*:—the orchestra was perversely inexact in accompanying this difficult music, and the chorus too anxious to count its bars, to have any time for action, or spirit, or energy. It is vexatious to witness the sacrifice of so noble a work. All the disposable care and pains of the evening had been lavished on the dancing, and not in vain. 'Le Délire d'un Peintre' exhibits Mdlle. Elssler in her highest perfection and greatest variety of power. The pantomimic attitudes in her first scene are the "poetry of repose" (to adapt a well-worn commendation)—her *grand pas* at the *festa*, an exhibition of such graces and brilliancies as belong now to no feet but her own; while the 'Castillana,' danced with Perrot, is a new character dance, full of animation and piquancy.

HAYMARKET.—A full and fashionable audience was attracted to this theatre on Thursday, to witness the first performance of a "new and original comedy," in five acts, entitled 'Moonshine,' which was so industriously announced as being written by Lady Emmeline Stuart Wortley, that we cannot avoid recognizing its authorship, more especially as this constitutes its chief attraction. This comedy should have been performed by a party of aristocratic amateurs at a country house, for the amusement of the guests, by whom its pleasantries would have been better appreciated, and its moral application more strongly felt, than either are likely to be by the miscellaneous audiences of a public theatre. That it will not be a favourite with the public at large, is pretty evident from the disapprobation which it met with from that portion of the audience who were not influenced by a consideration of the circumstances under which it was produced; while the fervour with which it was applauded by the friends and admirers of the authoress, and their readiness to perceive the point of jokes that failed of effect with less impressible people, proves that it requires an "audience fit, and few." The story of 'Moonshine' is neither new nor intricate. The *Marquis of Ravendale*, a paragon of nobility, changes titles with his younger brother, in order that he may find a woman who loves him for himself, and not for his rank and fortune; which device enables both him and his brother to avoid and expose the schemes of a manœuvring mother, the *Countess of Clanarlington*, to detect the heartlessness of her two daughters, and test the sincerity and devotion of two young ladies, to whom they are respectively attached. Had such a simple plot been wrought out in a skilful and natural manner, with clever and sprightly dialogue, and characters having some semblance of reality, a pleasant, if not a very striking, play might have been the result; but the persons are mere puppets; their talk is forced when they attempt to be smart, and trite when they become sentimental; the incidents are devoid of interest and probability, and withal ill-contrived; and the impression produced is wearisome and disagreeable. The two principal personages, *Lady Clanarlington*, who has a horror of younger brothers, and *Mr. De Batenbille*, the M.P., who is for ever making speeches and using parliamentary phrases, are exaggerated; and over-acting, therefore, was excusable in Mrs. Glover and Mr. Farren, who played these parts. Mr. Farren dressed the M.P. at "Young England," and the compound of juvenile wig and elderly phiz was droll enough, without the grimace superadded. The cast of the comedy included Madame Vestris, Mrs. Edwin Yarnold, Miss Julia Bennett, and Mr. C. Mathews, Mr. Holl, and other performers, but they are mere walking ladies and gentlemen. Mr. Webster, as a French marquis, angling for a rich wife, with his title for a bait, and Mrs. W. Clifford as a lady traveller, are standing jokes in modern comedy. The piece is put on the stage in the best style, and the peeps of Rome, where the scene is laid, are nicely painted. It was announced for repetition by Mr. Farren, but the noise rendered him almost inaudible. There was considerable opposition throughout, though not of such a kind as to justify the manager's imputation of unfairness;—indeed, the partisanship was all on the other side.

MISCELLANEA

Paris Academy of Sciences.—July 24.—Dr. Donné read a paper 'On milk considered with reference to domestic economy and health.' After having shown the nature and character of this essential article of food, M. Donné proceeded to state that there is a striking analogy between this fluid and animal blood, and added that he had injected pure milk into the veins of many animals without causing any injury.—M. Flandin read in his own name and that of M. Danger, a paper on the means of detecting the existence of poison in the human body. It has been laid down as a general rule that metallic poisons, administered for some time previously to death, are carried out of the system in the urinary secretions. MM. Flandin and Danger have ascertained that this is not the case with poisoning by copper. The poison is taken into the lungs, and discharged in the perspiration from the chest, in which secretion, when put to the test, it is discovered.

Progress of Lotteries.—To the Nobility, Clergy, Gentry, &c. in the counties of Lincoln, Cambridge, Huntingdon, &c. &c., the proprietor of the celebrated Painting, &c., offers it for public disposal on the plan of the Art-Union of London, the subscription to be One Guinea, the number of subscribers to be limited to 600; the head prize being ——; in addition to which the proprietor has introduced nine prizes of pictures, valued at 10*l.* each, to which nine other holders will be entitled.

—"Smithers, a police-sergeant, stated, that on searching the youngest prisoner he found a letter from a girl, addressed to her dear Jack, and dated Newgate, July 17, and a flash song-book called the 'Slap up rummy plummy Chaunter.' On another he found a note, 'from young Pip, in trouble in the Well' (Clerkenwell prison), and upon all of them printed cards, announcing 'a raffle for young Pip, the game un, and no mistake.'—Mr. Broderip. Will you be so kind, Mr. Symons, as to read aloud the invitation to the raffle? Mr. Symons, the chief clerk, with much gravity read as follows:—'A raffle for young Pip, the game 'un. To be raffled for, a silk fogle (handkerchief), the property of young Pip, who is in trouble, at the —— Keate Street, on Monday, July 31, 1843, at 3*d.* each member. Recollect, it's for young Pip.'"—*Times*, Friday.

Prize Picture. Art-Union of London. A valuable Prize of the above Society will be sold a bargain. To be seen, &c. —*Times.*

The Temple Church is again to be closed after next Sunday for two months, for further beautifications. The marble pillars are to be polished in a superior manner, and the entire wood-work is to be stained dark and polished. The pulpit will also be finished, as well as the new seats for the choristers. There is also a building in progress attached to the church, for the choir.

Cast-iron Buildings.—Letters from M. Gutzlaff state that the art of constructing buildings in cast-iron has been known for centuries in China. He has found a pagoda entirely composed of cast-iron. It is covered with bas-reliefs and inscriptions, which, from their forms, characters, and dates, show that they are as old as the dynasty of Tang, which was upon the throne as far back as from the fifth to the tenth century of the Christian era. It is in the shape of an octagonal pyramid, is forty feet in height, and eight feet in diameter at the base. It has seven stories, each containing extremely curious historical pictures. M. Gutzlaff represents this monument as being strikingly elegant, and surpassing in this respect everything of the kind he had previously seen in China.

TO CORRESPONDENTS.—W. S. M.—A Rambling Artist—T. W. H.—received.

J. F. H. obliged, but the authorities relied on have been before referred to.—M. (Bath), yes.

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Annual subscriptions, donations, dividends, &c.			2,111 1 7
			£2,410 5 1
Disbursements for clothing, maintenance of officers and boys on board the Society's ship, outfit of 174 boys (36 in the royal navy, and 138 in the merchant service), salaries, and other expenses	1,257	18 6	
Girls' apprentice fees (Mr. Hick's legacy)	56	14 0	
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On the failure of Sir G. Back's attempt to reach the Polar Sea by Wager Inlet, or Repulse Bay, the Hudson's Bay Company determined to lend its aid in completing the geography of that nearly inaccessible region. It had often smiled at the expeditions fitted out by Government for Arctic discovery at an enormous expense, and composed of individuals having plenty of zeal, but who, possessing very little experience of the polar climate, necessarily found difficulty and danger in journeys which, to the practised fur-trader, would have been safe and easy. In July 1836, Messrs. Dease and Simpson received the commands of the Company to conduct an expedition northwards in the following year, and, in the first place, descending Mackenzie River, and proceeding westwards to Return Reef, the furthest point reached by Sir J. Franklin in 1826, to explore the coast onwards from that point to Point Barrow, which had been reached by Mr. Elson in Beechy's voyage. Returning from this western exploration, the expedition was to winter at the north-eastern angle of the Great Bear Lake; thence to descend, in the following summer, the Coppermine River, and to follow the coast eastwards, as far as the mouth of the Great Fish River, discovered by Back in 1834. This eastern survey eventually proved to be the work of two summers.

Mr. Simpson started to join the expedition at its first winter quarters, near Lake Athabasca, from the Red River settlement, which is situate in the heart of the North American continent, about 300 miles W.N.W. from the remotest borders of Canada, above Lake Superior. This colony lies so far from the ordinary track of tourists, and is in itself of so interesting a character, that we cannot refuse to glean from our author's pages some information respecting it:

"Situated under the 50th degree of north latitude, and 97th of west longitude, at an elevation of eight or nine hundred feet above the sea, and stretching for upwards of fifty miles along the wooded borders of the Red and Assiniboine rivers, which flow through a level country of vast extent, it possesses a salubrious climate and a fertile soil; but summer frosts, generated by undrained marshes, sometimes blast the hopes of the husbandman, and the extremes of abundance and want are experienced by an improvident people. Horses, horned cattle, hogs, and poultry, are exceedingly numerous. Sheep have been brought by the Company, at great expense, from England and the United States, and are reared with success. Wheat, barley, oats, potatoes, turnips, and most of the ordinary culinary vegetables, thrive well. Pumpkins, melons, and cucumbers come to maturity in the open air in favourable seasons. Maize, pease, and beans, have not been extensively cultivated; hops grow luxuriantly; flax and hemp are poor and stunted; orchards are as yet unknown. The banks of the rivers are cultivated to the width of from a quarter to half a mile. All the back level country remains in its original state—a vast natural pasture, covered for the greater part of the year with cattle, and also furnishing the inhabitants with a sufficiency of coarse hay for the support of their herds during the winter. The length of this severe season exceeds five months, the rivers usually freezing in November and opening in April, when there is a fine sturgeon-fishery; but Lake Winipeg, the grand receptacle of the river waters, does not break up till the close of May. The most common sorts of wood are oak, elm, poplar, and maple; pines are likewise found towards Lake Winipeg. * * The generality of the settlers dwell in frame or loghouses, roofed with wooden slabs, bark, or shingles, and, for the most part, white-washed or painted externally. Not a man, however mean or idle, but possesses a horse; and they vie in gay carioles, harness, saddles, and fine clothes. A great abundance of English goods is imported, both by the Company and by individuals, in the Company's annual ships to York Factory, and disposed of in the colony at moderate prices. Labour is dear, and produce of all kinds sells at a higher rate than could be expected in such a secluded place."

The land at the Red River colony is, in general, given gratuitously to the Hudson's Bay Company's retired servants. These traders, scattered over the country in their early years, and far removed from civilized society, usually marry Indian women, and consequently, the population of the Red River settlement, which now amounts to five thousand souls, consists, in a great degree, of half-breeds. The restless, turbulent passions of this race, have gradually driven from the Red River the original Scotch settlers, who have, for the most part, migrated to the United States; and there now remain, in the vicinity of Lake Winipeg, less persevering industry, and more wild recklessness, than might be expected in a British colony of thirty years standing. At the same time, the Red River colonists are elevated far above savage life, and as the fur-traders now take their wives from that settlement, rather than from the hut of the wild Indian, a steady improvement in the character of the half-breed population, may be looked forward to as a certain result.

On the 1st of December our author started on his journey northward. There was not yet any snow on the ground. The dogs were allowed, therefore, to draw empty sledges, while the travellers amused themselves with a wolf-hunt, a favourite pastime in the plains around the colony, where the horses are trained to the pursuit of the buffalo and wolf, and to stand fire at full speed. On the ice of the Lake of Manitobah, or the Evil Spirit, the labour of the dogs commenced. A little further on the region of oak terminated; but fine woods of elm are found much further northward, when these in turn give way to pine, poplar, and willow. Much of the country now lying desert on the western side of the Manitobah and Winipegoos lakes, is capable of producing wheat and other grains. The cold now became intense. On the 23rd, a strong westerly wind, at a temperature of at least 40° below zero, seriously threatened the safety of the party, and notwithstanding every precaution, two men were injured by the cold. After two months' toil, our author arrived at Fort Chipewyan, on Lake Athabasca, and concludes this part of his narrative with the following observation:—

"Thus happily terminated a winter journey of 1277 statute miles. In the wilderness time and space seem equally a blank, and for the same reason—the paucity of objects to mark or diversify their passage; but, in my opinion, the real secret of the little account which is made of distance in these North American wilds is, that there is *nothing to pay*. Every assistance is promptly rendered to the traveller without fee or reward, while health and high spirits smile at the fatigues of the way."

The forts or trading establishments of the Company, constitute so many fixed points of Indian resort. The Indian finds in them a market for the produce of the chase, a refuge in case of war, and at all times relief and instruction. It requires all the eloquence and personal influence of the trader to persuade the Indian to spare the young of the beaver, and other valuable fur animals. So obstinate are the red men in their improvident habits, so deeply seated their destructive propensities, that our author does not hesitate to pronounce them irreclaimable. He gives the following curious illustration of their innate love of slaughtering game:

"Near York Factory, in 1831, this propensity, contrary to all the remonstrances of the gentlemen of that place, led to the indiscriminate destruction of a countless herd of reindeer, while crossing the broad stream of Haye's River, in the height of summer. The natives took some of the meat for present use, but thousands of carcases were abandoned to the current, and infected the river banks, or floated out into Hudson's Bay, there to feed the sea fowl and the Polar bear. As if it were a judgment for this barbarous slaughter, in which women and even children participated, the deer have never since visited that part of the country in similar numbers."

On the shore of Athabasca lake, were built two sea boats, each twenty-four feet long, so much alike, and, in the eyes of the travellers, so handsome, as to obtain the classical appellations of Castor and Pollux. On the 1st of June, the boats being finished, the expedition commenced the descent. We shall say nothing of the ice still lingering in Great Slave Lake, nor of the cheerful verdant scenery of Mackenzie River. Barley is cultivated at Fort Simpson, in latitude 62°; and even at Fort Norman, 200 miles lower down, European perseverance is exhibited in the cultivation of the ground; "At this northerly spot, in latitude 64° 40′, a small quantity of green barley, and of potatoes, almost as big as pigeons' eggs, is now annually raised." The wood coal, on the banks of the Mackenzie, is, for several miles, in a state of ignition, and these natural fires appear to have extended since the time of Dr. Richardson's visit. They locally affect the climate; a richer herbage and riper berries being found in the vicinity of the fires. Near Fort Good Hope, in latitude 66° 16′, our author writes—"The majestic river, and its high banks, were steeped in a flood of light, and except the diminutive size of the wood, there was nothing in the landscape to suggest the thought that we had penetrated so far into the regions of the North."

Let us hasten now from Mackenzie River, to the unexplored sea shores towards the west.

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With great exertions the boats were forced through the ice about 150 miles beyond the Return Reef of Sir J. Franklin; but the progress being so slow, and the obstructions so formidable, it was thought advisable to prosecute the remainder of the required exploration on foot: with this view, therefore, Mr. Simpson set forth with five companions. The sequel of his story shall be told, as much as possible, in his own words:—

"After travelling about ten miles, and wading through many a salt creek, the waters of which were at the freezing temperature, the land, to our dismay, turned off to the eastward of south, and a boundless inlet lay before us. Almost at the same instant, to our inexpressible joy, we descried four Esquimaux tents, at no great distance, with figures running about. We immediately directed our steps towards them; but, on our approach, the women and children threw themselves into their canoes, and pushed off from the shore. I shouted 'Kabloonan teyma Inueet,' meaning 'We are white men, friendly to the Esquimaux;' upon which glad news the whole party hurried ashore, and almost overpowered us with caresses. The men were absent, hunting, with the exception of one infirm individual, who, sitting under a reversed canoe, was tranquilly engaged in weaving a fine whalebone net. Being unable to make his escape with the rest, he was in an agony of fear; and, when I first went up to him, with impotent hand he made a thrust at me with his long knife. He was, however, soon convinced of our good intentions; and his first request was for tobacco, of which we found men, women, and even children inordinately fond. * * Confidence being now fully established, I told them that I required one of their oomiaks, or large family canoes, to take us two or three days' journey—or sleeps, as they term it—to the westward; after which we should return. These skin boats float in half a foot of water. No ice was visible from the tents; and, from the trending of the coast, it was more than doubtful that our journey could have been accomplished in any reasonable time on foot. They acceded to my demand, without a scruple. We selected the best of three oomiaks; obtained four of their slender oars, which they used as tent-poles, besides a couple of paddles; fitted the oars with lashings; and arranged our strange vessel so well that the ladies were in raptures, declaring us to be genuine Esquimaux, and not poor white men. Whilst my companions were thus employed, I procured, from the most intelligent of the women, a sketch of the inlet before us, and of the coast to the westward, as far as her knowledge extended. She represented the inlet as very deep; that they make many encampments in travelling round it; but that it receives no river. She also drew a bay of some size to the west-ward; and the old man added a long and very narrow projection, covered with tents, which I could not doubt to mean Point Barrow."

The wind blew violently and the sea ran high, but the Esquimaux boat rode gallantly over the waves. At night, propped on the paddles, it formed a shelter on the shore, which is here formed of frozen mud. A fine deep river, named the Bellevue, was discovered further on, and, immediately after, our author descried, with unfeigned joy, the object of his search. He thus describes his arrival at Point Barrow:—

"We had now only to pass Elson Bay, which is for the most part shallow. It was covered with a tough coat of young ice, through which we broke a passage; and then forced our way amid a heavy pack, nearly half a mile broad, that rested upon the shore. On reaching it, and seeing the ocean spreading far and wide to the south-west, we unfurled our flag, and with three enthusiastic cheers took possession of our discoveries in His Majesty's name. Point Barrow is a long low spit, composed of gravel and coarse sand, forced up by the pressure of the ice into numerous mounds, that, viewed from a distance, might be mistaken for gigantic boulders. At the spot where we landed it is only a quarter of a mile across, but is considerably wider towards its termination, where it subsides into a reef running for some distance in an easterly direction, and partly covered by the sea. One of the first objects that presented itself, on looking around, was an immense cemetery. There the miserable remnants of humanity lay on the ground, in the seal-skin dresses worn while alive. A few were covered with an old sledge or some pieces of wood, but far the greater number were entirely exposed to the voracity of dogs and wild animals."

Among the remarkable features of the line of coast discovered by the expedition is the River Colvile, apparently of great magnitude, for the sea opposite to its mouth was quite fresh three leagues from the shore. This river is supposed by our author to flow from the western side of the Rocky Mountains. It appears that our fur traders on the western side of those mountains, not far from the Russian lines, have heard of a great river a little farther north, the description of which suits well with the Colvile. With a glad heart, and during a gleam of fair weather, our author saw and relished whatever agreeable scenery these desolate shores possess. He thus paints the view from a hill near Demarcation Point:—

"I ascended the nearest hill, six or seven miles distant, whence I enjoyed a truly sublime prospect. On either hand arose the British and Buckland mountains, exhibiting an infinite diversity of shade and form; in front lay the blue boundless ocean strongly contrasted with its broad glittering girdle of ice; beneath yawned ravines a thousand feet in depth, through which brawled and sparkled the clear alpine streams; while the sun, still high in the west, shed his softened beams through a rich veil of saffron-coloured clouds that over-canopied the gorgeous scene. Bands of reindeer, browsing on the rich pasture in the valleys and along the brooks, imparted life and animation to the picture. Reluctantly I returned to the camp at sunset."

The mouth of the Mackenzie was regained without accident, and the wearied crews at length enjoyed repose. "The night was serene, and not a sound broke upon the solemn stillness, save the occasional notes of swans and geese calling to their mates, and the early crowing of the willow partridge, as the soft twilight melted into the blush of dawn."

From the return of the expedition to the Mackenzie, to its arrival in winter quarters at the north-eastern angle of Great Bear Lake, a month elapsed; and, in that month, the glow and serenity of autumn had given way to the immitigable severity of a northern winter. Various accidents had prevented the completion of the buildings and the accumulation of provisions, and if the whole party—men and leaders—had not been expert hunters and backwoodsmen, it is probable that the expedition would have experienced the extremities of famine. The intense cold was of unusual duration. The average temperature of the latter half of December was −33½°, that of all January −30°. In March, when the average temperature was −20°, the thermometer on one occasion sank so low as −60°, or even −66° (66 degrees below zero!). Our author had the curiosity, when the thermometer was standing at −49°, to cast a pistol-bullet of quicksilver, which at ten paces passed through an inch plank, but flattened and broke against the wall a few paces beyond it. This chilling temperature, however, did not repress the gaiety nor subdue the appetites of the party, as will be manifest from what follows:—

"On Christmas and New-Year's days we entertained our assembled people with a dance, followed by a supper, consisting of the best fare we could command. By this time we had, through our indefatigable exertions, accumulated two or three weeks' provisions in advance, and no scarcity was experienced during the remainder of the season. The daily ration served out to each man was increased from eight to ten, and to some individuals twelve pounds of venison; or, when they could be got, four or five white-fish weighing from fifteen to twenty pounds. This quantity of solid food, immoderate as it may appear, does not exceed the average standard of the country; and ought certainly to appease even the inordinate appetite of a French Canadian."

The barren grounds or country immediately to the east of the Great Bear Lake have been explored during the winter, and, all the preparations being complete, the expedition started again in June, 1838, as soon as the ice broke up. The boats ascended the River Dease for some miles; they were then carried over a short portage to the Dismal Lakes, by means of which, and the River Kendall, they descended into the Coppermine River. This communication between the Coppermine River and Great Bear Lake was frequently examined, and four times crossed by the expedition with all their luggage: our author must, therefore, be regarded as a competent authority, when he asserts that the descent is equal on both sides. The consequence is, that the Coppermine River, from the mouth of the Kendall River to the sea, or in a course of seventy miles, has as great a fall as the Great Bear Lake, the Great Bear River, and the Mackenzie altogether, in a line of 700 miles. The dangers of so impetuous a torrent were fully experienced by our author and his companions; their boats, however, were fortunately steered by expert Canadians well used to shoot the rapids, and thus they reached the sea in safety. A little to the west of the Coppermine River another large stream, named after Dr. Richardson, was found to discharge its waters into the same inlet.

The prosperity of this campaign may be said to have ended here. The winter had been unusually severe, the summer late. The sea was compact ice; thick fogs darkened the heavens. On the 19th of August the boats had only reached within a league of Franklin's farthest encampment in 1821. The lateness of the season, and the appearance of new ice, forbade the attempt to navigate any further. Mr. Simpson therefore, with a few chosen companions, volunteered to explore some distance on foot, so that their exertions hitherto might not be wholly fruitless. He had not proceeded far beyond Franklin's limit, when he descried, over the sea, land about twenty-five miles distant. On the third day an appearance of land extending round the horizon, disheartened the explorers: but here we shall have recourse to our author's description:—

"As we drew near in the evening to an elevated cape, land appeared all around, and our worst fears seemed confirmed. With bitter disappointment I ascended the height, from whence a vast and splendid prospect burst suddenly upon me. The sea, as if transformed by enchantment, rolled its free waves at my feet, and beyond the reach of vision to the eastward. Islands of various shape and size overspread its surface; and the northern land terminated to the eye in a bold and lofty cape, bearing east-north-east, thirty or forty miles distant, while the continental coast trended away south-east. I stood, in fact, on a remarkable headland, at the eastern outlet of an ice-obstructed strait. On the extensive land to the northward I bestowed the name of our most gracious sovereign Queen Victoria. * * Our present discoveries were in themselves not unimportant; but their value was much enhanced by the disclosure of an open sea to the eastward, and the suggestion of a new route—along the southern coast of Victoria Land—by which that open sea might be attained, while the shores of the continent were yet environed by an impenetrable barrier of ice, as they were this season. Our portable canoe, which we had not had occasion to use, was buried in the sand at the foot of a huge round rock on the beach, and with lighter burdens we commenced retracing our steps."

In returning to the Coppermine River much hardship was endured, and the ascent of the bold rapids of that river with a fallen stream, which former travellers had pronounced impracticable, proved the consummate skill of our author's Canadian followers. The boats and

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part of the stores were buried in a convenient spot on the banks of the river, and the party returned once more to their old quarters at Fort Confidence, on the Great Bear Lake.

The incidents of the winter of 1838-9 exhibit the usual vicissitudes of the backwoodsman's life. There was much feasting on venison and much fear of famine. Hordes of begging Indians poured in, and numerous expert hunters brought supplies of meat to the fort, and ate more than they brought. Particulars such as these, however, cannot detain us. The manners of the native tribes will be found sharply sketched, though with no flattering lines, in our author's pages. Yet the following bold attempt to discriminate the native races of North America, may, from its brevity, be admitted here:—

"The Esquimaux inhabiting all the Arctic shores of America have doubtless originally spread from Greenland, which was peopled from northern Europe; but their neighbours, the Loucheux of Mackenzie River, have a clear tradition that their ancestors migrated from the westward, and crossed an arm of the sea. The language of the latter is entirely different from that of the other known tribes who possess the vast region to the northward of a line drawn from Churchill, on Hudson's Bay, across the Rocky Mountains, to New Caledonia. These, comprehending the Chipewyans, the Copper Indians, the Beaver Indians of Peace River, the Dog-ribs and Hare Indians of Mackenzie River and Great Bear Lake, the Thœcanies, Nahanies, and Dahadinnehs of the Mountains, and the Carriers of New Caledonia, all speak dialects of the same original tongue. Next to them succeed the Crees, speaking another distinct language, and occupying another great section of the continent, extending from Lesser Slave Lake through the woody country on the north side of the Saskatchewan River, by Lake Winipeg to York Factory, and from thence round the shores of Hudson and James bays. South of the fiftieth parallel, the circles of affinity contract, but are still easily traced. The Carriers of New Caledonia, like the people of Hindostan, used till lately to burn their dead; a ceremony in which the widow of the deceased, though not sacrificed as in the latter country, was compelled to continue beating with her hands upon the breast of the corpse while it slowly consumed on the funeral pile, in which cruel duty she was often severely scorched."

The Loucheux differ, it appears, from every other tribe of red Indians, by their bold, open, and perfectly frank demeanour. They are as free as savages can be from treacherous cunning and dissimulation, and have never yet shed the blood of white men. The Esquimaux seen by our author are not the stunted race hitherto described. Among those met with on the Circumpolar shores, there were many robust men, six feet high. He considers the Esquimaux as much superior to the Indian in intelligence, provident habits, and mechanical skill. He had the good fortune to procure, this winter, an Esquimaux interpreter from the missionary settlement of Ungava, in Labrador.

Passing over the reiterated toils of descending to the coast, it will be sufficient for us to state, that in July, 1839, the expedition found the sea, at the mouth of the Coppermine River, tolerably free from ice. The voyage eastward, therefore, was successful, though it furnished no incidents calling for especial notice. A river, larger than the Coppermine, and named the Ellice, was discovered in longitude 104° 15′ west. In his Journal of the 15th August, our author observes:

"All the objects for which the expedition was so generously instituted were now accomplished, but Mr. Dease and myself were not quite satisfied. We had determined the northern limits of America to the *westward* of the Great Fish River; it still remained a question whether Boothia Felix might not be united to the continent, on the other side of the estuary. The men, who had never dreamed of going any further, were therefore summoned, and the importance of proceeding some distance to the eastward explained to them; when, to their honour, all assented without a murmur."

After an interval of five days, the narrative of discovery is continued in these words:—

"It was now quite evident to us, even in our most sanguine mood, that the time was come for commencing our return to the distant Coppermine River, and that any further foolhardy perseverance could only lead to the loss of the whole party, and also of the great object which we had so successfully achieved. The men were therefore directed to construct another monument in commemoration of our visit; while Mr. Dease and I walked to an eminence three miles off, to see the farther trending of the coast. Our view of the low main-shore was limited to about five miles, when it seemed to turn off more to the right. Far without, lay several lofty islands; and in the north-east, more distant still, appeared some high blue land: this, which we designated Cape Sir John Ross, is in all probability one of the south-eastern promontories of Boothia. We could therefore hardly doubt being now arrived at that large gulph, uniformly described by the Esquimaux as containing many islands, and, with numerous indentations, running down to the southward, till it approaches within forty miles of Repulse and Wager bays. The exploration of such a gulph, to the Strait of the Fury and Hecla, would necessarily demand the whole time and energies of another expedition, having some point of retreat much nearer to the scene of operations than Great Bear Lake; and we felt assured that the Honourable Company, who had already done so much in the cause of discovery, would not abandon their munificent work till the precise limits of this great continent were fully and finally established."

When we add that the southern shores of the great island named Victoria-land were traced through an extent of 156 geographical miles, we shall have stated all the chief results of the expedition, which, if we consider that it comprises the navigation of a tempestuous ocean, beset with ice, for a distance exceeding 1400 geographical, or 1600 statute miles, in open boats, together with all the fatigues of long land journeys and the perils of the climate, was certainly a wonderful achievement. Nor must we omit to state, that science was not neglected; good astronomical observations were made, and a list of the plants collected by Mr. Dease is appended to our author's volume. Let us add, too, that the men appear to have done their duty well and cheerfully, which reflects as much credit on their leaders as on themselves.

The merits of Mr. Simpson were at once recognized by his employers and the Government. The Hudson's Bay Company accepted his offer to conduct another expedition to the Straits of the Fury and Hecla; the Royal Geographical Society awarded him its medal; and the Government intimated its intention of bestowing on him a pension of 100*l.* a-year. But, alas! all this cheering news arrived too late to satisfy and calm his impatient spirit. The letter of the Company was written on the 3rd of June: on the 6th of that month Mr. Simpson left the Red River Colony to proceed by the way of the Missouri to Europe. He hurried on before the rest of his party, with four men. Two of these were shot by him on the evening of the 13th or 14th of June; the other two fled, but returned with their friends on the following morning, when our author's death took place. All the circumstances of this painful tragedy are involved in deep mystery; and we feel no desire to hazard conjectures on such a matter. But one thing is certain, and will be acknowledged by all attentive readers of this volume, that in Thomas Simpson the world lost no common man.

Religious and Moral Sentences culled from the Works of Shakespeare, compared with Sacred Passages drawn from Holy Writ. Calkin & Budd.

THE object of this collection of extracts, is to prove that our great bard lived and died an orthodox Protestant of the Church as by law established in England. There would have been more propriety in dedicating the work to the Protestant Association than to the Shakespeare Society. But, however staunch a Protestant Shakspeare may have been, there is certainly no trace of what is commonly called Protestant politics in his plays and poems; yet we should not be surprised, after the essay before us, if an attempt were made to show that he was Orange as well as orthodox.

The compiler thus states the occasion and motive which suggested his publication:—

"Upon visiting Stratford-upon-Avon, the compiler observed in the room where 'Shakespeare's Relicks' are exhibited, a large written paper, in a gilt frame, (designedly presented to the view) termed 'a copy of Shakespeare's Will,' but drawn up in the Roman Catholic form; representing itself as a faithful copy of the real Will, deposited at Doctors' Commons. Having repeatedly seen printed copies of his genuine Will, fraud was immediately apparent; and as it was manifestly placed there for the purpose of deceiving the world, by the insidious attempt to prove him a Papist, the compiler resolved—in justice to Shakespeare's memory, in justice to the Reformed Religion, and in justice to the divinity of Truth—to expose the fraudulent design, by proving, from Shakespeare's own writings, that he lived and died a true Protestant."

He then gives the preamble to Shakspeare's will, extracted from the registry of the See of Canterbury, and sets forth in juxta-position with it the preamble to a manuscript will exhibited at the house in Stratford-upon-Avon. The former document is as untinged with Popery as the Protestant Association itself could wish; but the latter is so intensely Popish, that were its genuineness capable of being established, Shakspeare would be infallibly expelled from many an orthodox library with as little ceremony as the works of Dens, or the pamphlets of J. K. L. The Popish testament begins thus:—

"In the name of God, the Father, Son, and Holy Ghost; the most holy and blessed Virgin Mary Mother of God; the Holy Ghost of Arc-Angels, Angels, Patriarchs, Prophets, Evangelists, Apostles, Saints, Martyrs, and all the Celestial Courts and Companies of Heaven."

And then it proceeds—"I, William Shakspeare, an unworthy member of the Holy Catholic Religion," &c.

We do not believe, any more than the compiler, that the great poet was "a Papist;" but we have no doubt that his religion was as catholic as his genius, for a mind so august was never yet tenanted by the sour spirit of sectarianism.

A string of passages is given, which are termed "anti-Papistical," but many of which would be perfectly consistent with the notion that Shakspeare was as good a Roman Catholic as any priest in Maynooth College. What can be more ridiculous than to quote the speeches of King John, addressed to Cardinal Pandolph, to prove what the author proposes? or to cite from Henry the Sixth—

> This cardinal is more haughty than the devil.?

As to passages like the following, it requires a sharp eye to detect anything peculiarly anti-Papistical in them:—

> Who would be pitiful, if you are not?
> Or who should study to prefer a peace,
> If holy churchmen take delight in broils? 1 HEN. VI.

> Name not religion, for thou lov'st the flesh;
> And ne'er throughout the year, to church thou go'st,
> Except it be to pray against thy foes. 1 HEN. VI.

The compiler, we shrewdly suspect, is devoutly of opinion that churchmen of the Church of Rome are the only churchmen capable of "delighting in broils," "loving the flesh," or going seldom to church, and only to "pray against their foes."

We are told that "no Papist would have been inclined, or would have dared to have put into the mouths of his *dramatis personæ* such expressions, counter to Papacy, as are presented

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in these extracts." Surely an English Roman Catholic, animated with the free religious spirit of the days of Magna Charta, would not only have not been disinclined to use expressions "counter to Papacy," but would naturally and necessarily have used such expressions, to give vent to his own feelings and principles in matters of religion and church-government. There is, therefore, not a grain of sound reasoning in all the extracts accumulated from the historical plays. The only quotation worth a farthing for the compiler's frivolous object is from the play of Titus Andronicus—

> I know that thou art religious,
> And hast a thing within thee called a conscience,
> With twenty Popish tricks and ceremonies,
> Which I have seen thee careful to observe, &c.

Having established, in this sort of way, the position that "our Will" was not a Papist, he proceeds "to show, by demonstration similar to the preceding—viz., his own writings—that he was *a true and worthy member of the church of England!*"

"This we do by placing, in juxtaposition with his own religious sentences, corresponding passages from Holy Writ; thereby proving how versed he was in the Scriptures, as exemplified by the similitude of his religious sentences to the passages drawn from the Bible, and the Liturgy of the Church of England."

These parallelisms (many of them trifling, and many imaginary) occupy one hundred and forty pages! but we are unable to discover by what process of logic Shakspeare's unquestionable familiarity with the Bible demonstrates that he was a member of the Reformed Church of England. Thomas-à-Kempis, or Sir Thomas More, might be proved a Protestant by a similar line of argument. The great number of passages here collected, certainly "present incontestible proofs that Shakespeare was fully read in Holy Writ, and that his mind was most sensibly imbued with the sublimity and hallowed character of the sacred writings," which nobody could doubt who had studied his works.

Correspondence of John, Fourth Duke of Bedford. Vol. II. Longman & Co.

The correspondence contained in this volume embraces the period between the Peace of Aix-la-Chapelle and the death of George II. As it approaches nearer to our own, or rather to our fathers' times, it increases in interest, through the occurrence of names and circumstances of more frequent mention in literary and social gossip. On the contemporary history of the country, it, however, throws few novel lights, such as the public will care to receive; for there is little in the men who were then strutting their hour on the stage calculated to awaken the attention of philosophy, or to beget sympathy,—little to make a more accurate estimate of characters worth the labour of further weighing. The one exception was Pitt,—the great Pitt and little Earl of Chatham,—the one minister of those days, who seems to have possessed heart, purpose, or energy, or was equal to controlling and compelling the jobbing corruption of parliaments into some reluctant obedience to one will; and in the letters of Pitt, the correspondence affords nothing as yet of major importance. But small as may be its contributions to critical history, the volume is not deficient in matter to point a moral for the use of the politician and philosopher; a moral which may be studied with advantage by the general public, in its application to the times in which we live. It contains, also, frequent and edifying illustrations of the working of that aristocratic oligarchy, which, up to the period of the Reform Bill, was considered as a *beau ideal* of representative government under the facetious appellation of the British Constitution. This combination is pithily set forth by Lord John Russell in his explanatory note, on the state of affairs following the death of Pelham, and the difficulties attendant on replacing him in the ministry. We prefer, therefore, adopting his Lordship's words:—

"According to the abominable system of those days, the secret-service money was employed in buying members of parliament. As a part of the same system, the treasury boroughs were filled by the nomination of the friends of the minister. It was naturally expected by Mr. Fox that he should share in the confidence of the Prime Minister respecting these secret means of government, as well as in the preparation and defence of public measures. But the power of Newcastle was founded on the purchase of boroughs and members of parliament. Others could write as good despatches; others could make more eloquent speeches: it was in jobbing and bargaining that he stood unrivalled. Perhaps he struggled with himself to permit a share of this foul influence to Mr. Fox, but however that may be, after promising one day to communicate every thing, he positively declared the next day that he would keep bribes and boroughs entirely in his own hand, and that Mr. Fox need give himself no concern in the matter. Fox now held himself insulted, and, much to the displeasure of the King, declined the seals. Pitt was in bad health, and was obnoxious; Murray looked to the security of the Bench, and had no wish to encounter Fox and Pitt as the deputy of Newcastle. * * For a time all was apparently easy. Sir Thomas Robinson, who knew the routine of foreign affairs, was made Secretary of State, and with Legge, Chancellor of the Exchequer, was appointed to lead the House of Commons. Pitt felt the affront, and said openly that Mr. Fox should have been made leader. Neither he nor Fox resigned their offices, but both thought themselves at liberty to treat with contempt, and expose to laughter, the Secretary of State. On the occasion of an election petition, Sir Thomas Robinson happened to say that the next would be a short case, for it presented no difficulty. Pitt fiercely blamed this light and ignorant way of speaking, and Fox, ironically excusing Robinson on the ground of his inexperience, said he hoped he would be the last great man, as he had been the first to use the influence of his high station to prejudge a case that was unheard. Pitt had said in private, 'he lead us! the Duke might as well send his jackboot to lead us!' And so indeed it appeared."

The main difficulty of those days in forming a ministry, was the division of the spoil. Every great depositary of parliamentary power had in his train a set of petty intriguers ("followers of his own"), all of whom were to be provided for; and the premier, in selecting among the eminencies of his day, had to take them with all their incumbrances. In the embarrassments this created, the pension list afforded the principle of adjustment; but already that lever had been overstrained, and threatened to break beneath the burdens imposed on it. Sacrifices, therefore, of individual ambition and of private gratitude to the expediency of the day, were becoming more and more necessary. The Duke of Bedford himself gave his support to a ministry from which he consented to be excluded, contenting himself with a provision for his friends and followers. In the management of these delicate distresses, Newcastle was pre-eminent; and his sinister dexterity gave him an influence with the king, which enabled him to exclude Pitt, or any other wiser or better man than himself, whose independence was to be feared. In what way the family compact between the aristocracy, Whig and Tory, was broken through by the force of circumstances, and the increasing power of public opinion, is the great historical problem of the reign of the Georges. For the particular occasion now before us, we again refer to Lord John:—

"Stormy times were approaching, and arrangements which excluded Pitt from an office of power, were ill suited to the wants of a country which was about to meet France and Austria combined in a war of prodigious exertion. In October 1756, Fox, disgusted by the treatment he received from the Duke of Newcastle, tendered his resignation to the King. The King was angry, but sought in vain for help. The office of Chief Justice was vacant, and Murray declared that he would accept no other. Pitt alone could supply the vacancy made by the resignation of Fox. But he refused to serve either with Newcastle or with Fox. Even in this he was indulged, and, in order to gratify him, the Duke of Devonshire accepted the post of First Lord of the Treasury. To make matters easy, Fox offered to take the office of Paymaster, without a seat in the Cabinet. Even this was denied. It was at this time that the Duke of Bedford accepted the office of Lord Lieutenant of Ireland, which the Duke of Devonshire quitted for the Treasury. This combination was not made to be lasting. Mr. Pitt, with all his great qualities, was ill fitted to influence the votes of the House of Commons. It was not only that he could not stoop to dishonest arts; he did not possess, or would not exert, the honest qualities of conciliation and forbearance. * * When he came to form a ministry himself, he produced that curious mixture of which Mr. Burke says, 'He made an administration so chequered and speckled; he put together a piece of joinery so crossly indented and whimsically dovetailed; a cabinet so variously inlaid; such a piece of diversified mosaic; such a tesselated pavement without cement; here a bit of black stone, and there a bit of white; patriots and courtiers; King's friends and republicans; whigs and tories; treacherous friends and open enemies; that it was indeed a very curious show, but utterly unsafe to touch, and unsure to stand on.' This strange jumble of parties was no accident, but was the natural result of his character. He had no party attachments, and no fixed principles. He cared as little for the employment of Hanover troops, and the engagements of subsidiary treaties, as he cared for the Walpole connexion, or the so-styled patriots: he was ready to be for or against any measure, or any man, as his temper and judgment inclined him at the moment. What he really possessed, and what others wanted, was a high sense of personal honour and national independence—a resolute heart in council, and a powerful understanding for great emergencies. These qualities fitted him exactly for a colleague of Newcastle, who had the qualities which Pitt wanted—a knowledge of the characters of public men, and a sense of the necessity of a party standard to which they could rally. After a long interval of suspense, the interests of the nation prevailed; the Duke of Newcastle became First Lord of the Treasury, and Mr. Pitt Secretary of State, and, according to the phrase of Horace Walpole, all the men who had been declaring for months that they never would join united in forming an administration. 'The Duke of Newcastle lent me his majority to carry on the Government,' said Mr. Pitt some years afterwards. Mr. Pitt made war, Mr. Pitt subsidized Prussia, Mr. Pitt sent forth glorious expeditions, Mr. Pitt conquered Canada: the Duke of Newcastle gave away places, and filled the Whig boroughs with sure dependents."

In such a condition of affairs, everything must turn on personality and egotism; and the present correspondence teems with the minutest traits of such influence, more especially the letters of Rigby, a principal correspondent of the Duke's, and one to whom intrigue seems to have been a natural element.

A more important moral, and one more immediately applicable to pending contingencies, is that which may be collected from the Duke's correspondence as Lord Lieutenant of Ireland. It is replete with matter of edification applicable to the passing hour. Even so long ago as his days, we find the bitter fruits of the ancient misgovernment of that country ripening in teeming abundance; and the difficulty in carrying on affairs was even then as great, if not as embarrassing to English ministers, as at the present moment. The Irish parliament, or rather the shadow of a representation, required to be watched, crippled, and misled by an English party in the house, bought "to do the king's business there." "The Parlia-

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ment," says Lord John, "of that country was a jobbing aristocracy, banded into different parties, without much, if any, distinction of principle. The English government used their patronage to purchase a majority. But the mouths of one party were no sooner stopped by pensions and places, than another rose to complain of profusion, in the name of their country, and to ask for new extravagance in their own. A fresh purchase only led to fresh pretensions, and the very pensioners themselves had the effrontery to exclaim against the burthens of which their own faction and corruption had been the cause."

This settled finally in the formation of two or three great families, which, by placing themselves at the service of the British minister, on terms of their own making, monopolized the distribution of patronage, and were too powerful to be thwarted or discountenanced. These are the men of whom it was said, that "if they had all Ireland given to them for an estate, they would ask for the Isle of Man also, as a cabbage garden." As early as this time, the necessity for ruling the Catholic population through their clergy, was urged by Lord Clanbrassill on the government; and the policy was defeated, perhaps as much by the jealousy of the family interest, which could bear no rivals near the throne, as by their bigotry or that of the English parliament.

"Now, my Lord," writes Lord Clanbrassill, "I cannot but think it is highly advisable to attempt to dissolve this close connection between Popery and Jacobitism, and that the most probable method to this effect would be to take their priests under the protection of the government, and oblige them in order to obtain that protection to give security for their good behaviour. One advantage would immediately flow from this plan;—the persons, the number, and the place of abode of all the priests in Ireland would be publicly known, which would be a great check upon them; and when they have tasted the comfort of a legal protection, which would give them a kind of property in their parishes, they will be ready enough to give private informations against the itinerant friars (those restless emissaries of France and the Pretender) who swarm in this country, and devour many little emoluments that would otherwise fall to the share of the parish priests. And I make no doubt but that the Irish *parish* priests, finding themselves thus indulged, would in time be as good subjects to the King of Great Britain, as the German priests in the Electorate are to the Elector of Hanover."

But it will be said, that the effects did not answer to these anticipations; that conciliation has failed to produce gratitude. Why? because in conceding each particular measure, the principle on which its value depended, was set at nought and abandoned; because in every concession, while bigotry has held the bread in one hand, it has not concealed the stick in the other. Thus, on the passing of the Emancipation Bill, the leaving the education of the priest unprovided for, the niggardly grants for Maynooth, have developed a generation of clerical democrats, looking forward with exultation to separation and a theocratic republic. Other causes of evil, indeed, are behind these: the Catholic disabilities were not all in all; but it is not their least evil, that they have too long excluded other considerations from the public view.

Among the grosser items of mal-administration, incidental to Irish affairs, was the custom of saddling its then separate Exchequer with pensions for non-Irish and jobbing purposes. A curious instance of this abuse occurs in the proposal to pension the King's daughter, the Princess of Hesse; and we wish we could exhibit the Duke of Bedford's hostility to that measure, as founded on loftier principles than his correspondence offers. His objections, timidly put forth, and readily abandoned, are offered in the shape of Exchequer statistics—the overladen state of the list, and the danger of parliamentary discontents—considerations of expediency, which smack distastefully of fraud. The winding up of this business is curious, and deserves to be quoted at length, not only on its own account, but for the light it throws on parts of the family history of the Irish peerage. The passage exists in a note made by the Duke, of "heads of business" to be laid before the King:

"May 24th.—As things are circumstanced business may be easily carried on the next sessions; but the leading people must have *douceurs*, a great many of which I must at a proper time lay before his Majesty, by these means he may do what he pleases with that country. The Princess of Hesse may have her pension of 5000*l.*; but other things of the like nature must be given in Ireland. Pensions to the amount of above 5000*l.* per annum have been extinguished since my going to Ireland. * *

"To propose the following persons to be made peers:—The Chancellor, if his Majesty shall please to make an augmentation of 500*l.* per annum to his salary, to be created a Baron.[1]—Sir Arthur Gore, a Viscount.[2]—Sir Maurice Crosbie, a Baron.[3]—John Lysaght Sen, a Baron.[4]—William Annesley, Esq., a Baron.[5]—James Stopford, Esq., a Baron.[6] (Agreed to.)—Lord Viscount Castlecomer to be made an Earl.[7]—Lord Tullamore to be made an Earl.[8] [Not the present family.]—Lady Athenry to be made a Countess.[9] (Agreed to.)—Likewise Mr. Cole[10] and Mr. Mason's[11] request to be made Barons. (Not at present.)—And Lord Rusborough to be made a Viscount.[12] (Not agreed to.) * *

"The following persons to have pensions during pleasure, for the sums set against their respective names:—

	£.
Countess of Drogheda	200
Mrs. Gore and her daughters	200
Guy More, Esq.	200
John Blennerhassett, Esq.	200
James Hussey, Esq.	200
The Honourable Mrs. Walsingham ..	200
Honourable William Molesworth and Anne his wife, in addition to their pension ..	100"

To complete the picture offered by this document, the memorandum laid before the King, in connexion with its contents, should be taken into account:—

"His Majesty having been pleased to signify his pleasure to the Duke of Bedford, lord-lieutenant of Ireland, that whenever the circumstances of affairs would permit it to be done without prejudice to his service, or discontent to his good subjects of that kingdom, that it be intended to grant a pension upon that establishment of 5000*l.* per annum to H.R.H. the Princess of Hesse Cassel, for her life, and the lives of the princes her children; the Duke of Bedford thinks it is his duty to represent to his Majesty that it is his opinion, that in consideration of the present tranquil state of that kingdom, and the great decrease of the pension list, occasioned by the death of several persons, who had very considerable charges upon it, that the present time is the properest for his Majesty to carry into execution his gracious intentions to his royal daughter and her family, provided his Majesty will be pleased to consent that the following pensions during pleasure, may be likewise placed on that establishment, which, as they are entirely intended for persons resident in that kingdom, and calculated solely to enable me to carry on with success his Majesty's service there, will be the likeliest means to quiet people's minds, who might otherwise be uneasy to see such a great annual sum carried out of their country *without having any share of it themselves*. This seems likewise the more necessary in order to quiet people's minds there, as his Grace the Duke of Newcastle informs me, that it is for his Majesty's service in this kingdom that Mr. Charlton should have a pension of 1500*l.* per annum for his life on the establishment of Ireland, which I think likewise may be done, without detriment to his service. His Majesty is likewise most humbly desired to approve of the inclosed list of peers proposed to be promoted to higher honours; and of commoners to the peerage; as likewise of persons proposed to be put into the Privy Council: and to permit me humbly to assure him, that considering the difficulties I had to struggle with, the favours now asked for his subjects there, (who are either very considerable in themselves, or by their connections with others,) are far less than what has been usually granted upon the recommendation of former lord-lieutenants, though in times of infinite less difficulty than I had to struggle with."

Whole volumes written on "virtual representation" in general, and the Irish parliaments in particular, could not throw a stronger light on the past and present condition of Ireland, than this little episode. But this is not all. Shortly afterwards Prince Ferdinand was, with the like cool indifference, placed on the Irish pension list for 2,000*l.* per annum. Yet the Duke of Bedford was, for those times, an enlightened and an honest man, let Junius say what he pleases. The system was too powerful to contend against; and everything bent before it.

Passing, however, from great considerations to smaller particulars, we find, here and there, an anecdote of less general import, worth commemoration. These are principally found in the correspondence of Rigby. We shall quote one or two only, and that without much method, and after the "French Falconer" manner, as the matter comes to hand:—

"Nobody is yet returned from the play; and being alone, I think I cannot do better than inform your Grace that to-day has been productive of no events, except that I hear from all hands of those who were at court, that the King appears much easier and happier than he has done for some time past. One circumstance with relation to this tranquillity I have heard from very good authority. I cannot forbear telling you Lord Temple pressed him some days ago very strongly for a pardon for Mr. Byng: his Majesty persevered, and told his lordship flatly he thought him guilty of cowardice in the action, and therefore could not break his word they had forced him to give to his people,—to pardon no delinquents. His lordship walked up to his nose, and, sans autre cérémonie, said, What shall you think if he dies courageously? His Majesty stifled his anger, and made him no reply. I think I never heard of such insolence.*"

What follows is in pregnant contrast with our own times of gas-lighting and regimental policemen:—

"Though it is eleven o'clock, I must tell you of the most curious of all robberies that was committed last night. A Mrs. Hodges of Hanover Square got into her coach at the playhouse, and from under the seat of the coach, as it was going along, up jumps a thief, and with a pistol in his hand demands her money and jewels, and orders her, upon pain of instant death, to stop her coach at a certain place and let him out, and wish him good night, all which she complied with, and he carried off a thousand pounds' worth of her jewels."

(1) Created Baron Bowes of Clonlyon.

(2) Member of parliament for the borough Donegal, created Baron Saunders and Viscount Sudley of Castle Gore, in the county of Mayo, and in 1762, Earl of Arran, in the county of Galway, on the recommendation of the Earl of Kildare.

(3) Member for the county of Kerry, created Baron of Branden, county of Kerry; on the recommendation of the Earl of Shannon.

(4) Member for the borough of Charleville, created Baron Lisle of Mountnorth.

(5) Member for the borough of Middleton, created Baron Annesley of Castle Wellan.

(6) Member for the borough of Lethard, created Baron of Courtown, county of Wexford.

(7) John Wandesford, Viscount Castlecomer, created Earl of Wandesford.

(8) Charles Moore, second Lord Tullamore, advanced to the dignity of Earl of Charleville.

(9) Dowager Baroness, created Countess of Brandon, county of Kilkenny.

(10) John Cole, Esq., member for Inniskillen. In the Duke's private Diary this note: "Mr. Cole, member for L, was with me to lay in his pretensions for the title of Ranelagh, which he said was promised to be recommended to the King by the Duke of Devonshire." "I gave no promise but to lay his pretensions before the King,"—created in 1760, Baron Mount Florence of Fermanagh.

(11) Most probably Aland Mason, Esq., member for the county of Waterford.

(12) Joseph Leeson, First Earl of Miltown; advanced to the Viscounty of Rusborough, 1760.

* 'On the affair of Mr. Byng, he (Lord Temple) had even gone so far as to sketch out some parallel between the monarch himself and the admiral, in which the advantage did not lie on the side of the battle of Oudenarde.'—*Walpole's Memoirs*, vol. ii. p. 198."

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At the present moment, when Ireland is distressed by the sudden failure of the English market for Irish cattle, an extract from a letter of Rigby's is curious:—

"Here Mr. Hely Hutchinson continues his daily attack; and neither Primate, Speaker, or Lord Shannon, dared to oppose resolving that the exportation of live cattle from hence was prejudicial to this country; so I was left alone to speak for it, which I did in the best and strongest terms I was able. He then wanted to bring his resolution to my Lord-Lieutenant, but upon a division he could get but *six* to proceed to such extremities against 104. His Grace is not satisfied, nor am I much pleased, that they would not show spirit enough not to suffer that matter to be at all stirred."

The letters of Rigby are generally of a light gossipping character; but it is difficult to extract with effect, from his slight and sketchy pencillings, or to make them intelligible without further explanatory details than comport with our space.

In conclusion, they who were not displeased with the contents of the first volume will not dislike the second; and if these letters are less illustrative of leading transactions than might be wished, as contributions to the history of manners, as replete with suggestive details and involuntary exposures, they will repay the trouble of perusal. After all, perhaps, it is by such traits and developements that the history of the Georges will be best understood by posterity.

Hand-book for Travellers in Central Italy, including the Papal States, Rome, and the Cities of Etruria: with a Travelling Map. Murray.

The 'Hand-book for Northern Italy' conducted the Italian traveller as far south as Florence, and bounded his route on the west by a triangle, of which Venice, Mantua, and Bologna formed the three points. The present work begins its guidance at Mantua, which place, strange to say, is not included in the map accompanying the book; it also takes the traveller by the canal to Venice, and describes a route from Padua to Ferrara, but a search on the map after Venice and Padua will also be fruitless. Here it may be suggested that a small skeleton map of the whole of Italy, no matter how small, would be a very welcome addition to all the hand-books for Italy. Travellers like to see at a glance the whole extent of their proposed journeys, and the relative position of each object. Comparatively few travellers will adhere to the precise boundaries which a hand-book sets to itself for its own convenience. An outline of the whole country, covering a few inches, might easily be inserted in any of the blank corners of each map.

This hand-book is chiefly a guide to Rome and its environs: out of 540 pages, 300 are devoted to Rome, whilst the remainder refer to the country intermediate between Bologna and Rome. In order to form a just estimate of the value of this or any other such work, nothing less than a survey of the places and objects themselves, with the *book in hand*, will suffice. We do not pretend to have crossed the Apennines for the express purpose of writing this notice, and are, therefore, so far disqualified; but we have given to the work a careful perusal, and, notwithstanding some few details which want correction, it may be justly pronounced to be a careful and laborious compilation, and worthy to take rank with Mr. Murray's other hand-books. More matter of fact and precise in its information than the 'Hand-book of Northern Italy,' the production of a different writer, it takes a somewhat less extensive grasp of general objects, and its descriptions are, perhaps, rather less animated and picturesque. But for the very reasons that it is inferior as a narrative, it may be better as a guide book: the object of "guiding" is not the same as "describing" or portraying; and it strikes us that the 'Hand-book of Central Italy' is a more complete *guide* book, so far as it goes, than its Northern companion. In respect of one of the most important classes of objects—Painting—we have no doubts at all that it is so. On this subject, however, we would suggest that the writer should make himself acquainted with Buchanan's 'Memoirs of Paintings' and other modern works, and especially the Catalogues of the sales of pictures which took place about the period of the French Revolution, and thus trace the present owners of the pictures mentioned in his Hand-book. Ascertaining at the places themselves the legend of the early existence of a particular work of art, it would be pleasant for the traveller, when he returns home, to know where such a work is still to be seen. Without this information, the history and interest of the work is but half developed, and the picture itself is but an abstraction. Thus, the visitor at Città di Castello is informed that the Palazzo Bufalini was "designed by Vignola, during his mission to the city from Gregory XIII. for the settlement of the confines between Rome and Tuscany. It was injured by the earthquake of 1789; great part of it was destroyed, and little of its grandeur now remains. Previous to that event, Cardinal Bufalini, while bishop of Ancona, added a gallery which contained the St. John Baptist of Parmigiano, and other fine pictures." Is not this very St. John Baptist the picture called the 'Vision of St. Jerome' in our own National Gallery? Assuming the fact, how much increased interest would the tourist take both in the Bufalini Palace and his own National Gallery, in being reminded that this picture was purchased out of the ruins by Mr. Douro, an English artist, and that it passed successively from him through the hands of the Marquess of Abercorn—of Mr. Hart Davis—of Mr. Watson Taylor, into the British Institution, and is now finally located in Trafalgar Square. This appears to us a point worthy consideration. So also would be the amplification and improvement of his Index. Why is this picture omitted from the index? Why, under the head of frescoes, are omitted those of Giotto, at p. 93, and of Masaccio, at p. 236, among the most interesting of all for the history of early art? We have glanced at these omissions with no thought of depreciating the worth of the book, but rather in the desire to see it made more perfect. We are fully aware of the great labour involved in the compilation of such works, and of the risks of inaccuracy and incompleteness, and, therefore, we offer these friendly suggestions.

There is much historical anecdote happily and pointedly introduced into this volume. When the reader pays his next visit to the National Gallery, he may, whilst contemplating the portrait of Pope Julius II., ascribed to Raffaelle, recall to mind the following:—

"Immediately before the great door of this church (San Petronio, at Bologna) stood that famous colossal bronze statue of Pope Julius II., executed by Michael Angelo, after the reconciliation of their quarrel on the subject of the Moses. The Pope, at his own request, was represented with a sword in his left hand, and in the act of reprimanding the Bolognese with his right. But this great masterpiece lasted only five years. In 1511, on the return of Bentivoglio, it was broken up by the people, and the bronze, said to have weighed 17,300 lbs., was sold to the Duke of Ferrara, who converted it into a piece of ordnance, under the appropriate name of the Julian. It is recorded of this statue, the loss of which will ever be deplored by the lovers of art, that when Michael Angelo asked the warlike pontiff whether he should put a book in his left hand, he replied, 'A book! no; let me grasp a sword: I know nothing of letters.'"

It was in connexion with the Church of S. Procolo, at Bologna, that the well-known lines of running alliterations originated:—

"On a wall adjoining the church, the following inscription to the memory of a person called Procolo, buried in the church, who was killed by one of the bells falling on him as he was passing under the campanile, was much admired in the last century, when this kind of play upon words was more in fashion than it is now:—

Si procul a Proculo Proculi campana fuisset
Jam procul a Proculo Proculus ipse foret."

The handbook does not forget to notice the *mortadella*, or famous Bologna sausage; nor the *cervellato*, or pudding of raisins and fine kernels; but is apparently oblivious of the famous street cries of Bologna—

Thy thousand cries
So well pourtrayed, and by a son of thine,
Whose voice had swelled the hubbub in his youth—

oblivious both of the actual sonorous cries themselves, and of Annibale Caracci's drawings of them.

We should like to quote at length the passage relating to the Pineta, or Pine Forest of Ravenna—"Ravenna's immemorial wood"—the scene of Boccaccio's 'Nastagio degli Onesti,' the incidents of which Dryden appropriated in his 'Theodore and Honoria;' the scene, too, which made Lord Byron exclaim, "How, raising our eyes to heaven, or directing them to the earth, can we doubt of the existence of God? or how, turning them to what is within us, can we doubt that there is something more noble and durable than the clay of which we are formed?" As more than half this handbook belongs to Rome, it seems to us to have a good title to the possession of a map of the city, which is, in fact, indispensable.

The notices of the paintings in Rome are good and ample. In the remarks on the Sistine Chapel, it is stated that the painting of the roof engaged Michael Angelo for upwards of four years, and not twenty months, according to the traditional belief. We have understood that not long since some papers of accounts, belonging to the period when the frescoes were painted, were found, which satisfactorily proved, by a sequence of payments, that the great artist must have been employed on these miraculous works at least for a period exceeding three years and a half. Indeed, bearing in mind the colossal proportions of the figures, an attentive study of the designs conclusively proves that the amount of bodily labour was such, that the painting of this roof must have occupied very considerably more than twenty months. Our attention was called to this subject by an artist who made a careful calculation of the extent of the work. Bearing in mind, too, that being in fresco, the pictures must of necessity have been executed in small portions, his conclusion was, that it must have been a work of at least three years and a half; and this estimate has since been substantiated by the accounts before mentioned. An anecdote or two of the 'Last Judgment' may be acceptable:—

"It is a remarkable fact in the history of the picture, that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. took offence at the nudity of the figures, and wished the whole to be destroyed. On hearing of the Pope's objection, Michael Angelo said, 'Tell the Pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pictures will reform themselves.' The Pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the epithet *Brachettone*, or the breeches-maker. Michael Angelo submitted to the Pope's will, but revenged himself on Messer Biagio, of Siena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right angle of the picture, standing in hell, as Midas, with ass's ears, and his body surrounded by a serpent. Biagio complained to the

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Pope, who requested that it might be altered: but M. Angelo declared that it was impossible; for though his holiness was able to effect his release from purgatory, he had no power over hell. In the last century, Clement XII. thought that the process of Daniele da Volterra had not been carried far enough, and in his fastidious scruples did serious injury to the painting by employing Stephano Pozzi to add a more general covering to the figures. We see it, therefore, under many disadvantages: the damp of two centuries and a half, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect, and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the Castle of St. Angelo, in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican."

With the following, relative to Domenichino's master-piece, the 'Communion of St. Jerome'—a worthy companion to Raffaelle's 'Transfiguration'—we shall conclude:—

"It was painted for the church of Ara Cœli, but the monks quarrelled with Domenichino and put the picture out of sight. They afterwards commissioned Poussin to paint an altarpiece for the church, and instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only two painters in the world, Raphael and Domenichino."

Hand-Book for Travellers in France: with Five Travelling Maps. Murray.

Though Mrs. Bray, Mr. Dawson Turner, Mr. Hughes, the Strutts, Professor Whewell, Mrs. Boddington, Miss Costello, Mrs. Ellis, Mr. Trollope, Mr. Clifton Paris, Monsieur Emile Souvestre, and numberless others have all done well in laying open the provinces of France to the tourist, a Guide-Book of condensed information has long been eminently needed. The editor of this series has collected his stores no less carefully than usual; although, owing to the immense number of objects embraced, there are fewer extractable passages than usual in the present Hand-Book. It is to be hoped that this volume will invite many to the districts it describes: not the class of our established summer tourists whose name is Legion, but our poets and our thinkers. Their presence, by habituating Breton, Norman, Limousin, or Basque to the courtesies of an intimate and peaceful intercourse with the English, must strengthen the—

bond divine,
Which bindeth land to land in golden chain,

on both sides of the channel. If our neighbours are slow in going forth to gather a cosmopolitan spirit, all well-wishers of peace and civilization should be proportionately earnest and careful in carrying it amongst them.

Railway Reform: its Expediency and Practicability considered. Pelham Richardson.

The apathy of the government to that astonishing revolution in the interests, customs, and fortunes of the English people, which the creation of a new power and the introduction of a new element in civilization has been rapidly accomplishing, and which the last ten years have nearly achieved,—the apathy with which it has regarded the public interests and public well-being during a period so pregnant with the fortunes of futurity, forms only one of many proofs, which thinking men are every day able to reckon, of the growing imbecility for good to the commonwealth of a government in which the interests of party, the honours or emoluments of place, and the conventionalities and precedents included within four walls of a house of parliament, are conceived to comprise all the duties, ambitions, and functions of the rulers of a great empire. The *laissez faire* system, so grateful to the indolence of red-tape officiality, so soothing to the pomposity of green cloth boards,—this system, as far as railways are concerned, has resolved itself into the do-nothingness of official incompetency; and to reign without governing seems the only principle which presides over the great mercantile and commercial interests of an intelligent people. Why, what a folly does it seem, that such matters of fact, of finance, and almost of personal freedom, as railways, in which the most intelligent, industrious, and wealthy part of the community daily, deeply and so extensively suffer or enjoy,—that such matters which now form a third class in the great necessaries of life—food, raiment, and *locomotion*,—that such gigantic public works, forming the greatest of the possessions of an empire, are allowed to grow, to prosper, or to perish, to spread misfortune or create wealth, to repress industry or to urge it forward under the legislation of chance or the guidance of accident, the direction of personal whim or caprice. Yet this *laissez faire* system is that which truly expresses the principles of the British government with reference to British railways.

"This should not be"—is a verdict easily obtained from intelligent men, but unhappily our complaint against the system of non-interference is an evil to be at once met by the anticipation of the greater evils of unwise interference. To let alone, is, it must be granted, the best maxim for unwise rulers. When we shall have arrived at Mr. Carlyle's Millennium, the wisest and the best men in highest place and power, then, indeed, we may begin to desire, in all things, the guidance, and direction, and active co-operation of the fathers of the people in our affairs; till then, we are better, perhaps, let alone. Such specimens as the railway public have already had of the wisdom and practical tact of the railway department of the Board of Trade, have not hitherto tended to raise any very high expectations of the benefit that would result from extending its functions and power.

Yet such is the object of the publication at the head of this notice; and such certainly has been the apparent tendency of some of our own remarks on the British railway system. We have shown the irretrievable losses that have been sustained by the neglect of government, by its having failed to direct and systematize the efforts of opposing lines, so that while some portions of the kingdom are intersected with rival, redundant, profitless railways, others of great importance are left wholly without the necessary means of communication, as is especially shown in the want of any great lines, passing directly towards Ireland, for the rapid transmission of mails, and of any great northern line into Scotland. We have shown, in detail, (see *ante*, pp. 325, 433) how a wise and well-timed direction of our energies would have saved to the country many millions of profitless capital, and have extended far and wide the blessings of the railway system. We have only one comfort—that while a hypothetical wise interference would have achieved much good, the actual foolish interference would have done incalculable mischief.

Certain it is, however, that the centralized management of all the railways of Great Britain as one great system, might, if wisely conducted, be rendered most beneficial not only to the users of the railway transport, but equally to the holders of railway stock. Certain it is that the enormous profits of many lines, applied to cover the losses of others less profitable but still most important, would tend to diminish the risks and equalize the gains, and, of course, to enhance the value of railway stock. We have shown at how much less interest the Belgian government has raised its capital than our railway companies have done; and we have seen how much the public have in that kingdom benefited by the consequent low fares and extensive traffic. The same centralization of system, absence of fluctuation, uniformity and economy of construction, continuity and cheapness of conveyance, as on the Belgian lines, would be of incalculable benefit to railway property if adopted in this country.

This pamphlet is designed to advocate the adoption in this country of one central system of railway management and the consolidation of railway stock, along with a cheap and uniform tariff. We welcome it as a laudable effort in what we conceive to be the right direction. It is a book on which great care and much labour have been bestowed. As an analysis of the value of railway property, it deserves the perusal of the holders of railway stock. Its general views coincide entirely with those we have been accustomed to advocate, and if the precise plan which it proposes be not the best possible practical scheme, it is at least one which deserves careful examination. Its full and accurate tables are valuable as statistical documents, and are convenient for reference, even independent of the reasoning they are adduced to sustain.

We shall best serve the interests of the cause of railway reform, by submitting to our readers the following *résumé* of the arguments and facts adduced in the work itself. The first part of the paper examines the evils of the present system as follows:—

"The necessity of an examination into the principles on which our railway system is founded, and the practice by which it is carried out, is attempted to be proved, from the existence of manifold evils and abuses, which it is contended are of such notoriety, that little more is necessary than to point them out. The following are especially referred to:—1st. The exorbitantly high fares charged on most of the great lines of railways in this country, compared with those on the continental lines, especially in Belgium, the fares in that country being *two thirds less* than what they are with us. 2nd. The illegal and extortionate charges which some companies are in the habit of making, with the certainty of being able to do so with impunity. 3rd. Depriving the community of the few privileges which the legislature intended they should possess. * * 4th. The injury and annoyance which the public suffer when hostile companies possess different lines of railway connected with each other. 5th. The prejudicial effects to the public interests, when companies so situated enter into a secret combination for keeping up high prices. 6th. The ruinous effects of our system on the poorer classes in this country, and their deprivation to a great extent of the manifold advantages which the establishment of railways is calculated to confer on them."

The second part examines the causes and origin of the present evils. Here the author has omitted to notice the material evils arising from the past neglect of the legislature and the executive, in having permitted the existence of extravagance and expense in the construction of works, allowed competing lines, and failed to prescribe some sound systematic arrangement of the great lines of the country. The evils he notices are, however, sufficiently real.

"It being thus proved, or assumed to be so, that a great change is wanted—that the country is not deriving those benefits from the establishment of railways which they are capable of yielding, the evil is traced to its original source; viz., the state having granted to private parties, for their individual gain, the complete control and management of these great channels of social communication. The total improbability of any change in railway management, by which the public would be benefited, is deduced from the two important facts, which were proved before a Committee of the House of Commons a few years since, without any attempt made to contradict them. 1st. The railway companies *in general* find it dis-

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advantageous to convey passengers at *very* low rates; for although a great increase of numbers is the result, yet it is not sufficiently great to counterbalance the deficiency in reduced fares. 2nd. The railway companies, when they drive their competitors off the road, and are thus freed from opposition, raise the fares to the highest rate. The London and Brighton Company is the last instance of this system, but they have so far exceeded due limits that several coaches are daily running now. It is therefore contended, that as comparatively high fares are found to pay best, and are charged on the most profitable railways, there is no likelihood of their being reduced, or any practices discontinued that tend to increase the receipts of the respective companies."

The author finally expounds and advocates the great doctrines of low fares, large trains, a centralization of management, and a consolidation of stock.

"The difficulty of dealing with the subject is then noticed: it is observed that as a contract has been entered into between the legislature and railway proprietors, no step could be taken to the prejudice of the latter—no measures could be adopted by Parliament respecting their property, that would have the effect of reducing their profits, without due compensation being made, but at the same time it is contended that the legislature have a perfect right to deal with railway property in the same manner as any other that the welfare of the state may require. The manner in which railways are conducted in this country is noticed at considerable length, and contrasted with what it might be under a different system—one which would render their usefulness *entirely* subservient to the public good. It is contended that under the present system, as the greatest gain to the shareholders is the *only* object of those who have the management of railways, the convenience of the public is only so far consulted as it may conduce to that end. In proof of the extent of usefulness which railways are capable of conferring on the community, especial attention is directed to two points. 1st. The almost unlimited capabilities of railways for all purposes of transit. 2nd. The great *waste* of locomotive power in the conveyance of passengers and merchandize. The truth of the first proposition is so well known, that little more is done than direct attention to it as an acknowledged fact, but the second is discussed at considerable length, and a great variety of statistical and documentary evidence is adduced to prove that the locomotive power at present in daily use is fully sufficient to do *three times its present work*,—that consequently *two thirds of it are going to waste*. It is endeavoured to be shown that if fares were reduced so low that the number of passengers would be trebled, that the aggregate expense would be but slightly increased, and reference is made to some railway companies which have reduced their fares very low, and in consequence have nearly trebled their former number of passengers *without the slightest increase in expense*; to avoid, however, any dispute on that point, 25 per cent. for extra expenditure has been assumed would be incurred by such a large increase of passengers. * * After noticing the difficulties and disadvantages attending the first and second plans, the third is suggested as being the most feasible, and the manner in which it is proposed to carry it out is explained at considerable length. The outline is as follows:—The estimated value of railway property is about 63,000,000 sterling; the value of the first class is 48,000,000, paying 5 per cent. per annum at the present current prices of shares, and the second class 15,000,000, paying in round numbers not more than 4 per cent. on their quotations of shares, the prices of which are in many cases merely nominal; it being obvious that *bad* property would not be purchased to pay only 4 per cent., when *good* property could be obtained that would pay 5 per cent. It is proposed that the state should purchase the whole of this property at the current price of shares, paying the present holders in 3 per cent. consols, on such liberal terms as would not only be a bonus to the present holders, but prevent the Government from having recourse to a loan."

"It is proposed that when Government should thus have got possession of all the railway property in the kingdom, a uniform rate of fares and charges should be made, which should not on an average exceed *one third* of the present charges. The proposed scale is as follows:—

Mail passengers, 2*d*. per mile, travelling at the rate of 35 miles per hour.				
1st class 1*d*.	do.	do.	25	do.
2nd do. ¾*d*.	do.			
3rd do. ½*d*.	do.	do.	15	do.
4th do. ¼*d*.	do.			

Merchandize, cattle, &c., at one third of the present charges.

"Some of the good effects of this proposed change are then pointed out. 1st. The great stimulus to trade and commerce by such a great reduction in the charges of transit. 2nd. Reduction in price of the necessaries of life. 3rd. The saving to the public of three millions sterling, in *direct* taxation, to say nothing of what would be saved in indirect taxation. 4th. The Government being enabled to carry out fully Mr. Rowland Hill's plan of Post Office reform, as the transmission of mails would be free. 5th. The saving to parishes by the removal of paupers free. 6th. The saving to the country in the conveyance of troops, military and naval stores, bullion, &c. 7th. The universal good to all classes, rich and poor, by their being enabled for any purpose, whether of health, business, or pleasure, to derive all the advantages which a comparatively free intercourse throughout the country can afford. Statistical calculations are then entered on to show what might be the results in a financial point of view. It is proved from the returns of two railways, the Glasgow and Greenock and Dublin and Kingstown, the proprietors of which have adopted a *very* low scale of fares, that the increase of passengers has more than made up for the reduction in charges. The Glasgow and Greenock Railway is 22¼ miles in length, and the fares last year were reduced *two thirds*, or what amounts to nearly the same thing, passengers were enabled to travel at *one third* of the previous *lowest* charge,—the result was, that the number of passengers increased in the course of a few weeks from 12,000 to 33,000, and the company gained considerably by the change:—the fare for the entire distance is only 6*d*. The effects of the system adopted on the Dublin and Kingstown Railway is adduced as a strong proof of the safety with which Government might, in a financial point of view, make a great reduction in the charges. The directors of that company, about two years since, reduced their fares to such a low scale, that one class of passengers is actually carried at the rate of *half a farthing per mile*, and the affairs of the company have improved so much by the change, that the shares, which were previously at 18 per cent. *discount*, are now at 7 per cent. *premium*. Attention has been particularly directed to the important fact, that in both these companies—the only two in the kingdom which have adopted very low fares—*no increase whatever* in the expenditure has resulted from the change, although on the Dublin and Kingstown Railway the number of passengers had increased for the last year upwards of 400,000. It is, however, freely admitted, that the adoption of the proposed scale of charges would, on the great majority of railways, cause a great diminution in the gross receipts, on some railways, perhaps, not less than a third; but it is endeavoured to be shown, that the profit which the Government would otherwise have, that is to say, the *difference between the amount now received by railway proprietors and the sum which would be paid by Government in dividends*, would fully make up the deficiency."

Vigils—[*Vigilien, &c.*] By Leopold Schefer. Guben, Berger.

A review of Leopold Schefer's Breviary for Laics was given in the *Athenæum* a few years ago (No. 437). The same seriousness and strength of moral purport which we noticed in that work characterize the 'Vigils' lately published; and the same defect of abstraction, and direct didactic teaching, belong to the blank verse of the 'Vigils,' and the versified lessons of the Breviary. The argumentative and didactic purport of these verses has prevented their writer from attending duly to the attributes of Poetry, which should convey its implied principles in a style less direct and abstract. But any genuine poetry is welcome in the present day, when many are still persisting in the dream of acquiring Fame by epics of the *past* and names bearing no relation to actual society and living interest. With slow steps, the genius of Poetry is passing on through its meditative to its lyrical developement: but the time for *pure song* does not seem to have yet arrived.

The doctrines of the Vigils may remind some of the Bhagavad Gita, while their ethical purport accords, in many respects, with the meditations of Marcus Antoninus. We shall not attempt any criticism, but content ourselves with extracting a few specimens of the 'Vigils.' Our second paraphrase is very applicable to a time when many are in danger, amid controversies about sacred things, of forgetting the substance in the sign, and making a religion of mere names. We could say many things of the false notion of piety, confined to *topics* of discourse rather than guiding the whole *spirit* of it, and of the wide contrast between our so-called religious and our profane literature produced by such a mistake; but these are thoughts that must suggest themselves to every meditative mind upon such a theme.

The Blessed.

Blessed are they who see and yet believe not!
Yea, blest are they who look on graves, and still
Believe none dead; who see proud tyrants ruling,
And yet believe not in the strength of Evil;
Who see vast temples standing, yet believe not
That they are shrines of many gods; who see
Priests, yet believe them not wiser than men.
And blest are they who see the evil-doer
In wealth and honour, yet will not believe
That he is otherwise than poor and wretched!
Blessed are they who see the wandering poor,
And yet believe not that their God forsakes them;
Who see the blind worm creeping, yet believe not
That even *that* is left without a path;
Who see the sun down-going and up-rising,
And yet believe not in his changefulness;
Who see the flowers up-springing from the ground,
And yet believe not they were dead before;
Who see the countless children of mankind,
Believing only in the power of God.
Blessed are they who see and yet believe not;
For they who as they see believe are wretched.

Signs and Substances.

You tell us nought of God, nor of the Sun,
Nor of the life of men all o'er the world.
Nought? nought? I tell you all things of them all.
Even when I talk but of a violet,
A leaf, or mark a single footstep well,
Say I not clearly something of the earth?
Can I say *rain*, and not point out the clouds?
Or speak of clouds, and not point out the heavens?
As in the *child* you see the mother too,
And in a single word the spirit feel
Who speaks and lives and *is* in it so near you?
And when I point you to the glowing rose,
The snowy lily or the mountain blue,
Or silver-shining stream, then show I not
The Sun, and in those colours speak of light?
And when I mark a child, a beam of light,
Or moonlight rainbow gleaming on the earth,
Tell I not then the glory of the sun?
And cannot he who sees *you* see your father?

Thanksgiving for Sorrows.

To care for others that they may not suffer
What we have suffer'd is divine well-doing,
The noblest vote of thanks for all our sorrows!
And only thus the good man giveth thanks
To God, and also to humanity,
Which hourly is in need of aid and guidance.
And who has not known misery? dear soul!
Who would not thank God for his sorrows all
When, in their working, they become so sweet!
Good for ourselves and for humanity!
'Tis thus the roots of the aloe-tree are bitter,
But cast upon the glowing coals, how sweet,
How lasting and diffusive is their fragrance!
Yea, I have seen a lame and halting child
Prop up most tenderly a broken plant;
And a poor mother whose own child was burnt
Snatch from the flame the children of another.
So, generous man, return thou constant thanks
For all thy griefs to God and to mankind,
And ending grief will make amending joy!
Or, if it end not, it will be pure blessing
While, in the trying furnace, thou dost good.
And if from woe released and happy, spread
Thy happiness all round thee. So doth God.
Suffering or happy, man! be always thankful.

Plain Answer.

This dull, dark strife with unillumined souls,
Ending not with the day, but every morning
A fresh returning for another day—
Such warfare makes, at last, the noblest mind
Heavy and hopeless—earnestly I wish
Twere done, that I might rest and silent be!
So speak you. But distinguish well the truth.
The conflict is not gloomy. Griev'd, you see
Around you but a dull, distracted house,
The old, false world, with evil deeds, wrong words,
Heavily pressing on all noble minds.

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Unreasonable minds are always gloomy:
The conflict is right clear, in daylight waged,
With brightness ever pressing on the gloom!
Nor is your conflict with irrationals:
(For all would wiser be, and every one
Has faculties for better—wiser—growing.)
See, then! your only conflict is with men,
And your sole strife is to defend and teach
The unillumined, who without such care,
Must perish. Every unenlightened man
Commends himself to you, ev'n as your child.
How easily for him and for yourself
Life's burden may be lighten'd! by your words
Opening the spring of truth in his own breast,
And cleansing out the roots of all his errors,
Destroying, ev'n with a single word,
A coming harvest of injurious weeds!
If, then, the Better never must grow weary
But always think of better and fulfil it,
How shall the wiser weary of his task
To show the right and for the truth contend?
How shall the heart of the good man grow weary,
Though hand and tongue are worn out in his work?
And how can gentleness be ever weary?
(For all true love is gentle, falling on
Men's souls as gentle rains upon the earth.)
How can you e'er grow weary of the truth?
Weary of gentleness and genuine love?
Be well and happy therefore in the strife!
And keep love in your heart all life's day long,
Till like the eternal stars its beams are spread.

The Fountain.

What one can never do for me again,
That I'll not do for him. To none I owe
What he ne'er did for me and ne'er can do.
And *thus* will you live justly, well and calmly?
No; not even so; say nought of useful, noble,
Divine and human life (the two are *one*).
Then first of all, grant not your child a grave;
For sure your child can never bury you!
Follow no friend to his last resting-place;
For he can never rise to follow you!
Give no poor wanderer even a crust of bread,
Lest he should never meet you and return it!
Clothe not the poor till he can so clothe you!
And bind not up your house-dog's broken limb;
He'll ne'er return that self-same benefit—
The hound can only bark and keep your door.
The beggar only prays, "reward you God!"
But I say: *whatsoever thing you do*
None other can do that for you again.
Either that same thing you may never need,
Or if you need it, it may not be found.
Humanity will always be around you,
Hear then my counsel, hear the word divine—
To every man give that which most he *needs*,
Do that which he can never do for you!
Thus live you like the spring that gives you water,
And like the grape that sheds *for you* its blood,
And like the rose that perfume sheds for you,
And like the bread that satisfies your need,
And like the clouds that pour their rains for you,
And like the sun that shines so gladly for you,
And like the earth that bears you on her bosom,
And like the dead who left their care for you!
You cannot teach the dead, nor bless the heavens,
Nor bear the earth, nor give the sun more glory,
Nor clouds more rain; you cannot nourish bread,
Nor give the rose its fragrance, nor the vine
Its sap, nor can you feed the water-springs.
And now, what were you if none did for you
What you ne'er did and ne'er can do for him?
For what can you return to God for all?
Your very spirit means His spirit—*given*—
Then, like that spirit, freely, purely, truly,
Divinely, do for every one your best.
Thus only can you live in righteousness,
In heavenly peace, joyful and free from care,
Thus you will live even as *His* spirit lives,
Thus you will in this very kingdom dwell.
Do all for men that they do *not* for you!

These are very pure and good lessons, and at least simply and clearly inculcated. Would that attention to such clear and comprehensible matters could take the place of the fashionable topics of controversy among us!

There is wisdom drawn from the example of a child in our next extract. As the child, unconsciously, lives in the enjoyment of the *whole* truth, so the man is called to bring his conscience and his science to the same simplicity and perfection.

Children's Laughter.

How soon and easily a little child
Acquainted grows with father, mother, sister,
With day and night, with sunshine and with moonlight,
With spring and harvest, and with birth and death!
"Thus is it in my Father's house," thinks he,
And never wonders at the *already done*,
But only at the new that comes to pass—
Easier to him seems life than A. B. C.
So *willingly* he sees funereal trains,
Admires the garland laid upon the coffin,
Beholds the narrow, still, last house of man,
Looks in the grave and hears, without a fear,
The dust fall down upon the coffin-lid.
With joy he stands beside his new-born sister,
Admires the snowy dress, her first array,
And sees her placed upon the mother's breast.
It grieves him not when, in pale harvest-time,
The meadows cease to put forth gentle flowers.
He gladdens when the flowers return again,
And learns the name of the all-beauteous season,
The name of Spring—he learns the name of day,
When the bright sun is up, and names the night,
When hosts of stars array themselves in heaven,
While softly at his mother's side he sleeps,
And early in the morn awakens her.
Thus lives the child unbounded and immortal,
Lives in the work and blessing of the Power
From whom proceed home, father, mother, sister,
Flowers, fruits, and sun, and moon, and every hair
On his own head—the child believes in all.
Thus let the man this holy bond of union
Behold in constant gladsomeness of heart,
In which the tenderest blossoms of the spring,
The earth with men full-crowded, and the sun
That sheds on all his glory, live together.
He *least* lives with the greatest in this bond:
The springing grass points to the highest heavens!
The tiniest sand-grain to Eternity!
The dew drops tell us of serenest love,
The shade a flower casts tells of holy light,
A child's glad laughter tells Heaven's happiness,
And a poor beggar with her tatter'd child
May point the mind to God for rest and quiet.
To learn of life, however humble, *true*,
The cheerful and divine interpretation,
Perform the *little* as you would the *great*,
The transitory as the ever-during,
And in the mind of God your life-day spend.

With one more extract we conclude; and here an universal but undeveloped and unrealized thought is exhibited in a very beautiful style:—

The Sick Child.

Your child was seized with sickness in the night,
And now all possible expedients,
All careful thoughts, arise within your breast;
Yet bow you not before an idol's shrine,
Nor promise you an offering to the Priest:
You seek but insight, counsel, strength and quiet.
Nor bend you down 'neath dread necessity,
Nor of predestination vainly dream.
How find you now security and rest?
Who helps you now? How shall your child recover?
Be calm, dear soul, remember—God is here!
In every moment and in every man,
In every power, in every atom yonder,—
And "God is here"—what mean the words, dear soul?
But constant power is here, all might and love!
And wisdom and all-penetrating skill,
The tenderest, surest, and most perfect art!
As He the all-perfect Builder is of all
These blossoms and these tenderest seeds of flowers,
And yon bright glories of the firmament,
So is He their indwelling healer too
Do what you can—let all do what they can
Upon this earth, in yonder starry sphere,
Wound or destroy blooms, moving things and men;
Yea, if you can, put out the light of suns—
Still God is there—immediately there—
Asserts Himself in every drop of blood;
There as the sap in the rose's root he moves;
There in the warmth-and-life-diffusing fire,
The life-power and the healing-power of all;
All that he owns he constantly is healing,
Quietly, gently, softly but most surely;—
He helps the loveliest herb with wounded stalk
To rise again—see! from the heavens fly down
All gentle powers to cure the blinded lamb!
Deep in the treasure-house of wealthy Nature
A ready secret instinct wakes and moves
To clothe the naked sparrow in the nest,
Or trim the plumage of an aged raven;—
Yea, in the slow decaying of a rose
God works as well as in the unfolding bud;
He works with gentleness unspeakable
In death itself, a thousand times more careful
Than ev'n the mother by her sick child watching.
Now!—God is here—in this afflicted child,
In every vein throughout his heavenly form.
'Tis He who wakes beside him in the mother;
'Tis He that gives good counsel by the father;
In the physician's hand He brings the help;
Through all the means He lives—through all the buds,
And all the roots of the medicinal herb—
Lives in this morning light—this morning breath,
Lives in the lark that sings his song up yonder,
To cheer the child who hears and faintly smiles;
Lives in the sun that yonder shines, and here
Lives in this spring-green and yon heavenly blue;
Lives everywhere with all might, perfect love.
I do believe in the all-present God—
The everliving—therefore speak I not
Of his *pre*destination, nor *fore*-seeing,
But of his being and his seeing NOW!
With Him no yesterday—eternal NOW!
In no cold fate believe I, but in Life,
The glowing love of the all-present God.

Therefore whatever happen to your child,
Whether to-morrow mid the flowers he plays,
Or in a few days we must bear this form,
Decked with fresh violets, to the cold grave,
There to repose beside his ancestors—
This wonder of all wonders we'll remember—
All things the living, loving God can do.
Thus, come what will, we honour still our Father
And this child's Father—the all-present God.

Next morning mid the flowers the child was *playing*.

On the Nature of Thunder Storms, and on the Means of protecting Buildings and Shipping against the Destructive Effects of Lightning. By W. Snow Harris, F.R.S. Parker.

THIS is the work of a man who is master of his subject, and who has only to consider how he may most clearly convey his knowledge to his reader. It is written with all the freshness of actual knowledge and experience; in short, it is just the book that ought to have been written on this subject, because it is written by the individual who has studied the subject in all its bearings more than any other person. It is a mixed subject, theoretical and practical, and furnishes a valuable illustration of the importance of scientific truth to the practical uses of mankind.

The injury done to St. Martin's spire by lightning, in 1842, is the motto of this treatise, and it is, we admit, a disgrace either to the national intelligence, or to science—we know not which—that lightning should ever damage any building whatever; for a small application of purse and of head would prevent these catastrophes; and yet this very week the papers are filled with accounts of damage done in many of our large towns by thunder-storms. Prejudice and ignorance are, however, still greater obstructions to the true interests of mankind even than parsimony, and the object of the present book is to eradicate these, by diffusing, in a popular form, sound scientific and practical information on the subject of securing life and property from destruction by lightning. We cannot better introduce the subject than by an account of the case we have already alluded to, as most familiar to our metropolitan readers.

St. Martin's church was struck by lightning on the 28th of July, 1842. The spire is a light hollow structure, forty-four feet high, standing on an open cupola, and surrounded by ornamental columns and arches. The floor of this cupola is covered with lead, and there is a massive frame-work of wood and iron resting on it; the spire terminates in an iron rod formed into a spindle at its extreme point for the support of the vane, four to five inches square and twenty-seven feet long; its extreme point being about two hundred feet from the ground. Beneath the cupola is the dial room, containing the iron spindles of the clock faces, and these are connected by an upright spindle with the clock itself, which is in an apartment forty-six feet below. Under the dial room are the bells, and beneath the clock room is the ringers' chamber, on a level with the roof of the church itself.

The first point struck was the vane-spindle, and the electric discharge passed into the spire by the long iron rod already described, and so far as this rod continued no damage was done to the building, but at the bottom of the rod there existed no metallic conductor to carry the fluid further, and it had to force its way through the masonry, starting an angle stone, and thence downwards, and so shattered the spire as to leave it in a tottering state. Two blocks of stone were thrown completely out of their places, and fell through the roof into the church; the joints of the spire were all loosened, and its general surface contorted. Two other stones were dislocated, and if these had also been thrown out, the whole of the upper portion of the spire must have fallen. Arrived at the floor of the cupola, the discharge forced a passage into a metal clamp within the masonry, where it tore up and fractured a large stone, and turned it completely over. Thus it came to the dials, at a point intermediate between the north and west dials, where it *divided*, and fell upon the gold letters XI. and XII., which, especially on the west dial, it burnt up and blackened; thence it ex-

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ploded on the minute hands, blackening the gold and injuring their points. But it had now reached a new metallic conductor, and proceeded without further damage; for by the hands of the clock it reached the spindles of the dial room, and so passed along to the top of the upright spindle, along which it descended forty-six feet downwards with perfect safety to the clock. On reaching the works of the clock the discharge melted a small copper wire, by which the lever handle key was suspended on the iron frame, and spread over the wheels and other parts, magnetized the steel pivots, blackened the silver face of the regulator, and burst open the door of the outer wooden casing, but did not stop the clock! Here once more the metallic conductors ceased, and the discharge had to force a passage through the floor of the clock room, leaving it as if blown up by gunpowder, and, coming out just over one of the iron window frames in the ringers' room, shattered all the glass, and left marks of fusion on small streaks of lead in the joints of the stones. By this course it reached the lead of the roof, and, through the pipes connected with the roof, was carried into the ground without further damage.

On this Mr. Harris remarks:—

"It is impossible to conceive a case giving a better insight into the nature of disruptive discharges, through a fortuitous arrangement of good and imperfect conductors, than this now before us. In the first place, it may be observed, that all the damage has occurred in points where good conducting matter (*i. e.* metal) ceases to be continued: and again, passing along the upright rods and spindles of iron, without even injuring the slender wooden case in which one of these (the clock spindle, forty-six feet long and one inch in diameter) was enclosed."

The conclusion to be deduced from all this is plain: had the iron rod, one inch in diameter, been carried, without interruption, throughout the whole height, from the vane of the spire to the lead of the roof, the damage to that building would have been averted. And yet public bodies, and private individuals, equally neglect the simple precaution necessary to avert such evils.

While London has afforded so satisfactory an illustration of the neglect of simple precaution, as in this case, it also affords us one of the best examples of a successful provision for averting calamity. *The Monument*, erected in commemoration of the Great Fire of London, has (by accident?) a metallic conductor of the best description. "The column," says Mr. Harris, "is terminated by a metallic vase, four or five feet in diameter, surrounded by pointed metallic plates, representing flames of fire: between this and the floor of the gallery are four thick bars of iron, supporting a set of iron steps; one of these bars, an inch thick, and five inches wide, is connected with the *iron rail of the staircase*, which reaches to the bottom of the building. The whole height of this structure, including the blazing urn at its summit, is 202 feet: it has never yet been damaged by lightning.

The greater part of a century has now elapsed since Franklin first developed the theory of the thunder cloud, and showed how the laws of electrical discharges apply to the discharge of the electricity of the clouds. He proved that when the electric condition of the atmosphere is deranged, and a cloud suspended over the earth becomes in a condition of electric charge opposite to that induced in the corresponding part of the surface of the earth, the cloud may be regarded as the inside of the electric jar, and the earth as the outside;—that powerful forces tend to produce the discharge of the jar. And in this state if any conducting body be interposed, the jar will be discharged with the flash and loud report which we recognize as types of the lightning flash and the thunder peal; and, on the large scale as on the small, the metals form the best conductors, and will be traversed by the discharge in preference to stone or wood, the ordinary materials of building. It is only when forced to pass through *bad* conductors, as wood or stone, that the electric fluid is injurious; along the metals it will pass without injury, provided they are in sufficient quantity to be preserved without melting under the discharge. It is proved that a rod or pipe of metal an inch in diameter is ample for all uses of this kind.

Is it not then surprising that this simple precaution has not long ago been everywhere attended to? The facts are well known, yet the precautions, which might be so easily taken, are neglected, as indeed the long list of casualties, recently given by Arago in the 'Annuaire' and this work of Mr. Harris, abundantly testify.

When the British Association visited Plymouth in 1841, there was pointed out a beautiful and costly property, containing the far-famed machinery of the Victualling Yard. A fine granite column above a hundred feet high, serving as a chimney, crowns the buildings; yet here our rulers, although compelled by urgent necessity to place conductors on the masts of ships, which these very stores supplied, most sagely omitted to place them on this tower, and this handsome column was shattered by lightning,—*it was without a conductor;* and the scaffolding which we saw erected for inspecting the damage, and getting a report on the said damage, cost more money than the most perfect conductor would have done! After "the steed was stolen" their worships set about "fastening the stable door;" and we have no doubt that "the Report of the Inspector having been read, the Board unanimously resolved that the column be thoroughly repaired; and that to prevent a like accident for the future, estimates be received for the erection of a suitable lightning rod to the building." We are not sure, however, that this was done, and it is just possible the Board might have decided that as the chimney had already got its turn, it was not so likely to be struck again (see Harris, page 168).

Of all the places where a lightning stroke could fall, the solitary ship, in the wide ocean, is that which it would visit with the most sure and terrible destruction. There is no doubt that many of our finest ships have perished in thunder storms. The slightest accident which usually occurs is the destruction of masts or spars; next, the damage done to decks and planks by tearing them up and breaking them; then there is the not unfrequent case in which the ship is set on fire; and, finally, the most awful of all, where it fires the magazine, and explodes the ship.

So lately as 1839, the Lords of the Admiralty appointed a commission, at the instance of scientific individuals, to examine into the question of the efficacy of metallic lightning conductors, especially of those which had been constructed on the plans of Mr. Snow Harris. The Report of the Commission, printed by the House of Commons, bears testimony to the obstruction which the introduction of so simple and obvious an improvement encountered in the subordinate departments. The results of the conductors as applied, are, however, satisfactory and incontrovertible. It was ascertained that "every search had been made for cases of injury sustained by ships fitted with conductors, and though several statements to that effect have been brought under our notice, not one has been substantiated."

Again, Mr. Harris informs us that "since the year 1829, above thirty of Her Majesty's ships have had pointed conductors fixed in all their masts. These vessels have been at sea and exposed to severe thunderstorms in all parts of the world, and although heavy electrical discharges have fallen upon them, yet in no instance has any damage or inconvenience been experienced. On the other hand, *about forty-one vessels, not fitted with them*, (more than one-fourth of the average number of ships at sea or on foreign stations,) are known to have been struck and damaged during this period.

OUR LIBRARY TABLE.

The Amnesty; or the Duke of Alba in Flanders, a historical novel of the sixteenth century, by Charles F. Ellerman, 2 vols.—A "hysterical" novel would have been nearer the truth; since we have spasm for energy, whine for pathos, and the characters dance after the fashion of Saint Vitus, instead of moving to and fro, like rational beings. Mr. Ellerman pleads that this is a first work, written in the intervals of business, by "a cosmopolite, who has *spent the greater part* of his life in foreign climes, and who has associated with the sons of both temperate and torrid zones."—Further he thus preludes with respect to his hero: "My hero, to some of my readers, may not be quite the 'beau ideal' of their thoughts. I ask of such, why should I create what does not exist? Why should I exalt the hero of a romance, who after all is but a man, into an angel—perfect, when we all of us know, that man is as weak as a reed, and *bows* to the caprice of Zephyr, when it emanates from a woman's smile, but *bends doubled* to the earth, when the gales and blasts of Circumstance rage upon him?" It was necessary to prove the justice of our epithet; or we should hardly have troubled the reader with so magnificent a description of a character, with whom, after all, he is not likely to make acquaintance. The names of Egmont, Alba, and Vargas, are to be found in 'The Amnesty,'—but nothing more which lawfully belongs to them.

A Dream of a Queen's Reign.—The writer of this strange production might say with Bottom, "I have had a dream,—past the wit of man to say what dream it was: Man is but an ass if he go about to expound this dream."

Mens Corporis; a Treatise on the Operations of the Mind during Sleep, by F. H. Elwin, Esq.—Another of those unfortunate attempts to investigate mind, in which scanty, imperfect, and ill understood experience, is made the basis of general reasonings; and in which undefined or ill-defined terms are shuffled, cut, and dealt, till they lose all meaning. The book, however, is not the less the production of an inquiring and apprehensive intellect,—an intellect not indeed sufficiently drilled in the art of thinking, but confined too exclusively within the channels of literary and university tuition; and therefore still below the subject it has attempted to illustrate.

Suggestions for the Improvement of our Towns and Houses, by T. J. Maslen.—These suggestions would indeed make our cities very delightful places to live in—almost, if not quite, equal to the country. But Thames Embankments, a Square near Clare Market, a Circus at Temple Bar, Public Gardens at the Mansion House, and so forth, are but minor and local affairs; it is further recommended, that we should have ten new cities, each capable of containing 300,000 souls, and that two millions a year should be granted by Parliament as a building fund. Perhaps the reader has had enough of explanation.

A Comparative View of the Constitutions of Great Britain and the United States, by B. T. Aiken.—A series of lectures delivered originally before a literary society at Bristol, gave rise to this unpretending volume. It contains a concise view of the constitutions of the two countries, fairly and impartially written, without any attempt to disparage either.

Ancient History, remodelled from Rollin, by Mary Shoolbred, 3 vols.—An abridgment of Rollin, professedly "with copious notes and extracts from modern authors:" but the chief authority seems to be "Bell's Geography," and we looked in vain for the contributions of those scholars whose labours we supposed would have so greatly assisted in the "remodelling" of Rollin.

Marriage, a Poem, in Four Cantos, by the Rev. Dr. Henry Edwards.—The Rev. Dr. Edwards's rhymed discourse upon the honourable estate of matrimony,

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with its dedication (concealing, doubtless, some joke, were we keen enough to understand it,) and its notes, containing anecdotes of broken-hearted Prides of Villages and scandalous old maids, has, it appears, found sympathizers, and reached a third edition; while Wordsworth, for his eighth volume, is compelled to rest content with fit audience, but fewer. The reader, we think, will echo our surprise, when he has been treated to a glimpse of the Rev. Dr. Henry Edwards singing, after the fashion of Florimel, to—

Selina of the Vale.

I've welcomed oft morn's orient gem,
And eke the balmy gale;
Yet would I prize far more than them
Selina of the Vale!

The damask rose has charms, 'tis true,
The pink, the violet pale;
But ah, my heart! I'd rather view
Selina of the Vale!

In silent evening groves I'd greet
The warbling nightingale;
But, ah! thy voice is still more sweet,
Selina of the Vale!

There must be a mistake in the title-page; our mellifluous Doctor cannot really belong to Dover! He must be a Munster melodist, by his courtly love for the sex, and the grand words in which he makes the same known.

The Columbiad, a Poem, by A. T. Ritchie.—This volume contains only the first Canto, about 4,000 lines, of a poem, having for its subject the incidents of a sea-voyage eastward from Bengal to South America:—and those of our readers who, after that plain statement on our parts, choose to refer to it, will, of course, do so on their own responsibility. Mr. Ritchie has some reason to complain of the proceedings of the poet Falconer; who, in his *Shipwreck*, has anticipated the plan and some of the details of that gentleman's poem. The pleasant terms, however, on which the latter is with himself, lead him to treat all others with forbearance; and his manner of stating the case between himself and Falconer, constitutes one of the most ingenuous and candid forms of the ancient complaint against those who have "said our good things before us," which it has been our fortune to fall in with. Mr. Ritchie, it appears, read '*The Shipwreck*,' on board, at the commencement of the voyage which he has here undertaken to narrate; and observes, naturally—"the remarkable coincidence of our fate, and perhaps the facility of finding a plan already laid down, so easy of adoption, induced me to model the commencement of the first canto somewhat after it." Having laid aside his poem in an unfinished state, and taken it up for completion in after life, our author, it appears, "forgot how near he had adhered to the plan laid down by Falconer"; and, on looking into a copy of '*The Shipwreck*,' appears to have been both surprised and shocked at the unhandsome manner in which that sailor-poet had taken the wind out of *his* sails. Several passages, however, where the coincidence was "too bad," our author suppressed; but "others," he says, "giving a description of the ship, those on board, and the disasters we suffered, I allowed to remain, from the self-satisfying palliative, that *as all ships have the same essential requisites in common, and gales of wind deal pretty much in the same way with vessels which they overtake on a lea shore*, there was no more reason why I should not attempt to describe these circumstances poetically, *than that actual occurrences should have been suppressed on the log-book, because log-books are kept on board of other vessels where their proceedings are likewise recorded.*" Under cover of a slight confusion in the logic, this, it must be admitted, is a triumphant argument in favour of plagiarism; and shows that, if our author chooses to be a copyist, at times, it is not because he cannot be very original when he pleases. Thus, following out his ratiocination, because all men have the same essential limbs and features, and inasmuch as the gales of the passions deal pretty much in the same way with the human vessels which they assail under identical conditions, there is no reason whatever why *we* should not describe some of the great and striking effects of these moral tempests *merely because Shakspeare had previously noted down the same in his log-book* in somewhat similar terms, and obliged us with a sight of it! But the author has other claims to originality than such as are derived from his plagiarisms. He has made a grand theoretic discovery; which is to reconcile, at once and for ever, the apparent discrepancies between the Mosaic narrative of the Creation, and the evidence furnished by geological inquiry—without altering or limiting the literal characters of either. This new cosmogony of our author's is announced and expounded, with all the solemnity and circumstance of a most sublime Ευρηκα; and cannot be appropriately introduced to our readers without the flourish of trumpets which Mr. Ritchie blows before it. Those who may feel disposed, in spite of all they have heard, to venture for the long dull voyage, in the good ship *Columbiad*, will find it on board as we did; and, in case they should take a fancy to appropriate it, they may, there, make further acquaintance with the arguments by which such appropriation is to be defended.

Poems, by Mrs. Pratt, late H. A. Lethbridge.—This volume contains so many painful and personal revelations which ought to have been sacred, that we hold silence respecting it to be charity.

Parnassian Climbers; or Modern Helicon.—A thing calling itself a satire—which even Satire would not touch. It has two good lines; and they are valuable rather for their meaning than their form:—

But (I) shall no more the pen attempt to wield,
So make my parting bow, and—quit the field.

A promising couplet this.

A Plea for Christian Peace and Unity, by Rev. R. Jenkins.—The author promises to avoid the crowded ways of controversy, and to devote his little work "to the more general diffusion of that spirit of charity and forbearance which controversy unfortunately tends rather to impair than to invigorate." As far as we have observed, he has redeemed his promise. His cause is certainly a good one, and it is most desirable that in these days of religious excitement it should be steadily kept before the public mind.

Dodd's Church History, Vol. V., by the Rev. M. A. Tierney,—consists almost entirely of a supplement to Dodd's account of the appointment of Dr. Bishop, and the disputes regarding the well known Dr. Worthington, and the Arch-priests Birkhead and Harrison. In our notice of Vol. IV. (No. 729) we adverted to the confusion in this work, respecting the catholic seminaries on the continent, resulting from Mr. Tierney having encumbered himself with Dodd. The want of a clear and continuous history is only made more apparent by the volume before us. The work, however, is important for the mass of private and official documents contained in the appendix.

The Papal and Hierarchical System.—It is a rare occurrence to meet one of the Society of Friends in the field of religious controversy: we do not regret their abstinence, and wish that this volume had not formed an exception to the general rule.

A Voice from the Holy Land.—This is an attempt to found something like a romance on the Gospel History! The folly of the plan is obvious, and, we may add, the work is feebly executed.

Sketches of the Reformers of the Sixteenth Century, by E. Tagart.—These sketches are too slight and superficial to merit critical examination.

A Manual of Devotions for the Holy Communion.—This professedly Anglican manual would, we are sure, pass current and without comment at Rome.

A Historico-Geographical Account of Palestine, by D. J. F. Röhr, translated by the Rev. D. Esdaile.—A volume of that useful series, called the Biblical Cabinet, not unworthy of its predecessors. It is free from most of the faults of German religious writers, and contains much valuable information. In the same volume we have "Researches in Palestine, compiled by Dr. Robinson, from various communications received at various times from the Rev. E. Smith and the Rev. J. Wolcott."

The Law of Distress for Rent on Property not the Tenant's.—This is the report of a case tried in the Summer Assizes, 1840, as to whether some casks, the property of a brewer, were liable to be distrained on the premises of a publican, to whom they had been delivered in the way of trade. Verdict was given for the brewer, the plaintiff, but a rule against the verdict was applied for, and obtained. The work before us contains an argument in support of the original verdict. The question opens a wide field for discussion; for though the case is special, the principle of exemption, if established, must include all property found on the premises and lent in the way of trade; we leave it, therefore, to the consideration of the lawyers and the legislature.

Facts in Chemistry for Schools, by W. Lover.—A useful collection explained in plain language, and apparently well explained.

Ethnographic Map of Europe, by Dr. Kombst.—The author's principles of Ethnography are not supported by much proof,—in fact, the space allowed is wholly insufficient for discussion. We doubt the utility of such bald charts. The subject demands investigation and criticism—and a chart seems to assume admitted facts, where, after the most diligent research, much remains conjectural and uncertain.

The Modern Child's Atlas.—A Celestial Atlas, by J. Middleton.—The first of these Atlases seems to be a useful little work.—Mr. Middleton gives maps of the constellations with the figures filled in on one page, and blank maps of the stars on the other. Both works are neatly executed.

Philosophical Diagrams, by F. T. Minasi, Parts I. and II. *Mechanics.*—These diagrams are designed for the use of lecturers, and philosophical classes and schools. The question of their merit must be left, therefore, to those who require such diagrams, and who are quite able to decide how far they will answer their purpose. It is enough for us to announce the publication.

Historical Sketch of the Progress of British Pharmacy, by Jacob Bell.—This is strictly an historical sketch, not of the progress of art, but of the institutions connected with the profession. It has a close reference to the contests now going forward respecting medical reform, and will be interesting chiefly to those who are engaged on that much mooted question.

The Penny Cyclopædia.—This work is now drawing fast towards a close. The 26th volume includes from *Ungulata* to *Wales*.

Encyclopædia of Anatomy and Physiology, Part XXIV., by R. T. Todd.—*Dictionary of Practical Medicine*, Part VIII., by James Copeland.—We have received these issues, the former containing highly interesting papers on the structure and functions of muscles, and on the anatomy of the Myriapoda; the other extending alphabetically from "Kidneys" to "Lungs," and consequently embracing the diseases of the biliary and respiratory organs.

List of New Books.—Eton Greek Grammar, translated into English, by Rev. H. J. Taylor, new edit. 12mo. 4*s.* cl.—The Cambrian Mirror, or North Wales Tourist, by E. Parry, with plates and map, 18mo. 3*s.* cl.—The Art of Questioning and Answering in French, by A. C. G. Jobert, 12mo. 4*s.* cl.—Das Kalte Herz (the Cold Heart), by W. Hauff, with explanation and idiomatic peculiarities, &c., by H. Apel, 12mo. 3*s.* cl.—Allen's New Greek Delectus, 2nd edit. 12mo. 4*s.* cl.—The Teacher's Companion, designed to exhibit the principles of Sunday School instruction, &c., by R. N. Collins, 12mo. 4*s.* cl.—Davy's (Bishop) Plain and Short History of England, new edit. 18mo. 2*s.* 6*d.* bf-bd.—Simes's Sacred Geography, 2nd edit. fc. 8vo. 5*s.* cl.—The Art of Land Surveying, by John Quested, 12mo. 3*s.* cl.—Experimental Education, by the Author of 'A Sponsor's Gift,' 12mo. 7*s.* cl.—Pocket Guide to Commercial Book-Keeping, by Single and Double Entry, by R. Wallace M.A. 32mo. 1*s.* 6*d.* roan.—Textrinum Antiquorum, Part I., 'On the Raw Materials used for Weaving,' by James Yates, 8vo. 24*s.* cl.—Ceylon and its Capabilities, by J. W. Bennett, Esq., 1 vol. royal 4to. 3*l.* 3*s.* cl.—Implements of Agriculture, by J. Allen Ransome, royal 8vo. 9*s.* cl.—Sandford's (Rev. G. B.) Doctrine of Regeneration considered, 12mo. 4*s.* cl.—Watson's Lent Lectures, 'The Prayer Book a Safe Guide,' fc. 8vo. 4*s.* 6*d.* cl.—Reade's Christian Meditations, or the Believer's Companion in Solitude, 2nd edit. 12mo. 7*s.* cl.—Baskets of Fragments, being Notes of Sermons, by Rev. T. Jones, 5th edit. 12mo. 6*s.* 6*d.* cl.—Pastoral Recollections, by Rev. J. A. Wallace, 16mo. 3*s.* cl.—Trower's (Rev. W. J.) Sermons on the Book of Exodus, 8vo. 9*s.* 6*d.* bds.—Truth without Prejudice, 2nd edit. fc. 8vo. 3*s.* 6*d.* cl.—Berkeley's (Bishop) Works, new edit. by Rev. G. N. Wright, 2 vols. 8vo. 16*s.* cl.—Thoughts on Moral and Spiritual Culture, by R. C. Waterston, 2nd edit. 12mo. 4*s.* 6*d.* cl.—Adolphus's History of England, during the Reign of George III., Vol. VI., 8vo. 14*s.* cl.—Davies's Records of the City of York, during the 15th century, 8vo. 12*s.* cl.—Wood's Manual of Perspective, 2nd edit. royal 8vo. 4*s.* 6*d.* cl.—The Insect World, with plates, fc. 8vo. 5*s.* cl.—Lee's Botanical Looker-Out, crown 8vo. 7*s.* 6*d.* cl.—Lee's Plants of Malvern Hills, 12mo. 2*s.* 6*d.* cl.—Strafford, a Tragedy, by John Sterling, 12mo. 5*s.* bds.—Mortimer's (Mrs.) The English Mother, or Early Lessons on the Church of England, 3rd edit. 18mo. 3*s.* 6*d.* cl.—The Philosophy of Training, by A. R. Craig, fc. 8vo. 2*s.* 6*d.* cl.—The Ornaments Discovered, a Story, new edit. 18mo. 2*s.* 6*d.* cl.—The Busy-Body, a Novel, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Smugglers, a Chronicle of the Coast Guard, by Lieut. F. Higginson, Vol. I., 8vo. 7*s.* cl.—Life in the Ranks, by Serjeant Major Taylor, 1 vol. post 8vo. 10*s.* 6*d.* cl.—The Farmer's Daughter, by Mrs. Cameron, fc. 8vo. 3*s.* 6*d.* cl.—Wit Bought, or the Adventures of Robert Merry, by Peter Parley, 18mo. 2*s.* 6*d.* cl.—Little Lessons for Little Learners, by Mrs. Barwell, 5th edit. square, 3*s.* 6*d.* cl.—Lillian Arundel, a Story for Children, 1*s.* 6*d.* swd.—Elements of Knowledge for Children, by C.M.A., square, 3*s.* 6*d.* cl.—Peter Parley's Tales about Animals, new edit. square 16mo. 7*s.* 6*d.* cl.—A Selection of Knitting, Netting, and Crochet Work, by Miss Watts, square, 1*s.* swd.

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TREES.

Like the latest left of the battle-spears,
In their ancient strength they stand;
And they tell us still of the sylvan years
When the forests filled the land;
Ere ever a hunter tracked the wood,
Or mariner plough'd the seas,
But the isles were green in the solitude
Of their old primeval Trees.

They have survived the Druid's faith,
And the Roman eagle's fall,
And the thrilling blast of the bugle's breath
From the Norman's knightly hall;
But the sun shines bright, and the showers descend,
And the wild bird's home is made,
Where the ancient giants still extend
The green of their summer shade.

We have seen our early winters hang
Their pearls on each leafless bough,
And greeted the buds of the waking Spring
With a joy we know not now;
For Life hath its winters cold and hoar,
But their frosts can form no gem;
And the Spring may breathe on our hearts no more,
But it still returns to them.

They are waving o'er our hamlet roofs,
They are bending o'er our dead,
And the odours breathed from his native groves,
On the exile's heart they shed;
Like him who gazed on his country's palm,
By the palace-circled Seine,
Till the Pagod rose in the wanderer's dream,
And the Ganges rolled again.

How sweet in our childhood's ear they spoke,
For we knew their voices well,
When far in our western hills they woke,
Of the coming Spring to tell;
But now they send us a sadder sound,
On the winds of Autumn eves,
For it murmurs of wisdom more profound,
But it tells of withered leaves.

O, such were the Dryad tones that rose
In the Grecian woods of old,
And the voice from the Indian wilderness,
That the conqueror's fate foretold;
For many a minstrel's dream had birth
In the sounds of leaf and breeze,
And the early oracles of earth
Were the old complaining Trees!

Frances Brown.

DAYS' EXCURSIONS OUT OF LONDON.

Malmesbury Abbey.

Thanks to the marvellous facilities afforded by railroads in the present day, there is no reason why any of the treasures of antiquity long concealed in distance and obscurity, should remain covered with a veil; and the traveller who imagines it necessary to cross the channel in order to view old towns and towers, will discover that in the course of a few hours he may find places as singular as Normandy itself can present to him. The owl and bat are fast disappearing; their retreats are invaded, their ruins are explored, and sketched, and made known, and become a sight; and oblivion is, or will be soon, unknown.

Few persons, a short time since, at least before the opening of the Great Western, would have ever thought of going in search of the fine old Abbey of Malmesbury, situate in that stony, dreary-looking town, which may have been occasionally passed through by a small body of travellers, on their way to Bristol, but which, being out of the great road and removed from commerce or gaiety, is as much forgotten and unasked for, as if one of the most majestic and beautiful ruins in England were not to be found there; as if it had never been a place of importance in our history, the favourite city of King Athelstan, who lies there in effigy, and where he defeated those daring invaders the Danes; as if it had never yielded pin-money to the beautiful wife of Edward IV., though in fact she derived no less a sum than 20*l.* a year from the monastery, which the rich monks were well able to pay; as if bluff King Hal and his merry foresters had never feasted there with the great clothier, or the melancholy Charles ridden into the town as a place of refuge, seated behind Prince Rupert; or his merry son had not spent some gay hours within its walls: yet all these things happened in Malmesbury, and many are the recollections attached to the spot.

If the curious traveller be set down by the train at Chippenham, and if he be a good walker, as all explorers ought to be, he can, in little more than a couple of hours, reach the antique borough in question. The best approach, however, is on the side of Tetbury, as from that road he at once obtains a view of the fine buildings and single majestic arch of the Abbey, rising on the brow of the grassy hill on which it stands.

The town is on a rising ground, bathed at its foot by two streams, which, uniting, form the silver little river called by the classical name of Avon. At the entrance from Chippenham, the waters turn several mills, and, foaming over the impediments in their way, as they pass the bridge, murmur their welcome as they did in the days when the saintly Abbot Aldhelm was accustomed to seat himself on that spot, and there, harp in hand, await the approach of passengers to sing lays so light and gay that they drew round him a crowd of eager listeners. It was then that, when he found their attention fully awakened, and himself looked upon with an eye of favour, he would suddenly change his theme, and lead their minds to subjects of higher importance.

St. Aldhelm was a great light in the dark age of the seventh century; he was of royal birth, but devoted himself to the Church, and became a distinguished member of the already established brotherhood, whose learning had given a high name to the Abbey of Malmesbury. He was a proficient in languages, a poet and musician, and he hesitated not to assume the popular character of a Troubadour, in order to entice stray sheep into his fold. He was, although attractive in his person and manners, severe to himself, mortifying his body by rigorous fasts and penances; and a fountain in the valley of the convent, called Holy Well, is still pointed out as the place where, in the most inclement season, the future saint would plunge himself into the chilling waters, and remain immersed to the shoulders, pouring forth his soul in prayer, and lamenting his sins. When he became Abbot of Sherbourne, near Malmesbury, and his power had increased with his will to do good, he became a great benefactor to the order. His learning was known throughout Europe; his advice and instruction were sought: he visited Rome, and admonished the Pope himself; he brought back relics and altars, and enriched and beautified his holy retreat, and the Abbey, which he had illustrated by his acquirements. Many of his writings are extant; he appears to have been the first Englishman who introduced Latin poetry to his countrymen; he translated part of the Bible, and laboured hard to introduce civilization and Christian virtues into a benighted region of ignorance. Although apparently above the superstitions of the age in which he lived, for which reason his works have been censured by the literary inquisitors of Rome, yet he could not escape the injudicious fame bestowed on him by "those Babylonish masons, the lying monks," as Fuller calls them, who recount numerous miracles as having happened to him in his lifetime; amongst others, a *chesyble*, or cassock, used to be shown in the treasure-house of Malmesbury, which was said to have been hung by him on a sunbeam, which entered the glass window, on a day when mass being ended, he found no one to take the robe from him. Besides this relic were preserved his psalter and the great bell of the steeple, called St. Aldhelm's bell, on which was the following inscription, in Latin—

In Heaven's blest mansions he ne'er sets his feet,
Who steals this bell from Aldhelm's sacred seat.

Aldhelm was buried at Malmesbury, with singular pomp, but, alas! his tomb is no longer to be found.

After passing the bridge of the Troubadour Saint, a building is before you, one dedicated to St. John of Jerusalem, and still preserving some arches of the antique construction: the black habit marked with a white cross, has given place to a simpler costume, though the house is still dedicated, as at that period, to charitable purposes. On each side of the steep and somewhat rugged street, which you now mount, are habitations, of architecture more solid than graceful, whose low portals and long dark passages, leading through the houses and opening to the country behind, have a mysterious and strange effect. A gloom, almost monastic, seems to reign in the apparently deserted street, at the further extremity of which is the beautiful market cross, the boast of Malmesbury.

This cross is a very fine specimen of the style: it is of octangular form, and much ornamented with sculpture. On a turret in the centre, supported by eight flying buttresses, are a crucifix and several statues. This piece of antiquity is kept up with care, and is still used for its original purpose, as a shelter to the market people.

Passing through the low arch of the belfry tower, of what was once St. Paul's Church, the churchyard is entered, and there suddenly bursts upon the view the venerable remains of the once famous abbey, which tradition says occupied a space of forty-five acres. It is used as the parish church, and is in a high state of preservation. That part which now exists, may be considered as about one-fourth of the original edifice. An enormous arch is still entire, and rises in great majesty at the extremity of the building, another is partially destroyed, and is clothed with a rich drapery of ivy. Nothing can be grander or more imposing than the appearance of this splendid arch, which is about fifty-six feet high and twenty-one wide: it is one of the four which supported the transept and the lofty spire, long since fallen, which was said to be seven yards higher than that of Salisbury. It is a remarkable object, and as it stands detached from the main building, it looks like a gigantic phantom of former days, placed there as a sentinel to watch the fate of the rest of the temple.

The abbot's house, now used as a modern dwelling, is close by; and curious and mysterious are the vaults and passages beneath it, which tradition, as usual, connects with those of a far distant convent on the other side of the abbey moat.

Next to this glorious arch, the most interesting part of the exterior is the singularly beautiful Saxon porch, of rare and remarkable workmanship, measuring from the centre of its front to an inner porch eleven feet; its width is twenty, and height about eighteen. The elaborate sculpture of this magnificent erection is unrivalled for boldness of execution and design. The inner porch leading from this is equally grand, it is seventeen feet long, twelve wide, and sixteen high, encrusted with figures in niches, apostles, angels, and foliage of extraordinary richness.

The church, as it stands, consists only of a part of the nave and aisles; ornamented pinnacles spring from flying buttresses throughout its length of 110 feet; its parapet is beautifully carved, and the whole effect is peculiarly venerable and fine. Within, a range of stupendous, massive, round columns, with plain capitals, separate the nave from the aisles. These support three rows of arches, the lowest and highest somewhat pointed, and the central circular.

A curious little stone structure, which has puzzled antiquaries, projects from the upper wall in the centre. Tradition names it the prison where the offending monks did penance by being exposed to the gaze of the multitude, but it was probably a place appropriated to the abbot's household from whence to view processions, as it is placed too high to have been a pulpit.

The carving of heads and foliage round the arches, some of the cornices, &c. are extremely rich and admirable, but the great attraction is a tomb on which lies a figure in royal robes, with a lion at the feet, said to be the effigy of King Athelstan himself. It is a fine statue, and in tolerable preservation, though it appears to have suffered considerably by time and violence. This was not its original position, and all but the slab of the tomb on which it lies is gone.

All traces of the castle, once attached to this celebrated monastery, have disappeared; it probably stood on the spot where a range of pretty houses, with gardens, called the Abbey Row, exists, looking over what must once have been the moat, to a dell, called Burvivale, where in days of old the spires of a nunnery gleamed amongst the trees.

The *hospitium* of the Abbey may be traced in the inn called the "White Lion," which, it appears, was formerly the Banqueting House, where Stumpe, the great clothier of Malmesbury, when its trade was flourishing, entertained Henry VIII., under the following circumstances:—The King, with a large party

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of gentlemen and followers, after a hard day's hunting in the neighbouring forest of Bradon, rode into Malmesbury, to seek for what they could find at the hospitable abode of the burly clothier. There was a large company, and, to judge by their appearance, a small supply of provisions would scarcely satisfy them. However, the worthy Stumpe was not to be disconcerted; he gave his unexpected guests a hearty welcome, and ordering his train of workmen to abstain from eating till night, he had the food which had been prepared for them served up before his Majesty and his followers. This supplied them with a plentiful, though not a dainty meal, and they went away well pleased with their entertainment.

England, at the present day, does not supply many traditions, but at Malmesbury a superstition still obtains amongst the peasantry, which is probably a relic of some antique belief. A spirit is said to be occasionally seen in moonlight nights flitting across the path of the belated; it usually comes in the form of a white rabbit, and, while you look upon it, vanishes from sight. Woe to the maiden who passes Daniel's Well at night; the holy abbot who gave his name to the spring no longer protects heretics; woe to the hind who returns late across "the Worthies," as the fields are called beyond the Abbey; the White monks are no longer there to say a prayer against the evil spirit, for their Carthusian convent is no more. The shadowy animal bodes no good, and sickness and ill-fortune follow in its train. It is singular that one of the conspicuous ornaments on the medallion mouldings in the church is the figure of *a rabbit*, but what it may indicate, or how the superstition originated, does not seem easy to discover.

Amongst many learned men which Malmesbury has produced, one of the most remarkable is the celebrated historian William Somerset, usually called by the name of his native town. He was librarian to the monastery, and his worth and erudition are fully acknowledged; he says of himself: "I am not anxious about the praise or censure of my contemporaries, but I hope that when partiality and malevolence are no more, I shall receive from posterity the character of an industrious, though not an elegant historian." Thomas Hobbes, the philosopher, is another of her sons of whom Malmesbury may boast: his own opinion of his abilities was rather in contrast to that of the modest chronicler, his townsman.

After having passed "some hours of a summer's day" amongst the melancholy and reverend remains of the fine abbey, it would be well if the traveller bent his course in the direction of a more amusing object, and followed the deep hollow road, bordered by the tottering ruins of the ancient wall, only kept from toppling down by the strong arms of the luxuriant ivy which embrace them; he will then find himself in a cheerful open spot, and enter the high road, which will conduct him to Charlton Park, the great lion of the neighbourhood, and one well worthy a visit for its pictorial treasures. The house stands in a level park, with but little beauty of scenery near; there is, however, a calm tranquillity about the spot which has its charm, and would seem to indicate that there once stood a mansion dedicated to holy musings, where no profane foot might fright the studious monks from their hallowed haunt. The place belongs to the Earl of Suffolk, who generally resides there with his large family. It was built by Inigo Jones, and is a good specimen of his powers. The principal front is grand, and the design of the whole is fine; but, unfortunately, it has never been completed. If it ever become so, the hall of entrance and the rest of the unfinished parts, will make it as handsome a mansion as can well be met with. The library is a peculiarly well-built room, of excellent form and construction, as a place appropriated to study and retirement: the outer busy world seems here shut out; a solemn light is thrown from above, and all around is quiet and seclusion. The fine suite of drawing-rooms is filled with pictures, some of them the rarest specimens of the greatest masters: particularly a Carracci, a Domenichino, and a Leonardo da Vinci, no other than the famous Madonna della Rocca itself! Here are some fine Guidos, Claudes, and Albanos, and in the whole collection, which is very extensive, not a picture but is good of its kind. But the most interesting and remarkable part of the house is a magnificent gallery, which runs along one front of the building to its fullest extent, from whose bold expansive oriel windows the park and gardens have a charming effect. The roof of this gorgeous chamber is fretted with pendant ornaments beautifully carved: every article of furniture within it is in the most perfect taste, according with the style of the architecture. Ebony and oak chairs and tables and cabinets of superior workmanship are placed along the sides, but the chief attraction is the two ranges of full length Howards, which in all the glory of unrivalled portraiture, and exhibiting marvels of Art from Holbein to Lely, keep their proud station on the walls. The minute details of costume which some of these display are very curious, and the exquisite state of preservation in which they appear makes the collection perhaps one of the most valuable, in an historical point of view, in the kingdom. The immense length of this splendid gallery, filled from end to end with majestic figures, all fresh as if speaking and breathing—

"in their habits, as they lived,"

has a magnificent effect, and the sun streaming through it, the trees waving through the large windows, the gay groups which generally occupy it, (for it is used as a general room, and is one of the most agreeable in the house,) altogether give it features, peculiar to itself, of great attraction.

Malmesbury is worth visiting were it only for the sake of Charlton, and Charlton were it only for its vicinity to the magnificent ruined abbey, the boast of Wiltshire. ×

THE DECORATIONS AT THE TRAVELLERS CLUB.

EXTENSIVE decorations, costing, it is said, some thousands of pounds, have recently been completed at this very happy adaptation of the Bufalini Palace. It is a satisfactory sign for the progress of Art to find a growing attention paid to architectural decorations, and, in so far as those lately executed at the Travellers Club are likely to promote that desirable result, we are disposed to welcome them; but, in proportion to their probable influence, it is the more necessary to protest against that absence of all principles, which is manifest throughout—on floors, on walls, on ceilings, in passages, and in rooms. Tasteless and chilling as may be the universal white paint of Queen Anne's days—of which the Library at Blenheim affords a cool specimen—monotonous and depressing as are the drab and slate colours patronized by George the Fourth, which abound in Windsor Castle, and are, unhappily, conspicuous in Buckingham House, (the pictures in the Long Gallery are hung against a drab-coloured wall,)—it may be a question whether they are not preferable—exciting, as they do, no interest whatever—to bright colouring so misemployed that the eye cannot turn without detecting some false principle of taste.

The greatest offences in the decorations of the Travellers Club arise from the employment of affectations and unrealities, which abound everywhere—sham granite walls, sham marbled columns and dados, sham bronze doors, sham bas-reliefs. As soon as you have passed the hall of entrance into the corridor, the fictions begin, and you traverse a passage of universal granites—pink, grey, green, &c. Besides being an affectation itself, this is the affectation of an unfit thing. Suppose the thing for an instant to be all real—would a *granite* passage be right in such a place? We are not entering an Egyptian temple, or the basement of a castle, but the light, cheerful passage of a sort of democratic modern palace, free from all fear of outward violence, and with a portal no more capable of resisting attack than polished mahogany and plate glass. Granite surely is not a material to be used here. But if you *will* use the hardest of stones for such a purpose, then ought not the forms in which you employ it to be somewhat analogous to the material itself? Here you have mock granite adapting itself to Italian mouldings—so light and elegant that you would select the softest oolite out of which to chisel them. The *ceiling*, too, is painted to affect granite. Do not all analogies drawn from Nature, as well as all good architectural precedents, tell us that the upper part of a building should be in all respects of material, form, and colour, lighter than the lower part? Let us forget this affectation of a thing out of place, and look at this passage simply for its colouring, which indeed begets the first general impression. Banish from recollection that the colouring is grained, and look at it as a surface of pink and grey—which is its aspect to most eyes. It may be a right principle to keep the passages and halls duly subordinate to the rooms, in respect of their decorative characteristics, but surely a passage that faces the *north* needs to be a little warmer and more cheerful in colouring than one which looks south. Yet here, in a due north aspect, we have shades of cool colours. The materials employed in the building of this hall, and its ornamental parts, are chiefly wood and plaster, made to be coloured. Would not correct taste, then, simply colour them, producing the best effects out of the unlimited range of colours?

The wainscot staircase of the club remains substantially as it was before these recent decorations. Being chiefly of oak, its very reality protected it from change. The ceiling here has been richly painted in various bright colours, displayed in arabesque forms and panels, generally resembling those we also find in the drawing-room—for which very reason we think that these decorations cannot be altogether consistent—certainly they do not accord with the oak stairs and banisters. The walls here, as in the upper corridor, have been divided into panels by arabesque borders and lines. The effect is light and tasteful; but the carpet, which is a mass of unbroken crimson, is much too full-toned and positive to accord well with the delicate pale hues of the walls. The figures in the arabesque painting do not rise beyond second-rate decorative art, and the human figures which are sometimes introduced, are by no means well drawn or well proportioned. The highest academical excellence in drawing ought not perhaps to be demanded under such circumstances, but in this case, as it was thought necessary to send out of England for a decorative painter, we might fairly have anticipated something better than what we could have produced ourselves. In the present case, the work—both in design and execution—is certainly not beyond the mark of many of the London decorative painters. If our school of design has produced any fruits at all, it must by this time have educated a score of pupils quite up to the standard of these decorations.

Through a mock bronze door—of which a few words presently—we enter the drawing-rooms. What is the first general impression, without examining the details? The tone of the colouring is neither warm nor cold—though parts are of both characters, and there is no lack of many varieties of colour. The aspect of the room is a north one, and being such, the prevailing arrangement of colour should be warm. Modify it as you please to suit the particular character of the apartment—but do not forget that the room receives hardly a ray of direct sunshine throughout the year. In these drawing-rooms the greater part of the surface of the walls is of a pale, cool-looking colour, something between a lemon and cream colour, arranged in panels, which are bordered by strong and rather dark contrasts. The lower part of the walls, the dado, and its mouldings, are coloured imitations of marbles, in which a blueish green predominates. Then the doors and window shutters are coloured dark green, to imitate bronze—a violent contrast to the walls—and made the more positive by the deep crimsoned draperies of the curtains. The ceiling is richly coloured and gilt, whilst the walls are comparatively plain. The character of both ought surely to be more consonant,—or, if there were any difference, ought not the more attractive features to be on the walls, where they are most easily seen? Look from the ceiling to the carpet, and in the latter there is the same absence of concordance and propriety. It has no leading key-note of colour—so to speak—but is a sort of helter-skelter of many colours. These rooms cannot be said to have any general effect, or any one strong point to which all others are subordinate. There is nothing positive—nothing consistent—one part is warm, another cold. Richness in the ceilings, poverty on the walls;—deep-toned colours brought into violent contrasts with others of a very low tone. As for harmony and due subordination of parts one with another, they cannot be met with. The whole gives an impression as if it had been the work of a committee, where there had been a compromise to suit every one's taste, and each member had undertaken the independent arrangement of different parts—one superintending the floor, another the ceiling, a third the walls, a fourth the

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doors and shutters, a fifth the draperies, and so on. Having looked at the rooms thus generally, we proceed to glance at some of the details, which, in their want of principle, deserve severer criticism.

The ornaments are inconsistent with each other. Some are early Grecian, some Pompeian, some of the age of Louis Quatorze! as in the cornices of the window curtains. There is no objection perhaps to a combination of different styles,—but it can only be realized successfully by a principle which, depriving each of its distinctive and independent character, succeeds in making all integral and harmonious parts of a novel creation. In architectural forms Palladio and Wren succeeded in accomplishing this, when they took those of ancient Rome and adapted them to the buildings of modern Europe. But the decorations at the Travellers Club are very wide of the application of such a principle. Each different part—said cornices especially—looks like an independent impertinence, and to have been brought together by chance or caprice. It has been noticed that the doors and window-shutters are painted in imitation of bronze, of a dark bluish bottle-green hue. The same question suggests itself here as below in the granite corridor. What want could there be even for real bronze under such circumstances? The doors are subjected to no violences; not even exposed to corrosion in the open air. At best, they are unsightly mockeries. On the panels of the doors are painted imitations of bas-relief metal work. Imitations are tolerable in proportion to their successful approximation to realities. When it was decided so to ornament these panels, the use of real metal, iron, if bronze was too costly, would not have been an impossibility: A few shillings' worth of Mr. Bielefeld's *papier maché* ornaments would at least have given an actually raised surface, and insured natural shadows whenever the door was opened. Now under fixed painted shadows, every time the door is opened a positive untruth is told in the face of the light. What can be said of the drawing-room carpet?—a thing in which the cost of pattern is hardly a consideration: certainly not to such a Club as this. It is just the carpet you would chance to find adorning the drawing-room of a flourishing cheesemonger in Aldgate or the Minories: flowers of every hue displayed in shaded golden scrolls. It belongs to no recognized style, ancient or modern; even that lowest of styles, the Louis Quatorze, would not own it. Is it not a mistake to attempt any imitations which cannot succeed? If we want the representations of flowers, let them be executed by means which insure something like a correct representation. Employ colours and brushes in the production of pictures of them if you will, but surely not worsted threads. The Greeks took the beautiful forms of nature and used them not as affectations to recall feebly the remembrance of the originals, but adapted them in new methods to new purposes,—which suggested new views of their intrinsic beauty. Even the artists of the middle ages exercised a better taste than ourselves. A bunch of flowers or group of animals worked in worsted, with its angular shapes affecting to imitate the flowing lines of Nature's original, with its crude colouring and hard-marked blotches meant for brilliant hues and soft graduated shadows, merely reminds you how signally it is unlike what it has copied. How different is the effect produced by the pattern of the Grecian honeysuckle or the acanthus leaf on the Corinthian capital! We look on both as works intrinsically beautiful in themselves, as new creations and not as imitations. The Arabs have taught us how we may have a beautiful arrangement of colours almost independent of pattern. But we do not now intend to write an essay on carpets; and we can only dispatch that of the Travellers drawing-room by saying that it has both pattern and abundance of colours—but combined on such false principles that the meanest of Grecian ornaments or Arab combinations of colours rise very far above it.

We have thought it worth while to enter somewhat at length into this matter, because the members of the Travellers Club belong to a class who will probably exercise some influence in those decorations of our national buildings which seem to be likely to be realized at no distant day. Should the parties who are responsible for the taste of the decorations in this Club, have any voice in directing those of the Palace of Westminster, we hope our remarks may induce them to reflect that there are principles in such matters, which cannot be neglected. If it be true that some thousands of pounds have been spent on these works, we do not scruple to say that a more satisfactory result might have been produced at a much less cost, had a more correct knowledge of the principles of decoration been applied.

OUR WEEKLY GOSSIP.

About two years ago we cursorily mentioned the sale at Vauxhall Gardens of "half a dozen" *Hogarths*, which brought prices more proportioned to their ruinous state than real merits. Certain of them have since been restored, carefully and conscientiously, by Mr. Gwennap, of Titchborne Street, and the result is, that from averaging between four and five pounds per head, they now aspire together to double as many hundreds! Their present possessor, Mr. Parkes, of Westminster, purchased them, we are informed, for the sums and under the denominations following: 'A Moonlight,' 100*l.*; 'The Bird's Nest,' 200*l.*; 'The Bonfire,' 100*l.*; 'The Dyer,' 100*l.* Other names, or rather misnomers, have been given them; but the said 'Bonfire' and 'Dyer' turn out to be nothing else than Hogarth's first-painted pictures called 'Night' and 'Evening,' for the famous series entitled 'Four Times of the Day.' Another and later series was painted, of which Sir William Heathcote obtained the two pictures so designated. These first thoughts, or finished sketches, are rough rude things, dashed off, we should say, at once without any groundwork, yet pregnant with the rich humour and genial satire distinguishing the prints. It is known, that Hogarth presented Jonathan Tyers, the proprietor of Vauxhall, some such gifts, as suitable to embellish his wainscot bowers and bacchanalian alcoves, nor could any decorations be more appropriate; they were besides, perhaps, of less value to the artist after his prints and second series had been founded upon them. When about two years married he took a summer residence at Lambeth Terrace, where Mr. Cunningham says, "he drew 'The Four Parts of the Day,' which Hayman copied; the two scenes of Evening and Night, with portraits of Henry the Eighth and Anna Boleyne." This passage, however, apparently needs correction, the "portraits" having been a historical piece, and the scenes, distinguished from 'The Four Parts of the Day,' making, in fact, two of them. On 'the Night' his name occurs, and we think also a date, MDCCXXX, may be detected. Both it and 'Evening' are low oblongs, while the prints are tall uprights, and exhibit various alterations, new traits, or abler developement of character, fuller backgrounds, denser and better general composition. Not a glimpse of Hogarth's genius is afforded by the 'Moonlight;' nothing about it is like him, though a good deal unlike, for example, the group of dancers who betray an Italian *grazia* at once beyond and beneath him. But *vice versâ*, 'The Bird's Nest,' is manifestly Hogarthian, though quite out of his usual style both as to subject and execution. With less piquancy than a Watteau, and powerful effect than a Gainsborough, it has not the mannerism of either; its luxuriant woodland beauties, enhanced by such lustrous freshness of tint, will surprise amateurs who take Hogarth for a mere town painter—no approach to caricature or burlesque in the figures, yet a strength of expression and spirit of rustic merriment most opposed to the pastoral in Syria. Ireland etched a Poussinesque scene, which he calls the only landscape Hogarth ever painted: here we have a pendant to it, rather perhaps a superior. His name is subscribed, superfluously, when his mind appears so evident all over the canvas. These four productions are of large size—much larger than 'Marriage à-la Mode,' the most familiar standard. It would seem that for three among them—'Moonlight' (if this be his), 'The Bonfire,' and 'The Bird's Nest,'—besides three others, 'The Maypole,' 'Henry the Eighth,' and 'Angling,' (*qu.*, his frontispiece to 'Kirby's Perspective'?) Mr. Tyers gave him a bequeathable Gold Ticket, which admitted the possessor and six friends. It is to be seen at the same place, and ought never to be separated from the paintings: price demanded, 50*l.* On the face two female figures, one having a helmet and shield, join hands; round them VIRTUS VOLUPTAS, below FELICES UNA. On the reverse—HOGARTH IN PERPETUAM BENEFICII MEMORIAM. The word "beneficii" here, should it refer (as is probable) to these pictures, determines that they were of some consideration. Along with them are several Hogarthian portraits: Dr. Pellet, M.D., four of the Hoadley family, an unknown gentleman, and one inscribed 'Miss Peggy Woffington.' This last has no resemblance to Colonel Wyndham's 'Charming Peggy,' now at the British Institution, nor much either to Hogarth's general portrait manner. Yet he sometimes adopted its solid style, and always a good deal of its tone and garniture: price 150 guineas. We much prefer Mrs. Bishop Hoadley, who has all Hogarth's individualizing spirit about her expression, and all his free, light, frill-work pencilling about her drapery. A 'Judgment of Paris' is also attributed to Hogarth—on what grounds we know not other than its correspondence in style with 'The Bird's Nest,' and its humour, quite akin to his satirical genius: the goddesses are depicted, showing off their *Louis Quinze* dresses and graces like three *Précieuses Ridicules*, while Paris and Mercury are clad like French clodpoles: it looks a kind of double satire, against the Historic School and the Watteau taste: 150 guineas demanded. Idolators of Hogarth (as we own ourselves to be,) will find another small work—'The Student'—worth notice, though it has suffered irremediable disfigurement: an ambitious tyro is exhibited painting from a female bust, which seems to sneer at his efforts, and a bubble which drops from his face, neglected for the model's, may perhaps typify the emptiness of his hopes, and slightness of his pretensions. Further to augment this chance-medley collection of Hogarth's, Sir William de Bath has contributed, on loan, one that outweighs them all—Scene III. of the *Harlot's Progress*. It claims to be the single original saved when the other five perished in the Fonthill conflagration, 1755; but it has a value quite unadventitious, falling little short of the painter's works most famed for careful workmanship and agreeable colour. Portions, such as Justice Gonson and his alguazils, are weak; on the other hand, unfortunate Mary Hackabout's head and bust display a beauty of treatment that might become Dian's own portrait. We could enlarge, but must have done. Finally, then, there was still another specimen to attract us, though it would repel less enthusiastic Hogarthians—'The Debauchee,' a very curious but coarse production, representing the disagreeable results of intemperance with terrible faithfulness, and force enough to make Drunken Barnaby himself a teetotaller for life.

The premium of 300*l.*, awarded to Mr. Armitage for his Cartoon, representing "Cæsar's Invasion of Britain," was, as our readers are aware, withheld in consequence of the drawing having been executed in Paris; and, agreeably to the conditions originally laid down by the Commissioners, Mr. Armitage was required to execute another drawing, the subject 'An Ancient Briton defending his wounded Son from the attack of a Roman Soldier.' This he has done to the entire satisfaction of the Commissioners, who have now declared that he is entitled to receive the premium. Respecting the Cartoons themselves, the appetite seems to grow by what it feeds on; more persons than ever have visited the Exhibition this week; and on Saturday last, on which day payment is received, nearly 3,000 were admitted. The Commissioners have also issued a public invitation to artists, in various departments, to send in specimens of works that may aid in the decoration of the Houses of Parliament—statues in bronze and marble of British Sovereigns and other illustrious personages—stained glass windows, with figures or heraldic devices relating to the Royal Families of England—carved wood, consisting of designs for doors and panels—specimens of fresco painting, and of paintings executed in any other method free from a shining surface—arabesque paintings, and heraldic decorations in gold and colour, the designs to be executed in water colour, tempera, oil, or encaustic—ornamental metal work for screens, railings, grates, and ornamental pavements. The whole to be delivered by the first week in March next year.

A Society has been projected, to be called "The Institute of the Fine Arts," for the purpose, as stated in the address, of "uniting, by intellectual and social means, the interests of artists, and attempting to establish a free and liberal intercourse between the patrons, the lovers of art, and its professors." More than one meeting has already taken place, and Mr. Wyse, who presided, argued in favour of artistic

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associations, from what he had seen in his travels through Germany and France, where, according to his report, a sort of Paradisiac state of art exists. He observed that, "in the whole history of art, a mutual good feeling existed among the professors of every branch. If we look to Egypt, we find that this feeling prevailed to such an extent that the artists lived together, almost apart from any other class of persons, forming themselves into species of castes or coteries, in which they pursued their various studies. In early Greece, artists formed themselves into societies, which mutually bound one with another. The architect, the painter, and the sculptor, united to carry out the developement and form of art in every particular. The same principle was adopted so soon as ancient art became an object of interest to the Christian nations of Europe. In Germany it was well known that the artists formed a society almost exclusive, and were bound by mutual affections, interests, and passions." This Institute, in Mr. Wyse's opinion, will produce the same magnificent results which he has observed on the Continent, and produce British compositions equal to the "Loggie of Cornelius, or the works of Raphael and Michael Angelo." All this may be, as Mr. Wyse reports and anticipates, but we doubt it, and should be inclined to tell the whole story "with a difference," and a wide difference too, were we called upon so to do. Assuredly it could be no benefit to artists "to live apart from other persons, forming themselves into castes and coteries:" it would tend rather to the degradation of artists and the ruin of Art. No such thing, however, appears to be contemplated by the lawgivers of the Institute, and Mr. Wyse's examples have thus no relevancy to the question under consideration. The Institute is to be established for the purpose of facilitating a general intercourse between artists and friends of Art, men eminent in station and acquirement in literature, science and art. The only question then is, whether the new Institute will produce this very desirable result. For our part, we do not see wherein, as regards its principles, this new Society differs from the Graphic Society, the Artists' and Amateurs' Society, and many others of a similar character, which have been heretofore established, and have failed in attaining their object. The funds of the Institute too, to be derived from subscriptions of one guinea a year, are wholly inadequate to the purpose. In brief, the project appears to us to be crude, undigested, and even aimless.

A correspondent thus writes to us:—

Dr. Waagen, in his 'Art and Artists in England' (vol. i. p. 223) has satisfactorily proved the celebrated portrait by Vandyck in the National Gallery, known by the name of Gevartius, not to be a representation of that individual; and Mrs. Jameson, in a note to her translation of Waagen's Rubens, acquiesces in the judgment of that distinguished connoisseur. The accomplished authoress remarks:—"It would be pleasant to be assured that Vandyck's inimitable portrait in our National Gallery, known as that of Gavaerts, or Gevartius, represented this distinguished friend of Rubens; but in the opinion of Dr. Waagen, it not only is not this Gevartius, but the name is altogether suppositious, and his reasoning appears conclusive." The portrait in question is that of Cornelius Vander Geest, a great patron of the Arts, at Antwerp, and for whom Rubens painted the celebrated 'Battle of the Amazons,' now in the Munich Gallery. Any one comparing the print of this individual, engraved by Paul Pontius, after Vandyck, with the picture in the National Gallery, will at once perceive both the print and the painting to be representations of the same individual. The head, in the print, is very slightly turned towards the right shoulder: were it not for this, it would present an exact copy of the head in the painting—the same features; the same "definite marking of the bones and the surfaces," which, Dr. Waagen remarks, "gives the picture a very energetic effect, resembling sculpture;" the same hair, the same frill. As the print is not very rare, it is surprising the resemblance has never been traced before; perhaps the subject is sufficiently interesting to stimulate some lover of art to verify these remarks.

We quite agree with our correspondent as to the near resemblance between Paul Pontius's engraving of Cornelius Vander Geest's portrait after Vandyck, and the portrait called, or rather miscalled, 'Gevartius,' in the National Collection. Of this fact we have long been aware, but have withheld it from a doubt about its interest and importance to the public; and, also, for a second reason—the possibility that *Cornelius* had a brother or relative who still more resembled the above pseudonymous portrait. Besides some difference of feature—less aquiline nose, larger eyes, &c.—it has a mild, benignant, meditative look, humanely philosophic, and even mournful; which is the direct reverse of that bold, sharp, worldly-minded expression so prominent in the visage engraved. Again, though two portraits of the same person, at almost the same age, may be cited, they are rare from such a great painter's hand—unless a sovereign, or very illustrious subject, employed it. We would, however, without any scruple, replace the name *Gevartius* by *Vander Geest* (leaving the Christian name undetermined), and thus far improve a miserable official catalogue, published, it might seem, less to impart knowledge than to propagate or perpetuate errors.

In addition to the elections of foreign members by the Austrian Academy of Fine Arts at Vienna, which we recently announced, we find, that at its meeting on the 12th of May last, that body elected Professor Donaldson an Honorary Member.

We learn from the *Times* that an interesting discovery has recently been made, of the correspondence and despatches of the great Duke of Marlborough. Some boxes, which were supposed to be filled with deeds and papers relating to the Marlborough estates, were lately examined, and have been found to contain the whole of the correspondence and despatches of the Duke, during the eventful period of the war of succession. A large portion of them—the letters to Prince Eugene and all the foreign sovereigns, princes, and generals,—are in the French language. They form a collection resembling the compilation of Colonel Gurwood, and the partial examination which there has been time to bestow on them has been just enough to prove the interest which attaches to them. They have been confided by the present Duke of Marlborough to the custody and inspection of Sir George Murray.

We alluded, in a recent number, to an association which had been formed to counteract "the sinful and irrational" practice of duelling, and expressed a hope that such an association might tend to the suppression of this murderous nuisance. A public meeting has since been held, attended by Viscount Lifford, Lord R. Grosvenor, Sir R. H. Inglis, Hon. W. Cowper, Admiral Sir F. Austen, Admiral Oliver, Sir E. Parry, R.N., Captain Robertson, R.N., and others, to prepare a memorial to her Majesty, praying her to exercise her royal prerogative towards the suppression of duelling. Sir E. Parry spoke strongly on the subject, and gave in the adhesion of Sir N. Willoughby, a man covered with wounds received in the service of his country, to the cause. Letters were also received, expressive of approbation, from Lord Teignmouth, Mr. J. P. Plumptre, M.P., and Mr. J. Finch, M.P. We have already expressed our approval of the Society, and its object; and are sure that nothing can serve the purpose better than the hearty co-operation of men of rank and known bravery in both services. We do not, however, see what end the address to the Queen is intended to serve, or how her Majesty can interfere.

Some time since we announced, and we believe correctly, that Government had decided on sending another expedition to Lycia, under the command of Mr. Fellows. What progress has been made towards fulfilling this intention, we have not lately heard; but unless there be some little energy and exertion on our part, we shall probably be anticipated, as we hear from Paris that the success of Mr. Fellows, and the antiquities lately brought by M. Texier from Magnesia, have encouraged the French government to prepare an expedition, which is about immediately to proceed to Lycia, and which, if there be much further delay on our part, will probably be found quietly located on the Xanthus when we arrive.

The French papers state that M. Paul Delacroix, generally known as Bibliophile Jacob, in making out, recently, the catalogue of the books of M. de Soleinne, which are about to be brought to sale by order of his representatives, found bills and bank notes to the amount of 242,000 francs, inserted in some of the works which their deceased owner most admired.

The Rev. Mr. Mahoney, better known as Father Prout, has received from Government an appointment in the University of Valetta at Malta.

Letters from Cork announce that preparations are being actively made for the reception of the members of the Association, and that there is reason to believe that the present Meeting will in no respect fall short of its predecessors. Several of the most distinguished members have signified their intention of being present, and Prof. Phillips, the Assistant General Secretary, has announced that several papers of great interest will be communicated. Several meetings of the Local Council have already been held, and the rooms and buildings placed at the disposal of the Association have been found to be ample for the purpose.

Closing of the present Exhibition.

BRITISH INSTITUTION, PALL MALL.

The Gallery is OPEN DAILY, from Ten in the Morning until Six in the Evening, with one Room containing the Works of Sir Joshua Reynolds, the next those of Ancient Masters, and the third with those of Deceased British Artists, and will be CLOSED on Saturday, the 26th inst.—Admission, 1*s.*; Catalogue, 1*s.*

WILLIAM BARNARD, Keeper.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. Renoux, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. Bouton. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.

CARTOONS of RAPHAEL.—The Series of ORIGINAL CRAYON DRAWINGS (by Holloway) which were executed for the well-known ENGRAVINGS of these CARTOONS, are now exhibiting, with other additions to the numerous works, both in Art and Science, in this Institution. The LECTURES of Dr. RYAN, Professor BACHHOFFNER, and Mr. GODDARD, are at Twelve, Two, a Quarter to Three, and Five, daily, and at Eight o'Clock in the Evenings. In these Lectures AGRICULTURAL CHEMISTRY and every recent Scientific Discovery is explained in a most popular manner. The COLOSSAL ELECTRICAL MACHINE, NEW MICROSCOPE (by Cary), DISSOLVING VIEWS, DIVER and DIVING BELL, &c. &c. ROBINSON'S DRYING MACHINE in operation daily.—Open Mornings and Evenings, except Saturday Evening. Admission, One Shilling. Schools, Half-price.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virth. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2*s.* 6*d.* Children under 12 years, 1*s.*

SCIENTIFIC AND LITERARY

Horticultural Society.—*Aug.* 1.—R. W. Barchard, Esq., in the chair. G. Banks, C. R. Colville, J. G. Dyne, P. P. Fitzpatrick, T. L. Hodges, R. N. Hunt, W. Shaw, E. Steer, and J. Tatham, Esqrs., were elected Fellows.—A communication from the Comte Lelieur respecting strawberries was read; it stated, that, in addition to the usual distinctive characters by which strawberries are recognized, several others might be added, viz. 1, the age at which each variety, raised from a runner, bears fruit; 2, the age at which each kind arrives at the maximum of its production; 3, how many years the same plant will continue in good bearing; and 4, what varieties will bear two crops in the same season: thus, for instance, Keen's seedlings and the British Queen will, if planted in the open border after being forced, grow luxuriantly, and produce a second crop more abundant than the first; whilst the Elton, under similar treatment, throws out nothing but runners; although these three sorts, after being forced, make extraordinary growth towards the end of the season, and bear a prodigious quantity of fine fruit for several succeeding years. Comte Lelieur was of opinion that it would be useful to select a certain number of plants of each of the best varieties after forcing, and to plant them in the open border, to ascertain which kinds will produce a second crop; and that it was a good plan, before turning them out of the pots, to withhold water entirely for a short time, in order that they might be excited into new growth by repeated waterings. The writer also observed that the temperature of pine stoves was too warm for strawberries, when first placed in heat to bring them forward; that the flowers of these plants, particularly of those kinds which throw out abundance of foliage before blooming, should be brought on gradually. Thus, for instance, the Elton is barren, while Keen's seedling succeeds in a rather high temperature, provided the house is kept cool until the fruit is set.—A paper from Mr. Dunsford, upon the cultivation of the pine-apple, was read. This was accompanied by the plan of a pit now in use, differing but slightly in external appearance from M'Phail's. The interior of the pit within the inner walls is filled up with brick rubbish so as to form a solid mass; and when level, the whole is covered with flat tiles or slates, upon which 9-inch draining-tiles are laid across the bed, commencing just above the front flue, and these are in their turn covered

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with flat tiles. The draining-tiles convey the heat over the whole surface of the bed, so that a regular bottom-heat of 95° can be maintained. The depth of the pit from the glass to the tiles is 4½ ft. at the back and 4 ft. in front. In such a construction, the writer states, that, by the aid of dung-heat, every amateur and gardener may grow pines with as little trouble and expense as melons. A Providence pine, weighing 7 lb. 1 oz., so grown, accompanied the communication.—From B. Miller, Esq., was a Syon hybrid cucumber, exhibiting a natural graft, formed by the adhesion of the leaf-stalk to the side of the fruit; this kind is stated to be invaluable as a ridge cucumber in a cold wet season like the present, producing abundance of fine clean fruit, whereas the common hardy ridge sort, on the same bed, has been so much affected with canker as to be entirely useless. —Mr. Pepys exhibited two lupines, one planted on the 26th of April, when weighing 2.6 grains, in soil composed (in 100 parts) of silica, 75; alumina, 15; and carbonate of lime, 10: it was then watered with 3oz. 5drs. of distilled water, and afterwards with ½oz. of the same, every day; on the 30th of July it was in a dying state, and weighed 42.5 grains. The other, planted on the 8th of May, in peat and loam, and weighing 2.6 grains, was watered in the usual way, and weighed, on the 30th of July, 192.5 grains. Both plants were grown in glass pots. The experiment was made to ascertain how far it is possible to make plants grow without those elementary substances usually considered as forming their food.—From the garden of the Society were four plants of the common hydrangea, each of which had been treated in a different manner, to find out, if possible, what ingredient it was in the soil that changed the flowers from pink to blue. No. 1, treated in the usual way, was by far the most healthy plant, and bore pink flowers; 2, to which ½ oz. of phosphate of iron had been administered, was evidently in an unhealthy condition, the flowers being pink, small, and having with the leaves a yellowish tint; 3, treated with ½ oz. of caustic potash, bore small and pale pink flowers; while 4, to which ½ oz. of alum had been given, produced blue flowers—the dose had, however, been too strong, as was shown by the weak condition of the plant and the small size of the flowers; nevertheless it proved that alum will produce the desired effect.

MEETING FOR THE ENSUING WEEK.
TUES. Horticultural Society. 3, P.M.

FINE ARTS

NEW PUBLICATIONS.

THOUGH the fashion of cheap series of prints, if not on the wane, appears, like all other fashions, to have received a check from the bad times and the Income Tax,—still there are "works in progress" which require notice. We have the commencement of one publication, *The Book of German Ballads*, which promises to be vigorous enough to weather out any period of depression. Schroedter's illustration to the 'Rheinweinlied' is full of fancy, fine contrast of character and grace of design. Very picturesque and elegant, too, is Plueddemann's etching to 'Der Nächtliche Ritter.' Eber's group of 'Die Weiber von Weinsberg'—a capital and characteristic subject for any artist—is less satisfactory: but Steinbrück's 'Procession of the Crusaders' has the right spirit: there was no need of the celestial air-borne group, to point the path, on which those mailed pilgrims were bound. We pause for a moment at Schirmer's landscape, from being less familiar with the Germans in this, than in any other branch of art. Whatever poetry there be in the composition is neutralized by the feebleness of the drawing: strange, that hands so skilful in delineating mortal thews and sinews, should fail so signally when the limbs of oak, elm, and pine, are the subjects. Among the fifteen illustrations before us, several others claim regard: and what may be called the mere decorative portion of the work has an excellent propriety and coherence,—to be felt, though possibly it rests upon canons too capricious and delicate to be precisely laid down by line and rule.

Since our last report, Mr. Brockedon's beautiful work on *Italy* has reached its sixteenth number; developing as it proceeds new features of interest. The thirteenth Part contains a view of 'Assisi,' which is interesting as having been sketched by the late Sir Francis Chantrey, and, though ineffective, it shows his elegant taste in the composition of the lines. Two of the most striking and real-looking views are those of 'Florence' and 'Genoa,' from sketches by W. Turton, Esq., the architectural features of the scene being represented with attention to forms and massing not very common even in artists' drawings. The view of 'Castell'-a-mare,' by Wolfensberger, is remarkable for the extent of its range, the solidity of its masses, and the aerial effect of the distance; but the tone is too gloomy for a southern clime, a fault which injures another view by the same artist, in which the 'Church of St. John Lateran' forms a principal object. The distant view of 'Orvieto,' crowning a height, the road leading straight up to the walled city, and a cottage with its goats and vine-trellis by the side, is one of Mr. Brockedon's most attractive sketches; his group of buildings at 'Brescia' is a pleasing arrangement of Italian architecture; and the view of the 'Ruins of the Bridge of Augustus at Narni' presents a romantic scene of beauty. Then we have 'Naples from the Santa Lucia,' after Leitch, and 'Padua' after Prout and the Editor (a capital town scene) to say nothing of Mr. Stanfield's picturesque and truthful vision of 'Pisa' where the foreground, in the painter's best manner, is especially admirable; or of Mr. Brockedon's striking view of the steep entrance to 'Cortona'—the town which, as Forsyth graphically says, looks from a distance, "like a picture hung against a wall." Although skill and care are manifest in the execution of all these plates, still they bear too many traces of the manufacturing school. The engravings of Messrs. Willmore and J. B. Allen are distinguished above the rest for execution and pictorial effect.

Mr. Roberts's great work of the *Holy Land* proceeds satisfactorily; the last Part we have seen (VI.) is still devoted to the desert solitudes and rocky caves of Petra, with its half-built half-excavated temples; the stupendous proportions of whose columns, though dwarfed by the huge masses of the cliffs above, are made evident by the contrast with figures. The groups of Arabs introduced in these views are the most attractive points of the pictures, and the best executed portion of the lithography; the foregrounds and distances of the last Part showing signs of haste and inequality that we hope will be no more apparent in future than they have been in previous Parts.

Illuminated Illustrations of Froissart, Parts I. to VIII.—A beautiful work, worthy to stand beside those treasures of middle age Art, for which we are indebted to Mr. Shaw. The plates are fac-similes of the illuminations in the splendid Froissart MS. in the British Museum, and the work will be, when complete, a storehouse of portraits, costume, ornament, architecture, furniture, and Middle Age life, at the service of our historical painters; and for the public a most choice drawing-room table book, of equal interest and beauty. But "when complete" are words of significance—for one half the MS. is in the *Bibliothèque Royale*, and we fear, from the announcement that the work before us will be concluded in about twelve parts, that it is not intended to add to it the illustrations of the Paris MS. This would be a pity, and, considering the low price at which the work is published, we trust that the publisher will receive sufficient encouragement to induce him to make it "complete"—and then we may advert more at length to its merits, and the probable influence of such publications.

Subjects from the Designs of the Carracci, selected and executed by S. M. Maury.—The Carracci have been over-rated and under-rated, but very seldom justly rated; and we think Mrs. Maury must take rank with the partial, when she asserts that "in the union of grace with truth, of science with strict adherence to nature," they excelled all other artists. She has, however, done her best to justify this high eulogium, both by judicious selection and careful execution. The collection consists of ten subjects, besides portraits and vignettes, &c., all interesting, and some excellent—we would particularly instance *The Virgin and Child*, and *The Virgin and Child with Angels*, by Ludovico, both works of the highest class, and rendered with true artistic feeling by Mrs. Maury.

Two *Panoramic Views from the Round Tower of Windsor Castle*, looking east and west, drawn for Prince Esterhazy by Major Kretschmar, have been well lithographed by Messrs. Day & Haghe, and are remarkable for their minute accuracy, which, however, is so well managed as not to injure the general effect.

The third volume of *Winkles' Cathedrals*, comprising Lichfield, Gloucester, Hereford, Worcester, Durham, Carlisle, Chester, Ripon, St. David's, St. Asaph, Llandaff, and Bangor,—is now complete—the work being thereby terminated. Mr. Virtue's *Canadian Scenery Illustrated* is also brought to a close, at the end of the second volume. The *Scenery and Antiquities of Ireland*, by the same publisher, has arrived at its twenty-sixth Part. The illustrations of these publications are slight and mannered: one or two devices of atmospheric effect—such as the cloud and the sunburst—being resorted to, till the eye begins to long for a tranquil sky; but the works are creditable, considering the price. We must mention Mrs. Loudon's *Ladies' Flower Garden of Ornamental Perennials*, as having reached its twentieth number, and holding its place of beauty; and also the completion of the first volume of Mr. Westwood's *British Insects and their Transformations*.

As signs of the times, no less than for their intrinsic antiquarian curiosity, Part III. of *Examples of Encaustic Tiles, and Ancient Irish Pavement Tiles*, deserve attention. The student of symbols and the hunter for authorities will do well to consult these for heraldic ecclesiastical devices. We shall here merely announce the completion of Mr. Shaw's *Dresses and Decorations of the Middle Ages* (see No. 772): completed, as begun, with exquisite taste and care: and merely mention and reserve for future criticism, M. Gabailhaud's *Ancient and Modern Architecture*, now at its tenth number, a work of greater value than pretension.

MUSIC AND THE DRAMA

Mrs. GORDON, from EDINBURGH, has the honour to announce to the Nobility and Gentry, that she will give a CONCERT principally of SCOTTISH SONG, on TUESDAY EVENING NEXT, at 8 o'Clock, in the QUEEN'S CONCERT ROOM, HANOVER SQUARE, when she will be ably assisted by Mrs. Chatfield, Messrs. Holmes, Willy, F. Martin, &c. Mr. Phillips, Conductor.—Tickets, 5s. each; to be had at the Rooms, and at the Music Shops.

NEW PUBLICATIONS.

English Sacred Music.

Mass in D, by John Lodge Ellerton, Esq., *with an Accompaniment for the Organ or Pianoforte, arranged from the full score by the Author.*—Audrey's homespun question—"Is it a true thing?" might serve, in default of a better, by way of device for all critics on works of Art. Is this a true Mass?—is this a true full score? are inquiries naturally suggested by the title. The "*Esquire*" of the author may be presumed to imply amateurship—yet here he ventures to break a lance *only* with Palestrina, Jomelli, Bach, Mozart, Beethoven—only to measure himself against the greatest musicians! This is a work, therefore, to be perused with more than usual attention. It is not the first contribution to the stores of sacred music of a high order, ventured by an amateur. Not long ago we had an opportunity of offering an opinion on the original, though incomplete, Hymns and Anthems of Miss Flower: and we bear in agreeable recollection a Mass by M. le Prince de la Moskowa, which, though as a whole the work is unequally written, contains many unborrowed ideas and combinations. So much as this cannot be said for Mr. Lodge Ellerton, while the nature of his borrowings indicates an unusually low standard of taste. Nothing, for instance, can be more frivolous than the leading phrase in triple time, of the 'Kyrie'—except it be the 'Gratias agimus,' which it really required some hardihood to publish, so trite and secular is the melody. After a very incoherent episode on the words 'Agnus Dei,' a 'Qui tollis' succeeds, which we mention, because though the idea be any one's or every one's property, there is more substance in the movement than in the rest of the Mass. The 'Quoniam' is a repetition of the *adagio* introduction to the 'Kyrie,' while the 'Cum Sancto Spiritu' is an attempt at a fugue, of which the composer presently becomes so weary that he introduces a *poco stringendo* with pucrile pedal contrivances, etc., by way of ending the movement with *éclat*. In the 'Credo' will be found a false accent on the word *est* in the 'Et incarnatus'; and an episodical 'Crucifixus' which means to be sublime and mysterious, and is only unpleasing. The 'Et resurrexit' is more coherent. It is fair to inquire on what principles of interpretation our author has given a wailing solo and quartett,

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in the most wailing of minor keys, to the 'Sanctus,' which, from time immemorial, has been treated as one of the most jubilant portions of the Mass—see even the well known movement in the 'Requiem' of Mozart, where the melancholy and funereal colouring thrown over the whole composition was laid by for one burst of adoration. Mr. Lodge Ellerton redeems himself a little in the 'Pleni' and 'Hosanna' which immediately follow, and, though elongated beyond all precedent, are still among the better parts of his work; but his 'Benedictus' is a *cento* of the most hackneyed ideas, not very skilfully compounded—while the 'Dona' is positively ridiculous in its combination of *solo* and chorus, which brings the sacred service to a close with something almost as tripping as a hornpipe, but alas! not half so gay. If any one should defend these trivialities by citing examples from Haydn and Mozart, we have but to repeat that such a defence indicates a low developement of taste and intelligence. Neither master was happy as a mass-writer; neither, it is true, could nod through a whole composition, but in the case of both, the works were wrung out of Fatigue by Importunity—and who can wonder, if the refuse of symphonic and operatic ideas was unconsciously permitted to cover the space which ought to have been filled by ampler outlines and forms more spiritual? Unless Mr. Lodge Ellerton could plead such an excuse as good-tempered Haydn in his domestic Xantippe, who would not be pacified unless her husband propitiated her monkish friends, by spinning sacred music for their benefit—or, like poor Mozart, that he wrote against time and for money—he cannot be forgiven for imitating commonplaces which were accidents, not essentials: evidences of passing weakness and want of thought, and not fruits of strength and meditation.

Laudes Diurnæ: the Psalter and Canticles in the Morning and Evening Service of the Church of England, set and pointed to the Gregorian Tones, by Richard Redhead; *with a Preface on Antiphonal Chanting*, by the Rev. Frederick Oakeley.—This attempt to thrust the Gregorian Chant upon the services of the Church of England claims attention for the sake of a preface, full of fallacies, though plausible and well written. The *animus* of it is contained in the following passage:—

"It needs but little skill in music," says Mr. Oakeley, "to perceive that the Gregorian tones are formed upon an idea of the nature and proper end of chanting, entirely different from that which has given rise to the tunes to which the psalms are commonly sung in our own cathedrals. Modern chants, to speak generally, seem to presuppose that music is intended to embellish and set off the sacred words of inspiration: whereas the very notion of a 'tone,' by which name the Gregorian chants are most fitly designated, is that of a simple form of recitation, a mere vehicle of the sacred words, not an elaborate and ornamental framework. Some modern chants, no doubt, there are, which are conducted upon the simpler principle; but by far the larger portion, though preserving a certain character of solemnity suited to their object, are too much surely of the nature of musical compositions, to be consistent with that high, self-forgetting reverence towards their subject, which is characteristic of the older melodies."

These Gregorian tones bear date and proportion with the palm-leaf vaults, or the natural rock caverns, under which the primitive congregations gathered for prayer and praise. Why should such relics, however interesting in themselves, be dragged out of oblivion, and put to uses for which the wisdom of our fathers pronounced them too crude and shapeless? The original services were chanted in a language now dead, to the cadences of which the Gregorian tones bear a certain relationship; but used with an English text, "the high and self-forgetting reverence" of the worshipper implies a barbarous mutilation of his mother tongue. It is hardly possible to go over a single psalm, as here set and pointed, without being repelled by the violence done to the sacred text, by contempt of accent, punctuation, of everything, in short, for which the Cathedralists so wisely provided, in their adjustment of the Romish service for the Church of England.

Yet more, the advocates of these fopperies are not self-consistent. We presume that Mr. Oakeley's Psalm-book would not be rejected by the members of the *Motett Society*,—one of whose avowed objects it is, to provide service-music of an orthodox quality for the Church. So far, however, from discountenancing musical composition, as interfering with a "self-forgetting and reverential spirit," they make it all-paramount, by forcing the English words into union with ancient Italian compositions, under a conviction of the artistic fitness of the latter;—since the sense of the text is utterly corrupted by omissions and cross-readings, the effect of which at times verges on the profane. Thus it was a point of conscience with cathedral writers, that every singer of the quartett should pronounce the consecutive words of the hymn, so as to enunciate them for himself, and those disposed to follow his part. Now we find, in the new version of the Creed, that one voice has to utter the following sentence—

And was made man,—under Pontius Pilate,

while a subsequent verse, given by the quartett, is so arranged that the entire effect must be—

One Catholic and Apostolic Church—Bap—for the remission of sins.

If this be not introducing confusion into our orderly cathedral service, the word has no meaning. Yet this measure is a branch of the same policy which has disinterred these Gregorian chants, for the sake of their clearness and simplicity, and that the words may be heard free from any meretricious musical excitement! These obvious mistakes are so steadily increasing as to make it necessary, from time to time, to examine and explain their bearings. The manner of publication, too, is sometimes remarkable, when taken in conjunction with the "high and self-forgetting reverence," announced as the principle of authorship. An advertisement before us recommends the Book of Common Prayer, noticed by us a week or two since, in the following unequivocal fashion:—"Independently of the interest attached to the musical part of the work, *it will be found a beautiful specimen of black and red letter typography* (!) and an elegant service-book, adapted either for private use or for the church desk and altar." We have yet to become accustomed to the fitness of this manner of advertising spiritual things.

Let us now, however, take a view of matters at the opposite extreme—as typified in a slim volume containing—

Psalms and Hymns as sung at the Sunday Evening Lectures in the Galilee of Durham Cathedral, by Thomas Brown, of the Durham Cathedral Choir.—If we are to accept this volume as a specimen, a musical "Thomas Brown the Younger" might employ his satirical pen worse than by exhibiting the disorderly practices sanctioned in some of our cathedrals. We have rarely looked into a tune-book for an "Ebenezer" or a "Bethel" more reprehensible than this collection, sung in the Durham "Galilee." On principle we object to the harmonized melody of Handel (page 3),—to the distortion of the 'Kyrie' of Mozart's Twelfth Mass (p. 4), with the unmeaning second part patched on,—to the style of Arnold's 23rd Psalm (p. 8), which gives scope to the uttermost vulgarity of singing; and, on like grounds, to the tunes 'Galilee' (p. 13), 'Monmouth' (p. 16), 'St. Elizabeth' (p. 24), 'Mount of Olives' (p. 29), 'Psalm 136' (p. 30). The 'Missionary Hymn,' too, (p. 32) is a very queer composition, apparently the uncouth and rambling production of an amateur. But the day of such publications as this is over.

We may here add a line, to notice a well-meant tract—*The Art of Reading Church Music*, by William Marshall—in which sound principles are advocated, and no royal road pointed out. The treatise, however, though sensible, wants clearness. Mr. Marshall has obviously knowledge, but not the means of communicating it in equal proportion.

A few words more, and this "Assize" for the trial of our new sacred music shall be closed. In the dedication of his *Sacred Harmony, a Collection of three hundred and fifty Psalm Tunes, Ancient and Modern*, to Her Majesty, Mr. Hamilton "humbly presumes" that it is the most extensive publication of the kind extant. On the strength of this, he has overlooked good taste and correctness with no ordinary courage. A good score of airs extracted from favourite instrumental and operatic compositions, are objectionable in the highest degree, the grievance beginning with No. 4—a harmonized melody by Onslow—and reaching its climax at No. 348: where one of Haydn's *andantes*, sprightly to the *tripping* point, is compelled to "come into church." Moreover, while merely turning over the leaves, oversights have forced themselves upon notice so glaring as to warrant general mistrust of this publication. Nos. 20 and 308, for instance, are one and the same tune:—so are Nos. 262 and 170 (the latter misentered in the index as No. 169.) Composers' names, too, have been mercilessly treated. Some of the "new arrangements" are very strange: *e. g.* the accidentals in the four first bars of the bass part of '*Milgrove*' (No. 170) aforesaid, to say nothing of half a hundred fine old tunes wrested out of their proper rhythms, and disfigured by crude harmonies. One or two of the modern melodies, however, by our young English composers, are smooth and tuneful. So very bad is Mr. Hamilton's editorship of this great book, that we dare not commend his less ambitious manual for chanting *the Morning and Evening Service* (Part 8th of the 'Library of Musical Knowledge') without a closer examination than the moment admits of.

Sonatas.

We are glad to meet with a *Sonata for the Pianoforte and Violoncello*, op. 3, by Charles E. Horsley, since the work, from its form, claims respect and attention. Perhaps there is hardly a severer test of ingenuity, science, and knowledge of effect, than the composition of a classical *duo* in which the piano is to bear a part. Careful writing, or a command over the resources of counterpoint, will always make a stringed quartett respectable, even though the idea be somewhat trite, while, in a trio, the composer commands superior resources of contrast. Accordingly, we find a far greater number of passable compositions on the larger than on the more limited scale. The classical duets for piano and violoncello, which have stood the test of time, may be counted in a paragraph: beginning with Beethoven's three Sonatas—the last in A major, being the king of its tribe. His two later duets are rarely, if ever, to be heard; as they belong to the debateable time of his authorship, and not only the style, but the execution, demands the highest possible intelligence. Yet it would be well worth while for some pair of instrumentalists to study the second of the works in question—the Sonata in D major; since its two first movements have that grandeur of outline never reached by any other composer, for the sake of which may be forgiven the crudity of certain passages, and of the final fugue. Next in esteem to Beethoven's duets, may be named the two first of the three by Onslow. These are among their author's best piano-forte compositions; being less patchy than others we could mention, and full of those elegant ideas distinctive of the works produced in Onslow's golden age. In both, the rondo is the least happy portion; the composer being for the most part tedious when his labour draws to a close. Then we have Mendelssohn's Duet, which is now established as a favourite, though, taken as a whole, it is hardly one of his happiest inspirations. But the exquisite song, or serenade, or *notturno*, if we may so fancifully christen the middle movement, will keep its ground, we imagine, as long as players on the two instruments exist. There is a grand Sonata, by Ries, dedicated to Sir Herbert Taylor (grand in right of its passionate and well-contrasted first *allegro*; the slow movement, and the rondo *de ballet* which follow, being essentially meaner in their proportions) which must not be forgotten. The works of this clever composer, as we have often lamented, have been too universally laid aside, by reason of their inequality: yet one out of every ten, or thereabouts, is well worth rescuing and defending by every one who loves variety in chamber music better than his own prejudices. We have kept Hummel's Duet in A major for the end of the list, that we may close it gloriously. This is, indeed, one of its author's master-works, to be numbered—together with his *solo* Sonata in F sharp minor, one or two of his Concertos, as many of his Trios and his Septuor—among the choicest things in the pianist's library. Perhaps Hummel favoured his own instrument, at the expense of his partner, a little disproportionately; but for contrast betwixt movement and movement, for grace of melody and richness of texture, the work has few peers. After this, we had better not advert to certain of the recent German novelties, which, from time to time, have presented themselves. When we have announced that a Duet by Ferdinand Hiller (published, strange to say, at Milan, from whence Sibyls might augur much) contains a graceful *allegro*, and a bewitching and busy *scherzo*, which will torment every

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pianist who is not as *light-fingered* as a Barrington's self, we may, with a clear conscience, try the worth of our new English contribution to a store so curiously meagre.

Bearing fully in mind that we have been speaking of *chefs-d'œuvre*, Mr. Horsley's Sonata deserves credit as a meritorious composition. The first *allegro* is a little undecided in style, and betrays what the author's favourite studies have been; the *andante* is more original and more coherent—the theme being terse, expressive, and pleasing; the movement, however, is, perhaps, too long-drawn. The *rondo* is at once bold and melodious, with natural yet unhackneyed modulations. Nor is the composition, like much young writing, impracticably difficult to execute. In short, it contains promise for the future as well as pleasure for the present moment. The time ought not to be far distant, when profit as well as praise should result to the authors of works in every point of view so creditable.

The enterprising publishers of Dr. Mendelssohn's productions have added to their catalogue a reprint of one of his earliest compositions, the *Sonata* for pianoforte *solo* in E major. We wish it was more the taste of the time to study such works; since the result must be some insight into design as well as detail, such as it is impossible to gather from any mere study, *notturno*, or operatic *fantasia*, however fashionable or difficult. One of the composer's peculiarities—namely, to make the several movements of his works melt into, rather than *succeed* each other,—is here curiously evidenced. The smooth *arpeggio* passage in the first *allegretto* is reproduced with graceful effect in the rhapsodical *intermezzo* which introduces the *finale;* and is once again inwrought into the close of the composition. The first movement is an excellent specimen of the *legato* style; and the *molto allegro* grand and bold, with a touch of dashing audacity, reminding us of the symphony to the opening chorus in Weber's 'Euryanthe,' or the same composer's march in 'Oberon.'

MISCELLANEA

Mr. James Hakewill.—Died at his apartments in Adam-street West, Bryanstone-square, May 28, in his 65th year, James Hakewill, architect. This gentleman was principally known by publications on architectural antiquities and the fine arts. His first work was a novel, entitled 'Cœlebs suited; or, the Stanley Letters,' 1812. In 1813 he produced a large volume in imperial 4to. called 'The History of Windsor and its Neighbourhood,' with twenty-one engravings and fourteen vignettes from his own drawings, price five guineas. The views were from his own pencil. It was well received at the time, and many years after he was much gratified on receiving the thanks of Sir Jeffry Wyattville for the publication, coupled with the assurance that, in his alterations in that abode of royalty, he had endeavoured to carry out his suggestions. When the general peace opened the Continent to English travellers, he went to Italy, accompanied by his wife, whose taste and talents qualified her thoroughly to enjoy all the beauties of nature and art that were displayed before them, and there they passed the greater part of the years 1816 and 1817, which afforded the materials for a 'Picturesque Tour of Italy,' which was published, with sixty-three plates, in twelve parts quarto and folio, 1818–1820, illustrated by parallels of Dorton House, Hatfield, Longleat, and Wollaton, in England; and the Palazzo Della Cancellaria, at Rome. This is an interesting work, both in its literary matter and in illustrations. Among the latter are some engravings from fine drawings by Turner, one of which, a composition of Roman edifices, surpasses any picture by Pannini. This work was brought out with great care, and immediately obtained a high rank in the estimation of the public, which it is well qualified to retain, as, for accuracy of delineation, and excellence of engraving, it does not yield to any that sprung from that fruitful field. In 1825 he published, in folio, 'A Picturesque Tour in the Island of Jamaica, from drawings made in the years 1820 and 1821.' In 1828, 'Plans, Sections, and Elevations of the Abattoirs of Paris, with consideration for their adoption in London,' 4to. In 1835, 'An Attempt to determine the exact Character of Elizabethan Architecture,' 8vo. In the year 1840 he was engaged in furnishing drawings for a projected work on the Rhine, which it was intended should have been a counterpart to his 'Italy,' but which has never been published, the drawings remaining in the hands of the engraver.—*Gentleman's Mag.*

Electrotypes.—A paragraph in your paper of the 29th of July, copied from the *Gardeners' Chronicle*, states that some beautiful specimens of the application of the electrotype process to vegetation were exhibited by Messrs. Elkington, of Regent Street; and, further, that this opened a *new* view and most interesting field to the application of the electrotype process: I beg to inform you that Mr. Cox (of Islington), in *May* last, at the Royal Institution, in Albemarle Street, exhibited sundry specimens of electrotyped plants and flowers. This induced me to wait upon Mr. Cox, who showed me various other specimens of the most delicate texture, and informed me that he had been making them for some months previously. I beg to enclose my name and address, but subscribe myself ALPHA.

A Fire-proof Powder Magazine.—The *Times* mentions that an experiment took place on Wednesday at Paine's wharf, Westminster, for the purpose of testing the capabilities of a magazine to contain powder in ships of war, recently patented by Mr. J. A. Holdsworth, as being impervious to fire, though subjected on all sides to the greatest possible degree of heat. A model of a magazine, about nine feet square, was placed on the wharf within a few feet of the water's edge. This model is formed of a double set of thin iron plates, riveted together at about two inches and a half asunder, the hollow being filled with water and supplied from a vat placed somewhat above the level of the magazine and entering it through a pipe inserted in the lower part of the model. A channel of communication exists through every side as well as the top and bottom, and from the upper surface a second pipe conveys the stream of water back to the vat from which it is supplied. The door of the magazine is hung on hinges, made hollow, and guarded from leaking by stuffing boxes, so that the water flows into the door through one hinge and out through the other. The patentee having explained the principle of his invention, placed a quantity of combustible matter within the model, over which some gunpowder was laid on a sheet of paper. A registering thermometer having been placed inside, the door was closed and a stack of dried timber deposited on every side of the model, was set a-light. The fire was kept up more than half-an-hour, and the water rose to very nearly boiling heat, continually passing in a stream through the upper pipe into the reservoir containing cold water. On the door being opened, the combustible matters and powder were found to be perfectly uninjured, and the highest point to which the mercury had risen within the model was marked at 100 degrees of Fahrenheit. A somewhat similar principle has been applied to the stoker's room in the *Victoria and Albert* royal steam yacht, where the bulkheads have been constructed of two plates of sheet iron, instead of wood faced with iron, a stream of water constantly flowing between, by which means the temperature of the engine room is kept cool.

Thunder-storm.—On Tuesday and Wednesday last terrific thunder-storms, of which the only trace in London was a succession of brilliant sheet lightning, visited several parts of England. At Rochester hailstones fell which measured an inch and a half in length, and the roaring sound of the rain and hail is described as equal to the noise of the thunder itself. At Cheltenham and Stamford the storm was also very severe. At Worcester it continued for nearly six hours, and the roads were flooded up to the body of the carriages. It appears, however, to have burst with most violence over Cambridge, where hailstones are said to have fallen as large as pullets' eggs. The town was completely inundated, and Trinity Church, King's College Hall, and the north end of Trinity Hall have been much damaged. At nearly all these towns the lightning appears to have struck some high building, and done much damage.

Roman Antiquities.—An antique silver vase of great beauty, and covered with bas-reliefs, has been discovered at Tourdan, in the arrondissement of Vienne. It is semi-oval, and sixteen centimètres high, with allegorical representations of the seasons, &c. Several consular coins, and a bronze statue of Venus had been previously discovered in the same village.—At the village of Werden, in the neighbourhood of Cologne, on the high road to Aix-la-Chapelle, the grave of a Roman general has been discovered in good preservation. In it have been found several coins, and one of the reign of Vespasian, A.D. 70. There are also three marble statues, and two elaborately carved seats, likewise of marble.

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2. An addition at the rate of Two per Cent. per annum, on the *accumulated* amount of the original Assurance, and *previously* declared additions, for each Premium that may be paid after 31st December, 1838, provided the party die before 31st December, 1845, having been insured at least five years, this addition, supposing the case of a party insured in the early years of the Society's existence, to die after payment of the premium for the year 1845, would be for the 7 years from 31st December, 1838, to 31st December, 1845, upwards of 21 per Cent on the original Assurance.

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LONDON, SATURDAY, AUGUST 19, 1843.

REVIEWS

The Discourses of Sir Joshua Reynolds. Illustrated by Explanatory Notes and Plates, by John Burnet, F.R.S. 4to. Carpenter.

When reviewing the last edition of Reynolds's literary works, we suggested the publication of yet another one. And this we did, because that edition, like all its fore-runners, was published on the bald plan of giving the text alone, as if an attempt to enlighten the reader by note or comment were equally profane in Fine Art and in religion. We added, "Let us not be misunderstood; we recommend no tampering with the text of Reynolds, unless correction of its manifest errors come under that head; no taking its form as a lay-figure whereupon to hang splendid rags of declamation; but we recommend—demand—from any one who sets up for a patent editor to supply its deficiencies" (*Athen.* No. 435). Whether our challenge called forth Mr. Burnet's new edition of the Discourses, we cannot well guess; because, though he has hung neither splendid rag nor robe of declamation upon the naked subject, he has omitted to furnish it out with many of those articles we specified as *desiderata*—while certain other articles which he has troubled himself to provide for it, we should have deprecated as cumbersome or unsuitable. It is true, his task was difficult, and dangerous to boot. Luckless Daniele di Volterra got the immortal nickname *Bracchetone* by apparelling in clumsy small-clothes the un-sheeted dead of Michael Angelo's 'Last Judgment.' It might have been wiser to let Reynolds's skeleton outlines stand before the public in all their bareness and meagreness, than to run the risk of acquiring another such unsavoury appellation. Still Mr. Burnet has done somewhat. Let him state his own claims:—"I am the first who has written notes upon Reynolds, and that in an interval of nearly fifty years. * * In trying to make his excellencies more apparent and useful, I have, at the same time, endeavoured to make what I conceived his errors more evident also, that they might be considered before being adopted. I have had many opportunities of hearing the opinions of the most eminent artists since his time, and have examined carefully the most eminent works of the various schools; I therefore feel a certain confidence in explaining these Discourses to the younger students; at the same time advising them, in the words of Lord Bacon, to 'read, not to contradict and confute, not to believe and take for granted, nor to find talk and discourse, but to weigh and consider.'"

How singular that half a century should elapse without one note being written on the artistic Manual best deserving and most requiring illustration among all similar treatises extant! Yet not singular, when we bethink ourselves that English art has retrograded, rather than advanced, through the said period. Whom have we had since equal as a portrait, landscape, dramatic, or epic painter, to Reynolds, Wilson, Gainsborough, Hogarth, and Barry? It were indeed a miracle, if, while the practice of art was day by day taking a lower and pettier character, its theoretical principles had become more exalted and enlarged—if Reynolds's volume, which advocated the solid and the grand alone—which anathematized the superficial, however attractive, and the insignificant, however tasteful, had been honoured with, not the notes of an F.R.S., but even with his notice. Does Art then begin to rear her awful head anew, that we find the Discourses at length obtain this compliment? or is it the epidemic spirit of criticism distinguishing our age (as we have elsewhere observed)—the mania for "illustrations," pictorial and scriptorial, of every sort of every possible subject—that has made Sir Joshua's text a pretence on which to vent itself? We must leave the decision *sub judice;* like Moses Primrose, we, in the plenitude of our simplicity, deem the comprehensive tenet, "whatsoever is, is," the safest admission also.

Mr. Burnet's model of an editor differs much from ours. "I feel confident that many more will be induced to follow my example, as the excellence of their groundwork [Sir Joshua's Lectures] will support the embellishments of many illustrators, who, though they may add little to the sterling merit of the performance, yet, like a fresh coat of varnish, may bring out his beauties into a stronger light." If Mr. Burnet seriously and consideratively proposes this as the proper office of an editor—*embellishing* Reynolds's groundwork, and bringing out his *beauties*—we can by no means coincide with him; and if he at all imagines himself to have set an "example" of any such *varnishing*, we cannot flatter him that he has even approached the goal of his sublime ambition. One very good reason we might give; *videlicet*, Reynolds has no "beauties" to bring out. Unless the word were caoutchouc, tenterhooks strained by windlasses could not stretch it to include Sir Joshua's real merits, which are quite of the plain, prosaic cast. Sound principles make up his staple excellence. Some of his professional maxims have the wide-minded wisdom and weightiness which qualify them for general proverbs. But however this may be, our notion is, that an editor's function involves somewhat higher ends than hanging flowery festoons upon the rough granite statue of Art which Reynolds blocked out, or applying cosmetics to improve its weather-beaten complexion. 'Tis just as difficult, let us reflect, to wash the sallow man white, as the blackamoor. And even though you bedizened his every member and feature till he resembled an Indian idol, all rings and bracelets and necklaces, were it not a worthier, besides a far more profitable work, to develope his latent powers than to make him a prettier fellow? This, we say again—to enlarge the ground-plan of Reynolds's work, to elevate the superstructure; in other terms, to broaden and heighten (for they can scarce be laid deeper) the principles of criticism it comprises, as Sir Joshua himself would do if he now, with all his heavenly intelligence about him, became his own editor—this is the grand object a commentator must have before him, unless instead of a beautiful temple to Art, he fixes his eye on a little pile of gold, at the end of the vista. Except something in that way be done, an appender of notes might as well premise, with Balthazar the musician,—

> Note this before my notes;
> There's not a note of mine that's worth the noting.

Artistic criticism has, since Reynolds's time, made large strides, onwards and upwards; though some of its strides may be of an opposite kind—backwards and downwards; there are such counter-marches of knowledge! We do not find the English grammar of Art has kept pace with the Continental. Mr. Burnet, indeed, tells us that the former has stood where it was fifty years ago; but he omits to tell us it stands even now, after his advancement of it, like a transplanted milestone, little removed from the old spot. Such is the progress of public intelligence on this route! Though we accord him all the credit justly claimable for having begun the beginning of an elucidative system long wanted, yet we do not think his few notes increase the sum of critical knowledge so materially as to take a high rank among the *Augmenta Scientiarum.* Reynolds's "globe of precepts" has been swelled by certain grains of learned dust, scattered over the outside, which bear a proportion to it like what the sands of earth bear to its solid sphere; if, indeed, we can call learned, upon Fine Art, the dust shaken from Dr. Johnson's peruke, or swept from the shelves of Dr. Goldsmith—our editor's favourite authorities. What volumes it speaks—folio volumes—elephant-folio volumes—for the state of "æsthetics" among our countrymen, that the chief oracles whom an English critical writer quotes upon this subject are those two irrefragable doctors, and easy-going Mr. Addison!—that the Sibylline leaves he consults are those of the 'Rambler,' 'Spectator,' and 'Looker-on!' What a broad butt does Britannia expose to the shafts of European ridicule, when she pronounces these her great luminaries and legislators, her last appeals in the philosophy of *connoissance!* He, forsooth, that stout-minded, narrow-minded, weak wise man, Samuel Johnson—he, forsooth, one of the Caryatides to support the British Temple of Art! Why, he is not fit—rather he is fit—to make part of its concrete, its filling-in stuff. Surely *latrator Anubis* has had his day and his "bow-wow way" long enough. Surely we might exclaim, with Garrick of another dogmatist,—

> Thou great infallible, forbear to roar,
> Thy bulls and errors are revered no more!

Why, he is not even a safe opinion on ethics, wherein the so-called "moralist" plays fast and loose, like a literary Swiss, lured by his own vanity to fight—now for, now against, the cause of Truth. Hudibras anticipates him—

> He could on either side dispute,
> Confute, change hands, and still confute!

Nay, on the subject of Poetic Literature we imagined his dicta passed at present as secular gospel with country gentlemen alone, like Burn's Justice as part of the Pandects! In the Heliconian fount he is a very *otter*, who fuddles the element, and kills the fish. We struck a balance, equitable, as it appeared to us, (*Athen.* No. 441) between his real merits and deficiencies, but whether so or not, we conceived there could hardly be a second opinion about his total incompetence to write anything upon the fine arts, unless certain verbose generalities and Garagantuan commonplaces; or to take any views about them beyond the most short, and dim, and oblique-sighted, when a whirlwind puff was wanted by his friends for awakening the people, or an occasion by himself to gain the great end of his existence—silencing a dinner-table! Not that we should object were the colossal lexicographer brought forward now and then as buttress or bolster to a weakly-stated opinion—

> He was a man of stature bigge,
> And bigge withal in minde—

big, without much breadth, like a Roman aqueduct; much less should we proscribe Addison, who was a tasteful dilettante, if no profound connoisseur. But that such names only should be cited augurs ill for the Annotator's acquaintanceship with veritable authorities, and with the progress which artistic criticism has made of latter years throughout Europe. Is it not still worse than a lecturer holding up as prime authorities on the art poetical—Dr. *Hugh Blair* and my lord *Kaimes?* Would any one, save an octogenarian critic from the Orkneys, quote long passages out of their lucubrations, as infallible decrees, when they are at best but examples suitable to an 'Elements of Elocution, for the use of Schools'? Verily, no editor save one who had lived the life of Selkirk in Juan Fernandez ever since Johnsonian times, with a library composed

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of a torn Rasselas and an odd volume of the Tatler, could have kept his good old artistic creed more uncontaminated than Mr. Burnet has his, by the new lights of French and German criticism. But perhaps he enchants his readers with the subject by the charms of his style, and lures them on, like the warbling bird in the Arabian tale, over many a barren district? Fine-art critics should, we think, have this merit at least, unless they have some other one much better,—depth, erudition, originality—which may compensate for its absence. Not to "bring out the beauties" of our author's syntax, by quoting particular examples, we must declare the general character of his annotations didactic even to the brink of dulness; they want that terse diction and dense construction which give the Discourses themselves their impressive sterling air, and which appear still more indispensable where poetic and impassioned spirit are still more deficient. Nevertheless we grant the homeliest style far worthier than the embellishing or beautifying style recommended: leave that to the literary fringe and gold-lace manufacturers! There is indeed a kind of decoration that would do a good deal, though scarce enough, for Reynolds's work—decoration very different from what Editors of Annuals, and Bookbinders, and Steel-engravers, will understand by the word—but very much what *Greek architects* perhaps would translate it, viz., a kind of decoration not adopted for decoration's sake alone—a kind in which the decorative parts were also constructive, *i. e.* in which the ornamental additions were also useful—in which beauty did duty—in which may be observed the reigning principle at least, if not the iron rule, that every detail, like every mass, was proportionably material to the Temple. Should Mr. Burnet have decoration such as we suggest, in his eye, he has only given it an ominous name. Beyond doubt the Discourses need a commentator whose splendid glow and flow of eloquence, inspired by a sane enthusiasm, might attract the reader whom Sir Joshua's cold and costive language repels. Spirituality of manner, rich-mindedness to furnish varied illustration, imaginative and combinative power to apply it, fervour from which even frigid souls might catch fire, reasoning at once logical and poetical, now direct, now irregular, to insure convincement, if not in floods of light, in flashes—such are a few of the *desiderata et desideranda* for notes and commentaries upon these Lectures. We do not require a style of rhetoric that, as Bachelor Sampson Carrasco says, would "pull the soul up by the roots;" we deprecate King Cambyses' vein; but above all defend us from embellishers—your literary *Luca Fa-prestos*, who toss off volumes as they would pancakes—your fine writers, whose flowers of speech are more killing to the sense than flowers of arsenic to the vital principle—defend Reynolds's Lectures from such beautifiers as these; the most humdrum editor is far preferable.

Mr. Burnet, we repeat, has the merit of having seen, whether through our glasses or his own it matters little, that the English Grammar of Art, albeit well-grounded, was imperfect; moreover of having commenced an illustrative supplement thereto. He must not suppose we forget that fact in our strictures upon his performance; our earnestness for the cause of Art may render us severe and exacting, but makes us also reiterate his praises, even though the peal be incapable of much change. He will no doubt have originated the right editor, if he is none such himself. Let us, therefore, push our examen a few steps farther, and reckon on his magnanimous consent to be "cut up" when the interests of Art demand it. Why should we feel more scrupulous than cloud-compelling Jove, who took all the sacrificial contributions he could get from the offerer, yet thundered against him in return?—

> The oblation indeed he accepted, but promised him *woes without measure*,

because driven thereto by that inexorable dame, Necessity!

The first point for which we must call our annotator over the fiery coals of criticism, is that he does not dwell with sufficient emphasis nor at sufficient length on the subject of *draughtsmanship*—he does not dwell at all, he barely touches on it. We should have expected this, the cornerstone of high aspiring Art, or rather the foundation-rock of enduring support to its temple, albeit most English builders prefer a sandy basis—we should have expected this to find a very prominent, a principal place, in an enlarged and amended edition of the Discourses. We had, as guarantee that this expectation would be fulfilled, the name of a time-honoured professional editor. Verily we should have expected no such thing!—Neither did we expect it—and the professional name was, with us, a guarantee for the reverse of such an improvement—and the more time-honoured the editor the less we hoped from his veteran practice. Why? Why because it is impossible, improbable at least, that the beaten road of English Art will be deserted by the old roadsters, and that draughtsmanship will now be preached up as needful to perfection, by our R.A.'s and F.R.S.'s, when they have done very comfortably all their lives without it. In sober seriousness we have a due esteem for the talents of our Royal Academicians: no journalists paid so earnest and elaborate a tribute of criticism last year to the genius of a painter whose draughtsmanship evinced little craftsmanship enough—*Wilkie*: but we must acknowledge our opinion, that if British Art is to enter upon the loftiest walk—along which Design alone can lead it—those who never much studied design, who were bred up in the belief of its minor importance—can scarce prove even good direction-posts upon a route far above their ambition. As founders of the New Temple, the hypothetical School of Reformed British Art, we have slight hopes from the grandees, or the greybeards, be they Academicians or not, of the profession: little from their encouragement, still less from their instruction, nothing from their example. True, they may now and then, like Mr. Burnet, recommend "drawing," somewhat as a sage grave citizen, all unlearned himself, tells a schoolboy to "mind his *Latin*," or enjoins an apprentice "honesty *of course*," after numberless more efficient receipts how to make his fortune. Draughtsmanship may indeed be called the honesty of the art, not because it is oftener praised than practised,—not because its temporal policy is rather dubitable amongst a trading people,—but because there is no soundness at the core without it. Our hope, our faith, rests on the rising generation of painters, which we trust will approve itself, in the better sense of the equivoque, a rising one, and beware lest when it thinks to climb it should fall. There are steps down into the Bathos as well as up towards the Sublime. This perhaps we might pronounce certain, the present, or rather the preter-imperfect generation of painters, *must* fall unless it rises—it cannot keep the previous level. Neither can it, we opine, reach the old level which Reynolds and his contemporaries gained, by the old way—colour. Let it paint the new Parliament Houses with goldenest ochres, and reds richer than rubies ground in rosewater, and blues sweeter than Venus's eyes, the meretricious spirit of the age will never make such frescoes as can rival the sober gorgeousness of Sir Joshua's oil-pictures, at least, till we learn to draw far better. But will Presidents, Superintendents, R.A., and A.R.A. sit down again in their own Life and Model schoolrooms for this purpose? They could as easily put off their grey locks and become whiteheaded boys again! *If*, we suggest once more, (out upon that sceptical conjunction!) if British Art be destined to produce anything higher than the best portraits, the best cottage-scenes, the brightest pictorial bijoux, and prettiest little cabinet pieces in the world—bits of effect, bits of nature, bits (*tit-bits*) of colour—draughtsmanship affords the single means whereby such a consummation shall become attainable, and youthful England the sole hope of its attainment. Junior artists only are flexible enough of hand and of *mind*, for learning that means, and wishing to learn it; they only will yield to the impulse which Art now feels over all Europe.* Some exceptions do not subvert our general principle. The hope, however, above mentioned becomes, we confess, like Marc Antony's angel, "a fear" in presence of the Evil Genius that seems Great Britain's most remarkable genius now flourishing—materialism, under the grandiloquent misnomer, utilitarianism. At best, we are aware, Parnassus top is no table-land; it consists of certain peaks or points (perhaps the Epic and Dramatic, and a third the Lyric, somewhat lower), whereon very few mortals can obtain permanent footing. If any one English poet-painter, with draughtsmanship or without, can scale any one of these summits, he will top the extremity of our expectation also. Meantime, we have nothing better to recommend to those who would work an advantageous change in national art, than Durandarte's receipt—"Patience, and *shuffle the cards!*"

* Towards its progress in England much may be contributed under these particular circumstances, by those gentlemen who direct what are called *Preparative Drawing-Schools*, seeing that its stationariness, if not retrogradation, so far as dependent upon draughtsmanship, will find aiders and abettors enough among those other gentlemen who direct what is called the Principal Drawing-School at Trafalgar Square. We wish the first-mentioned teachers would understand their position, and observe how they could elevate it, along with the character of National Art. There exist, we believe, many such preparative schools about town, but the most heard of are Mr. Sarsfield's Taylor's "Living Model Academy," and a still more celebrated one, named "Sass's School of Art," from its establisher and late proprietor. This school has now come into the hands of Messrs. F. S. Cary and Redgrave, both artists, the latter well-known, the former best distinguished as the son of our English Dante. If taste be at all heritable, or pure critical feeling and judgment at all communicable, we may expect much from so near a relative of the poet and pre-eminent Translator as Mr. F. S. Cary, who is chief conductor of the school. Such qualities have, or ought to have, wider jurisdiction in every system of education than pupils, or their parents and guardians still more thoughtless, nay even than teachers themselves, imagine; especially in the Fine Arts, which, unless imbued with poetic principles, descend to the rank of arts altogether mechanical, and of the most frivolous, too, and superfluous among them. To enlighten and enlarge the learner's mind upon the true scope of Painting, the grand purposes it may fulfil, the exalted objects it may accomplish, directing, however, his efforts towards such purposes and objects as his powers *can* attain—to chasten his imagination (if he has any), to inculcate the need and show him the use, of poetical literature (if he has a poetical sense)—all this, besides much we cannot particularise here, is within the province of a teacher, is his highest, though his least irksome duty, as he may achieve it during almost imperceptible moments while the mere practical routine of his office proceeds, while he tells his pupil how to draw a feature or colour a robe. We seldom make large advances of encomium to any one, but hope in a short time Messrs. Cary and Redgrave will have a claim upon us, which we shall discharge with interest. Though Mr. Redgrave's range of art is not high, it evinces careful drawing, and a power over expression free from caricature, from caricature of *pathos* no less than of humour, from that hatefullest taint which contaminates English works of sentiment—sentimentality. Being still but an A.R.A., we reckon him and his coadjutor among Junior Artists, and therefore trust they are not men after the old fashion to undervalue draughtsmanship, as the great means of approaching great ends, nor to pronounce supercilious opinions against its ablest, however defective, cultivators at present—German and French professors. They would thus raise their pupils like themselves, above the narrow-minded nationality that disparages everything foreign, a prejudice no less condemnable than its opposite extreme, the renegado disposition to run down everything English.

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The Bampton Lectures for 1842. By the Rev. J. Garbett, M.A., Professor of Poetry in the University of Oxford. Oxford, Slater; London, Hatchard.

Anglo-Catholicism not Apostolical. By W. L. Alexander, Esq. Edinburgh, Black & Co.

Professor Garbett has in these lectures taken the field against the Tractarians, and assailed their favourite tenets with more zeal than is usually exhibited in university pulpits on questions which divide the Church. At the same time he deprecates recourse to any tribunal which would have authority to decide the questions in issue between the Tractarians and their opponents, declaring that a convocation assembled to examine how far the directions of the Rubric are obligatory, and what amendments are desirable in the Church of England Prayer-book, would, in all human probability, lead to such a schism as that which has just divided the Scottish Kirk. If his view be correct, the Church is in just such a condition as the State would be if all legislative and judicial functions were suspended, and the administration left to be carried on by sheriffs, municipalities, and parish constables. The Professor thinks that under present circumstances it is desirable that the Church should continue in this state of provisional existence, and that its claims to self-government should be permitted to remain in abeyance, until a season arrives more convenient for examining how far these claims are consistent with the demands of the State, the privileges asserted by individuals, or the general feelings of the nation. It is very clear, that his own work must tend greatly to aggravate the difficulties of such an adjournment:—when it is stated by a divine of high reputation, from the university pulpit, that a system advocated by a large, influential, and increasing body of his brethren is "pre-eminently dangerous in these vital points, *justification by faith only, and the sole authority of Scripture;*"—that in these points the system is marked by "its manifest unscripturality and its complete divergence from the Church of England;"—and when, on the other hand, the Tractarians assert that the evangelical clergy teach modern heresies, at variance with the doctrines of the primitive Christian Church, it is evident that the necessity for an appellate jurisdiction must be felt every day more and more, and that if the clerical body refuses to pronounce a decision, the duty will be forced on the State or the Parliament.

The questions in issue are of too grave a nature to be profitably discussed in reviews or periodicals; and therefore, notwithstanding the multitude of volumes, tracts, and pamphlets sent to us upon the subject, we have studiously avoided entering into the Puseyite controversy, though we have not been incurious or uninterested spectators of its course and progress. We still adhere to our neutrality, because ours is not the tribunal for determining matters which affect the vitality of an establishment. We may, indeed, regard every author who sends a work on either side, as making some kind of appeal to our judgment, and, in justice to such, we are bound to assign our reasons for declining the jurisdiction. The questions in issue are two, one of which is to be decided by whatever body is the depository of the supreme government of the Church, and the other is to be determined only by the imperial government of the nation. The ecclesiastical question is, Does a large section of the clergy teach doctrines inconsistent with the principles on which the Anglican Church is based,—or is either Popery or Puritanism, against both of which that Church has protested, covertly insinuated instead of the true Anglican doctrine? If the Anglican Church has a real, social, and individual existence, it has a right to pronounce an authoritative decision on this matter, and with the question in this form no other men, or body of men, have a right to meddle. Like every civil society, the Church has an inherent right to declare what is, or is not, inconsistent with its own institution; the State would only have a right to interfere if the appellative or legislative body of the Church set up a standard different from that which it presented to the State when it was accepted as an establishment. Should the Church, however, acting as a body, decline this appellate jurisdiction, it would be a confession that it had not an individual, but merely a parliamentary, existence; and Parliament, being thus proclaimed the supreme gubernatorial power, would be bound to examine the allegations of "unscripturality and divergence," either directly by legislative interference, or mediately by erecting some new tribunal.

But while this question presses on the Church, another, of not less moment, is forced on the attention of the State; namely, whether the endowed clerical body fulfils the conditions for which it received from the State the boon of legal establishment. The aid of the law, in collecting its revenues, was not granted to assist its members in promulgating unscriptural doctrines, or tenets which diverge from the Church of England. We lay aside all question of the divine or human origin of ecclesiastical dues; we set the powers of the State, in the alliance between it and the Church, as low as either Hildebrand or Laud, and limit them merely to affording legal aid for collecting ecclesiastical revenues; but this does not weaken the pressing importance of the question,—ought aid to be given for the collection of funds which are to be devoted to the promulgation of error?

Into the truth or falsehood of this allegation, it is not our business to inquire: it is quite sufficient to state, that the allegation meets us in every direction; bishops have made it the subject of charges; heads of colleges have issued solemn warnings; grave professors have uttered denunciations from the pulpit; tracts and pamphlets without number have issued from the press; and no one has as yet determined how the question is to be decided. We do not believe that this state of things can continue; we are certain that it ought not: at the very moment that claims of submission to the teaching of the Church are most imperatively urged, we are informed, on the highest authority, that the Church is completely divided respecting what it ought or ought not to teach. One party is accused of forsaking Protestantism, and another of abandoning Catholicity; they bandy harsh accusations and bitter reproaches against each other, after which they tell the laity that it is their duty to submit to both. Matters cannot safely be permitted to remain in such a state; it is impossible, at present, to determine into what form the practical teaching of the Church may consolidate itself, when the present divisions have passed away; the elements of dissension, once spread abroad, must run their course, unless some power be interposed to prevent the threatened disruption.

Mr. Alexander's volume is purely controversial, but it is written in a calm, considerate spirit, and states the arguments of opponents with fairness and candour.

Lucretia—[*Lucrèce*, &c.] *a Tragedy in five Acts.* By M. Ponsard. Paris, 1843.

THE so-called romantic school of literature seemed, but a few years since, destined to make an entire conquest of France. Nearly all the younger poets, with Hugo in the van, professed its doctrines and laboured to enforce them by practice. Even the Théâtre Français, the Palladium of the classical drama, was at last compelled to admit the march of innovation; and is now painfully bearing the extremity of change in the infliction of 'Les Burgraves.' Of taste, however, signs of reaction have not been wanting; and the triumphs of Rachel in Hermione and Andromaque, were not solely due to the wonderful talent of the young actress. The tragedy of Corneille and Racine still counts a vast number of sincere admirers, stunned but not converted by the temporary success of productions which they condemn as absurd and barbarous. One half at least of the educated Frenchmen, above the age of thirty, belong, we believe, to this number; and are attached by sympathy or traditional respect to the older school. With all our devotion to the true genius of romantic poetry, we can see many reasons to account for this preference on the part of our neighbours. The performances of the French *romanticists*, taken as a class, have hitherto displayed more of wilful licence, than of the genial excursions of real poetical freedom. In their latter attempts, especially, little can be discovered but an impotent straining after novelty, and trite or feeble corruptions paraded in extravagant undress. At present, after a trial of barely fifteen years, their forces seem already exhausted; while in the drama, at least, little has yet been done to attest the presence of a genuine vocation on the part of these eager modern iconoclasts. They have given France no drama capable of replacing the old models; which, however unnatural and constrained, were at least perfect in their artificial kind, and are probably more consistent in reality with the character of the national genius than any other that French invention is likely to create. It is therefore with some reason that the admirers of the unities in rhyme denounced the new school as the diseased growth of a period of change; and have long been looking wistfully for a restoration of the monarchy of taste, which, according to their belief, dates its commencement in the age of Louis XIV.

To this disposition, we think, must be ascribed the enthusiasm which greeted the appearance of the 'Lucrèce' of M. Ponsard—(see *ante*, p. 392) a young and unknown author, who brought from the remote department of the Isère, and threw upon the neglected stage of the Odéon, this tragedy, coined upon the classical model, and, although in some respects deviating from its strictest forms, as sententious and as declamatory on the whole, and (if we must confess it,) as wearisome as any 'Agésilas' or 'Rhadamiste' of the *grand siècle*. Its success was sudden and universal; and however surprising it may appear to us, we feel bound to bestow some attention on a work, which all Paris ran to applaud; and which has been pronounced, by eminent French critics, worthy to belong to the school of 'Britannicus' and 'Mahomet.'

After diligently reading the play, and painfully witnessing its representation, we have been unable, by either process, to discover in it any vivid dramatic effect, the least skill in the developement of the catastrophe, or even such a prevailing interest in the part of Lucretia as the title seems to promise. The story which Livy has immortalized could not, indeed, be acted on any—much less, of course, on the French classical stage; and in this instance it is in reality little more than the framework of a picture; the chief points of which are the patriotism, concealed under assumed idiotcy, of Brutus, and the lascivious insolence of Sextus Tarquin, provoking, by Lucretia's wrong, the explosion which delivered Rome from her tyrants. To these the author has added, from his own invention, the jealousy of Tullia, the wife of Brutus, whom Tarquin has seduced and forsaken on becoming enamoured of Lucretia; and the

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most effective part of the tragedy is furnished by the conflict between her despair and his contempt. The part of Lucretia is throughout insupportably tame; her appearance at the close of the story excites but a temporary interest, which is at once diverted to the fulfilment of Brutus's political design; while the punishment reserved for the author of her death is left to be conjectured by the spectator. The incidents are loosely connected, and the celebrated unities of time and place so little observed, that nothing need absolutely prevent the reader from supposing that Rome and Collatia were leagues apart; or that years had elapsed between the excursion from the camp before Ardea, and the consummation of the guilt of Sextus. As we cannot suppose these defects can have been overlooked by M. Ponsard's admirers, it must be concluded that he owes his success to the declamatory rather than to the dramatic features of his work: its merit, indeed, as far as we have heard it proclaimed, is exclusively referred to the long *tirades* with which the scenes are filled. In these we admit the presence of a certain masculine turn of thought and expression; and can admire in many places the eloquence and force of the verses; but they are unequal, and often descend to the level of absolute vulgarity, which however offends us less than the false and violent metaphors, exceeding the ordinary pretension of French bombast, that betray M. Ponsard's efforts to be sublime on great occasions. The work, on the whole, to our foreign eyes, discovers in every respect the youth of the author; and we cannot but think that it owes much of its good fortune to the tendencies which have already been described, rather than to its absolute poetical merit.

The first act, which passes at Collatia, describes the surprise of Lucretia, amidst her domestic toils, by the warriors from the camp at Ardea, and the sudden kindling of Sextus Tarquin's impure desire. Brutus, who attends Sextus, as a kind of make-sport, is detained, after the others have retired, and questioned by Lucretia, who has divined his real character and purpose, which he at last confesses.—The companions of Collatinus are feasted after they have witnessed and honoured the triumph of Lucretia's domestic virtues. In the second act, we are at Rome, listening to the soliloquy which further reveals the design of Brutus;—the following is a part of it:—

She judged aright: yes! clouds are gathering round;
Be but occasion given, the leader found,
Our nobles, yet not all by kings depressed,
Shall wake to claim their rights, and rise redressed:
The man am I!—be mine the praise alone
T'avenge my country's wrongs, my sire's! my own!
Chastise the past, enfranchise coming days,
And make my name of Brute a name of praise.
Then wait! not yet the hours have reached their bourne;
The people rage not yet,—they only yearn
In troubled calm, like the dread pause that broods
Before the anger of the whirling clouds.
'Tis from the kindling blast Heaven's threatenings leap,
Till then, dread thunders, on my anvil sleep!
Thou pure ancestral blood, my throat that strains,
Descend, indignant, through these idiot's veins!
And thou, my Rome! so oft invoked, so dear!
Thou Rome, for whom I plan a bright career,
And promise glory, be the chance but mine,
And power, thy kings ne'er dared but dream to win,
Rome! when required, to thy auspicious reign
Each drop of blood my sires bequeathed I'll drain;
Meanwhile I offer patience—still abased.—
Take this libation of the scorn I taste!

After this, Brutus, in a long political dialogue with his faithful agent Valerius, discusses the constitution to be given to the Republic, and explains the necessity of waiting for some flagrant provocation before appealing to the people. Sextus Tarquin then appears, with Tullia, from whom he barely pretends to conceal the design against Lucretia, and whom he leaves contemptuously with Brutus. For a moment the latter casts off the mask of idiotcy, and sternly reproaches his wife with her guilt and shame: she flies, covered with distress, and alarmed by the sudden change in the language of Brutus, which she regards as ominous and supernatural. Act 3, still at Rome, acquaints us with the project of Sextus Tarquin, which he confides to his creature Sulpicius. As he is about to depart for Collatia, Tullia suddenly makes her appearance. The dialogue which ensues, being perhaps the finest part of the drama, we shall attempt to translate, in spite of its length:—

Tullia. Sextus!
Sextus. You, Tullia! here?
Tull. Yes, Sextus! you
Must hear me claim one final interview;
I fain would learn my future; would be told
What place, henceforth, in your regard I hold:
If still I please you, or if nought remains
But humble patience and unpitied pains,—
In short, what mean you?
Sext. If you ask my thought,
I deem it wilful, Tullia, thus unsought
To come. Consider how so bold a course
May make your honour food for light discourse,
And wound your name.
Tull. O let it rest,—my name?
Need you regard, when I forget its shame?
Time was, your heart less cautious fears had shown,
And now you seek it, knowing well 'tis flown.
Reply! and leaving poor deceits, avow
What was my heart to yours—what is it now?
Speak! a vile action double-dyes his shame
Who dares the act, yet dares not face the blame.
If ne'er you loved, if all you vowed was jest,
Be man enough to own the crime, at least.
Be bravely false, stab in the victim's sight,
And not like coward thieves who skulk in night.
Say then!—
Sext. With all my heart! at your behest
I'll bare the inmost feelings of my breast.
I ne'er assumed the virtue harsh and stern
Our history worships in old Numa's urn;
The charm of empire, born to mount a throne,
I felt;—but loved not for itself alone.
Nor wealth I prize, nor covet power, in truth,
Unless to bind them to the car of Youth,
And, onward by these tameless coursers whirled,
Speed through the raptures that embrace my world.
I pluck each joy I meet, or where it breathes
In shade of ivy leaves, whose cooling wreaths,
Taming the rich Cæcubian's fragrance warm,
Arrest its spell, and Bacchus long disarm;
Or where, unzoned, light Venus from above
Sheds rapture in the lap of sportful Love.
I worship pleasure: while you charmed my soul,
It yielded freely to the sweet control;
But never dreamed,—or else my memory lies,—
That Love should join our lives in endless ties;—
I pictured Love, not veiled in tristful gloom,
But joyous, smiling still, and crowned with bloom,
Free from the nails of brass and heavy chains,
Whose hate remorseless Nemesis constrains;
And led by fancies, ever young and bright,
Proud of the past, and keen for new delight.
Even you, the bondage of your early state
Must teach, methought, all second bonds to hate;
And marriage-sick, your heart could never mean
To grow a vassal, as your hand had been.—
I thought so, Tullia; and conjecture grew
To proof, in every outward sign in you.
You never wore the dark and troubled air
That speaks a soul devoured by secret care;
You were not found retired from crowds apart,
To hide the tumult of a throbbing heart;
But glancing o'er your guests, with easy mien,
The ceaseless laughter of an eye serene;
Soul of each feast, with smiles that ever beamed
O'er the gay festivals, whose queen you seemed.
Ev'n yesterday, when jest and song went round,
And waked your echoes with their well-known sound,
Who would have thought——
Tull. And tell me, false one! why,
But at thy bidding? Darest thou say 'twas I
That bid the night our banquets oft prolong?
For whom the noise, the incense, and the song?
Say, were they sought for me? I loathed them all!
Thine was the work!—to thee I owe my fall,
For listening but too fondly! But for thee
I might have known the peace of moments free,
And felt what pleasures calm seclusion gives,
And what content in humble station lives.
O peace destroyed! O quiet lost to me!
Who stole them from my heart?—say, was't not he?
Yes, thou! My weakness leading towards thy aim,
Through soft indulgence, down to vice and shame;
Thy false advice prepared thy will its way,
While Lust at Duty's door in ambush lay;
And, fearing simpler joys might keep me chaste,
Thou sought'st my ruin from a pampered taste.
'Twas at thy wish, by noise and show outfaced,
That Labour, guard of Modesty, was chased.
And wouldst thou falsely say this blame was mine?
Go! I have read thy heart's concealed design,
The long-sought pretext, told in looks that were
Full of the insult that to-day I bear!
So, after risking all to please him,—aye,
Ev'n till my shame alarms an idiot's eye,
And makes the senseless blush, by him made vile,—
He dares to turn, and mock me with his smile!
And while intent I listen, coolly prove
He meant mere pastime when he sought my love.
Shame brand you, Sextus, and your brutal tongue!
Base is this insult, on a woman flung,
To whom from you, of all, respect was due
In payment for the name she lost by you!
One word—I cease to urge you, or entreat:
My pride revolts from crouching at the feet
Of your contempt. The accents you disdain
You hear no more;—but we shall meet again!
And when I die, before the shades I seek,
I'll snatch my anger, while my ashes reek,
From midst the pile, and bear it thence away,
As flies the tiger to devour his prey.
I'll cross the Styx, my vengeance fostering still,
To make all Hell accomplice of my will;
And when misfortune hovers o'er your head,
That day your paleness shall expect my shade!

The reader is entreated to believe that the passages marked in italics, which might be supposed stolen from some of the rants of Nat. Lee, are really M. Ponsard's, and are, at least, not exaggerated in the translation. The appearance of the Cumæan Sibyl, whose offers are scornfully rejected by Sextus, and who gives the last of her treasures to Brutus, hailing him "First Consul of Rome," closes the act, in a manner intended to be impressive, but which the critics and ourselves seem to agree in considering almost burlesque. It will be observed, that for these two acts we have not had even an instant's glimpse of Lucretia.

In the 4th, we return to Collatia at last, and find the heroine, as before, plying the distaff amidst her maidens. She is anxious for news from the camp; a weight preys upon her spirits; omens have alarmed her; and above all, she is still trembling at the recollection of a terrible dream, which she relates to her nurse. The most striking part may be rendered as follows:—

'Twas in a temple, 'midst so vast a crowd,
Methought that Rome had summoned all her sons
Within the walls; and all were there at once:
While, yielding to the flood that filled the space,
The hall still wider grew to give them place;
The priest Quirinal then, to please the shade
Of Romulus, his solemn offering made.
And now, the victim of the altar led,
The priest, with salt and meal, had strewn its head;
And having poured the wine of sacrifice
Where on the frontlet broad the horns arise,
He cried, "Quirinus! these libations take,
And this our Rome the first of nations make!"
He ceased: in awe suspended paused the crowd;
At once was heard a mighty voice, so loud,
That the dome shook: "Away with sheep and kine!
What worth has blood of beasts in fanes of mine?
'Tis human blood I ask:—the purest shed,—
A woman's blood,—and Rome the world shall lead!"
Thus spake the god; and straight, by means unknown,
The victim vanished from the altar stone;
And in its place, outstretched, I lay:—and lo!
While trembling there, I wait the axe's blow,
A column yawns; and from its centre springs
A serpent forth; then rolling on his rings,
Trails wallowing to my feet his tortuous way,
Lingering and long, as certain of his prey.
He climbs—he clips me with his clammy ties—
I feel my hair erect with terror rise,
And my flesh quiver in the loathsome clasp;
But, parched with fear, my throat can only gasp;
I try to move, in vain! for horror cold
Congeals my limbs; the monster, fold on fold,
Constrains me like a giant's arm; his head
Gapes o'er me, with its sword-like sting displayed,
My eyes devours with eyes that rage and glow,
And breathes the grave's rank odour on my brow;
His sting, as revelling in the promised bite,
Strays o'er my bosom, choosing where to smite!
And then—I saw no more.

This, if not dramatic, is at least a narrative passage of considerable power:—the close of the scene, too, is not without a certain poetical turn, which it would be difficult to find in any other part of the drama. While the nurse is reflecting on the dream, one of the slaves is ordered to attempt to soothe Lucretia's anxiety with some pleasing strain;—she begins:—

Sleep, the mute sovereign both of men and gods,
Pours gently from his urn the drowsy floods;
His languor soft, with penetrating charms,
The cares that prey on human heart disarms.

After a few more verses in the same tone she continues:—

Sweet is the sleep that toilsome hours bequeath;
But Night's first-born is brother, too, of Death!
And many a one, that closed in smiles his eyes,
Wakes only in the gloomy world of sighs:
Nor ever more the radiant day shall view,
Nor see the friends he might not bid adieu.
Nurse. Hush! luckless girl! thy song is full of fear—
Slave. Alas! I sought a strain without a tear;
But my tongue moves beneath some evil spell!
Lucretia. Appalling signs! what fate may these foretell?

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At this moment Sextus Tarquin enters, and, pretending to bring news from Collatinus, induces Lucretia to dismiss her maidens; and when alone with her, breaks out into an ardent declaration of love. To win her more readily to his wishes, he tries to tempt her with the offer of a divorce from Collatinus, and the promise of raising her to the throne of Rome, which he proclaims the design of making more absolute and splendid than even under his father's tyranny. Lucretia, startled at first by his audacity, soon recovers herself; rejects his love, and declaring inviolable attachment to her husband, repels Tarquin's offers with contemptuous dignity. The seducer is abashed by the coldness of her scorn, and, pretending that his only intention was to make another trial of her virtue, congratulates her on its triumph. Lucretia, barely feigning to accept his excuse, leaves him, with the command to retire from the dwelling, where his presence is unwelcome, as soon as daylight returns. His courage falters; he recollects the Sibyl's menaces, and the apparition of Tullia, which crossed him on entering the house of Collatinus; but the taunts of his creature, Sulpicius, revive his audacity; and in a kind of reckless fury he rushes into the chamber of Lucretia. This should be the most effective crisis of the tragedy; but it is tamely written. Tarquin woos more like a pedant than a prince, and ends his address like a craven: the evasion in which he tries to hide his failure is both common-place and inconsistent with any idea of the character.

The fifth act is little more than a diluted version of Livy's narrative. The aged father of Lucretia, her husband, and Brutus, have been summoned by the victim: she appears in mourning, relates, in a few words, the outrage committed by Sextus, and after hearing them vow to avenge it, stabs herself; refusing, in spite of the consolations of her father and husband, to bear the disgrace, and live to be cited hereafter as an excuse for the frailties of wives. At this moment Brutus throws off his supposed idiotcy; an oath of vengeance is sworn over the corpse of Lucretia; the citizens, hastily summoned, rush in, and surround the body; while Brutus harangues them at some length, and having raised them to the highest point of indignation against the Tarquins, marches at their head to the deliverance of Rome. The management of this act is so feeble, that we do not venture to translate any part of it. Whether read or acted, it scarcely excites any emotion; and after Lucretia's death, the consternation and grief which it should excite are so frigidly expressed, that the oration of Brutus, which otherwise would seem intrusive at such a moment, is almost felt to be a relief.

The strength of the work, whatever it may be, lies in its set speeches. To those who care little for such exercises of rhetoric, but require from tragedy powerful emotions, and the natural language of passion, M. Ponsard's 'Lucretia' will afford little pleasure: our French neighbours look at the drama in a different light, and forgive much for the sake of vigorous declamation and glittering phrases. Of these, we are probably incompetent judges; and will suppose that what was so much admired at the Odéon must contain less tinsel and more sterling merit than foreign eyes can discover. M. Ponsard is said to be only twenty-four, and may yet do better things—in the meanwhile his triumph has been a brilliant one; and, however marvellous it may appear to English critics, they may willingly confess that it has been gained without intrigue, or interest, or the recommendation of a celebrated name:—and that the public, for whom a poet writes, are, after all, the only judges he is bound to please.

Notices of the Castle and Priory at Castleacre. By the Rev. J. H. Bloom, B.A. Pelham Richardson.

A local history is always welcome, because it has always some value—the more or less depending on circumstances. In compiling such a work, every country gentleman and every clergyman could profitably and pleasantly devote a little of his leisure to useful purposes; but unless he is something more than the name or office necessarily implies, he must confine himself to compilation, condensation, facts, and observation. Mr. Bloom appears to be of a different opinion, and does not think it necessary to be brief, merely because his subject is barren. He therefore favours the reader with an account of monachism, and particulars of the Cluniacs, compiled from the most familiar sources, and accessible to all in Fosbrooke, because Castleacre Priory was an establishment of Cluniac monks; of the De Albany family, of which a much better account may be found in Dallaway and half a dozen other writers; of the prevailing characteristics of Norman architecture, the origin of surnames, &c.—just the elementary talk met with in a hundred volumes. Still the work is readable and well illustrated, and may be acceptable in the neighbourhood. It is strange, however, how few facts it contains of interest to the public generally. The following is among the most curious:—

"Henry de Rie, a companion of the Conqueror, by his will, without date, bestowed upon the monks of Acre, his mill, situated at Worthing in Norfolk, *together with* Thurston the miller, his (Thurston's) *mother*, and *brothers*, and *all their substance!*"

Among the relics possessed by the neighbouring Priory of Westacre was a finger of St. Andrew, mounted in silver:—

"Upon some occasion the chapter rather profanely *pawned* this ingenious specimen for no less a sum than forty pounds sterling, (an amount at the lowest computation equivalent to 400*l.* of the present value,)—a pledge which they had not the good fortune to redeem up to the time of the surrender, when the king's commissioners absolutely refused to do so on the plea that it was not worth a fortieth part of the money!"

In 1837, in clearing away the soil from the south aisle, near the chapel, a stone sarcophagus was discovered:—

"The sarcophagus, of thick but friable stones, perfectly plain, and to all appearance of ancient date, had in all probability been removed from some other spot to its present destination. A shallow grave had been dug beneath the pavement of the aisle and its bottom coated with cement. Upon this the body of the deceased was simply laid, wrapped in a shroud of coarse sackcloth, which was found still retaining its folds and encircling the skeleton; while over all, the sarcophagus, void of any operculum or cover, was *inverted*. It is remarkable, that although the bones were found as described, wholly undisturbed in their humble shroud, and perfect in all other respects, the most careful search failed to discover any trace of the skull or of the feet!—in fact, it was ascertained upon inspection, that these members had been respectively amputated prior to the interment of the body,—the one from the vertebræ of the neck, the other just above the ankle joint. No motive of necessity could have prompted this expedient, for the sarcophagus was not only of ample length for a full-grown subject, but was furnished with the usual cup-like recess at its upper end for the reception of the head of the deceased. An experienced medical friend, to whom the bones were subsequently shown, pronounced them to all appearance to be those of a female, and what dark tale of wretchedness, misery, or crime, might they not shadow forth? The whole circumstance, the mutilated state of the body, the penitential character of its envelopment, the singular mode of its sepulture, the conspicuous position of the tomb,—all seem to point to some transaction of grief, or guilt, or tyranny, that may supply ample scope for the exercise of imagination."

Some strange and startling customs seem to prevail in the district, which carry us back in imagination to the days of Henry de Rie:—

"The population of Castleacre, according to the census of 1841, amounts to 1494 souls. The inhabitants are exclusively agricultural, and generally of a very humble caste; although abject poverty happily does not exist among them, still their means are exceedingly moderate, and the degree of intelligence prevalent, as usually happens, is proportionate to the extent of their resources. It has been the fashion to single out the parish of Castleacre as the most conspicuous in point of demoralisation and general depravity within the circuit of many miles, and until within the last few years there has been, we fear, but too strong ground for the conclusion; but then it is only justice to indicate the main source of this evil, and the still-existing obstacle to its effectual eradication. It is simply this: A custom has for many years prevailed in the place, and been encouraged by the occupiers in adjacent parishes, to farm out the work necessary to be done on their respective lands to one or two individuals, who shall provide hands to accomplish it in the best manner and on the most reasonable terms. These parties are termed *gang* masters, and a very significant term it is, for surely no gang of wretched slaves beneath the sweltering sun of the tropics, could materially fall beneath the generality of persons thus assembled together in intellectual debasement and moral depravity."

We are happy to learn from Mr. Bloom that a custom so obviously demoralizing is on the decline.

Puritan Discipline Tracts. Reprinted from the Black Letter Edition. Petheram.

The tract before us is the first of a proposed series of republications of the furious controversial pamphlets which appeared at the close of the sixteenth century, in the beginning of that intemperate war between the Dissenters and the Church which terminated in the temporary overthrow of both throne and altar. The tract is one of the many thunder-bolts of the notorious Martin Mar-Prelate, the theological Captain Rock of his times, and is entitled "An Epistle to the Terrible Priests of the Convocation House." It does not exceed in length a shilling pamphlet of Ridgway's, a brevity the more to be commended when it is considered that it was launched in reply to a quarto of 1500 pages, namely "Dr. John Bridges' Defence of the Government of the Church of England, for Ecclesiastical matters, against a treatise of Ecclesiastical Government, &c." Neale, in his History of the Puritans, observes of this tract, that it contains "a great many sad truths, but delivered in rude and unbecoming language, and with an angry spirit." In his introduction the editor thinks it prudent to—

"Disclaim any personal or politico-religious feelings in bringing once more before the world these curious productions of by-gone times. Personality and scurrility were used freely by the Martinists and their opponents; and however much it is to be wished that they had written with a gravity and decorum more suited to the object they had in view, I could only give that which I found, faithfully and unreservedly, and this I have done."

Such an apology was hardly called for, so indispensable is an acquaintance with the polemical literature of the age in question, to a perfect understanding of its character and history. Independently of this, the interest of these works as literary curiosities is considerable: no museum of literature can be complete without them; and moreover, in the light of materials towards the construction of an art of scolding or science of termagancy, equally applicable to political conflicts and religious squabbles, they hold a very high place indeed. There is a fine fish-wife strain of rhetoric in the very title-page of the first number of the series. "Oh read ouer D. Iohn Bridges, for it is a worthy worke;" then this

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Bridges is described as "Presbyter, Priest or elder, doctor of *Diuillitie*, and Deane of Sarum;" and the epistle is stated to have been "compiled for the behoofe and overthrow of the Parsons, Fyckers, and Currats, that have lernt their Catechismes, and are past grace!" Before Martin has advanced six pages he waxes so hot, that he denounces the prelates as "pettie Antichrists, pettie popes, intollerable withstanders of reformation, enemies of the gospell, and most couetous wretched priests." But he is full of tender mercies for the Bishop of London:—"I will spare Iohn of London for this time, for it may be he is at boules, and it is pitie to trouble my good brother, lest he should sweare too bad." Martin delighted vastly in alliteration; hence in the next paragraph the heads of the Church are complimented with the following string of epithets—"proud, popish, presumptuous, profane, paultrie, pestilent and pernicious." He does not long refrain from Iohn of London, who is successively named "Don Iohn of London," "Dumb Iohn of London," "The Lord Dumb Iohn," our "Worshipful *Paltripolitane*," with twenty other variations of the same air; and in the same vein, the Primate is addressed as "His Gracelessnesse of Cant!" But John of London is charged with stealing thirty pounds' worth of cloth, and the facts of the larceny are stated circumstantially, the accuser mentioning the names of the persons alleged to have been robbed by the holy Bishop, and adding—"they dwell at the Old Swan in Thames Street; I warrant you Martin will be found no liar, he bringeth in nothing without testimonie." He then follows up this strange indictment by an anecdote of Mistris Lawson the Shrew, who could not well have been more shrewish than Martin himself, whether Dumb John of London stole the broad-cloth or not:—

"It was not therefore for nothing (Iohn of London I perceiue) that Mistris Lawson the shrew at Pauls gate, and enemie to all dumb dogs and tyrannicall Prelates in the land: bad you throw downe your selfe at hir Maiesties feet, acknowledging your selfe to be vnsauory salt, and to craue pardon of her highnes, because you had so long deceiued her and her people: You might well ynough craue pardon for your theft, for Martin wil stand to it, that the detayning of the mens cloth is plain theft."

Here is a fine piece of oratory after the manner of Xantippe:—

"Well nowe to mine eloquence, for I can doe it I tell you. Who made the porter of his gate a dumb minister? Dumbe Iohn of London. Who abuseth her Maiesties subiects, in vrging them to subscribe contrary to lawe? Iohn of London. Who abuseth the high commission, as much as any? Iohn London, (and D. Stanop to). Who bound an Essex minister, in 200.l. to weare the surplice on Easter day last? Iohn London. Who hath cut downe the Elmes at Fulham? Iohn London. Who is a carnall defender of the breache of the Sabboth in all the places of his abode? Iohn London. Who forbiddeth men to humble themselues in fasting and prayer before the Lorde, and then can say vnto the preachers, now you were best to tell the people, that we forbidd fastes? Iohn London. Who goeth to bowles vpon the Sabboth? Dumbe dunsticall Iohn of good London, hath done all this."

He make you weary of it dumbe John, except you leaue persecuting.

A squabble between the same unlucky prelate and a certain Mr. Madox is related at length, and affords a good illustration of the manners and wit of the times. We quote the conclusion of this facetious affray:—

"At the hearing of this speeche, the waspe got my brother by the nose, which mad him in his rage to affirme, that he woulde be L. of Fulham as long as he liued, in despight of all England. Naye softe there, quoth M. Madox, except her Maiestie I pray you, that is my meaning, ka dumb Iohn, and I tell thee Madox, that thou art but a Iacke to vse me so: master Madoxe replying, sayd that in deed his name was Iohn, and if euery Iohn were a Iacke, he was content to bee a Iacke (there he hit my L. ouer the thumbs). The B. growing in choller, sayd y^t master Madox his name did shewe what he was, for sayth he, thy name is mad Oxe, which declareth thee to be an vnruly and mad beast. M. Madox answered againe, that the B. name, if it were descanted vpon, did most significantly shew his qualities. For said he, you are called Elmar, but you may be better called marelme, for you haue marred all the Elmes in Fulham: hauing cut them all downe. This farre is my worthy story, as worthye to bee printed, as any part of Deane Iohns booke, I am sure."

There is small reason to think that the Church party at the period in question were much more temperate in speech than their assailants, notwithstanding they had keener weapons of controversy than the tongue, which was the Puritan's only tool. Martin records a scene in the Court of High Commission, in which the Church proved herself a fair match for the Conventicle in the gifts of Billingsgate:—

"The case thus stoode, Iohn Penrie the welsheman (I thinke his grace and my brother London, would be better acquain[ted] with him and they could tell howe) about the begining of Lent, 1587, offered a supplication and a booke to the Parliament, entreating that some order might be taken, for calling his countrie vnto the knowledge of God. For his bolde attempt, he was called before his grace with others of the high commission, as Thomas of Winchester, Iohn London, &c. After that his grace had eased his stomacke in calling him boy, knaue, varlet, slanderer, libeller, lewde boy, lewd slaunderer, &c. (this is true, for I haue seene the notes of their conference) at the length a poynt of his booke began to be examined, where nonresidents are thought intollerable. * * This point being a long time canuassed, at the length his worship of Winchester rose vp, and mildly after his manner, brast forth into these words. I assure you my Lords, it is an execrable heresie: An heresie (quoth Iohn Penry) I thanke God that euer I knewe that heresie: It is such an heresie, that I will by the grace of God, sooner leaue my life then I will leaue it. What sir, (quoth the Archb.) I tell thee it is an heresie, and thou shalt recant it as an heresie? Naye (quoth Penrie) neuer so long as I liue godwilling."

The John Penrie of this scene is supposed to have been Martin Mar-Prelate himself. He was called "the hot Welchman," and suffered martyrdom in the Puritan cause in 1593, a year of vigorous operations against heterodoxy. In the beginning of that year, Queen Elizabeth summoned a parliament and opened it with a speech in which, amongst other things, she enjoined the Speaker, Sir Edward Coke, "if he perceived any idle heads so negligent of their own safety as to attempt reforming the Church, or innovating in the Commonwealth, that he should refuse the bills exhibited for that purpose, till they were examined by such as were fitter to consider of these things and could better judge of them." This high tone only inflamed the Puritan spirit the more. A daring position was taken up by some members of parliament of that persuasion, and a series of violent enactments were accordingly proposed by the Government and acquiesced in by the Commons. The bishops were particularly furious, and determined to hunt down the Puritan pamphleteers. Their lordships were not so far advanced in political science as the great philosopher of their age, from whom they might have learned that "the punishment of wits enhances their authority, and a forbidden writing is thought to be a certain spark of truth that flies up in the face of those who seek to tread it out." However, under one of the intolerant laws referred to, Penry, or Ap Henry, was pounced upon by his mitred enemies, and assassinated by the hands of a sheriff, with scarcely the bloody forms of the law. That his conviction was illegal seems to be beyond a question, for he was indicted under an act to punish the utterance of seditious words and rumours, and found guilty upon the evidence of private unpublished papers, found in his possession when he was arrested. Neale records this barbarous proceeding as follows: "It never was known before this time, that a minister and scholar was condemned to death for private papers found in his study; but Penry must die, right or wrong. The Archbishop was the first man that signed the warrant for his execution. The warrant was sent immediately to the Sheriff, who the very same day erected a gallows at St. Thomas Waterings; and, while the prisoner was at dinner, sent his officers to bid him make ready, for he must die that afternoon. Accordingly he was carried in a cart to the place of execution. When he came hither, the Sheriff would not suffer him to speak to the people, nor make any profession of his faith towards God, or his loyalty to the Queen, but ordered him to be turned off in a hurry about five o'clock in the evening." If Penry was Martin Mar-Prelate, the bishops had ample vengeance for the foul language with which they were assailed in his tracts; but it was not the foul language of the Puritans, we may be sure, that most incensed the hierarchy of that day. Mixed with the coarsest vituperation will be found in the pamphlet before us some passages of the most earnest and vehement remonstrance. To argue, however, with the Church was not so much the writer's object as to inflame the people. Pamphleteering was the agitation of the day; and, powerfully aided as it was by the more inflammatory effects of persecution, it did its work to admiration.

Events of a Military Life. By Walter Henry. 3 vols. Pickering.

THIS work comes out under the "*imprimatur*" of the *Quarterly Review;* but with admiration somewhat less enthusiastic on the part of the *Athenæum.* The "style medical" is apt to be flippant and prosy; whether it be the production of a Travelling Physician, who recounts the secrets of his patients, or of a pilgrim among the English spas, who disdains not to adapt his paragraphs to the level of circulating library tattle, or of an army surgeon, who imagines that he joins some of the attractions of Adonis and Mars to the skill of Æsculapius. Thus the reader of Mr. Henry's good-humoured peninsular recollections will find something of the tone of O'Shaughnessy in the loving and complacent mention of the "leedies." The Indian "Events," too, include a vision of "the graceful form of S—— dressed in bridal white, and her fair countenance radiant with smiles;" in one hand a sealed letter, in the other a nosegay of orange flowers! In Canada (about which time the author took to himself a Mrs. Henry) he becomes more political; abuses Papineau, Wolfred Nelson, and Mr. Roebuck—and discusses the Aylmer, Gosford, Durham, and Sydenham administrations. We are willing to hand over colonial politics to be wound up by Sam Slick, and will not, therefore, vex the apprehensive public by any new speculations or extracts touching matters so thorny. The most welcome part of the book is that containing the reminiscences of St. Helena. Mr. Henry was there during the latter period of Napoleon's captivity—at the Emperor's death; and accompanied the followers of the deposed agitator to England. The side he takes may be easily divined; the chained Lion was, in his judgment—

—no such great things after all!

Sir Hudson Lowe has been persecuted with unmerited calumny; O'Meara was a mercenary intriguer, &c.: thus runs the argument. Having warned the reader of the colour of Mr. Henry's glass, he shall now look through it, for—

An Interior at Longwood.

"On the afternoon of the 1st of September, 1817, the officers of our regiment, with Sir George Bingham and Colonel Nicol at their head, repaired to Longwood. We called at Marshal Bertrand's, fifty or

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sixty yards from the residence of Napoleon, to pick up the Marshal, who accompanied us to the billiard-room, where we found Count Montholon and General Gourgaud. After waiting five or six minutes, the folding doors of the ante-chamber were thrown open, we entered, formed a ring round the room, according to seniority, and in about a minute Napoleon walked into the circle. He was dressed in a plain dark green uniform coat without epaulettes, or anything equivalent, but with the star of the Legion of Honour on the breast, which had an eagle in the centre. The buttons were gold, with the device of a mounted dragoon in high relief. He had on white breeches and silk stockings, and oval gold buckles in his shoes; with a small opera hat under his arm. Napoleon's first appearance was far from imposing, the stature was short and thick, his head sunk into the shoulders, his face fat, with large folds under the chin; the limbs appeared to be stout and well proportioned, complexion olive, expression sinister, forbidding and rather scowling. The features instantly reminded us of the prints of him which we had seen. On the whole, his general look was more that of an obese Spanish or Portuguese friar, than the hero of modern times. Buonaparte walked round the room with an attempt, as it seemed, at the old dignity, and addressed a few words to most of the officers. Colonel Nicol was first introduced by Sir George Bingham, he and Marshal Bertrand acting as interpreters. The following conversation then took place, which, as well as the whole proceedings on this memorable occasion, I copy from minutes noted down immediately after the interview.

"*Napoleon.*—'Your Regiment has lately arrived from India; coming from that rich country you should wear gold, and not silver. How many years does it take to acclimatize a regiment of Europeans?' *Colonel Nicol.* 'Two or three years. A few die the first year, more the second, but the mortality is much reduced during the third.'—'Did your officers save much money in India?' 'No; the expense of living is too great.'—'How many servants did you keep there?' 'I had at one time between thirty and forty—I think thirty-nine.'—'Do you think a regiment is efficient after twenty years' service in India?' 'Yes: it is fed by recruits from home.'—'What kind of troops are the Sepoys?' 'Those in the British service are excellent troops.'—'How many battalions of Sepoys, of equal strength, would you engage with the 66th?' 'Do you mean battalions with British officers or without them?'—'Both the one and the other.' 'Sepoy regiments with British officers are good and steady soldiers. I should not like great disparity of force with them, though I might manage to defeat four or five battalions belonging to the Native Powers with the 66th, and I am pretty sure we could.'—'Very good. You are a fine fellow. (Un brave homme.)' 'How many officers have you in your mess?' 'Sixteen at Deadwood.'—'You sit very late at the mess, I hear—often till midnight.' 'O yes; when we have a few good fellows there, we sometimes don't stir till cock-crow.'—'But the officers get tipsy then, don't they?' (then in English—'Drunk—drunk—eh?') 'O no, no, they don't get drunk.'—'Your men, I perceive, walk about very much in the sun, and without their caps. That's wrong.' 'It is, and we do all we can to prevent it.'—'Have you not a Catholic officer in the regiment?' 'Yes,' (with a nod at Lieutenant M'Carthy, who stood nearly opposite, at the other side of the circle).—'He has been to Rio Janeiro lately, I hear.' 'Yes, and is just returned.'—'He went there to get absolution, for his peccadillos, I suppose?' (Repeated, 'Absolution, n'est ce pas?') (Answered by a laugh from Colonel Nicol, and a blush on the honest, and naturally rubicund, physiognomy of the officer in question.) Napoleon then turned to Lieutenant-Colonel Lascelles—'What countryman are you?' 'An Englishman.—'From what part of England?' 'From Yorkshire.'—'Were you born in the city of York?' 'No.' He then passed to the next senior officer, Lieut.-Colonel Dodgin, C.B., who had several clasps and medals on his breast. He was, besides, a remarkably fine, military-looking man, much resembling the late Duke of York; and twice on one day, when walking with the Author in London, a gentleman saluted him by mistake for that prince. Napoleon looked at him with some complacency, and took hold with his fingers of the most glittering of the batch of distinctions, which happened to be the Vittoria medal; but as soon as he read that 'word of fear,' he dropped it instantly, and rather abruptly. It was no mere fancy of mine, but a matter of plain fact, observed and spoken of at the time by us all, that his gesture was exactly that of a person letting fall something unexpectedly and disagreeably hot. He then addressed the Colonel:—'You have decorations, I see. Where did you serve?' 'In Egypt and the Peninsula.'—'Were you at Salamanca or Thoulouse?' 'No.'—'Was your regiment at Talavera?' 'Yes.'—'Were you ever wounded?' 'Yes—twice.'—'Was your name sent home as an officer who had distinguished himself?' (Here Colonel Dodgin hesitated, when Captain Baird answered for him) 'Yes—three times.' Buonaparte next addressed Captain Baird:—'You are a Captain of Grenadiers!' 'Yes.'—'How many years have you been in the service?' 'Nearly twenty.'—'And still only a Captain?' 'Even so.' Next Captain Jordan passed the ordeal. He was married to a handsome St. Helena lady, whom he had met in Bengal, whose father's house was not more than a mile from Longwood. The following short dialogue passed:—'You are married?' 'Yes.'—'Your wife is pretty, I hear? How many children have you?' 'Two.' Next was Captain Dunne:—'You have been in India?' 'Yes.'—'How long have you served?' 'Fourteen years.' Napoleon then glanced at the next officer, Captain E——, a man of most uncouth and forbidding exterior and physiognomy; but not being pleased with his appearance, he passed him by, and proceeded to address Captain L'Estrange, a most worthy little fellow, but of very dark complexion:—'Have you served in India?' 'Yes.'—'How long have you served?' 'Fourteen years—two in India.' (There seemed to be some mistake made here by the interpreters, in confounding the entire services of this officer with the time passed in India.)—'How is it your complexion is so dark? Were you sick in India?' 'No.'—'Do you drink?' (and then translating the French—'Drink? Drink?) (Answered by a smile.)—'Which do you think the best town—Calcutta or James's Town! (Repeated in English by the querist) 'Veech do you tink de best town?' 'Calcutta.' Next in the circle stood Captain Duncan:—'How long have you served?' 'Upwards of twenty years.'—'You have been in India?' 'Yes.'—'Were you ever in action?' 'Yes.'—'And ever wounded?' 'No.'—'Then you are a lucky fellow.' Buonaparte then addressed Mr. Heir, the Surgeon:—'You are the Surgeon of the Regiment?' 'Yes.' Do you hold any other commission?' (This question was answered by Sir George Bingham) 'This gentleman is the Surgeon Major' (not unhappily considering that my excellent amigo, Heir, was then, and I hope still is, about six feet and a half high); and then there was some confusion, and the interpreters were a little at fault; confounding Surgeon Major and Sergeant Major; Sir George not being perfect in French, and Marshal Bertrand very defective in his English. At length Napoleon said:—'Lord Wellington promoted several of his Surgeon Majors, I have heard?' Sir George Bingham again remarked, 'Pardon, Sire (but this Imperial recognition, which had never been sanctioned by the British Government, was evidently a lapsus of the moment), pardon, it was the Sergeant Majors; several of whom got commissions during the Peninsular war.' To Mr. Heir:—'You had a great many sick in India?' 'Yes, it is not a healthy climate.'—'Many liver complaints?' 'Yes.'—'Do you prescribe calomel largely?' 'Yes.' Next in order was Lieutenant Moffat:—'What countryman are you?' 'An Irishman.'—'Are you a Catholic or a Protestant?' (With marked and somewhat indignant emphasis) 'A Protestant.' Buonaparte now moved somewhat quicker than before round the circle, passing by some of the officers without speaking to them, after individual introduction, and addressing merely a word, as to length of service, to one or two others. When he arrived at the point where I stood, Marshal Bertrand made me a bow of recognition; on which the great man stopped, and the Marshal formally introduced me as the English Physician who had recently attended his eldest son, Napoleon's little namesake and favourite. He then looked at me with a slight expression of complacency, and said:—'You have served in India?' 'Yes.'—'You had much professional duty there?' 'A good deal, certainly.'—'Were diseases of the liver very common in India?' 'Yes, they occur there more frequently than in colder climates.'—'Your soldiers drink an enormous quantity of brandy in India?' 'They are much too fond of spirits; arrack is cheap there, and the climate makes them thirsty.'—'Do you bleed and give large doses of calomel there, as the English doctors do here?' 'I believe the practice is similar.'—'Are you, too, a devotee of the lancet? Ah, God defend me from it!' ('Ah, Dieu m'en garde!') 'In my opinion it is our most potent weapon.'—'To kill or cure, eh M. le Docteur?' 'It is our duty to cure.' Then Ensign Wardell:—'You are a young man. How long have you served?' 'Seven years.'—'You entered the service very young, then!' 'Yes, but I served in the Navy.'—'You were a midshipman?' 'Yes.' One or two more were asked one question as to length of service, and the round was completed. Napoleon then addressed Colonel Nicol a second time:—'So, the Sepoys are good troops?' 'Yes, they are excellent soldiers, respectful, sober, and obedient.'—'But yet you would fight five or six of their battalions with your own regiment?' 'Not Sepoys with British officers. I should not like to engage two such battalions.' A few sentences were then exchanged between Buonaparte, Marshal Bertrand, and Sir George Bingham; and we all bowed and retired."

Some readers may find military details more to their taste than the above conversation; others revel in a retrospect of salmon-fishing; both parties may be safely referred to the army-surgeon's book. To ourselves, it has been forestalled by earlier and less laboured productions.

OUR LIBRARY TABLE.

The Busy Body, 3 vols.—Weak, well-intentioned small talk, but neither unpleasant nor unwholesome. Aunt Gatty, indeed, the Busy Body, is a character, which is more than can be said for most of her contemporaries. She is a sweet-tempered, single gentlewoman; as puzzle-headed as Mrs. Nickleby, though never reaching the sublime of that eminent woman's reminiscence, that "the name began with B and ended with G, and perhaps was Waters." With an affectionate desire to do right, her mischievous performances are nevertheless illimitable, owing to the mistiness of her conceptions, or her taking in its most literal sense every word of *persiflage* bandied about between three gay young gentlemen and two gay young ladies. She also falls a victim to her knitting and nursing propensities, in a thousand ridiculous ways we shall not attempt to describe. Yet, though possessing every quality of a bore, and provoking us as often as the book has pages, by her disposition to explain, advise, confess, and encourage, we do more than like—we love her to the last, and are glad that the authoress has spared her the humiliation of a husband to "wind up the charm" of her adventures, as, for a while, seemed possible. The personages who hover round her are more commonplace: one a weak copy of Richardson's brilliant Lady G——, with a lover to match;—another pair made up of thorough-going sentimentalists, whom it required some ingenuity to keep asunder till the middle of volume the third, where they join hands. A third gentleman is secretly married to a mysterious wife, who is the only wicked personage in the book. The dark-browed Leonora has been obviously anything but a favourite with the good-tempered authoress, and she is removed with as little emotion as was shown (so runs the legend) by the Mandarin, when his beloved Lee-Chee was, by a sun-stroke, reduced to a heap of ashes: "*Sweep away your mistress*," said the dignitary to his servant, "*and bring us clean pipes.*" In short, those who have a taste only for strong emotions need not seek the acquaintance of 'The Busy Body.'

Reminiscences of Syria, by Lieut.-Col. G. Napier. 2 vols.—As the author disclaims all pretension to literary merit, we shall not comment on his very military style—neither are we disposed to be severe on the pardonable vanity which has led him, in almost every other page, to introduce the name of his father, 'the gallant old Commodore.' Commodore Napier did what few could have done; he gained more than one victory at the head of Turkish troops, and his energy contributed greatly to put an end to war in the East: but then he has told us so himself at least half a dozen times, and as nobody disputes

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the facts, it is hardly fair to inflict them on us again. The son served in Syria on the staff of Sir C. Smith, and of course scampered over the country in all directions, and his hurried observations are here recorded in two volumes. The idlers who are just now enjoying the quiet of the country may find them amusing enough to beguile away a few hours on a rainy day—but they are too slight of texture and too superficial in character to justify criticism.

An Appeal in behalf of Colonel Stoddart and Capt. Conolly, by Captain Groves.—Our readers will remember that some time since we announced the reported murder of Messrs. Stoddart and Conolly by the authorities of Bokhara. Captain Groves, a friend of Col. Stoddart, states in this pamphlet that, disbelieving the account of their death (and we must admit that the evidence is inconclusive), he offered to go to Bokhara at his own cost and expense, and if possible determine the question, provided the Government would allow him to travel in the character of an authorized British agent. This, however, was declined, but Lord Aberdeen offered all the aid in the power of the Foreign Office if he were content to travel as a private gentlemen. Capt. Groves now appeals to the public in favour of the well known missionary, Mr. Wolff, who has volunteered to go to Bokhara and ascertain the fate of our unfortunate countrymen, if merely his travelling expenses, amounting to 500*l.*, be paid, without demanding any compensation for his trouble. Capt. Groves, throughout his pamphlet, accuses the Government boldly and broadly of indifference to the fate of our countrymen—officers employed by themselves, and on a mission to Bokhara.

Life in the Ranks, by Sergeant-Major Taylor.—The remarks which we made on the Sergt.-Major's recent work on Affghanistan (No. 823) would apply equally well to the one before us. It has little personal interest, and Life in the Ranks has been described often and better before. At the same time, we must add, that it is modestly and earnestly written.

Strafford, a Tragedy, by John Sterling.—The number of recent plays founded on the English history of the seventeenth century is worthy of remark. Miss Mitford, Sir E. L. Bulwer, and Victor Hugo have each essayed the character of Cromwell—Mr. Serle has attempted to throw a gleam of interest over the career of Cromwell's unambitious son—Mr. Browning tried his skill on Strafford—and the dramas and dramaticles setting forth the exploits of the merry monarch are beyond all reckoning, and not worth specific record, though we must indulge ourselves by naming Mr. Jerrold's charming 'Nell Gwynne.' Could graceful thoughts and philosophical dreams, with a strange blending of reserve and enthusiasm of manner, make the dramatist, Mr. Sterling would stand a fair chance among his competitors—but construction, character, life, and animation are wanting. He is as rhetorical as Mr. Taylor, without Mr. Taylor's consistency of character and attention to climax; as vague sometimes as Shelley the Poet, (not Shelley the Dramatist, the 'Cenci' being remarkable for nerve and directness of expression,) without Shelley's exquisite power over colour, and music, and fantasy. His notions of stage-effect go no further than artifices at once puerile and melo-dramatic, which he himself would be foremost to denounce were they executed in his presence, while his visions of Strafford, Charles, Henrietta, Lucy Countess of Carlisle his heroine, and Pym, the dark shadow of the Royalists, are "sicklied over" by an interposing medium, which gives them a pale and unreal monotony. We read, but we do not see: we listen, but without believing. The enamelled and feeble family likeness of Chinese portraiture pervades the whole party, save and except when the Countess breaks out into a fit of scolding, violent enough, in a drama of such strange quietism, to startle the sympathetic dreamer. We are sorry we cannot make a more favourable report of the work of one who has given us pleasure in other exercises of thought and fancy.

Wellington, a Poem, in three Parts, with Historical Notes, by Henry Holt.—Clio was somewhat outrageously called upon by our ambitious author, to help him to sing the glories of the Hero of Waterloo. The elderly gentlewoman, however, frightened (and no wonder) at Mr. Holt's obstreperous proceedings, would not "come when she was called," leaving the rhymester to work his own wicked will on his subject. But though neither Clio nor the Duke, we suspect, will attend to Mr. Holt, we were bound by virtue of our office to give him a hearing—and a weary waste of time it has been.

Ninth Report of the Commissioners of National Education in Ireland for the year 1842.—We are glad to learn from the Report that the number of national schools in Ireland has increased, since 1841, from 2,337 to 2,721, and the number of children taught from 281,849 to 329,792; and that the Commissioners still hold on in a steady course, on the same principles on which they started. These principles are defended in this Report at some length, against the aspersions of the Church Education Society, and the arguments adduced are forcible, and in our opinion conclusive.

A Bibliographical Essay on the Scriptores Rerum Germanicarum, by A. Asher.—This essay contains a list of the various collections of the historians of Germany; another in which they are classed under the various epochs which they have described, and a third arranged in alphabetical order. To the bibliographical and historical student this essay will be acceptable; while the philologist may learn from it the treasures garnered for his use in the shape of essays on the remains of the languages of the different German tribes.

Narrative of H. J. Marks, written by himself.—Our attention has been especially called to this work, which we should otherwise have allowed to pass without comment. It is a narrative of the "trials and persecutions" as they are called, undergone by a converted Jew, published as a means to raise money for his relief. We have no reason to question the sincerity of Mr. Marks, but as he appears, like many other converts, to have turned his conversion to profitable use, and to have lived on it for some years, his conduct is justly open to suspicion; and there runs throughout his Narrative that established phraseology which reads very like cant, and makes it exceedingly distasteful to persons of honest minds and healthy appetites.

Hints and Reflections, by Minor Hugo.—A work in illustration of the co-operative system of Fourier. The writer avails himself of the opportunity to expose some of the many rottennesses of existing society, which he does in an inoffensive and good-humoured spirit.

Practical Remarks on Gout, Rheumatic Fever, and Chronic Rheumatism of the Joints, by R. B. Todd, M.D.—The substance of these pages was delivered at the College of Physicians by the author in his capacity of the Croonian lecturer for the year; the work is therefore anything but popular. We may, however, recommend it to our medical readers as containing some new and curious views of the diseases in question, although the reasoning in some instances is less cogent than we could have desired. Dr. Todd's remarks on the indiscriminate use of Colchicum, and the limits within which it is applicable, may tend to arrest some portion of the empirical and routine exhibition of that powerful drug.

Lectures on the Eruptive Fevers, by G. Gregory, M.D.—A concise and lucid exposition of the leading facts and reasonings connected with the subject, and therefore a sufficient text book for students. It is further meritorious as making few demands on the passive obedience of the reader, but rather stating the author's opinions merely as opinions, open for future consideration. Were this otherwise, we might have been disposed to question some of Dr. Gregory's views of Erysipelas and its causes. We now however dismiss them at once, with a *valeant quantum valere possint.*

The Latin Governess, by J. W. Freese, B.A.—Designed to help those mothers who undertake to teach their children Latin grammar without knowing it themselves. As we cannot recommend ladies to undertake any such task, we need give no opinion on the assistance proffered.

Black's Picturesque Tourist and Road-book of England and Wales.—A carefully executed work, prettily illustrated, with useful maps, and well adapted to serve as an outline, to be filled up by local guide-books to the places, worthy of attentive examination; and this perhaps was all that could be expected from a Road-book for England and Wales comprised in one volume.

The Endless Story, in Rhyme.—An imitation of the well-known German 'Story without an End,' designed to convey ethical spoon-meat to the youngest classes of inquirers after truth.

A Voice from the Vintage, by the author of 'The Women of England.'—A defence of the total abstinence system, with no more of novelty or soundness of argument than usually pervades like apologies.

Excursions along the Banks of the Rhine, by Victor Hugo.—We noticed this work long since on its first publication (No. 745), and have therefore only to announce the appearance of this translation.

The Inventor's Manual, by J. T. Danson and G. D. Dempsey,—contains a great deal of information regarding the law of Patents, "What may become the subject of a Patent," "Who may obtain a Patent," &c.—and an advertisement of the Office for Patents conducted by the Authors.

Account of the Museum of Economic Geology, by T. Sopwith.—Intended rather as a general guide to the visitor of this museum, than a catalogue of the contents, and seems well adapted for its purpose.

A Treatise on the Greek Verb, by L. Junius.—One of the many theories on this *vexata quæstio*, which come into and go out of fashion periodically. Junius appeals to scholars to decide his claims, and we must leave them to pronounce judgment; for our readers, we suspect, would not willingly consent to our intermeddling in such discussions.

Sketches of Modern Philosophy, especially among the Germans, by J. Murdock, D.D.—A useful and impartial manual, treating this difficult subject in a rational and easy style. The author avows that he comes forward as a mere historian.

List of New Books.—Hand-Book to the Channel Islands, &c., by Francis Coghlan, 18mo. 2*s.* 6*d.* cl.—Black's Picturesque Road-Book of England and Wales, 12mo. 10*s.* 6*d.* cl.—Ruins and Old Trees associated with Remarkable Events in English History, by Mary Roberts, with illustrations, post 8vo. 9*s.* cl.—Treatise on the Management and Cultivation of Forest Trees, by John Smith, 12mo. 5*s.* cl.—The Child's Guide through the Bible, by W. E. Fletcher, B.A., 12mo. 4*s.* cl.—Personal Declension and Revival of Religion in the Soul, by the Rev. O. Winslow, 2nd edit. fc. 8vo. 5*s.* cl.—The Golden Treasury, being a Guide to Youth in their Social, Moral, and Religious Duties, by W. Pinnock, 12mo. 7*s.* 6*d.* cl.—What is the Church of Christ? fc. 8vo. 3*s.* 6*d.* cl.—Library of Anglo-Catholic Theology, 'Beveridge's (Bishop) Works,' Vol. II., 8vo. 12*s.* cl., 'Cousin's (Bishop) Works,' Vol. I., 8vo. 12*s.* cl.—Novum Testamentum Græcum, editio Hellenistica, 2 vols. 8vo. 2*l.* 2*s.* cl.—A Week at Killarney, by Mr. and Mrs. Hall, small 4to. 12*s.* cl.—Guy's Astronomy, new edit. enlarged, 12mo. 5*s.* sheep.—Guy's Expositor, new edit. 12mo. 1*s.* 6*d.* sheep.—The Antiquities of Freemasonry, by Rev. George Oliver, D.D., &c., new edition improved, 8vo. 10*s.* 6*d.* cl.—Dr. Hastings on Consumption, 8vo. 5*s.* cl.—On Ankylosis, or Stiff Joint, by W. J. Little, 8vo. 8*s.* 6*d.* cl.—The Philosopher's Stone, and other Poems, by Manby Hopkins, 8vo. 5*s.* cl.—Francis the First, and other Poems, by J. T. Mott, fc. 8vo. 5*s.* cl.—Henry's Events of a Military Life, 2nd edit. 2 vols. royal 12mo. 12*s.* cl.—Hunting Reminiscences, by Nimrod, illustrated by Wildrake, Henderson, and Alken, royal 8vo. 16*s.* cl.—The Stage Coach, or the Road of Life, by J. Mills, Esq., 3 vols. post 8vo. 31*s.* 6*d.* cl.—The Gem of the Peak, by W. Adam, 3rd edit. 12mo. 6*s.* cl.—Martin's Vagaries, a Sequel to 'Tale of a Tub,' plates, 12mo. 1*s.* 6*d.* swd.—The Lyre and Sword, containing Martial Songs, &c., 32mo. 3*s.* 6*d.* cl.—Cowper's Homer's Odyssey, with Commentary, 2 vols. post 8vo. 15*s.* cl.—Proportion, or the Geometric Principle of Beauty Analysed, by D. R. Hay, 4to. 25*s.* cl.

DAYS' EXCURSIONS OUT OF LONDON.

Panshanger.

THERE are two things at Panshanger which make a visit to the place a bright spot in the reminiscences of a life,—one of the most beautiful works of the great Florentine friar, Bartolomeo di S. Marco—perhaps, it may be said without risk of contradiction, *the* most beautiful in this country—and an oak tree, which for majestic size and symmetrical proportions almost defies rivalry. In the midst of all the thousand works of art which rise above the horizon year after year, and descend without leaving trace of recollection behind them, Fra Bartolomeo's 'Holy Family' stamps an ineffaceable image, which at once takes its place among the treasures of the mind. The oak, too, stands no less remarkable among all memoranda of foliage. But though the tree and the picture are especially singled out for remark, there is much else most pleasant in a journey to Panshanger—a railway ride along a level laid by Nature's own engineering, a well wooded and well watered country, varieties of hill and dale, transit through towns and villages of genuine rusticity, successful examples of luxuriant landscape gardening at Panshanger, and

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last, though not least, a most comfortable repast at the White Horse at Hertingfordbury.

You will leave the terminus of the North-Eastern Railway, at Shoreditch, not later than half-past nine, A.M., by a train which deposits you at Broxbourne. It is a ride by one of the cheapest, most expeditious, and best managed of railways; first, through the beehive colony of the Spitalfields weavers, over roofs of tiny houses, thickly huddled together as mustard seed, singular among all the habitations of London for their diminutiveness, desolation, dirt, and orderly little gardens,—all, alas! now hushed into silent inactivity, with not a shuttle moving, and suggesting all sorts of melancholy reflections; next, along the green marshes of Isaak Walton's Lea River, without a single cutting to hide the prospects on either side, which on the east, for nearly the whole distance, are bounded by the wooded heights of Epping Forest.

Arriving at Broxbourne station, we shall not stay on the present occasion to examine the church, with its monuments and ancient remains, subjects of architectural interest, or the mill or ale-house celebrated by old Isaak, but at once take carriage to Hertford. We may have a cheap ride for a shilling by the stage coach, which, however, lengthens the journey, by making a circuit through Ware. Private vehicles may also be hired at this station, and a party will judiciously prefer one to the stage, partly because the arrangement shortens the distance, by avoiding Ware, and partly because it spares the walk of three miles between Hertford and Panshanger, and considerably lessens the delay in reaching the principal object of the excursion. The cost between a party of four would not be very alarming. A prudent conductor of the excursion—and such a despot it is always wise to elect for these occasions—will send a notice to the station, and order a carriage the day before the visit.

Hoddesdon and Ware, through which the stage coach passes, have both a rustic air of respectable antiquity. At the entrance to the former there are several old houses of Elizabethan forms and proportions; one, called Champion House, being a residence belonging to the Dymockes, who inherit the right of enacting the pantomime of Champion at coronations, when it is the sovereign's whim to proclaim haughty defiance to rivals' claims. At Ware the coach stops for a few minutes at the inn which formerly possessed the great bed, which made Ware celebrated among the Hertfordshire towns; but we were told that the bed is no longer existent. The coach road between Ware and Hertford runs nearly parallel with the course of the Lea River, the banks of which, for some distance out of Ware, are gaily planted with flowers and shrubs. It would not be unprofitable to have a day's meditation on the history of England, suggested by the materials which might be explored in the ancient town of Hertford. Here, as in other towns purely agricultural, the changes are so slow and gradual, that evidences of the works of many centuries may be traced by those who will give themselves the trouble of investigation. Historical remains at Hertford carry us back to the time of the Danes, who ascended the River Lea as high as the town itself, and erected a fortress there; and the history of succeeding ages may be read in remains of its castle, its old water-mills, churches, streets, &c. At the present time we cannot stay to ponder on the town, and can do no more than advise the companions of our present day's excursion, being in search of works of art, not to pass unnoticed the Old Town Mill, with its waters first still, pent up, black, deeply shadowed, then roaring, struggling for exit, white, scattered into rainbow spray, recalling Hobbema and his magical skill in realizing such scenes. At the western end of the town the road branches northward and southward. The mill stands on the north, which is the road to Panshanger. After a few paces, the road again is divided, and here the tourist will take the south road, following the same until he arrives at the lodge of Panshanger grounds.

He will not pass the gates of the lodge without resolving whether he intends to dine before he returns to town; and if he settles into an affirmative, then let him, with proper foresight, pass on to the village of Hertingfordbury, which is but a five minutes' walk, and, at the White Horse, order his dinner to be ready upon his return from the picture gallery. We can assure him that he will be well taken care of; and every one may judge for himself of the charges by the account of the accommodation. A roasted fowl, stuffed like a turkey—as all roasted fowls, in our judgment, ought to be—ham, broad beans, and other vegetables, with suitable accompaniments of melted butter, a salad dressed with cream, a black currant pudding, which every artist must enjoy, were it only for its intensely rich colour, custard, and home-brewed ale, cost four shillings and sixpence per head—a charge not unreasonable, considering the cleanly style and excellent quality of the supplies. The inn is of a rustic character, but extremely well ordered.

Having thus insured due refreshment after the excitement of the Panshanger pictures, we retrace our steps to the lodge. The road is by a wood side for about three quarters of a mile, on high ground, overlooking pastures, through which the little river Maran meanders, and the views backwards on the village, with its church shooting above the trees, are most pleasant, and suggestive of national associations. About an equal distance of road across the park leads us to the house—not the house as built by Lord Chancellor Cowper, but a modernized structure of the Wyatt class, which may be described in a sentence, as a stuccoed jumble of gothic parts,—pointed windows with modern light sash-frames—square-headed windows, battlements, pinnacles, crockets, &c.—an assemblage of parts from buildings of different ages and different purposes, brought together without much reference to use or beauty. Of course everything is very trim and orderly, and in the bright sunshine on the terraced walks, surrounded by gently undulating lawns, the defects of the architecture pass comparatively unobserved.

From the entrance hall the visitor is at once conducted into the ante-chamber of the picture gallery, the two being open to each other through Ionic pillars. The ante-chamber is dark and gloomy, the picture gallery a blaze of brightness and rich colouring, enhanced greatly by the contrast. Direct before you, as the door opens, hangs the Fra Bartolomeo, seen under a flood of light in its greatest glory. The first impression of this scene is one not easily forgotten, for its singularly bright splendour. Again and again, as you wander about the gallery, you are drawn into the ante-chamber to recall the first impression you received on entrance. The effect of the other paintings—the most interesting in the gallery—which are hung on either side of the Fra Bartolomeo, is scarcely less striking at this point of view. Before we speak of this focus of attraction in detail, we will glance at the pictures which adorn the other sides of the gallery—first, however, saying a few words in praise of the gallery itself. It is an oblong spacious room, lighted by three lanterns, having besides a noble bay window, which overlooks a most picturesque luxuriance of lawn, foliage, water, and distant hill. The walls are hung with scarlet, and though we might have preferred a more crimson hue, for the sake of some of the pictures, the majority do not suffer from the brightness of the scarlet, and the general effect is one of great brilliancy. The apartment is tastefully furnished—not for show merely, but substantial comfort—and abundantly supplied with ottomans, couches, easy chairs, &c., for enjoying a leisured examination of its artistic treasures. When the family are absent you are permitted to remain with the pictures as long as you please;—a great comfort, trebly enhancing the profit and pleasure of a visit; besides, in their absence, you are freed from any sense of intrusion; therefore, previously to making a pilgrimage, it is well worth instituting an inquiry by letter to the housekeeper respecting the actual residence of the family.

This collection, mostly of good pictures, was made chiefly by the grandfather of the present Earl, when he was ambassador at Florence, and excepting the two Raffaelles, its choicest works are by Florentine masters. It may be more satisfactory to enumerate the less interesting portions of the collection first. Rembrandt has a large vigorous broadly treated portrait of Marshal Turenne, on a grey prancing horse, both of the size of life. The painting is nearly ten feet square, and is thought to be the only equestrian portrait ever painted by him. The chiaroscuro of this picture is bright and very fine. There are four landscapes by Salvator Rosa—all painted with his mannered though spirited execution; but only one remarkable for any great similitude to nature. It is a sea-coast, with mountains, and a bright, clear, blue sea. Above it is a poetical landscape, by Wilson—a sunrise, with a castle on a rocky height;—but it has unfortunately become so dark as to lose much of its value. Nicholas Poussin has here a portrait of the statuary Quesnoy, called 'Il Fiamingo;' as a portrait a rare work for him, and very well drawn. In the dining-room is one of Vandyke's finest and largest paintings—the family group of John Count of Nassau, consisting of the Count, the Countess, and their four children. The painting is known by Baron's engraving of it. When the rooms are not in occupation, it is worth while asking for entrance to the library, in order to see Teniers's interior of an oil mill, with its dexterous touches of silvery light illumining the gloom; also Vansomer's dignified portrait of Lord Bacon of Verulam, and an equally fine portrait of a senator of Antwerp, ascribed to Willeborts, a Flemish painter of several altar-pieces at Antwerp, who lived in the middle of the seventeenth century, and not unworthy to rank with Rubens and Vandyke. Both these substantial portraits, it must be confessed, make Lawrence's portrait of the late Earl Cowper appear very chalky and flimsy. There is a sketch of the Romans and the Sabine women, by Vandyke, interesting only for its free and off-hand execution. Carlo Dolce is represented by a Nativity, rather suggestive of Correggio, whom he sometimes imitated—a bright, clear, and delicate picture, which provokes neither much criticism nor much interest. He has also a 'Holy Family'—figures the size of life; and a half-length animated portrait of his wife. In the library is one of the many copies of Correggio's 'Virgin and Child,' with the rabbit. A fine head of 'Christ crowned with Thorns,' by Correggio, in a glass case, has apparently formed part of a larger painting; and a 'Virgin and Child,' which hangs on the opposite side of the gallery, has been assigned to him—we should say on doubtful grounds. The 'Cupid,' assigned to Annibale Carracci, is thought by Dr. Waagen—who, in his 'Arts and Artists in England,' has noticed the most remarkable of the pictures here—to be a decided work by Domenichino. A dark and powerful picture, with figures of life size, representing the 'Return of the Prodigal Son,' owns Guercino as the painter. A good picture of three young children in costume of the sixteenth century, evidently portraits, is called a Titian, but it hangs too high for examination. Michael Angelo is libelled by a 'Dead Christ supported by Angels'—a third rate, clumsy, cool-looking picture, much injured and doctored by the picture dealers.

It will have been obvious to the reader that the preceding enumeration does not offer much that is very tempting. He may, if he please, forget them all: and, indeed, he will find, after seeing the works that are in this gallery of the Florentine Tailor's Son, of the Florentine Monk, and the "divine" Raffaelle, that his memory will not be overburthened with the recollection of them. We have, therefore, felt little inclination to dwell much upon them; and have rather reserved our space for a few works worth all the rest of the collection. But we must not omit to call attention to a capital Florentine portrait, unnamed, in the ante-gallery, not unworthy the best period of Pordenone. Andrea del Sarto has three noble portraits, together with a series of three pictures, apparently relating to the history of Joseph. These latter paintings are held in much esteem by many artists, in which we confess we do not fully participate. Without denying them some merit as compositions, and a certain freshness of positive colouring, they appear to us deficient in telling their story (Waagen confesses he could not understand two of them), without much defined expression, loose in their drawing and treatment, and somewhat mannered. Our want of appreciation of these must be excused by our admiration of Andrea's portraits, one of which is himself—"one of the finest portraits of his later period." He stands behind a table, and looks up from a letter which is before him. The face has a fine, noble, yet rather melancholy cast. By the side of this portrait is another, by the same master, of a lady clothed in a crimson dress. She, too, is behind a table. Books, one of which is a Petrarch, are lying upon it. Neither in point of beauty nor expression,

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is this portrait very attractive; but it is interesting to the artist for the excellent secondary qualities of its execution. The third of Andrea's portraits is a three-quarters length of a young man in a caped coat, with his right hand hanging from his bosom, and his left resting in his girdles. There is very little positive colouring in this picture, and its powerful simplicity might teach even some of our best portrait painters a useful lesson in their department of art. In its mechanical execution, Andrea's practice, like that of most of the great painters of his time, seems the very reverse of modern practice. The highest lights, for the most part, seem to be realized by a thin glaze on the original ground. Adjoining this noble conception is one of the loveliest of Raffaelle's works, a Madonna and Child. The Virgin holds the Child seated on her lap, with his left hand taking hold of the upper part of his mother's vest. The Virgin has a modest unconscious look of the purest loveliness. The infant, though extremely beautiful, has, perhaps, too much the look of childish humour, a sort of mischievous joy. The whole picture excites far more a sense of refined beauty, than of devotion. Perfect as it is, it seems painted with no higher aim than that of realizing extreme maternal and infantine beauty. It is dated 1508, and affords an interesting specimen of the transition period of Raffaelle, when he was abandoning the strictly devotional aim of his early pictures to realize the beauty and refinement of nature for their own sakes alone. This exquisite picture is in excellent preservation, and a most useful study for its style of treatment, clear, brilliant, and powerful, but very thinly painted. Waagen says, that this picture strongly resembles, in its principal qualities—of grace, beauty and spirited handling—the Madonna from the house of Colonna, in the Museum at Berlin. There is likewise in this collection a second Madonna and Child by Raffaelle, which, in the absence of the picture already noticed, would be a great treasure, but it loses its interest somewhat in company with the other painting. In this picture, the Virgin is seated on a bench, holding the Child, who is fondly seizing his mother's neck. The Virgin, with a sort of dream-like quiet unconsciousness, looks towards the spectator. The general colouring and character of many of the parts, particularly the upper part of the Virgin's face, brings to mind Perugino, Raffaelle's master. Waagen instances this work as "probably the oldest specimen of the lighter pictures, in which glaze colours are used, a style which Raphael had adopted from Fra Bartolomeo." And now we come, in due turn, to the magnet of the collection, the Fra Bartolomeo itself: not perhaps attaining to that pictorial perfection which we find in the first-named Raffaelle, but certainly, to our mind, superior for devotional sentiment, and more precious on account of the extreme rarity of its painter's works, not only in our country but in all Europe, except in his native city, Florence. It is a Holy Family, seated near the shadow of the fans of a palm tree. The Virgin, with the Child on her lap, is seated in the centre: on her right is Joseph, and on the left an infant St. John with the cross. Some slight architectural indications are in the extreme distance, whilst nearer there are rocks and foliage charmingly introduced. It is a finely arranged composition, very brilliant and full-toned in colour, with strong and powerful shadows. Highly finished in treatment and carefully drawn, but the expression of the heads and figures generally does not partake of any very strongly marked character. The Virgin is beautiful and modest: Joseph rather thoughtful and grave: the Child unconsciously infantine and simple, and all are in a state of repose. The picture at once, and instantly, impresses you as the work of a strong man, putting forth his power in all parts—as well the most important as the most subordinate—as a work not painted for art itself, or to display any of its elements, but with a higher and venerated aim. You go from one part of the gallery to another, and anon find yourself drawn towards the Bartolomeo. Some few parts have been rather injured by cleaning, yet, on the whole, it is in a fine and perfect state. It is about five feet high and four wide. A word before leaving the picture on the life of its author, whose name was Baccio, the friend of Savonarola, student under Leonardo da Vinci, Raffaelle's master in colouring and his pupil in perspective. In the outset of his career he was the disciple of Cosimo Roselli; and residing near the gate of St. Peter, at Florence, obtained the name of Baccio della Porta. The execution of Savonarola is said to have induced him to become a Dominican monk, and to abandon his art for a time; but he resumed it, fortunately for art and our visit to Panshanger, and became known as Fra Bartolomeo di S. Marco, or Il Frate. He died before he reached his forty-ninth year, in 1517.

It is not a discordant thing, with the tone of mind to which a study of this beautiful work leads us, to proceed to enjoy the grassy slopes and terraced walks of the hills, woods, lake, and its flocks of swans immediately close to the mansion, and above all, the most majestic of oaks. At the first approach, the fine and well-balanced proportions of the noble tree, like those in a well made man, rather diminish its real size, but beneath the shadow of its huge branches it is an unparalleled specimen of size, strength, beauty, and health.

Whilst the cloth is laying for dinner at the inn at Hertingfordbury, the tourist will find it well worth while to take a look for ten minutes at the church and the very picturesque stacks of houses, with their awkward gables, dilapidated palings, and ruined pumps in the immediate neighbourhood. A familiar life painter might find a rich store of models here.

OUR WEEKLY GOSSIP.

Our few words, last week, respecting the proceedings of the French government have obtained for us some particulars respecting our own Lycian expedition. Mr. Fellows, it appears, is now on his way to Malta, whence the expedition will start in October. It will consist of 100 persons,—engineers, carpenters, masons, &c., besides an architect and artist,—(under Mr. Fellows's control, who acts gratuitously). A government steamer, the *Medea*, whose officers, having been employed before, have volunteered again, is placed at his command. They will arrive during the healthy season, and not, as was the case when the Syrian marbles were fetched away, exactly at the time when the climate became intolerable, and even the natives had deserted the banks of the Xanthus, a mistake which occurred in spite of Mr. Fellows's express warnings, that they should be *out* of the country before the month of June. Lord Aberdeen and Sir Stratford Canning have meanwhile diplomatically made all the arrangements to facilitate proceedings. The firman given to Mr. Fellows before is still in force; the local pachas are prepared to render every assistance; timber is felled in readiness to pack up all that may be acquired; and it is probable that everything worth having—on the Xanthus, at least—besides what may be discovered elsewhere, will be added to the stores in the British Museum.

The Emperor of Russia, in testimony of the services which Mr. Murchison has rendered by his geological researches in Russia, has, in addition to the decoration of St. Anne received in 1841, presented him with a vase of Hyaline quartz (Avanturine) upon a pedestal of porphyry, both extracted from the Altaic mountains, and wrought at Kolyvan, with the following inscription galvanized upon the base:—

"Gratia Imperatoris totius Rossiæ
Roderico Murchison,
Geologiæ Rossiæ Exploratori. (1843.)"

Also a plateau of watered damask steel, wrought at Stataust, in the Ural mountains, with gold ornaments in relief, representing the chief mining operations of those countries, and bearing a Russian inscription, of which the following is a translation:—

"To the geologist Murchison, in testimony of its peculiar esteem, the administration of the mines of Russia."

The following conversation, which took place in the House of Commons a few evenings ago, in Committee of Supply, we think worth extracting from the more dry financial matter, amid which it is very likely to have been overlooked by many of our readers. So far as it goes, it is, in a measure, satisfactory—a step in the right direction, though it only goes a small part of the way which has to be travelled, when the nation shall learn to give their due light and prominence to the best of her titles to greatness. The principle, however, which it recognizes, lets in the whole case; and we have great satisfaction in reporting the remarks of the Minister, in spite of their limitation. On the vote of 1,500*l.* being proposed, to defray the cost of monuments to the memory of the late Sir Sidney Smith, Lord Exmouth, and Admiral de Saumarez—

Mr. Hawes expressed a hope that the Government would avail themselves of the Royal Commission of Fine Arts for the purpose of ascertaining the best mode of erecting memorials to men distinguished in literature and science. He did not see why the military and naval professions should engross all the national monuments.

Sir R. Peel thought it very desirable that in the case of very eminent scientific men public monuments should be erected to their memory. He saw no reason why the country should pay that tribute only to distinguished naval and military men; on the contrary, it would be a great incentive to exertion in science if monuments were erected to the most eminent of her sons. He had given a good deal of consideration to this subject since it had been mentioned last year by the hon. member for Lambeth. The first difficulty which struck him was as to the place where such monuments should be erected. There was very great objection to placing them in ecclesiastical edifices, for unless the public had free access to them, no great public object would be attained. If they did not erect them in any edifice—if they erected them out of doors, it was almost necessary that they should be of bronze; then the expense would be enormous. He always hoped that there might be some portion of that great building which was now being erected for the Houses of Parliament that might be appropriated to the statues of eminent men, not merely of men of political character, but of persons distinguished in literature and science; and if he were assured that there could be any part of that edifice so appropriated, he should not have the slightest difficulty in referring the matter to the Commission which had been alluded to, and which had discharged its duty with the greatest credit to itself. But it was a Commission appointed to consider the properest method of decorating the Houses of Parliament; and if its duties were extended beyond the sphere assigned to it, the Commission might be made a general roving commission for the encouragement of the fine arts in this country. This was a matter requiring consideration, and he was not prepared at once to say that he was disposed to recommend that the Commission should undertake other duties than those which were originally contemplated for it. The site for the statues was the chief difficulty.

We expatiated a little last week upon some works by the incomparable *Hogarth*, lately discovered, and have now to direct the popular eye towards another production of his, far more important, yet not much better known amongst his "admiring countrymen." In a certain city, called Bristol, and a certain church there, called St. Mary Redcliff, behind the altar stands a certain picture, whose fame extends we believe, as far as the chancel rails, and is echoed from mouth to mouth of the pew-opener and verger every time they are dusting it—the clergyman passes it with mute admiration, the clerk turns up his eyes at it with a rapt vacancy: reader, it happens to be nothing less than Hogarth's work of highest pretensions for subject, size, and artistical treatment! Being so remarkable a performance, the churchwardens are naturally anxious to get rid of it, and to see their favourite whitewash replace it, as they are bent on the beautification of the edifice. Doubtless the parishioners, likewise, think it five hundred pities such a noble picture should remain in so obscure a position, and therefore offer it to the public, we hear, for five hundred pounds. We do ourselves deem it unsuitable to a Gothic church, and very proper, because a monument of national genius, to a National Gallery; but here comes the rub—could the gallery (so called) accommodate it? Our readers will, perhaps, recollect the apprehensions we once hinted, that were any of Paul Veronese's grandiose master-pieces—or Rubens's—Tintoretto's—Titian's—by any chance offered the nation, even as a present, it must be refused! from want of appropriate dimensions in the large garrets at Trafalgar Square, built expressly for a national pinacotheca! Whichever garret received Hogarth's altar-piece would look about as well-proportioned to it as a hencoop to a cassowary, and would have to doff its skylight, and remain a *hypæthral* garret, through all the inclemencies of our hyperborean climate, with the picture's head, like the Parthenon Minerva's, peering above the roof of its receptacle! Yet we say again, this altar-piece ought to be made national property; every acquirable work by a painter so thoroughly, racily English—his roughest, most reckless, and precipitate productions included, ought to be purchased for the National Collection, as requisite for the illustration of National Art. Whether such acquisitions are possible at present is another question: we only suggest the principle that we think should come into practice when occasion offers her forelock, and the Committee of Taste have power to seize it. We extract from our notes, taken in front of Hogarth's altar-piece, some few years ago, its characteristics: "An Ascension, with Sealing the Tomb, and Visiting the Tomb, as wings; figures heroic size;

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full of expression; design easy, if not very pure; drapery bad enough; chiaroscuro feeble; High-priest commanding to seal, imperative and impressive; Angel on other wing may be pronounced fine; ordonnance un-architectural, yet by no means ignoble—elsewhere, might look grand; on the whole, picture much betters expectation." We feel little desire to cry up Hogarth as a history-painter, but malice, prejudice, and that Blatant Beast, ignorance, with its million mouths, have cried him down beneath his due level: Horace Walpole's delineation of the 'Sophonisba' is itself the veritable caricature!

The Exhibition of Art-Union prizes this year, is a shade more satisfactory than the last. Mr. C. Landseer's 'Monks of Melrose' is the 400*l.* prize; and the beautiful 'Jephtha's Daughter' of Mr. O'Neil, has found a discriminating possessor in a 300*l.* prize-holder. Among the other historical pieces may be mentioned Mr. Le Jeune's 'Griselda,' and Mr. F. R. Pickersgill's 'Florimel.' The landscapes of Mr. Allen and Mr. Tennant, the cattle pieces of Mr. Sidney Cooper, and the fantasy pictures of Mr. Woolmer, appear to have been in request. The selection of water-colour drawings is sadly below par. But we have said enough of the general bearing and tendency of these Associations, to absolve us from the necessity of remark or question on the present occasion.

The German papers announce that the King of Bavaria has determined on the decoration of the Cathedral of Spire. A beautiful font and a fine organ have already been placed in it, as also a monument to the Emperor Rudolph, of Habsburg, by Schwanthaler. The frescoes have been entrusted to the painter Johann Schraudolph. The nave is to be decorated with frescoes from the life of the Virgin Mary, and the choirs with incidents from the history of St. Stephen and St. Bernard. A bronze statue of an Amazon has recently been finished by Prof. Kisz, and placed in front of the eastern flight of steps of the museum at Berlin. Rauch is commissioned to execute a group of Hercules and the Nemean Lion for the western flight.

The Temperance Societies of Liverpool are about to erect a monument to the great apostle of their cause, Father Mathew.—One to another great philanthropist, the Abbé de l'Epée, is to be inaugurated at Versailles on the 25th of the present month.—A monument is also about to be erected in the Church of the Frari, at Venice, to the memory of Titian. The sculptor is Zandomeneghi.—The Society for erecting statues of celebrated Tuscans has recently exhibited at Florence the productions of this year, which consist of a statue of Boccaccio, by Fantacchiotti, and of Orgagna, by Bazzanti. Last year the statues were Dante, Michael Angelo, Leonardo da Vinci, and Lorenzo il Magnifico. The number of niches to be filled by the Society is twenty-eight.—The bronze statue of Rubens was last week placed upon its pedestal in the Place Verte, at Antwerp. The figure itself is 14 feet high, and weighs 20,000 lb. The whole monument rises to 30 feet. The inauguration was celebrated with music from the bands of the regiments quartered in the garrison, and the amateur societies of the city. At night the Place Verte was illuminated.

A Society has been formed in Germany in honour of Tiedge, the poet, which has for its objects—the assigning of a prize of 100 ducats every five years to "the poem which shall most further the highest interests of humanity"; and the assistance of poor poets, painters, sculptors, and musicians. An Album is to be published in aid of the funds, to which the best German poets of the day are to be contributors.

On the 8th of June last, being the anniversary of the death of the antiquarian, Winckelmann, the Archæological Museum of Trieste was formally opened to the public. A mass, for the soul of the deceased, was sung in the Cathedral of St. Justus, and Dr. Kandler delivered an oration on his life and works.

The Paris papers announce the death, in that capital, at the age of 88 years, of the Marquis de Fortia d'Urban, a member of the Academy, author or editor of a great variety of works, and one of the most conspicuous amongst those men of fortune who employ their wealth in the interest of letters. His library, of forty thousand volumes, was, it is said, accessible to all studious men.

A new work has recently appeared at Berlin, by Goethe's well known child correspondent, Bettina. It bears the singular title, 'Dieses Buch gehört dem König'—'This Book belongs to the King.' It appears to consist of anecdotes and reminiscences, said to be related by Goethe's mother, but which, probably, are more or less imaginary; and of a plea for the poor of a district, which the lady has lately visited.

Letters from Cork give us some particulars of the preparations for the Meeting of the British Association, and the names of such members as had already arrived, but they contain nothing of interest. An outline of the arrangements we heretofore published, and next week we shall report proceedings.

Closing of the present Exhibition.

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MUSIC AND THE DRAMA

HER MAJESTY'S THEATRE.—The season, now closed, has been one of the most gninful, the least enterprising and the least expensive in our experience: the management, as it is understood, having covered its losses of last year, with a handsome surplus. As our last assertion may startle our readers, we would remind them that Fornasari was engaged on easier terms than Tamburini, Mario than Rubini, Brambilla than Viardot Garcia: how much the management has gained, spring after spring, by the gradual introduction of stalls—the shortening of the subscription nights, and the steady advance of prices, it is needless to calculate. That the season has been so popular, may be ascribed to the good nature of the public, to its contrast with the season of 1842, and to the attractiveness of the ballet. Notwithstanding the zeal and artistic finish of Persiani, and the brilliancy and archness of Grisi, neither of the new operas has been a *court card*—while the hackneyed ones, revived for Fornasari, could only be preferred to former performances by that Curiosity which would rather have any new artist than the best old favourite. But it is fruitless to rail, to hope, or to counsel: so long as the amusement provided is satisfactory to the audience—and so long as Grisi and Persiani sing as they have sung this year, and Brambilla works her pleasant marvels without a voice, and Lablache continues his series of musical personations, the Italian Opera will always continue a pleasant—yet more, a profitable resort to all who are curious in vocal music. The pantomime of Mdlle. Fanny Elssler, too, is worthy of consideration and analysis, even by those who have not graduated in *pas* and *battemens*, and who consider a *ballet* but a tawdry display of ingenuity misapplied. Would that some new composer, or some new artist of power and originality would appear on the horizon before we again take pen in hand to write of the song and spectacle of our best-frequented theatre!

PRINCESS'S THEATRE.—The performance of Mr. Balfe's 'Geraldine,' a translation of 'Le Puits d'Amour,' produced in April at Paris with good success, claimed more than ordinary attention. The opera, though not of home manufacture, is the work of a countryman; and the drama calls for powers on the part of those employed in it, which until of late it would have been idle to expect. Since, indeed, M. Scribe made a brilliant hit with his opera of "*the cloak and sword*" school—'Le Domino Noir'—he seems to have increased the complication of his intrigue in each successive *libretto*. The one in question (for which M. Leuven is in part answerable) reminds us of nothing so much as one of those carved ivory balls, of Celestial origin, so puzzling to the young: trick within trick—mystery within mystery—equivoque behind equivoque—till the complication becomes distracting rather than effective. Let us not omit, however, to point out the admirable mastery with which M. Scribe throws incident and suspense into the forms demanded by the musician; the concerted pieces of 'Geraldine' are a study for every dramatist addicted to opera. After what has been said, the reader will not expect us to give in full the story of 'Geraldine;' enough if we merely point out one or two of its leading features. A beautiful maiden (Madame E. Garcia), cousin to a city Sheriff (Mr. P. Bedford), loves *Lord Salisbury* (Mr. Barker), favourite to *King Edward the Third* (Mr. Allen), believing her lover to be a man of low degree. He, commanded by his sovereign, in conformity with royal example, to reform and marry, sends *Geraldine* tidings of his death, by *Tresilian* (Mrs. Grattan), a rakish court page: whereupon the forlorn damsel leaps into "the Lover's Well," a fountain of very bad repute in London, with a hundred strange legends belonging to it; none, however, so strange as the truth;—the well being merely a sort of *vampire trap*, communicating with a subterraneous pleasure house of the King's, (!) by which he tries the courage of his comrades previous to admitting them to his secret joviality. Briefly, then, *Geraldine* falls into the merry monarch's arms, and, believing herself dead, the brotherhood humour her delusion to a point which menaces peril,—when *Salisbury* avails himself of a counterplot, to let loose the Sheriff upon them,—thus delivering the maiden, and consigning the monarch to one of his own gaols. How, in the third act, the King escapes, and turns the tables upon the courtier, by availing himself of a deception practised by Salisbury upon *Princess Philippine* (Miss Turpin), for the purpose of engaging her protection for *Geraldine;* and how, finally, the tables are *re*-turned, "every man having his mare again, and all going well,"—are matters too intricate to be here unravelled. We have to commend Mr. Balfe's music to this wonderful story very highly,—bearing always in mind the French audience, artists, and text, for which it was written. Portions of it are very piquant—instance the duet 'Think a sailor so faithful,' the rondo 'Roving abroad in the night,' the concerted scene in the well, and the ballad 'O thou rarest work of Nature,' in the second act, and the quintett in the third act. *Salisbury's* romance, in the first act, is a graceful melody, a *quasi* French attempt at the English style, as is also the *cabaletta* in the first *finale*. The latter, however, is misplaced, being a cheerful tune for what is meant to be a tragical situation. The overture is poor and patchy; but the general treatment of the orchestra is ingenious, as is also the combination of the chorus with the *solo* voices. There is more care in finish than is usual with the composer, save and except his 'Keolanthe,' which we still prefer, as a whole, to any other of his operas. We must insist, however, that 'Geraldine' has not here the chance which 'Keolanthe' had. The performance was very bad; only two of the *corps* (Miss Turpin and Mr. Allen) having possession of the words of their parts. Mr. Bedford raised a laugh, it is true, by the flowers of Adelphi humour, with which he besprinkled his speeches, but to us nothing could be more offensive; and he can no longer sing. Then, Mr. Barker's melo-dramatic irony and pathos—things "to dream of, not to tell,"—made poor amends for his want of memory. In an opera like this, neatness in rejoinder, and exactitude in stage business, are required to make the story intelligible. Madame Garcia, as a foreigner, may be excused for occasionally faltering in a task so heavy as the delivery of such a quantity of spoken English dialogue. She was always ready—sometimes brilliant in the music; but it was written for the bird-like voice of Madame Thillon, and an inevitable heaviness of effect arose from its being entrusted to one whose *forte* is passion, and whose voice, however urged, *must* remain tough and reluctant. The best singing of the evening was from Mr. Allen, who took Chollet's part. In a small theatre, this gentleman is our best tenor; however, the least forcing of his voice makes it painful and unpleasing. We are glad to see, too, that his schooling under the Drury Lane

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management has had its influence; he walks the stage with ease and self-possession, and delivers his text like one who understands it. We wish more of the fraternity would follow his good example.

MISCELLANEA

Paris Academy of Sciences.—July 31.—A paper was read by M. Marchal, on the process of embalmment, called *le procédé Gannal*, and which consists in the injection of a liquid into the arteries of the corpse by the carotid artery. M. Marchal enters into a history of embalmment by the old processes of immersion or incision, showing the superiority of the former, and mentioning, as one instance of that superiority, that the body of Louis XIV., which was embalmed, with aromatic powders, by incision into all the cavities, was found in a state of liquid putrefaction; whereas, the body of Louis XV., which was simply covered with salt, remained in a perfect state of preservation. M. Marchal, however, appears to consider the process of embalming by injection to be the best of the three; he disputes the right of M. Gannal to the exclusive privilege of the process by patent; and as a proof that the process of embalmment by injection was known and published two years before M. Gannal took out his patent, he quotes the following passage from a paper in the *Gazette des Hôpitaux*, of July, 1835, on the use of arsenic for the preservation of bodies. "The whole operation," says this paper, "consists in the injection into the left carotid artery, by means of a syringe, of a solution of arsenic," &c. The utmost protection that M. Gannal can fairly claim (says M. Marchal) is for the peculiar compound which he employs as an injection; he has no right to a patent for the simple principle of embalming by injection, and any man who uses a different solution from that employed by M. Gannal has a right in law to embalm by injection. M. Marchal might have gone much farther back than 1835, to show that the preservation of bodies by the injection of an anti-putrescent liquid into the arteries was known and practised. It is now more than half a century since this mode of preservation was recommended, and, to a certain extent, acted upon in England, for the preservation of animals killed for sea-stock, instead of the usual process of salting. The plan either did not answer, or, like many other novelties, was abandoned from prejudice and deep-rooted habit in old systems. —A paper was received and read from M. Mandl, entitled, 'Microscopic Investigations as to the nature of the tartar and mucous coverings of the tongue and teeth.' If we are to believe M. Mandl's microscope, the human mouth is a perfect cemetery, where millions of infusoriæ find their catacombs. Leuwenhöck had already told us that the human mouth was peopled with infusory animals, and that the mucous secretion on its surface served as their ocean; but it remained for M. Mandl to discover that the tartar which covers the teeth is formed of the mountains of the dead of the inhabitants of this ocean. M. Mandl knows not to what cause to attribute the origin of these microscopic animals, but has ascertained, he says, that they are most numerous in persons who live on spare diet, and that they are instantly killed by ardent spirits.—*Aug.* 7.—Paperswere read from M. Moreau de Jonnés on the causes of insanity in France.—by M. Leroy, of Copenhagen, on the component parts of atmospheric air in different places in Europe.—M. Clement presented an instrument which he calls a manometric thermometer, for measuring the temperature and tension of steam in boilers of high and low pressure, and particularly to prevent accidents by explosion. This instrument is formed of two strips, one of which is silver, and the other of platina, rolled up in a spiral form. These strips are soldered together, and one of the extremities is fixed, while the other is attached to a copper vertical rod. Owing to the difference in the dilation of platina and silver, when the temperature of the instrument varies, its upper extremity imparts a movement of rotation to the copper rod, which is communicated by means of a rack-wheel to two hands, which indicate the variation of temperature.—M. Caffin d'Orsigny communicated a note on the fattening of cattle, in which he states that every ration of food should be equal to 5 per cent. of the weight of flesh of the animal, that the residuum of oleaginous grains is one of the best aliments for fattening, and that in the fattening of calves with milk, the quantity of fat produced is in proportion to the quantity of butter contained in the milk.—A paper was received from the commander of the *Vigie*, with an account of the effects of electricity in a recent voyage. He states that his mainmast was three times struck with the electric fluid very severely, but that no damage was occasioned to the vessel, in consequence of its being provided with paratonnerres. A sailor was sent up to see what effect the electric fluid had on the paratonnerre, and as soon as he reached it, he experienced such shocks as nearly caused him to fall down, and he felt the same every time he placed his hand on the base of the paratonnerre. It had become a magnet. The same effect had been produced on every piece of iron in the vessel. The compasses too had their needles disarranged, and would no longer serve to guide the ship. Eight or ten days after, the *Vigie* met another vessel, and obtained one of her compasses, but the magnetic action communicated itself to this one, and the instrument became useless.

Windsor Castle.—I wish to call your attention to the startling fact, that the *Terrace Walk*, on the north side of Windsor Castle, *the only Terrace Walk open to the public*, and one of the finest in Europe, is now made a cart road to the kitchen, for the conveyance of provisions, parcels, &c., and that an architectural abortion is being erected there, to enclose said carts, &c. while unloading! Can such things pass without especial wonder, and without rousing the just indignation of the public?—Yours, &c. AN ARTIST.

Patents in France.—An action has been brought in France by the representatives of Mr. Elkington, the proprietor of a patent for the new process of gilding by immersion in a bath of gold and alkali, against MM. Simon, Redier, and others, for piracy; and a cross action was brought by those parties, with a view of having it declared that Mr. Elkington's patent was null and void, on the ground of the process being public property. The case having come before the Cour Royale, on an appeal of one of the parties from a judgment of the Tribunal of Commerce, a series of experiments was ordered, and on Saturday last the Court, after a full and detailed report of the operators, and ocular demonstration of the process, gave judgment in favour of the representatives of Mr. Elkington, by declaring that, although the gold and alkaline bath, as used by that gentleman, had long been known as a chemical discovery, he was the first person who had applied it to the gilding of medals, and therefore his patent was good. MM. Simon, Redier, and Co. were therefore declared to have no right to use the same process, and condemned to all the costs of the suit, which are said to amount to 40,000fr.

Progress of Lotteries.—A notice, of which the following is a copy, was recently posted in the window of the Cherry Tree public-house, at Bromley, Middlesex:—"A coffin to be raffle on to morow evening, Aug. 8, 1843." The raffle came off on the evening appointed, and the winner took home the coffin, which had been made for another person, and turned out a misfit, for the double purpose of making a cupboard of it during his lifetime and a repository for his remains after death.—*Daily Papers.*

Chapel of Sablonville.—The plan is that of a Greek cross, the upper end occupied by the altar, dedicated to the Virgin. In one of the sides of the cross is the chapel dedicated to St. Ferdinand, and in the other a statue of the Duke of Orleans, in the dress of a general officer, and in the position in which he happened to be at the moment of his death. Above the head of this figure is placed an angel, kneeling as if in prayer, sculptured by the Princess Mary. The reclining figure is by M. Triquetti, after a design from the pencil of M. Ary Scheffer. On the principal front of the sarcophagus is represented France in the form of a genius in an attitude of grief, bewailing the loss which she has sustained. The French flag lies at her feet. On the walls of the chapel are the Prince's cipher. There are ten windows in the building, all adorned with stained glass, representing fourteen saints, seven at each side of the grand altar. The three circular arches of the roof are ornamented with statues of the three Apostolic virtues; Faith being placed over the entrance, Charity at the side of the Chapel of St. Ferdinand, and Hope in the part of the cross occupied by the figure of the dying prince. The chapel, in the Byzantine style, is surmounted by a stone cross. The compositions of the windows are by M. Ingrés. In front of the chapel a residence has been prepared for the officiating ecclesiastic.

To CORRESPONDENTS.—J. H.—A Subscriber—J. G.—received.

Erratum.—Page 738, col. 2, line 22 from bottom, for "*in Syria*" read *insipid*.

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Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 8	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

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Entry	Policy No.	Age	Sum	Annual Premium.	Bonus added.	Cash Bonus.	Premium reduced.
			£	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1837	39	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
1838	114	56	3000	175 15 0	296 9 7	123 0 6	16 9 7

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LONDON, SATURDAY, AUGUST 26, 1843.

REVIEWS

The Works of Montaigne. Edited by W. Hazlitt. Templeman.

MONTAIGNE appeared first in an English dress in 1603. The translator was Florio, Italian and French tutor to Prince Henry, the hopeful and lamented son of James the First. The second English version was that of Charles Cotton, in 1680, dedicated to the Marquess of Halifax, and perhaps the most successful translation in the literature of any European language. The judgment of Lord Halifax has been confirmed by critical as well as public opinion. "I have till now thought wit could not be translated, and do still retain so much of that opinion that I believe it impossible, except by one whose genius cometh up to that of the author. You have the original strength of his thought, that it almost tempts a man to believe the transmigration of souls, and that his, being used to hills, is come into the moorlands, to reward us here in England for doing him more right than his country will afford him." Editions of this celebrated translation appeared in 1776 and 1811, following the French edition of Peter Coste, but frequently impairing the vigorous beauties of Cotton's style, by way of modernizing his good, old, racy, and sterling English. To avoid this heinous error, at the same time correcting the inaccuracies and carelessnesses scattered through Cotton's work, has been the object of the present editor. To the Essays are added the Travels of Montaigne through Italy, Switzerland, and Germany, now first translated by Mr. Hazlitt, and well deserving of far more attention than has been yet accorded them. Prefixed is a biographical notice, also from the editor's pen; and a collection of the critical opinions of many eminent authors, French and English, upon the writings of the great essayist.

But we are wrong to speak of *the writings* of Montaigne: we should say *Montaigne* simply, for his writings are himself; his name would be the correct title for his Essays. To use an author's name as a synonyme for the productions of his wit, is a common figure of speech; but we say that we read *Montaigne*, without a prosopopœia. Never did a writer stand in so little need of a biographer; even the talent of his own Plutarch could add but few touches to the portrait of his own exquisite and faithful drawing. If he had a preconcerted plan, it was to present us with his life. In the few graceful words prefatory to the Essays, he thus speaks of his book—"It was intended for the particular use of my relations and friends, in order that when they have lost me, which they must do, they may find here some trace of my quality and humour, and may thereby nourish a more entire and lively recollection of me." And the Essays may well be likened to a master-piece of portraiture by Rembrandt. We not only read the author, but see and hear him; nay, we converse and chat with him, almost feel the cordial grasp of his hand, and know him as if he were our own grandsire, chirping his mild philosophy by our fireside. He seems coming out of his book, as we say a portrait by a great painter appears to be stepping out of the frame. His art consists in his honesty. "Had I been born among those nations who, 'tis said, still live in the pleasant liberty of the law of nature, I assure thee I should readily have depicted myself quite naked."

A marvellous deal has been written in censure and in praise of Montaigne's "egotism";—it has given offence to many, while to many it has been, and is, the spell and fascination of his works. Let us not be numbered for a moment amongst the censors. The egotism of Montaigne is not like any other egotism in the world. What has it in common with the "*Ego et rex meus*" of Cardinal Wolsey, referred to absurdly in the Spectator, as the only instance on record of a more "violent egotism" than that of the "lively old Gascon"?* Montaigne's is the egotism of the most perfect simplicity and candour—a quality that no writer can dispense with, who sits down, as he did, to "paint himself." No man who undertakes such a work can hope to escape the imputation of some degree of vanity; he must needs expose himself to the ridicule of vulgar minds, such as that of the younger Scaliger, who said, in allusion to the Essays,—"La grande fadaise de Montaigne, qui a écrit qu'il aimoit le vin blanc:—que diable a-t-on à faire de savoir ce qu'il aime?" Yet Scaliger condescended to be so minute himself in what related to Montaigne, as to acquaint the world that "his father sold herrings"!†

The I of Montaigne is *sui generis*. It is neither the *I* doctoral, cathedral, nor magistral. A less arrogant, opiniative, dictatorial, or pugnacious pronoun, never took precedence of a verb. It is not the *I* of rude polemics, but of politest conversation: the social, well-bred, good-tempered *I*, neither springing from morbid vanity, nor wounding legitimate self-esteem—an *I* never opposed to *you*; the most inoffensive, instead of the most adversative particle in the language. There is infinitely more vanity in Pascal's *on* than in Montaigne's *je*. Pascal pretended that an honest man ought to shun the naming of himself, and even the use of the words *I* and *me*. He taught the Jansenists to denote themselves by *on*; and their works were distinguished by an affected use of that indeterminate form of expression.

The Essays of Montaigne may be compared, for one moment, (as a biography) with the Confessions of Rousseau; but how broad is the distinction between the egotisms of the two writers! The mind of Rousseau was as distempered as that of Montaigne was healthy. "My defects," says the latter, "will appear to the life, in all their native form, as far as consists with respect to the public." To borrow the words of Mr. Burke, he had no "mad confession of mad faults" to make; but if any such had stained his character, he would not have "attempted a new sort of glory by bringing hardily to light the obscure and vulgar vices which we know may sometimes be blended with eminent abilities." The editor has collected, under the word "Montaigne," in his ample index, reference to the multitudinous passages in which this charming self-biographer informs us what manner of man he was. A glance over the catalogue will show that his vanity is not exhibited in parading or fondling any very serious breaches of morality. Here is one of his confessions:—

"I have an apish, imitating quality: when I used to write verses, they evidently accused the poet I had last read. I speak another kind of language at Paris than I do at Montaigne. I swear more by imitation than humour. When I swear my own oath, 'tis only, by God—of all oaths the most direct!"

This is not an apology for swearing in general, which he reckons amongst the vices; but it is certainly an egotistical preference of his own form of oath to any other; and how characteristic is the reason he assigns—"the most direct!" He then proceeds to plume himself on his superiority in swearing to Socrates, who "swore by his dog;" and to Zeno, whose oath was "*Cappari*" (by capers)—an interjection which, he adds, "is now in use amongst the Italians." Such shabby subterfuges the honesty of Montaigne scorned.

That he exposed himself by his writings to the charge of vanity and egotism he was perfectly conscious, and if he sinned, it was with open eyes. He wants no advocate on this point; he has most ably, and we think successfully, made his own defence. Take one passage, out of many, from the Essay entitled 'Use makes Perfect':—

"Every one, as Pliny says, is a good doctor to himself, provided he be capable of looking closely into himself. This is not my doctrine, 'tis my study; and is not the lesson of another, but my own, and yet, if I communicate it, it ought not to be ill-taken. That which is of use to me may also, peradventure, be useful to another. We hear but of two or three of the ancients who have beaten this road. Not one since has followed the track: 'tis a ticklish subject, and more nice than it seems, to follow a pace so extravagant and uncertain as that of the soul; to penetrate the dark profundities of her intricate internal windings, to choose and lay hold of so many little graces and nimble motions; and a new and extraordinary undertaking that withdraws us from the common and most recommended employments of the world. 'Tis now many years since that my thoughts have had no other aim and object than myself, that I have only pried into and studied myself; or if I do now and then study any other thing, 'tis to lay it up for, and to apply it to myself. And I do not think it a fault if, as others do by much less profitable sciences, I communicate what I have learned in this matter; though I am not very well pleased with what progress I have made in it. There is no description so difficult, nor doubtless of so great utility, as that of a man's self. Custom has made all speaking of a man's self vicious, and positively forbids it, in hatred to the vanity that seems inseparably joined with the testimony men give of themselves—

In vitium ducit culpæ fuga.

I find more evil than good in this remedy."

Again he says:—

"Perhaps they mean that I should give testimony of myself by works and effects, not barely by words. I chiefly paint my thoughts, an inform subject, and incapable of operative production. The wisest and devoutest men have lived in the greatest care to avoid all discovery of works; effects would speak more of fortune than of me. They are but patterns of one particular virtue: I expose myself entire: 'tis an anatomy where, at one view, the veins, muscles, and tendons are apparent, each in its proper place."

And he adds, a little further on:—

"They fancy that to think of one's self is to be delighted with one's self; that to frequent and to converse with one's self is to be over indulgent. But this excess arises only in those who take but a superficial view of themselves, and dedicate their main inspection to their affairs; that call meditation raving and idleness, looking upon themselves as a third person only and a stranger. Because Socrates had alone digested to purpose the precept of his God 'to know himself,' and by that study was arrived at the perfection of setting himself at nought, he only was reputed worthy the title of a sage. Whoever shall so know himself, let him boldly speak out, and make himself known."

The felicity of the illustration taken from anatomy, will strike every attentive student of Montaigne. As a dissector of the inner man he stands unrivalled amongst moral philosophers. Considering that the importance of self-examination and self-knowledge is one of the most hackneyed topics of the common herd of moralists, it is impossible to help complaining that Montaigne has not been applauded as he deserves for the courage and sincerity with which he prosecuted that arduous study. On the contrary, strange to say, he has been much oftener censured as a vain, presumptuous egotist, and upbraided with the very minuteness and fidelity of his self-disclosures! There has been

* See No. 562.

† The editor assures us that this was a mere calumny of the schoolman. But what imports it whether the father of a great wit was a fishmonger or a duke? Had the father of Scaliger been an emperor, his name would be no more to-day than what it is—the name of a pedant.

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too little of such egotism amongst men of the same vigour of intellect and power of exposition. The philosophy of the human mind had otherwise been more advanced.

Taking a mere superficial view of Montaigne's engaging manner of chatting, rather than discoursing, about every little trait of his character and incident of his life,—reading his works for amusement more than instruction,—one is struck with their resemblance to the prose-poetry of Horace. A life of little Flaccus might be compiled out of the vivid notices, scattered unaffectedly through the satires and epistles, just as Montaigne's biography might be written from his Essays and Travels. Horace, too, was a self-inquisitor and a self-painter; and to his freedom from the Jansenist affectation, that proscribes the *ego*, we are indebted for the chief attraction of his writings. Further than this we do not press the parallel. Although Horace was philosopher as well as poet, there is no unity of philosophic purpose in his works; the mastery of a mighty science is not their pervading object; when he confesses an infirmity, an inconsistency, a foible, or a hobby, the confession is no part of a general profound investigation of his moral nature: besides, his anatomy is never deep, his research goes no deeper than the surface; "the dark profundities of the soul's intricate internal windings" are all unknown to him.

The discursiveness of Montaigne is one of the most prominent of his many singularities. He often chooses a subject apparently only to start away from it. He writes by digression, as the Parthians fought retreating. None so delightful to accompany; none so difficult to follow. It is comparatively easy to toil after the deepest thinker keeping the straight high-road of scientific reasoning; but how keep up with an inveterate rover, whose curiosity seduces him into every thicket on the wayside, and who deserts the line of march for every "lane and alley green" that leads aside from it, he cares not whither? The most eccentric comet that scampers through the firmament pretends to have an orbit, but who can determine the path of Montaigne? Sometimes the entire essay is a digression. He devotes one, for instance, to his opinion on physic and physicians,—it is entitled 'Of the Resemblance of Children to their Parents.' We doubt if Lord Halifax is right in the conjecture that Montaigne designed to conceal the scope of his observations by the irrelevance of the titles. The vagrancy of his literary habits is explanation enough. He was just as desultory in his mode of travelling, which was an exact parallel to the rambling of his style. The secretary, by whom the first part of his Travels was recorded, tells us that "when the other gentlemen complained of his leading them dances here and there to out-of-the-way places, he would reply—that, for his part, the particular place where he happened to be was where he had intended to come; that he could not possibly diverge from his route, seeing that the only route he had laid down was to go about seeing new places." And the following, how like it is to a figurative description of his writings:—"He took such delight in travelling, that he hated the very approach to the place where he designed to stay."

But let us hear how he talks himself of his aberrations and freaks on paper. He cheerfully pleads guilty to the charge of gipsy habits, and justifies himself by the precedent of Plato. Near the close of the long essay on Vanity, he says:—

"This medley is a little from my subject: I go out of my way; but 'tis rather by licence than oversight. My fancies follow one another, but sometimes at a great distance; and look towards one another, but it is with an oblique glance. I have read a dialogue of Plato, of such a motley and fantastic composition; the beginning about love, and all the rest about rhetoric. * * The titles of my chapters do not always comprehend the whole matter; they often denote it by some marks only. I love a poetic march by leaps and skips; 'tis an art, as Plato says, light, nimble, and a little demoniacal. There are pieces in Plutarch where he forgets his theme; where the proposition of his argument is only found incidentally, and stuffed throughout with foreign matter. Do but observe his mæanders in the Demon of Socrates. Good God! how beautiful are his variations and digressions; and then, most of all, when they seem to be fortuitous and introduced for want of heed. 'Tis the indiligent reader that loses my subject, not I; there will always be found some words or other in a corner that are to the purpose, though it lie very close."

Yet with all his "mæanders" and "poetic marches by leaps and skips," with all his scorn of system and method, the Essays have a philosophical unity of idea and design; the author steadily prosecutes his enterprise, and is *qualis ab incepto*. The very nature, doubtless, of his purpose, led him into the dissolute style which he adopted, for he must follow the motions and wanderings of the mind to note and examine its phenomena; and his design being to register his observations, not to weave any theory or system out of them, in what other order could he have given them to the world than the loose array in which they were suggested to himself?

He despised and detested the barren syllogistic art, in advance of him to whom was assigned the task of sending it into everlasting exile. Gladly do we seize this opportunity of quoting a passage of fresh and glowing eloquence:—

"The most certain sign of wisdom is a perpetual cheerfulness: her state is like that of things in the regions above the moon, always clear and serene. 'Tis Baroko and Baralipton that render their disciples so dirty and ill-favoured, and not she. They do not so much as know her by hearsay. 'Tis she that calms and appeases the storms and tempests of the soul, and who teaches famines and fevers to laugh and sing. She has virtue for her end, which is not, as school-men say, situate on the summit of a steep, rugged, inaccessible precipice. Such as have approached her find it, quite the contrary, to be seated in a fair, fruitful, and flourishing plain, whence she easily discovers all things below her; but to which any one may arrive, if he know the way, through steady, green, and sweet-scented walks and avenues, by a pleasant, easy, and smooth descent, like that of the celestial arches."†

As there never was a writer more untrammelled by the formalities of vulgar logic, so there was never a thinker more free from the mischievous mania of system-building. His star belongs unquestionably to the constellation of which Bacon (a generation later) is acknowledged to be the chief and brightest luminary. An ardent admirer of the ancients, Montaigne was uninfected with the scholastic pedantries of his times. His gentlemanlike tastes, no less than the force of his understanding, preserved him from the contagion of the learned dunces round about him. With his *air du monde* and his *air cavalier* he would have been monstrously misplaced amongst the pedants who reviled him; but it was his intellectual aristocracy that set him so far above them. No trace of the frivolous disputations of the day is discoverable in the Essays; no trace of metaphysical jargon; no houses raised upon the sand; not a vestige of that dauntless dogmatism, the certain recoil of which is a no less thorough-paced infidelity. Montaigne has been justly commended for "knowing how to doubt" in an age of ignorant assurance. Fifty years before Bacon made the wise observation, that "if a man will begin with certainties, he shall end in doubts; but if he will be content to begin with doubts, he shall end in certainties," Montaigne had illustrated the maxim by his own example. It has, indeed, been questioned whether he did not only begin, but end, with doubting, upon some subjects of high moment. "The radical fault of his understanding," says Dugald Stewart, "consisted in an incapacity of forming, on disputable points, those decided and fixed opinions which can alone impart force or consistency to intellectual character." Yet how many decided opinions upon points of great importance do we not find in Montaigne! How many of those enlightened maxims of government and education, now embodied amongst what we call common-sense notions, and forming the very elements of our reasonings, and even the grounds of some of our laws and institutions, may we not trace to the pages of the gallant, gay, philosopher of Gascony! Yet Stewart is right in applying his remark to the subject of theology, and equally correct in his view of the circumstances that tended, in the days of Montaigne, to confirm instead of checking the tendency to religious scepticism. "For remedying this weakness, the religious controversies, and the civil wars recently engendered by the Reformation, were but ill calculated. The minds of the most serious men, all over Christendom, must have been then unsettled to an extraordinary degree; and where any predisposition to scepticism existed, every external circumstance must have conspired to cherish and confirm it." Montaigne, however, appears not to have died upon "the pillow of doubt," which, living, he too much relied on. The writings of the reformers, and the lessons of Buchanan, disturbed his belief, without removing its foundations; and we cannot receive the testimony of his biographers without allowing that his death-bed was that of a good Catholic. Most certainly it was "decent, calm, and silent," as he had finely said "it was the study of his life" that it should be.

The present edition furnishes an index "to the authors quoted in the Essays," and by the number of references to each author, we may estimate the respect in which Montaigne held him. Plutarch is, of course, the highest in the list; and as we find Montaigne saying "I never seriously settled myself to the reading of any book of solid learning but Plutarch and Seneca," we are prepared to find the name of the latter at the head of the next most numerous batch of quotations; yet it is not so; Cicero holds the second place, which is strange, considering the severe, but, we think, just criticism in the essay "Of Books" on Cicero's philosophical works, which Montaigne observes are "those that are most useful to my design." However, in the Epistles to Atticus he delighted, and for the following characteristic reasons: "not only because they contain a great deal of the history and the affairs of the time; but much more because I therein discover much of his own private humour; for I have a singular curiosity (as I have said elsewhere,) to pry into the souls, and the natural and true judgments of the men with whom I converse." Seneca is third in place; and next to him rank Diogenes Laertius, Plato, and Horace, almost equally. Then follow Virgil and Lucretius neck-and-neck; and after these, Ovid, Livy, and Herodotus. He valued Diogenes Laertius highly, "I am very sorry we have not a dozen Laertiuses, or that he was not further extended, or better understood." Ninety-nine quotations out of a hundred are from the writers of antiquity; but he scarcely ever pays the compliment to a modern; Dante is referred to twice; Comines,

† This beautiful image, borrowed from the Ptolemæan account of the solar system, is employed by Milton in his 'Hymn on the Nativity.'

She, crowned with olive green, came softly sliding
Down through the turning sphere.

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Froissart, and Guicciardini a few times each; Politian and Rabelais only once.

The abundance of quotation in Montaigne has been a subject of much critical discussion; and a great deal of shallow observation has been founded upon this peculiarity, as if it detracted from his merits as a vigorous thinker and original writer. But the quotations of Montaigne are after a fashion of his own, and a proof of his strength not of his weakness. He borrows as rich men borrow, for convenience, not out of necessity. There is as good money in his own exchequer as any that Cicero or Seneca lends him. The passages he cites are his own genuine and spontaneous thoughts, in the words of men who thought in ancient times as he did. They are aught but the *purpurei panni* ever so delicately inwrought and fine-drawn. We recognize them as part of his own rich stuff and cloth of gold. Plutarch himself would not charge him with larceny, or Seneca cry "stop thief." The quotation comes to Montaigne; he does not go to the quotation. Though it be true that half of his immortal essays may be found *literatim* in the writings of illustrious ancients, he is the most original of authors. When he avails himself of something that has been deeply, sagaciously, or poignantly observed by the wits of old, it is not his memory we admire, but his judgment; we never exclaim how well read is Michael de Montaigne in Plato, or, he has Tully at his fingers' ends! Cicero, in fact, cited in the Essays, ceases to be Cicero, and becomes part of Montaigne himself. Not an ancient in his library could have maintained an action for the recovery of one sentence in the work. "I quote others," he says, "only in order the better to express myself." This is nothing but the truth; he never quotes for display of learning, or for sake of embellishment, or to fill up a chasm occasioned by his own sterility, or to fortify a cherished theory by the *prestige* of a Greek or Roman name. No critic has better understood or stated the difference between the quotations of a writer of genius and those of a pedant or coxcomb. The effect of the latter he has hit off in his happiest manner:—

"A case in point occurred the other day: I was reading a French book, where, after I had a long time been dragging over a great many words, so dull, so insipid, so void of all wit, or common sense, that indeed they were only words, after a long and tedious travel I came, at last, to meet with a piece that was lofty, rich, and elevated to the very clouds. Now, had I found either the declivity easy, or the ascent more sloping, there had been some excuse; but it was so perpendicular a precipice, so wholly cut off from the rest of the work, that by the first words I found myself flying into the other world, and thence discovered the vale whence I came, so deep and low that I had never since the heart to descend into it any more. If I should set out my discourses with such rich *spoils* as these, the plagiarism would too manifestly discover the imperfection of my own writing."

In the multitude of quotations, the book that appears most to resemble the Essays of Montaigne, is Burton's 'Anatomy of Melancholy': we need hardly to say that there is no other point in which the two works admit of comparison. But what can be more different from Montaigne's system of quoting than Burton's? The citations of the latter are so many proofs of a thesis; documents accumulated in support of a proposition; a stringing together of all that an eccentric pedant's diffusive reading had stowed away in the repositories of his memory, demonstrative or illustrative of some section, or "subsection" of his fantastic work.

One could linger for ever over the enchanting singularities of Montaigne. Were his works to appear in a new form every change of the moon, we should be tempted to review every edition. His cheerfulness, his good-nature, his penetrating wit, the vernal freshness of his thoughts, and negligent beauty of his language, the vigour of his common sense, the shrewdness of his literary judgments, his perfect knowledge of the philosophy of daily life, all contribute to make his Essays one of the most entertaining and profitable works in any language. Antithesis is a dangerous and often very fallacious form of expressing opinion; but may we not truly affirm of this greatest of French writers, that he is learned without an approach to pedantry, discursive without being ever prolix, polished without elaboration, instructive without being magisterial or didactic, a philosopher without the rigidity of science, a speculator without the madness of system, egotistical without vanity and without offence, an aristocrat without the *morgue* of aristocracy, a moralist without being a puritan, and a wholesale appropriator of the thoughts and sayings of others, without being guilty of a single plagiarism in all his works?

Why have the Travels of such a man been so long neglected? The present translation by Mr. Hazlitt is their first appearance in an English garb. We promise ourselves the pleasure of noticing this feature of the edition before us on another occasion. Montaigne will be found with the same radiant countenance, the same serenity of mind, the same pleasant, portable philosophy, in the mountains of the Tyrol, and amidst the arts of Italy, as in the retirement of his own chateau.

King Henry the Second: an Historical Drama. Pickering.

If respect for one who has given us a valuable and thoughtful book, could change the natures of Prose and Poetry, 'Henry the Second' would rank among the best modern dramatic chronicles, since it owns the same parentage as the 'Essays written in the Intervals of Business.' But it by no means follows that a suggestive and benevolent thinker should possess the magician's ring or the minstrel's tongue, or be either poet or dramatist; and we discover in 'King Henry the Second,' not a drama, but a dramatic poem, modelled on 'Philip van Artevelde.' Now, seeing that the tendency of all copyists is to dilute excellencies and to exaggerate peculiarities, we can hardly fancy a less satisfactory model. The suppressed passion by which the author of 'Philip van Artevelde' produces his effects, easily degenerates into coldness and indifference—the philosophical quietism with which his speakers harangue, into feeble and characterless prosiness. At least we have warrant for our apprehension in 'Henry the Second,' which contains hardly a line which, if spoken, would make the ears tingle, or the heart throb, or which, when read, encourages Fancy to scale the heights, or Meditation to go down into the deeps,—as we fear the following quotation, a scene of more than average merit, will sufficiently demonstrate:—

Open space before the Convent of Canterbury.

Enter the Archbishop *attended by a multitude of Peasants singing. The Parish Priests with their crosses in their hands come in procession. The Monks of Canterbury receive the* Archbishop *with ringing of bells, and a hymn.*

Chorus.

A sound of holier joy pervades the earth
Than bells of marriage or of birth;
He comes: our guard on earth, our guide above,
The angel-bishop of our love.

Monks.

The captains of the world against him strive,
And wicked men his fall contrive;
In vain: there floats a halo round his head
Of heavenly powers; he knows no dread.

Peasants.

His face unto the poor was ever mild,
As father to a dying child;
With tears, for wounded hearts the balm and oil,
He comforted the sons of toil.

Chorus.

A sound of holier joy pervades the earth
Than bells of marriage or of birth;
He comes: our guard on earth, our guide above,
The angel-bishop of our love.

John of Salisbury. Hark now, the hymn! they love you with the love
Their pious predecessors bore St. Anselm.

Archbishop Becket. My dirge it is that they are singing; brother,
Do not imagine that I have returned
To peace and safety: I am come to die.
But while I live, no power of holy church,
Entrusted to my care, shall ever languish.
Already have the letters of the Pope
By my contrivance reached those priests of Baal,
And in such presence too, they dare not treat them
As the petty summons to some Baron's court.
They thought to have carried off by force these letters,
And to waylay me sent De Broc; as if,
Forsooth, ecclesiastical authority
Were to be met by rapine.

John of S. Oh, my lord.
Would that you had delayed these fearful missives,
If only for a time; your enemies,
Then seeing your forbearance, might in turn
Have ceased to vex you further.

Archb. B. Brother John,
Such counsel savours more of worldly wisdom
Than quite beseems a man of thy integrity.
I loathe these compromises; well enough
For marts, and for the money-lending tribe.
If this man's love of pelf, and that man's greediness
Would drag their victims widely-different ways,
And if at last a middle line be found,
It is a gain for both; but of this be sure
There cannot be a righteous compromise
Between a man's self-interest and his duty.
To find the path of duty may be hard:
That done, nothing of choice remains, but that
With singleness of heart we keep this path.
Where it may lead to is at best a question
For idle and for curious men, but fraught
With danger if it make us for a moment
Go faltering on our way.

John of S. Think of the perils
That now beset the Church! The Pope himself
Depends on the allegiance given to him
By Louis and the King of England.

Archb. B. So, brother, it may seem to worldly eyes,
And yet if all the kings on earth fell from it,
The church would undiminished still abide.
As some great rock left bare by fickle waves,
Which knows no kind of change, but is a beacon
Only to be further seen by their receding.
It is from such forbearance as you counsel,
That worldly powers grow insolent, and dare
To trample thus upon our privileges.
For be assured, my friend, authority,
Like other things in this decaying world,
Oft perishes from desuetude alone.

John of S. All this is true, my lord; but are there not
Due times and seasons ——

Archb. B. When authority
Is suicidal if it shrinks from contest.
And such a time is this. I say at once
That if St. Peter's sword had not leapt forth,
And met King Henry boldly, never more
Would it have been a terror to the nations.
We must not yield to force or blandishment.
Only in our last conference at Freitville,
The King spoke thus, "Ah, why not do, my Lord,
What I desire, and then should I put all things
At once into your hands."—I only thought,
Who in the wilderness it was that said,
"All this will I give thee, if thou wilt fall down
And worship me"—
This Henry is a prodigy of craft,
But had he been sincere, I humbly hope
That I should not the less have been unyielding.
Not to conciliate princes, but to control them,
Was power conferred on him who occupies
The see of Rome.

John of S. Granted, my Lord, but still
If it be well to bridle great offenders,
Let mean ones go unpunished for a time,
I hope, my Lord, you are not minded still
To excommunicate Ranulph de Broc,
Nor yet his brother.

Archb. B. But, indeed, I am.
To-morrow, after service, I will do it.
For seven long years, my friend, has this De Broc,
Son of perdition that he is, despoiled
The Church, and these my faithful tenants plundered.
As for his brother Robert, it was he,
The other day, who did that cruel injury
To one of my poor, harmless sumpter-horses.
Base ruffian! had he shown his malice thus
To me, myself, mayhap I could have borne it,
But this I cannot bear. These men shall find
'Tis not the husk of me that is returned,
The man himself is here. Brother, I know,
That I may perish, but before I do,
Assuredly I will avenge the wrongs
The Church has suffered.

Throughout the drama the action is mainly carried on by stage directions—but we have found fault enough.

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Natural History of New York. 4to. Part I. Wiley & Putnam.

THE volume before us, the first part of an extensive work, intended to comprise the Zoology, Botany, Mineralogy, Geology, and Palæontology of the State of New York, is devoted to Zoology, and is very copiously illustrated. It is preceded by a memoir, giving the history of the State under all aspects, political, religious, scientific, &c., brought down to the present time. This Memoir is pleasantly written, in a liberal spirit, and contains some curious and much instructive information. As there has been a great deal of discussion of late respecting the educational clauses in the Factory Bill, our readers may like to know how they manage such matters in America. The school funds in the state of New York alone consist of endowments, grants and appropriations from the State and individuals, and amount to 10,500,000 dollars, which by law are declared inviolable:—

"The chief features of the common school system, are the annual election of commissioners of common schools by the people in the several towns; the division of towns, by the school commissioners, into school districts; the election of trustees in such school districts, by the inhabitants thereof; the erection and maintenance of a school house in each district, with funds derived from the tax levied upon the inhabitants by the trustees, in pursuance of a resolution passed at an annual meeting of the inhabitants; the employment of teachers whose qualifications are approved by inspectors elected by the people; a contribution by means of taxation in each school district, of a sum equal to that apportioned to the district out of the public funds; the supplying of any deficiency in the funds necessary for the support of the schools, by the charging of tuition fees upon such parents and guardians as are of sufficient ability; the exemption of the poor from all charges for tuition fees; the maintenance of a school in each district, not less than four months in each year; the visitation and examination of schools by the inspectors, and by a deputy superintendent of common schools for the county, the latter officer being appointed by the supervisors; and a supervision and care of the entire school system of the state, by the secretary of state, who is superintendent of common schools, and to whom annual reports of the condition, progress and statistics of each school district are made by the trustees thereof; the maintenance of schools wherever necessary for the education of children of African descent; the maintenance of normal schools in the most flourishing academical institutions, for the instruction of teachers of both sexes; the publication and distribution to each school of a periodical journal, exclusively devoted to the cause of education and not of a sectarian or party character, and in which are published the laws of the state, the regulations established by the superintendent, and his decisions upon questions affecting the organization, administration and government of the schools; and a comprehensive annual report to the legislature by the superintendent, of the condition of the schools throughout the state. The whole number of school districts in the state is 10,886, in which schools are maintained during an average period of eight months in each year. The number of children instructed is 603,583. The whole amount of money expended for the payment of wages of teachers is $1,043,000."

The "school district libraries" must also be considered as an important part of the system—they have been established by law in most of the principal towns, at a cost of about half a million of dollars, and are exempt from all taxes.

The following passage contains a summary of the history of the American press:—

"The earlier newspaper press was extremely circumscribed in its scope and powers. A newspaper rarely exceeded in size half a sheet of foolscap. It was a mere compilation, often crude enough, with 'the freshest advices foreign and domestic.' How 'fresh,' the reader, in this day of railroads, steam packets, and second and third daily editions, will learn not without amusement, from the fact that sixteen years after a newspaper was established in Boston it proposed to issue a half sheet every other week; by which hazardous enterprise it was hoped that the time between the paper and the latest European news, then thirteen months, might be reduced to five. For many years the 'Boston News Letter' contained no more than two advertisements. Until the close of the revolution, no newspaper was issued oftener than once a week; but with the progress of political events, the press assumed a higher position, and put forth greater energies. * * So rapid was the increase of newspapers, that in 1810 the number of such publications in the United States amounted to three hundred and fifty-nine, of which sixty-six were printed in this state."

Upwards of 300 newspapers are now published in the State of New York alone, a hundred times the number that existed in that State at the close of the Revolution, and eight times the number of all the papers published in America at the same period.

Consuelo. By George Sand. 6 vols. Paris.

Madame Dudevant has rarely taken pen in hand without attempting to set forth in fiction some peculiar theory of Art, Religion, or Social Life. She combines all her favourite themes in the present novel: or, to speak more exactly, moiety of a novel. It is, indeed, an odd feature of these hurrying and superficial literary times, that the prolixity in fiction of the De Scuderis and Richardsons, which our fathers used to deride, should be revived. Nine volumes, for instance, are devoted to the deeds and misdeeds of the Widow Barnaby! as many to 'Les Mystères de Paris,'—that most poisonous of all the extravagancies circulated by the French periodical press—with probably as many more to come; while, in the tale before us, after having conducted 'Consuelo' to a crisis in her fate, George Sand breaks off, with the promise of a sequel in 'La Comtesse de Rudolstadt.' Nor need our authoress be dismayed by fears of such a consummation as was threatened to the English novelist, when it was rumoured that a continuation of 'Clarissa Harlowe' might be expected from the summer-house at Parson's Green:—

> Through six long volumes Clara lived
> And in the seventh expired;
> Six thousand pages travelled o'er,
> No wonder she was tired!
> Resume, O Richardson, thy pen,
> And all the other five,
> We, too, shall share our heroine's fate,
> No reader left alive!

Whether her readers sigh with sympathy, or shake their head with displeasure, few who take up 'Consuelo,' will be able to lay it down without a feeling of curiosity as to the chances still in store for the heroine of so many wonderful adventures. There is a power of description, a persuasive eloquence in Madame Dudevant's manner, which go far to reconcile us to improbabilities as flagrant as those we must now advert to.

The tale opens in that chosen home of romance and music, which no one—Byron, Schiller, Otway, Mrs. Radcliffe, Cooper, and 'Cecil' not excepted—has described with such intimate truth and vivacity as our authoress. A soured, wrinkled, conscientious, old *maestro*, the very Porpora whose *trilled fugue* makes a perennial figure in all collections of musical anecdotes, is discovered scolding the songstress of the *Scuola dei Mendicanti*, an orphan, of gipsy complexion, and mysterious origin, who has already made herself the most impossibly perfect singer that the world has ever heard. But the charm of Consuelo's character is a purity and wisdom united, yet more fabulous, under the circumstances, than her prodigious musical accomplishments. She is poor, to the point of misery, with but two friends; the one, her crabbed old pedagogue, who loves her voice, her method, and the unfashionable patience with which she receives scientific instruction for the love of art's sake: the other, a handsome, profligate, Venetian boy, (in whom, we presume, Madame Dudevant shadows forth Artistic life, in the coarse and sensual acceptation of the term,) Anzoleto, also a singer, in embryo, but as regardless of all higher aims than money and flattery, as Consuelo is humble and reverential. The two have been long betrothed: and only wait for the means to marry: the maiden being ignorant of the youth's real character, and having staked her all upon his love and protection. They make their *débuts* on the same evening, when Consuelo's talent throws her lover's into the shade. Impatient at the idea of being merely considered as an appendage, and unwilling to take the labour requisite to perfect himself, Anzoleto falls into the snares of La Corilla, a waning actress, whose popularity is also dimmed by the blaze of this new star. His infidelity becomes known to Consuelo, and goaded by this, and by the dishonourable advances of the Venetian nobleman who has brought her forward, she suddenly leaves the field clear to her unworthy lover and her rival, and, availing herself of Porpora's intervention, disappears, no one in Venice knows whither.

So far the story is probable enough: the preternatural gifts and acquirements of 'Consuelo' excepted; and managed with all Madame Dudevant's art. She is profound in her knowledge of male frivolity and selfishness. Her last novel, 'Horace,' (compared with this, an insipid and dreary story) is admirable as a study of egotism. But among the male virtues she makes but wild work, as we shall presently see.

The scene changes in a breath, from the Corte Minelli and the Teatro San Samuele to a castle in Bohemia, inhabited by a proud and ancient family of nobles. The group is drawn with great power of outline and probability of detail, one member excepted: but he, alas! is the main figure. If Anzoleto be the personification of Sense, to whose assaults the artist is exposed at every turn of his career, Albert von Rudolstadt, we presume, is intended for the *avatar* of Spirit. But in this part of her task, as on every former occasion, Madame Dudevant's philosophy is insufficient for her purpose. It would seem impossible for generosity, chastity, and devotional feeling to present themselves to her, save in preternatural forms. This tendency towards the marvellous, in one who so strangely defies every established creed, will strike many with astonishment: as if there were any other refuge for a fervid and poetical spirit, resolute in shaking itself loose from all authority: weary of destroying, yet possessing no foundation whereon to build! But Count Albert is the most bizarre of all Madame Dudevant's religious monsters! He is parcel monomaniac, parcel religionist, parcel magnetist; the inspired being whom the Orientals worship—an object of admiration, of distressful anxiety to his father, his uncle, his aunt, and the Canoness (one of Madame Dudevant's most characteristic figures). Into the midst of this family Consuelo drops as from the clouds, *Maestro* Porpora having been commissioned to send the young baroness a humble friend, able to forward her musical studies. From the moment of Consuelo's entrance, nay, before her arrival, thanks to his mesmeric foresight! she exercises a powerful influence over Count Albert. It is a strange *travestie* of the position of Sir Charles Grandison and Clementine: and the exertion which Consuelo makes to turn her power to good account, and to charm away the dark shadow from Count Albert, are as monstrous as the general conception of his character, and yet, in this, well-proportioned to their object, and therefore not altogether improbable, when taken in conjunction with the rest of the tale. But she cannot love him: with the coronet of a countess

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to tempt her, she remains timid, distrustful of herself, disturbed by yearnings after her artistic career, and by memories of the faithless friend of her childhood. By a permissible novelist's trick, Anzoleto reappears on the scene just when the conflict in her mind is raging the highest, tempting what may be called the *gipsy part* of her nature. Betwixt Sense and Spirit how shall the maiden choose? Consuelo flies; her reason and respect are with him she has so vitally served; but there is an impulse which so perilously entices her towards the other who has wronged her, even while she fully admits the wrong, that she flies as the only means of salvation. There is relief in the very escape from immediate decision.

We have purposely hurried over this act of the drama, feeling, for the reasons given, its vagueness and imperfection. Leaving a word of hope, and a promise that she will search her heart closely, by way of comfort to the pale, mysterious, and high-minded count (whose delicacy to her is not without parallel in the annals of manhood and artistic life), Consuelo takes flight for Vienna, to which metropolis Porpora has been transferred in the train of the Venetian ambassador. Here, not to speak irreverently, the harlequinade of the romance begins. Not even in 'Wilhelm Meister' are the pleasures of vagabondizing painted with greater unction than by Madame Dudevant. Her heroines have the same delight in roaming for liberty's sake, as Lady Morgan's in masquerading for the good of mankind. And hardly has Consuelo gone a stone's throw from the Giant's Castle, where her artistic enthusiasm had suffered so weary an imprisonment, when chance sends her such a playfellow as never songstress was favoured with—who but Joseph Haydn! and, of course, the two sit down by the roadside, tell each other all their stories, and then set off as lovingly in company as the *tenore* and *prima donna* of an opera, expecting adventures, to meet which Consuelo equips herself in Rosalind's fashion. Of course they are not disappointed. The fourth volume of the novel before us contains some capital adventures; Consuelo and her playmate deliver a Prussian deserter from the hands of a recruiting party; they improvise a village mass, and fall in with a Canon, with royal blood in his veins, the very *beau ideal* of a musical, benevolent *bon vivant*. Perhaps the pictorial powers of our authoress were never more felicitously displayed than in the description of this dignitary's sybaritic hermitage, and his household. It is like the best Flemish painting, with a touch of fancy and elegance not belonging to the artists of the *Pays Bas*. Much as it must suffer in the process of paraphrasing, we cannot help loitering for a moment in the enchanted land:—

It was a calm and fair night, with a full moon in a cloudless sky. The clock of the old Priory was striking nine, with a clear and solemn chime, when Joseph and Consuelo, having in vain sought for a bell at the gate of the enclosure, made the circuit of the silent dwelling, in the hope of finding hospitable entertainment. It was in vain: not a dog barked; not the smallest light was to be seen in the windows of the gloomy building. "We have arrived at the palace of silence," said Joseph, gaily; "and if yonder clock had not twice announced the four quarters in *ut* and *si*, and the nine strokes of the hour in the *sol* above, I should fancy the place abandoned to owls and spirits." * * "Yet if we are compelled to sleep in some chapel," said Consuelo, "here I will pass the night. Let us try at any rate to make our way in, over the wall: it cannot be difficult to scale." No sooner said than done: the wall was a low one, and in two moments the audacious pair were walking tranquilly within the sacred precincts. It was a beautiful kitchen garden, kept with delicate care. The fruit trees, on espaliers, extended fan-wise their slim branches, loaded with crimson apples, and pears as yellow as gold. From the trellises of vines, disposed in arches, heavy bunches of the richest grapes hung like so many chandeliers. Even the luxuriant beds of vegetables had a certain beauty. The asparagus, with its silken filaments, glistening in dew, made a Lilliputian pine-forest, covered with a silver gossamer; the peas entwined themselves into slight garlands, or formed long avenues, in the shadow of which might be heard the chirping of the small bird, not wholly hushed for the night. The sunflowers, gorgeous giants of this green empire, lolled heavily their golden disks, on their ample and dusky leaves. The young artichokes, like so many young princes, were set in formal order round the great crowned head in the centre. The melons under the glasses resembled plethoric mandarins in their palanquins, and the moonshine, falling on these tiny domes, crowned each as it were with a large blue diamond, round which the moths fluttered, attracted by the glimmer. A hedge of roses formed the line of division between the kitchen garden and the parterre, the latter circling the house with a positive wreath of bloom. Magnificent flowering shrubs gave shelter and relief to a collection of the rarest and most fragrant plants. The gravel on the walks was as soft underfoot as a carpet; the turf so fine and smooth that one might have fancied that every blade of grass had been separately tended; the flowers so crowded that the earth was hidden, every bed seeming to be an overflowing basket. * * The Priory was a small building of the twelfth century, once fortified with battlements, which had now given place to steep gables of gray slate. Heavy masses of ivy broke the monotony of the walls, and the bare spaces, steeped in the moonlight, were crossed by the flitting shadows of a few young poplar-trees; the doors were festooned by the vine and the jasmine, which also peered into the windows of the mansion.

Never, surely, was a kitchen garden represented in such glowing colours, even by the rapturous imagination of a Brillat-Savarin. 'Consuelo' is full of such exquisite and minute painting. We had marked for paraphrase the interior of a theatre by daylight, the truth and strange fantasy of which would do no discredit to Hood or Hoffman, but have resigned it in favour of the scene just rendered. Capital, too, in the *false*-Watteau style, is the description of the *fêtes* given by the ridiculous *dilettante*, Count Hoditz, through which Frederick of Prussia stalks *incognito*—silent, sarcastic, and observant.

To return, however—while sojourning in this palace of dainty delights, Chance, the Fairy, enables the forgiving Consuelo to render essential service to her old rival, La Corilla, who passes that way also, on her road to the Opera of Vienna. Thither, too, we must wend, and find ourselves at once in the midst of a crowd of celebrities, headed by *King* Maria Theresa! The reader will, possibly, be curious to see in what *tones* Madame Dudevant has painted the portrait of this distinguished woman. We must premise, that on Consuelo's return, Porpora strained every nerve to revive and encourage her theatrical ambition; holding sincerely that the crown of a *prima donna* is worthier pains and patience than the coronet of a Rudolstadt; and to this end mystifying and intercepting her correspondence with the recluse Count of the Giant's Castle. But a thousand obstacles prevent the accomplishment of his wishes: among others, the scrupulosity of Maria Theresa, who had been acquainted by Consuelo's rivals with some gossip respecting the intimacy between the *cantatrice* and the symphonist in embryo, and who piqued herself—as all the world knows—upon favouring no artist whose character was otherwise than moral:—

It is known that Maria Theresa gave audience once a week to every one wishing to approach her, a hypocritically paternal custom, religiously maintained by her son, Joseph the Second, and which still flourishes at the Court of Austria. Besides this, the Empress willingly granted private audiences to those who were desirous of entering her service: never, indeed, was sovereign more easy of access. Porpora had, at last, obtained the wished-for musical audience, at which the Empress, on making a nearer acquaintance with Consuelo, might, perhaps, be prevailed upon to express a decided interest in her behalf. Thus, at least, hoped the *Maestro*. Well acquainted with Her Majesty's requisitions in the matter of good conduct and decorous behaviour, he said, within himself, that she must be struck, beyond all doubt, with the evident frankness and modesty of his pupil. They were introduced into the private apartment of the palace, where also a harpsichord had been conveyed. After half an hour's waiting the Empress arrived. She came from the reception of some personages of importance, wearing still the dress of state, such as is to be seen on the medals struck during her reign; a robe of brocade, and an imperial mantle; with the crown on her head, and a small Hungarian sabre at her side. In this costume she looked, indeed, beautiful! not as her courtiers loved to paint her, wearing an imposing air of super-human nobility; but fresh, cheerful, with an open and happy countenance; a mien confident and enterprising. It was none other than that *King* Maria Theresa whom the magnates of Hungary had proclaimed, with drawn swords, on that day of enthusiasm: but a first glance showed a good rather than a great King. She had no coquetry: the familiarity of her manners bespoke a mind at once calm and devoid of the affectations of her sex. Yet those who looked at her long, above all, if she questioned them with perseverance, might detect something of *finesse*, something even of deliberate craft, in her smiling and affable physiognomy: but the craft was masculine, imperial—never frivolous or womanish. "You shall give me a hearing of your pupil presently," said she to Porpora. * * "But I wish first a little private conversation with her. I must put several questions to her, and as I count upon her frankness, I have good hopes of being able to extend towards her the protection which she entreats." * * On finding herself alone with the mother of the Cæsars, the heroine of Germany, and the greatest woman who at that time existed in Europe, Consuelo felt neither troubled nor intimidated. Whether the carelessness of the *artiste* rendered her indifferent to the armed pomp which shone round Maria Theresa, even to her costume, whether her noble and independent spirit felt itself on a level with the highest moral greatness, she awaited with calmness the questions of Her Majesty. The empress seated herself on a sofa, played with the jewelled band which fretted her round and white shoulder, and began.

We will spare our readers the homily of the Empress, inasmuch as she imagined herself discharging maternal and moral duties in ordering the amusements of her people, while, in reality, indulging her curiosity. She had pre-arranged a scene in which Consuelo was to confess her passion for Joseph Haydn, and herself first to advise, then to encourage the same; the whole winding up with a nuptial benediction. But Consuelo was a bad courtier; had no story to tell, no pardon to entreat, and, most of all, no desire of being fitted with a husband by so despotic an arbiter of proprieties. The more the imperial querist pressed and sermonized, the sturdier became our heroine's resolution: a different group this of the queen and the subject from that exhibited by Scott in Greenwich Park, and one in the execution of which the novelist slily "feeds fat" her grudge against royalty.

"Well," burst in a subdued voice from Porpora, who had waited in the gallery shivering with cold, and writhing with anxiety and impatience—"Well! we carry the day I trust." "On the contrary, master, we fail," was the reply. "And thou sayst so calmly!" * * "Do you recollect, master," said Consuelo, "what we said of the great minister Kaunitz, when coming from the Margraves"—said? "that he was an aged gossip!—and so he has been making mischief?" "Without doubt; and I will tell you something more. Her Majesty the Empress and Queen of Hungary; she is a gossip, too!"

The sequel to this interview, was the engagement of the false and vicious Corilla, preferred by the empress on the score of character! The tale is full of like sarcasms.

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In the train of Maria Theresa, figure Prince Kaunitz, Baron Trenck, Metastasio, Caffairello, &c., and *la* Tesi. We notice this last musical celebrity in particular, though she is here introduced merely in the background; because, strangely enough, to her belonged a romance, the reality of which may possibly have suggested the idea of Consuelo's delicate position with regard to the noble German family. The Tesi was sought by an Austrian count of many quarterings in his escutcheon: to whom, moreover, it is said, she was attached. His family interposed; appealing to her generosity, and representing the disastrous consequences which must ensue to an old and noble house, should its heir make so terrible a misalliance. The *prima donna* proved herself equal in pride, to those who stooped to this humiliating appeal. There was a baker, in the next street, who had long conceived a hopeless passion for the brilliant *artiste*. Him Tesi sent for, and married; to place herself, she said, irrevocably beyond the reach of injuring or of being injured.

We must content ourselves with sketching rapidly the further adventures of Consuelo. After much difficulty and intrigue, at last, partly owing to an impulse of gratitude on the part of La Corilla (whose character is admirably developed) she reappears on the stage—and, as before, eclipses every body. But, according to the perversity of nature, her very triumph disgusts her with her profession, and disposes her to think with yearning of the purer and more elevated life waiting her acceptance. She writes to this effect, to Count Albert; but Porpora—for her good—as he thinks, intercepts the letter: in the end she is recalled by express to Riesemburg—where she finds her noble lover, smit to death by her unaccountable silence, and by the withdrawal of the influence she had exercised over his disturbed brain. To gratify his entreaties, and at the solicitation of his family as a last experiment, she consents to the performance of the marriage ceremony; in the very moment of which he expires. One night his widow watches by his corpse—and the next day, is peremptorily dragged thence by the engagements of her artistic career—a virgin Countess of Rudolstadt, of whose story we are promised further tidings on a future day.

It is not difficult to explain, why we have devoted so much space to a production so wild as this novel, fuller of extravagancies than even of deep thoughts and marvellous beauties of detail. Be its views right or wrong, distorted or natural, the aim of this novel is to consider the mutual relations of art and society: and the subject is one of great and increasing interest. To reconcile "the children of fire," with the more useful and practical race of "hewers of wood and drawers of water:" to encourage a trustful reciprocation of tolerant sympathies; to preach the noble moral, that the highest art cannot be reached without the highest virtue, is a labour Madame Dudevant can never completely nor consistently accomplish, her mind having lost its purity and balance. Nevertheless, enough of what is true and noble is set forth in 'Consuelo' to engage all those who are philosophically interested in the subject; while as a romance, it is full of contrast, adventure, and interest.

The Discourses of Sir Joshua Reynolds. Illustrated by Explanatory Notes and Plates, by John Burnet, F.R.S.

[Second Notice.]

In his annotations Mr. Burnet puts forward, and foremost as he ought, one great principle—unremitted attention to Nature, the mother of artistic excellence, whose claims, forgotten sometimes but always surviving, he presses with affectionate zeal. Though a truism, and often repeated, this principle never sounds trite, because, like a great moral commonplace, it is above measure momentous; and tautology about it we consider even more than pardonable—a devoir, a positive merit, which amounts almost to a beautiful figure of speech. So the Carpathian wizard's reiterated *te, te,* has a fine tiresomeness that echoes the very sense of his expressions, and proves him a cunning poet:

> Te, dulcis conjux, te solo in littore secum,
> Te veniente die, te decedente canebat.

On the other hand, we think him (Mr. Burnet, not Proteus,) scarce respectful enough towards the father of artistic excellence,—*Art.* For let the opposite factions of naturalists and idealists cry up their separate dogmas as they will, excellence springs neither from nature nor art, but from both, from the marriage between them and their perfect incorporation, she fundamental, he predominant. Certain critics, somewhat less bigotted, admitting the banns, still keep apart those whom Heaven has joined, or at best make their conjunction resemble that of two stars when one eclipses its companion: "get thee behind me," shouts he or she, as if each were the other's evil genius instead of helpmate! Equality between them—equal indispensability—is the principle which our annotator should, we submit, have enounced, developed, justified, and sustained throughout his commentary. A painter or sculptor cannot by art alone produce artistic excellence; no more can he by nature alone; his works in the former case would be artificialities, in the latter, mimicries—servile copies of originals that a looking-glass or transparent roof would portray much better. If we want to see Nature, let us go and look at herself; why look at her through a piece of canvas or marble? You extol Mr. R. A.'s "Alehouse Door" as so natural—the very thing itself!—the clowns yawning on the benches—the chub-faced children hanging about the hatch—the two pipes laid criss-cross inside the lozenge-pane—the picturesque donkey with its long ears awry, and the cur-dog with its short ones erect—&c., &c.: Bless us! if this be all, there is a Red Bull or Green Dragon every hundred yards of high road, where we have clodpates, big and little, pipes, donkeys, dogs, &c., in abundance! what can you wish more?—these are indeed the very things themselves you seek for—natural beyond the power of Prometheus, were he an R. A., to imitate! You admire Paul Potter's "Ox" or Pickersgill's "Alderman," forsooth, because it is so like a *real* ox, a *real* alderman: pray tell us wherefore you visit a picture-collection to admire the mere semblance of either, when you need only visit Smithfield or Guildhall to behold the quadruped or biped itself? Pray tell us the use of art, when by your supposition all it should do, the omnipotent Paintress and Sculptress has done far better—explain its dignity, when your most perfect artist must be a mixture of ape and mechanical engine? Such a hypothesis once granted, the Fine Arts become contemptible as a pursuit, and idle as a pastime. Reynolds long ago raised his voice against the half-true principle of "nature and nothing but nature"; Quatremère de Quincy in his work *Sur l'Imitation* (see our analysis No. 503) dissects and denounces it; every artist should cry out trumpet-tongued at the deep degradation to his profession it implies. There are few subjects on which small philosophers and shallow enthusiasts talk so much grave nonsense. We consider it essentially an opinion of *middle-class mind*—begetting middle-class works—works reaching the various medium heights of merit, never the loftiest. Mr. Burnet, we fear, has fallen a little deeper than the eyes into this popular prejudice. Reaction from the previous extreme (love of the ultra-ideal) may have brought about the present taste, which if wholesomer, is nevertheless uncatholic also. Why paddle out of Scylla's mouth straight across into the maw of Charybdis? A plain if not very broad, a safe if rather straight passage, lies between them! *Medio tutissimus ibis.* Verily Phaeton fell from heaven in vain!

Perhaps we do our author wrong to rank him with ultra-naturalists. Was the subjoined "popular illustration" but a momentary hallucination? Criticizing a remark of Sir Joshua's (rather the letter than the spirit), he says, p. 170—"In the later works of the Greeks, the unsophisticated character of the human form seems to have guided the chisel; and had Reynolds lived to witness [see?] the Elgin Marbles, he would have acknowledged the supremacy of beautiful nature, uncontrolled by the severe line of mathematical exactness; the outline of life, which changes under every respiration, seems to have undulated under the plastic mould of Phidias; and on their arrival in England, when Gregson the boxer was stripped before Theseus, the origin of its excellence was evident to all." We shall not analyse the various other theories in this strange passage, but—Theseus an excellent statue because it resembled *Gregson the boxer!* Here is transcendental criticism! Here is the sublime poetic philosophy of sculpture! Why, then—if that were the criterion of excellence—why, then, we ask, not have taken a cast from Mr. Gregson's person *in puris naturalibus,* and so procured an additional Phidian statue? What an eternal boast and blazon about our Elgin Marbles! Wherefore not cast, man by man, the brawny, sinewy, proficients in the noble art of pugilism, or the picked rank-and-file of the Foot Guards, and, with these for models, raise a whole regiment of Elgin Marbles? What an accession to our "treasures of art!" How the pure Attic taste would be propagated! Every private gentleman might then have Greek master-pieces (or equally good, on Mr. Burnet's principle) at the price of gate-posts! We might have *Theseuses* as plentiful as King Georges and King Charleses, to adorn each square and street crossing; *Theseuses* to preside over all the London pumps, and all the spas throughout England! Then could we obtain, without trouble, busts to stick upon the headless trunks of the Parthenon divinities, besides arms, legs, &c. to suit; and thus patch up the British Museum fragments into complete figures, beautiful as Phidias's own conceptions! Ah, no! ye simple-hearted enthusiasts for nature and nothing but nature: the heights of criticism are not just like Primrose Hill, to be scaled some fine afternoon—they are little less above the common sea-level of taste, than heaven above the horizon! No, with Mr. Burnet's leave, his origin of excellence far from constituting the excellence of the Theseus, or even of a Pollux, would scarcely constitute the excellence of a King Amycus. The true origin is something very different; perhaps unknown to Mr. Burnet; certainly unknown through *his* means to his reader. Phidias, if he lived now, would never *Gregsonize* in his godlike forms, nor found the excellence of his *Athletes* themselves on their being modelled after any boxer, were he the flower of Moulsey Hurst, the pearl of the prize ring. Canova committed a most vulgar mistake when he took his classical pugilists, Creugas and Damoxenus, from Italian Gregsons.* What a flattering opinion it would give of the elegant, fine-limbed Apollo Belvidere, to tell us he was the ditto or the corrival of "Gentleman Jackson!" Alas, alas for English art if such be English artistic criticism!

* Have the Boxers of the Tribune, albeit "light weights," very much of a *Jack Randall* character? and if they had, would that form their chief merit?

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We have often regretted that none of our philosopher-poets should take up and investigate the subject of Mute Poetry; a subject which they are best fitted, by congenial spirit, to expound. Practical treatises, good or bad, glut the book-shops. Admirable scientific works, both from the hands of professors and literary amateurs, may be had in less abundance. But our Wordsworths, Coleridges, and Byrons, unlike the Goethes and Lessings, leave to subordinate cultivators a province of poetical land, vast and fertile, and, moreover, an appendage of their own. Why should the Muses' first-born, perhaps favourite daughter, despise or neglect her half-sisters! It is unamiable and unnatural. Nothing, however, evinces better the low repute in which these countries hold the fine arts, maugre the extensive patronage, the sumless praises and pounds sterling lavished on them. A great poet or philosopher disdains to study them; and well he may, as (admitting all their brilliance and prettiness) they are practised here. Burke alone, when young, and when they were of a higher mood, embraced their cause: had he not afterwards—

To party given up what was meant for mankind—

namely, his genius, he would perhaps have mastered their true principles, and raised the national standard of taste by a far sounder work than his 'Sublime and Beautiful.' Nothing can better demonstrate, too, how much that vaunted interest, felt or feigned towards art, is mere matter of idle *dilettanteism* and ostentatious splendour among our aristocrats—among our middle classes of simple amusement to the eyes, or, at most, of superficial, ephemeral amusement to the mind; and not seldom, even among them, mere matter of handsome house-furnishing, family pride, or affectation, &c. We might have added, of trade, profession, and livelihood—extrinsic, though fair and respectable motives. Nothing can better evince, we say, how very distinct that interest is from real *love* and abstract taste for the arts, than the fact of their being deemed unworthy to employ thought or pen by our pre-eminent poets and humane philosophers, whilst German and French authors of the highest rank devote their highest powers to exalt what are held so estimable throughout all classes of their fellow-countrymen. Hence the state of English *æsthetics*.

Would any philosopher-poet, let us ask, allow, in the present age of criticism, one most erroneous and injurious principle to pass without due correction, namely, that "pleasure is the end of art"? Sir Joshua perhaps echoes this after his Sir Oracle—Johnson; and it must have been a pure oversight with Lessing, the spirit of whose whole treatise contradicts it (*Athen.* No. 713). We are not unreasonable enough to have expected from Mr. Burnet, who sets up neither as poet nor philosopher, but simple F.R.S., any counter-blast against such a pernicious doctrine; we only deplore the mental *malingering* which infects the ranks of our lettered men, causes the ablest among them to shirk that discipline requisite for their effectiveness as artistic critics, and makes them devolve upon sutlers and pioneers, the duties themselves ought to perform.

Mr. Burnet, however, catches by times a much clearer glimpse of Art's real excellence and end than his notion about a Greek demi-god *à la Gregson* betrays. He justly ridicules the infatuation so prevalent some years since to which Thom gave rise,—not the *Kentish*, but the *Scottish* miracle-worker—not an infatuation of ignorant fanatical hop-pickers, but of thorough-paced sightseers and fastidious townbred dilettanti—each in his or her opinion

The nose of *haut-goût* and the tip of taste.

Our author says—"Nor can we forget the lavish praise bestowed upon the figures of 'Tam o' Shanter and the Souter,' by Thom, from Burns' poem: from the prince to the peasant all classes were in raptures at the wonderful imitation of the worsted hose; to work stockings in wool was nothing, here were stockings worked in stone! The result is, however, a painful lesson to every one who attempts to take the citadel by storm, or who relies on the praise of ignorance; the pretenders to taste are now ashamed, and deny their patronage, and the sculptor has retired to that obscurity which ignorance invaded." A judicious critique: yet its pronouncer could not generalize his own principle, nor see that Theseus, the fac-simile of an English bruiser, would have been but another version of the wonderful *worsted hose!* to have been a boxer in flesh and blood was nothing, here would have been a boxer worked in stone!

Yes, there is a prodigious deal of enthusiasm extant among our countrymen and countrywomen, about many other things beside Oxford Tracts and Methodist Missions. By ill-luck most of it is wrong-headed enthusiasm—enthusiasm for the frivolous, the ephemeral, the pretty, and the petty, the common-place when servilely natural, the ideal when absurdly hyperbolic. This may, perhaps, be better than none,* but would there were a little more right-minded enthusiasm along with it! We have known persons who fell straight into the finest fits of ecstasy at seeing Herr Von Helldunkel's 'Last Judgment,' yet stood as cool as if they had been cut out of cucumber before Michaelangelo's! Some will rhapsodize the length of an Iliad about Mr. Such-a-one's "Addisonian style," yet detest Addison and all his works! or will dilate upon the "Miltonic beauties" in Mr. Prettyman's last new poem, yet feel none of those in Paradise Lost! Others will look daggers, poisoned daggers, if you question the sublime eloquence of the Rev. Mr. Cantwell's extempore prayer, while they drowse over the noblest Psalm with no more perception than a parish-clerk has that it contains aught beyond good Sunday reading! How many people (literary people) will eulogize a popular novelist as they should a Shakspeare only, and Shakspeare† as they should only a popular novelist! Delightful in truth to behold the radiant benevolence of those who hunt out shoemaker poets, and cherish aspiring stone-masons into sculptors—not because their *protégés* were obscure men of genius, but men of obscure genius,—not because they were real poets and sculptors who wanted patronage to show themselves such, but shoemakers and stone-masons whom patronage wanted to show *itself* such! Mr. Burnet, besides the "Thomists" abovesaid, specifies as an example of distempered popular taste, the much larger sect of wrongheaded enthusiasts that frequent our public galleries. Roubiliac's statue of Shakspeare, he says, and with lamentable truth, "has more admirers from its high finish and curious detail of stuffs" than Chantrey's Sir Joseph Banks, its near neighbour, at the British Museum. But exemplification might have gone a pace or two farther and fared better, for even Chantrey's Banks has more admirers from its plain, prosaic, true-to-a-pimple character, than the Theseus, its next-room neighbour. We have not a doubt—not the shadow, the dream of a shadow of a doubt—that English enthusiasm for Fine Art would prefer the full-length portrait of a master-manufacturer by Chantrey, to the Jupiter Olympius by Phidias himself! If Phidias, indeed, had sculptured, not the Parthenon Minerva, but the Velletri Minerva, the goddess of blacksmiths, she would find many sad good Christian adorers among us—they would kiss the hem of her leathern apron! Ay, or of the Turcoman god-Farrier's, were his image set up, like Nebuchadnezzar's, for national worship; they would bow down to the emblematic Horse-shoe, though they will not bend to the Cross. These are tropes we grant, but tropes are often but vehement expressions of deep-felt truths. Yet answer us: do not our compatriots in their hearts salute Mammon's hoof as reverently as ever they did the Pope's slipper, or as Romanists do St. Jupiter's brazen toe, transubstantiated into St. Peter's, at the Vatican? If yes, our most anti-Catholic countrymen have but changed one abject superstition for a worse. Much the Reformation, much Protestantism has improved them, if it has taught them to tell, instead of their beads, only their *pence*, with more devotion!

What better then should we expect among a people whose "thoughts are low," than Art on the same level, and critical literature half a head above that? In these days of promiscuous authorship and facile composition, when he who runs can write, almost every person thinks himself as well-fitted as his neighbour to discuss any given subject, and perhaps is. Yet, although we can scarce consider this an edition worthy of the Discourses, can we deny it worthy of the times and the prevailing taste? Broad-margined, hot-pressed paper, fine type, and picturesque illustrations, furnish out a very handsome quarto, alike creditable to the editor, printer, publisher, and public who patronize such merits. Had the originality of Mr. Burnet's Etching characterized his writing, we should have overlooked altogether his want of elegant style, nay, even of enlarged, exalted principles: many among his remarks on detail and mechanism appear judicious. It was not our design to glean a *spicilegium* of errors from his volume; we have taken a small handful for sample where we might have collected a sheaf. Let us add, likewise, that as Mr. Burnet has been the first to break the ice which covered the great deep of the Discourses, it is no wonder if he has fallen in and lost himself.

* It is far worse than affected enthusiasm, because its morbid ardour makes converts, and so spreads the contagion of corrupt taste.

† Most of his countrymen, we are convinced, read our "great national poet" after the same fashion that Sancho saw Dulcinea, by *hearsay*: they hear certain of his dramas at the theatre, and get a relish for them when spiced and sauced with the high-seasoning of stage-effect, scenery, machinery, decorations, and declamations. This is all, or almost all! George the Third confessed himself but a tepid admirer of Shakspeare, though a fervent applauder of O'Keefe; peradventure no few playgoers would admit they likewise preferred the farce-writer had they his Majesty's candour as well as his coarse taste.

OUR LIBRARY TABLE.

The Stage Coach; or, the Road of Life, by John Mills, Esq. 3 vols.—The author of this East London Decameron, more candid than the generality of his race, admits, in his preface, that the 'Old English Gentleman,' his former and first novel, was over-praised by the critics. We must not allow so good-tempered a preamble to tempt us into super-civility with regard to his second effort in fiction. Rating him by 'The Stage Coach,' Mr. Mills must take rank far below Dickens, or Hood or Hewlett; each of whom has hit off the fast-vanishing stage coachman, with far greater felicity than our author. Another club, too, by way of framework to a series of tales, is a cardinal mistake! Twice has the device been tried by "the only true and lawful Boz," and as often abandoned as unmanageable. Further, one or two of the tales introduced by the "chalked-off" coachman, are as sentimental as if the pale young gentleman in black, "who-sits-in-the-corner-and-is-with-the-greatest-difficulty-prevailed-upon," had sighed them out, instead of their being vented in the midst of fumes of Aldgate tobacco and purl. The hearse-driver's story of the medical student who unconsciously dug up his own mother, is too revolting to pass without reproof; while the tale of the impudent exploits of Mrs. Toddy, the dog-stealer, is but a maimed version of an anecdote told fifty times better elsewhere. The members of the club sing; but, for the greater

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part, very melancholy ditties: nor are we sure how far their songs are original; one, 'There's a charm in spring,' being, if we recollect right, borrowed from 'The Village Coquettes' without acknowledgment. To end our notice with praise—the best story is the first, 'The Devil's Hunt'; and the whole work contains evidences of power and invention sufficient to make us warn Mr. Mills that unless his third work be far better than the second, no prefatory smile will hinder the critics from being after him "in full cry."

Extracts from the Municipal Records of the City of York, during the Reign of Edward IV., Edward V., and Richard III., by R. Davies.—These extracts, though they do not throw much additional light on the history of the times, and though some of them have been published before in the "Eboracum," will notwithstanding prove of interest to the antiquarian student. The appendix to the work contains a detailed account of the celebration of the festival of Corpus Christi at York.

Plays and Fugitive Pieces in Verse, by David Burn.

"Crush not the squash ere it becomes a pod."

We have had nothing in prose so Siddonian as this appeal of Mr. Burn to his critics, since the real

"Beef cannot be too salt for me, my lord,"

with which, if we may believe Scott, the one supreme Lady Macbeth answered the Provost of Edinburgh's table inquiry. But Mr. Burn's is altogether a solemn book; the farce and the tragedy it contains being wonderfully in the Crummles vein. By the way, did not that high-toned and heroic actor pass from America into Tasmania, whence these volumes emanate? Here, at all events, we have the dramatist after his own heart, who gives us an odd tragedy, called 'The Queen's Love,' founded on one of the stories in the 'Odd Volume';—and a 'Regulus,' in which Mr. Jacob Jones, author of 'The Cathedral Bell,' is honourably rivalled;—and a legend of "that terrestrial Paradise," Jersey, no less curiously wrought in fustian;—and 'Loreda,' an Italian romance, which might have been acted (managers have their lunes) had not 'The Recluse' been condemned, and the author's courage thereby damped;—and 'Our First Lieutenant,' a farce written to bring forward "a deserving young actress," now Mrs. Captain Barclay. To these are added some sentimental prose: and the author's solemn delight in his own works holds out from the first page, dedicating his miscellany to "dear Lady Franklin," to the last—a valedictory address, whence our motto is taken.

Leisure Hours, by F. C. Stewart.—The author takes a very favourable view of his own little volume, when he calls it "a thing of shreds and patches:" but with that description we will content ourselves—adding merely that the idlest man's most fallow time should be made to yield some better fruit than any that can deserve to be so characterized.

Exercises on Etymology, by W. Graham.—This volume, which forms one of Chambers's Educational Course, is a tolerably accurate account of the various sources from which the English language is derived. The derivations, however, are not unfrequently fanciful, and must appear more so to the reader who is unacquainted with Latin and Greek, and for whom the steps of derivation are not traced. The great defect in almost all etymological works is the want of some general laws to confine the erratic student within the bounds of probability, and this defect is not remedied in the manual before us.

Chemistry of the four ancient Elements, Fire, Air, Earth, and Water, by T. Griffiths.—This is a simple and practical exposition of the subject. The intention has been to avoid abstruse details, and supply useful and interesting information, and the end appears to have been attained, although the subject involves some of the most interesting portions of chemical science. The book will amuse as well as instruct.

The Dictionary of the Arts, Sciences, and Manufactures, by G. Francis.—A cheap, and therefore a useful publication, intended to lighten the difficulties of those who attend philosophical lectures and read scientific books, by explaining briefly the meaning of the terms in common use "in architecture, engineering, practical mechanics, manufacturing processes, the mathematics, the fine arts, and the experimental sciences." It is illustrated by 1,100 woodcuts.

List of New Books.—A Concise and Practical System of Stenography, by G. Bradley, 12mo. 3*s.* bds.—Panorama of the City of Chester, 2nd edit. with Illustrations and Introductory Essay, by John Trevor, Esq., 18mo. 2*s.* 6*d.* cl.—The Captive's Vow, or the Bashaw, a Moral Tale, by Charity Batchelor, fc. 8vo. 4*s.* cl.—Wanostrocht's Gil Blas, 6th edit. 12mo. 5*s.* roan.—Todd's Johnson's Dictionary, by T. Rees, new edit. 18mo. 2*s.* 6*d.* roan.—New Manual of Devotions, in three parts, new edit. 12mo. 4*s.* bd.—Jenks's Devotions, by Simeon, new edit. 12mo. 4*s.* 6*d.* roan, lettered.—The Age of Great Cities, by Robert Vaughan, 2nd edit. royal 12mo. 7*s.* 6*d.* cl.—Forbes's Travels through the Alps of Savoy, and other parts of the Pennine Chain, &c., imperial 8vo. 28*s.* cl.—Farnham's Travels, new edit. 12mo. 2*s.* 6*d.* cl.—Stoughton's Lectures on Tractarian Theology, fc. 8vo. 3*s.* cl.—The Cathedral, 4th edit. 12mo. 7*s.* 6*d.* cl.—Slade's (Rev. J.) Parochial Sermons, Vol. I., 4th edit. 12mo. 6*s.* bds.—Notes on the Ministry of Cardinal B. Pacca, 8vo. 10*s.* 6*d.* cl.—The Gospel Collated, showing at one view the concurrent Testimony of the Four Evangelists, by a Barrister, 8vo. 21*s.* cl.—Gibson's Etymological Geography, 12mo. 3*s.* 6*d.* bd.—The President's Daughter, including Nina, by Frederika Bremer, translated by Mary Howitt, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Banker's Wife, or Court and City, by Mrs. Gore, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Rob Roy (Abbotsford Edition), imperial 8vo. 15*s.* cl.—Heart of Mid-Lothian (Abbotsford Edition) imperial 8vo. 15*s.* cl.—Scott's Life of Napoleon, Vol. V., 12mo. 5*s.* cl.—Richardson's Geology for Beginners, 2nd edit. 12mo. 10*s.* 6*d.* cl.—Latham's Elementary English Grammar, 12mo. 4*s.* 6*d.* cl.—A Memoir of the Life, Writings, and Mechanical Inventions of Dr. Cartwright, post 8vo. 10*s.* 6*d.* cl.—The Spas of Germany re-visited, by Dr. Granville, 8vo. 4*s.* 6*d.* cl.—The Spas of Germany, by Dr. Granville, new edit. 8vo. 12*s.* cl.—Treatise on the Ellipse, by the Duke of Somerset, 2nd edit. 12mo. 3*s.* cl.—Spellen's Vestry Clerk, and Parish Lawyer, 12mo. 3*s.* 6*d.* swd.

FOREIGN CORRESPONDENCE.

THE following are extracts from letters received from Dr. Lepsius:—

Pyramid of Mœris, June 20.

"We have now been settled for some weeks on the ruins of the labyrinth of Mœris, and I hasten to give you the first information as to the definite discovery of the site of the true labyrinth and pyramid, a discovery which has cost us but little trouble. It was impossible, even at the first hasty glance, to doubt that we saw the labyrinth before and beneath us. We were astonished that earlier travellers had scarcely mentioned these remains, when we saw the ruins of hundreds of still well defined chambers lying before us. It will surprise you when you see by the drawings of Herr Erbkam (who has undertaken and executed his task with the greatest industry and talent) how much of these remarkable buildings still exists. No previous descriptions of them, known to me, not even those of Jomard and Coutelle, agree with the localities as we found them; and my dependence on the representations of Perring, the able architect of Col. Wyse, has been much diminished by the inaccuracy of his sketches of these ruins, the best preserved portions of which he has left out, proving that he did not recognize the regular boundary of the whole building. The main result of our investigation is, however, the finding on many of the pillars and architraves of the hall, the name of the true Mœris, who built the labyrinth for his palace, and the pyramid for his tomb. I send with this letter a treatise on the building of the pyramid, written by me while recovering in Cairo from a slight illness, which I wish to present to the Academy of Sciences in token of respect. In January I sent a drawing of the pyramid of Cheops, and several representations of tombs in the pyramids. I have also sent to Hamburg, *vid* England, a chest containing an ethnographical and geological collection from the White River, and two others containing Nile fishes for the anatomical museum. I have also here a small collection of stones found in the pyramids, and specimens of the innumerable sorts of vessels the fragments of which have been used for the filling up of the walls and roofs of the chambers of the labyrinth. We had before remarked this mixture of stone, gravel and potsherds in the ruins of Memphis, whose palaces and temples very much resemble the monuments we are now examining. Our plan of those ruins, prepared by Erbkam, is the first that gives a real idea of the vast proportions of those glorious buildings. We live here in great simplicity, enjoy very good health, and bear the various plagues of Egypt with uninterrupted patience and good humour."

In another letter of the Professor's, written on the same day, we find some additional information:—

"The pyramid of Mœris is the latest of all the pyramids of the Pharaohs. King Mœris reigned from 2194 to 2151, before our era, and was the last king of the old kingdom of Egypt before its conquest by Hyksos. Both the labyrinth and the lake prove his power, his love of magnificence, and his interest in the welfare of his people. On our arrival at Fayum we found that a most interesting paper had just been published, by a French architect, Linant, in the service of the Pasha, announcing his discovery of the site of the lake Mœris. He ascertained that scarcely any trace of it existed, and that only one portion of the gigantic dam which confined the waters still remained to the S.E. of Fayum. In the whole province there was but one other lake, that of Birket el Kerun, situated to the N.W., and this failed in several points in answering the conditions required for lake Mœris; being neither artificial, nor washing the city of Crocodilopolis nor the labyrinth, nor, in fine, answering to the great reputation and purpose of the real lake. This purpose was to receive the waters of the Nile at its overflow, and employ them during the dry season for the supply of the capital, Memphis, and the plains of the Delta. The lake discovered by Linant is of nearly equal circumference and depth with that of Birket el Kerun, and fulfils all these conditions. Every day we look from the pyramid, not as Herodotus did over the lake, but over the black soil on which lay the waters of lake Mœris, to the city of Fayum, which is built partly on the ruins of Crocodilopolis. If it were difficult to make out in Birket el Kerun the lake of Mœris, it assuredly was not an easier matter to overlook the real pyramid, which stands just as it was described of old with regard to the lake, and the city of Crocodilopolis. At the end of the vast plain of ruins lies the pyramid in which Mœris was buried, and to the south the village mentioned by Strabo, now in ruins, and separated from the labyrinth by a watercourse of later date. With regard to the ruins themselves, I can scarcely believe my eyes when I read the accounts of previous travellers. Where they saw formless hillocks and a few walls, we found at once several hundred chambers, some of them with roofs, corridors, and remains of columns. The rooms are so irregular and of such various sizes, that no one could have found their way, without a guide, through this mass of building, above two hundred feet broad. Herodotus describes three thousand apartments above and below the ground, an account which the remains lead me to believe not exaggerated. The forms of the most important part of the palace are described by Herodotus as consisting of twelve halls, that is, of twelve open courts surrounded by covered colonnades. This palace was surrounded by labyrinthine buildings on three sides, and now forms a four-cornered space covered with low hillocks, and intersected by a watercourse. Here our establishment of twenty-four men, three asses, two camels, rams, geese and fowls, five tents and several huts and stables built of the ruins of the pyramid, recals the old village of Strabo which lay on the same level with the pyramid. Around us are scattered huge blocks of granite, and a marble-like hard calcareous stone, the remains of the old pillars and architraves of the courts, which are of interest as offering in several cases the names of the builder, Mœris, and his sister who succeeded him. On the top of the pyramid waves the Prussian eagle. I am employing one hundred workmen in digging into the chambers, and latterly in searching for the entrance into the pyramid. We shall only remain here till Erbkam has completed his sketches. We shall then proceed rapidly through central Egypt to Thebes. Our visit to Meroe will be deferred till the April of next year.

OUR WEEKLY GOSSIP.

IN the present scantiness of town-talk, a little country-gossip may be acceptable: and when a Day's Excursion has proved to be neither profitable nor pleasant, a word of warning may be serviceable to those who, like ourselves, have few days to throw away. We shall, therefore, profit by the observations of a friend, who last week visited Waltham Abbey. Among the noticeable things he saw there, perhaps the subjoined few will interest our readers, though even these will scarcely prove of the class which sentimentalists entitle "interesting":—"This time-honoured, or dishonoured town, although but a dozen miles from London, and easily accessible from the North-Eastern railroad, I must pronounce about as unattractive a rendezvous for lovers of sub-

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urban excursions, or gasping citizens who wish to 'breathe fresh air,' as one could see of a long summer's day. Its atmosphere is redolent of mud, and 'the fat weeds that rot themselves to death' on the banks of the Lethean Lea, whose sluggish waters encircle it,—the savoriest odour perceptible being exhaled by the eels, all alive, fried in their native ooze beneath the noontide sun. Less perfume, however, Sabæan or other, than might be apprehended, arises from the open sewers and unswept kennels, bountiful Nature having thrown a green mantle over them, which at once represses their too-powerful aroma, and furnished with its mossy fringe a retreat for those elegant reptiles that enliven the borders. Here and there a house—not a single street—exhibits attention to cleanliness or comfort—one or two picturesque points might be found, or fancied, but in general the place wears a look of decay, but decay without its venerable character, and of extreme irregularity without the charm of variety. Everything has a desolate cast at Waltham, yet nothing of sweet and solemn retirement; I would not take a gift of it, were sac, soc, toll and team granted me to boot, if the tenure compelled residence! Perfect harmony, indeed, prevails throughout it. The condition of the Abbey Church is quite akin to that of the town; or, rather, though it has had some care bestowed on it, the care is still more discreditable than neglect, as its noble Norman interior has been *whitewashed* so often for neatness sake, that all its beautiful details are covered up completely, which grime, the growth of ages, could not have done with half such offensive effect. Outside, also, the nastiness suffered to accumulate along the basement, is less odious than the patch-and-botch work repairs above it, because an observer can less inconveniently keep his nostrils shut than his eyes. The living may be considered a kind of *vicarious vicarage*, or perpetual cure, equivalent to a perpetual sinecure, the vicar being a perpetual absentee at Oxford, while his substitute at Waltham has some thousand souls under his guidance, but not a single parish trowel or besom. The churchwardens are the real patrons of whitewash within, and sordid plaster work without, and repulsiveness everywhere, like their brotherhood generally, over the whole land. I shall not mention names, however, as the chief barbarisms were committed by past churchwardens, and I hope the present functionaries will, after my preceding hints, find means to abate the removable nuisances which render this grand old church an abomination rather than an attraction. Let the burghers of Waltham take example from Cheshunt, scarce three bowshots distant, but half the globe away in refinement: its little church, with few architectural merits—indeed, little beyond neatness and a splendid view from the tower to boast of—had a charm for me that King Harold's proud mausoleum wants, with all its antiquarian riches. I spent the night and my pence at Cheshunt—perhaps the Walthamites will listen to that fact! No syllogism like an *argumentum ad crumenam* to convince such people; their brain is in their pockets!"

Apropos of these remarks upon Waltham Abbey, let us cite from a long letter with which Professor Hosking has favoured us, a brief passage, being all that concerns the subject:—

> The churchwardens and their fellow parishioners of St. Mary Redcliff deserve anything but the sneer cast at them in the *Athenæum* of last Saturday; and, moreover, the information with which we have been furnished regarding Hogarth's pictures in their church, is very far from giving a correct view of the case. Your informant has compared the circumstance that *the Vestry of the parish paid to Hogarth himself, in* 1757, 500 *guineas for the pictures* which they had commissioned, with the recommendation, which appears in the published abstracts of the Report by Mr. Britton and myself upon a survey of the church last year with reference to an intended complete restoration of that beautiful structure, that the pictures should be removed from their truly "obscure position." So far, however, are the churchwardens from having offered the pictures for sale, and the parishioners from desiring to get rid of them, that the further advice given by Mr. Britton and myself, that the pictures should be sold, in aid of the funds for restoring the church, was not adopted by the Vestry because of the strong feeling existing in the parish with regard to them.

Notwithstanding all our respect for the Professor, we beg leave to say that our informant, whom *he* "casts a sneer at," is quite as competent a witness, full as likely both to take and give "correct views of the case," as himself. He did not, and from his position could not, confound the two points abovementioned; but Mr. Hosking's own epistle betrays a bias towards confusion and incorrectness that renders us somewhat sceptical in receiving his counter-evidence. We never said the churchwardens had "offered the pictures for sale," or the parishioners desired "to get rid of them:" he precisely inverts our application of these expressions, and thus perverts their meaning. Besides, had he judged from our context, instead of a particular sentence, he would have found the sneer which discomposes his nerves was an ironical glance at parish authorities in the gross, and, even rather than at them, at the whole nation who pretend to idolize Hogarth, yet remain unacquainted with his works. But there are no persons so apt to overlook facts as your matter-of-fact people; they hold fast by the letter and lose the spirit, in which is the life of the truth. Cannot Mr. Hosking distinguish a general sarcasm from a direct accusation: perhaps he thinks we meant likewise to impugn the clergyman's *virtù*—or the clerk's—when we said the only individuals who felt Hogarth's altar-piece were those who dusted it? Are not churchwardens notorious throughout the three kingdoms for their love of whitewash, and for beautifying the complexion of their churches with this excellent cosmetic, at the sacrifice of every old-fashioned ornament? Are not parish folk renowned to the antipodes for their ignorance of Fine Art and knowledge of the pence-table? Such was the comprehensive scope we had before our mind's eye when we took St. Mary Redcliff as our observatory. However, Mr. Hosking approves himself a grateful partizan of his employers, if no very judicious one: he has placed them in this dilemma—they must either keep their Hogarth, to maintain their characters, or sell it, and thus confirm our informant's report! He admits, too, that the question of sale *did* engage the vestry, and his letter elsewhere announces his hope that the parishioners will make "Hogarth's pictures refund the money expended upon them, with compound interest." These items, we think, rather countenance the rumour we published, than disprove it; and why is Mr. Hosking so vexed with us for saying we heard the parishioners had done what he himself says they ought to do—for anticipating that which he expects from them, the improvement of their church and their church-fund by the sale of their inappropriate picture?

If we are to believe the reports of the daily papers, the long-talked of embankment of the Thames from Whitehall to Blackfriars Bridge, is at length about to be undertaken. Of the utility—we might say of the necessity—of some new line of communication from East to West, in this enormous and daily growing city,—of the beauty of such a terraced walk as is proposed, and of its advantages as a healthy promenade, there can be no question; but there are so many opposing interests, that we doubt if any ministry will undertake to battle with them, unless supported a little more heartily than heretofore by the public.

On Friday the 18th instant, the first stone of the Queen's College of Medicine at Birmingham, was laid by the Principal, Dr. Johnstone, assisted by Mr. G. Drury, the architect. The visitor of the College is Dr. Warneford, of whose beneficence it is another monument.

The cabinet of coins of the Asiatic Museum at St. Petersburg has recently been enriched by two valuable presents; one from the Minister of Finance, consisting of a number of Persian, Turkish, and Indian coins, chiefly of the early part of last century; the other from Lieut.-Col. Butenjen, of a collection of coins chiefly Mohammedan, from the countries on the Oxus, Jaxartes, and Indus. Many of these date as far back as the eighth century, and among them are several unique specimens.

More than one correspondent has inquired where and how they are to get a sight of the proposed façade of the British Museum. We regret to say, we cannot give them any information on the subject. It is difficult to account for the silence maintained respecting a work which must very shortly be commenced, and which ought to make that edifice one of the ornaments of the metropolis. The opportunity is as favourable as the occasion is important and noble; and yet, though the preparations have been actually commenced, no one seems either to know or to care what the façade is to be. Surely this is not altogether right and proper; and it contrasts, besides, very singularly with the interest the public is now presumed—even expected—to take in all matters connected with the fine arts and their advancement. Formerly, it is true, the public were supposed to have neither opinion nor voice on such occasions, yet formerly is no precedent for at present, when some show, at least, of deference is paid to public opinion. It must be admitted that the British Museum is not a case of competition, and so far there is nothing of that stir and excitement in regard to it, which there would have been under other circumstances; but surely no one will say that because the occasion affords no factitious interest of that kind, it is of no moment what is made of the building. The exterior of a great national museum ought to announce itself by studied beauty of design and refined taste, and should be a finished work of art. Unless, therefore, care be taken to render the façade in some degree entitled to such character, instead of being at all better, we are likely to be eventually less satisfied with it than with the present antiquated and sulky-looking Montague House. That was not erected for the purpose of a gallery of art, nor at a time when anything beyond the mere name was known in this country of Grecian Architecture. Accordingly, in that we could very well tolerate a great deal which, under altered circumstances, would be offensive and altogether inexcusable. Nor will it be enough that the new façade is an improvement as compared with the present building, should it not be found to have a high degree of positive merit also, without which it will seem little better than another valuable opportunity flung away. Our doubts and misgivings may be altogether groundless, but then why should there be any room for doubt at all?—why any sort of concealment? Whatever it may be as a production of architecture, the new façade of the Museum will be a very extensive one (nearly 800 feet in length, including the wings), and also a very conspicuous one, for it will be an object of mark to all strangers and foreigners who visit the metropolis; nevertheless, no assurance has been given us, nor has any one thought it worth while to inquire what it will really be. Of course, there will in time be an end to all concealment, all mystery, all doubts, surmises, and conjectures,—yet, what if the most unfavourable surmises should then be confirmed? As long as we can, we are willing to hope for the best, but as we have nothing on which to found such hope, we must also be prepared for the worst. We think, however, that it is now high time that the public should be a little enlightened on the subject, and not left to find out that a noble opportunity has been lost, when it shall have become altogether too late to think of retrieving it.

Several interesting discoveries have been made in the vicinity of Algiers. On the site of the old Julia Cæsarea a fine statue of white marble has been found, representing a youth taking a thorn out of his foot: and near it a monument of a knight piercing a soldier with his lance, and over it an inscription, in tolerable preservation.

The 'Medea' of Euripides, recently set to music by Taubert, was performed for the first time on the 7th inst., before a select audience, in the theatre of the palace at Potsdam. It was afterwards announced that it would be performed publicly at the Opera House at Berlin; but this, we regret to learn, is impossible, that House having been burned to the ground on the 19th inst., after having stood for exactly a century.

We mentioned, some time ago, that the medical commission sent into Egypt by the Russian government, to make experiments on the subject of plague, and the means of arresting the *virus*, had reported the complete success of caloric as an agent of purification. A letter from Cairo, published in the *Times*, gives some particulars of the proceedings from which this conclusion was obtained. The Commission, it seems, have come to the unanimous opinion that articles of any sort, after having been subjected to a temperature of from 50° to 60° of Reaumur, cannot communicate the plague. The Commissioners collected a large quantity of garments, of sundry tissues, and had them thoroughly impregnated with the supposed virus of the plague. These were placed in a chamber heated by a stove to the temperature of from 50° to 60° (Reaumur), and subjected to the action of the heat for forty-eight hours,

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Sixty-six persons, of all ages and temperaments, including Turks, Egyptians, Syrians, and Negroes, were clad in the garments, and put into the closest contact with the articles which had been thus treated, and the result has been, that not one single person of the sixty-six has been attacked by plague, or his health affected in the slightest degree, by the experiments to which he has been subjected. No doubt (shrewdly suggests the letter from which we have made the above extracts,) it might have been well if the Commissioners had also ascertained whether the plague *could* be communicated by articles *not* having been subjected to this high temperature.

At the meeting of the Geological Section of the British Association on Saturday, Mr. Binney announced the discovery of an upright tree, nine feet high, in the coal strata at St. Helen's, near Liverpool, identical in species with some of the trees (Sigillariæ?) at Dixonfold and Manchester; the roots were remaining to the length of eight feet, these roots being undoubted Stigmariæ (the ordinary *S. ficoides*), with their radicles or "leaves" attached, and spreading out in all directions to the distance of two or three feet.

VENICE.—MORNING and EVENING EXHIBITION.—Under the patronage of the Emperor and Empress of Austria, the Kings and Queens of Prussia, Bavaria, and Holland (whose signatures may be seen in the Royal Album, in the Exhibition Room).—The Grand MODEL of the CITY of VENICE (with brilliant effect of sunshine, produced by artificial light), representing every object in the City.—Open to the public, at the Egyptian Hall, Piccadilly, from eleven in the Morning till Ten in the Evening.—Admission, 1*s.*

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. Renoux, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. Bouton. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

THE CHINESE COLLECTION, Hyde Park-corner.—This UNIQUE COLLECTION consists of objects *exclusively Chinese*, and surpasses in extent and grandeur any similar display in the known world. The SPACIOUS SALOON is 225 feet in length, and is crowded with rare and interesting specimens of virtù. The Collection embraces upwards of SIXTY FIGURES AS LARGE AS LIFE, portraits from nature, appropriately attired in their native costume, from the MANDARIN of the highest rank to the wandering Mendicant; also MANY THOUSAND SPECIMENS in Natural History and Miscellaneous Curiosities, the whole illustrating the appearance, manners, customs, and social life of more than THREE HUNDRED MILLION CHINESE.—Open from 10 till 10.—Admittance 2*s.* 6*d.* Children under 12 years, 1*s.*

MUSIC AND THE DRAMA

The Haymarket again acknowledges the tasteful sway of the whilom master of the Olympic revels, who has animated the porcelain Corydons and Phyllises of our grandmother's mantel-piece, and grouped them on the stage in a *tableau vivant* worthy of Watteau; transporting the Bucolic masquerading of Versailles in the days of the Grand Monarque, to the lawn of the Duke of Queensberry's villa on the banks of the Thames, to form the opening scene of the new comic piece, 'Who's your Friend? or the Queensberry Fête.' The amusement is created by the introduction of a veritable rustic among the bevy of titled milkmaids and courtly swains, who are made to believe the "Zummersetshire" lad to be a Russian nobleman playing the part; and, to heighten the fun, the countryman is told that the word "Baron" is a challenge for a kiss. The sport that ensues may be readily imagined: the Cymon flutters stately dowagers and delicate maids of honour, and carries on the game of "kiss who kiss can" with ardour so genuine, that his rude assaults are relished even when repulsed. The imbroglio leads to an explanation, but not before some scenes of flirtation and retaliation, of a very diverting kind, have exhibited the frailty of a censorious dame, and the innocence of a calumniated damsel. Charles Mathews, as the countryman, has rarely appeared to better advantage; his Somersetshire dialect was genuine, and had evidently been carefully studied. He was hardly clownish enough, yet, had he been more so, the improbability of the incident would have been perhaps too glaring. Madame Vestris is a captivating dairy-maid of distinction, followed by a Negro boy in a silver turban, holding over her a feather parasol, and a footman in livery carrying her lapdog and milk-pail: and Mrs. Glover and Strickland are irresistibly droll as a coquettish Chloe and a dunderheaded Lubin. The fun is kept up throughout with spirit, by the aid of smart dialogue and clever situations; and though the piece is evidently from the French, the translator, whoever he is, deserves praise for the skill with which he has adapted it to our stage.

THIRTEENTH MEETING OF THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

CORK, AUGUST 16.

[*From our own Correspondents.*]

The General Committee assembled on Wednesday at three o'clock, and the chair was taken by the Earl of Rosse. The minutes of the last Meeting were read and confirmed.

Col. Sabine then read the Report of the proceedings of the Council during the past year, from which it appeared that in compliance with a resolution passed at a meeting of the General Committee, held at Manchester, June 29, 1842, application had been made to Government to undertake the publication of the catalogue of stars in the Histoire Céleste of Lalande and of Lacaille's Catalogue of the Stars in the Southern hemisphere, which have been reduced and prepared for publication at the expense of the British Association, and that Her Majesty's government had given the necessary directions for issuing 1,000*l.* for the completion of the work in question, at the same time stating "that the compliance with this application must not be considered as authorizing the expectation of pecuniary assistance in cases not in the first instance submitted to and approved by my lords." Respecting the arrangements for the care of the Kew Observatory, the Report stated that Mr. Cripps, its former curator, retains his apartments, without salary, undertaking to keep the house aired and the lower parts clean, receiving an allowance for coals, candles, &c. not exceeding 15*l.* per annum; and that Mr. Galloway has been engaged at a salary of 27*l.* 7*s.* 6*d.* per annum, with apartments, coals, candles, &c., to take charge of the apartments above the basement story, and of the property of the Association, and to render general assistance to members prosecuting researches in the Observatory. A few necessary repairs have been made, and, in addition to the apartments for Mr. Galloway, a sleeping-room has been provided for any member whose researches may require him to spend a night in the Observatory. The necessary instruments have been purchased, and a regular meteorological register was commenced by Mr. Galloway, under the superintendence of Prof. Wheatstone, in February last. For these various purposes the sum of 133*l.* 4*s.* 7*d.* has been expended in the present year. Prof. Wheatstone will report on the Self-registering Meteorological Apparatus, for which a grant of 50*l.* was made at Manchester, which has been completed and placed in the Observatory; he will also report on the Electrical Apparatus, the expense of which has been defrayed by private subscriptions. The Council have to report the establishment of the following registries, viz.—1. An ordinary meteorological record, with standard instruments; 2. A meteorological record with self-registering instruments on a new construction; 3. A record of the electrical state of the atmosphere. It is proposed to add a register of the comparative amount of rain at different heights above the surface, and of the temperatures beneath it, for both which purposes the locality appears particularly well suited.

The Council have added the names of M. Bessel, of Königsberg, M. Jacobi, of Königsberg, Dr. Adolphe Erman, of Berlin, M. Paul Frisciani, Astronomer at Milan, and Prof. Braschman, of Moscow, to the list of Corresponding Members of the Association.

The rule adopted at Manchester for issuing tickets at 1*l.* each, admitting Associate Members to sectional meetings only, was revived and extended to the sons of members under age.

The officers of Sections were then appointed, and directed to assemble in their several committee rooms at the rising of the General Committee, for the purpose of electing committees, and arranging the business of the ensuing day.

The following were chosen Members of the Committee of Recommendations:—

Sec. A. Professors Lloyd and M'Cullagh.—Sec. B. Marquis of Northampton, Professors Apjohn and Kane.—Sec. C. Richard Griffith, Esq., Charles Lyell, Esq.—Sec. D. H. E. Strickland, Esq., W. Thompson, Esq.—Sec. E. Sir James Pitcairn, M.D.—Sec. F. Sir C. Lemon, Bart., James Heywood, Esq.—Sec. G. Professor Mac Neill.

The General Committee then adjourned to Monday at three o'clock.

THURSDAY, AUGUST 17.

SECTION A.—MATHEMATICAL AND PHYSICAL SCIENCE.

President—Prof. MacCullagh.
Vice-Presidents—Prof. Lloyd, The Very Rev. the Dean of Ely, Mr. W. S. Harris.
Secretaries—Prof. Stevelly, Mr. J. Nott.
Committee—Lord Adare, Sir W. Hamilton, Rev. T. R. Robinson, Col. Sabine, R.A., Rev. Dr. Scoresby, Dr. Langberg, Capt. Larcom, Mr. J. S. Russell, Dr. Scott, Mr. R. Leahy, Dr. Green, Mr. E. Hodgkinson.

The President, on taking the chair, remarked on the connexion between pure mathematics and the physical sciences, and the reasons which had induced the Association to class them together as objects of the same Section. The geometer may pursue his speculations to an indefinite extent, without any reference to the external world; but he finds the best and most useful applications of them in the field of physical research and in the study of those material laws, the knowledge of which is an essential element in the progress of the human race. Independently of their utility, the mind feels a natural—almost an irresistible tendency to such applications. Even the great geometer of antiquity (Archimedes), who thought his science degraded the moment it became conversant about material objects, and was made subservient to merely useful purposes, was yet compelled, by the strong impulse of a natural curiosity, to deviate from the proud but narrow rule which he had prescribed to himself; and then the same splendid genius which had enabled him to find the proportions of the cylinder and sphere, and to approximate to some of the most refined methods of the modern geometry, led him to lay the foundation of *Rational Mechanics*—of that science which has since grown to such a wonderful extent, and has contributed so powerfully to the advancement of civilization. The mathematician instinctively feels that the laws of the visible universe are written in the diagrams of geometry and in the symbols of analysis; and this remarkable correspondence, established by the will of the Creator, between the mathematical conceptions of the human mind and the phenomena of the external world, was perceived by the philosophers of remote antiquity as clearly, and recognized as fully, as it is by us at the present day. It was the perception of this truth which caused Pythagoras to say that *numbers* are the principles of all things, and Plato to affirm that *geometry* is employed in the construction of the world. So great, indeed, was the predilection of Plato for geometry, that he required a previous acquaintance with it from all those who wished to become students of his philosophy; but while we agree with him as to the great importance of that science, more especially as an introduction to the study of Physics, we shall not follow his example so far as to inscribe over the door of our Section Room—"Let no one, who is not versed in geometry, enter here:"—for then we should exclude that large and important class of physical inquirers, whose object is merely the discovery of new facts, and of elementary laws, which are the expressions of such facts. For, in this way, much may be done, and much has been done, by men slightly, or not at all, acquainted with mathematics: in which category will be found some of the most eminent names of modern science. But beyond such elementary laws, it is impossible to proceed, (as many an inventive mind has found when it was too late) without the help of Mathematical Science, which alone is competent to grasp the higher generalizations, and to discover those remoter laws which link together the more complicated classes of phenomena, and enable us to compute them in all possible cases. The President concluded by stating that, at the request of the Committee, the Rev. Dr. Robinson would read Mr. Baily's Report on the British Association Catalogue of Stars. The Report in question stated that the reductions are now finished, and recommended that some addition should be made to the former grants to meet some extra expenses.

Dr. Robinson then presented a Report from the Committee appointed to prepare the British Association Catalogue of Stars; the reduction was complete; the sum of 550*l.* had been voted for its publication, and the objects of the Report were to require a decision as to the number of copies which should be printed, and an additional grant to publish the necessary explanation of the catalogue. As many of those present might not be acquainted with the accounts of this catalogue given at former meetings, he would trespass on the indulgence of the President for a few

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minutes, to explain its value. Among the heavenly bodies, the stars were generally considered as motionless, and were used as points of comparison for their more erratic companions. In this respect, an accurate determination of their places is of high importance; but it becomes still more interesting from the fact that we now know many of them to be in motion, so that it is difficult to find one absolutely fixed, and the research of their proper motions becomes matter of great interest. This is effected by comparing their places observed now, with those accurately determined at a former epoch. Now to do this is not so simple as might at first sight appear. When the observation is actually made, the least part of the work is done. In the first place, we do not see the star in its true place; the motion of light makes it to be observed in advance of that, as the earth moves; secondly, it is referred to the pole and equinox: these points are not fixed in space; the one nods by the action of the sun and moon, the other moves with irregular precessions by the same force, and that of some of the planets. The observed place must therefore be corrected for aberration, nutations, &c. before it is of any use, and the mean of several such mean places, gives the result which we want. Now all this is very troublesome, and was often loosely performed, till Mr. Baily, whose Report has just been read, published the Catalogue called by the name of the Astronomical Society. That, which contained about 2,800 stars, has changed the history of Stellar Astronomy. Formerly from 30 to 40 stars, called standard, were observed, and the rest overlooked; so that in an emergency of a comet, or an occultation, there was often no reference possible, and direct observations of the individual object were requisite. In the eighteen years since it was published, he believed all its stars were very well determined. Its great advantage was, the system of logarithms computed for each star, which gave, with extreme facility, the corrections above described. But their numbers change with the changes of the stars' places, so that already they require an alteration. The advantages of this work were such, that the Association thought no more important service could be rendered to Astronomy than the extension of Mr. Baily's catalogue. It now contains nearly 10,000 stars, and the secular changes of the constants are given with them. Besides, in the places of the stars there is an important improvement; the places in the former catalogue were derived from a comparison of those given by Bradley for 1745, and Piazzi for 1800: whatever error was in either of these, was multiplied by the mode of computation when brought up to 1830; but this fault was, in the present instance, corrected. On the whole, he thought it would be one of the most creditable works of the Association, whose name it was to bear, and without whose aid it would not have been executed. He could speak feelingly of the overwhelming labour which it saved the astronomer, and was confident that all of them, foreign as well as domestic, would receive it with gratitude.

A communication from Prof. Powell 'On Elliptic Polarization of Light reflected from various substances,' was then read by Prof. Lloyd. In a communication to the Association, at the Manchester Meeting, the author stated, among other results connected with this subject, that he had observed the phenomena of elliptic polarization in polarized light reflected from several mineral substances, in which it had not been (as far as he was aware) hitherto noticed. This inquiry bears upon the general question, to what substances is the property of converting plane into elliptic vibrations in the reflected light, confined? As far as observation has yet gone, it seems restricted, in general, to *metallic* substances, whether pure or compound; but to this there seem to be some exceptions, and it remains to be determined what *proportion* of metal, in a compound, is necessary to produce the result. As these questions will require an extensive range of observations for even a limited solution, the author is anxious to lay before the Association a list of all the substances he has examined; in the hope that others will be added to their number, whether by the independent experiments of those who may have access to such specimens, or by their favouring the author with the loan of such substances for examination. [This communication was accompanied by a list of twenty-three substances examined by the author, in sixteen of which elliptic polarization was detected.]

Prof. Lloyd then gave a brief account of some investigations in which he had been recently engaged, with the hope of explaining theoretically the phenomena of metallic reflexion. The physical hypothesis from which he sets out is, that the elasticity of the ether (which is usually assumed to change abruptly at the confines of transparent media,) varies *gradually* at the surface of a metal, so as to constitute, in fact, an infinite series of thin plates of infinitesimal thickness. In such a medium, it is natural to suppose that there will be an infinite series of infinitesimal vibrations, reflected at every point in the course of the ray, the sum of which will constitute the resultant vibration. On pursuing the inquiry, however, the author found reason to conclude that there could be no sensible intensity in the reflected light without a sudden change in the elasticity of the medium; and he was accordingly driven to combine this hypothesis with that already referred to, the ether varying continuously up to a certain plane, at which an abrupt change took place. On this principle he has obtained expressions for the magnitudes of the reflected vibrations corresponding with those of Fresnel, the *two* angles which enter the formulæ being connected with the original angle of incidence by the known law of the sines by means of two constants. These expressions seem to explain, generally at least, the variations in the intensity of the light reflected from metals; but it remains to account for the difference of phase depending on the plane of polarization. The author hoped that he would be excused by the Section in laying before it an outline of a theory still incomplete. The problem, however, is one encompassed with difficulties; and any attempt, however imperfect, to obtain its solution may serve to direct further investigation.—This communication gave rise to an animated conversation, in which the President, Prof. M'Cullagh, and Sir W. Hamilton, took part.

The President, at the request of Prof. Lloyd, then alluded briefly to some recent researches of his own on the same subject. He had endeavoured to connect the laws of metallic with those of crystalline reflexion, by a *mathematical* generalization, which brought out the empirical laws of the phenomena; but he did not give the particulars of his investigation, as it had not proved satisfactory to his own mind. The method of Prof. Lloyd, on the contrary, had the merit of proceeding on a *physical* hypothesis; and his results were certainly deserving of great attention, as the problem was one of the most difficult that could be proposed in the present state of science, and the cause of the peculiar action of metallic bodies upon light seemed to be involved in mystery.

Prof. Kane proceeded to read a paper by Prof. Draper, of New York, 'On a Change produced by Exposure to the Beams of the Sun, in the Properties of an Elementary Substance.'—He preliminarily described the general properties of the solar beam as acting on chemical substances, and pointed out the brilliant success with which the experiments of Daguerre and Niepce, of Herschel, Talbot, and Hunt, had been crowned. He reminded the Section, that in analyzing the solar beam, all parts of it were not found equally active in producing chemical effects; and that, in fact, the conclusion was now very generally admitted, that in the solar beam there are three distinct sets of rays:—those possessing heating properties, which are the calorific rays; those producing the sensation of light—the luminous rays; and those which effect chemical changes, which Dr. Draper proposes to call the Tithonic rays; for he, adopting the idea of peculiar matters of light and heat, considers that the chemical effects are produced by a peculiar material agent, which he terms Tithonicity. Dr. Kane then proceeded to read Prof. Draper's paper itself, which commenced with announcing the principle that "Chlorine gas, which has been exposed to the daylight or to sunshine, possesses qualities which are not possessed by chlorine made and kept in the dark. It acquires from that exposure the property of speedily uniting with hydrogen gas. This new property of the chlorine arises from its having absorbed tithonic rays, corresponding in refrangibility to the indigo." The property thus acquired is not transient, like heat, but permanent. A certain portion of the tithonic rays is absorbed, and becomes latent, before any visible effects ensues. Light, in producing a chemical effect, undergoes a change as well as the substance on which it acts: it becomes detithonized. The chemical force of the indigo ray is to that of the red, as 66.6 to 1. The author remarked, that we are still imperfectly acquainted with the constitution of elementary bodies, inasmuch as we know, in general, only those properties which they possess after having been subjected to the influence of light.

Prof. Stevelly inquired whether the other of the two gases upon which Prof. Draper had experimented, the hydrogen gas, had been found to possess the same property of acquiring this permanent power of combining by exposure to solar light.—Prof. Kane replied that the inquiry was so obvious to a person engaged in the research, that he inferred, from the total silence of Prof. Draper upon the subject, that hydrogen did not possess the same property.—The Rev. Dr. Robinson begged leave to state, what seemed to him confirmatory of Dr. Draper's views as to the distinction between the *Tithonic* and luminous rays. He was induced by some newspaper statements to think that the Daguerréotype might give very exact representations of the inequalities of the lunar surface. He therefore procured the apparatus, and, by previous practice, acquired the requisite skill. A plate prepared by Claudet's process was then exposed, in the place of the image of a Cassegrainian reflector, of 15 inches aperture. The intensity of the light was such that when the image of the crater Copernicus, one of the brightest in the moon, came into the field of view, it dazzled the eye; but though the telescope was carried by a clock-movement of extreme precision, after an exposure of half an hour, there was shown after mercurializing, but a faint and indistinct image, or rather trace. Another plate, similarly prepared, gave, in half a minute, on a cloudy day, a most perfect picture of his house, in which minute details were shown by the microscope. He therefore inferred, that as the heat accompanying the solar rays was not found in the light of the moon, being probably absorbed there, so these other rays were also absorbed, though possibly in a less degree. The apparent complementary relation between the colour of chlorine and that of the ray which seemed to have the highest power, was curious, and excited a wish to know if anything similar occurred in respect of the vapour of iodine, or if this power was confined to the blue end of the spectrum. The experiment would not be easy, but Dr. Kane could probably manage it.—Prof. Kane promised to try the experiment suggested by Dr. Robinson, upon his return to his laboratory. He also remarked, that in the course of certain investigations, he had met with some results, which, now that the subject had been opened by Dr. Draper, he was inclined to attribute to the same cause. They were cases of the action of chlorine on organic liquids, in which the action was much more violent with a small quantity of liquid than with a large quantity, as if the light, being detithonized in passing through the larger mass, lost its energy in producing chemical action.—Mr. R. Hunt urged the necessity of broadly distinguishing, by appropriate names, the three constituent kinds of rays which are united in the solar beams, viz., those producing heat, light, and chemical action.—The President inquired, from Mr. Hunt, whether he considered these three kinds of rays which accompanied the solar beam to have the same origin, as, for instance, adopting the theory of vibrations as true for the luminous rays, did he conceive the calorific and the chemical rays were also merely vibrations in an elastic medium? If so, it was difficult to conceive the manner in which the permanent effect could be produced without calling in to the aid of the elastic ether, the molecular constitution of bodies themselves. This subject, in his opinion, demanded more attention than had hitherto been bestowed upon it.—Mr. Hunt considered that the three kinds of rays must unquestionably have the same origin.—Dr. Green said, that when he compared the results obtained by Dr. Robinson with these detailed by Mr. Hunt, he was inclined to infer that some permanent change was effected in light by the reflexion at the metallic surfaces of the specula.—Mr. Nott said, that the delicacy and minute exactness of a Daguerréotype drawing when executed by the aid of the evening sun, was to a surprising degree beyond the effect of

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the mid-day sun.—Mr. Hunt said, that he had found the mid-day sun far more energetic and rapid in its effects than the evening sun.—Prof. Stevelly said that the two statements were quite reconcileable, as Mr. Hunt spoke of the rapidity with which the effect was produced: whereas the statement of Mr. Nott had reference to the delicacy and minute correctness of the effect.

SECTION B.—CHEMISTRY AND MINERALOGY.

President—Prof. APJOHN.
Vice-Presidents—Marquis of NORTHAMPTON, Prof. KANE.
Secretaries—Mr. R. HUNT, Dr. SWEENY.
Committee—Prof. Stevelly, Dr. O'Shaughnessy, Major Beamish, Drs. F. Tamnau, Pickells, W. Gore, Messrs. T. Jennings, F. Jennings, W. West, J. de Cantabrana, F. G. Argles.

A letter was read from Professor Lyon Playfair, explaining the circumstances which had prevented Dr. Bunsen and himself from prosecuting their inquiries into the gases evolved from iron furnaces, for which a grant of 50*l.* was made at the last meeting, and recommending a renewal of that grant.

'Chromatype, a new Photographic Process,' by Mr. R. Hunt.—We are indebted to Mr. M. Ponton for the discovery of the first photographic process in which chromatic acid was the active agent. He used a paper saturated with the bichromate of potash, which, on exposure to sunshine, speedily passed from a fine yellow colour into a dull brown, giving, consequently, a negative picture. E. Becquerel improved upon this process, by sizing the paper with starch previously to the application of the bichromate of potash, which enabled him to convert the negative picture into a positive one by the use of a solution of iodine, which combined with the starch in those parts on which the light had not acted, or acted but slightly, forming the blue iodide of starch. These pictures are, however, tediously produced; they are seldom clear and distinct, and failure too frequently follows the utmost care. While the author was pursuing an extensive series of researches on the influence of the solar rays on the salts of different metals, he was led to the discovery of a process by which positive photographs are very easily produced. Several of the chromates may be used in this process; but the author prefers those of mercury or copper, the most certain effects being produced by the chromate of copper, and, indeed, in a much shorter time than with any of the other chromates. The papers are thus prepared: good writing paper is washed over with a solution of the sulphate of copper and partially dried; it is then washed with a solution of the bichromate of potash and dried at a little distance from the fire. Papers thus prepared may be kept for any length of time, and are always ready for use. They are not sufficiently sensitive for use in the camera obscura, but they are available for every other purpose. An engraving—botanical specimens or the like—being placed upon the paper in a proper photographic copying frame, it is exposed to sunshine for a time, varying with the intensity of light from five to fifteen or twenty minutes. The result is generally a negative picture. This picture is now washed over with a solution of nitrate of silver, which immediately produces a very beautiful deep orange picture upon a light dun colour, or sometimes perfectly white ground. This picture is quickly fixed by being washed in pure water and dried. The author remarked that, if saturated solutions were used, a negative picture was first produced, but if the solutions were diluted with three or four times their bulk of water, the first action of the sun's rays was to darken the paper, immediately upon which a very rapid bleaching action followed, giving an exceedingly faint positive picture, which was brought out in great delicacy by the nitrate of silver. It is necessary that pure water should be used for the fixing, as the presence of any muriate damages the picture, and hence arises another pleasing variation of the chromatype. If the positive picture be placed in a very weak solution of common salt, the images slowly fade out, leaving a very faint negative outline. If it be taken from the solution of salt and dried, a positive picture of a lilac colour may be produced by a few minutes' exposure to sunshine. Prismatic analysis has shown that the changes are produced by a class of rays which lie between the least refrangible blue, and the extreme limits of the violet rays of the visible prismatic spectrum—the maximum darkening effect being produced by the mean blue ray, whilst the bleaching effect appears to be produced with the greatest energy by the least refrangible violet rays.

'On the Influence of Light on the Growth of Plants,' by Mr. R. Hunt.—The peculiar influence exerted upon the germination of seeds and the growth of the young plants by coloured light, has been for some years the subject of the author's investigations. The results show the surprising powers exerted by the more luminous rays in preventing germination, and in destroying the healthful vigour of the young plant. Plants, when made to grow under the influence of the red rays, bend from the light as something to be avoided; while the blue or chemical rays are efficacious in quickening the growth of plants. Since the publication of the last Report, the author has tried plants of a great variety of kinds, and the same effects have been produced. It has, however, been found, that although blue light accelerates germination, and gives a healthful vigour to the young plant, its stimulating influences are too great to ensure a perfect growth. The strength of the plant appears to be expended in the production of a beautiful deep green foliage; and it is only by checking this tendency, by the substitution of a yellow for a blue light, that the plant can be brought into its flowering and seeding state. The etiolating influence of the green rays was observed upon, as well as the power which plants possessed of sending out shoots of a great length in search of that light which is essential to their vigour.

FRIDAY.

'On newly-discovered Three-twin Crystals of Harmotome, so arranged that they form a regular Rhombic Dodecahedron,' by Dr. F. Tamnau, of Berlin.—The celebrated Mohs was the first who observed that the modification of the primary form of harmotome was such as could never belong to the pyramidical system, in which it was placed by Werner and his disciples. Messrs. Phillips and Brooke gave measurements of the mineral, and confirmed the idea of Mohs. During a residence in Paris Dr. Tamnau met with a very beautiful three-twin crystal of harmotome, and also in Bohemia, in a basaltic rock in the neighbourhood of Aussig, on the bank of the river Elbe. It was accompanied with small crystals of analzime—little white crystals of chabasite,—and some yellow-brown crystals of carbonate of lime, which specimens were exhibited. Each of these little groups of crystals consists of three single crystals, so arranged that the axes cross each other at angles of 90°. By this arrangement the faces of the pyramid on the one crystal falls exactly together with the faces of the same pyramid of the other crystal; and if those faces were enlarged so much, that the faces of the prism should not be visible, they would give the form of a regular rhombic dodecahedron. Not only are the angles of the pyramid exactly determined independent of any single measurement, but it is also decided that the two angles of the pyramid are of the same value, and consequently that the mineral is not in its primary form of the right *rectangular*, but that it is a right square four-sided prism. And it may at the same time be observed that, however the distribution of the secondary faces may show the harmotome to belong to the prismatic system, we have in it a remarkable instance of a mineral which is pyramidical in its mathematical measurement, and at the same time prismatic in its physical qualities.

'On the Heat of Combination,' by Dr. Andrews.—The object of this communication was to announce the following general principle, as a consequence of previous researches of the author on the same subject, and to give a general account of some recent experiments which appear to him to establish its accuracy. The law may be thus stated: "When one base displaces another from any of its neutral combinations, the heat evolved or abstracted is always the same when the base is the same; or, in other words, the change of temperature which occurs during the substitution of one base for another in any neutral compound, depends wholly on the bases, and is in no respect influenced by the acid element of the combination." To test the accuracy of this principle by direct experiment, equivalent solutions of various neutral salts were decomposed by the addition of a dilute solution of the hydrate of potash. When the strength of the solutions and their temperatures were properly adjusted, the same variation of temperature always occurred during the decomposition of salts of the same base. If the base (in the state of a hydrate) developed, when alone, less heat than the hydrate of potash in combining with the acids, an elevation of temperature occurred during the decomposition of its salts by the latter; if the reverse were the case, the decomposition of the salts was attended by a diminution of temperature. Thus the decomposition of equivalent solutions of the salts of the oxide of copper, was attended by the evolution of the same amount of heat, as was also the decomposition of the salts of the oxide of zinc; but the heat extracted by the former was about twice as great as that extracted by the latter, because the oxide of copper produces less heat in combining with the acids than the oxide of zinc. The salts of lime furnish an example of an absorption of heat when their solutions are decomposed by potash,—a circumstance easily explained by the fact which has been before established by the author, that the hydrate of lime, when combining with the acids, developes more heat than the hydrate of potash. But, in accordance with the principle before stated, the diminution of temperature is the same with equivalents of all the salts of lime. In an inquiry of this kind many precautions are requisite, in order to obtain accurate results. Among the most important may be mentioned, the exact neutrality of the salt to be decomposed, a perfect equality of temperature in the solutions before mixture, and the precipitation of the oxide in the state of a pure hydrate, and not of a subsalt.

Prof. KANE thought it highly probable that the law propounded by Dr. Andrews will eventually be judged by chemists to be the most important communication made to this Section.—Prof. APJOHN observed, that the hydracids and oxyacids developed the same amount of heat in combining with a base.—Prof. KANE observed, that if we mix an atom of oil of vitriol with an atom of water, a considerable degree of heat is developed. Now, the concentrating of this dilute acid was not simply a case of evaporation, but one of decomposition; and it would appear that the same quantity of heat was necessary to effect that decomposition as was developed during the combination.

'On the Formation of Paracyanogen,' by Mr. T. Spencer.—The method by which the author proposes readily to form paracyanogen is, to take a solution of cyanide of potassium, sp. gr. 1200, at a common temperature. A current of chlorine is then passed into the solution, until it is thoroughly saturated, which is indicated by effervescence taking place on its surface. While passing the chlorine, the temperature of the solution is pretty rapidly raised, until it has acquired from 180° to 190° Fahr.; and at the period of saturation, dense white fumes are observed to pass off, which afford strong indications of ammonia and cyanogen. At this stage of the proceedings the solution becomes dark and turbid, and a black precipitate is observed to fall to the bottom of the vessel. If left to stand for a few hours, it will be found that a copious precipitate has settled, while the solution has assumed a scarlet colour. The liquid being decanted, the precipitate is collected on a filter and washed. This last operation should not be performed oftener than necessary, as the paracyanogen thus formed is, to a slight extent, soluble in water. This is the only property it seems not to have in common with the same substance formed by heat in the crucible, which the author supposes renders this substance harder than when formed in the wet way. The cyanide of potassium used was prepared in the way recommended by Liebig. When the solution has absorbed a volume or two of chlorine, the solution assumes a very beautiful red colour, which gradually becomes an opaque scarlet. Chlorine may still be passed through the solution decanted off, and fresh portions of paracyanogen obtained. Experiments were made with bromine and iodine; and it was found, that by combining these substances with the cyanide of potassium, paracyanogen is formed in the same manner as with chlorine.

Mr. WEST read a paper 'On a remarkable case of Corrosion of Lead by Spring Water, after passing through an Iron Pipe.'—In the case related, the water of a spring, which had flowed into and from a leaden reservoir for sixty years without injury to either, and which passed through leaden pipes with-

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out metallic impregnation, when further conveyed a long distance, through iron pipes, contained lead in solution, and was so destructive to the bottoms of the leaden cisterns, into which it next flowed, that some of them had to be renewed in five or six years. Mr. West stated the analysis of the water in question, which, except as to the lead, were the same when taken from all the three situations; he imputes the mischief to contact with oxide of iron from the pipes, and considers that the remedy must be mechanical, by coating the iron pipes or the leaden cisterns with some other substance, so as to preserve the lead itself from contact with peroxide of iron.

'Report of the Progress of the Inquiry into the Chemical History of Colouring Matters,' by Prof. Kane.—Dr. Kane stated, that as yet but little progress had been made in this inquiry. Some members of the committee were however engaged in the investigation of the colouring matters of the lichens, and a few interesting results had been obtained.

'On the Decomposition of Carbonic Acid Gas, and the Alkaline Carbonates, by the light of the Sun,' by Prof. Draper, New York.—The decomposition of carbonic acid gas, by the leaves of plants under the influence of the light of the sun, is one of the most remarkable facts in chemistry. Dr. Daubeny, in a very able paper in the Transactions of the Royal Society for 1836, came to the conclusion, that the decomposition in question was due to the rays of LIGHT, a result obtained by the agency of coloured glasses, but which does not appear to have been accepted by later authors, who have attributed it to the chemical rays. There is but one way by which the question can be finally settled, and that is by conducting the experiment in the prismatic spectrum itself. When we consider the feebleness of effect which takes place, by reason of the dispersion of the incident beam through the action of the prism, and the great loss of light through reflexion from its surface, it would appear a difficult operation to effect the determination in this way. Encouraged, however, by the purity of the skies in America, I made the trial, and met with complete success. The plan followed, was that already described for determining the active ray, in the case of chlorine and hydrogen.* A series of tubes, half an inch in diameter and six inches long, were arranged, so that the coloured spaces of the spectrum fell on them. In these tubes, water, impregnated with carbonic acid gas, and containing a few green leaves (*poa annua*), was placed. It was expected, that if the decomposition be due to the radiant heat, the tube occupying the red space, or even the one in the extra-spectral red space, would, at the close of the experiment, contain most gas. If it were the "chemical rays," in the common acceptation of the term, we might look for the effect in the blue, violet, or indigo spaces; but if it were the LIGHT, the gas should make its appearance in the yellow, with some in the green, and some in the orange. I made the trial several times, and found it much more easy to accomplish than I had expected. The results were briefly as follows:—In the tube that was in the red space a minute bubble was sometimes found, but sometimes none at all. That in the orange contained a more considerable quantity; in the yellow ray a very large amount, comparatively speaking; in the green a much smaller quantity; in the blue, the indigo, the violet, and the extra-spectral space at that end, not a solitary bubble. From these facts, in connexion with some results obtained by the use of bichromate of potash, as an absorptive medium, I conclude that it is the rays of light which effect the decomposition, and that the rays of heat and the tithonic rays have nothing to do with the phenomenon. The alkaline bicarbonates are easily decomposed by elevation of temperature, yielding a portion of their acid at the boiling point of water. Instead of using a solution of carbonic acid, I endeavoured to effect the decomposition of these salts by leaves in the sunlight, and found that it took place with facility. Nor is the effect limited to the removal and decomposition of the second atom of the acid. It passes on to the first; the neutral carbonate of soda itself decomposing and yielding oxygen gas. In like manner the sesquicarbonate of ammonia may be made to yield a very pure oxygen gas. Dr. Draper, in concluding this communication, alludes to his method of multiplying the Daguerréotype pictures, as published in the *Philosophical Magazine*, and then mentions a process of precipitating copper, after the picture has been fixed by gold, by the electrotype process, on the plate, which, as he states, gives a very perfect copy. "It is difficult," says the Professor, "to describe in words the beauty and perfection of these '*copper-tithonotypes*.' The problem of multiplying the Daguerréotype may be now regarded as completely solved."

Prof. APJOHN made a few remarks on this communication, which announced results so different from our received ideas on this subject, it being generally agreed that the chemical rays were the most active in producing the decomposition of the carbonic acid absorbed by the plant. He then called upon Mr. R. Hunt, who had paid much attention to this subject, to state the result of his experience to the Section.—Mr. HUNT said, that he had listened with great surprise to Dr. Draper's paper, as, from his own experiments with coloured glasses and transparent media, carefully analyzed so as to determine what rays were absorbed, and what rays passed through them, he had arrived at conclusions diametrically opposed to those now put forth. He acknowledged that he had never tried the experiment with the pure rays of the prismatic spectrum, but he should certainly lose no time in doing so on his return to England. Mr. Hunt then noticed some peculiarities which had been observed in the light of southern climes, to which he was at present inclined to attribute this difference in the result of experiments.

* See Report of Section A.

THURSDAY.

SECTION C.—GEOLOGY AND PHYSICAL GEOGRAPHY.

President—Mr. R. GRIFFITH.
President for Geography—Mr. R. I. MURCHISON.
Vice-Presidents—Messrs. W. HOPKINS, C. LYELL, J. TAYLOR.
Secretaries—Messrs. F. JENNINGS, H. E. STRICKLAND.
Committee—Marquis of Northampton, Major S. Clerke, Mr. E. Forbes, C. Y. Haynes, M.D., Mr. J. Heywood, Lieut. de Koksharoff, Mr. C. B. Newenham, Prof. Owen, Messrs. J. Phillips, R. Taylor, H. Townsend, R. W. Townsend, Rev. D. Williams, Messrs. E. Winterbottom, D. Gilbert, Sir R. Steele, Sir C. Lemon, Messrs. W. Hatfield, E. W. Binney, H. N. Nevins, T. Oldham.

'On the structure of the Appalachian Mountains,' by C. Lyell, Esq., F.G.S.—Mr. Lyell exhibited and explained a transverse section of the Appalachian chain of Mountains in North America, communicated by Professors W. B. and H. D. Rogers, and intended to illustrate the law of structure prevailing throughout that chain. Mr. Lyell had himself verified those phenomena as seen in Pennsylvania, in company with Professor H. D. Rogers, and had also observed the same in crossing the mountains of Maryland, between Baltimore and Pittsburg. The structure of this chain was previously explained to the Meeting of the British Association, at Manchester,* but, from the absence of illustrations, was not then understood or duly appreciated. Mr. Lyell dwelt on the great importance and originality of these communications, which had been deduced from many years of careful observation.

'On the Phenomena and Theory of Earthquakes, and the explanation they afford of certain facts in Geological Dynamics,' by H. D. Rogers, Professor of Geology in the University of Pennsylvania, and W. B. Rogers, Professor of Natural Philosophy in the University of Virginia.—The authors first proceed to examine the *phenomena attending earthquakes*, commencing with the following propositions:—1. Earthquakes consist essentially of a wave-like motion of the whole solid ground. 2. The earthquake undulation is not simultaneous throughout the whole area agitated, but is *progressive*, and propagated with enormous velocity. 3. The undulation is transmitted sometimes in the manner of an elongated, curved, or nearly straight belt, moving parallel to itself, and sometimes in the manner of a dilating elliptic or circular zone. The authors then describe earthquake phenomena as divisible into such as are of invariable occurrence, and therefore characteristic, and such as are only occasionally witnessed. The *characteristic phenomena* consist, as announced by the Rev. John Mitchell, of Cambridge, in the Phil. Trans. for 1760, of a peculiarly rapid *undulation*, or wave-like motion of the ground, and a sharp vibratory jar, or *tremor*; the undulation generally extending further from the source of the earthquake than the tremor. The *occasional phenomena*, observable only when the earthquake is violent, are a deep rumbling and grating noise, an alternate opening and closing of parallel fissures, and the escape of steam and sulphureous and other vapours, and hot water, from those fissures. In confirmation of these observations, the authors cite the earthquake of Conception, in 1835, described by Captain Fitzroy, and that which visited the island of Hayti, in May 1842. As examples of the second proposition, they mention the earthquake of Lisbon, and two others which have occurred during the present year. The first of these took place on the 4th of January, and was felt along the valley of the Mississippi, from the military posts on the frontier west of that river, to the coast of Georgia, and from 31° N. lat. to Iowa, a distance of about 800 miles in each direction; it occurred about 9 P.M., and was sufficiently violent to excite some alarm; throughout the region agitated the motion was both undulating and vibratory. From a comparison of the dates of the shock at twenty-seven different localities, it appears to have been simultaneous along a certain line, stretching in a N.N.E. direction from the western margin of Alabama to Cincinnati, a length of more than 500 miles; it was also synchronous along other lines parallel to this; places to the westward experienced the shock earlier than the other localities, the intervals being in proportion to the distance. From these facts the authors infer "*that the area agitated at a given instant was linear*, and *that the earthquakes moved from W.N.W. to E.S.E. in the manner of an advancing wave*. The velocity with which the shock was propagated appears to have exceeded thirty miles per minute. The second, or *Guadaloupe earthquake*, was felt along the Windward Islands, at Demerara, and Guiana, Bermuda, and most of the principal cities of the Atlantic seaboard of the United States, from Savannah to New York. Its range, in latitude, amounted to 35°, and in longitude, to 23°: the longest diameter of this elliptical area extending from Demerara to New York, was about 2,300 geographical miles; and its breadth, from Bermuda to Savanna, 770 miles. The principal intensity of the disturbance was confined to a nearly N. and S. line, or belt, embracing St. Vincent's, St. Lucia, Martinique, Dominica, Guadaloupe, and Antigua; and thence prolonged to the continent of South America, and to Bermuda. Along this curved axis the shock was simultaneous: and from a comparison of observations made at other stations, it appears to have been propagated eastward and westward at the rate of twenty-seven miles per minute. In the second part of their communication the authors propose a *theory of the origin and movement of earthquakes*, as applied by them in explanation of the structure of the Appalachian Mountains. According to this theory, the wave-like motion of the earth's surface during an earthquake is of the nature of an "actual billowy pulsation in the molten matter," upon which they suppose the crust of the earth floats, "engendered by a linear or focal disruption and immediate collapse of the crust, accompanied by the explosive escape of highly elastic vapour." The progressive waves of oscillation thus developed on each side of the axis of disturbance, would move off in parallel order, and form a dilating elliptic zone. Supposing the earth's crust to be ruptured only at a focal point, as in the orifice of a *volcano*, the receding pulsations would be approximately *circular*; whereas, if the line of fracture were greatly elongated, and the pulsations observed but on one side, the advancing belt of waves would appear straight.

The sea-waves caused by earthquakes are described as broad undulations of the water, moving in the same direction with the pulsation of the crust beneath, at the rate of three and a half miles per minute in the case of the New England earthquake of 1756; and at the rate of five miles per minute during the great Lisbon earthquake, the waves succeeding each other at regular intervals of five minutes. Assuming these sea-waves to correspond with the undulations beneath, the authors calculate the *breadth of the crust waves* in the Lisbon earthquake at twenty-five miles; and in the earthquake of Conception, where the undulations averaged four per minute, and travelled forward at the rate of forty-two miles in the same time, each wave possessed a breadth of at least ten geographical miles. *The tremor attending earthquakes* is considered as the *effect* of the crushing of the strata during, and caused by the undulations, rather than as the result

* See *Athenæum*, August, 1842.

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of waves of vibration, which would be dispersed and destroyed by the broken condition of the materials and their heterogeneous composition.

Application of the theory of earthquakes.—From these considerations the authors infer, that when earthquakes produce any *permanent* elevation or depression of the land, the tracts so affected will generally have the shape of elongated parallel belts, as exemplified in the Ullah Bund in the Delta of the Indus, the elevation of the coast of Chili, and the local arching of the surface across the bed of a river in Chili, mentioned by Darwin. Referring to their memoir on the Appalachian chain, the authors contend that the structure of those mountains (and, by analogy, those of other countries) implies the operation of far greater and more sudden forces than the gentle secular changes observed in modern times; and they consider it impossible to avoid the conclusion, that all the more extensive revolutions of the earth's crust have involved, to a greater or less extent, the *agency of vast earthquake waves*. To the action of these waves, in different geological epochs, they attribute the formation of the vast masses of conglomerate and detrital deposits distributed in the various groups of strata; also the transport of the great northern drift, and the polished and furrowed surfaces of rocks both in Europe and New England.

In the course of the discussion, which followed the reading of this paper, Major S. Clerke begged to mention a fact which had come under his own observation. Having witnessed the great eruption of Mount Vesuvius in 1822, it occurred to him to ascertain whether any reciprocity existed between that volcano and the small crater of the Solfatara, near Pozzuoli, distant about ten miles, in a line across the Bay of Naples. On proceeding to the latter place he was informed by the Custode, an intelligent man, that since Vesuvius had been in activity, the Solfatara had subsided. Major Clerke, on a personal examination of the aperture forming the vent of the Solfatara, found this to be the fact, the usual eruption and loud noise having ceased. When Vesuvius relapsed into quiet, the Solfatara resumed its activity.

'An Account of the late Earthquake at the Islands of Antigua and Guadaloupe, on the 8th of February, 1843,' by the Hon. Capt. Carnegie, M.P.—The earthquake is described by the author of the communication as having been felt, generally, among the Leeward Islands, but more particularly at Antigua and Guadaloupe. At both these islands the shock took place at twenty minutes before eleven o'clock, A.M., and it does not appear to have been preceded by any of the usual signs of earthquake; the weather was clear and fine, the sea-breeze blowing as usual, and the inhabitants engaged in their daily avocations. At Antigua the earth heaved and undulated suddenly; the hills oscillated, and huge masses of rock were detached from their summits and precipitated into the valleys; large fissures opened in the ground and closed immediately. The water in the harbour whirled round and round, enveloping the islands in a cloud of dust, which shut them from view, and in the space of two minutes and a half all Antigua was laid in ruins. In this island only eight persons lost their lives, owing to the black population being employed, as usual, among the canes, but the loss of property was immense. At Point-à-Pitre, in the island of Guadaloupe, the effects were much more fearful. In magnitude, this was the second town in the West India islands; it was situated upon a piece of low ground, surrounded on three sides by the sea, and entirely built of stone to avoid the effect of hurricanes. At the time of the earthquake, most of the inhabitants appear to have been at their late breakfast, in consequence of which 4,000 perished among the falling houses or in the fire which broke out immediately after; the destruction of the whole town was so complete, as to present, after the earthquake, the appearance of a vast stone quarry. The landslips were very numerous, and all the springs in the vicinity of Point-à-Pitre were instantly dried up. The shock was felt slightly as far north as Washington and Bermuda, and southward, to Demerara, travelling in a N.N.E. and S.S.E. direction; several slight shocks were subsequently felt at different periods.

'On the Direction of the Currents, by which certain Gravel Hills and Erratic Blocks were distributed in the north of the counties of Mayo and Sligo,' by R. Griffith, Esq.—Mr. Griffith states, that the erratic block deposits of Ireland were distributed by a force moving generally in a north-west and south-east direction, modified, however, in many localities by the opposition of mountain ridges and deep valleys. This deposit consists usually of clay and rolled fragments of limestone, derived from the carboniferous rocks, which occupy two-thirds of the island; and these materials seldom exhibit any trace of stratification. It frequently exceeds one hundred feet in thickness, and occupies all the valleys, and even the interior of the mountains, occurring either in one thick mass, or in elongated ridges, known by the name of *Eskers*. The prevailing direction of the mountain ridges of Ireland is north-east and south-west, that is, at right angles to the supposed direction of the current by which the drift was deposited; in consequence of this, the deposits of detrital limestone are distributed only on the north-western declivities of the hills. In the granite and slate hills of Wicklow, the limestone gravel has passed through the valleys of that range, and formed a valuable deposit to the east of Mount Leinster, spreading over the Cambrian slate, east of Newtown Barry, in the county of Wexford; the same facts may be observed in the Slievebloom mountains, in the Galtees, and the Monavullagh mountains. The summit of Blatinglass Hill, on the northern edge of the Wicklow granite district, is 1,256 feet above the level of the sea; to the eastward of this hill there is no limestone gravel, whilst it is abundant on the lower hills, and in the valleys to the south; to the north of this hill the gravel is seen at an elevation of 880 feet, from which Mr. Griffith infers, that the transporting force did not operate at an elevation exceeding 1,000 feet. Besides the limestone gravel, boulders of granite and conglomerate are occasionally found scattered on the surface, and not included in the clay drift; from the peculiar composition of the granite of certain districts, it is not difficult to detect the locality from which these blocks were derived, and hence the author has been enabled to detect small boulders of the Connemara granite, in the valley east of the Slievebloom mountains, also in King's County, and in the limestone district of Galway; indicating a north-west and south-east direction, in the line of transport, throughout a very large portion of Ireland. This direction, however, has not been universal. In the counties of Sligo and Mayo there are two ranges, namely, the Ox and the Curlew mountains, having nearly parallel directions from north-east to south-west. The Curlews consist of reddish-brown sandstone, connected with the upper Silurian system; the Ox mountains, situated about twelve miles north of the Curlews, are composed of mica slate and granite, whilst both ranges are flanked by strata belonging to the carboniferous system. South of the Curlews the gravel contains limestone only, and the *eskers* extend in a northern direction up the southern declivities of the hills; towards the summit, boulders of yellowish-gray limestone are scattered on the surface, while downwards to the limestone valley, on the northern side, the surface is thickly covered by very large boulders of reddish-brown sandstone, sometimes weighing several tons, the largest occurring nearest the ridge; towards the base of the Ox mountains these boulders are still very numerous, but much diminished in size. Ascending the mica-slate ridge of the Ox mountains, small boulders of red sandstone still occur, together with small *eskers* of limestone gravel, sometimes remarkable from their forming ridges *directly across the valleys*, as in the valley of Lough Easky. To the north and south of this lake the rock is mica slate, but at the lake itself there has been an extensive protrusion of granite. In the line of the road to Easky, two miles south of the lake, the valley is crossed at right angles by two *eskers*, composed of rolled fragments of limestone and some clay; they are thirty feet in height, and very steep; their elevation above the plain, from which they have apparently been derived, is 250 feet; numerous large boulders of mica slate are strewed over their surfaces, but none are intermixed with the gravel. Approaching Lough Easky, there is an elongated sinuous *esker* nearly parallel to the line of the valley; it is composed altogether of pebbles of quartz and mica slate, mixed with sand and clay, all derived from the adjoining mountains, thus forming a moraine, which may be accounted for on the hypothesis of Agassiz. Following the valley of Lough Easky to the sea shore, a distance of ten miles, the entire surface of the limestone country is thickly strewed with large boulders of granite; some of these close to the shore are of enormous dimensions; one of them being about one hundred tons in weight. They occur also along the whole line of coast westward, from Easky to Erris, in Mayo, and with them a few rolled blocks of mica slate, occasionally, but no limestone, though the entire district, which is comparatively low and flat, is composed of strata belonging to the carboniferous system. These granite boulders are precisely similar in composition to the granite of Lough Easky, Lough Talt, and Foxford. Taking all these facts into consideration, it is evident that in these localities the currents must have been from the south, and not, as in other districts of Ireland, from the north-west to the south-east.

Section D.—Zoology and Botany.

President—Mr. W. Thompson.
Vice-Presidents—Messrs. R. Ball, R. Owen, Prof. E. Forbes, Mr. C. C. Babington.
Secretaries—E. Lankester, M.D., Messrs. R. Patterson, G. J. Allman, M.B.
Committee—Mr. R. Dowden, Dr. Harvey, Rev. W. Hincks, Rev. Dr. Hincks, Messrs. W. Clear, J. T. Mackay, H. E. Strickland, J. Humphreys, E. Winterbottom, Drs. Power, C. Croker.

Dr. Lankester read a paper, from Mr. Robert Milliken, on a supposed anomaly in the Fructification of the Violet.

Mr. Babington said that the author of the paper had described the appearances correctly, but had come to a wrong conclusion. The fact was, that in Viola some flowers were later than others in appearing, and that the later ones were generally imperfect, not having any corolla. The later flowers appearing without petals had misled Mr. Milliken to the supposition that these produced their fruit as the result of the flowering of the first flowers.—Prof. E. Forbes stated that the absence of petals was a permanent state of some of the species of the violet.

'On the addition of the Order Nucleobranchia to the British Molluscous Fauna,' by Prof. E. Forbes.—Four years ago the author noticed minute needle-shaped animals floating in the waters of the Frith of Forth and of the British Channel, which, when examined under the microscope, presented several anomalous characters, which rendered their true position in the animal series doubtful. At the time he was able to make but an imperfect examination of them, which he laid before the Wernerian Society. He has since met with much larger animals, belonging to the same genus, inhabiting the Mediterranean seas, which enabled him to refer them to the genus Sagitta of Quoy and Gaimard, placed by those naturalists in the immediate neighbourhood of Firola, in the order Nucleobranchia. Both the British and Mediterranean animals have linear-lanceolate bodies, terminated anteriorly by an oval head, and posteriorly by a horizontal tail. Along the sides are two pair of fins, also placed horizontally, the undermost pair being large in the British, and extremely small in the Mediterranean Sagitta. From the latter the following points of structure were made out. On each side of the head is a row of curved bristle-like processes, which can be erected or depressed at the will of the animal. On the head are two distinct black eyes. The mouth opens into a straight intestine, terminating in a vent where the body begins suddenly to contract, at about two-thirds of its length. On each side of this vent, but opening on the opposite side of the body, is a slightly curved canal, terminating in a *cul de sac*, and resembling closely the canals which contain the pinnated appendages of the cydippe, but empty. The fins are of various shapes, and appear to form a sound basis for specific distinctions. They are rayed. The length of the largest specimen was two inches. The British examples were very minute. M. D'Orbigny has figured and described several species of Sagitta, which he observed during his South American voyages; but the details of his observations do not exactly coincide with those of Professor Forbes. The body which D'Orbigny styles a heart was not seen by the latter in any case; and the only circulation observed was an obscure movement of fluid with granules in the posterior part of the body behind the anus. No appearances of cilia were seen on the external surface. The author concluded, that however anomalous the characters of these curious animals might seem,

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it was nevertheless convenient, and probably correct, to arrange them among the nucleobranchous mollusca. To the same order he was inclined to refer the shell called, by Dr. Fleming, *Fusus retroversus*, and which appears to be identical with, or at least very nearly allied to, the *Atlanta trochiformis* of M. D'Orbigny.

Mr. THOMPSON produced a work of Sars, from which it appeared that a similar animal had been found near Bergen, in Norway. The animal in question, therefore, inhabited a large range from south to north.—Dr. ALLMAN had some years ago discovered the *Sagitta* about an inch long, on the south coast of Ireland, and regretted that he had not at the time an opportunity of describing it.—Mr. Thompson had seen Dr. Allman's drawing, and believed the two animals to be of the same kind.—Prof. FORBES said, that with regard to the position of the *nucleobranchiata* in the animal scale, he believed they were analogues of the Acalephæ, only higher up in the scale; they were a step in the progression from polypes through the mollusca up to the vertebrata. In this progression they passed through the cephalopoda, which they resembled in many points. Although an animal might be low down in the direct scale of classification, yet it might possess many of the functions of beings higher up. Thus the cephalopoda frequently present more vertebrate functions than many of the vertebrata themselves.

Mr. MACKAY exhibited specimens of the Irish saxifrages. He called attention to the species resembling the London Pride (*Saxifraga umbrosa*), and with the specimens of the species he also exhibited several varieties of *S. geum*, *S. hirsuta*, *S. h. polita*, &c.—Mr. BABINGTON remarked, that Saxifraga was a difficult genus to study. There were many specimens on the table, which, if they came from different countries, would be naturally described as species, but which, as they were all gathered in Ireland, he had no hesitation in calling varieties. It was no proof that a plant was a species because it remained the same in cultivation for a great length of time, for many varieties did that. He had paid great attention to the saxifrages, and of those belonging to the London Pride tribe, he believed that only *S. umbrosa elegans*, *geum*, and *hirsuta*, were species. The variety, *S. u.* of Mr. Mackay, was not the London Pride of the English gardens, which was identical with the London Pride of the Pyrenees.—Prof. FORBES said, that the difference between botanists, with regard to species and varieties, could only be reconciled by ascertaining from each writer an estimate of the value he attached to particular characters. For the want of this there was much confusion even in Botany, but the evil was much greater in Zoology. The vague manner in which the characters of animals were drawn up by British zoologists, was a constant cause of complaint among continental naturalists.

The Rev. W. HINCKS then called attention to two living specimens of the *Neottia gemmipara* of Smith. This very rare plant had been discovered by Mr. J. Drummond in a salt marsh near Castleton Bearhaven, in the county of Cork, in 1810. From an imperfect specimen, Sir J. S. Smith had described and figured it, and it had not been seen again till 1841, when it was re-found by Dr. Sharkey. Only one specimen was again obtained, and it was with difficulty identified with the original specimen in the Linnean Herbarium in London. Dr. Wood and Dr. Harvey had, during the past week, both gathered living specimens, which were now on the table. The original plant was not a Neottia, as had been supposed by Smith, but was now referred to Spiranthes.—Mr. BABINGTON stated, that he had carefully examined the plant on the table, and believed that it was a genuine Spiranthes. It was a matter of great interest, as probably this plant was one of the rarest in the world. There was no record of its having been found anywhere but in the locality from whence these specimens were brought.—Mr. Hincks stated, that among some Californian plants received in London, had been found what appeared to be a *Spiranthes gemmipara*.

Dr. ALLMAN exhibited specimens of a Linaria which he had gathered in Ireland. He believed it to be a new species, and had described it at a meeting of the Royal Irish Academy. It had been supposed to be the *Linaria Italica* of Treviranus, which had also been found in England, but this plant differed in many respects from *L. Italica*.—Mr. BABINGTON thought the plant of Dr. Allman differed from the English *L. Italica*. Should this Linaria be a new species it will probably be new to the European Flora.—Dr. Allman stated, that botanists in London had pronounced his plant a hybrid, and Mr. Mackay concurred with this opinion.—Dr. Allman then exhibited specimens of the very rare *Trichomanes speciosum*, and also of one discovered by Mr. Andrews of Dublin, which differed from it in many points, and which might probably turn out a new species. The principal features of difference that this fern presented were, the possession of bipennate fronds, long bristles, and the triangular form of its fronds: in all these points it differed from *T. speciosum*.—Mr. MACKAY had cultivated the plant in question since Mr. Andrews discovered it, and it was his conviction that it was a new species.

FRIDAY.

The SECRETARY read a report from Mr. Blackwall, 'On the Functions of the Palpi of the Araneidæ,' which had been called for at the last meeting of the Association. After stating all the opinions hitherto formed, as to the functions of the palpi of the Araneidæ, the author detailed a series of experiments on the subject, and the conclusions derived from them.

Prof. OWEN acknowledged the pleasure with which he had listened to this paper, and gave a complete view of the difficulties attending the assignment of the true function to the palpi of spiders. In alluding to a portion of Mr. Blackwall's paper, he gave an account of the structure and functions of the ovarial sac of aphides, accounting for the well known fact of the anomalous reproduction to which they were subject. He inquired whether any cases were recorded in which the ovary of plants bore seeds for successive periods without the contact of the pollen-tubes.—Dr. LANKESTER recollected the instance of a plant in the Botanic Garden at Kew bearing fruit and seeds, in which instance it was impossible to discover any organ resembling the stamen or assuming its functions.

Mr. PATTERSON then read a paper, by the Rev. J. B. Clarke, 'On the Irish Species of the Genus Limax.'—Two species were described in detail, which had not been included, by previous writers, in the British catalogue, the *Limax arboreus* of Bouchard, and the *L. Gagates* of Draparnaud and Ferussac. The *L. arboreus* is not uncommon in the wooded districts of Ireland, especially on the ash and the beech; concealing itself during the day-time under the moss and the trunk. *Limax Gagates* (Draparnaud), the Irish specimens of this limax agree with Ferussac's variety β. The only British species with which it can be compared, as to form, is *L. Sowerbii*. In some districts of Ireland the species is not uncommon; frequenting gardens and thick herbage. In the course of the paper all the British Limaxes were mentioned as occurring in Ireland, with the exception of *Limax brunneus* (Draparnaud), which had not as yet come under the notice of the author.

Prof. FORBES considered this as one of the most valuable papers that had been written on the genus Limax, which had been little attended to, though forming an important link in the scale of creation.—Mr. THOMPSON observed that this paper was interesting, as recording two forms of Limax in Ireland, which were not only new to Ireland, but did not at present exist in the British Fauna.

Dr. ALLMAN then read a paper 'On the Anatomy of *Plumatella repens*,' which was illustrated by diagrams, as well as specimens of the animal preserved in spirit. The author divided his paper into two sections; in the first of which he gave the zoological characters of the zoophyte, and in the second entered into the zootomical details of its structure. In the first part of the paper it was attempted to reduce to some sort of order the chaotic mass of synonyms with which the zoophyte in question was encumbered. This was facilitated by keeping in mind the existence of two variations, which *Plumatella repens* is seen to assume. In one of these, the zoophyte will be found attaching itself to flat surfaces, as the under side of stones, and of the floating leaves of water plants, &c., being closely adherent in its entire extent. In the second variation it will be found fixed to surfaces of small extent, as submerged stems and pieces of stick, and, as the animal continues to develope, the branches having no extensive surface of attachment will become free, and a more or less enlarged bushy mass will be the result. *Plumatella repens* exhibits, in a high degree of perfection, the molluscan type of structure; and a distinct pharynx, stomach and intestine may easily be traced. Connected with the mouth, there is here, as well as in other fresh-water zoophytes of the same order, a very singular valve-like organ. The structure of the animal's stomach was described by Dr. Allman with much detail. Two distinct groups of muscles may be detected in *Plumatella repens*, one, which corresponds with the anterior set of retractor muscles, described by Dr. Fane in the Ascidian zoophytes of the sea; and another, analogous to the opercular muscles of this anatomist. The ova will be found to consist, as in those of Alcyonella, of a central disk, inclosing the embryonic matter, and of a rim which surrounds the disk, and from which it differs considerably in structure. The disk is formed of two membranes, each of which is composed of a single layer of minute vesicles. These membranes differ from each other in the size of the component vesicles; and as there is but a single layer of vesicles in each, one face of the disk must consequently be thinner than the other. Both faces are concave on one side and convex on the other, and the concave sides being opposed, and the edges united, a closed space is thus formed, which is filled by an immense number of minute whitish globules, floating in a gelatinous fluid, and which are afterwards to be developed into the perfect zoophyte. The walls of the disk are of a horny elastic texture, of a deep brown colour, and when emptied of their contents are found to possess some degree of transparency. There would appear to be no possible way by which the ova can be liberated from the tubes but by the decomposition of the latter; and we accordingly find, after the zoophyte has entirely disappeared from the surface of the stone, on which it crept, rows of these bodies occupying the place of the original polypidom, and mapping out its several ramifications. Notwithstanding the apparently complete destruction of the polypidom, the ova are found closely adherent to the substance to which the zoophyte had been fixed. This would appear to be effected through the medium of that portion of the tube to which they adhered, for the remainder of the polypidom, becoming decomposed and washed away by the action of the water, this alone remains, being protected on each side from the influence of external agents.

Prof. OWEN then made several inquiries of Dr. Allman, with regard to the condition of the muscular fibres when in a state of contraction, and whether his observations, on this point, coincided with those of Dr. Arthur Fane.—Dr. ALLMAN stated, in reply, that the muscles were shorter when acting, and sinuous, but he had not observed nodules in the muscles of fresh-water zoophytes.—Prof. Owen thought that Dr. Allman was right in placing these animals as allies of the compound Ascidia, in which position they must be regarded as analogous to, though having no close affinity with, the polyps. Their tentacula and the vibratile cilia of their respiratory organs were in accordance with their generally elevated structure. They have, in fact, a high degree of organization, but this was generally arrested in a low stage of developement.—Mr. PATTERSON stated; in connexion with the subject of the tunicated Ascidians, that he had often found, in the thoracic cavity of the *Ascidia communis*, numerous small crustaceous animals; he wished to know if this was a singular fact.—Mr. PEACH then described the form of small bodies which he had found floating about in the water, in which he had kept specimens of the species of *Sertularia* and *Campanularia*. From the Sertularia there proceeded thousands of small globular bodies which were covered with cilia, and which were sensitive to the touch; he supposed these must be ova. He did not think they were the tentacula of the animal, as they were floating about by thousands.—Prof. FORBES, in reply to Mr. Patterson, stated, that the existence of crustacea was not unfrequent in the thoracic cavity of many of the tunicated mollusca. He had found them in the Salpa in great numbers. Some of these crustacea were very large. The phosphorescence of the Salpa, which was often observed, did not depend so much on the animal itself, as on the crustacea

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contained in their inside. He considered the small bodies with cilia, described by Mr. Peach, to be the young of some of the forms of the Medusæ. The other was also, probably, a young form of Medusa, and had been described by Sir J. Dalyell, as the young of a Sertularia.—Dr. LANKESTER had found *Plumatella repens*, at Campsall, in Yorkshire, and as this was an uncommon animal, it might be useful to those who wished to examine its structure, to know its locality. He regretted that the public was not yet acquainted with Sir J. Dalyell's valuable researches.—Prof. Forbes was glad to be able to state that Sir. J. Dalyell had made arrangements for publishing his very valuable collection of drawings, as well as his observations on the habits of the radiate tribes of animals.

'On the Habits of the Marine Testacea,' by C. W. Peach.—The author commenced with stating that the *Purpura lapillus* deposits its *nidi* all the year round, but is most active in the first four months of the year: the young escape from the *nidi* in about four months. *Buccinum reticulatum* deposits its *nidi* on weeds, stones, and the wicker-work of the store pots of the crab-catchers. They are strung together and overlie each other like the brass scales on the straps used for holding on the caps of soldiers. They are of the shape of the spade on playing cards. The author is also of opinion that the *Patella lævis* and *Patella pellucida* are the same shell, the one being the young state of the other. He then went on to describe the *Fissurella nubecula*, and to show that this shell has a serrated instead of a plain margin, and that the apex is surrounded by three teeth. In consequence of it having been asserted, at the meeting of the British Association at Plymouth, that the *Saxicava rugosa* was not an inhabitant of deep water, the author stated that he had got specimens alive in limestone five leagues from the land, and in thirty fathoms water. *Pholas lamellata* was found, also, under similar circumstances, in red sandstone. He next proceeded to describe the *Pholas dactylus*, which he had found in clay slate, in Cornwall, and to describe particularly the form and actions of the animal which he had kept alive in his house more than a month (there were fifteen or sixteen shells of all sizes); and although he marked the slab in which they were, he could not perceive that they *turned round for the purpose of boring*. In the same slab he also found *Pholas parva*.

Prof. FORBES pointed out the fact, that *nidi* of all the mollusca afforded a good ground for the formation of specific characters of secondary value. This was more especially the case with regard to the carnivorous mollusca. He hoped Mr. Peach would continue his researches on *Patella pellucida* and *lævis*, for he still must consider them as distinct species, especially as he had seen *pellucida*, which was considered often as the young of *lævis*, larger than *lævis* itself. He believed that two distinct species might be specifically alike when young, and their characters only become apparent through age. He did not, however, believe, with Agassiz, that there might be two species identically the same and yet distinct by being created at different periods. With regard to *Buccinum reticulatum*, nothing had been previously known of its habits, as it was always thrown up dead upon the shore. He had also found *Saxicava rugosa* in the deep sea in the Mediterranean, but it was not always confined to a calcareous bottom, as supposed by Mr. Peach. He hoped that Mr. Peach would continue to prosecute his researches with regard to the habits of the Marine Invertebrata.

Mr. HUMPHREYS then read a paper on the Mollusca of the County of Cork, of which he enumerated 230 species, besides 55 species of the Articulata and 25 of the Radiata.

Mr. THOMPSON stated that, of the Echinodermata mentioned in this list, all the rarer forms had been figured by Prof. Forbes, in his 'History of British Star-fishes.' The crustacea were interesting, as many of them had been added to the list by Dr. V. Thompson, when he resided in Cork. Of the land and freshwater shells on the list, the *Linureus involutus* was known only in the south of Ireland. The marine shells were exceedingly abundant, as the Cove of Cork was, after Bantry Bay, the best station for them in Ireland. One of these, a new one, had been named after the author of the paper, *Buccinum Humphreysianum*. This was not, as had been supposed, the *B. anglicanum* of Lester.

Mr. H. G. STRICKLAND then read the Report of the Committee appointed to investigate the length of time during which seeds would retain their vitality. Several experiments were making, and the committee still invited the attention of the members to this subject, as they would be glad to receive, from any source, seeds of which the great age could be clearly ascertained.

THURSDAY.

SECTION E.—MEDICAL SCIENCE.

President—Sir JAMES PITCAIRN, M.D.
Vice-Presidents—W. BULLEN, M.D., C. P. CROKER, M.D., A. H. CALLAHAN, M.D., C. BULL, M.D.
Secretaries—J. POPHAM, M.D., R. S. SARGENT, M.D.
Committee—Drs. D. B. Bullen, Houston, Cronin, J. F. Duncan, Townsend, Olliffe, Wherland, Bevan, Howe, Harrison.

Sir James Pitcairn in the chair.

The PRESIDENT read a letter from Prof. Sharpey, of London, in reference to the researches which he was carrying on with M. Erichsen, on the subject of Asphyxia; and expressing a hope that the grant of money made at the last meeting, to defray the cost of the experiments, which are not yet concluded, would be continued.

Dr. OLLIFFE (of Paris) read a paper 'On a peculiar Disease of the Biliary Ducts.'—The affection to which he was about to call attention, had never yet, he believed, been described by any author, and was of great importance, as it proved fatal in the case first brought under his notice. It occurred in the person of an officer who had resided for many years in India, and during that time suffered from the "Jungle Fever," or a peculiar intermittent of the tertian type, which was afterwards renewed in a slight form in Italy. Many years afterwards he was attacked by symptoms, not of an aggravated character at first, such as slight nausea, every morning, but not amounting to vomiting, with debility. Then rigors of daily occurrence set in, followed by fever, terminating in diaphoresis; he seemed labouring under an attack of ordinary intermittent fever. The periodical symptoms were removed by the administration of quinine; but the debility increased, with some tenderness over the region of the liver, which appear to be hypertrophied. Notwithstanding the most careful treatment, conducted under the advice of the most eminent Parisian physicians, the patient died. On a *post mortem* examination, the viscera of the great cavities appeared perfectly sound, with the exception of the liver, which was hypertrophied, but its general parenchymatous structure seemed healthy, with the exception of the mucous membrane of the biliary ducts, which was thickened, softened, and readily separable from the tissue beneath it; the ducts were enlarged and filled with a quantity of pus, and this through the whole organ, so that wherever an incision was made it oozed out. The veins were particularly examined, and were found quite natural. The gall-bladder was full of bile, mixed with pus. The mucous membrane of the entire alimentary canal was healthy. For this disease Dr. Olliffe proposed the name of "Purulent Catarrh of the Biliary Ducts;" and exhibited to the Section a cast, representing the condition of the liver on dissection. The cast was formed of the new material used by Dr. Felix Thibert, of Paris, which possesses all the beauty of wax, and is much more durable, under all circumstances of temperature and casual violence.

Dr. HOUSTON read a paper 'On the means adopted by Nature in the suppression of Hæmorrhage from large Arteries.'—It was not the author's intention to go into an examination, or statement, of the theories laid down on this subject, derived from experiments on the lower animals; (these experiments, although they might solve some general question, were, he observed, frequently deceptive when applied to a particular case in human pathology;) but to state accurately the appearances he found in a very remarkable case which had come under his observation and treatment. In it the entire arm had been suddenly torn off. The patient, a stout, healthy man, had been caught by a belt in a mill and thrown down with much violence; the arm which was caught was entirely removed; the man got up and walked down three flights of ladders without knowing that he had lost his limb. When removed to the hospital, the constitutional symptoms were very slight; the stump was covered with grumous blood, and was much lacerated; the nerves, particularly the median, hanging out several inches. There was no hæmorrhage, but a slight oozing. The brachial artery, when found, was tumified, smooth and soft at the extremity; strongly jerked by the pulsation of the heart, but not pouring out one drop of blood. For the prevention of fatal hæmorrhage, a ligature was applied, and subsequently amputation was performed at the shoulder-joint; on examining the artery below where the ligature was applied, the inner and middle coats were found to be retracted fully half an inch within the external or cellular coat, and the interval was filled with coagulated blood and cellular tissue in shreds. This blood Dr. Houston deemed to be perfectly fluid when it came under his observation first. The "pursed up" extremities of the inner coats retracted within the cellular sheath, he believes to have been the efficient cause of the closure, so as to prevent a fatal effusion of blood. A preparation of the artery taken from the removed stump, slit up to show the condition of the coats, and a drawing of the parts in their recent state, were exhibited to the Section.

Dr. OLLIFFE remarked, that this case confirmed the views of Amussat on the effects of the torsion of arteries, which he adopted in place of ligature in many cases.—Dr. HOWE detailed a case of similar character.

FRIDAY.

Sir J. Pitcairn in the chair.—Prof. HARRISON read a paper, 'On the Cure of Aneurism by Pressure.'—The author alluded to the danger incurred in the usual mode of treatment by ligature, notwithstanding all the improvements introduced by Hunter and Scarpa; it was most desirable that another less hazardous mode should be adopted. He wished to bring before the Section a case of successful treatment by pressure. This mode, he was aware, was not new, but he abstained from the attempt to arrest completely the circulation in the aneurismal sac, which attempt caused the very danger arising from ligature—namely, inflammation and sloughing; in the revival of this method, the object was by restraining the flow of blood through the sac, without interfering with the collateral circulation, to gradually fill the sac with a coagulation, and thus procure its obliteration, while the collateral circulation becoming enlarged by degrees, the limb will be supplied with its necessary quantity of blood. On this principle four cases had been successfully treated this year in Dublin, the last of which having been under his care, he laid it before the Section. The learned Professor then detailed the case at length from the 9th of May, when it first came under treatment, to the 10th of August, when the disease appeared to be completely removed. The instrument at first used, was that described by Dr. Bellingham in the *Dublin Medical Journal*. The pressure was made in the groin (the case being one of popliteal aneurism), and kept applied for about an hour, at intervals, its degree being regulated by the patient himself. In the progress of the case the instrument was obliged to be changed, and one known by the name of L'Estrange's tourniquet was applied at a different point on the limb, but this becoming irksome, a modification of the Carpenter's clamp, suggested by the patient himself, was used, and continued until the aneurismal swelling subsided, and all pulsation had disappeared. The collateral circulation appeared well established, and the motions of the limb were unimpeded and free from pain. Although the symptoms of the disease had disappeared, Prof. Harrison had recommended the instrument to be continued for some time.

Dr. OLLIFFE said, that this mode of treatment was proposed about a century ago by an Italian surgeon, and had been adopted with some modification by M. Amussat, who applied a torsion process on the artery, exposing it, if necessary. In answer to the inquiry of a member, Dr. Olliffe said, he was not aware of any such operation having proved successful.—Dr. WOODROOFFE having witnessed Prof. Harrison's case, could bear testimony to the completeness of the recovery, and it was the more gratifying as the patient was naturally of a very excitable circulation; the sudden walking across the ward in which he lay, the slightest mental anxiety, would bring on a return of the pulsation, at a time that it seemed quite controlled by the instrument: from this circumstance he was induced to believe, that this was a case of such a character, as to warrant the highest expectations of its general applicability.—Dr. HOUSTON requested to know what was Prof. Harrison's opinion as to the

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pathological changes that occurred in the sac during its obliteration. In reply, Dr. Harrison stated, that he had avoided making any statement which must be mere matter of theoretical opinion; fortunately, in these cases there had been no *post mortem* examination, from their uniform success, but he believed the sac became obliterated from both the coagulation of the blood, and from its contraction after the distending force of the circulation was removed.—Dr. BEVAN suggested, that the coagulation of the blood during the pressure might be assisted and promoted by the passing of slight galvanic shocks through the sac.

Dr. PICKELLS read a paper, 'On the deleterious effects of Œnanthe Crocata.'—This plant, he observed, was known to be one of the virulent poisons of the indigenous British Flora, but was stated to be very rare in Great Britain by Dr. Smith, in the letter-press of 'Sowerby's Botany'; this was by no means true as regarded Ireland, particularly in Cork, and other southern counties, in which it grows in great abundance. Dr. Pickells collected nearly thirty cases of death by eating the root, the quantity in one instance not exceeding "the top of the finger"; he described the symptoms as exhibited by those cases,—insensibility, convulsions, locked jaw, delirium, and insanity; and pointed out the proper mode of treating such cases, by detailing several which were cured by the exhibition of strong emetics, diffusible stimulants, enemata, &c. He concluded by making some observations on the poisons used by the ancients in judicial executions; he thought that this might have been the plant used to destroy Socrates, and not the *conium maculatum* of modern botany, and from the symptom of insanity, he thought, that this was the plant designated as the "insane root" by the poet. This plant, Dr. Pickells stated to be equally injurious to black cattle and horses, as to man; he believed there was no direct antidote known; melted butter was given in some of the cases which recovered, and is popularly deemed a preservative against its effects. The root is frequently used as a discutient external application to tumours, and many of the accidents have occurred by eating it, when gathered for this purpose.

THURSDAY.

SECTION F.—STATISTICS.

President—Sir C. LEMON, Bart.
Vice-Presidents—Major BEAMISH, Sir W. CHATTERTON.
Secretaries—Dr. W. C. TAYLOR, D. BULLEN, M.D.
Committee—The Archbishop of Dublin, The Archdeacon of Cork, Rev. Mr. Murphy, Rev. J. F. M'Namara, Sir R. Musgrave, Messrs. N. Musgrave, J. Thompson, J. Shuttleworth, H. Townsend, J. Heywood, Rev. W. Hincks, Mr. A. Abel, Sir T. Deane, Major S. Clerke, Messrs. R. Dowden, H. Biggs, The Mayor of Cork, Mr. F. Jennings, Dr. Hobart, Messrs. W. Fagan, C. Blanconi.

The SECRETARY read a paper, by the late W. Leatham, Esq. on the present infecting and demoralizing state of the lodging-houses for the travelling poor in the towns and villages of England. Sir T. DEANE and Mr. T. JENNINGS gave an equally gloomy account of the lodging-houses in the city of Cork, and expressed a hope that the legislature would interfere. Mr. DOWDEN, however, thought that it would be necessary to exercise great caution in making legal regulations, and that over-legislation for the poor was the great error of our age and country.

Major BEAMISH read a statistical report on the physical and moral condition of the working classes in the parish of St. Michael's, Blackrock, near Cork. The whole population, in April 1843, was 2,630; the number of the working classes 2,258. The workhouse is the last resource, and there are only three paupers from Blackrock in the Cork Union. The wages of the labouring men average 5*s.* 10*d.* a week. The food of the poorest labourer consists of potatoes and milk, or potatoes and salt-fish, the cost of which is about 4*s.* 8*d.* per week for a family of six. The luxurious habits of the fishermen are remarkable; in a successful season, the weekly expenditure for a family of six averages 18*s.* per week. 472 children are educated in the various schools, and 142 pay for their education, an average of 3*l.* each annually. The moral condition of the working classes is extremely good.

'Contributions to Academical Statistics: Responsions,' (Oxford) by Prof. Powell.—The following details refer solely to the first examination, called "Responsions," which takes place at the end of the first year of academical residence, and the passing of which is an indispensable preliminary for becoming afterwards a candidate for a degree, that is, in general, for continuing in the University. The column of matriculations is taken from the author's communications in the Reports of the British Association for 1839 and 1842. The number of candidates being in general greater than that of the matriculations, arises from the circumstance of many offering themselves a second, or even a third time, after failure or withdrawal on a previous occasion. The mean results may show generally the proportion of those who either failing or withdrawing at this examination, do not go through more than the first portion of their academical course. But no exact proportion can be assigned, owing to the circumstance just mentioned.

Year.	Matriculated.	Candidates for Responsions.	Passed.	Failed.	Withdrawn.
1832	377	415	308	51	56
1833	384	420	325	42	53
1834	360	379	307	29	43
1835	369	395	292	45	58
1836	369	420	311	56	53
1837	421	431	295	73	63
1838	393	489	336	107	46
1839	404	483	375	70	38
1840	396	408	326	53	29
1841	441	412	338	40	34
Mean..	391	425	321	57	47

A paper was read from Mrs. Gilbert, on the progress of the Wellingdon agricultural school; it added little to the information already contributed by that lady on her industrial schools and system of spade husbandry.

FRIDAY.

The promise of a paper by Dr. W. C. Taylor 'On the Irish Silk Manufacture,' which was to be accompanied by specimens of the finest poplins and tabinets produced by the looms of Dublin, attracted an unusually large concourse to this Section.—Dr. TAYLOR commenced by stating that the silk-manufacture was introduced into Ireland by the French refugees, whom the revocation of the Edict of Nantes compelled to abandon their country. There are no certain records for fixing the precise date when silk-weaving was commenced in Dublin, but it is generally believed that an ancestor of the present respected family of the Latouches commenced the weaving of tabinets or poplins and tabbareas in the liberties of Dublin about the year 1693. A great and fatal error was made by the new settlers in the very outset of their career; they adopted the principle of excluding the native Irish from the benefit of all the improved arts which they introduced, refusing to receive any of them as apprentices. The manufacture was consequently an exotic forcibly prevented from taking root in the soil, and deriving its support chiefly from a system of artificial patronage. So weak, indeed, was it, that, in 1733, the Irish manufacturers of silks and stuffs waited on Archbishop Boulter, who then virtually ruled Ireland, to obtain his influence in passing a law to prohibit the wearing of East India goods. In the year 1764, an act was passed to place the silk trade under the direction of the Dublin Society, as far as it extended within two miles and a half round the Castle, and the Society was empowered to make such laws and regulations for its management as they should deem necessary. It has been generally asserted, that under this system of management the silk trade attained a high degree of prosperity; in a paper furnished to the Hand-Loom Commissioners, it was stated that in the year 1775 there were 3,400 looms in Dublin in full employment. That this return is grossly exaggerated, will appear obvious from the following considerations. In the thirteen years, from 1752 to 1764, the average imports of silk into Ireland were

15,760 lb. Manufactured.
48,132 lb. Raw.
275 lb. Ribband.

In the period, from 1765 to 1777, when the bounty system was in full operation, the following were found to be the averages—

18,200 lb. Manufactured.
45,990 lb. Raw.
1,060 lb. Ribband.

That is, the imported fabrics had increased, while the raw material, to be worked up in Ireland, had diminished. This decline appears to have continued, and, in fact, we find, from Parliamentary documents, that in 1784 there were only 800 silk-weavers at work in Dublin, and that even these were not all in constant employment. In 1786 Parliament withdrew its support from the Society's silk warehouse. The trade was altogether suspended by the insurrection of 1798, and in 1800 it was deemed necessary to protect it by a duty of 10 per cent. on the introduction of foreign and British silks. Soon after this, the silk-manufacture began to be established in Lancashire and Cheshire, while in Ireland the trade was severely injured by combinations and trades-unions; several excellent workmen, unable to endure the arbitrary regulations established by these self-constituted bodies, removed to England, and, at this hour, there are more Irish than English engaged in silk-weaving at Macclesfield. In 1826 the protecting duties expired, and as the silk-weavers refused to modify their arbitary laws so as to meet the altered circumstances of the times, whole silk-weaving was destroyed as a branch of industry in Dublin. The poplin or tabinet manufacture, in which the weft is worsted, is always classed with the silk-trade in the returns made to the Irish Parliament. There are at present about 280 men and 70 women engaged in the poplin manufacture, assisted by 130 children employed in winding the bobbins or quills for the shuttles, at ages varying from 7 to 13 years. As the poplin manufacture is a very limited branch of industry, the Society of Operative Weavers has been able to maintain a fixed and uniform rate of prices for several years; and the master manufacturers generally concur in the system, because in an article of limited consumption, the use of which is exclusively confined to the wealthier classes of the community, it is of far greater importance to maintain the acknowledged superiority of the article than to produce it at a lower cost. The greatest improvements in the manufacture have resulted from the introduction of the Jacquard loom, and from a machine of recent invention for introducing a variety of colours in fancy brocading by a more effective process than that which was anciently employed. In what are called French poplins, cotton is very freely introduced, and though they are thus rendered much cheaper than the Irish, they are obviously inferior in richness and beauty, and they have been found still more so in permanence of colour and durability of material. The Irish poplins are highly esteemed abroad, and they are occasionally ordered in limited quantities for the principal continental courts, the United States of America, and the East and West Indies. Silk has not been thrown in Dublin since the year 1837; it is chiefly imported from England, and the consumption of organzine is estimated at about 18,000 lb. annually. There are about 240 poplin looms in Dublin, 20 velvets, and a few furniture tabbareas; so that the poplin may be regarded as the only branch of the silk-manufacture which has a healthy existence in Ireland. It has been already stated, that the high price of the fabric must always restrict the manufacture of poplin within what large mill-owners would consider exceedingly narrow limits, particularly as it is believed impossible to apply power successfully to this species of weaving.

A paper was read from Mr. I. CATLOW, on the natural relation between the anniversary season of birth and death, and the tendency to death in the natal month. Some strange theories of the author's prevented this paper from receiving the attention which such zeal and industry, bestowed on a more practical subject, must have commanded.

Dr. D. BULLEN read a paper on the statistics of the parish of Kilmurry, a rural district in the barony of West Muskerry, in the county of Cork, which exhibited a striking improvement in the physical and moral condition of the people, arising chiefly from the temperance movement and the great advance made in education.

The discussion which followed the reading of this paper, turned chiefly on the advantages of industrial education, and it was stated that large quantities of muslin are now sent from England to be worked in Ireland, one establishment alone paying more than 20,000*l.* annually for needlework in Ireland.

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THURSDAY.

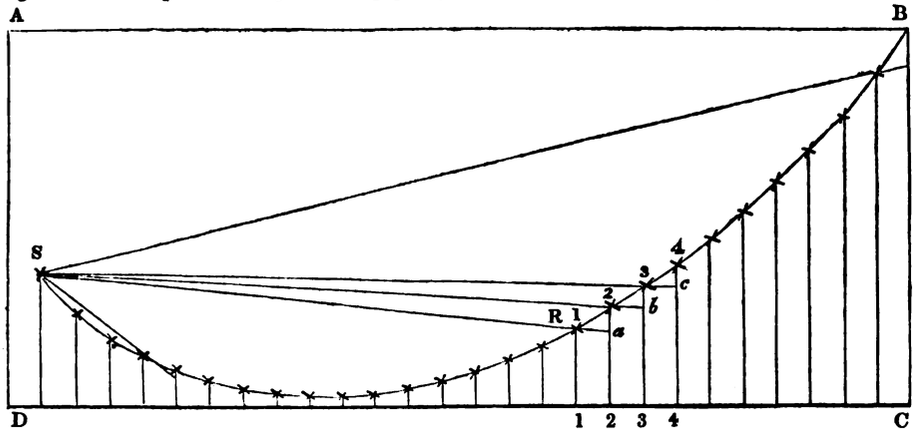
SECTION G.—MECHANICAL SCIENCE.

President—Prof. J. MACNEILL.
Vice-Presidents—Messrs. J. TAYLOR, F. G. BERGEN, Sir T. DEANE.
Secretaries—Messrs. J. THOMSON, R. MALLET.
Committee—Messrs. J. S. Russell, C. Vignolles, The Ven. Archdeacon Kyle, Messrs. J. I. Hawkins, — Chanter, W. Jessop, E. Hodgkinson, R. Taylor, J. S. Patrick, J. Perry, A. Fox, J. Wilson.

Prof. Macneill, President, in the chair.

A paper, by Mr. Ryan, 'On the Application of Water as a Moving Power,' was read. In principle, the machine described resembled Barker's mill.

Mr. SCOTT RUSSELL communicated to the Section a paper 'On the Application of our Knowledge of the Laws of Sound to the Construction of Buildings.'—The object of this paper was twofold—first, to apply our knowledge of the *known laws* of sound to the phenomena of speaking and hearing in a given building; and secondly, to develope certain *laws of sound recently discovered*, and not generally known; and to show their application to the same practical purposes. Part I. of the paper contained the application of the *known laws* of sound to the construction of buildings. The author prefaced this part of the paper by describing a form of building which had been found to be perfectly adapted to the purpose of seeing and hearing with distinctness and comfort. This arrangement of buildings had been described by him in a paper communicated to the Royal Society of Arts of Scotland some years ago, but had not been actually constructed on a large scale until lately, when a young architect, Mr. Cousins, of Edinburgh, having been employed to construct some large buildings, and alighting on this paper, adopted its principles. Buildings were now erected on this principle, and contained from fifteen hundred to three thousand people, whom they accommodated without difficulty, and with perfect comfort both to speaker and hearer. He had little doubt, from experiments he had recently made, that so many as ten thousand people might be so arranged as to hear with ease and comfort a good speaker. Mr. Scott Russell's principle of construction is to place the speaker in the focus of a curve, which he calls the curve of equal hearing, or the isacoustic curve; and to place the seats of the auditors in such a manner that their heads shall all be arranged in this curve.



Let A B C D represent the vertical section of a building for public speaking, S the height of the speaker on his platform, D C the floor of the building: then, for the purpose that all the auditors should hear and see equally well, they should be placed on the line S R B of the acoustic curve. This curve is constructed in the following manner: D C is first divided into equal parts, to represent the usual breadth of a sitting, and vertical lines are drawn through these points. R being the place of the auditor 1; the place of auditor 2 behind him is assigned thus—join S R, and produce it to *a*—from *a* upwards set off *a* 2 = 9 inches, and 2 is the proper height of the next spectator. Then join S 2, produce it to *b*, and set off *b* 3 = 9 inches, and 3 is the place of the third spectator; and so on for the place of every spectator. Such was the vertical section of the building. The horizontal section was either circular or polygonal, having the speaker at the centre. This form had been found perfectly successful in affording the highest degree of comfort both to hearer and speaker; therefore he submitted it with confidence to the Section, as a practical and established principle, more than as a mere theoretical speculation. The remainder of this paper was then adjourned till the next day.

Mr. H. DIRCKS read a paper on the construction of Luntley's Shadowless Gas-burners, and the shape of Glass Chimneys for Lamps. The object of the burner was to bring the gas issuing from the small orifices into direct contact with atmospheric air at the ordinary temperature. Mr. Dircks contended that the heating of the air previously to its combustion diminishes the brightness of the flame; because, while each volume of carburetted hydrogen gas requires ten volumes of atmospheric air for its perfect combustion, the expansion of the air by heat necessarily reduces the weight of oxygen contained in the same volume of air; and therefore, unless some means be adopted of increasing the supply of air, the oxygen would be deficient. Another alleged advantage of the burner arises from the small quantity of metal through which the orifices are perforated, for by that means a smaller quantity of heat is abstracted in burning. The peculiarity in the form of the glass chimney consists in having the upper end enlarged. The effect of this enlargement, Mr. Dircks said, was to open the top of the flame and increase its brightness.

Mr. J. TAYLOR explained to the meeting the recent improvements of Dr. Faraday in the combustion of gas; and a short discussion arose, in which Mr. Hawkins and Dr. Scoresby took part, on the advantage of enlarging the upper ends, not only of glass chimneys, but of all chimneys for the combustion of fuel.

EVENING MEETING.—THURSDAY.

COL. SABINE opened the proceedings by apologizing for the absence of Lord Francis Egerton, who was detained by sickness in England; and he proposed that the Marquis of Northampton should take the chair; he was the long-tried friend of the British Association, and ever ready to give his services in the cause of science.

The Marquis of NORTHAMPTON having taken the chair, and after dwelling at some length on the merits of the Earl of Rosse, as a cultivator of science, introduced him as President to the meeting.

The Earl of ROSSE then took the chair; and, after a short delay, rose to deliver the annual address. He said,—

I am sure no one can feel more sensible of the kindness of my noble friend, in condescending to notice my very humble exertions in the cause of astronomical science, and no one more conscious that the compliment so flattering is undeserved, and, I must say, that I should be but too happy were it now in my power to resign into his abler hands those duties which have just devolved upon me; for in that case I am sure the Association would have nothing to desire. But as that is impossible, and as it has been of late the practice for those who have occupied the position in which I find myself most undeservedly placed, to offer a few observations on the objects of the Association at the first General Meeting, I feel I have no other course but to solicit, most earnestly, your kind indulgence. Such a request you would not perhaps consider unreasonable from any one who laboured under the embarrassment necessarily arising from the consciousness of his own inability adequately to discharge the duties intrusted to him, augmented, as it must be, tenfold, by that awe which it is impossible not to feel in the presence of men the most distinguished in the varied departments of human knowledge. But perhaps, in this instance, your kindness will allow there is an additional claim to your indulgence. This very embarrassing position is not of my own seeking. To have aspired to the high honour of presiding at one of your meetings, would have been an act of presumptuous vanity which I never did, which I never could have contemplated. A communication from Manchester, announcing that the Association had actually made their selection, was the first intimation which reached me that my name had even been thought of. Under such circumstances, to have declined the honour, and to have shrunk from the responsibility, would, in my opinion, have been inconsistent with proper respect: it remained, therefore, but to endeavour to do the utmost, trusting that your kindness would overlook all omissions, and that the vigilance of the many most able men who guide the proceedings of this Association would detect and correct all important errors. But, however arduous the task, however painful the duty of addressing a meeting so constituted as this is, it is impossible not to participate in the gratification which all must feel in seeing so many men of eminence assembled to assist each other in promoting objects of such deep and general interest. The man of the world who, busied in the changing scenes of life, watches with fixed attention the actions of men, while he occasionally perhaps casts a passing glance at science as it happens to present to him some new wonder—he cannot fail to look with surprise, and, I may add, with gratification, at a meeting so large, (and in this country too,) from which politics are altogether excluded. Here he will see no angry conflict of passions, none of that feeling of bitterness and animosity, which never fails to attend the contests between man and man, between different classes in the same country, or between different nations: all proceeding from the same cause, or nearly so—a struggle for power; in other words, a struggle for dominion over man, and through him over the material things of this world. But in such a contest, what is gained on one side must be lost on the other. Here, on the contrary, however much may be gained, there can be no loss to any one. This is no paradox; for here the object of the contest is to increase man's knowledge, and with it at once his power over the material things of this world. It is plain, therefore, that in the objects we have in view, all have an equal interest; that the contest we are engaged in is one of friendly rivalry, all competing in their efforts to promote that knowledge, that science, which has been given to us as the reward of industry, and by which the gifts of a bountiful Providence may be increased and improved, for the benefit of man, to an extent almost unlimited.

But, Gentlemen, there are, perhaps, many here who have not been present at other meetings of the Association, who know nothing of the objects actually accomplished by it, and who are not acquainted with the records of its proceedings annually published. The question, therefore, may be asked, Does this Association actually promote the advance of science, and if so, by what means?

For a complete, detailed, and triumphant answer to such a question, I must refer to the printed Reports of the proceedings. It would be unpardonable on my part to take up your time in endeavouring to perform a task, no doubt imperfectly, which has been achieved in the most complete manner by the very able men who, on former occasions, have undertaken it. I shall, therefore, only mention that original researches in various departments of science, and on a great scale, have been carried on by the Association, upon which large sums have been expended under the most skilful management, and with very important results. The sum so expended exceeds 8,000*l*. Much also has been accomplished for science by the resources of the State, applied under the advice of the Association; and within a few days it has been officially announced that the sum required for an important astronomical object, the publication of the Observations of Lacaille and Lalande, has been granted by Government.

For the previous reduction of the observations we are indebted to the zeal, ability, and public spirit of Mr. Baily and Mr. Henderson, two members of the Association, who gave their services gratuitously,

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and took upon themselves the laborious duty of superintending the work. The actual expense incurred, amounting to 1,400*l.*, was defrayed out of the funds of the Association.

I am also happy to be enabled to announce, that with respect to another great undertaking you all have heard of, which has been carried on at the public expense, under the gratuitous superintendence of a distinguished philosopher,* a most favourable notice has been published by a foreign geometrician of eminence: that notice, or essay, perhaps I should call it, will appear translated in the next number of the Scientific Memoirs. I regret I have not been able to procure a copy of the original essay, and therefore cannot say anything more precise about it; still I cannot refrain from mentioning it as a subject of much interest in the scientific world. In addition to the researches carried on by the Association, much has been done to aid research. A very important series of papers has been written and published in the annual volumes, under the head of "Reports on Researches in Science." Each of these Reports is, in fact, a complete and accurate general view of the actual state of that science, or branch of science, to which it refers, briefly, but profoundly, touching upon every point of interest, so that the man about to undertake the task of endeavouring to advance any particular branch of science may at once, by referring to one of these Reports, know where to look for that information which is indispensable to success, namely, an exact knowledge of all that has been done by others.

These Reports are so numerous, and embrace so wide a field, that to give any analysis of them within reasonable limits, would be impossible; and to form an adequate estimate of their importance, it is absolutely necessary to examine them in detail, just as they have been published. However, it appears to me, that without presupposing any knowledge whatever of these matters, or of the past history of this Society—without assuming that it has in any one instance effected, by joint co-operation, important and laborious researches in the cause of science, still that, even to a person who will not take the trouble of inquiring and informing himself, an answer to the question, Does the Association advance science? may be returned, short but conclusive. The answer I should give would be this: I appeal to the experience of every man at all conversant with the history of science, and with the working of scientific societies, whether it is not an indisputable fact, proved by experience, that all such societies, when properly conducted, are powerfully instrumental in promoting the advance of science.

Unfortunately, it sometimes happens, that when a new society springs up, it in some degree interferes with a society previously existing. This Association, however, interferes with no other society, and therefore, setting aside the great objects actually accomplished, far beyond the pecuniary resources of other societies, and for which I take no credit, because I presume for a moment they are unknown, it appears to me, nevertheless, to follow irresistibly, that this Association, acting precisely as other learned societies do—using the same means, and exerting a similar indirect influence, must likewise, just as they are, and on a scale just proportioned to its magnitude, be eminently useful in urging on the advance of science.

It may, perhaps, be worth while to inquire for a moment in what way the associations of scientific men promote science. The inquiry, however, cannot alter the fact that they do so, for that fact is based on experience. There are many and very obvious ways in which they do so. I shall mention but one.

The love of truth; the pleasure which the mind feels in overcoming difficulties; the satisfaction in contributing to the general store of knowledge; the engrossing nature of a pursuit so exalted as that of diving into the wonders of the creation; all these are very powerful incentives to exertion; and under their influence great works have been undertaken in the cause of science, and carried through to a successful termination; but I believe few will be disposed to deny that further inducements must be highly useful.

Let it be for a moment recollected, that where any, even the most trifling, step in advance has been gained, except, perhaps, the accidental discovery of a simple fact, there has usually been a long and laborious course of previous preparation. It has been necessary, even in the more popular sciences, to know accurately, first, what had been done by others; to see distinctly the boundary line between the known and the unknown, before there was the least chance of effecting anything; and in the higher departments of science such is the time to be expended, so great the toil to be endured in ascending to that elevation, from which the difficulties to be encountered but just begin to appear, that the task is one to which the undivided energies of man exerted for many years are no more than commensurate.

But the necessary preparations accomplished, then the real difficulties commence. Some perhaps apparently new principle suggests itself; it is followed, with great expenditure of time and labour, to its remote consequences, and it turns out to be perfectly barren and worthless.

One disappointment succeeds another, and years of toil pass away and no result. Under these trying circumstances the associations of scientific men afford their friendly aid; they soothe disappointment, excite hope, and prepare the way for redoubled exertion: they call into active existence that principle which has been implanted in our nature for the noblest purposes—the legitimate ambition of meriting and receiving the approbation of our friends and associates. In the ordinary circle of acquaintances, the man engaged in scientific pursuits will find very few, if any, who can understand and appreciate his labours; but in such associations as this, there are always many who see exactly the object aimed at, the difficulties to be encountered, and who are ready to acknowledge with gratitude every successful effort in the cause of science.

It is thus, without having recourse to other considerations, that I account for the fact, that the associations of scientific men, even when they employ no large funds, and perform no gigantic labours, as this society does, still, by their indirect action, accelerate very greatly the progress of scientific discovery.

But this Association performs other important services. It appears to me to diffuse over scientific inquiry (if I may so express myself) a salutary influence—a healthy vigour of action. What more calculated to dispel that feeling of languor and weariness, the consequence of excessive mental labour long continued, than the freshening excitement of an interchange of ideas with men to whom the same course of research had long been an object of interest? What more likely to extinguish any petty jealousy which might arise,—and scientific men, like other men, have their weaknesses sometimes,—than to bring all the parties together in friendly intercourse, where they cannot but feel they have a common object, and are working in a common cause—the discovery of truth?

Again: should the mind, pursuing in retirement some single scientific object, raise up to itself notions exaggerated and unreal, of the importance of that object, and then, elated and misled by some trifling success, should it throw off the garb of humility, the characteristic of science pursued in a proper spirit, what more calculated to dispel the illusion than these meetings, where the man, however eminent in that branch of science to which he may have devoted his almost exclusive attention, will be sure to find others immensely his superior in every other department of human knowledge? And it is not merely for the sake of individuals engaged in the pursuit of science that these consequences are so valuable; it is also for the sake of science itself.

It is important that science should stand before the world in an aspect which is not forbidding, and we may rest assured of this, that wherever there may be the least trace of petty jealousy, of prejudice, or of pride, the world will not be slow to discover it; and as science claims as one of its noblest attributes, the power of exalting and enlarging the mind, and of arming it against such weaknesses, it will thus be exposed to the charge of having preferred pretensions to which it has no just title.

I will not detain you by enlarging upon the other obvious beneficial consequences of these meetings, such as the opportunities they afford for the free discussion of questions upon which the concentrated knowledge of individuals may be brought to bear with so much success—the opportunities they afford for the formation of new friendships between scientific men, often fraught with consequences very important to science, and the necessary tendency of them to encourage a taste for science. Upon all these I will abstain from offering any observations. There is, however, one consequence of these meetings, to which, if you will permit me to detain you a moment longer, I will just advert.

It has been remarked by a modern traveller of considerable depth of observation, that he had always found in the children of the fields a more determined tendency to religion and piety, than amongst the dwellers in towns and cities, and that he conceived the reason to be obvious—that the inhabitants of the country were less accustomed to the works of man's hands than to those of God. May not the observation be of more extensive application than at first sight appeared? and if it be true that where we dwell constantly in large cities the mind is liable to be led astray by the habitual contemplation of the works of man, forced upon it imperceptibly by the continual succession of ideas—all of the same character—all originating in objects which have been shaped and fashioned by man, may it not also be true that it is equally liable to be led astray where it concentrates its whole attention, and exerts its whole energy without relaxation in the contemplation of the greatest of all human works, that which the labour of so many centuries has raised up—the structure of the abstract sciences? And if that be so, what more calculated to unbend the mind, and to divert for a season the current of ideas into other channels, than these periodical meetings, where, in the proceedings of every section, matter will be found of the deepest interest to every true philosopher; and where, however dissimilar the facts, however varied the inferences, the result will everywhere be still the same—that of putting forward more prominently in bold relief the wonderful works of creation? It appears to me, if I may presume to offer an opinion on such a subject, that the continual progress of discovery is destined to answer objects far more important than the mere improvement of the temporal condition of man. Were there a limit to scientific discovery, and had we reached that limit, we should be in the condition of a man who, with the most splendid landscape before him, was insensible of its beauty because the charm of novelty had passed away. Each successive discovery, as it brings us nearer to first principles, opens out to our view a new and more splendid prospect, and the mind, led away by its charms, is carried beyond and far above the petty and ephemeral contests of life: but the more rapid the discoveries are, the more powerful the charm, and therefore great is the motive for exertion; and in labouring in this cause there is this gratifying reflection, that our labours cannot injure our successors, for the region of discovery is rich beyond the powers of conception; and however much we may draw from it we shall not leave its treasures exhausted—no, not even diminished, because they are infinite. This Association has already accomplished much; I feel persuaded it will accomplish much more; but of this we may rest assured, that however long it may endure, and I see no principle of endurance which other societies have that is here wanting, it will find an ample and an enlarging field of useful employment.

The Treasurer then read the Annual Report of receipts and expenditure, as follows:—

TREASURER'S ACCOUNT,
From the 23rd of June, 1842, to the 14th of August, 1843.

RECEIPTS.	£.	s.	d.
Balance in hand from last year's account	538	14	6
Life Composition received at the Manchester Meeting and since .. 869 0 0			
Annual Subscriptions..ditto..ditto 868 0 0			
	1737	0	0
Compositions for Books (future publications) 208 0 0			
Moieties of £5 Compositions refunded 15 10 0			
	192	10	0
Dividends on £5500 in 3 per cent. Consols, 18 months, to July 1843	247	10	0
Received on account of sale of Reports, viz.:—			
Volume 1st, 2nd edition 7 4 8			
" 2nd 6 18 5			
" 3rd 7 19 0			
" 4th 8 2 0			
" 5th 7 17 11			
" 6th 10 7 11			
" 7th 12 9 0			
" 8th 16 4 11			
Carried forward..... £ 77 3 10	2715	14	6

* Mr. Babbage.

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Brought forward.....	£77 3 10	2715 14	6
Volume 9th	31 10 0		
„ 10th	57 8 5		
„ 11th	11 11 0		
Lithographs	2 2 0		
		179 15	3
Received for Ladies' tickets at the Manchester Meeting		331 0	0
Ditto, for tickets to the Sections only.....		33 0	0
Ditto, from Bankers at Manchester, interest on cash		11 14	7
		£3271 4	4

PAYMENTS.

		£.	s.	d.
Sundry Disbursements by Treasurer and Local Treasurers, including the expenses of the Manchester Meeting, Advertising, and Sundry Printing		328	8	10
Paid for Printing, &c. the 11th Report	438 0 9			
Ditto, on account of Engraving for 12th Report	7 19 6			
		446	0	3
Ditto, Salaries to Assistant General Secretary, Accountant, &c.		435	0	0
Ditto, on account of Grants to Committees for Scientific Purposes, viz.:—				
Revision of the Nomenclature of Stars, 1842.....	2 0 0			
Reductions of Stars, British Association Catalogue	25 0 0			
Anomalous Tides, Frith of Forth	120 0 0			
Hourly Meteorological Observations at Kingussie and Inverness, 1842.....	47 12 8			
Ditto ditto ditto 1841....	30 0 0			
Meteorological Observations at Plymouth, 1841	5 0 0			
Ditto ditto 1842....	50 0 0			
Ditto, Whewell's Anemometer, do.	10 0 0			
Ditto, Osler's do. do.	20 0 0			
Reduction of Meteorological Observations.....	30 0 0			
Meteorological Instruments and Gratuities, 1841	39 6 0			
Construction of Anemometer at Inverness, 1841	56 12 2			
Magnetic Co-operation	10 8 10			
Meteorological Recorder for Kew Observatory.....	50 0 0			
Action of Gases on Light, 1841 ..	13 3 0			
Ditto ditto ditto 1842 ..	5 13 1			
Establishment at Kew Observatory, Wages, &c.....	38 7 6			
Do. do. Repairs, Furniture, and Sundries	94 17 1			
	133 4 7			
Experiments by Captive Balloons, 1842	81 8 0			
Oxidations of the Rails of Railways	20 0 0			
Publication of Report on Fossil Reptiles.....	40 0 0			
Coloured Drawings of Railway Sections.....	147 18 3			
Registration of Earthquake Shocks	30 0 0			
Uncovering Lower Red Sandstone, near Manchester.....	4 4 6			
Report on Zoological Nomenclature	10 0 0			
Vegetative Power of Seeds, 1841	1 14 0			
Ditto ditto 1842	3 10 8			
Marine Testacea (Habits of)	10 0 0			
Marine Zoology	10 0 0			
Ditto 1841.....	2 14 11			
Preparation of Report on British Fossil Mammalia, 1842.....	100 0 0			
Physiological Operations of Medicinal Agents, 1842	20 0 0			
Vital Statistics, 1841	36 5 8			
Additional Experiments on the Forms of Vessels, 1841	70 0 0			
Ditto ditto ditto 1842....	100 0 0			
Reduction of Observations, ditto	100 0 0			
Morin's Instrument and Constant Indicator, 1842.....	69 14 10			
Experiments on the Strength of Materials	60 0 0			
		1565 11		2
Balance in the Bankers' hands	432 16 11			
Ditto General Treasurer's hands	40 11 5			
Ditto Local Treasurer's hands ..	25 15 9			
		496 4		1
		£3271 4		4

Sir W. HAMILTON proposed the thanks of the Irish people to the British Association, for having visited the country, which being carried by acclamation, R. I. MURCHISON, Esq. replied, and in turn proposed a vote of thanks to the local officers for the excellence of their arrangements. In acknowledging this vote, the MAYOR OF CORK lamented the apathy exhibited by the gentlemen of the county of Cork, who had not shown that interest in the Association, which the value of its labours and their own position as country gentlemen ought to have suggested.

GENERAL COMMITTEE.

MONDAY.

Invitations, not to be pressed unless circumstances required, were presented from Derby and Hull, but it was generally known that all parties had agreed to hold the next meeting at York; and a resolution to this effect was passed by acclamation. The following noblemen and gentlemen were elected office-bearers for the next year:—

Rev. J. Peacock, Dean of Ely, *President*.—Earl Fitzwilliam, Viscount Morpeth, J. S. Wortley, Esq., Sir D. Brewster, Prof. Faraday, Rev. Vernon Harcourt, *Vice-Presidents*.—W. Hatfield, Esq., Rev. Mr. Scoresby, — Meynel, Esq., W. West, Esq., *Secretaries*.—W. Gray, Esq., *Local Treasurer*.

It was resolved, that the meeting should be held in the course of September, the particular day to be determined by the London Council. The following gentlemen were appointed to the Council for the ensuing year:—Sir H. de la Beche, Dr. Buckland, Dr. Daubeny, Prof. T. Graham, G. B. Greenough, Esq., Leonard Horner, Esq., Eaton Hodgkinson, Esq., Robert Hutton, Esq., Sir Charles Lemon, C. Lyell, Esq., Prof. Lloyd, D. Macneill, Esq., Prof. M'Cullagh, the Marquis of Northampton, Prof. Moseley, Dr. Richardson, Prof. Sedgwick, Col. Sykes, W. Thompson, Esq., Prof. Wheatstone, Rev. Mr. Whewell, and Dr. Williams, with the officers of the Association.—The General Secretaries and Treasurer were re-elected.

To CORRESPONDENTS.—P. C. B.—E. F.—H. K. W.—received.

W. C. had better write to the Commissioners.

The following Periodical Works, for SEPTEMBER, 1843, will be published by Charles Knight & Co.

THE PENNY MAGAZINE, Part XXXII. (New Series,) price 6*d*.

KNIGHT'S CABINET EDITION of SHAKSPERE, Vol. VIII., bound in cloth, with gilt edges, price 2*s*. 6*d*. To be completed in Ten Volumes. Published also in Weekly Numbers, each containing a separate Play, price 6*d*.

THE PICTORIAL HISTORY of ENGLAND, during the REIGN OF GEORGE III., Part XXXII., super-royal 8vo. price 2*s*.

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THE PICTORIAL MUSEUM of ANIMATED NATURE. Part VIII., price 1*s*. To be completed in Twenty-five Parts. Published also in Weekly Numbers, price 3*d*.

THE GUIDE TO SERVICE.—The FARM BAILIFF, 1*s*. 6*d*.

LONDON, Volume V., handsomely bound in cloth, price 10*s*. 6*d*.

WILLIAM SHAKSPERE; a BIOGRAPHY. By C. KNIGHT. Being the Eighth and concluding Volume of the PICTORIAL SHAKSPERE. In cloth, uniform with the Plays. Price 1*l*. 5*s*.

22, Ludgate-street, August 21, 1843.

8, New Burlington-street, August 26, 1843.

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THE FOLLOWING NEW WORKS:

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In 3 vols. post 8vo.

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By J. FENIMORE COOPER, Esq. (Just ready.)

II.

Hudson's Bay Company.

In 1 vol. 8vo. with Maps by Arrowsmith.

NARRATIVE OF THE DISCOVERIES ON THE NORTH COAST OF AMERICA;
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By THOMAS SIMPSON, Esq.

III.

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THE BUSY BODY; a Novel.

IV.

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2 vols. 8vo. with Portraits.

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By J. HENEAGE JESSE, Esq.
Author of 'Memoirs of the Court of England under the Stuarts,' and 'The Court of England under the Houses of Nassau and Hanover.'

VII.

In 3 vols. post 8vo.

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By WILLIAM H. G. KINGSTON, Esq.

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Age when Policy was issued.	Date of Policy.	Sum Assured.	Original Premium.	Reduced Annual Premium.
20	On or before 10th of May, 1839.	£1,000	£19 6 8	£9 13 4
30		1,000	24 8 4	12 4 2
40		1,000	31 10 0	15 15 0
50		1,000	43 15 0	21 7 6
60		1,000	66 11 8	33 5 10

(By order of the Board)
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London, August, 1843.

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Age at Entry.	Date of Assurance.	Date of Decease.	Interval between Assurance and Decease. Years.	Mos.	Original sum Assured.	Amount of Additions by way of Bonus.	Total Sum paid.
43	1815, Jan.	1837, Feb.	22	1	£500	£258 16 1	£758 16 1
55	1816, Mar.	1834, Nov.	18	8	100	45 9 11	145 9 11
51	1817, Nov.	1831, Apr.	13	5	500	186 14 0	686 14 0
65	1818, June	1832, Apr.	13	10	800	313 16 9	1113 16 9
53	1821, Mar.	1835, Dec.	14	10	885	207 17 9	1092 17 9
36	1822, Apr.	1832, Oct.	10	6	1500	250 17 6	1750 17 6
25	1823, Dec.	1832, Dec.	9	..	2500	380 1 3	2880 1 3
40	1830, May	1830, Dec.	..	7	500	....	500 0 0
33	1832, Mar.	1832, Apr.	..	1	1000	....	1000 0 0

The Profits at 31st December, 1838 were sufficient to secure, I. A RETROSPECTIVE BONUS OF TWO PER CENT. PER ANNUM, not only on the original Sum assured, but likewise on the BONUS ADDITIONS PREVIOUSLY DECLARED. II. A CONTINGENT PROSPECTIVE BONUS OF TWO PER CENT. PER ANNUM on the accumulated amount of the original sum assured, and the Bonus Additions previously declared—to be paid from 31st December, 1838, on all Policies of 5 years' standing that may emerge before 31st December, 1845.

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Entry	Policy No.	Age	Sum	Annual Premium. £ s. d.	Bonus added. £ s. d.	Cash Bonus. £ s. d.	Premium reduced. £ s. d.
1837	39	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
1838	114	56	3000	175 15 0	296 9 7	123 0 6	16 9 7

Policies now entered upon entitled to participation in next Annual Division. Two-thirds of all premiums paid can be borrowed by the assured without loss of Policy.

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William Davis, Esq.
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The Rates have recently been reduced agreeably to the most approved calculations; they are also verified by the experience of the Office during Forty Years, and are as low as consistent with safety; those adapted to the RETURN SYSTEM entitle its assured to an equitable participation in the surplus premium, according to the plan detailed in the Company's prospectus.

The Assured under both Systems will possess the guarantee of a large PAID-UP Capital, and the further security of a responsible body of Proprietors, without being exposed to the liabilities of partnership.

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Earl of Norbury
Earl of Stair
Earl Somers
Lord Viscount Falkland
Lord Elphinstone
Lord Belhaven and Stenton.

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Hananel De Castro, Esq. *Deputy Chairman.*

Samuel Anderson, Esq.
Hamilton Blair Avarne, Esq.
Edw. Boyd, Esq. *Resident*
E. Lennox Boyd, Esq. *Assist. Resident*
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F. Charles Maitland, Esq.
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The amount of bonus added to policies since the commencement of the Company in March, 1834, to the 31st Dec. 1840, is as follows:

Sum Assured.	Time Assured.	Sum added to Policy.
£1000	6 Years 10 Months	£136 13 4
1000	4 Years	80 0 0
1000	3 Years	60 0 0
1000	1 Year	20 0 0

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	Dollars.	
373,739 oz. Silver delivered at their works agreeably to contracts entered into, the proceeds	418,037	14 6
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8,000 cwt. remained for sale or further shipment. The cost of the Buildings at Alicante	33,430	9 0
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The cost of a Smelting Establishment at Garrucha, with five furnaces complete, which now yields from 40,000 to 45,000 ounces of silver monthly, besides lead, at a comparatively small expense, owing to its proximity to the mining district	45,000	0 0
	107,127	5 15
Profits on an average of nine months' work, with actual force at both works, on a capital of only 50,000 dlrs.	54,904	7 16
Deduct extraordinary expenses, which will not occur again, incurred in bringing from England an experienced assayer, and the necessary workmen of every description, including their salaries until the works were ready D. 10,000 0 0 and interest on monies taken on loan 14,904 19 30	24,904	19 30
	D. 30,699	7 30

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LONDON, SATURDAY, SEPTEMBER 2, 1843.

REVIEWS

On Feigned and Factitious Diseases, &c. By H. Gavin, M.D. Churchill.

THIS volume opens a curious and interesting chapter in the history of human nature—a chapter studied but by a few, and scarcely even apprehended by the mass of observers. That man should (in the language of Falstaff) "turn diseases to commodity," is certainly no anomaly in his general habits; and there are cases in which the recurrence to sham pleas of sickness, for specific purposes, is an admitted fact. But the extent to which the practice is carried, the almost infinite variety of diseases simulated, the exhaustless ingenuity exerted, both in the commission of fraud, and in attempts to detect and defeat it, are but obscurely guessed at in the philosophy of any, save those who are specially interested in the consideration. From the truant schoolboy to the veteran intriguing for a retirement and a pension, manifold are the practices upon the ignorance or the credulity of the profession; and as if such sinister motives were not enough to urge on the cheat, occasions are of frequent occurrence, in which a species of monomania impels its victims to the practice of this deception, or in which a simply perverse cunning finds its account in successful imposition, unmotived by any ulterior purpose.

It is, however, in the army and navy that the principal inducements are offered to practice deception; it is there, especially, that a war of ingenuity is engaged between the simulator and the medical officer; and the arts of deception have been carried to such perfection, that Foderé thought it as difficult to detect a feigned, as to cure a real, disease. The counterpart of such deceptions, the dissimulating real diseases, either for the purpose of receiving enlisting money, or, in civil life, for defrauding insurance offices, is less dwelt upon by the author; but the amount of fraud thus attempted or committed is by no means small.

For the purposes of deception, the symptoms of disease may be altogether feigned, or a real disease may be factitiously excited; or, again, a natural infirmity may be exaggerated, either by false representations, or by the employment of drugs. There is also another case in which fraud is largely mixed with reality—we allude to that of enthusiasts of various denominations, who begin by yielding to the influence of the imagination, or who fall into morbid conditions by the activity of the imitative instinct, and who, when well warmed to the business, supply by combination and contrivance whatever may be wanting, in these causes, to complete the colouring of the tale. This mixture of the true and the false is, indeed, sometimes dependent upon a still more extraordinary principle of our nature; for it is found, that hysterical women and hypochondriacs, who really believe themselves the victims of the most extraordinary and impossible diseases, when baffled in their statements of imputed fact by the intelligence of their medical adviser, are prone to attempt making good their story by artful imposition. This affords an additional difficulty in the discharge of professional duties; for the discovery of a determinate fraud does not exhaust the inquiry, by yielding a certainty that there is nothing real in the case. So also the means adopted for exciting fictitious disease may end in establishing a real malady, or the bare mimicry of certain symptoms may lead to their establishment as a positive disease. Thus the efforts made to excite a temporary irregularity in the action of the heart, may occasion positive disorganization of that part; and the frequent enactment of a fictitious fit of epilepsy, is a not unfrequent means of establishing the actual disease. This complexity of the subject besets the practice of the medical officer with many snares; for not only is he called on to guard against imposition, but to defend his patient from false imputations, and most especially to protect the sick against his own passions, irritated by the suspicion of imposition. The encounter of wits, thus established, between the impostor and the officer to whose care he is committed, is of the most exciting description; and the *amour propre* of both are deeply compromised by the issue. Obstinacy on one part begets a corresponding obstinacy on the other; and it is often a mere question of who shall hold out longest. It must be borne in mind, also, that as certainty must bring the contest to an abrupt conclusion, the bare fact of its being carried on entitles the patient to all the benefit to be derived from doubt. It will not do to presuppose guilt, and to attempt a clearing up of the mystery by means, which would be tyrannous to the innocent, though no more than just punishment to the offender. On this point Dr. Gavin makes a grave and important distinction—that punishment is no part of medical duty: that when certainty of guilt is once obtained, the facts belong to the cognizance of a court-martial. It follows, therefore, most cogently, that the surgeon is not justified in the application of cruel tests, amounting to punishment, in the apprehension that they may tend to conviction. Again, as we have stated, fraud itself does not necessarily imply guilt:—

"Perversion of reason, rather than the attainment of a discharge, or the evasion of duty, would sometimes appear to give rise to the simulation of diseases. In corroboration of this statement, Dr. Cheyne says, that he has no doubt that soldiers are often actuated by the same wayward fancies, so perplexing to the physician, which influence hypochondriacal or hysterical patients in the middling or upper ranks of life. Dr. Hennen states, that some of the diseases of soldiers derive their character from a certain state of mental hallucination. Some soldiers, indeed, without any ulterior object, seem to experience an unaccountable gratification in deceiving their officers, comrades, and surgeon: and Marshall remarks, that the simulation of disease, in some instances, seems rather to be a consequence of insanity, than a rational attempt of a man to improve his future prospects. He instances a man who divided the tendo-Achillis with a razor, and prevented as much as he possibly could its reunion, who bore an excellent character, had served twenty-six years, and might have been discharged with a good pension when he pleased. It is stated in the 'Cyclopædia of Practical Medicine,' that there are cases which indubitably show, that the simulation of disease has frequently been practised without the existence of any interested motive, indeed without motive of any kind; that there is, in short, a species of moral insanity of which this simulation is the characteristic."

The surgeon, therefore, is at most justified in such attempts only at extorting confessions of fraud, as consist in the employment of those severe remedies which are adapted to the cure of the disease, if it should be real; and in the application even of such tests, there is this additional evil, that it may be difficult to determine how far the resulting convalescence is the effect of a dislike to the remedy, or depends on a really curative operation. These considerations are sufficient to exhibit the perplexing nature of the inquiry, and to show the narrow path to be trod between carelessness or a false humanity on the one side, and on the other, a culpable desire to detect fraud at all risks—an overweening conceit, and a wish to be thought adroit and clever at the expense of others.

The motive for simulation being given, it is clear that every disease may be assumed; but there are certain bounds, affixed by circumstances, to the field of imposture, which materially narrow the inquiry. Thus, if the object be to obtain a prompt relief from an impending duty or punishment, the disease assumed must necessarily be an acute malady; if the end be a discharge from the service, a chronic disease is most easily assumed for the requisite time, and is less easily detected, than one of which the features change from hour to hour. Again, the probable ground for deception will be a malady with which the patient is best acquainted. The military student of the art finds his readiest lessons in the infirmary; and as he cannot affect with success a disease, when he is ignorant of all its symptoms and accidents, he will most likely choose some one that he has witnessed in that hospital. Then, again, the skulker will prefer such diseases as exhibit the fewest symptoms cognizable by the senses, and for the knowledge of which the examiner is most exclusively dependent on the veracity of the narrator. On this account deaf-dumbness is a favourite cheat with mendicants, and with those whose previous history cannot easily be traced. Dr. Gavin, among other instances, quotes an impostor,—

"Whose remarkable ingenuity resisted for four years an infinity of investigations by the most scientific men in France, Germany, Switzerland, Spain, and Italy, but whom the Abbé Sicard afterwards detected by his writing as he heard, not as he saw. This case, however, would not have been detected, had he not foolishly stated himself to be an élève of the Abbé Sicard. He was put to the most trying proofs, he was tempted by a young and beautiful woman, who offered him her hand, but without effect. In the prison at Rochelle, the turnkey was ordered to sleep with him, to watch, and never to quit him. He was repeatedly violently awakened, but his fright was expressed by a plaintive noise, and in his dreams guttural sounds alone were heard. The hundred prisoners who were all ordered to detect him if possible, could discover nothing from which they could imagine deceit. The following extracts will serve as a specimen of his writing, and afford an illustration of the ingenious manner in which he was detected:—'*Je jur de vandieux; ma mer et né en nautriche; quhonduit* (pour *conduit*); *essepoise* (pour *espoir*); *torre* (pour *tort*); *ru S. Honoret; jai tas present* (pour *j'étais présent*); *jean porte en core les marque* (pour *j'en porte encore les marques*).' It will be observed that in this letter Victor uses *q* instead of *c*; and from this Sicard inferred, that he had heard and knew that the sound of these gutturals was similar."

The performance of the deaf and dumb part is, however, more difficult than is usually supposed, requiring an incessant vigilance to preserve the necessary self-control:—

"The impostor frequently forgets himself during sleep, when any one calls him by name. He endeavours to escape from danger when there is a great noise. The dumb man, when he is attacked at night, as if by a murderer, forgets his part in defending himself, and cries out; whereas he ought merely to give a kind of screech. Extreme pain often entices from him articulate tones,—though Cheyne mentions the case of a man pretending this complaint, who was shot in the ear by an awkward recruit, yet did not forget himself, and only expressed pain and consternation by a variety of motions and contortions. This man exhibited this disability for no less a period than five years, and only recovered his speech when he was discharged from the service. Very frequently the deaf hear, and the dumb speak, when an operation threatens them. This, however, was not the case with a seaman on board the *Utile* frigate, who pretended to be deaf and dumb. The surgeon, appearing to be deceived by him, made very formal and ostentatious preparations for an operation upon his throat, and while his attention was thereby engaged, he applied a lighted candle to the man's fingers. He resisted this test, however, and represented his case to the Admiralty, who caused the surgeon to be dismissed his ship for cruel, or at least unprofessional treatment of his patient. The person, afterwards finding that the deceit was productive of no advantage,

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gave in. This man was of a very different temper from the simpleton of whom Parr speaks,—'How long have you been dumb, my good friend?' says a passenger, with the most insidious humanity. 'Three weeks, sir!' replied the incautious deceiver. Foderé says, that a good way to detect pretended deaf-dumbness, is to say something deeply interesting to the patient in his presence, and mark the effect it produces on his countenance. Sir Walter Scott illustrates this admirably in 'Peveril of the Peak,' where Fenella betrays herself on hearing that Julian is assassinated."

Among the many diseases which may be feigned for fraudulent purposes, madness has recently been brought into peculiar notice, through an epidemic apprehension, that the facility of deception will tempt to the perpetrating great crimes against society. On this point Dr. Gavin affords some curious information. A false plea of madness as a means of extorting charity, by working on the fear, as well as the charity, of individuals, is as old as the history of mendicity; but the rareness with which it has been pleaded to avoid punishment, shows that it is not a very effectual means of escape. Indeed, it is hardly to be believed, that any one urged by passion to commit a great crime, would take time to establish the requisite fictitious antecedents for laying a ground-work for the plea. Dr. Gavin justly thinks, that the disease itself is difficult to feign, so as to deceive the expert. It is curious, he says,—

"To observe, that among the numerous delineations of insanity, presented in the writings of poets and novelists, there is scarcely one in which there could not be pointed out the most glaring deviations from nature, so much so as to strike any one competently informed and versed in the history of the disease. Shakspeare, Goethe, and perhaps a few others, might stand the application of the severest test; but nearly all others have completely failed in their delineations. * * Dr. Cheyne says it is extremely difficult to feign insanity, so as to deceive those who are familiar with the phenomena of mental disease. Yet he states that we are in more danger of supposing insanity simulated when it is real, than of supposing that disease to be real which is only pretended."

On the whole, the difficulties which at present surround this question, in practice, seem to arise "less from the obscurity of the subject, than from the imperfect means which have been applied to its elucidation."

But if furious lunacy be difficult to feign, monomania is still more so, as almost every writer on the subject asserts. It is a form little known to the general public; and nothing but a long and minute observation of the quiet, half-rational insanity of the monomaniac can qualify an impostor for his task:—

"The simulator is deficient in the presiding principle, the ruling delusion, the unfounded aversions, and causeless attachments, which characterize insanity. He is unable to mimic the solemn dignity of characteristic madness, nor recurs to those associations which mark this disease; and he wants the peculiarity of look which so strongly impresses an experienced observer. His feelings are not so concentrated as to be almost inaccessible to impressions unconnected with the subject of his melancholy. No moral abyss separates him from all objects and sentiments that present no relation to his fears or delusions. No periodicity or exacerbation characterizes his disease. It is most difficult for him to sustain his part, and to cause no false vibration of the cord upon which his exclusive idea is accounted to depend. The mental and physical peculiarities of partial mania are of a kind that do not obtrude themselves on the observation; and instead of loudly proclaiming his crazed condition, and soliciting the attention of the beholder, some investigation is required in order to discover them. This, however, is contrary to the purposes of the simulator; which require an immediate and powerful impression to be produced on the minds of his supervisors. The real monomaniac never troubles himself to make the subject of his delusion accord with other notions having relation to it, and the spectator wonders that he fails to observe the inconsistency of his ideas, and, that when pointed out to him, he should seem indifferent to, or unaware of this fact. In the simulator the physician will discover an unceasing endeavour to soften down the palpable absurdity of his delusions, or reconcile them with correct and rational notions. This marked anxiety to produce an impression, is widely different from the reserve and indifference of the real disorder, and will of itself furnish almost conclusive proof of simulation. Marc states, that a real monomaniac is strongly prejudiced in favour of his opinions; that the slightest contradiction excites his temper; while the simulator readily overlooks this essential point in his part, if the contradiction be skilfully managed."

Of moral insanity (which, in our estimate is improperly separated from monomania with illusions, as differing only in degree,) we have a graphic detail, for which we must make room, as the subject is as yet so imperfectly before the public:—

"The term Moral Insanity has been adopted, because physicians have not been able to detect any delusion or hallucination in the persons affected. The intellectual faculties appear to have sustained but little injury, whilst the feelings and affections are perverted and depraved, and the power of self-government is lost or greatly impaired. * * In some instances, the *impulses* and propensities to which the patient is subject, or which he has indulged, are so exalted or disordered as to constitute the sole manifestations of insanity, as ably insisted upon by Reil, Hoffbauer, &c. Dr. Pagan states, that 'disease of the moral faculties may exist, when it is impossible to discover any intellectual disorder.' * * Marc relates facts, which, he observes, display a struggle in the mind of the individual between the instinctive desire which constitutes the whole manifestation of disease, and the judgment of the understanding still unaffected and struggling against it. Prichard remarks, that 'individuals labouring under this disorder, are capable of reasoning or supporting an argument on any subject within their sphere of knowledge, and often display great ingenuity in giving reasons for their eccentric conduct, and in accounting for and justifying the state of moral feeling under which they appear to exist.' 'There are madmen,' Esquirol observes, 'in whom it is difficult to discover any traces of hallucination: but there are none in whom the passions and moral affections are not disordered, perverted, or destroyed. I have in this particular met with no exception.' * * It is under this division of insanity that the commission of acts of violence frequently occurs. In many it displays itself in an irresistible propensity to commit murder (homicidal moral mania, and suicide), in others to commit theft: in some the principal or sole manifestation, is a propensity to break or destroy whatever comes within reach of the individual. Many lunatics of this class have felt themselves impelled to set fire to buildings, often of the most venerable description."

Referring to the indisposition of English lawyers to admit the existence of moral insanity, Dr. Gavin arrays the following witnesses in behalf of its reality:—

"Facts well authenticated, and the opinions of practical men, established upon the ground of experience, authorize a very different conclusion. Abroad, Otto, Esquirol, Gall, Spurzheim, Broussais, Orfila, Andral, Marc, Georget, Michu, Guislain, Ray, Rush, Reil, Platner, Ethmuller, Henke, and many others, have avowed their belief in the various forms of homicidal insanity: while in this country, Drs. Prichard, Elliotson, Burrow, Mayo, Pagan, Combe, Conolly, Dr. Wake, of York, Drs. Bompas Fox, and Symonds of Bristol, Mr. Hitch of Gloucester, and many others, are among the supporters of the doctrine. The German writers, Hoffbauer, Reil, and Heinroth, admit, more or less distinctly, the existence of moral insanity, or of a mental disease consisting exclusively in undue and morbid excitement of the passions and feelings. But neither they nor Pinel have assigned to moral insanity so general a description as the truth warrants, nor have they referred to it all the different forms which really belong to it."

That these witnesses are trustworthy few will be disposed to deny; and yet, if their testimony contain the truth, the inferences to be drawn from their statements are obvious; and they are of the most melancholy character:—

"Dr. Georget believes that madmen have died upon the scaffold, and that others have undergone every mark of infamy. Marc likewise observes, that homicidal monomania has brought to the scaffold many deplorable victims, who merited compassion rather than punishment. Prichard also states, that it is not to be doubted that men have been occasionally executed as criminals, who, if they had been kept in confinement, would have proved to be insane. Ray states, that of the double homicides to which this affection has given rise, there can be no question which is most to be deplored; for shocking as it is for one bearing the image of his Maker to take the life of a fellow-being with brutal ferocity, how shall we characterize the deliberate perpetration of the same deed under the sanction of law, and with popular approbation? It has been well remarked, that until the existence of moral insanity is distinctly recognized, there will always be a danger of this event ensuing on the trial of mischievous lunatics."

The homicidal monomania presents itself in two forms, as it exists with and without hallucinations:—

"In the first form the murderer is hurried on by a strong but delirious conviction, by the exaltation of a wandering imagination, by false reasoning, or by maniacal passions; is always excited by an acknowledged and unreasonable motive; the understanding is disordered under the influence of a false perception, or of a delusion momentarily entertained, and the insane person acts under an error of judgment, and always offers sufficient signs of partial aberration of intelligence or of the passions. This class is undoubtedly *monomania*—partial intellectual mania. In the second form, the homicidal moral maniac shows no appreciable alteration in his intelligence or passions [save only the insane passion for blood]. Reasoning and judgment are suspended; he is led on by a blind instinct—by an idea—by some undefinable feeling—which prompts him to kill. This insane impulse impels and directs the will without any effort of the understanding or of the moral powers to prevent the act. Even when his conscience recoils with horror from the act which he is about to commit, the unbalanced will is overcome by the force of that feeling which hurries him on. The murderer, uninfluenced by delirium, or emotion, or passion, and almost without consciousness, is led on by an irresistible power; by a force which he cannot overcome; by a blind and instantaneous impulse; by an undeliberated determination independent of the will, and before which reason and judgment are for a moment entirely prostrate; one cannot divine that which prompts him—without interest, without motive, without intellectual aberration,—to an act so atrocious, and so contrary to the laws of nature."

Of the connexion between homicidal mania and suicide, Dr. Gavin presents very nearly the same language as that we have quoted from Mr. Sampson [*Athen.* No. 803]: we need not therefore repeat it.

On the discriminating tests between disease and criminality in these cases, Dr. Gavin observes:—

"Homicidal moral maniacs are lonely, without accomplices who can excite them by their counsels or their example, and are frequently hereditarily predisposed to insanity. Criminals have their companions in immorality and debauchery, and usually their accomplices, and do not exhibit this predisposition. In the history of the homicidal moral maniac, it will be found that the impulse to destroy has been powerfully excited by the sight of murderous weapons, by favourable opportunities of accomplishing the act, by contradiction, disgust, or some other equally trivial, and even imaginary circumstance. The criminal has always a motive; the murder is for him only the means to an end; it is to satisfy a more or less criminal passion, and has an obvious reference to the ill-fated victim, and is nearly always complicated with some other criminal act. * * The criminal never sheds more blood than is necessary for the attainment of his object; the homicidal moral maniac often sacrifices all within his reach to the cravings of his murderous propensity. The criminal lays plans for the execution of his designs; time, place, and

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weapons are all suited to his purpose. The homicidal moral maniac, on the contrary, for the most part, consults none of the usual conveniences of crime. If, as sometimes happens, he does prepare the means, and calmly and deliberately executes his project, his subsequent conduct remains the same. * * The criminal selects his victims from those who may present obstacles to his designs, or who may inform against him. The acts of the moral maniac are in opposition to the influence of all human motives; he immolates those beings to whom he is indifferent, or who have the misfortune to come in his way at the time when he is seized with the idea of murder; but more frequently he chooses his victims among those who are most loved and cherished by him; and it is remarkable how often they are children, and especially his own offspring. A mother kills her infant and not the child of a stranger; a husband destroys the wife with whom he has lived in harmony for twenty years; a daughter wishes to murder the mother whom she adores. * * The subsequent conduct of the unfortunate moral maniac is generally characteristic of his state. When he has accomplished his momentary design, he has no more upon his thoughts: he has killed, he has finished everything, his end is attained; after the murder, he is collected, and does not think of concealment. He testifies neither remorse nor repentance, nor satisfaction. Sometimes, satisfied, he proclaims that which he has done, and surrenders himself to the nearest magistrate; and describes the state of mind which led to the perpetration of the deed."

Means of defence are not then wanting against the pseudo-maniac, nor can there exist any dangerous peculiarity in the disease, which will stand in the way of substantial justice, where crime has really been committed.

We have only further to say, that Dr. Gavin's book will serve as a convenient index to the medical literature of his subject, and that the spirit which pervades his volume is that of an enlightened and humane philosophy.

Austria. By J. G. Kohl. In Two Parts.—Part I. *Vienna, Prague, Hungary, Bohemia, and the Danube.* Chapman & Hall.

To travel or not to travel—to stroll through the world, or to remain at home, and shoot out roots like a tree—were the perplexing doubts which troubled our worthy friend Kohl after his return from Russia. Fortunately for the public, he decided on abandoning all thoughts of a quiet little farm on the banks of the Elbe, and to trust himself to a Hungarian Bauerwagen, and commence a journey through the Austrian dominions. Kohl, as our readers know, is no idler—and no sooner had he set foot in Teplitz than forthwith he booked a group of Polish Jew pedlars, that might well serve our purpose, but that we had rather push on to Prague, and have a picture on a larger scale. The Jewish community of that ancient city is equal to one-fifth of its whole population. How long they have been settled there is a question open to discussion, and the disputants differ somewhere about a thousand years. Without offering an opinion on this subject, Kohl observes that the Jewish cemetery has all the outward appearance of great antiquity:—

"The cemetery lies in the very heart of the *Judenstadt*, where it is encircled by buildings and narrow lanes. Its form is very irregular, winding, now broad and then narrow, amid the houses that overtop its lofty wall. This very irregularity of form seems to speak in favour of the high antiquity of the place, to which, through succeeding centuries, a fragment seems now to have been added here, and now there. In the central part of the enclosed space, the tombstones are crowded together in a manner I never saw equalled anywhere else. Close to the wall, on the inside, is a footpath, and a man must walk tolerably fast to make the round in a quarter of an hour. The Jews do not, as we do, inter fresh corpses in graves whose former tenants have mouldered into dust, but always place their dead either over or by the side of each other. This practice occasions the astonishing accumulation of tombstones, of which I am sure there are several hundred thousand in this cemetery. They have all a family resemblance, being four-cornered tablets, with neatly-executed inscriptions. They stand literally as close together as ears in a cornfield. All are carefully preserved, though some have sunk more or less into the ground, so much so, that here and there you see a stone, of which only a portion is still visible. The whole is overgrown with elder bushes that stretch their knotty and confused branches from stone to stone. These elders are the only trees that grow there, and some of them seem to be nearly as old as the stones which they overshadow. The presence of the elder tree in burying-grounds is not, however, peculiar to this place, but prevails very generally throughout Bohemia. Here and there a small path winds among the thicket of tombstones and elder trees, and on following it you come to small elevated spaces of ground, that have been left unoccupied, and are now overgrown with grass. * * The inscriptions are nearly all in Hebrew. Nowhere did I see a Bohemian inscription, and only here and there, on a stone of comparatively modern date, has the German language been used. The year is always at the top. The tombs of those of Aaron's race are distinguished by two hands graven into the stone, and those of the Levites by a pitcher, to mark the office of the latter to pour water on the hands of the former, when performing their ablutions in the temple. The descendants of Aaron never visit the cemetery during their lives. Any contact with, or even a near approach to, a dead body, is a pollution for them. They may not, therefore, remain in a house in which a dead body is lying. There is but one exception made to this law, namely, when the father of an Aaronite dies, in which case the son may come within three ells of the body, and following it to the burying ground, till within three ells of a grave. The Jewish laws even prescribe the distance at which an Aaronite must keep when passing a burying-ground, which distance, however, is not calculated from the outer wall, but from the nearest grave. Now, in Prague, it happens that one street passes close to this wall, and that just in this spot the graves not only reach up to the very wall, but that some are even supposed to lie under the pavement of the street. This would, consequently, be a forbidden road to every Aaronite, had not particular arrangements been made to provide a remedy. This has been done by undermining that part of the street, and the empty vaulted space thus obtained, protects the Aaronite against pollution, for, according to the law, one hundred ells of vaulted space are deemed equal to one thousand filled with solid earth. Here, as in every other Jewish cemetery, a piece of ground has been set apart for the interment of children stillborn, or of premature birth. In the course of time, this portion of the cemetery has grown into a hill or mound, eighty paces long, ten paces broad, and twelve feet high. *Ephel* is the Hebrew word for a child whose life does not extend beyond the fourth week, and *Ephel* is the name given by the Jews to this mound formed of infantine remains. Close to this *Ephel* are situated some old houses that seem to be on the point of falling in. They are propped up by beams resting on the Ephel; thus the mouldering bones of deceased infants lend their support, perhaps, to the tottering dwelling-places of their living parents. When, some sixty years ago, the Emperor Joseph prohibited all future interments within the walls of the city, the Jews had purchased a small piece of land, and consecrated it as an addition to their cemetery. Having once been consecrated, though not one body has been interred there, the ground has become holy, and may not be sold again; but though it may not be sold, it may be let for hire, and accordingly a dealer in wood has become the tenant, and uses the place as a depot for his merchandise. The whole cemetery, since Joseph's time, has been only an interesting piece of antiquity, still no portion of it can be sold or built upon."

At the Cistertian convent of Osseg Kohl found a picture gallery, rich in legendary lore. One picture represented—

"A Cistertian of the name of Daniel, who studied and read so indefatigably in his solitude, that the flames of his holy zeal issued forth at his fingers' ends, so that he could hold them, at night, like so many little tallow candles before his book. This allegory is a beautiful one; for no doubt there is within the human breast a self-illuminating power, that enables the possessor to read the mysteries of God without the aid of a teacher; but in the way the painter has placed his subject before us, it loses all dignity, and looks rather as if the artist had designed to turn the matter into ridicule."

At the treasury of the Metropolitan church he records—

"In one cabinet I counted no less than 32 golden mitres. I took several of them in my hand, and observed to my guide that I thought them heavy. 'And yet, sir,' said the man, archly, 'our gentlemen are so very fond of wearing them!' In various drawers are preserved no less than 368 priestly vestments for the service of the mass, many of them of astonishing richness and splendour. One of them was of a material that might have furnished a mantle, either for a beggar or a prince; it was of common straw, but plaited and worked with such surprising art, that the whole looked like elaborate embroidery. Most of these vestments are gifts from Bohemian nobles, and the history of some of these presents may contribute to illustrate the character of the country. Thus, one vestment has been made up from the bridal dress of a Countess Tshernin, another of the coronation robes of Maria Theresa. One of the richest of all, and which is only displayed on occasions of great solemnity, has been decorated by the Prince Schwartzenburg with a number of golden bunches of grapes and vine-leaves, and with all the buttons worn on his wedding coat. Each of these buttons is a jewel of considerable value, fashioned into the form of an animal, and set in gold. What wasteful profusion! and what a strange whim, to dedicate the wedding dresses of lords and ladies to the service of the church!"

Kohl visited the celebrated University library—a university which once, according to tradition, contained 60,000 students! on which Kohl significantly observes, "unless it had more books than it has now, the whole library must have been exhausted if only each student occupied one work at a time." But it is not without some rarities.

"One of the most curious, is perhaps, a Hussite hymn-book, which is written and illuminated with singular splendour. The book, which must have cost many thousands of florins, was the joint production of a large portion of the inhabitants of Prague. Every guild and corporation of the city had a few hymns written, and pictures painted to accompany them, and several noble families did the same, each family or corporation placing its arms or crest before its own portion of the book."

The mention of Huss draws forth some reflections on that tremendous revolution, which shook Bohemia to its foundations, and has left no trace behind—a proof of the fallacy of the common assertion, that persecution only fans the flame it strives to put out. Let but the persecution be in earnest—no dallying with fire and sword,—no half measures,—and let Spain and Bohemia tell what may be effected by it. Mr. Kohl shall answer for Bohemia:—

"Poor Huss raised a flame in which he himself was burnt, as well as many that came after him, but from that flame posterity has derived neither light nor warmth. The history of the Calixtines of Bohemia is a sadder one than that of any other religious sect, for no doctrine ever made its way amid acts of greater violence, and none was ever annihilated by a more ruthless reaction. Lutheranism was also cradled amid fearful storms, but the tempests have spent themselves, and millions have become peaceful participators in the blessings at which Lutheranism aimed. The Hussites raised a mighty conflagration, of which the Austrians succeeded in treading out the last spark; the Lutherans lighted a roaring fire on their own hearths, and their homes, in spite of pope and emperor, have been warmed by its genial influence ever since. Yet Huss, despite of his heresy, lives in the affections of his countrymen. I have often observed in them a strange struggle, on this score, between religion and nationality. As Bohemians they love to take credit for all the great things

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that the Hussites did, though as Catholics they cannot, of course, approve of them."

The lunatic asylum at Prague is spoken of as being very well conducted. The straight jacket is the only means of coercion or punishment employed, and every available means are taken to amuse the lunatics:—

"It is characteristic of music-loving Bohemia, that in the lunatic asylum of its capital, music should be considered one of the chief instruments for the improvement of the patients. In addition to the garden concerts, in which all assist who can, there are quartettos every morning and evening in the wards, and a musical director is appointed for the express purpose of superintending this part of the domestic arrangements."

One of the patients was the well-known Orientalist Sieber.

The beauty of the ladies of Prague, which struck Mr. Kohl as remarkable, gives rise to some speculations on the reason of their being so generally handsome:—

"That the little ugly, squalling, red-faced creatures (for all newly-born babies are alike) should grow up in Prague into such remarkably beautiful girls, is one of those phenomena of nature which I cannot take upon myself to explain. Some have attributed the fact to the mingling of German with Slavonian blood, but this the Slavonians protest against most loudly, telling you that in the villages of the interior, where no such mixture of the races has taken place, much finer specimens of female beauty are to be found, than in any of the frontier districts. The members of the Bohemian Patriotic Association boast, moreover, that by far the richest display of beauty is to be seen at their balls, where nothing but Bohemian is ever spoken, and where, consequently, the bulk of the company must be genuine Slavonian; nay, even the far-famed beauty of the Hungarian ladies is attributed by these zealous patriots to the mixture of Slavonian blood with that of the original races. The theory is not one that I would at once reject as absurd. On the contrary, I often fancied, in the course of my subsequent wanderings, that I saw reason to believe there was some ground for it. Be this, however, as it may, Prague is decidedly a very garden of beauty. For the young ladies of 1841, I am ready to give my testimony most unreservedly, and many an enraptured traveller has left us his books as living witnesses to the loveliness of the grandmothers and great grandmothers of the present generation. The old chronicler, Hammerschmidt, and his contemporaries, dwell with equal pleasure on the sweet faces that smiled upon them in their days, and the picture gallery of many a Bohemian castle is there to testify to the truth of their statements. One witness there is to the fact, whose right few will question to decide on such a point. Titian, who studied the faces of lovely women for ninety-six years, and who, while at the court of Charles V., spent five years in Germany, tells us, it was among the ladies of Prague, that he found his *idéal* of a beautiful female head. If we go back beyond the times of Titian, we have the declaration of Charles IV. that Prague was a *hortus deliciarum*, and whoever has read the Life of that emperor, will scarcely doubt that beautiful women must have been included in the delights of a capital so apostrophized. Nay, the time-honoured nobility of the beauty of Prague, may be said to go back even to the earliest tradition, where we find it celebrated in the legends of Libussa and Vlasta, and the countless songs composed in honour of the *Devïy Slavanske* or Tshekhian damsels."

The movement now going on in Bohemia is discussed by Mr. Kohl, who gives one remarkable instance of patriotic self-sacrifice. A Mr. Jungmann, a zealous Bohemian patriot, has lately published a dictionary of his country's language (the first good one that has ever been executed), and sold a vineyard to defray the expense. His compatriots, however, do not seem to have come forward very liberally to his aid: and this fact leads Mr. Kohl to doubt whether the feeling for liberty and their country be so strong and powerful among the Bohemians, as has been represented. He quotes the opinion of a Bohemian gentleman on the subject, which will possess some interest for our readers, and we will give it entire:—

"'It is a kind of luxury,' said he, 'in which a few idle young men indulge, and in which they are encouraged by the professors and antiquaries; but it is no movement originating in the wants, or emanating from the wishes, of the people. All that is eminent with us is German. Our men of education read Schiller and Goethe in preference to any other writers; every official man, down to the humblest clerk, writes and speaks German; and as every Bohemian feels that he cannot get on in the world without a knowledge of German, he seeks to learn it himself, and teach it to his children, and has no time to trouble himself about the fantastic visions of the Tshekhian patriots. Besides, the German language is taught, *ex officio*, in every school, and many of our gentry do not even understand the patois of the country. With all these mighty agents at work, what avail the efforts of a few enthusiasts? The government, meanwhile, feels itself strong enough to let the Tshekhian party go their own way. Foreigners, moreover, are deceived, if they attribute to politics all that is done here in the way of Slavonian investigation. The inquiring spirit of the time, the revived fondness of everything that tends to the illustration of antiquity, has led to similar efforts in other countries, as well as in those inhabited by Slavonians. Every province in Europe has been burnishing up its recollections; every city has been turning over the leaves of its chronicles, and repairing its cathedral or its town-house. Not only the Slavonian provinces, but all the provinces of Austria, have been collecting their antiquities, dusting their records, and new binding their chronicles. The same has been done in the provinces of Prussia, and indeed in the provinces of almost every European country. We have seen Ossian's literature rescued from its tomb in Scotland, and in Germany we have seen Voss writing poems in *Platt Deutsch;* we have seen Westphalian, Saxon, and Brandenburg Associations, not to speak of hundreds of other provincial societies; and thus the fashion has reached Bohemia at last. It is not any inclination on the part of the Western Slavonians to accept the fraternization offered them from the East, that has led to all these Slavonian journals, grammars, dictionaries, and poetical anthologies. In England, and even in France, books and newspapers have been printed in the local dialects, and so in Russia have works been of late published in Lettish and Esthonian, languages of which, some years ago, no cultivated man made use, unless perhaps in the pulpit. It is not to be denied, that the provincial, literary, and patriotic movements in the Slavonian provinces of Austria, acquire a peculiar character from the spirit of Panslavismus, of which so much has been heard of late years. No nation, while yet a breath of life is in it, becomes reconciled to the loss of its independence; and though the Bohemians, the Slovaks, and the other Slavonians, would do better to attach themselves more and more to the mild sceptre of Austria, than to stretch out their hands after the questionable independence which seems to be offered them from the East, yet nations, like individuals, are not exempt from acts of folly, prejudicial to others as to themselves; and for their own sake, therefore, as well as for Austria's, the Bohemians must be watched. The classes, however, which have most influence in the country, are the least disposed to sympathize with Russia. The clergy and the nobility know how little they would be likely to gain by exchanging the sovereignty of Austria for that of Russia. Recent events in Poland have likewise much contributed to cool the enthusiasm formerly manifested for Russia. The less instructed Bohemians, indeed, look upon much that they hear of Russia as mere German calumnies; but those among us, who stand higher, have had opportunities, many of them, of seeing with their own eyes. In short, should it ever come to a struggle between the Slavonian and German elements, the Tshekhs, in spite of their sympathies and antipathies, will be found fighting on the side of the Germans, and it will be for their own advantage to do so.'"

We must not forget the glass-warehouses of Prague, before we leave that celebrated city:—

"The workshops are generally at some distance in the country; but the warehouses in Prague, for the greater part, are the property of the manufacturers. These have chemists and artists in their pay, who are constantly tasking their invention to extend the domains of glass, by discovering new articles that may admit of being formed of so brittle a material, and to give new colours and forms to those articles which the glass-cutters have long looked upon as belonging to their legitimate sphere. Of each new discovery or modification a drawing is made, and a copy sent to the manufactory. The drawing and the copy bear corresponding marks and numbers, so that if a sudden demand comes to the warehouse for any particular article, all that is necessary probably is to send an order down to the country, to make up immediately so many dozens of B 288, or whatever else the number may be. I was allowed to look over a number of these drawings, which were neatly bound up in folio volumes, and I was astonished at the immense variety of designs and inventions for coffee, tea, and milk pots; at the endless modifications of form which so simple an article as a glass stopper was made to undergo; and at the prodigality of ingenuity that had been expended on varying the conformation of a thing so unimportant as a lady's smelling-bottle. In the different shades of colour there was almost as much variety as in the form; yet the prevailing taste appears to be always, in the long-run, in favour of that which is most simple. The plain, pure, colourless, crystalline glass has always been in favour, and will maintain its supremacy in the end, however taste may sport for awhile among the brilliant colours and variegated forms which science has found the means of imparting to this beautiful manufacture. All the bright 'Leonore greens' and 'Chrysopras' of 1840, and the 'Anne green,' the 'gold glass,' the 'dead glass,' and the 'alabaster' of 1841, may hold their place in public favour for a time; but they will have passed away, when the pure crystal will be prized as much as ever."

We must conclude for the present with a sketch of a Bohemian railway—

"The Linz-Budweis railroad is the grandmother of all the railroads on the European continent; and taking this into consideration, we must not deem it matter of surprise to find it manifesting occasionally some symptoms of the debility of old age. It was the *coup d'essai* of Baron von Gerstner, who afterwards laid down rails in Russia, and died in America. He had great natural difficulties to contend with in the mountainous region over which his road had to be carried. To overcome these difficulties he was obliged to make his railroad take so circuitous a route, that though the distance between the two towns, in a straight line, is not more than ten (German) miles, the railroad has a length of seventeen. After arriving at Linz, the railroad is carried ten miles further to Gmünden, for the convenience of the government salt-works at that place. The railroad from Budweis to Linz cost 1,700,000 florins. It consists of a single pair of rails, with arrangements at intermediate stations to enable two trains to pass each other. The rails are partly of Styrian, but chiefly of Bohemian iron; partly cast and partly wrought. In many places they seem sadly in want of repair. Some have been completely worn away, others have lost their nails, and stand up from the wooden sleepers to which they were originally fastened. Sometimes a very sensible jolt of the carriages reminds the passengers of a striking difference between the respective altitudes of two succeeding rails; at other times a drag must be put upon the wheels, to prevent the train from rattling down the hill at too rapid a pace. My journey was performed immediately after rainy weather, which had made the rails extremely dirty and slippery; and I find, from a memorandum in my journal, that our wheels occasionally sunk into soft earth. It is evident from all this, that this railroad must have been left in a very neglected condition; but its importance to the commerce of the Danube is so great, that the government will be obliged, before long, to step in, and, by a timely treatment, endeavour to save this grandmother railroad from an untimely fate. The trains on this railroad are drawn by horses, and owing to the inequalities of the ground over which it passes, there is little likelihood that steam locomotives can ever be introduced there. One horse generally draws two or three carriages; but sometimes two or three horses are yoked on, in which case the train consists of six,

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seven, or even eight carriages. On an average, a horse is able to draw from seventy to a hundred cwt. at a slow walk; the trains for passengers travel at a smart trot. On the common road, in this mountainous district, a horse cannot draw more than twelve cwt."

Aunt Elinor's Lectures on Architecture, dedicated to the Ladies of England. Rivingtons.

BRIEF as it is, the title-page of this little volume says a great deal, intimating as it does that we may expect shortly to have not only additional *lay*, but also *lady* students in architecture. Multifarious as are the pursuits and accomplishments of modern female education, women have hitherto been privileged to avow utter ignorance of architecture, although it ranks as one of the fine arts. It may indeed be said that as an acquirement, it would be quite useless to them; yet at that rate a good many other female studies might be put under ban. What is there of particular and obvious utility to women in the study of botany, mineralogy, conchology, geology, and some of the many other *ologies* to which they apply? or in that of chemistry when they scorn to cultivate that truly domestic species of it—the chemistry of the kitchen? Surely it would be quite utility enough if the study of architecture afforded them an intellectual occupation which would tend to improve their taste, and enable them to relish far better than they can do at present, an extensive and varied department of art. Besides, in this age of travellers and tourists, some knowledge of architecture becomes almost indispensable, since without it those who visit foreign cities are very much in the condition of a blind man in a gallery of pictures;—or if they see, they must both see and afterwards speak according to the traveller's oracle—the 'Guide-Book.'

Very easily might we extend these remarks; but what we have said will serve to call attention to what is one particular object of Aunt Elinor's work. Still, while we are willing to hail her book as being in that respect of favourable augury, we do not approve of all "Aunt's" views; nor can we by any means compliment her on having produced a work likely to render the study attractive to females. So far from being at all "popular" and calculated to interest the beginner, her mode of teaching is exactly the reverse; nor does she seem to have any idea of the difficulties that are most likely to be felt at the outset, and ought therefore to be cleared away in the first instance. Even where no more than a mere sketch or introductory outline of a subject is professed to be given, brevity alone does not tend to facilitate an acquaintance with it; on the contrary, rather to cause it to appear dry, fatiguing, and uninteresting.

This has always appeared to us one great defect of most elementary books: professing to be familiar, and to serve as a "short cut" to the subject treated of, they are frequently very difficult and obscure; and no wonder, for instead of being composed with a view to their particular purpose, many of them seem to be only the siftings obtained from more complete treatises, by no other process of abridgment than that of mere erasure,—of omitting what may appear superfluous for a beginner, but without attempting to supply that explanation which is indispensably requisite for him. One important point in the art of teaching is to put the learner in the way of teaching himself; which is certainly not to be accomplished by affording him only partial and indistinct glimpses of the subject. It is true that having obtained some general insight into it, from a slight introductory sketch, the student may afterwards enter into it as fully as he pleases, and where there is a strong natural relish for it, such will be the case; but then how many are there who abandon it in despair or disgust, owing to no interest having been imparted to it in the books that have professed to initiate them into its rudiments.

Aunt Elinor's first Lecture, which is on the subject of the ancient orders, affords a very notable specimen of that mode of elementary instruction which we are inclined to deprecate. It cannot, indeed, be objected, that it is tediously long, but it certainly is miserably dry and jejune, amounting to no more than a few bare definitions, without attempt at explanation or instructive comment. The characteristics of the respective orders are merely specified without being described, much less accounted for; and what is not a little singular, no notice is taken of their proportions, not even so as to give an idea how those proportions are computed, and that the lower diameter of the column is taken as a scale for the whole order. Neither is information afforded as to anything further than the general composition of an order by itself, without reference to the mode in which it is employed. It may, therefore, easily be guessed how far the beginner is put into a proper and intelligent way of study.

It may, perhaps, be some excuse for this lame and bald account of the ancient orders, that it may be passed over altogether, as having no connexion with what follows; for though it is not so intimated by the title, these Lectures do not treat of architecture generally, but merely of that of our own country, and only one particular class of it—namely, the Ecclesiastical. Consequently, Lectures on Church Architecture would have been a more suitable title,—hardly a less catching one just now, and it would have in some degree prepared us for the religious and polemical tone, which is not the least striking characteristic of the volume. Aunt Elinor is, in fact, a sort of Protestant Pugin in petticoats, almost equally hostile towards Pagan art, (with this difference, that she imputes its encouragement in modern times to popes and cardinals) —and equally disposed to rail at this money-making, steam-going, self-sufficient nineteenth century, for subduing and changing whose spirit they seem to consider Church Architecture an all-sufficient panacea.

Accordingly, not contented with "lecturing," Aunt Elinor must needs take upon herself to preach also; and preach she does, after a fashion that must have been more bewildering than instructive to her auditors, supposing her lectures to have been really delivered before children for their winter evening's amusement. Dealing in architectural mysticism, and laying very great stress upon symbolical meaning in design,* she attempts to render the study *edifying* in more meanings of the word than one; yet whether such views be, or be not, correct in themselves, they are altogether out of place in what purports to be a course of elementary instruction. Considered from this point of view, the book is unsatisfactory; at least, not more satisfactory than others of the kind, for although it contains much information, it omits a great deal which must first be understood, in order to render that information available and instructive. The writer strides too rapidly over the ground, and jumps over many essential particulars; the book will therefore hardly help those who now first seek information on the subject,—if only because the respective architectural members and features are neither described nor delineated, but spoken of as if sufficiently well known. All that is given in the way of illustrations are five specimens of arches and the heads of doorways, which seem to have been taken at random, and which certainly are utterly inadequate to convey any notion of the multifarious elements and characteristics of so complex and diversified a style, or series of styles, as the Gothic. We are aware that in order to elucidate such style of architecture satisfactorily, a most extensive series of illustrations would be required; and it is, no doubt, owing to this circumstance, that numerous as are the publications on Gothic architecture, there is not yet any single one which furnishes a complete and systematic course of instruction. The subject is treated rather historically than elementarily, and with comparatively very little of architectural or critical remark, properly so called. It is true a great stock of information has now been provided, but it is scattered about fragmentarily, and the student has to collect and arrange it for himself. Attention is directed rather to dates and matters of history than to architectural principles and characteristics, except as these last serve to discriminate one period of the style from another, as its indicial marks. The consequence is, that in copying, the real spirit of the style is missed, though such "marks" are kept up; no account being taken of a variety of circumstances, all more or less influential in design, yet which do not admit of being described or defined like the separate members and positive features of an edifice.

It would, perhaps, be too much to expect that Aunt Elinor should be the first to direct attention to matters of the kind just alluded to, especially when she could find such a topic to expatiate upon as that of "Fonts and Altars," to which she devotes an entire lecture! The Font is considered by her, if not exactly as an object of devotion, one to which peculiar sanctity is attached, therefore not to be treated as mere matter of taste, but according to orthodox precedent. Yet how far ancient precedents can always be followed with propriety, is, upon her own showing, somewhat doubtful, since she informs us—

"At St. Nicholas' Church, Brighton, there is a very curious font, which some persons have imagined to be a trick upon antiquaries, *i. e.* an imitation of an early Norman font, carved in modern times. The clearness and freshness of the sculpture is wonderful; the figures are grotesque and ludicrous, yet there is spirit and expression in some of them. One side represents the sacrament of the Lord's Supper; our Saviour is in the act of blessing the bread, and the Apostles lift up their hands and eyes in utter amazement at the miraculous change. If this font be really ancient, then there is nothing irreverent about it, as the figures carved by a rude people would not be ludicrous in the eyes of those who could make nothing; but if it be the work of a modern artist, and executed by way of joke, it is a melancholy specimen of perverted skill—I may say of shocking profaneness."

It would seem, then, after all, that propriety or impropriety in such matters depends greatly upon circumstances, and that the very same thing may be either becoming or objectionable according to the particulars of the case. This cannot be altogether disputed, yet, being admitted, it rather makes against the writer's views than for them, since what is said tends to show that what would formerly have been harmless, may now be reprehensible, not to say scandalous. If the figures alluded to be actually "grotesque and ludicrous," it matters not, as far as we are concerned, whether their being so is the result of ignorance and bad taste, or of malicious intention; to us they seem ludicrous, consequently for us they are improper. The case is the same with many other things and matters on which this writer and the Church Revivalist party lay great stress. Many forms and observances, which some centuries ago were in accordance with the then spirit of the age, would, at the

* Of the fanciful notions entertained by some on this subject, an idea may be formed from what is said relative to it, in a notice of Lewis's 'Illustrations of Kilpeck Church,' (*Athen.* No. 778).

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present day, appear both superstitious and fantastic—at the best, unmeaning. Had they been kept up in full force till now, it might have been a question how far it would be prudent to lay them aside; but to attempt to revive them, as is now being done, after they have long become obsolete, is a different matter from merely retaining what had never been discontinued. The reform or change in regard to matters of ceremonial or etiquette in church service and church architecture, which is now contended for in certain quarters, is, in itself, hardly worth the clamour and scandal it has occasioned; therefore, suspicion is very naturally excited, and room is afforded for supposing that the real object is as yet kept in the background, and that having been enticed to return to forms, we are to be trapped into returning to doctrines. If it is not meant to re-enlist us under the banners of Romanism, why should we be asked to put on its colours, and wear what looks like its badge?

Of Romanism there is certainly some *tinge* in Aunt Elinor's Lecture; nor does she confine herself very strictly to matters of church architecture alone, but expatiates on other topics, some of them hardly suited to her auditors. Not content with recommending religious embroidery, and the meritoriousness of presenting altar-cloths and other ornamental productions of needle-work to churches, she goes on to advocate female celibacy on religious motives. Celibacy among women, and that from choice, is, she assures us, on the increase, notwithstanding that, as she oddly expresses it, "*certainly* the education so common now-a-days, unfits women for a single life to a remarkable degree." We are not skilled in the statistics of matrimony, and the subject is rather too delicate for discussion; but it is not easy to reconcile the prodigious increase of population with Aunt's assumed growing popularity of celibacy. It is, however, upon such grounds that she founds an argument for such change in female education and pursuits as would serve as a preparation and training up for a life of "single blessedness."

We have said enough to give an idea of the peculiar views inculcated in these Lectures, which are by no means confined to architectural subjects.

Wyandotté, or the Hutted Knoll. By J. Fenimore Cooper. 3 vols. Bentley.

To those readers who find the chief attraction of Mr. Cooper's novels in his narratives of "moving accidents by flood and field," his accounts of hair-breadth escapes from Indian savages or government cruisers, we cannot promise much interest in 'Wyandotté:' even to those who are wont to be gladdened by the joyous descriptions of scenery wild and free, with which this author's tales generally abound, we can offer less than their usual treat; while to all those who prefer a calm and domestic peace, and everyday unheroic trials and characters, we can promise a full and fair enjoyment. There is scarcely a scene of wild interest in the whole tale, and yet it is not tiresome or tedious. It relates the fortunes of a British officer and his family, settled near the Susquehannah, on a spot called "The Hutted Knoll," at the outbreak of the American revolution. The progress of the family to their future home is thus described: Capt. Willoughby, with his daughter, his adopted daughter, and his wife, leave the town of Albany for their wild habitation.

"Mrs. Willoughby had often overcome, as she fancied, the difficulties of a wilderness in the company of her husband.—It is the fashion highly to extol Napoleon's passage of the Alps, simply in reference to its physical obstacles. There never was a brigade moved twenty-four hours into the American wilds, that had not greater embarrassments of this nature to overcome, unless in those cases in which favourable river navigation has offered its facilities. Still, time and necessity had made a sort of military way to all the more important frontier points occupied by the British garrisons, and the experience of Mrs. Willoughby had not hitherto been of the severe character of that she was now compelled to undergo. —The first fifty miles were passed over in a sleigh in a few hours, and with little or no personal fatigue. This brought the travellers to a Dutch inn on the Mohawk, where the captain had often made his halts, and whither he had, from time to time, sent his advanced parties in the course of the winter and spring. Here a jumper was found prepared to receive Mrs. Willoughby; and, the horse being led by the captain himself, a passage through the forest was effected as far as the head of the Otsego. The distance being about twelve miles, it required two days for its performance. As the settlements extended south from the Mohawk a few miles, the first night was passed in a log cabin on the extreme verge of civilization, if civilization it could be called; and the remaining eight miles were got over in the course of the succeeding day. This was more than would probably have been achieved in the virgin forest and under the circumstances, had not so many of the captain's people passed over the same ground going and returning, thereby learning how to avoid the greatest difficulties of the route, and here and there constructing a rude bridge. They had also blazed the trees, shortening the road by pointing out its true direction. —At the head of the Otsego our adventurers were fairly in the wilderness. Huts had been built to receive the travellers; and here the whole party assembled, in readiness to make a fresh start in company. It consisted of more than a dozen persons in all; the black domestics of the family being present, as well as several mechanics whom Captain Willoughby had employed to carry on his improvements. The men sent in advance had not been idle, any more than those left at the Hutted Knoll. They had built three or four skiffs, one small bateau, and a couple of canoes. These were all in the water, in waiting for the disappearance of the ice, which was now reduced to a mass of stalactites in form, greenish and sombre in hue as they floated in a body, but clear and bright when separated and exposed to the sun. The south winds began to prevail, and the shore was glittering with the fast-melting piles of the frozen fluid, though it would have been vain yet to have attempted a passage through it.—The Otsego is a sheet of water which we have taken more than one occasion to describe, and the picture it then presented amidst its frame of mountains will readily be imagined by most of our readers. In 1765, no sign of a settlement was visible on its shores, few of the grants of land in that vicinity extending back so far. Still the spot began to be known; and hunters had been in the habit of frequenting its bosom and its shores for the last twenty years or more. Not a vestige of their presence, however, was to be seen from the huts of the captain: but Mrs. Willoughby assured her husband, as she stood leaning on his arm the morning after her arrival, that never before had she gazed on so eloquent and yet so pleasing a picture of solitude as that which lay spread before her eyes.—'There is something encouraging and soothing in this bland south wind, too,' she added, 'which seems to promise that we shall meet with a beneficent nature in the spot to which we are going. The south airs of spring to me are always filled with promise.'—'And justly, love; for they are the harbingers of a renewed vegetation. If the wind increase, as I think it may, we shall see this chilling sheet of ice succeeded by the more cheerful view of water. It is in this way that all these lakes open their bosoms in April.'"

After a few amusing incidents, in which a blundering Irish servant figures conspicuously, they cross Lake Otsego, and soon arrive at their destination, which is thus introduced to the reader:—

"The appearance of a place in which the remainder of one's life is to be passed is always noted with interest on a first visit. Thus it was that Mrs. Willoughby had been observant and silent from the moment the captain informed her that they had passed the line of his estate, and were approaching the spot where they were to dwell. The stream was so small, and the girding of the forest so close, that there was little range for the sight: but the anxious wife and mother could perceive that the hills drew together at this point, the valley narrowing essentially; that rocks began to appear in the bed of the river; and that the growth of the timber indicated fertility and a generous soil. When the boat stopped, the little stream came brawling down a ragged declivity; and a mill, one so arranged as to grind and saw, —both in a very small way, however,—gave the first signs of civilization she had beheld since quitting the last hut near the Mohawk. After issuing a few orders, the captain drew his wife's arm through his own, and hurried up the ascent, with an eagerness that was almost boyish, to shew her what had been done towards the improvement of the 'Knoll.' There is a pleasure in diving into a virgin forest, and commencing the labours of civilization, that has no exact parallel in any other human occupation. That of building, or of laying out grounds, has certainly some resemblance to it, but it is a resemblance so faint and distant as scarcely to liken the enjoyment each produces. The former approaches nearer to the feeling of creating, and is far more pregnant with anticipations and hopes; though its first effects are seldom agreeable, and are sometimes nearly hideous. Our captain, however, had escaped most of these last consequences, by possessing the advantage of having a clearing, without going through the usual processes of chopping and burning; the first of which leaves the earth dotted for many years with unsightly stumps, while the rains and snows do not wash out the hues of the last for several seasons. An exclamation betrayed the pleasure with which Mrs. Willoughby got her first glimpse of the drained pond. It was when she had clambered to the point of the rocks where the stream began to tumble downward into the valley below. A year had done a vast deal for the place. The few stumps and stubs which had disfigured the basin when it was first laid bare, had all been drawn by oxen, and burned. This left the entire surface of the four hundred acres smooth and fit for the plough. The soil was the deposit of centuries; and the inclination, from the woods to the stream, was scarcely perceptible to the eye. In fact, it was barely sufficient to drain the drippings of the winter's snows. The form of the area was a little irregular, just enough so to be picturesque; while the inequalities were surprisingly few and trifling. In a word, nature had formed just such a spot as delights the husbandman's heart, and placed it beneath a sun which, while its fierceness is relieved by winters of frost and snow, had a power to bring out all its latent resources. Trees had been felled around the whole area, with the open spaces filled by branches, in a way to form what is termed a brush fence. This is not a sightly object, and the captain had ordered the line to be drawn *within* the woods; so that the visible boundaries of the open land were the virgin forest itself. His men had protested against this; a fence, however unseemly, being in their view an indispensable accessory to civilization. But the captain's authority, if not his better taste, prevailed; and the boundary of felled trees and brush was completely concealed in the back-ground of woods. As yet, there was no necessity for cross-fences, the whole open space lying in a single field. One hundred acres were in winter wheat. As this grain had been got in the previous autumn, it was now standing on the finest and driest of the soil, giving an air of rich fertility to the whole basin. Grass-seed had been sown along both banks of the stream, and its waters were quietly flowing between two wide belts of fresh verdure, the young plants having already started in that sheltered receptacle of the sun's rays. Other portions of the flat showed signs of improvement, the plough having actually been at work for quite a fortnight. All this was far more than even the captain had expected, and much more than his wife had dared to hope. Mrs. Willoughby had been accustomed to witness the slow progress of a new settlement; but never before had she seen what might be done on a beaver-dam. To her all appeared like magic; and her first question would have been to ask her husband to explain what had been done with the trees and stumps, had not her future residence caught her eye. Captain Willoughby had left his orders concerning the house,

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previously to quitting the Knoll; and he was now well pleased to perceive that they had been attended to. As this spot will prove the scene of many of the incidents we are bound to relate, it may be proper here to describe it at some length. The hillock that rose out of the pond, in the form of a rocky little island, was one of those capricious formations that are often met with on the surface of the earth. It stood about thirty rods from the northern side of the area, very nearly central as to its eastern and western boundaries, and presented a slope inclining towards the south. Its greatest height was at its northern end, where it rose out of the rich alluvion of the soil, literally a rock of some forty feet in perpendicular height, having a summit of about an acre of level land, and falling off on its three sides,—to the east and west, precipitously; to the south, quite gently and with regularity. It was this accidental formation which had induced the captain to select the spot as the site of his residence; for, dwelling so far from any post, and in a place so difficult of access, something like military defences were merely precautions of ordinary prudence. While the pond remained, the islet was susceptible of being made very strong against any of the usual assaults of Indian warfare; and, now that the basin was drained, it had great advantages for the same purpose. The perpendicular rock to the north even overhung the plain; it was almost inaccessible: while the formation on the other sides offered singular facilities both for a dwelling and for security."

The wild desert is soon taught to blossom as the rose, and, some time after, we have the description of the Hutted Knoll:—

"The forest is opened, and the light of day admitted, it is true; but its remains are still to be seen in multitudes of unsightly stumps, dead standing trees, and ill-looking stubs. These vestiges of the savage state usually remain a quarter of a century; in certain regions they are to be found for even more than twice that period. All this, however, had Captain Willoughby escaped, in consequence of limiting his clearing, in a great measure, to that which had been made by the beavers; and from which time and natural decay had, long before his arrival, removed every ungainly object. It is true, here and there a few acres had been cleared on the firmer ground at the margin of the flats, where barns and farm buildings had been built, and orchards planted; but in order to preserve the harmony of his view, the captain had caused all the stumps to be pulled up and burnt, giving to these places the same air of agricultural finish as characterized the fields on the lower land. To this sylvan scene, at a moment which preceded the setting of the sun by a little more than an hour, and in the first week of the genial month of May, we must now bring the reader in fancy. The season had been early, and the Beaver Manor, or the part of it which was cultivated, lying low and sheltered, vegetation had advanced considerably beyond the point that is usual at that date in the elevated region of which we have been writing. The meadows were green with matted grasses, the wheat and rye resembled rich velvets, and the ploughed fields had the fresh and mellowed appearance of good husbandry and a rich soil. The shrubbery, of which the Captain's English taste had introduced quantities, was already in leaf, and even portions of the forest began to veil their sombre mysteries with the delicate foliage of an American spring. The site of the ancient pond was a miracle of rustic beauty. Everything like inequality or imperfection had disappeared, the whole presenting a broad and picturesquely-shaped basin, with outlines fashioned principally by Nature—an artist that rarely fails in effect. The flat was divided into fields by low post-and-rail fences, the captain making it a law to banish all unruly animals from his estate. The barns and out-buildings were neatly made and judiciously placed, and the three or four roads or lanes that led to them crossed the low-land in such graceful curves as greatly to increase the beauty of the landscape. Here and there a log cabin was visible, nearly buried in the forest, with a few necessary and neat appliances around it; the homes of labourers who had long dwelt in them, and who seemed content to pass their lives in the same place. As most of these men had married and become fathers, the whole colony, including children, notwithstanding the Captain's policy not to settle, had grown to considerably more than a hundred souls, of whom three-and-twenty were able-bodied men. Among the latter were the millers: but their mills were buried in the ravine where they had been first placed, quite out of sight from the picture above, concealing all the unavoidable and ungainly-looking objects of a saw-mill yard."

With these extracts we dismiss 'Wyandotté,' recommending it to the favourable consideration of our readers.

OUR LIBRARY TABLE.

Cowper's English Version of the Odyssey of Homer: with a Commentary in Explanation of the practical Purposes of the Text, by OY TIΣ, F.R.S., &c.—The noticeable thing in this neat edition is the running commentary on the "mystic sense" of the Poem. Therein if he have but faith, the reader will find much curious information. Homer, it seems, should take rank "among the prophets"; for in his capacity of prophet he foresaw all the evils of modern society—and these he has foreshadowed, not dimly or in vague generalities, but with minute particularity. Thus Proteus represents a smuggler, "hanging out the flags of all nations by turns, rather than fail of his object": Menelaus is "the chancellor of the University of Argos," making his interest and power "the introduction to an easy and tranquil old age in retirement"; and so on. This tendency to particularize is shown most clearly in the interpretation of the allegory of Scylla and Charybdis. With regard to Scylla the editor is rather in doubt. "It *may* be the *press-gang*, formerly the mariner's greatest and most flagrant grievance; it may be the practices of crimps, and fraudulent dealers of various classes, on his newly replenished purse; it may be even the police of a seaport; but there are features in the picture which agree strictly with none of these. It *may* be, lastly, in irony, that very harmless place of resort (provided a man have money in his pocket to pay withal), the cook's shop! But the name of Crataïs (*krataiis*, vis magna) seems to assign to the government the origin of the pest; from the operation of which the hero is here advised to secure his men by a 'protection.'" As to Charybdis, with its ebb and flow thrice a day, there can be no mistake: it is the pawnbroker's shop, wherein "thrice a day (it should seem in that age) they let in the poor to pawn their property and thrice to redeem." Did we not think this sufficient, we could inform our readers how that the Sirens represent balls and concerts to which the superior officers give themselves a dispensation to go, while "the hands" and all on duty are expected to stay on board; we could show them how that a gold cup "perhaps made by Tubal Cain" came into the possession of Phœdimus, "if Phœdimus be Solomon," together with other equally probable suppositions. The scholar, too, may gain from this commentary much information on etymology.

A Statement of Facts in relation to the recent Ordination in St. Stephen's Church, New York, by Drs. Smith and Anthon.—It would seem from this pamphlet that Puseyism is spreading in America, as according to the statements here made, the Rt. Rev. Dr. Onderdonk, Bishop of New York, with six presbyters, consented to the ordination of a Mr. Carey in spite of the remonstrances of Drs. Smith and Anthon, the remaining two of the college of presbyters, who accuse the candidate for ordination of holding Romanist principles, decidedly opposed to those of the Protestant Episcopal Church of America. Beyond this statement of facts we have, of course, nothing to do with the question.

A Glossary to 'By-gone Hours,' by Dry Nurse.—A poet here protests against the injustice of the critics toward a brother poet,—the author of 'By-gone Hours.' The Glossary opens with an imaginary dialogue between the poets, in which 'By-gone Hours' consoles himself that—

> Future generations
> Shall honour, with applauses loud and long,
> The poet's genius, and the child of song.

To which Dry Nurse replies:—

> Such thoughts are very pleasant,
> I only wish they'd praise you more at present.

With a self-devotion worthy of admiration, Dry Nurse adds some "Imitations" of his friend's Epigrams, by the inferiority of which to those of the "great original" he hopes, we suppose, to impress the reader with an idea of the terseness and pathos of the elder poet. Thus, says By-gone Hours:

> The short-lived Rose, before to-morrow's dawn,
> Bereaved of bloom, scarce differs from a thorn.

Thus imitated:—

> The grass that I saw in the meadow to-day,
> When it's cut down, will scarce differ from hay!
> And true it is, if you're out when it rains,
> All that you get, is—wet through for your pains.

Again:—

> The strictly honest, and the truly brave,
> Despise alike the treacherous knave.

Now, *haud passibus æquis*, Dry Nurse:—

> An honest man and a naughty thief
> Are not alike, it's my belief.

As our judgment has been appealed from, we leave the question as desired to "future generations."

Gleanings from the South, East, and West—consists of a tale entitled 'The Huguenot Family,' the scene of which is partly laid in South Africa,—'The Cingalese Converts,' a story whose title conveys a sufficient description of its localities,—and 'The Two Bridals,' a West Indian romance. They are compounded of good feeling and commonplace in about equal quantities.

Aunt Martha; or the Spinster.—The title of one of Miss Mitford's prettiest sketches is here prefixed to a small romance of some sixty pages; good neither for old nor young, and beneath the average of Annual fiction.

The Character of the Rev. W. Palmer as a Controversialist considered, in a Letter to a Friend at Oxford.—Here we have Greek meeting Greek, Roman Catholic meeting Anglo Catholic, on the very debateable ground of the Fathers. For our parts we believe that "both are right and both are wrong"; the Fathers, with admirable impartiality, having written on one side as much as on the other. Had poor Vincent of Lirens imagined what a sensation his unfortunate canon would make, we doubt whether he would have bequeathed such a bone of contention to posterity.

The Philosophy of Training, by A. R. Craig.—This little work contains some sound remarks, mixed, as usual in books of the kind, with many fallacies. The author thinks it necessary to attack the systems and discipline of the Cam and Isis, regarding which he seems wholly ignorant. What can he mean by the copies of Greek Pentameters written at Oxford, as qualifications for "prizers"? There are legitimate causes enough of complaint against our Universities; why invent others?

A Voice from the Holy Land, edited by Rev. E. Mangin, M.A.—A little work, in the style of the Athenian Letters; purporting to be the letters of a centurion in Judea, at the time of the preaching and death of the Messiah, to a friend at Rome. The letters are unobjectionable, but wanting in originality and power.

Canada, Nova Scotia, &c., in regard to Emigration. A useful little manual for emigrants, but, like most works of the kind, it does not enter sufficiently into particulars.

The New Torquay Guide, by Democritus Tertius.—Democritus Tertius is no Anstey *redivivus*, though he uses the slipshod rhyme of 'The New Bath Guide,' with fluent and feeble pleasantry, to describe the beauties of one of the fairest haunts of the West Country. The quiz on Dr. Granville, who, it will be recollected, gave "scrimp measure" of praise to Torquay, is the most pungent portion of his *brochure*.

Jerusalem as it was, and as it is, translated from the German, by Sophia Taylor.—A neat little abridgment of the larger works of Raumer, Schubert, Robinson, Fisk, &c. It might have been extended with advantage, but, brief as it is, it forms an interesting volume. The translation has been executed with judgment.

The Ottoman and Spanish Empires in the Sixteenth and Seventeenth Centuries. The History of the Popes in the Sixteenth and Seventeenth Centuries, by Leopold Ranke: translated by W. K. Kelly.—These two works together form the four volumes of the original German edition called collectively, 'Sovereigns and Nations of Southern Europe in the Sixteenth and Seventeenth Centuries.' No doubt can be entertained as to Ranke's merits as a historian, and he appears, on a hasty glance, to have been faithfully rendered by Mr. Kelly.

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A Synopsis of the various Administrations for the Government of England from the Year 1756 *to* 1842.—Had this Synopsis been contained in an octavo instead of a large folio volume it might have been useful.

A Tabular View of the Classification of Organised Bodies, arranged by W. B. Tegetmeier.—This table is arranged according to Cuvier and Decandolle.

List of New Books.—Parkinson's (Rev. R.) The Old Church Clock, 12mo. 2*s.* 6*d.* cl.—Wyandotté, or the Hutted Knoll, by J. Fenimore Cooper, Esq., 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Attaché, or Sam Slick in England, 2nd edit. 2 vols post 8vo. 21*s.* cl.—Rose's New Biographical Dictionary, Vol. V., 8vo. 18*s.* cl.—London, by C. Knight, Vol. V., imperial 8vo. 10*s.* 6*d.* cl.—Durandus (Bishop) on the Symbolism of Churches and Church Ornaments, translated with Notes, &c., by Rev. J. M. Neale, and Rev. B. Webb, post 8vo. 10*s.* 6*d.* cl.—History of our Blessed Lord, with 13 coloured pictures, square, 4*s.* 6*d.* bds.—The Three Questions, What am I? Whence came I? and Whither do I go? 12mo. 2*s.* 6*d.* cl.—China, its Scenery, Architecture, and Social Habits, &c., Vol. I., 4to. 21*s.* cl. elegant.—The Book of Precedents, by S. H. Gael, 12mo. 10*s.* cl. 13*s.* calf.—Dr. Ashe's Masonic Manual, or Lectures on Freemasonry, with Remarks, &c., by Rev. G. Oliver, 12mo. 7*s.* 6*d.* cl.—Tragedies, by Serjeant T. N. Talfourd, 8vo. 6*s.* cl.—Carpenter's Popular Cyclopædia, 'Animal Physiology,' Part II., 12mo. 5*s.* swd.—Eight Sermons, by Rev. Robert Montgomery, 8vo. 10*s.* 6*d.*

OUR WEEKLY GOSSIP.

It is with deep regret that we announce the death of Sir T. Charles Morgan—one of the best men it was ever our good fortune to be associated with, either in public or private life. We dare not, at this moment, trust ourselves to speak of him as our heart dictates. What would seem extravagant eulogy to those who knew him not, or knew him only under the chilling influences of general society, would but imperfectly express our feeling, and be read but as a poor and unworthy testimony to his virtues by those who had the honour and the happiness of an intimate acquaintance with him. He was a man of a refined and philosophic mind, and varied accomplishments—a scholar and a gentleman in the largest sense of those comprehensive words. Though essentially a social man, he was not, in our opinion, especially qualified to shine in society. He recognized, indeed, and at its full value, the graceful ease of manners and opinion which best enables men to glide smoothly through life; but he would rather commend than imitate it; though tolerant of all differences, he was too honest to trifle with truth, and too earnest to smooth and polish it down to that true no-meaning which is the current coin of conversation in our day,—an indignant or a generous impulse was sure to break through conventional usage. In his family, or among friends whom he loved and trusted, he was simple and gentle as a child—always cheerful, always ready for a laugh or a joke, with an anecdote or a pun—no matter what, so it made those around him happy. He was open to all generous and genial influences, and sensitive as a woman to the feelings of others; nothing was insignificant that enabled him to give pleasure. We are personally indebted to him for so many acts of kindness and consideration, that we feel, at this moment, "poor even in thanks."—To come to those barren facts which are expected in the briefest of obituary notices: Sir Charles Morgan was the son of John Morgan, Esq., for many years resident in Charlotte Street, Bloomsbury. He was sent when very young to Eton, but removed to the Charterhouse. He entered at Cambridge in his eighteenth year, and was distinguished there as a Greek scholar; and, as we have heard his contemporaries say, for his uncompromising opinions, and the power and metaphysical acuteness with which he maintained them. There, in due course, he took his Doctor's degree, and soon after married the daughter of Mr. Hammond, of the Stock Exchange. On the death of this lady, by whom he had one daughter, he accompanied the late Marquis of Abercorn to Ireland, and there married Miss Owenson, and settled in Dublin. Embracing with all the earnestness of his nature the cause of his adopted country, he contributed his time and talent, in joint labour with his wife, to promote its interests, and, above all things, Catholic Emancipation. Besides those chapters on Science, Politics, and Statistics, which he added to Lady Morgan's 'France' and 'Italy,' he published 'The Philosophy of Life,' and 'The Philosophy of Morals,' works which drew down upon him, in those days of triumphant assumptions, the persecution of opinion—

Far worse to bear
Than violence—

but which he bore, with all its consequences, cheerfully, for it was, as he believed, in the cause of truth. It was some consolation to know that these works were welcomed on the continent, and translated into French, under the supervision of the Count de Tracy, one of the most distinguished metaphysicians of his age and country. In 1837, a desire for the best medical advice, in consequence of Lady Morgan's threatened loss of sight and declining health, with circumstances of a private nature, induced him to return to and settle in London. He wrote other works—amongst them we remember 'The Mohawks,' a satirical poem, with notes—and was for many years a contributor to one or other of the more distinguished periodicals.—But we must conclude this hurried notice. We have not attempted a biography—the cloud that overshadows us must pass away before we venture to recal the thousand circumstances that won for him our regard—and ere then we hope some abler pen will do justice to his memory.

As the reader may suppose, we are in no humour for trifling, and shall therefore allow more licence than usual to a correspondent. "If you care for a bit of gossip architectural, the late doings at Wisbeach, on the occasion of laying the first stone of a small cemetery chapel, might be referred to as of an extraordinary character, it having been made—not very decorously, perhaps—the pretext for protracted festivities during several days. In addition to the attraction of a Fancy Bazaar, there was a Concert and Ball, a Picture Exhibition, and also an Exhibition of Fireworks! which last alone, it is said, must have cost at least 40*l.*, to say nothing of the expense incurred by profuse hospitality—keeping open house for guests of distinction during the whole week—so that the party might as well have undertaken to build the chapel at his own sole cost, for I understand that it will not much exceed 400*l.* There is another circumstance connected with the business, which is likely, I think, to give umbrage to the architectural profession, namely, that Mr. Basevi (one of the Vice-Presidents of the Institute,) acts as architect *under* Prof. Willis, who has given the design for the structure; nor is this matter of doubtful report, it being thus recorded on the foundation stone:—

"Professor Willis, F.R.S., *delt.*
Geo. Basevi, jun. Esq. *archt.*"

Whether Mr. Basevi will be censured by his brother architects for accepting the office of Clerk of the Works to the Professor, remains to be seen. Had it been a matter of mere private arrangement between the parties, I know not that the profession ought to have taken notice of it, but such kind of association seems to portend a change in professional position. To be sure Prof. Willis has a name and fame, and is a scholar; but then we find Prof. Hosking engaged at St. Mary Redcliff as *aide* or *sub* to Mr. Britton! At present such co-partnerships may be matters of arrangement and choice, but these strange examples may not be lost on the public, and the time may arrive when they will be insisted upon. Nor is it the least remarkable thing, that in both the cases above-mentioned the non-professional man formally takes precedence of the professional."

Had every great medieval painter had as many hands as Briareus, and a pencil in each, he could not have painted half the old pictures daily discovered and affiliated upon him. One would think the dust of lumber-rooms bred these productions like vermin, and that it was only requisite to poke into some receptacle for rubbish, to be sure of turning up a jewel! An undoubted 'Virgin,' by Correggio, accidentally met with at the Seven Dials—a 'Belle Jardinière,' the real original by Raffael, just brought to light at Newington Butts—Titian's 'Venus,' of which that in the Grand Duke's collection is a palpable copy, rescued from its obscure and dangerous situation as sign of the Victoria public-house, Clerkenwell—Michaelangelo's 'Cupid pursuing a butterfly,' long the chief ornament of a celebrated Brentford connoisseur's cabinet: such are the mare's eggs hatched dozen after dozen, which the finders imagine those of a phœnix! Here is Annibale Carracci's '*Andromeda*,' till now quite an unknown work by that master, come all the way from Derbyshire to the Cosmorama, Regent Street, for metropolitan admiration. Many critics indeed, foreign as well as native, the prospectus declares, ascribe it "with equal confidence" to Titian, Domenichino, and Guido; so do we, ascribing it with not a whit more confidence to one of them rather than another. Their beauties apart, it cannot boast even their defects, neither Titian's bad draughtsmanship, nor Carracci's coarseness, nor Domenichino's dull elaboration, nor Guido's morbid sentiment, but exhibits all these faults in a worse style of its own; its greatest merits do not rise to the level of their imperfections. Yet we dare say it will make the grand tour of these kingdoms, and be proclaimed at sound of penny trumpet by the newspaper critics wherever it goes—a miracle!—with full as much justice, too, as many another one—some "Old Master" gross and grimy enough to pass for a specimen of the great Italian style, or some modern daub, whose importunate glare and flare is taken for undeniable splendour, overpowering magnificence. Public taste has little improved as yet, despite all our travelled dilettantes, all our visitors of Galleries, Museums and Collections, continental and national: year after year are pictures or sculptures exhibited in this show-room, or that, where the real show is the flock of gulls opposite them. Could the groan, which "escapes from Andromeda's finely formed mouth" (*vide* prospectus) be heard, we surmise it would be a groan for her admirers, not herself: the Sea-monster, a "huge, disgusting reptile, with glowing eyes and opened jaws," seems to utter an immense O! of amazement, which, perhaps, may mean, turned into plain English—"All the fens of Lincolnshire could not furnish greater geese, than stretch out their necks and clap their wings in canorous cackle at my charms and self-congratulation at their perception of them! *Tant mieux*—they will depart well pleased, and well plucked." Verily popular connoisseurship has made no vast advance since the time when President West's 'Christ Rejected' went circuit through both England and North America, gathering golden tributes and leaden opinions from saint, from savage, and from sage, all the way between London Stone and the Blue Mountains. Another of these itinerant exhibitions was a pair of 'Adam and Eve' scenes, by *M. Dubufe*, which combined the bad qualities of both the French and British schools, so united the public voices of France, Great Britain, and Ireland in its favour. Various examples besides crowd upon our memory for quotation; but let these suffice. We have made poor 'Andromeda' an occasion to moralize a little about popular taste, though its proprietor appears no more impressed with a sense of its perfection, than the lady or the Monster. He professes himself only anxious that its just pretensions should be ascertained by the critics, and we have contributed our mite towards promoting this most legitimate object.

The question which Mr. Hawes lately propounded to Sir Robert Peel respecting the public recognition of the labours of eminent civilians (see *Athen.* p. 756), appears, from the subjoined letter, addressed by the Premier to Mr. Eastlake, as Secretary of the Commissioners on the Fine Arts, to be likely to lead to some practical results:—

Whitehall, August 17, 1843.

Dear Sir,—A proposal was recently made in the House of Commons, that the Commissioners should be empowered by Her Majesty to inquire into the best means of doing honour, by public monuments in sculpture or painting, to be erected at the public charge, to the memory of men entitled to the gratitude of their country by eminent civil, literary, or scientific services. I was unwilling to devolve on the Commissioners a general inquiry of this nature, not immediately connected with the original object for which the Commission was appointed, but I willingly undertook to recommend to Her Majesty to give to the Commissioners full authority to consider whether there is any portion of the edifice intended for the accommodation of the Houses of Parliament or of the buildings connected with that edifice, which could, with advantage and propriety be allotted to the reception of monuments, such as those to which I have before adverted, and to report their opinion to Her Majesty, not only with regard to the particular site of such monuments, but in the event of an appropriate site in connexion with the new Houses of Parliament being recommended by the Commissioners, with regard to the principles, generally, which should govern the selection of the names to be honoured by so distinguished a record of national gratitude, and to the best mode of combining the public acknowledgment of eminent service with encouragement to the arts in this country. I am empowered by Her Majesty to recommend the subject to the consideration of the Commissioners, and to give them Her Majesty's full authority for entering upon it.

I am, &c. (Signed)

C. L. Eastlake, Esq. Robert Peel.

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A correspondent of *The Times*, writing from Canada, questions the policy of extending the law of copyright to the colonies. The price (he says) of books printed in Great Britain and carried to the colonies is so high, that it amounts to a prohibition; and this is not only a serious impediment in the way of civilization, but debars the colonists from procuring even those works which would be of immediate practical utility to him; and so well (he tells us) are the English booksellers aware of this, that they seldom or ever send out more than half a dozen copies of a new work. Why, what is there in this argument that does not apply equally well to Connaught, or Munster, or Fife, or Forfarshire? No doubt the high price of books is an impediment in the way of civilization, and the remedy is to remove the tax on paper, &c. &c., and all other taxes that tend to raise the price. Books would help forward civilization in England, Ireland, and Scotland, as well as in Canada: they have a "direct practical utility" in Wales as well as in Ottawa County or Trois Rivières; and are the Welsh farmers or the Irish cotters better able to pay for them than the Canadians? The argument, therefore, so far as it is general, is of universal application, and so far as it is special, is without force. The booksellers of Great Britain, we are told, send but half a dozen copies. Why? because if heretofore those copies did not reach Canada by express, the market was forestalled by the American reprints; but we will answer for it, that if an enterprising Canadian bookseller will enter into a treaty with the London publishers, he may have five hundred or five thousand copies of any work expressly printed for his market, at some twenty or five and twenty per cent. above the mere cost of paper and press-work; and he may thus help forward colonial civilization, and put works of practical utility within the reach of the colonist, at a price at which it is impossible to offer them to our own countrymen. This is the natural and obvious remedy of the inconvenience of which the writer complains, and will certainly be adopted; but no doubt the market has not yet adapted itself to the altered circumstances, and books are and must be dear, until the new channel is freely opened.—Already, and since the above was in type, we have received from Mr. Murray, the announcement of a series, to be called "The Colonial Library," expressly projected to meet the difficulties urged by the Canadian, and in which it is proposed to furnish the colonists with useful and popular works at the lowest possible price.

Private letters from Jiddah, on the Red Sea, mention that an Englishman, Mr. Mansfield Parkyns, late of Trinity College, Cambridge, is making preparations to ascend the White Nile, penetrate the Galla country, and strike across the continent to the Niger! Our correspondent says, Mr. Parkyns is a high-spirited young man, and has been some time travelling in Asia Minor.—A letter from Constantinople states, that "The impression is every day gaining ground at this place, that the report of the murder of Colonel Stoddart and Captain Conolly, at Bokhara, is altogether unfounded in fact. All the Hajjis who pass through Constantinople, on their way to Mecca, agree in contradicting this story, and state that, though incarcerated, these gentlemen are still alive." Surely the government must take some active and effective means to set this question at rest.

We learn, from the *Doncaster Chronicle* that the workmen employed in cleaning and repairing the parish church in that town, have discovered upon the walls some highly curious and interesting paintings in fresco [?], which had become almost obliterated by dirt and the hand of time. The design is, it is said, extremely rude, and the figures are drawn in a hard and Gothic style; are about four feet in height, and each distinctly defined by a broad black outline. Such, in fact, is the general character of the painting, that there would seem to be little doubt that it is of a remote date; if, indeed, it is not coeval with the church itself. The date of the erection is not accurately known, but it is conjectured to have been in the reign of Edward IV., about the close of the fifteenth century. Mr. Alport, artist, of Rotherham, is engaged in making a drawing of the picture above described, with a view to the publication of a lithographic plate.

VENICE.—MORNING and EVENING EXHIBITION.—Under the patronage of the Emperor and Empress of Austria, the Kings and Queens of Prussia, Bavaria, and Holland (whose signatures may be seen in the Royal Album, in the Exhibition Room).—The Grand MODEL of the CITY of VENICE (with brilliant effect of sunshine, produced by artificial light), representing every object in the City.—Open to the public, at the Egyptian Hall, Piccadilly, from eleven in the Morning till Ten in the Evening.—Admission, 1*s.*

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

MEETINGS FOR THE ENSUING WEEK.

TUES. Horticultural Society, 3, P.M.
THUR. Zoological Society, 3.—General Business.

MUSIC AND THE DRAMA

HAYMARKET.—'The Wedding Breakfast' is only noticeable as a specimen of that sort of mechanical drollery which is the staple of pantomimic fun, and exerts such triste influence over the gambols of the motley crew. It is a farce, made up of practical jokes, of the most approved kind on the stage, we conclude, because they are constantly employed to produce bustle, in the absence of anything lively or natural in the dialogue or the characters; but which reduce the actors to the condition of grimacing machines. Of humour, it has not a particle; and the incidents are not merely absurd in their improbability, but disagreeable withal. Mr. Farren plays an elderly Doctor, who is horrified at the expense of the "wedding breakfast," which the "managing mamma" of his young bride-elect is ordering at his cost; and whose discomfiture is complete at hearing from the lips of the young lady herself that she hates him and loves a man whom she has corresponded with, but never seen, having only had a squeeze of his hand "in the dark, in Kensington Gardens." Of course, the lover enters the next minute, and turns out to be an adventurer, who is going to marry a rich widow, whom he hates, to save himself from jail; but, instead of the young couple running off together, as usual, the respective parties pair off; the old Doctor making his young bride believe that he was her unseen admirer, and exposing the baseness of his rival, whom he had unwittingly introduced to his intended wife. To us, there is no more of drollery than of novelty in all this; though one or two of the situations are ludicrous, apart from their outrageous improbability; but this kind of humourless fun, which is made at the expense of the *dramatis personæ*, and also of the performers who fill the parts, is of an unpleasant kind,—and, like a practical joke in real life, is only perpetrated or enjoyed by such as are incapable of any more genial amusement. It was painful to see such an actor as Mr. Farren lending himself to be the laughing-stock of a piece which afforded scope only for those grimaces that he practises too constantly. The end of a farce, it may be said, is accomplished if it makes people laugh: this the author and actor managed between them, though the merriment was neither universal nor cordial.

MISCELLANEA

Paris Academy of Sciences.—Aug. 14.—The notes read or reported upon were chiefly on matters of abstruse science, possessing a very limited interest. —A paper was received from M. Dutrochet, on the production and ripening of fruits. This gentleman confirms, by his experiments, the modern opinion that the removal of the leaves of fruit-trees, in order to expose the fruit to the direct influence of the air and light, is exceedingly destructive; but he considers it highly essential that the tree itself should be well exposed to both. This is particularly requisite with the dwarf vine, which if shaded, or placed in a position which prevents its receiving an abundant supply of air, becomes almost unproductive.—The same gentleman communicated a paper on some enormous hailstones picked up on the 10th inst., near Villers-Cotterets. They were from one to two inches in diameter generally, but some were as large as a hen's egg. Their form was an irregular half-sphere. In the centre was a nucleus of opaque ice, over which was a covering of transparent ice, and this was repeated four times, the covering of each opaque body always transparent.—A paper on lightning, and its action on sand, was communicated by Dr. Fiedler. It is a general opinion at Paderborn, in Westphalia, that wherever a thunderbolt falls vitrified tubes are to be found. In 1711, the Rev. Mr. Hermann, at Massel, Silesia, followed these tubes to a considerable depth in sandy hillocks, the description of which is to be found in his 'Mastography,' under the denomination of fossil shrubs or osteocolla. He thought that these tubes were formed in the earth, and came gradually up to the surface. Other persons have considered them to be petrified roots. M. Couerden dug one up at the depth of 15 feet. In 1812, Mr. Irton, of Irton Hall, dug one up. Dr. Fiedler has seen them in Hungary, and at Harz, near Dresden. They have been found on the border of the desert of Sahara, in the Brazils, &c. M. A. de Humboldt sent to Dr. Fiedler a piece of porphyry which he broke from off one of the highest mountains of the chain of the Andes, and which contained a portion of a tube. On the 13th June, 1841, at 5 p.m., during a violent thunder-storm, a bolt fell on the right bank of the Elbe, near the village of Loschwitz, a league from Dresden, split a stake, burnt the leaves of a plum-tree, and buried itself in the earth at an angle of 66°. On digging a hollow tube was found, in which the sand was completely vitrified; it was simple for about four feet, and then divided itself into two branches, which disappeared on reaching a sandy, argillaceous, and ferruginous soil, containing a great deal of water. The electric fluid, on meeting several roots, went round them, simply blackening without destroying them. —*Aug.* 21.—The following communication from the Governor of Guadaloupe was laid before the Academy: The earth has not ceased to quake, particularly at Grande Terre and Point-à-Pitre, since the 8th of February; but since the 24th of April the shocks, with the exception of a pretty sharp one on the 4th of May, have become more slight as well as more rare, and we were beginning to think we were at the end of the phenomenon, when on the morning of May 4, an alarm was excited by new convulsions of the earth. The first shock took place at about half-past five; it was severe, and lasted from 3 to 4 seconds. At about six o'clock a second shock took place, which lasted 8 to 9 seconds. According to the general opinion, it was the most severe that we have had since the catastrophe of February 8. I compare it with the shocks tha we felt at Basse-Terre on that fatal day, and I find that my furniture here has been as much tossed about as it was in my cabinet at the moment when the district of the Champ d'Arbaud was the most violently agitated. I know nothing yet from Basse-Terre or the country, but here in the midst of our ruins, we saw a great number of the fragments of our walls fall, and our population in affright, rushing to the public squares, in apprehension of a new disaster.—A paper was received from M. Delaunay, announcing his intention of making a series of minute investigations connected with the tides. He states that it was, in the first instance, necessary to determine whether the tides of the Atlantic are produced in a direct manner by the action of the moon and sun, or whether, as asserted recently in England, they proceed from the motion of the waters of the South Seas. M. Delaunay states, as the result of his investigations, that the tides of the Atlantic are to be attributed to the action of the sun and moon.—M. Flourens read a paper on the comparative structure of the skin in various portions of the human race. In the year 1836, M. Flourens published the results of his first investigations as to the comparative structure of the skin in three distinct races, the white, black, and red, or American. Since then he has received from Algiers portions of skin, skulls, and entire heads of Arabs, Moors, Negroes, &c., and he reports that they are all essentially and fundamentally the same.

Progress of Lotteries.—Excursion.—A model of a Ship, &c., will be disposed of by Lottery on board, among the purchasers of Tickets for the Excursion. Tickets, with a share in the Lottery, 3*s.* 6*d.*

Four magnificent and richly wrought silver tea services, with coffee pots, now exhibiting at the —— Rooms, Corn Exchange, Cork, will be raffled for the two following days after the exhibition, Friday the 25th, and Saturday the 26th, of August, &c.

The following curious epitaph may be seen in the churchyard at Folkestone:—

In memory of Rebecca Rogers,
who died August, 22, 1688, aged 44 years.
A house she hath, it's made of such good fashion,
The tenant ne'er shall pay for reparation;
Nor will her landlord ever raise her rent,
Or turn her out for non-payment:
From chimney-money, too, this cell is free,
To such a house who would not tenant be?

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THIRTEENTH MEETING OF THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

[*From our own Correspondents.*]

FRIDAY, AUGUST 18.

SECTION A.—MATHEMATICAL AND PHYSICAL SCIENCE.

Mr. S. HARRIS laid before the Physical Section the results of the discussion of the Meteorological Observations made at Plymouth and Devonport at the request of the Association. The great mass of the results which these observations necessarily involved, had precluded the possibility of completing a full report, such as would be requisite for the pages of the next volume of the Association. The requisite documents are, however, sufficiently complete to insure this report for the next meeting. The first series of observations were those deduced from Mr. Whewell's Anemometer, by which a result has been arrived at not dissimilar from that laid before the meeting at Manchester, viz. the existence of a sort of trade-wind, or current of air, from south to north, in the place where these observations were made. This was exemplified by large typographical delineations of the aerial currents, by lines proportional to the velocity and direction for given times, laid down for the years 1841 and 1842. Mr. Harris made some observations on the nature and capabilities of this instrument, and the results which might be expected from it, in deducing the great annual movement of the atmosphere. The result of the discussion of the observations with Osler's Anemometer were next brought under consideration, which being regularly tabulated and discussed, had shown a mean hourly intensity of the wind, tending to follow an order similar, but inverse, to that of the barometer; a major and minor wave occurring in the day, so as to produce two maxima and two minima of intensity, the full discussion of these observations had not yet been effected to a sufficient extent to exhibit all the various relations of the wind required. The remaining observations on pressure and temperature were next considered; and graphical delineations of the mean hourly progress of the temperature, pressure, dew-point, and intensity of the wind, were brought under one point of view in a general diagram.

The Rev. Dr. SCORESBY inquired from Mr. Harris how the mean lines, which appeared to be the final result of the observations with the anemometers, were obtained?—Mr. Harris replied, that these were merely laid down by the eye, that no deduction was grounded upon them, and that they were placed there merely to give the Section a general idea of the mean direction of the great aerial current which passed annually over Plymouth.—Dr. Scoresby suggested, that a mean result might, as he conceived, be very readily and accurately obtained, by laying down each day's work of the machine, something after the manner in which traverse sailing was worked by the masters of ships at sea. To this Mr. Harris assented. Dr. Scoresby stated, that so invariable were the relations existing between the temperature, pressure, the direction of the wind, and the general state of the weather in the Polar Seas, that when he sailed in them he found he could almost with unerring certainty, predict the changes of wind, from north to south and *vice versâ*. He had kept a record of these anticipations for thirty-two days, and twenty-nine of those turned out to be correct.—Mr. BEAMISH said, that the general result of the anemometer, obtained by Mr. Harris at Plymouth, seemed to indicate an atmospheric current tending towards the west; now this was opposed to a most familiar fact in the county of Cork, namely, that all the trees, particularly near the coast, had a leaning towards the east; indeed, it was well known that the prevailing winds here were westerly.—Mr. Harris replied, that the long continuance of a particular wind did not at all prove that the total atmospheric current set from that quarter; for a single day's violent blowing of a storm from the opposite quarter might be more than sufficient to counterbalance the long continued, but more gentle effect.

Prof. LLOYD availed himself of the opportunity afforded by the present discussion, to read an extract of a letter which he had that morning received from Mr. Osler, describing various improvements which he had recently made in the construction of his anemometer. These improvements consisted, chiefly, in a modification in the form of the vane, whereby its arc of oscillation was reduced in magnitude, and in the dimensions of the pressure plate, by which its indications were rendered more sensible. The writer stated, that he felt much confidence in the performance of his instrument in its present improved form.

'On the Nature and Causes of the Diurnal Oscillations of the Barometer,' by G. Hutchison.—In the first part of this paper the author, after stating the leading features of the phenomenon, argued, that the three explanatory suggestions previously advanced relative to its cause, viz. diurnal variations of temperature, diurnal variations in the amount of moisture in the atmosphere, and diurnal variations in the force of the wind, whatever influence they might separately and conjointly have in modifying the extent of the atmospheric tides and the periods when their maxima and minima are attained, were totally inadequate to account for the broad features of the phenomenon, as exhibited in intertropical climates. The author then ascribed the phenomenon of diurnal atmospheric tides to the ever-varying degrees in which the rotatory and orbital movements act, either in union with, or in opposition to, each other in different latitudes during the course of twenty-four hours, and the different seasons of the year. During night, when the orbital and rotatory movements co-operate more or less in direction, the excess of acquired velocity, through space in the orbital direction above the mean of 68,000 miles an hour, must communicate some degree of lateral pressure to the atmosphere in the direction of rotation. On the contrary, during day, when the orbital and rotatory movements act more or less in opposition to each other, the atmosphere must be subject to an equal amount of lateral pressure in the opposite direction of rotation. But when the atmosphere was moving in the orbital direction, with its mean velocity of 68,000 miles an hour, which occurred only at 6 o'clock A.M. and P.M., no lateral pressure could thence result, for the rotatory and orbital movements of the atmosphere, through space, were then equal to, and therefore nullified, or neutralized, its acquired velocity. The theory advanced is also supported by the results obtained from laborious reductions of long-continued observations made in different places, in temperate latitudes, by different philosophers. From these it appears, that even in temperate latitudes the atmospheric tides attain two maxima and two minima annually, the former occurring during spring and autumn, the latter during summer and winter. This, on the supposition of the theory being true, is exactly what ought to take place. In consequence of the rotatory and orbital movements coinciding more directly during night, and being more directly opposed to each other during day, at the equinoxes than at other seasons, it is in accordance with the theory under consideration, that the atmospheric tides should attain their maxima about these periods of the year; and upon the same principle, in consequence of the greater divergence of these forces from exact co-operation with, or opposition to, each other at the summer and winter solstices, than at other seasons, it is also in accordance with our theory, that the atmospheric tides should attain their maxima about these periods of the year.

Mr. HARRIS inquired, whether the theory laid down by Mr. Hutchison would explain the atmospheric tides in the upper regions of the atmosphere, which were well known to be directly opposite to those lower down, as, for example, those observed and recorded at the Great St. Bernard by Mr. Forbes.—Mr. HUTCHISON answered, that they were explained by the theory he had advanced, and that the facts observed by Mr. Forbes at the Great St. Bernard were among those which he had quoted as proofs of the soundness of the explanation he had ventured to give.—Mr. Harris did not see how the fact, that the hourly oscillations of the barometer, observed at lower latitudes, become negative at higher latitudes, could by any possibility be accounted for by Mr. Hutchison's theory.—Mr. Hutchison admitted, that he could not account for them, and that they constituted the only real difficulty he had met with in explaining by his theory the observed facts.

Mr. NOTT, 'On a new Electrical Machine, and upon the Electricity of the Atmosphere.'—This paper treated at great length of electrical currents and of the atmospheric electricity, by way of a preliminary to the consideration of terrestrial magnetism. The author insisted on the close analogy between the voltaic pile and a magnet. The difference between voltaic and frictional electricity he conceives to be, that the former is *in* the conducting wire, the latter *on* its surface, and therefore decomposed by whatever approaches it. Besides, the voltaic pile exhibits the two electricities and the current in which they unite; whereas the ordinary frictional machines develope and maintain but one electricity and no current. Among the novelties presented by the paper, may be mentioned the description of what the author calls the rheo-electric machine, in which both electricities are developed by friction. "It consists of a circular plate of glass and another of resin, both supported upon a horizontal axis, and set in motion by a winch handle; the rubber of the vitreous plate is connected by a metal rod with the rubber of the resinous one; and the conductor of the latter plate is also connected by a metal rod with that of the former, and thus a complete circuit is formed, as in the voltaic pile. The distribution of the electricity of this instrument is also analogous to that of the pile. For example, the electro-motive disturbance is produced by the plates; the rubber of the vitreous plate is rendered negative, that of the resinous one positive; and the conductors are also in opposite electric states, and their remote extremities are therefore analogous to the poles of the pile. When the conductors are connected by a conjunctive wire, it is natural to suppose that the accumulated electricities flow along its surface in opposite directions, for then an electric current is formed, which permanently deflects the magnetic needle, and the deflection is according to the direction of the current. The direction of motion of this current may be varied at pleasure; for instance, in order to fix our ideas, let us suppose the plates of this instrument and the axis of the conductors to be lying in parallel planes, perpendicular to what is called the magnetic meridian, the conjunctive wire connecting the conductors being bent at right angles, a portion of it will then be in the meridian, and the metal rod connecting the rubbers will be parallel to this portion. If now a magnetic needle be suspended above the conjunctive wire, and the resinous plate, which we will suppose to be placed north of the vitreous one, be connected with the earth, then a current of electricity passes from the resinous plate, and consequently flows along the conjunctive wire from north to south; the needle is then permanently deflected towards the west. If the needle be placed beneath the conjunctive wire, the deflexion is towards the east. When the vitreous plate is connected with the earth, the current flows from the vitreous plate, and the deflexions are in the opposite directions." In the course of his experiments with this machine, the author found that all the parts of it which were made of brass became, by electrization, highly magnetic, and retained their magnetism for some time. The character of the magnetism thus produced will be understood by conceiving an orthographical projection of this instrument, to be drawn upon a horizontal plane: it will be a parallelogram, of which the conjunctive wire will form one side, and the rod connecting the rubbers another: then all the brass parts of one half of this parallelogram, cut off by a diagonal line, will attract the north pole, and all of the other half the south pole. But if immediately after electrization, either pole of the needle be forced into contact with any part of the brass conjunctive wire, it will develope an opposite magnetism to its own, and adhere to the wire, as it would to a piece of iron. He also proved that water may be decomposed by the rheo-electric machine, as with the galvanic current. The two electricities, as developed by this machine, appeared to him to be visibly different: the resinous electricity was subject to remarkable changes of colour, according to the state of the atmosphere and the nature of the exciting body. It also struck him that electricity is radiated in a peculiar manner from magnetized bodies. Combining this observation with a hypothesis respecting the electricity of the globe, viz., that the equatorial parts of the earth are in the resinous (in old language, negative) state of electricity, the poles vitreous (positive); while the atmosphere is, in its lower strata, vitreous, and in the upper resinous; the author proceeded to exhibit the phenomena of the aurora borealis by direct experiment. "I procured a globe

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of steel and magnetized it. It may not be unnecessary to state how this was effected. I suspended the globe upon an axis, and by a multiplying wheel and pulley set it in rapid rotation; while rotating I made the magnetizing bars traverse from the equator of the globe to the poles. I then tested it with a proof needle, and found it to be regularly and perfectly magnetized. The next object was to place this magnetic globe in similar electric circumstances to those which I conceived the earth to be in. Regarding that region of the atmosphere immediately over the torrid zone as the principal seat of atmospheric electricity, I conceived, that if I surrounded the globe with a ring that would bear approximately the same proportion to the globe, as this region of the atmosphere does to the earth, and electrized them oppositely, that the action of the electricity of the ring upon the air immediately enveloping the globe, would place the latter in nearly similar electric circumstances to those of the earth. If, then, the aurora were an electric phenomenon, that is, a discharge of free electricity, taking place from the pole of the earth, rendering the vortex, which I supposed to be immediately over the pole, luminous, from the great rarefaction of the air within it, and passing over our atmosphere to the upper stratum of the equatorial region, that as I could increase the electric intensity of my artificial terrella as I pleased, an analogous effect would be produced. This result followed with the greatest precision, as I shall now describe. I insulated the ring, and connected it with the resinous conductor of the rheo-electric machine. I also insulated the globe, and connected one of its poles with the vitreous conductor, and placed it so that its equator was surrounded by the ring. These bodies being electrized differently, and at a very short distance from one another, one would expect that a discharge would have taken place between them; instead of this, they at once re-acted upon one another, so that the exterior of the ring being resinous, the interior became vitreous; the equator of the globe resinous, and both its poles highly vitreous; and a truly beautiful and luminous discharge took place from the unconnected pole. The state of the atmosphere has a remarkable effect upon the appearance of this discharge. One evening that the atmosphere was very dense, it had the appearance of a ring of light, the upper part of which was very brilliant, and the under part, towards the globe, was comparatively dark, just as we see at the bottom of ignited vapour; and indeed a vapour of some kind seemed to be ascending from the globe; above the ring, all round the axis were foliated diverging flames, one behind the other. When the atmosphere is very dry, it has merely the appearance of a beautiful electric brush. If the globe be moved towards any point of the interior of the ring, a discharge takes place in the line of shortest distance between them, and then there is a partial intermission of the auroral light. This experiment seems to point out the true cause of the aurora borealis."

This paper gave rise to a most animated but desultory conversation, in which the President, Dr. Robinson, Dr. Scoresby, Dr. Green, and Mr. Snow Harris took part. In the course of this discussion, several questions were asked tending to elucidate the construction and peculiarities of action of the rheo-electrical machine as well as Mr. Nott's views. Mr. HARRIS then stated that he was about to publish, in the *Nautical Magazine*, the observed facts connected with more than 300 thunder-storms, from which he thought it would amply appear that thunder-storms were connected with, and in some manner caused by, opposing and violent currents of wind. That the wind, after blowing for some time from one quarter, changed, and at this crisis, first a calm, and then a flurry and confusion of the wind, blowing from every point of the compass, ushered in the change. It was in this confused state that the rapid deposition of vapour seemed to take place, torrents of water pouring down, and sometimes hail and even large masses of ice, as in the late thunder-storm at Cambridge, by which, as the Dean of Ely had informed him, that immense destruction of property had taken place, the hail breaking even strong plate-glass.

Prof. LLOYD made a short communication, on the method of Graphical Representaion, as applied to Physical Results. It is well known, that if a series of ordinates be taken to denote the observed values of any physical quantities, the corresponding abscissæ denoting the respective values of the variable upon which it depends, the course of the first variable, at intermediate points, may be represented by drawing a curve through the extremities of the ordinates of observation, the exactness of the representation depending on the shortness of the intervals. The observed values of the ordinates, however, being subject to the errors of observation, it is manifest that their extremities are not necessarily points of the representative curve; and the object of the author was to inquire whether, and under what circumstances, *other* points could be substituted for those of immediate *observation*, the former being connected with the latter by known relations. Such a course is usually resorted to, when the intervals of observation are small, and the errors considerable, the curve being, in such cases, drawn (*not through*, but) *among* the points furnished by observation, allowing a weight in proportion to their number. The validity of this process appears to depend on two principles—viz. 1. That the positive and negative errors are equally probable; and 2. the assumption that the function represented is not subject to abrupt changes. It is obvious, however, that its applicability will depend upon the relation in any particular case, which subsists between the intervals of the successive ordinates and their probable errors; and it is important to know what that relation is. The points connected with those of observation by the simplest relations, are those obtained by bisecting the interval between each successive pair, or taking the arithmetical mean both of the ordinates and abscissæ. It is very easy to express, in this case, the relation sought.

Sir W. HAMILTON inquired whether the curve, so corrected by Prof. Lloyd, would not, by a continuation of the process, gradually approach to a straight line, and at length end by becoming one, as the first and last points were alone left unchanged during the process. Prof. Lloyd replied in the negative; as the number of points was not diminished during the process.

Sir W. HAMILTON 'On a Problem in the Calculus of Differences.'—The author here offered a solution of a curious and important problem, which had exhausted the analytical resources of Laplace, who arrived at an equivalent transformation, but by a much less simple analysis.

SATURDAY.

'On the Correction to be applied for Moisture to the Barometric Formula,' by J. Apjohn, M.D.—If the atmosphere were of one uniform temperature throughout, destitute of moisture, and the intensity of gravity were also constant, it is well known that the difference of the altitudes of any two points in the atmosphere would be represented correctly by the formula $D = m \times \log. \frac{p}{p'}$, m being a constant quantity, and p and p' being the respective pressures at the upper and lower stations, as measured by the barometer, or in any other way. The conditions, however, which lead to this simple expression, are in nature never fulfilled; for it will seldom happen that the temperature of either station is 32°, and the atmosphere always includes a greater or less amount of aqueous vapour. A correction for temperature has been long applied, by augmenting the approximate height, or $m \times \log. \frac{p}{p'}$, by the amount that a column of air of this length would expand, if raised from 32° to $\frac{t+\theta}{2}$, t being the temperature of the lower, and θ that of the upper extremity of the aerial column,—by which the expression becomes $D = m \times \log. \frac{p}{p'} \left(1 + \frac{\left(\frac{t+\theta}{2} - 32\right)}{493}\right)$. Such is, I believe, a correct account of the present form of the barometric formula; at least, when we neglect the correction for variation of gravity, which is, however, so minute as to be in general safely negligible. The pressure of moisture in the air must obviously exercise some disturbing effect upon this formula; but though this has been generally admitted by those who have turned their attention to the subject, I am not aware that any attempt at estimating its exact amount has been as yet made; and as the correction for moisture is frequently of considerable magnitude, and may, in my opinion, be applied with as much accuracy as that for temperature, I have taken the liberty of occupying for a few moments the time of the Section with an explanation of the method which it has occurred to me to devise, and with which, from some trials I have made of it, I feel every reason to be satisfied. Let p be the pressure, and t the temperature of the air at the lower station, t'' the dew point of the air, and f'' the force of the included vapour; and let p', θ, θ'' and F'' represent the corresponding quantities at the upper station. This being understood, a little consideration will suffice to show that the presence of the aqueous vapour produces upon the formula a twofold deranging effect. It augments the values of p and p' beyond what they would be in dry air; and it produces an elongation of the column of air between the two stations, additional to that which results from the excess of its mean temperature over 32°, or the freezing point. The first of these is obviated, or, in other words, the correction for it is made, by substituting for p and p' in the approximate formula, $p - f''$ and $p' - F''$, by which it becomes $D = m \times \log. \frac{p - f''}{p' - F''}$. Having thus eliminated the effects of the tension of aqueous vapour upon the pressures, we have next to estimate the conjoint influence of it and temperature in elongating the pillar of air between the two stations. The theory of mixed gases and vapours enables us to do this, provided we can assign proper mean values to the temperature, the pressure, and the force of vapour of the aerial column in question. The mean temperature is usually taken as $\frac{t+\theta}{2}$; and this must be very nearly its true value. For the same reason the mean force of the vapour may be set down as $\frac{f''+F''}{2}$; and let us assume the mean value belonging to the pressure as $\frac{p+p'}{2}$. Now, volume v, of dry air at 32°, under a pressure p, if raised to a temperature t', becomes $v \times \frac{461+t'}{493}$; and if saturated with vapour at this temperature, the tension of such vapour being f'', will become $v \times \frac{461+t'}{493} \times \frac{p}{p-f''}$. This is the volume of the air when raised to t', and saturated at this temperature with vapour. And if this volume of air have its temperature farther raised, we shall say to t, then its bulk will be represented by the expression $v \times \frac{461+t'}{493} \times \frac{p}{p-f''} \times \frac{461+t}{461+t'} = v \times \frac{461+t}{493} \times \frac{p}{p-f''}$ Substituting then in this expression, instead of v, the value of the length of the column of air between the stations supposed dry, and at 32°, viz. $m \times \log. \frac{p-f''}{p'-F''}$ and for p, t, and f'', their proper mean values as already explained, the barometric formula finally becomes

$$D = m \times \log. \frac{p-f''}{p'-F''} \times \frac{461 + \frac{1}{2}(t+\theta)}{493} \times \frac{\frac{1}{2}(p+f''+p'+F'')}{\frac{1}{2}(p+f''+p'+F'') - \frac{1}{2}(f''+F'')}.$$

I may add here, that the correction for moisture is far from being insignificant in its amount, as may be seen by the following example. Let us suppose that, when the approximate height corrected for temperature amounts to 2,700 feet, (a height reached by several of our Irish mountains) the mean value of the pressure to be used in the final factor of the formula, is 27.3, and of the force of vapour, .3 of an inch, then the elongation of the aerial column resulting from moisture, is $\frac{3}{270} = \frac{1}{90}$th of 2,700 = 30 feet. It will, of course, have been observed, that the correction for aqueous vapour differs from that for temperature in the circumstance of being always positive; and this coincides perfectly with the observation I have had frequent occasion of making, viz., that heights calculated by the formula in general use, are all appreciably less than the truth. I may, in conclusion, observe, that in assuming,—with the view of calculating the expansion produced by moisture,—that the pressure to be employed is the arithmetic mean of the corrected pressures got

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by observation at the two stations, I am quite aware that I am assigning to it but an approximate value. An exact expression for the pressure to be employed admits of being investigated; but its introduction into the formula, while it would give this latter complexity of form, and thus render it less suited for practical use, would conduct to results not appreciably different from those given by the more simple method just explained.

The PRESIDENT briefly pointed out the practical importance of this correction, arising from the extensive use now made of the barometer in geodesical operations, and the uncertainties and discrepancies in its results, which had heretofore been so baffling, but which this correction seemed to afford a prospect of removing.—Prof. LLOYD remarked that Laplace was aware of the necessity of some correction being, in general, requisite to be made in the barometric formula, and had increased the co-efficient from .00375 to .004, which, no doubt, would occasionally give an approach to the correct result; but this correction, so ably brought under the notice of the Section by Dr. Apjohn, was the first attempt at a universally applicable correction.—Dr. APJOHN remarked that Laplace's increase of the co-efficient could only give the result correct in one particular hygrometric state of the air, while in every other it must be erroneous.

Mr. SCOTT RUSSELL then read the concluding Report of a series of observations on the Tides of the Frith of Forth and of the East Coast of Scotland.—These observations extended over several seasons, and no complete report had been hitherto presented, as the observations of each former season had only shown the necessity of further extending the observations. The observations of the first season had proved the existence of certain anomalous tides, which had not formerly been accurately examined, and proved that these anomalies were more extensive than was at first conceived. Next season the observations were more widely extended, so as to comprise the whole phenomenon, including many adjacent places, to which the same anomalies were traced; and thus the general nature and extent of the phenomena were determined with accuracy and precision, and reported to the last Meeting. But it was found that great differences of opinion existed with reference to the cause of these ascertained phenomena, and rendered it obvious that the observations required to be extended still further, in time and extent, in order to settle conclusively the questions which had arisen out of the former inquiries. But this last series, from their extent and completeness, had now been so fully examined and discussed, as to afford ample means of deciding on the nature of the phenomena, and determining their origin. Simultaneous observations had been made at nearly twenty stations on the east of Scotland, from Newcastle and Shields to Inverness, and as many as 2,000 observations a-day registered and discussed. The results of these were exhibited in the tables and diagrams accompanying the Report: and the result of the whole had been to elucidate, in a remarkable manner, the mechanism which propagates along our shores and rivers the great ocean-wave, which carries from one place to another the successive phenomena of the tides—in such a manner as could not have been attained by any system of observation less extensive than that which had been adopted. It is pretty generally known that the phenomena of the tides with reference to their generating cause, the influence of the mass of the sun and of the moon in the various relations of distance and direction of these luminaries, have recently been examined with great success, in a series of researches carried on, first by Mr. Lubbock and then by Mr. Whewell, partly with the co-operation of this society. By means of their labours we are now enabled to predict, with unlooked for accuracy, the time of high water, and the height of the tide in many of the harbours of Great Britain. But many of the local phenomena of tides remained unaccounted for, and these had been the object of a special series of researches, of which the present formed a part; the object being to determine in what way the conformation of the shores, and of the bottom of the sea, and the forms of the channels of rivers and friths, affect the phenomena of the tidal wave. The rivers Dee and Clyde had been formerly examined with this view. To these were now added the Forth, the Tay, and the Tyne, and the northern shores of the German Ocean. The manner in which these observations were conducted, is not the usual one, of noting down simply the hour at which high water occurs, and then the hour of low water, along with the height at which the water stands at these times. Such a method had been found quite inadequate to the purposes for which such observations are required, and, indeed, he thought it of importance that all tide observations should, if possible, be made in the manner he was now about to describe, especially all tide observations made for scientific purposes. This plan was, to carry on simultaneously at the places examined, a series of continuous observations, every five minutes night and day, by successive observers, without intermission, for the period of a month, or of several months, as might be required. Printed forms were sent to all the stations, and in them, the observers simply noted down every five minutes, the height of the tide on a graduated scale placed before him. Every day at noon all these papers were sent by post to the central station, and immediately on their arrival, the papers of the different stations were compared, and their observations laid down on paper, so as to give a graphical representation to the eye of all the observations, by means of which, they were at once verified and compared with great facility. From the examination of these tide-waves thus laid down, certain characters of the tide-wave peculiar to each locality had been discovered. As in the former observations of the Clyde and the Dee, it had been found in this series, that the form and dimensions of a channel produce important changes in the form of the tide-wave. Where the sea was deep and the shore open and abrupt, the form of the tide-wave was symmetrical, and of the form predicted by Laplace, where he says, that in rising and falling, the water covers in equal times equal arcs of a vertical circle. This is the form of the ocean tide-wave; but, on approaching a shallow shore, and travelling along a shelving coast, the tide-wave undergoes two changes—its summit becomes displaced forwards in time, its horizontal chords become dislocated, and the wave ceases to be symmetrical. This peculiar dislocation and displacement are characteristic of a littoral tide, and in the case of running streams, the currents still further affect the tide-wave, and give to it a peculiar distortion characteristic of fluvial tides. To these were further added the exaggeration and elevation of the tide, by means of narrow channels. All these phenomena were fully proved by the present series of observations. The author of this paper also considers it to have been fully established by the observations on the Frith of Forth, that there exists on the eastern coast, satisfactory evidence of the presence of a second tide-wave in that part of the German Ocean, and that the southern tide-wave, a day older than the northern tide-wave, sensibly affects the phenomena of that part of the coast. To this he attributes the double tides of the Frith of Forth, the nature of which he fully explained. Regarding these double tides, various theories had been formed—and there were various ways in which such tides might happen, whenever tide-waves arrive by different paths in different times. But this kind of double tide was, in this case, only to be explained by the method he had adopted, and which removed the difficulties in which the subject had formerly been involved. He then proceeded to explain the mode of discussion which had been adopted. It was the semi-diurnal inequality, so accurately examined by Mr. Whewell, which enabled us to decide on the ages of two tides. If the two tides which appeared together, presented opposite inequalities both in time and in height, regularly alternating, varying with the moon's declination, disappearing with it, and re-appearing with it, and following it regularly, without regard to other simultaneous changes of a different period, then it became plain that no other inference could be drawn, than that which he had mentioned; when, further, he had proceeded to treat these tides as compounded of two successive tides, one due to a transit $12^h\ 24^m$ later than the other, and had used for this purpose two simple river tides super-imposed at a distance in time corresponding to that at which the northern and southern tides could enter the Frith, he had obtained a close representation of the double tides of the Frith of Forth; when these two methods of examination ended in the same conclusion, he conceived that it had obtained a very high degree of probability. By means of these observations tide-tables had been formed, which were designed to afford a more accurate means of predicting the local tides of the east coast of Scotland than any we now possessed.

Dr. ROBINSON and the PRESIDENT put several questions to Mr. Russell, for the purpose of eliciting the facts more clearly.—LORD MOUNTCASHEL inquired whether Mr. Russell had observed and accounted for any of the tidal phenomena which were denominated bores, and described one which he had witnessed in the River Seine, the rapidity of which far outstripped that of the steam-boat in which they were proceeding.—Mr. Russell said that he had frequently observed this phenomenon, and described the bore of the River Dee, and of the Solway Frith. He then briefly accounted for it on the principle of the tidal wave coming with enormous rapidity from deep water, where it was freely propagated into shoal water, where the upper part, retaining its velocity less impaired while the bottom was retarded, it toppled over, at length, breaking in its rapid onward course.—Captain LARCOM observed that the Ordnance Survey would contain a very full account of the tidal phenomena along the coast of Ireland. Captain Larcom hoped before long to lay before the Association the result of the observations made on the coast of Ireland in the course of the Ordnance Survey. Gauges were established at different stations, and observations have been made every five minutes during the course of three lunations. The direct object of them was to obtain data for the plane of mean sea level; but while the observations (which are now in course of reduction) are likely to decide this, they also give much valuable information as to irregularities like that just mentioned. He might mention that in Lough Swilly the spring tide high water was eight feet higher than in Lough Foyle.

'Experiments to prove that all Bodies are in some degree Inelastic, and a Proposed Law for estimating the Deficiency,' by E. Hodgkinson, F.R.S.—Mr. Hodgkinson said it was a principle generally acknowledged in the present day, and employed by those who have written on the subject of elasticity, that, when bodies are acted upon by forces tending to elongate or compress them in a small degree, the changes produced are in proportion to those forces; and that equal extensions and compressions are produced by equal forces. That this principle is true, so long as the change produced in bodies is very small, is not be doubted; and as regards *extensions* it is the basis of the early investigations of Jacques Bernouilli on the elastic curve; of Hooke who was its author (Theory of Springs, Phil. Trans., 1666,); Mariotte, Leibnitz (De Resistentia Solidorum, 1684). With respect to elasticity, it was adopted in the profound inquiries of Euler on the strength of columns, which were corroborated by Lagrange (Berlin Memoirs); and with respect both to *extensions* and *compressions*, it forms the basis of the calculations on the strength and elasticity of bodies in the principal theoretical and practical works on mechanics of the present day; as the Mécanique of Poisson, and the works of Whewell, &c.—the practical treatises of Navier, Poncelet, Tredgold, Barlow, Moseley, &c. He hoped, however, to convince the Section that this principle does not operate *alone* in the resistance of bodies subjected to tension, or to compression, or to both. He hoped, too, to show the law which the element, not considered by writers, nor generally known to exist, is subject to. This element is a defect of elasticity, or a set, to which all bodies made to undergo a change of form, however small, seem to be liable. The defect here mentioned was known to exist only when the body had been strained with a considerable force, or such as to be equal to one-third, or upwards, of the breaking weight. But the experiments which he should adduce would show that the defect commences with the smallest changes of form, and is increased according to the square of the extension, or compression, or of the weight. Thus, if e represent the extension or compression which the strained body had undergone, and $a\ e$ the force which would have produced that extension or compression if the body had been perfectly elastic, the real force necessary to produce this change, e, will be less than the former by a quantity, $b\ e^2$, representing the defect of elasticity. Hence the force required to produce a change, e, is $a\ e - b\ e^2$, where a and b are constant quantities. He had found this law to obtain when the change produced in the body arose from extension or com-

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pression alone, but when the change arose both from extension and compression, as in the flexure of a rectangular body, the force of a fibre was to that due to perfect elasticity, as $a\,x - b\,x^2$ to $a\,x$; or it was equal to $a\,x - b\,x^2$, where x was the weight applied, and a b constant quantities, as before. In proof of these statements, Mr. Hodgkinson mentioned that having remarked, in his experiments made for the British Association on the subject of hot and cold blast iron, that the elasticity of bars broken transversely was injured much earlier than was generally assumed, he paid particular attention to this circumstance in his future experiments, and had bars so formed that he could separate the elasticity of extension from that of compression; by these bars, which were very long and of small depth, he perceived that one-fiftieth or one-eightieth of the breaking weight was sufficient to injure the elasticity. He mentioned the matter to his friend, Mr. Fairbairn (who was associated with him in the inquiry), soon after he had made the discovery; and Mr. Fairbairn's subsequent experiments made to determine the strength of rectangular bars of iron, from all parts of the kingdom, were conducted in the same manner as Mr. Hodgkinson's had been; the deflexion and quantity of set, or defect of elasticity, from each weight being always observed. Mr. Fairbairn's experiments were on bars cast one inch square and five feet long, and were made with the utmost care; Mr. Hodgkinson has, therefore, adopted their results with respect to the "set," and taking means both from Mr. Fairbairn's results and his own on the same sort of bars, he has sought for the relation between the weights and the mean sets from those weights, these sets being the deflexions or deviations from the original form of the bar, after the weights have been removed. To ascertain the relation above, Mr. Hodgkinson had curves described from the results of the experiments, making the sets the abscissæ, and the weights the ordinates; and the similarity in appearance of these curves to the common parabola, led him carefully to examine whether they were not in reality represented by that curve. The examination was successful—the parabola was the curve; and the mean results of the observed sets, together with the calculated ones, from equal additions of weight, from 56 to 448 lb., derived from 44 kinds of cast iron, and from 90 to 100 experiments, were as follows,—

Weights	56	112	168	224	280	336	392	448
Mean sets	.003	.013	.026	.047	.069	.102	.136	.197
Computed sets (parabolic)	.003	.012	.027	.047	.072	.102	.138	.181

Mr. Hodgkinson made experiments on stone, timber and wrought iron, and observed the quantity of set in all. These different materials, when the results from them were constructed, all gave the form of the parabola, though less perfectly than in cast iron, as the experiments on them were but few. It appears, from the above-stated experiments, and others that were made, that the sets produced in bodies, are as the squares of the weights applied. Hence, there is no weight, however small, that will not produce a set and permanent change in a body; all bodies, when bent, have the arrangement of their particles altered to the centre; and when bodies, as the axles of railway carriages, are alternately bent, first one way and then the opposite, at every revolution, we may expect that a total change in the arrangement of their particles will ensue. It appears, too, from the results of these experiments, that all calculations hitherto made, on the strength and elasticity of bodies, have been only approximations. Mr. Hodgkinson stated, that he laid the results of this communication before a meeting of the Literary and Philosophical Society of Manchester a short time ago, soon after he had made the discovery which it contains. In the prosecution of the experiments he had received every assistance which the works of his friend, Mr. Fairbairn, could supply; and Mr. Robert Rawson had kindly assisted him in the reduction and arrangement of the results of the experiments.

This communication gave rise to much conversation, in which the President, Prof. Lloyd, Dr. Robinson, and other persons joined, and in which all agreed, that these experimental inquiries were of the utmost importance in supplying a solid foundation for the speculations of the mathematical investigator in this most difficult branch of physical inquiry. Dr. Robinson also inquired, if Mr. Hodgkinson had observed whether the molecular structure of the bodies, on which he had experimented, was altered in any manner, and if so, how did the change take place, during the progress of the experiments?—Mr. Hodgkinson replied, that he had no means of determining this point satisfactorily, but he had no doubt, that matter, when subjected to strain, long before it broke, had its molecular structure permanently deranged. He exemplified this by the axles of locomotive engines, which, as they turned round, had the parts that were extended and compressed successively underneath and above; and after this action had been continued for a long period, they were found to become of a kind of crystalline structure, internally, and of course were much impaired in strength.—Prof. Stevelly said, that the forces to which they were subjected were in kind, though not in degree, something like the alternate bending back and forward of a piece of wire, under which it at length broke.—Mr. Hodgkinson assented.

Dr. Robinson made the following report to the Section on the progress of the Committee appointed for making experiments with Captive Balloons.

"The requisite apparatus is nearly complete. The balloon, eighteen feet diameter, and twenty-five feet high, has been received at Woolwich by Colonel Sabine. Mr. Wheatstone's Electric Thermometer has been tried, and found to act in the most perfect manner at distances of some miles, and I have ordered the addition of another part for giving the hygrometric indications. A series of experiments has been made on the strength and weight of cordage of various kinds of fibre; the proper quality has been decided on, and I am happy to state, that Mr. Enderby, who has taken great interest in these inquiries, will present the necessary quantity of it to the Association. Unless some unforeseen occurrence interfere, I hope we may be able to have a series of observations for the twenty-four hours on the 21st of September next. Of the original grant of 250*l.*, 81*l.* 8*s.* has been expended. The Directors of the Woolwich Gas-Works have shown every wish to accommodate us, and assisted us in our preliminary experiments, so as to make the inflation of the balloon perfectly manageable. To complete the advantages of our position at Woolwich, I would suggest it as extremely desirable, that a request be made by the Association to the Master-General of the Ordnance, entreating his assistance."

The following paper from Prof. Wheatsone, which ought to have accompanied the preceding Report, was not received by Dr. Robinson till near the close of the meeting.

The telegraph thermometer which is intended to be carried up by the balloon, weighs, with its case, about four pounds. It is thus constructed; the movement of a small clock causes a vertical rack to ascend and descend regularly in six minutes, three minutes being occupied in the ascent and three in the descent. The rack carries a fine platina wire, which moves within the tube of a thermometer; the extent of motion of this wire corresponds with 28° of the thermometric scale, but it is capable of adjustment, so that it may pass over any 28° of the range. Two very fine copper wires, covered with silk, and of sufficient length to reach from the ground to the balloon, when at its greatest elevation, are connected with the instrument in the following manner: the extremity of one wire is connected with the mercury in the bulb of the thermometer, and that of the other wire with the frame of the clock, which is in metallic continuity with the platina wire. On the ground, the lower extremities are joined together; in the wire whose opposite end is connected with the mercury in the thermometer, a sensible galvanometer is interposed, and in the course of the other wire a single, very small, voltaic element is introduced. The galvanometer having been properly adjusted to its zero point, it will remain so during the time that the platina wire is not in contact with the mercury in the tube, but the needle will deviate so soon as the contact takes place, and will remain deflected until contact is again broken during the ascent of the rack. During each half second of time, corresponding with the beats of the clock, the wire moves through the 360th part of its range, and a different point of the range consequently corresponds with a different beat, or half second of each alternate three minutes. If, therefore, an observer below be furnished with a chronometer, timed to coincide with the clock in the balloon above, and note at what instant the needle of the galvanometer is deflected, he may infer from that observation the temperature indicated by the thermometer in the balloon; for, according to the different expansion of the mercury in the thermometer, the contact is broken at a different half-second. Should the rates of the two time-pieces not exactly correspond at the conclusion of a series of observations, the results will not be vitiated, as a correction may be easily made. It is intended to add to this apparatus a wet-bulb thermometer; this will involve only the addition of another platina wire to the rack, and of another insulated wire, reaching from the balloon to the earth, with its interposed galvanometer.

For other meteorological instruments, the indications of which are to be transmitted to a distance, I occasionally employ the agency of electro-magnetism to ring a bell, to mark with a type, or pencil, &c.; but for the purpose in question, such methods cannot be so conveniently employed as the deflexion of the needle of a galvanometer, on account of the necessity of having the long conducting wire extremely fine, in order to avoid adding too much to the weight of the balloon. If the electromotive force of the rheomotor were increased, which it would be necessary to do were stronger currents required, sparks would occur at the surface of contact of the mercury, which would produce injurious effects.

Major Beamish asked, to what height Dr. Robinson supposed these balloons would allow the observations to extend.—Dr. Robinson replied, probably 1,000 yards, which would be amply sufficient, if the observations were obtained throughout that range with a sufficient degree of precision.

Dr. Robinson communicated a Catalogue of Mean Places of 50 Telescopic Stars, within two degrees North Polar distance, observed at Markrea Castle, county of Sligo, by E. J. Cooper, Esq.

Sir David Brewster made the following provisional reports:—

1. 'Meteorological Observations at Inverness.'—These observations were begun on the 1st of November, 1842, and will be completed on the 1st of November, 1843. The observations with Osler's anemometer commence and terminate at the same date. The accompanying letter, from Mr. Gray contains farther details on the subject. It is to be hoped that the Association will authorize the continuation of the hourly observations, &c. for another year.

2. 'Meteorological Hourly Observations at Unst.'—These observations, which are not yet reduced, commence on the 16th of May, 1841, and terminate on the 16th of May, 1842. By some inexplicable accident, the observations with the *external thermometer* were omitted, or rather the thermometrical observations were made within the apartment. The observations, which are very interesting and valuable in other respects, were under the superintendence of Dr. Edmonstone, of Bath Town. From the circumstance already mentioned, it will be necessary to have another year's observations made at this station.

3. 'On the Action of different Bodies on the Spectrum.'—These observations have been carried on since last meeting of the Association, and the properties of various rare substances have been examined. Owing to the great want of sunshine in the locality of St. Andrew's this year, my observations on the direct solar spectrum have been comparatively few. In a short communication to the Physical Section, I shall have occasion to mention a few of the results obtained during other investigations. The pecuniary grant of the Association has not been exhausted, and it would be desirable to continue the balance as a new grant.

Section B.—CHEMISTRY AND MINERALOGY.

'On the Influence of Light on a great variety of Metallic and other Compounds,' by Mr. R. Hunt.—The author, having briefly detailed the numerous discoveries in this branch of inquiry from the time of the alchemists to the present day, proceeded to describe the results of his experiments, made with nearly every variety of chemical combination. It was not in the view of establishing any theory relative to the solar agency that this matter was brought before the Section, but merely to put upon record a great number of facts, which appear to prove the constant acting of the sun's rays upon all bodies, and to show the boundless extent of this inquiry. It has been shown, by

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Petit, that light influences the arrangements of crystals. Labillardière and Michellotti have shown the necessity of light to the developement of pores in plants, and its injurious influence on young plants and animals. The experiments of Ritter, and others, down to the time of Niepce and Daguerre, have shown many peculiarities in the action of this agent. But since that period the list has been wonderfully increased by the researches of Wollaston, of Davy, of Fox Talbot, and, above all, by the extraordinary discoveries of Sir John Herschel. We are now acquainted with combinations of silver, of gold, of mercury, and of iron with many non-metallic bodies, which are speedily changed under the sun's influence, and which are sufficiently sensitive to be used as photographic agents. The author has been successful in adding platinum to the list of photographic agents; which metal gives considerable promise of utility in the art. He has also been successful in producing photographic images on the salts of manganese, of tin, of antimony, of lead, of cobalt, and of arsenic. He has produced pictures with chlorine, iodine, and chromine vapours received upon the surfaces of a great variety of metals, and even on wood and on leather; and many of the alkaline and earthy salts have given evidence of this extraordinary property of the sun's rays. The author contended, that from the extensive series of results which he had obtained, he was fully warranted in expressing it as his opinion that all bodies were constantly, under the influence of the solar emanations, undergoing a change of state; that, indeed, photographic images were always formed, on whatever body a shadow fell: we were only ignorant of the immediate agency by which these images could be called forth; but we were rapidly arriving at the knowledge we desired.

Many of the photographic specimens on the table were remarkable for the extreme fidelity with which the images were delineated, and the variety of tints they had assumed.

'On Cerium, Lanthanium, Didymium, Terbium, and Erbium,' by Prof. Mosander, of Stockholm, translated by Major L. Beamish, F.R.S.—This important communication contained a technically minute account of the author's experiments (some of which have been published in scientific periodicals,) on cerium, in the course of which he detected two new oxides which he has named lanthanium and didymium. In like manner, his close examination of yttria led him to discover, in combination with it, two oxides, to which he has given the names terbium and erbium.

Dr. TAMNAU, of Berlin, exhibited some rare mineralogical specimens.—1. A group of Datholith, from the neighbourhood of Andreasberg, in the Hartz. 2. Two specimens of rose-coloured Harmotome, from Andreasberg. The colour in these specimens was attributed to the presence of a small quantity of cobalt. They were remarkable for the great size of their crystals, which exhibited not only the usual twins, but also curious and complicated arrangements of three and four, combined according to laws not yet sufficiently understood to allow of their being clearly described. 3. Two very large isolated crystals of Beryl, from Royalstone, Massachusetts. These were of a beautiful sea-green colour, one of them of the usual form, a regular six-sided prism, with the direct terminal face. The other exhibited the faces of the second six-sided prism, of a twelve-sided prism, and of a twelve-sided irregular pyramid. The last of those forms is here observed for the first time.

'On the Production and Prevention of Smoke,' by Mr. Henry Dircks.—Mr. Dircks thought it important to distinguish between open fires, and close fires or furnaces. Open fires would always allow an escape of absolute coal gas, and admit atmospheric air to the chimney; whereas the contrary would be the result with the close fires of engine-boiler furnaces. He said that the leading fact of consequence, in reference to the smoke, was, that it differed materially from the impure gas evolved from the coal in the furnace. The plans hitherto adopted by manufacturers were chiefly intended to burn *smoke*, and the great principle of all such plans was to burn the largest quantity of fuel with the least quantity of air. The error of this method must appear to every one conversant with chemistry. Smoke may be considered as mere carbonaceous matter floating in an atmosphere of the ordinary incombustible products of combustion; the admission of air to this smoke is of no value, as it will only cool it, and make it more readily deposit its sooty particles. The impure gas of the coal, on the contrary, may be inflamed by a due admixture of air. In conclusion, Mr. Dircks begged to state as a general principle, that on the large scale of the furnace, air should be supplied to the impure gaseous products of the fuel by a source independent of that supplying air by the ash-pit to the solid fuel.

Prof. APJOHN inquired whether Mr. Dircks spoke of Mr. Williams's plan of admitting air to furnaces, and on his replying in the affirmative, he said that he had read Mr. Williams's Treatise on the 'Combustion of Coal,' which gave a correct view of the chemistry of the subject, and, indeed, seemed to have almost exhausted it.—Mr. WEST made some remarks on smoke consuming.—Mr. Dircks, in reply, said that he agreed with Mr. West in the possibility of burning smoke, agreeably to popular phraseology, but he did not think it possible in a scientific sense.—The CHAIRMAN explained that Mr. Dircks was correct in his statement, as to the propriety of supplying the air before the gaseous products assumed the state of smoke, at which period only it was available for the proper chemical prevention of smoke.

FRIDAY.

SECTION C.—GEOLOGY AND PHYSICAL GEOGRAPHY.

'On the Lower Portion of the Carboniferous Limestone Series of Ireland,' by R. Griffith, Esq.—This elaborate communication was accompanied by numerous large coloured sections, which illustrated the author's minute descriptions of particular localities. The carboniferous rocks, as subdivided by Mr. Griffith, are in descending order as follows:—1. *The upper limestone* forms the base of the millstone grit series; it averages 600 feet in thickness, and is very fossilliferous in its upper part. 2. *The Calp series* consists of a succession of dark gray slates alternating with dark impure limestone; beds of yellowish sandstone occupy the middle of the series, which is usually 1000, and occasionally 1800 feet thick. The shales of this division contain numerous fossils, especially Posidoniæ, of which there are six species. 3. *The lower limestone* occupies a very considerable portion of the surface of Ireland, and contains a great abundance of fossils; its average thickness is about 1000 feet. The carboniferous slate and yellow sandstone were formerly considered as part of the old red or Devonian system, but from the affinity of their fossils to those of the carboniferous deposits, Mr. Griffith has been induced to include them in the latter system. 4. *The carboniferous slate* contains 274 species of fossils, of which 262 are common to the upper limestone, and 65 are found in the Devonian deposits. 5. *The yellow sandstone* is most fully developed in the northern districts of Ireland, and sections of it are seen on the north coast of Donegal Bay, the northern shore of Lower Lough Erne, and in the counties of Fermanagh, Mayo, and Londonderry. On the north coast of Mayo it rests on beds of the old red sandstone, and attain a thickness of 1460 feet. At Lough Erne the mica slate is covered, unconformably, with 50 feet of red conglomerate, succeeded by yellow sandstone, shale, &c. 150 feet thick, containing calamites and the *Modiola McAdami*. This series of shale and sandstone is continued upwards, through a space of 2900 feet, to the base of the lower limestone: it is impossible at this locality to draw the line of separation between the yellow sandstone and carboniferous slate, but the latter probably includes about 1200 feet of the whole mass. At several other localities the yellow sandstone also rests unconformably upon red conglomerate, apparently belonging to a distinct epoch. The most remarkable and extensive district of yellow sandstone in Ireland occupies the whole of the northern and eastern shores of Lough Foyle, in the county of Londonderry; its lower beds are a conglomerate, formed from the mica slate on which it rests; they are 600 feet thick, and not fossilliferous. The second division of the rocks in this district, which is 500 feet in thickness, contains numerous beds of dark shale and grayish sandstone; and the uppermost consists of red, greenish, and yellowish shales, with numerous thin bands of nodular limestone and red sandstone, passing into quartzose conglomerate, resembling the ordinary old red sandstone. These strata are succeeded by beds of gray shale, white sandstone, and dark gray shale, which in this locality forms the uppermost portion of the series. In the second of these divisions the fossils are numerous, including seven species of Cythere and the *Modiola McAdami*, together with the remains of fish belonging to the genera Gyracanthus, Ptychacanthus, Leptacanthus, and Holoptychius. In the third division, which is about 1400 feet thick, fossils occur only in the conglomerate limestone; they consist of several species of Orthis, Spirifer, &c. This deposit differs in some respects from the usual appearance of the yellow sandstone and carboniferous shales, but from the evidence of the fossils Mr. Griffith is induced to refer it to that deposit. The last important locality described by the author is the carboniferous valley of Ballinamore, in the county of Leitrim, between the old slate range of the Cairnclonhugh mountains of Longford and the millstone grit district of Slieve aneerin, in the county of Leitrim. In this valley the slate rocks are succeeded, unconformably, by sandstone conglomerates, impure arenaceous limestone, and dark gray shale with thin beds of sandstone, altogether about 70 feet in thickness. These are succeeded by 150 feet of yellowish quartzose sandstone, and 100 feet of limestone, dark shale, and calcareous sandstone, above which the carboniferous slate, lower limestone, calp shale, and upper limestone occur in regular succession up to the millstone grit of the Slieve aneerin mountains. In the lowest calcareous strata of this locality were discovered numerous species of Cythere, the *Modiola McAdami*, the *Oracanthus Milleri*, and other ichthyolites, and several plants. The limestone above the shale also contained numerous plants, and abundance of *Orthis crenistria*, &c. in its upper beds. The carboniferous slate and other beds contained the Fenestellæ and other usual fossils in abundance. At Cultra, on the southern shore of Belfast Lough, are a series of strata formerly considered by the author as a part of the new red sandstone and magnesian limestone group, but from an examination of the fossils last year, he has ascertained that they are coeval with the deposits of the valley of Ballynascreen. The beds consist of red sandstone, and contain casts of four species of Cucullæa, *Pullastra antiqua*, several Nuculæ, and a Cypricardia. The shales overlying these beds contain in abundance the scales of *Holoptychius Portlockii*, together with fifteen species of Cythere, *Modiola McAdami*, *Orthoceras regulare*, *Cypricardia socialis*, and five species of Cucullæa. In the southern portion of this section, commencing on the shore of Strangford Lough, the limestone of Castle Espie is shown, also resting unconformably on the old slate. It contains *Actinoceras Simmsii*, *Producta gigantea* and *latissima*, *Orthis cylindrica*, *Spirifer imbricata* and *glabristria*, and *Cyathophyllum fungites*. The limestone is succeeded by various coloured sandstones, extending northward to Scrabo Hill and the old slate ridge of the Ards peninsula. From a review of all these sections, and a careful comparison of the lists of fossils obtained from them, Mr. Griffith has been induced to class these deposits with the lowest members of the carboniferous series.

Mr. MURCHISON pointed out the connexion between the "Cambrian slates" of the counties Down and Armagh with the Silurian rocks of the Mull of Galloway and the Lammermuir hills, containing graptolites and other fossils. He suggested that as some of the beds coloured as old red sandstone by Mr. Griffith contained upper Silurian fossils, they might belong to that series; whilst the upper beds of the same rock appeared, from Mr. Griffith's paper, rather to belong to the carboniferous series, and probably represented some of the beds seen on the banks of the Tweed.—Mr. PHILLIPS stated that although the carboniferous series of Ireland was extremely well developed, yet no classification could be derived from it without a comparison between it and its equivalents in other countries, and he believed the classification already proposed for England would be found equally applicable to Ireland. The yellow sandstone was also found in Pembrokeshire, covered by several hundred feet of carboniferous shales with organic remains, forming the equivalent of the carboniferous slate of Ireland; the limestone, shales, and millstone grit, still higher up, contained the same organic remains, and represented the upper part of Mr. Griffith's series. The old red sandstone had

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been considered by Mr. Conybeare as a part of the carboniferous series, and in countries where it was not well developed, this classification might have sufficed; but in Pembrokeshire the old red sandstone was 3500 feet thick, and proceeding eastward, in Herefordshire, it was augmented to 4000 feet; whilst in the borders of the Forest of Dean, the whole series, of conglomerates, cornstones, and sandstones, from the Silurian rocks at their base to the mountain limestone above, formed a series 7000 feet in thickness. Such a mass must have required a great lapse of time for its formation, especially as its component beds were due to many distinct mechanical and chemical forces. During this interval beds were forming in Devonshire, the Eifel, and Russia, containing groups of shells and fishes sufficiently characteristic in themselves to constitute a distinct system.—Mr. LYELL observed that the yellow sandstone of Ireland closely resembled the beds of passage between the old red sandstone and the carboniferous strata in Scotland; he also remarked upon the similarity of the Irish carboniferous deposits to the coal-fields of North America, the number of fossil plants identical in each deposit proved the similarity of the laws which regulated the distribution of organic life, and also the great uniformity of climate during that distant epoch in England and America, the principal features remaining the same amidst all the local variations.

SATURDAY.

'Notice of the Ordnance Geological Museum,' by J. Phillips, Esq., F.R.S.—The Ordnance Museum has for its object two purposes, both bearing on geological science. The first of these is to procure, during the progress of the Ordnance Geological Survey, now under the direction of Sir Henry De la Beche, an accurate delineation of the boundaries of all the strata; not laid down conjecturally, but from actual observation and exact measurement. For this purpose there is attached to the Trigonometrical Survey a staff of active geologists, who walk over the boundary lines and draw sections, in which every part is measured and laid down on a scale true to nature. The practice of making the vertical scale of sections greater than the horizontal had led to much mischief and many mistakes, especially in mining operations, and in working for coal. The second object of the Museum was to form a collection of the fossils of every stratum in every possible locality, with the view to ascertain the law of geographical distribution of species, and their geological distribution in successive strata. It was usual for geologists to collect only fine and beautiful specimens; but this system would never enable them to trace the exact areas of distribution of organic life in former epochs. In connexion with this system of collecting organic remains, a method of drawing them had been proposed: each species, as soon as sufficient information could be procured, was to be drawn by good artists, with magnified views of minute structure; and these were to be engraved on steel, a separate plate being given to each species, and published at so low a price as to place them within the reach of all persons interested in the science. Mr. Phillips invited collectors of fossils to give their aid in forwarding this work, by lending specimens of rare or new fossils, and announced that in such cases electrotype impressions would (if approved) be taken of them, so as to supply museums and collectors with correct representations of unique or valuable fossils. In conclusion, Mr. Phillips stated that the Ordnance Museum would be eventually opened to the public as freely as any institution of the same nature.

Mr. GRIFFITH stated, that in the progress of the Ordnance Survey of Ireland he had obtained 950 species of fossils in the carboniferous series alone, 200 of which were new or undescribed. All these had been, or would be, engraved and published at his own expense; but the Silurian fossils, which he had also collected, should be forwarded to the Museum in London, to be published by the Director of the Ordnance Survey.

'Report on the Excavation made at the Junction of the Lower New Red Sandstone with the Coal Measures at Collyhurst, near Manchester,' by E. W. Binney, Esq.—The rocks of the new red sandstone series, in the vicinity of Manchester, are described by Mr. Binney as occupying hollows previously formed by great dislocations in the carboniferous strata. Along the valley of the Irk the upper new red sandstone, the magnesian limestone, and the lower new red are exposed in succession; but as the absolute point of contact between the coal measures and lower new red sandstone had not been seen, a deep cutting was made at a place called Tinker's Brow, about one mile N.E. of the Manchester Exchange. The different beds were thus described by Mr. Binney in descending order. 1. *The till*, locally known as *marl* and *brick clay*, containing blocks of granite, sienite, porphyry, greenstone, basalt, and various other igneous rocks; clay slate, Silurian rocks, mountain limestone, chert, millstone grit, ironstone, &c., from the coal series, magnesian limestone, and the waterstone of the upper new red. These fragments are of various sizes, the largest being five tons in weight, and are mingled together without any order of deposition: near the edge of the great fault they are larger and more numerous than in any other part of the till near Manchester. Those boulders, such as the granites, porphyries, and hard slate rocks, which do not occur *in situ* within 100 miles of Manchester, are mostly well rounded, and some are scored with striæ and polished; whilst those found in the neighbourhood, such as mountain limestone, &c., are less striated and polished, and many are quite angular. Although the boulders occur in the clay, without any distinct lines of deposition, there occurs at one point a deposit of fine laminated silt and sand, ten or twelve inches thick, and about a yard from the bottom of the till, which is twenty-one feet in thickness, and rests on an uneven surface of lower new red sandstone, evidently waterworn; in some places holes two or three feet deep being found occupied by the till. 2. Lower new red sandstone; composed of dark red sand, variegated by patches of a yellowish-drab colour; its thickness is full forty yards; the main dip is to the S.W., at an angle of 16° to 18°, but it has also a considerable inclination to the N.W. No fossil remains have been found in it. 3. *The Coal Measures;* consisting of a bed of salmon-coloured argillaceous shale, thirty feet thick, containing impressions of *Neuropteris cordata*, and many common coal plants. The coal measures were partly elevated before the deposition of the new red sandstone formation, but it is evident that the latter have been raised by forces which have subsequently elevated the coal measures, as the similarity of dip in both strata testifies.

Mr. HOPKINS observed that the occurrence of a bed of silt, evidently deposited by a current of water, in a deposit so ambiguous as the till, would probably remove the difficulty of accounting for its origin; since, to whatever cause one part was attributed, the other must also be referred. He did not consider the angularity of certain fragments in the till an objection to their having been transported; at the same time remarking the difficulty of separating the causes of effects, where the efficiency of each of those causes could not be doubted.—Mr. LYELL reminded the Section that those geologists who attributed the occurrence of boulders in the till to the agency of floating ice, always assumed the action of currents in the distribution of the material in which they were imbedded.—Mr. PHILLIPS remarked the similarity in the circumstances and phenomena presented by the till of Collyhurst with the deposit at Holderness, described in his 'Geology of Yorkshire.'

'On certain Movements in the Parts of Stratified Rocks,' by J. Phillips, Esq., F.R.S.—Mr. PHILLIPS stated that for many years the attention of geologists had been called in a very essential degree to the internal structure of rocks; but notwithstanding the advances made by Prof. Sedgwick and Mr. Hopkins, there were points still remaining to be investigated, before mathematicians could explain the forces by which these phenomena had been produced; because any such explanation must be based upon data afforded by the actual constitution of the rocks themselves. Twenty years since, he had observed such remarkable symmetry in the crystalline forms of prismatic masses of slate in Westmoreland, that he had measured their planes, and satisfied himself that they were not of the nature of ordinary crystallization, and that the term, crystalline structure, as usually applied to them, was by no means legitimate. In order to understand the nature of the mechanical forces which have produced the cleavage, it is important to study it in its relation to every form of strata. Where the contortions do not affect the cleavage planes, it is evident that they were first formed; the joints and fissures which interrupt the cleavage but do not disarrange it, were probably posterior, like many of the faults which interrupt the strata and cut off the cleavage. When layers of concretionary ironstone occur in slaty rocks, the cleavage planes are arrested and "troubled" in their passage through them, from which it appears that the nodules had become solid previously to the strata being divided by the planes of cleavage. Several attempts had been made to imitate cleavage structure. Mr. Fox, of Cornwall, had caused electric currents to pass through moistened clay, and had thus produced fissures parallel to the bounding surfaces of the mass, and this illustration Mr. Phillips considered very important, but incomplete. The cleavage planes of the slate-rocks of Wales were, he stated, always parallel to the main direction of the great anticlinal axes, but were not affected by the small undulations and contortions of those lines. In North Wales they maintained the same direction for fifty miles, not varying more than two or three degrees, which might be owing to local causes, such as the movement of masses by gravity at a period subsequent to the formation of the cleavage. In making observations upon the cleavage of rocks, care must be exercised not to confound with those phenomena the marks produced by the mechanical movement of one rock upon another. The shells in slaty rocks were generally distinctly marked by ferruginous lines, caused by their decomposition, and the form of their outlines was often remarkably changed. The Leptænæ in North Devon occasionally assumed the form of nuculæ, and the Spirifers were crumpled up, or else extremely attenuated. The Trilobites of the Llandeilo flags were found in three distinct forms, arising from the distortion taking place in a longitudinal, transverse, or oblique direction; this seemed to be the result of a "creeping" movement of the particles of the rock along the planes of cleavage, the effect of which was to roll them forward, in a direction always uniform, over the same tract of country; the movement does not seem to have affected the hard shells, but those which were thin, as also the algæ and trilobites: the latter are covered with little folds, parallel to the wave of motion. In these distorted fossils the amount of movement might be estimated; as, in the space occupied by a trilobite, it amounts to half an inch. Mr. Phillips had selected these facts, bearing the aspect of real and general laws of structure in rocks, from a series of classed phenomena on the subject, because he regarded them as positive steps towards a mechanical theory of the series of changes by which the structural characters and accidents of position were to be determined.

Mr. HOPKINS remarked that Mr. Sedgwick had been the first to ascertain the true relation of the slaty structure of rocks to their original bedding. The phenomena of *cleavage*, he thought, could only be accounted for by internal forces; and it was extremely difficult to estimate the effects of the molecular action of one part of a rock upon another, and required a more accurate mathematical analysis than we now possess.—Mr. Phillips, in reply to a question from Mr. Lyell, stated that he had collected sufficient data to determine the limits of the period during which the phenomena of cleavage had been produced in South Wales. All the great anticlinals in South Wales, and he believed also in the South of Ireland, had affected alike the Silurian rocks, the old red sandstone, and carboniferous slates, the shales above and below the mountain limestone, and all the coal strata. The magnesian limestone rests in such a manner as to indicate that these movements had taken place previously to its deposition. The cleavage must therefore have taken place subsequently to the newest coal strata, but without affecting more modern formations. Mr. Phillips then alluded to phenomena resulting from the action of heat, which, although quite of another nature, might still bear on the question. Near Newcastle a whin dyke, twenty-four feet in thickness, cuts through shales containing plants which mark the plane of stratification, to the distance of ten feet from the dyke; these lines of bedding are entirely obliterated, and in their place a series of perpendicular fissures are produced, parallel to the dyke.—Mr. BINNEY observed that the coal shales, when subjected to the intense heat of a furnace, often exhibited vertical lines of cleavage, breaking them up into

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hexagonal prisms. The coal itself presented, usually, three directions of cleavage—one parallel to the lines of bedding, one at right angles to it, and the third in a diagonal direction. He mentioned a Sigillaria, one foot in diameter, which had been found upright in the Pennant coal. The bark of this plant was converted into bituminous coal, with vertical cleavage, whilst that of the interior had the rhomboidal character. Mr. Binney also announced (as we mentioned last week) the discovery of an *upright tree*, nine feet high, in the coal strata at St. Helen's, near Liverpool.

'On the "Permian System" as applied to Germany, with Collateral Observations on Synchronous Deposits in other Countries; showing that the Rothe-todte-liegende, Kupfer Schiefer, Zechstein, and the lower portion of the Bunter-sandstein form one natural group, constituting the upper member of the Palæozoic Rocks,' by R. I. Murchison, Esq.—The word *Permian*, when first proposed by Mr. Murchison, was intended to distinguish a natural group of deposits, lying between the well-known carboniferous strata beneath and the less perfectly defined trias above it. The author at first suggested that the group (so designated from the ancient kingdom of Permia, which is exclusively occupied by it,) should combine those deposits known under the name of Rothe-todte-liegende (lower new red of England), Kupfer Schiefer, Zechstein, &c. (magnesian limestone, &c.) Subsequently, however, he was disposed to doubt whether it might not be more correct to class the Rothe-todte-liegende with the coal-bearing deposits beneath it, than with the Zechstein, because the plants of the lower red sandstone could not be distinguished from those of the coal measures. Revisiting Hesse, Saxony, Silesia, the Thuringerwald, and other parts of Germany, Mr. Murchison has obtained what he considers proof that the Rothe-todte-liegende is part and parcel of the same natural group as the Zechstein, and must therefore be considered part of the Permian system. He has also convinced himself that the great deposit hitherto known under the denomination of Bunter-sandstein, Grès bigarré, or new red sandstone, should be divided into two parts, the lower of which ought to be classed with the Permian, and separated from the trias, with which it had been merged. To prove the first of these positions, or that the Rothe-todte-liegende is a part of the Permian group, Mr. Murchison cited the order of succession in numerous sections in Germany, showing an uninterrupted sequence from the lower red conglomerate sandstone and shale into the overlying Zechstein. It is a question whether the plants of these lower red rocks can be distinguished, as a whole, from those of the subjacent coal measures, plants being, as yet, the only organic remains found in them. From his observations in Saxony, and particularly from an inspection of the fossil plants collected and partly described by Captain Gutbier, Mr. Murchison believes, that such a separation exists. Among the coal plants of Saxony are forms of Neuropteris closely approaching to, if not identical with, those species which occur in the Permian rocks, whilst there is no trace of the common plants of the under-lying coal. These plants being imbedded in a whitish or cream-coloured finely levigated clay-stone, and their leaves being brought into beautiful relief by being invariably as green as if they had peculiarly and happily dried in an herbarium, form admirable subjects for the most precise distinctions of the fossil botanist. In Silesia (at Ruppendorf, and other localities west of Waldenberg, between Breslau and Glatz) there is a fine developement of strata from the base of the Rothe-todte-liegende (where that deposit overlies a productive coal-field based upon true mountain limestone) into other red sandstones and shales, which have a marked aspect, from being interlaced with bands of black, bituminous, thin, flaggy limestone. Though doubts had been entertained as to the age of this limestone, Mr. Murchison does not hesitate to consider it as the equivalent of the Zechstein, and the whole red group of which it forms a member as the counterpart of the Permian system; for, besides its very clear position, this calcareous flagstone contains plants and fishes similar to those of the Permian rocks of Russia. Among the former the *Neuropteris conferta, nov. spec.*, of Göppert, has been identified with the most common fern brought from Russia. The most abundant fish is the *Palæoniscus Wratislaviensis*, Ag. On this occasion Mr. Murchison passed rapidly over the zoological proofs that the Zechstein and Kupfer Schiefer of Germany are the equivalents of the calcareous beds of the Permian system of Russia, as these had been given in detail in memoirs read before the Geological Society. He stated, however, that his opinion was now perfectly in harmony with that of Prof. Phillips; namely, that the Fauna of the Zechstein, or magnesian limestone, has so much of the same general zoological type as the carboniferous limestone, that it must also form a part of the palæozoic series. Mr. Murchison then proceeded to consider the age of these lower beds of the Bunter-sandstein, which had been hitherto included in the trias, on lithological evidence only. They contain no fossils, either in Hesse, Saxony, or Thuringerwald, where the Zechstein and Kupfer Schiefer are most developed; and from all Mr. Murchison's inquiries and observations, it appears that the upper mass only of the Bunter-sandstein contains the remains of animals and plants analogous to those of the Muschelkalk which rests upon it. The footmarks of the Cheriotherium appeared also to be confined to the beds of sandstone, at a very little depth below the Muschelkalk. From these circumstances Mr. Murchison was induced to regard the upper beds alone of the Bunter-sandstein as belonging to the trias, whilst the lower portion, which, though generally unfossilliferous, contained in Russia the same groups of fossils with the Permian rocks, he proposed henceforth to separate from the secondary system, and consider it, together with the Zechstein and Rothe-todte-liegende, as the upper member of the palæozoic series, supposed to be represented by a thin band of dolomite. The plants of the Permian system of Russia appear, from the opinion of M. Adolphe Brongniart, to possess a peculiar character; but they are still closely allied to carboniferous forms, like the plants of the Rothe-todte-liegende of Saxony; and this evidence is in complete harmony with that afforded by the molluscs, corals, and ichthyolites. In conclusion, Mr. Murchison remarked that the English strata ranging under the synonym of Permian, formed a well-defined tract, separating the coal-fields from the newer deposits of red sandstone and marl; and as the magnesian limestone does not often appear in the form of a continuous deposit, it was the more desirable to give a certain latitude to this group, and not to define it too narrowly by mere mineral characters. Thus considered, Mr. Murchison believed the Permian system had a real existence in Ireland, being represented by those beds containing the *Productus aculeatus*, and probably also by the red sandstone with the *Palæoniscus catopterus*, at Rhoan Hill, near Dungannon.

Mr. GRIFFITH said, that the red sandstone of Rhoan Hill belonged to the lowest part of the new red series in Ireland.—Mr. PHILLIPS stated that the dolomitic conglomerate of Bristol rested unconformably on the mountain limestone, and no further evidence of its relation to the magnesian limestone had been obtained by the Ordnance Survey besides the Saurian remains originally discovered by Dr. Riley and Mr. Stutchbury.—Mr. LYELL remarked that the similarity of the sedimentary deposits produced by rivers in different parts of the world, at the present day, afforded confirmation of the identity of distant deposits, having similar mineral characters, and the same place in the series. He considered the occurrence of remains of Thecodont Saurians in the Bristol conglomerate a strong proof that it belonged to the same age with the Zechstein of Germany, containing a Saurian presenting the same peculiarities of structure; namely, the dentition of the crocodile, combined with the vertebræ, sternum, and extremities of the lizards. He also referred to the discovery of the tracks of a reptile, associated with a series of corals and shells, low down in the carboniferous series of Nova Scotia, the rocks in which they occurred being covered by a vast series of deposits containing a large series of plants, nearly every one of which was identical with species found in the English coal measures.—Mr. BINNEY stated that foot-marks of the Cheirotheria had lately been found in the middle of the Bunter-sandstein of Cheshire, together with three fish belonging to the genera Cœlacanthus, Platysomus, and Palæoniscus, scarcely distinguishable from coal measure species.

Mr. HOPKINS explained his views respecting the cause of the Motion of Glaciers.—De Saussure had adopted the theory which attributes this motion to the resolved part of gravity acting along the inclined surfaces on which all glaciers in motion are situate; and he explained, also, how the motion would be facilitated by the effects of the internal heat of the earth, and of subglacial currents. When the attention of philosophers, however, was recalled a few years ago to this subject, and more accurate observations and admeasurements were made, the inclinations of the beds of glaciers were found, in many cases, to be so small (in the glacier of the Aar, for example, not exceeding three degrees), that it appeared extremely difficult to conceive how the force of gravity alone could be adequate to overcome the friction on the bottom and sides of the glacier, and the numerous local obstacles to its movement. Numerous experiments on the descent of bodies along inclined planes had shown, that when the surfaces of the bodies and planes were perfectly hard and polished, no motion would ensue without an inclination considerably greater than that of many glaciers; and, moreover, that the inclination required to produce motion was independent of the weight of the sliding body. These considerations led to the very general rejection of De Saussure's theory, and to the adoption, by many persons, of the *dilation theory*, of which M. Agassiz had been the principal advocate. According to this theory a part of the water produced by the dissolution of the superficial portion of the glacier during summer passed, by infiltration, into the minute pores and crevices of the glacier, where it was again converted into ice, and by its expansion in the process of freezing produced a *dilation* and consequent motion of the glacier. It was manifest, however, that the frequent alternation of freezing and thawing within the glacier which this theory assumed, could not possibly take place at depths beneath its surface exceeding a very few feet, and therefore could not produce any sensible effect on the motion of the whole mass. This theory presented many other difficulties, of which no adequate solution had been given; and the author could not but consider it as contrary to the most obvious mechanical and physical principles. Another theory had also been put forward, which attributed the motion of glaciers to the expansion of water in the act of freezing, after it had filled, not the minute pores of the ice, but internal cavities of considerable dimensions. But, since the temperature of the glacier at considerable depths must be sensibly constant, how were new cavities to be formed when existing ones had been once filled up? The author, regarding both this theory and the preceding one as untenable, was thus led to examine how far the apparent objections to De Saussure's theory were really valid, by a series of experiments on the descent of ice down inclined planes. The experiments were made in the following manner: a slab of sandstone, prepared to be laid down as a part of a common flagstone pavement, was so arranged as to be easily placed at any proposed inclination to the horizon. The surface of the slab, so far from being polished, retained the grooved marks of the instrument with which the quarry-man had shaped it. A quantity of ice was placed on the slab, within a frame nearly a foot square, intended merely to keep the ice together, and not touching the slab, with which the ice alone was in contact. The following were results obtained in one set of experiments, the ice being loaded with a weight of about 150lb.:—

Inclination of the planes	3°	6°	9°	12°	15°
Mean space for one hour	inches 0.31	.62	.96	2.	2.5

When the weight was increased, the rate of motion was also increased. The least inclination at which sensible motion would take place, was not determined; but it was ascertained that it could not exceed *half a degree* in the case of a smooth but unpolished surface. With a *polished* surface of a marble slab, the motion of the ice indicated a deviation from horizontality with as much sensibility as water itself. It will be observed, in the results above given, that (1) the motion was unaccelerated; and (2) it increased with the inclination, and (when the inclination was not greater than nine or ten degrees) in nearly the same ratio; and (3) the rate of movement was of the same order of magnitude as in actual glacial motion, which may be stated generally, in cases yet observed, never to exceed two feet a day. The extremely small friction between the plane and the ice, indicated by the small inclination necessary to produce motion, was manifestly due to the circum-

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stance of the lower surface of the ice being in a state of gradual disintegration, which, however, was extremely slow, as proved by the small quantity of water proceeding from it. In the application, therefore, of these results to the case of actual glaciers, it was necessary to show that the temperature of their lower surfaces could not generally be less than 32° Fahr. Such, the author stated, must necessarily be the case, unless the conductive power of ice was greater than it was deemed possible that it could be. He considered the sub-glacial currents as powerful agents in the disintegration of the lower surfaces of glaciers, especially near their lower extremities. The results of Prof. Forbes's observations on the motion of the Mer de Glace of Mont Blanc, afforded, as regards that glacier (and, by inference, as regards all other glaciers) a complete refutation of the theories which attribute glacial movements to any expansion or dilation of the ice. The Professor had, however, put forth a new theory, which agreed with that offered by Mr. Hopkins in attributing glacial motion to the action of gravity, but differed from it entirely as a mechanical theory, in other respects. The Professor appeared to reject the sliding theory of De Saussure, on account of the difficulties already mentioned (which were now removed by the above experiments), and assigned to the mass of a glacier the property of *plasticity*, or *semifluidity*, in a degree sufficient to account for the fact of its descending down surfaces of such small inclination. According to this theory, the motion was due to the small cohesion of one particle of glacial ice to another. Mr. Hopkins stated his conviction that the internal cohesion of the mass was immensely greater than its cohesion to the surface on which it rests, whenever the lower surface is in a state of disintegration. It was perfectly consistent with this conclusion to assign to the glacier whatever degree of *plasticity* might be necessary to account for the relative motions of its central and longitudinal portions under the enormous pressure to which, according to his theory, he showed it might be subjected. Such relative motions, however, were probably facilitated more by the *dislocation* than the plasticity of the mass. Sufficient, he trusted, had been advanced to prove that the *sliding theory* assigned a cause adequate to the production of all the observed phenomena of glacial movements. With respect to the transport of erratic blocks and detritus from the Alps to the Jura, Mr. Hopkins observed that the greatest height which glaciers had formerly attained in the valley of the Rhone (whence a large portion of the erratics had been derived), appeared to be well defined by lateral moraines and polished rocks, while the greatest height at which these blocks had been deposited on the Jura was also well defined. Thus, according to M. Charpentier, the Rhone glacier must have risen, at the mouth of the valley, to about 2,500 feet above the existing surface of the Lake of Geneva; while the highest band of detritus on the Jura was stated to rise to a still higher level. It was inconceivable, therefore, that such detritus should have been lodged at its present elevation by former glaciers. The only way in which it appeared possible to obviate the mechanical difficulties of the subject, was to suppose the transport to have been effected when the Jura was at a lower level relatively to the Alps, and the whole district lower relatively to the surface of the ocean. In such case, the space between the Alps and the Jura may have been occupied by the sea, and the ice, with its transported materials, may have passed from the former to the latter chain, partly with the character of a glacier, and partly with that of an iceberg. This hypothesis is perfectly consistent with the supposition of the general configuration of the surface of the Jura having been the same at the epoch of the transport as at the present time; and Mr. Hopkins believed it would be found equally so with all the observed phenomena of that region.

Col. SABINE related, in illustration of the agency of glaciers in transporting rocks, that when the Antarctic Expedition had reached 79° S. lat., the vessels were stopped by a barrier of ice, from 100 to 180 feet in height, and 300 miles in extent from east to west; beyond these cliffs of ice they discovered a range of lofty mountains, 60 miles from the sea, the westernmost of which appeared to be 12,000 feet in height. From the face of these ice-cliffs vast masses were constantly breaking off and floating northward, bearing with them fragments of the rocks which they had derived from the mountains. In the latitude of 66° and 67°, a distance of 700 miles from the glacier, these floating icebergs appeared to be usually arrested so as to form a floating barrier, at which ships were often stopped; and it had been observed, that between this zone and the cliffs, the sea deepened considerably. Over all this area the icebergs would be constantly strewing masses of rock and detritus, particularly at their northern limit, where they would probably form mounds resembling terminal glacial moraines. Colonel Sabine then described similar phenomena in Baffin's Bay, which he stated to be, in most parts, deeper than the thousand-fathom line, but shallow at the strait which forms its entrance. The bay was surrounded by alternate cliffs of rock and valleys occupied by glaciers, and presenting cliffs of ice along the shore, from which masses became detached and floated off to the zone of shallow water at the entrance of the bay, where they were constantly becoming arrested in their progress, and deposited the fragments of granite, trap, and limestone containing fossils, derived from the shore.

'Report of the Committee on Earthquakes in Scotland.'—The Committee state, that from the end of June, 1842, to the 1st of July in the present year, thirty very slight shocks of earthquakes have occurred at Comrie, in Perthshire, and have been registered by Mr. M'Farlane, who has the charge of the instruments belonging to the Association. The last autumn he stated to have been particularly dry, and the barometer seems to have been unusually low at the time of the shocks. The first shock took place on the 24th of Sept., 1842: the inverted pendulum in the steeple of Comrie Church was moved one-eighth of an inch to the S.E., and the common pendulum to the same distance eastward. The instruments were slightly affected on two other occasions. Earthquake shocks were also felt on the 19th of August, 1842, at Pitlochey, near Dunkeld, and on the 25th of Feb. and 3rd of March, 1843, at Oban and Lochgilphead, in Argyleshire. Shocks were also stated to have been noticed in North Wales, on the 22nd of August, 1842, and near Manchester, on the 10th and 17th of March, 1843. The nature of all these shocks is recorded as very similar to those described in last year's Report.

SECTION F.—STATISTICS.

Sir W. Chatterton presided, in the absence of Sir Charles Lemon.

Mr. BIANCONI was called on to read a paper promised by him on a former day. The following was then read, which, on account of its personal and national interest, we give verbatim:—Up to the year 1815, the public accommodation for the conveyance of passengers in Ireland, was confined to a few mail and day coaches on the great lines of road. From my peculiar position in the country, I had ample opportunities of reflecting on many things, and nothing struck me more forcibly than the great vacuum that existed in travelling accommodation between the different orders of society. The inconvenience felt for the want of a more extended means of intercourse, particularly from the interior of the country to the different market towns, gave great advantage to a few at the expense of the many, and above all, occasioned a great loss of time; for instance, a farmer living twenty or thirty miles from his market town, spent the day in riding to it, a second day doing his business, and a third day returning. In July, 1815, I started a car for the conveyance of passengers from Clonmel to Cahir, which I subsequently extended to Tipperary and Limerick. At the end of the same year I started similar cars from Clonmel to Cashel and Thurles, and from Clonmel to Carrick and Waterford; and I have since extended this establishment so as to include the most isolated localities, namely, from Longford to Ballina and Bellmullet, which is 201 miles north-west of Dublin; from Athlone to Galway and Clifden, 183 miles due west of Dublin; from Limerick to Tralee and Cahirciveen, 233 miles south-west of Dublin; and numbering 110 vehicles, including mail coaches and different sized cars, capable of carrying from 4 to 20 passengers each, and travelling 8 to 9 miles per hour, at an average fare of one penny farthing per mile for each passenger, and performing daily 3800 miles, passing through more than 140 stations for the change of horses; consuming 3 to 4000 tons of hay, and from 30 to 40,000 barrels of oats annually; all of which are purchased in their respective localities. These vehicles do not travel on Sundays, unless such portions of them as are in connexion with the post office or canals, for the following reasons: first, the Irish being a religious people will not travel on business on Sundays; and secondly, experience teaches me that I can work a horse eight miles per day for six days in the week, much better than I can six miles for seven days. The advantages derived by the country from this establishment are almost incalculable; for instance, the farmer who formerly rode and spent three days in making his market, can now do so in one, for a few shillings, thereby saving two clear days, and the expense and use of his horse. The example of this institution has been generally followed, and cars innumerable leave the interior for the principal towns in the south of Ireland, which bring parties to and from markets at an enormous saving of time, and in many instances cheaper than they could walk it. This establishment has now been in existence twenty-eight years, travelling with its mails at all hours of the day and night, and never met any interruption in the performance of its arduous duties. Much surprise has often been expressed at the high order of men connected with it, and at its popularity; but parties thus expressing themselves forget to look at Irish society with sufficient grasp. For my part, I cannot better compare it than to a man emerging into convalescence from a serious attack of malignant fever, and requiring generous and nutritive diet in place of medical treatment. Thus I act with my drivers, who are taken from the lowest grade of the establishment, and who are progressively advanced according to their respective merits, as opportunity offers, and who know that nothing can deprive them of this reward, and a superannuated allowance of their full wages in old age and under accident, unless their wilful and improper conduct; and as to its popularity, I never yet attempted to do an act of generosity or common justice, publicly or privately, that I was not repaid tenfold. In conclusion, Mr. Bianconi regretted that the shortness of the notice which he had received to meet the Association, should have rendered it impossible for him to prepare a document more ample in details and more worthy of the Section.

Dr. W. C. TAYLOR read a paper 'On the Pauper Lunatics of Ireland,' the materials of which he stated to have been supplied by the Earl of Devon. Before the year 1817, a few cells in gaols and houses of industry were the only accommodation provided for lunatics; but in various parts of Ireland, and more especially in Kerry, certain secluded glens, called madmen's glens, were, by the tacit consent of the peasantry, set apart for the use of idiots and the insane. In 1817 district lunatic asylums were formed, and placed under the superintendence of government officers. A table was exhibited of the districts for which these hospitals were established, the population of these districts, the number of patients admitted from the contributory counties; but as these give insufficient accommodation, cells for the insane are connected with several of the old houses of industry, where proper medical treatment of the insane, however, is utterly impossible. The author strongly condemned the system of confining lunatics in houses of industry, or, which is still worse, in gaols. By an act passed in the first session of the present reign, power is given to two justices of the peace, acting under the advice of a physician, to commit to gaol, or confine in a lunatic asylum, any one thought to be in a state of mind threatening mischief. It would seem that this statute has operated more widely than could have been anticipated by its framers. From the Sixteenth Report of the Inspectors General of Prisons, it appears, that so recently as the year 1837, there were but 37 insane patients confined in the gaols of Ireland. But in 1840 the number of lunatics confined in the gaols of Ireland had increased to 110; and within the last two years the number has doubled, there being now 240 lunatics and idiots in the gaols of Ireland. There are also 471 idiots and lunatics at present confined in 69 workhouses.

Mr. DOWDEN read a brief essay 'On the Effect of Light as a part of Vital Statistics.' It stated rather the means by which inquiries on this subject could be conducted, than the results which have been obtained.

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FRIDAY.

SECTION G.—MECHANICAL SCIENCE.

Mr. J. HAWKINS described a practice which has lately been adopted in some parts of the United States, of procuring oil and spermaceti from pigs. The pigs are driven into the woods to feed, and after some months they are brought back and fattened with Indian corn. The animals are then killed and boiled altogether, for the purpose of extracting all the lard, which is then converted into *stearine* and *elain*. The oil thus procured is of a remarkably fine quality, and well adapted for lubricating machinery.

Mr. BOOTH described an apparatus for raising miners and minerals from the deep vertical shafts of mines. It consists of a revolving inclined plane, or endless screw-shaft. The threads of the screw are made to act on the peripheries of small wheels extending from the carriage in which the miners, &c. are placed. A rotary motion is communicated to the shaft, and the carriage is raised or lowered according to the direction in which the screw is turned.

Mr. RUSSELL resumed his paper, 'On the Construction of Public Buildings with reference to Sound.'—In the former part of the paper he had shown the method by which spectators and auditors could be arranged in a given room in such a manner that all could see and hear equally well (see *Athen. ante*, p. 780). He next entered into a scientific analysis of the nature and causes of the evils which are experienced in public buildings of a large size and of the usual forms—in so far as these may be deduced from the received laws of sound. These he classed as follows: 1st, Evils arising from reflexion of sounds. 2. Evils arising from spontaneous oscillation, and the independent key-note of the building. In considering this branch of the subject, an explanation was attempted of the fact, that buildings have a key-note and pitch; and a rule for finding that pitch, practically and theoretically, was adduced. 3. Evils arising from interferences of sound, owing to the disproportions and forms of buildings. These evils were all to be remedied by the adoption of the form given in the paper; and, on that construction, he had satisfied himself, that five, ten, or even twelve thousand people might be so arranged as to hear a single voice easily and comfortably. The second part of the paper examined certain phenomena in sound, with which we had not formerly been acquainted. Our knowledge of the laws of sound rested hitherto on an hypothesis, that the phenomena of sound in the air were analogous to the phenomena of water, when disturbed by dropping a stone on the surface of a smooth lake. In this case it is well known, that the water propagates waves round the point of disturbance in all directions, and that these diffuse themselves in concentric rings over the whole surface. In like manner it was taken for granted, that the sound waves, produced by a sonorous body, are of a similar nature, and the laws of sound had been deduced from this hypothesis. These laws were, however, imperfect and erroneous. Sound did not resemble these waves; therefore analogies deduced from such waves were erroneous. These waves of water are denominated by Mr. Russell, waves of the second order. But there is another kind of wave, the wave of the first order, to which the sound wave bears a remarkable analogy. This wave had been examined in another Committee (in Section A), and the properties of this order of wave enable us to solve many difficulties in the phenomena of sound. The common water-waves of the surface of a smooth lake had this property, that they were transmitted with *various velocities*, according to the circumstances producing the wave; but this was not so in the case of the sound wave, the French Academicians having successfully established, that the velocities of sounds of different intensity and pitch are all transmitted in a fluid in a given condition, with precisely equal velocities; now the chief peculiarity of the sound wave is this *constant of velocity*, independent of the conditions of the impelling cause. Another circumstance, serving to identify the sound wave with the wave of the first order, is the similar characters of the formulæ expressing this velocity. Whereas, the formula expressing the velocity of common water-waves is of a form essentially different. It has further been observed, that there exist in the sound wave, and in the wave of the first order, in water, the same *polarity*, the same law of *diffusion*, the same phenomenon of non-reflexion, at certain angles, and the phenomenon of lateral accumulation. From these data the author went on to give new explanations of the theory of whispering galleries, echoes, the conveyance of sound to great distances across lakes, ice, and other smooth surfaces. He applied the principles thus adduced to the explanation of many evils of certain forms of building not hitherto understood, and proceeded to develope the rules and methods to be adopted for the remedies of those evils.

Sir T. DEANE admitted the errors of architects in regard to the transmission of sound. They, however, were not in general free agents; but had to work with materials and according to instructions, which rendered it difficult for them to adopt the best mode of construction for transmitting sound. He had visited eighteen of the court houses in England with a view to correct the defects in the courts at Cork, but in each of these the very same defects exist. At Liverpool they had effected a remedy by reversing the usual order, and placing the judge in the centre of the semicircular court.

Mr. J. TAYLOR described an immense steam-engine, which is now constructing in Cornwall, for the purpose of draining the lake of Haarlem. The cylinder of this "mammoth" engine is twelve feet in diameter, with a twelve-feet stroke. Round this immense cylinder are arranged eleven pumps, each of them of sixty-three inches diameter, with a nine-feet stroke. The valve at the bottom of the cylinder is on the butterfly construction, which is not generally conceived to be well adapted for large engines.

Mr. E. HODGKINSON, in giving a report of experiments carried on at the request of the British Association, concerning the imperfect Elasticity of Solid Bodies, and the practical results to be deduced from them, entered at some length into a consideration of the consequences of a property of elastic bodies, which he had recently discovered. It appeared, from experiments made by him for the Association some years ago, that the elasticity of bodies is injured by much smaller forces than was generally supposed; and by comparing the results of experiments subsequently made, it was evident, that all changes of form, in rigid bodies, by forces however small, effect a permanent *set* on them, showing that their elasticity is, in some degree, impaired. This continued deteriorating action, Mr. Hodgkinson observed, must have great effect on the power of bodies to resist forces, and ought to be taken into consideration in the calculations on the strength of beams, &c. especially when the materials were subject to vibration or concussion. Mr. Hodgkinson did not enter at much length into the theoretical part of the question, as he intended to make a communication on that branch of the subject to Section A.—(see *ante*, p. 798).

Mr. J. SCOTT RUSSELL observed, that at the last meeting they had nothing but a mass of confusion and a collection of new facts on the subject of the strength of materials, but they had now obtained the law by which all those apparently isolated facts were governed. He considered that time was an important element in the destruction of the elasticity of bodies, and stated, in confirmation of this opinion, that in the course of some experiments he was making, it was necessary to stretch a long wire at one half its tension; but in the course of a week it invariably broke, and he was obliged to substitute a new wire. The internal structure of the wire was found to be changed, and it broke on the least bending. He had observed somewhat similar changes in the elasticity of metals from the effects of heat. Cast and malleable iron and brass, he had found, did not return to their former dimensions when expanded by heat; thus a diminution of strength was continually going on in metallic bodies, independently of the ordinary decay from atmospheric action.—Mr. HODGKINSON said, the French writers on the subject had made the strength of cast-iron double what it ought to be, owing to their having taken the old standards for their guide.—Mr. PERRY thought the effect of time in destroying the strength of bodies was a subject deserving more consideration.—Mr. Hodgkinson said, he and Mr. Fairbairn had long since given attention to that part of the question. They possessed bars of iron which had been for years with heavy weights resting upon them. The deflexion was gradually, though very slowly, increasing; and no doubt the bars would ultimately break, but many years would probably elapse before that took place. The bars which had been most loaded came to a fixed condition in about fifteen months.

GENERAL COMMITTEE.

TUESDAY.

The Committee assembled at three o'clock; in the absence of the Earl of Rosse the chair was taken by the Rev. Dr. Robinson.

The following Recommendations, involving Grants of Money, were adopted.

Mathematical and Physical Science.

Brewster, Sir D.—For continuing hourly Meteorological Observations at Kingussie and Inverness	£ 12
Harris, W. S.—For completing the Meteorological Observations at Plymouth	35
Robinson, Dr.—For conducting experiments with Captive Balloons	100
Herschel, Sir J.—For Magnetic and Meteorological co-operation	50
Brewster, Sir D.—For investigating the Action of different Bodies on the Spectrum	10
Sabine, Col.—For superintending the Translation and Publication of Scientific Memoirs	20
Baily, Francis, Esq.—For the Publication of the British Association Catalogue of Stars	650
Brisbane, Sir Thomas—For completing the Observations on Tides of the East Coast of Scotland	100
Wheatstone, Professor.—For Experiments on Subterraneous Temperature	30
	£1007

Kew Observatory.

For maintaining the establishment in Kew Observatory	200

Chemical Science.

Kane, Professor—For investigating the Chemical History of Colouring Substances	10
Kane, Professor—For inquiries into the Chemical History of Tannin	10
Fox, R. W. Esq.—For continuing Researches on the Influence of Light on Plants	10
	£ 30

Geological Science.

Oldham, —— Esq.—For experiments on Subterraneous Temperature in Ireland	10
Northampton, Marquis of—For making Coloured Drawings of Railroad Cuttings	100
Owen, Professor—For investigation of Fossil Fishes of the Lower Tertiary Strata	100
Whewell, Rev. W.—For completing Level Marks in Somerset and Devon	20
Milne, David, Esq.—For establishing Standard Level Marks on the Coast of Scotland, with particular reference to the direction of shocks of Earthquakes	20
	£250

Geology and Zoology.

Carpenter, Dr.—For researches into the Microscopic Structure of Fossil and recent Shells	20

Botany and Zoology.

Strickland, H. E. Esq.—For experiments on the Vitality of Seeds	15
Jardine, Sir W. Bart.—For researches on Exotic Anopleura	25
Portlock, Capt.—For a Report on the Marine Zoology of Corfu	10
Daubeny, Dr.—For investigating the Preservation of Animal and Vegetable Substances	10
Owen, Professor—For researches on the Marine Zoology of Cornwall and Devon, by Mr. Peach, and especially the preservation of Radiata and Mollusca	10
Forbes, Professor E.—For researches on the Geographical Distribution of Marine Animals	25
Hodgkin, Dr.—For inquiries into the varieties of the Human Race	15
	£110

Medical Science.

Sharpey, Dr.—For Inquiries into Asphyxia	10

Mechanical Science.

Russell, J. S. Esq.—For completing the discussion of experiments on the Form of Ships	100
Hodgkinson, Eaton, Esq.—For experiments on the Strength of Materials, and on the changes which take place in their internal structure	100
Fairbairn, W. Esq.—For experimental investigations on changes in the internal constitution of Metals, arising from vibration and concussion	50
	£250

Total of Grants	£1877

Recommendations not involving pecuniary Grants.

Section A.

That Sir J. Herschel and Mr. Baily be requested to continue their revision of the nomenclature of Stars.

That the Master-General of the Ordnance be requested to facilitate the experiments on Captive Balloons, undertaken at the expense of the British Association.

That Prof. Bache be requested to proceed with his report on American Meteorology.

That Dr. Lamont's report of the German Meteorological Association, though not yet arrived, be printed in the volume of Transactions.

That the following Reports be requested for the next meeting.

Prof. Airy, on the progress of Astronomy since his former report.—Prof. Wheatstone, on Vision.—Mr. Hodgkinson, on the Resistance of the Atmosphere to moving bodies.—Mr. Kelland, on the Undulations of fluid and elastic bodies.—

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Mr. Talbot, on Photography.—Mr. Phillips on the colour and structure of Clouds.—Prof. Lloyd, a second report on Physical Optics.

Section B.

That the future title of this Section shall be Chemistry and Mineralogy, with their application to Agriculture and the Arts.

That the papers on Cerium and Lanthanium, by Prof. Mosander, of Stockholm, translated by Major Beamish, be printed at full length in the Transactions.

Section D.

That the Government be requested to give some pecuniary aid for the publication of Prof. Forbes's Researches in the Ægean.

That Dr. Richardson report on our knowledge of Fish in the Chinese seas.

That Mr. Blackwall be requested to complete his account of the Palpi.

That Messrs. Alder and Hancock do report on the Nudibranchiate Mollusca.

Section E.

That Mr. Blake continue his researches into the Physiological Action of Medicine.

Section G.

That Government be requested to have Contour Lines of Elevation added to the maps of the Ordnance Survey.

That Messrs. Fairbairn, Hodgkinson, and Buck continue their researches into the Consumption of Fuel and Smoke.

That a Committee be appointed to examine the report on the Forms of Ships, with a view to its publication.

General Recommendations.

That thanks be voted to the Lord Lieutenant for presenting the Association with a copy of the general Census of Ireland.

That the officers and council of the Association shall join in an application from the citizens of Cork to her Majesty's Government, for restoring the Royal Cork Institution to its former efficiency.

The last recommendation unexpectedly gave rise to a very unpleasant discussion, but it was finally checked by the decision of the chairman, and the motion was carried.

To CORRESPONDENTS.—The *first* Report of the Commissioners of the Fine Arts, with the Appendix, was given last year (Nos. 773. 4). The *second* Report merely records progress, as announced from time to time in this Journal. Mr. Barry's Report to the Commissioners, which accompanies it, and to which we presume our Correspondent refers, was published in this Journal in April last, and will be found *ante*, p. 417.

Errata.—In Mr. Hosking's letter, p. 771, col. 1, 22 lines from bottom, for "compared," read confused.—In Messrs. Brain and Payne's advertisement, p. 762, the price of the vols. of the Conversations Lexikon should have been 6*s.*

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EDWARD T. RICHARDSON, Secretary.

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Entry	Policy No.	Age	Sum	Annual Premium.	Bonus added.	Cash Bonus.	Premium reduced.
			£	£ s. d.	£ s. d.	£ s. d.	£ s. d.
1837	39	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
1838	114	56	3000	175 15 0	296 9 7	133 0 6	16 9 7

Policies now entered upon entitled to participation in next Annual Division. Two-thirds of all premiums paid can be borrowed by the assured without loss of Policy.

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BRITANNIA LIFE ASSURANCE COMPANY, 1, Princes-street, Bank, London.

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The next Periodical Investigation takes place on 1st January, 1846.

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Annual Premium to Assure £100.

Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 8	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

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August, 1843.

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LONDON, SATURDAY, SEPTEMBER 9, 1843.

REVIEWS

The Drama in the Middle Ages, and the Passion-play at Ammergau—[Das Theater im mittel Alter, &c.] By Dr. Görres. Munich, Cotta.

ALL readers conversant with the annals of the European stage, are aware, that the origin—the how, the when and the where—of those singular religious spectacles, denominated 'Mysteries' and 'Moralities,' is still a *vexata quæstio*. The mists that enveloped, as it were, the childhood of the gorgeous Athenian drama, have been long cleared away by the common consent of the learned. Gay Dionysos and his jocund satellites, the fauns and satyrs; the goat, meet victim to the vineyard-god; the waggish mummers of the Grecian village—the lofty poetry of the dithyramb succeeding their rude and extemporaneous strains; the Icarian and his improvements; and lastly, the gradual transition of the embryo muse till it attained its glorious perfection under the life-inspiring influence of its three greatest luminaries,—all these matters have ceased to be mooted questions. Not so with the drama of modern Europe. The disquisitions of Warton, and, in our day, the researches of Mr. Collier, have thrown much light certainly on this still dark leaf of literary history. But however satisfactory their conclusions may seem to be, we still think that much, illustrative of the mutual workings and influences of the early Continental and English drama upon each other, still remains to reward the labour of the antiquary.

The work before us, which, we believe, is the forerunner of a comprehensive and detailed history on this subject, throws some new light upon these matters, as far as the author's own country is concerned; and he adduces evidence, demonstrating pretty clearly that in these pristine representations, out of which grew the present acted drama, Germany can lay claim to a much more remote antiquity than writers have generally been willing to concede. But, by way of preamble, we shall, at the risk of treading here and there on beaten ground, lead the reader's attention to certain facts connected with the subject.

Probably the oldest drama on a religious theme of which we have any account, is one composed by a Jew named Ezekiel, entitled Ἐξαγωγή. It was a tragedy representing the departure of the children of Israel from Egypt. The fathers of the church, and particularly Eusebius, have preserved fragments of this piece; but, as a whole, it is not extant. The next is the well-known 'Christus Patiens' of Gregory Nazianzen, modelled on the plan of the Athenian drama, in which were represented the sufferings of the Redeemer; the choruses being metamorphosed into Christian hymns. The third of the known writers of this kind of composition was "a pensive nun, devout and pure," *Hroswitha* or *Rhoswitha*, of the abbey of Gandersheim, in Saxony, who lived in the 10th century. Amongst other writings on sacred subjects, she composed, we are informed, six spiritual plays in Latin prose. Maguin, Villemain and Saint Marc Girardin, have largely commented on the writings of this pious lady in their lectures on modern literature. "In the prolegomena," says our author, "she explains her motive for inditing the above plays: 'she had observed,' she said, 'that Terence was studiously conned over by many Catholics, on account of the allurements of his style; although he was a poet addicted to pourtraying the lewd behaviour of unworthy females, and thereby inculcated much unprofitable stuff in the minds of his perusers.' Seeing this, then, she had not delayed to lift up her voice (*clamor validus Gandeshemensis*) for the honour of God and virtue. 'I have striven,' she proceeds, 'according to the measure of my understanding (*juxta mei facultatem ingenioli*) to celebrate the triumph of modesty, and show how the weakness of woman can put to shame the brutality of man.'" These plays, according to Dr. Görres, were acted by Hroswitha's fellow nuns. If so, this is the earliest representation of which we have historical proof. Indeed, England does not possess, as far as we are aware, any *written* religious drama bearing so early a date. The miracle play of St. Catherine, the earliest that is known to have been performed in England (viz. in the year 1110, at Dunstable), was, according to the best authorities, composed in French, and produced under the direction of the Frenchman Geoffry, member of the University of Paris, and afterwards Abbot of St. Albans. It will be all the more strange if these Saxon plays are anything more than religious pageants—as L'Enfant, the historian of the council of Constance (1414), relates that the Bishop of Salisbury, and the five other bishops who were present at this religious congress, invited the authorities and respectable burghers of the town of Constance to a pageant at which was performed the 'Mystery of the Holy Nativity,' the 'Adoration of the Wise Men,' and the 'Slaughter of the Innocents;' and from this he concludes that English clergymen were the originators of the scriptural drama in Germany: an opinion in which more than one German has followed him. Menzel, for instance, who says, "As he (Pope John XXIII.) was crossing the Alps, his carriage happening to be overturned in the snow, he cursed in the Devil's name, to the great *edification* of the pious peasants of Arlberg.* Besides the main actors in this scene, many spectators and divers other persons streamed together to the town. Among the rest were seven hundred travelling dames, or lewd women, whose company neither lords spiritual nor temporal could do without; besides 346 players, conjurors, and mountebanks. *The players were brought by the English clergy, and represented brilliant scenes. From hence the German theatre derived its origin.*"

It is more than probable, that as the churchmen throughout Europe were in that age in communication with Rome,—deriving light from the same source—these Mysteries or Miracle plays, sprung up everywhere about the same period; if so, differences about date relate rather to the accidental preservation of particular dramas than to the origin of the drama; but it appears to us that it was in England that they first became general as a source of public amusement. Frequent are the allusions made to them in our early writers. Chaucer's Wife of Bath diverted herself with these amusements during the flesh-macerating season of Lent, when her lord was absent in London.

> Therefore made I my visitations
> To plays of *miracles* and to marriages.

Again, in Robert Langdale's 'Piers Ploughman's Crede,' two lines are put in the mouth of a friar, which plainly intimate that miracle-plays were performed, not only in London (a standing monument of which fact is to be found in the notable inscription on Clerkenwell pump) and the larger cities, but also in the market towns of the provinces—

> We haunten no tavernes,
> At markets and miracles we medely us never.

In process of time they appear to have been exchanged for episodes of classic mythology, though still continuing to be solemnized on "high days of the calendar" as of yore. Thus the love-lorn Julia relates to Silvia in the 'Two Gentlemen of Verona,' how—

> At Pentecost,
> When all our pageants of delight were played,
> .....
> I did play a lamentable part
> Madam, 'twas Ariadne, passioning
> For Theseus' perjury and unjust flight.

At an earlier period, we find these Mysteries, or Miracle Plays, or Pageants, for it is often difficult to say which is referred to, simultaneously in vogue throughout all Europe. At Paris, the Confrèrie de la Passion, as it was called, received a patent from Charles VI., in the year 1404, which gave that body the exclusive privilege of acting mysteries. We know from Muratori, that in Italy they were acted towards the close of the thirteenth century. In the year 1264 A.D., the brotherhood of del Gonfalone was instituted at Rome, and performed religious pageants in the Coliseum till 1549, when Pope Paul III. issued an interdict against their continuing any longer to use that building. Nevertheless, the representations proceeded, but in another place. Coeval with the establishment of this society was the origin of our "Chester Mysteries." The Corpus Christi plays, which are of somewhat later date, were performed at York for a number of years, the different guilds of the town undertaking to perform certain parts. Indulgences even were granted by Pope Urban to those who attended them.

The libraries of the Netherlands and Flanders are said to be, at the present moment, complete storehouses of old religious plays, written in the Flemish dialect: and we will venture to hope, that the new impulse which has been given to the study of the ancient literature of Belgium, will bring forth fruits in this respect. At Valenciennes, a society called "Confrèrie de Notre Dame du Pay," was, according to the ancient chronicles of that city, founded in 1229 and renewed in 1426. "The four presidents were intrusted with the providing of three minstrels and two trumpeters, for the more favourable representation of their festivities. A stage used to be erected on the Sunday of the ascension of the Virgin, and her image was carried in procession to the accompanying chorus of twelve persons, clad like the Apostles, and singing children representing angels. In the great aisle of the church at that point, where there was the greatest profusion of statues and pictures, a stage was erected for the effigy of the Virgin, above which shone a heaven, and the mystery of the ascension was thus accurately represented. Hereupon came forth certain persons, who recited poems in praise of our Lady. The most successful of these received from the society a silver crown, the second best a silver chaplet, and the rest two bottles of wine a piece for their good intentions. The preacher got half a sheep as his perquisite, the apostles, above mentioned, a plate of fruit and half a bottle of wine, and the Carmelites and Dominicans of the town, who had been present at the pageant, by invitation, received, as a guerdon, double rations from the refectory."

The brotherhood of St. Luke, a similar society composed of painters, sculptors, architects, and tapestry-workers, existed at Antwerp, and a play acted by them in the fifteenth century is still preserved.

In comparison with England, which, in addition to other scattered remnants, possesses entire three whole series of these religious compositions, viz. the Coventry, the Townley (or Wildkirk) and the Chester mysteries; Germany is, as yet, but meagerly supplied with *published* specimens of such writings. In the Royal

* Apropos of this council, "Date operam, ut illa *nefanda schisma* cradicetur," said the vain Emperor Sigismund to the assembled conclave. A cardinal exclaimed, "Domine, schisma est generis neutrius," upon which Sigismund retorted, "Ego sum Rex Romanus, et super grammaticam."

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Library at Munich, as we are told by our author, are manuscript fragments of more than one religious drama. They are written in German and Latin, and are ascribed to the fourteenth and thirteenth centuries, and even to an earlier period. Another fragment, on the subject of the resurrection, and dating in all likelihood from the fifteenth century, has been published in the *Deutsche Lese-Buch*, by Wackernagel. It is remarkable, inasmuch as it is a species of pastoral farce, possessing regular comic scenes, between a merchant and his wife, interspersed with serious and religious songs, thus showing like a kindred English piece, the 'Adoration of the Shepherds,' the gradual transition from strictly religious themes to the every-day scenes of common life; laying, by this means, the foundation for the innovations of Jacob Ayrer and Hans Sachs, under whose auspices Hanswurst, the German clown, or gracioso, of the piece, first began to convulse the audience. Another fragment, written half in Latin, half in vulgar French, 'The Wise and Foolish Virgins,' begins with the following words of the bridegroom,—

Adest sponsus, qui est Christus;
Vigilate virgines!
Pro adventu ejus gaudent,
Et gaudebunt homines.

In the town records of Berlin and Cologne are to be found accounts of the sums disbursed by the burghers on behoof of the composers and directors of these mysteries. The following is curious:—

Chance (says our author) has put us in possession of the fact of a mystery having been represented in 1332, in the Thiergarten at Eisenach, by divers clergymen of the place and their scholars, for the amusement of Frederick, Margrave of Thuringia, and Landgrave of Meissen. It was to commemorate the restoration of peace after a long succession of bloody feuds. The players had selected the parable of the Wise and Foolish Virgins' (this seems, by the bye, to have been a favourite subject). Matters, however, turned out rather untowardly for them. For when the foolish virgins begged the wise ones for the loan of a little oil, and were ejected by the bridegroom, they set to whining and weeping most piteously, and invoked the saints to intercede in their behalf, but neither saints nor holy virgin could do aught to alleviate their doom. Upon this, the Landgrave fell into doubts, got into a furious passion, and cried out, "What is the good of your Christian creed if God will not take pity upon us, no, not at the intercession of the Virgin Mary and all the saints?' Five mortal days did they, according to the chronicle, remain at issue on this point, and the learned monks had no little ado to make him at last comprehend aright the meaning of the gospel.

A saying, which rests, however, on no very good authority, states that scenic representations, though not of a religious cast, were given as early as 1416 in the Tyrol. Duke Frederick "of the empty purse," so runs the legend, when outlawed by the Emperor Sigismund, fled from Constance, and concealed himself for some time among the frightful glaciers of the Oetz-thal, the same fastnesses in which the patriot Hofer baffled for a while the pursuit of his foes. At length the Duke ventured down to Landek, in the valley of the Inn, and had an interview with one Von Müllinen, who was still faithful found among the faithless. With this man he arranged a plan for discovering whether "all love for their unhappy lord was extinguished in the breasts of his folk." The project they hit on was this: a play was contrived, depicting in lively colours the sufferings of a deserted and beggared prince. The attempt succeeded; the spectators were moved even to weeping at the misfortunes of the deserted one; at that moment the unknown stranger, who had lately appeared in the valley, came forward, and discovered himself to be their banished sovereign; and they willingly extended to him the hand of welcome and protection.

That same year the Emperor Sigismund visited England, and during his sojourn in this country the play of St. George and the Dragon was performed for his special diversion at Windsor. Soon after, this identical pageant became very general in Germany, though we do not hear of it previously; it is not unfair, therefore, to suppose, that for this piece at least, the Germans were indebted to us. At Botzen, in Southern Tyrol, where it was annually exhibited, the part of St. George was sustained by a nobleman, while the king's daughter was played by a "Fräulein"—*i. e.*, miss of gentle blood. It was only lately, says our author, that the properties thereunto appertaining, such as the ingeniously-wrought armour of the knight, were sold by the town to a Russian curiosity hunter.

Gervinus in his learned, though somewhat abstruse work, 'The Poetical National Literature of the Germans,' says that miracle plays were exclusively confined to the north of Germany at the time of the Reformation. Our author, who is the son of old Professor Görres, the Arch-ultramontanist of Munich, takes occasion to allude to this, and in somewhat of a splenetic mood. "At that period," says he, "they had become debased into a mere vehicle for polemics;" and he proceeds to quote one, whose title is 'Ein ganz lustig Spiel, darin des Antichristlichen Papsthums teufflische Lehre und Wesen wundermeistlich dargeben wird,' which quaint old German being interpreted, is "A right merrie play, in the which the devilish doctrine and essence of Antichristian Papacy is represented after a wondrous masterful fashion." The fact is, Luther himself does not seem to have discountenanced these monkish lucubrations; perhaps, on the contrary, he was glad to use them as auxiliaries in his great work. He saw that they might be made to return and plague the inventor. In his preface to 'Judith' he recommends these sort of diversions on truly Christian grounds. "And perhaps the Jews played such poems in like manner as one plays the 'Passion,' and such like Holy Scripture histories amongst us, that the folk might learn to trust in God, as it were, in an image or play." At all events, the assertion of Gervinus will not hold at a subsequent period, for we learn from Menzel that in 1571, the 'Last Judgment' was played at Stuttgard, when the fire of hell extended somewhat beyond its legitimate bounds, the devils fled, and God the father, from aloft, began to call out dreadfully, fearful of perishing in the flames. The above-mentioned author also tells us, that in 1593 a 'Tragico-Comedia Apostolica' was brought out at Lauingen, in which there were no less than 246 performers.

In England the days of masque and antique pageantry have long gone by, and our Christmas carols are, perhaps, the only living pastime left to remind us of the substance of the people's histrionic amusements four centuries ago. It is not so in Germany: but we must reserve our notice of the Passion Play at Ammergau till another opportunity.

A Series of Essays on the Principles of Evil manifesting themselves in these last Times. By S. R. Bosanquet, Esq. Burns.

TOLERATION in religion, utilitarianism in philosophy, and the commercial system in politics, appear to Mr. Bosanquet to be "the three unclean spirits like frogs," which St. John in the Apocalypse saw "come out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet." He proposes (at least we so interpret his reveries) that we should get rid of our European systems of responsible administration, and establish Asiatic despotism in our land; he declares that the Chinese empire makes the nearest approach to moral perfection in its government, and labours to prove that institutions are pernicious in direct proportion to their being based on reason. We have long lamented the growth of a mystic school anxious to set authority above argument, to place legends on a level with chronicles, and to forbid the exercise of scrutiny when doubtful evidence is presented; but we did not expect that any disciple of that school would go so far as to declare that the study of Aristotle's logic necessarily leads to infidelity, that parables are preferable to syllogisms, and a proverb entitled to more respect than a deduction of reason. We have met many disposed to bestow praise on past times, but until now we never found any prepared to assert that the present progress of civilization is from corruption to corruption, and that all the apostacies described by the prophets and apostles were types of the downward progress of society in England, and in Christendom influenced by the example of England. An author who fixes all his hopes for the regeneration of humanity on the empire of China, may safely be dismissed with scant notice; but an author who pretends to show from facts that the progress of our age and nation is in the direction of iniquity and decay, must not pass without inquiry from those who believe that Divine Providence rules the onward movement of humanity, and that its agency is directed to evolve good from evil, not evil from good.

Two great evils in our present progress, as we understand Mr. Bosanquet's arguments, are, that school-boys are not flogged, and criminals are not hanged so freely as they used to be; and it is a serious ground of complaint that motives of pleasure and profit are used as stimulants to exertion instead of "fear and force." This indeed is the great principle of his philosophy,—that obedience, to be valuable and praiseworthy, should be unreasoning and compulsory, for there can be no merit in a man's pursuing that which he perceives to be advantageous. We agree with him that the tendency to inquire into the reasons on which existing institutions are based is rapidly increasing, but we deny that the effect has been to weaken in the slightest degree the influence of beneficial institutions.

It is a matter of some interest to note a few of the social changes which have taken place within the last thirty years, and see how far they justify Mr. Bosanquet's charge of social degeneracy. Commencing with a subject on which he has bestowed some thought, "the education of the higher and middle classes," our author has justly reprobated the exclusive attention bestowed on the languages and literature of Greece and Rome; but no one can deny that this exclusiveness is fast disappearing. Let the inquirer cast but a glance at the *curriculum* of studies in any of our large schools, and it will be found that history, mathematics, the elements of moral philosophy, portions of the experimental sciences, modern languages, and in many cases natural theology, have been superadded to the old scholastic course. We have conversed with many connected with the management of schools, and all have agreed that there is a higher moral tone among the school-boys of the present, than of the past generation; flogging is either falling into disuse or greatly alleviated; rebellions, and barrings-out are scarcely known; and that voluntary study is fast becoming the rule, and compulsion the exception; and that it is not uncommon to find a taste for general literature developed in early youth.

As to the general tone of society, it is within

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the memory of even men of middle age that a dinner party among the higher or the middle classes was a scene of indulgence in stimulants to an excess which would not now be tolerated; a host believed it his duty that no man should leave his table sober, and a guest conceived himself bound to do justice to his host's hospitalities, by going at least to the verge of intoxication. With this custom, looseness of conversation has been banished, and the habit of profane swearing abandoned, cock fights, dog fights, bull baitings, bear baitings—exhibitions common and universal in our younger days—are now nowhere to be seen or heard of—and the patrons of pugilism are not as heretofore to be found among the noblemen and gentlemen of England—cruelty to animals no longer forms a part of fashionable amusements.

The importance which Mr. Bosanquet himself attributes to the treatment of the working classes is a proof of advancement. It is not very long since when the masses were described as "the swinish multitude," and when the advocates of their rights and comforts were answered by sneers and ridicule. Now every political party inscribes on its banner advocacy of the rights of the labouring poor. We quite agree with Mr. Bosanquet, that industry is still subjected to many unfair conditions, and that there exist unwise impediments to the accumulation of small profits, and the realization of small capitals; but we deny that these impediments are of modern growth, and could easily show that most, if not all, have risen from the obstinate maintenance of institutions unsuited to the present state of commerce and labour.

Mr. Bosanquet, in good set terms, asserts that cheating is the principle of modern trade, and that confidence in mercantile honour has ceased to exist. We assert, that the principles of commercial credit were never more firmly established nor more extensively acted upon. Frauds of great magnitude may be pointed out, but before deducing any inference, their proportion to the entire of the mercantile transactions of the community must be ascertained. It is generally agreed that the annual amount of bills, notes, and other representatives of credit, do not fall very short of one thousand millions annually. The proportion of fraudulent non-fulfilment of engagements cannot be easily ascertained, but we have never seen them estimated so high as two millions annually; it would be well if Mr. Bosanquet and his school paid some attention to the figures of arithmetic, as well as the figures of speech.

We will not follow Mr. Bosanquet through his interpretations of prophecy, which are equally remarkable for their boldness of assertion, and want of reasonable foundation. He avowedly spurns logic; he is obviously ignorant of the original language of the old Testament, and not very conversant with that of the New, and he declares himself an enemy to reason, perhaps because reason is manifestly an enemy to him.

Excursions, Adventures, and Field Sports in Ceylon. By Lieut.-Col. James Campbell. 2 vols. Boone.

Col. Campbell promises, in his preface, to treat of high themes, and make the weightier matters of colonization and commerce the "burden of his strain," at least in an equal proportion with the adventures and field sports, which figure so conspicuously in the title-page. The promise, however, is not fulfilled. Whenever, from certain sober indications, we begin to hope for some useful information, the Colonel is sure, after a few words of graver tendency, just sufficient to let us know that he did not consider hunting and fishing the sole objects of existence, to break off abruptly with an elephant hunt or an alligator spearing, and leave us as wise as before regarding "one of the principal" objects of his volumes,—"the commercial and military importance" of Ceylon, and its "numerous advantages to the British emigrant." Amidst his interminable disquisitions on the best gut for fishing lines, and the comparative merits of brass and leaden balls in shooting elephants, and such like idle gossip, we seek in vain for positive information regarding the island of Ceylon and its capabilities. Even his adventures become monotonous, and an air of tiresome sameness runs through the account of his exploits, which are always prefaced by an apology for their apparent incredibility. .Some of them, indeed, are hard to believe, and, if believed, are worth nothing but to make the idle gape and wonder. However, it is not possible to write two thick volumes, on a comparatively little known country, that shall be wholly devoid of interest, and there are occasional passages to be found which partially redeem the character of the book. The following description is pretty and pleasing:—

"It has been well and justly remarked, by an elegant writer, that the district of Matura possesses many picturesque beauties. 'Sometimes venerable and majestic trees formed a shade over our heads; sometimes we travelled amidst flowering shrubs; sometimes through cultivated meadows and fields of smiling corn. Nature breathes around an eternal spring; flower blossoms and fruits adorn the woods at all seasons. A vast wilderness of noble plants rises in ten thousand beautiful landscapes, displaying a majesty and richness of scenery and raising emotions of delight and admiration, which cannot easily be described.' This certainly is a very vivid and fascinating description of a country, and in this instance it is a correct one. But how often have I felt afterwards, in passing through or residing in the forests of Ceylon, how awfully impressive is the stillness of noon! Every animal seeks the deepest shade. The fish conceal themselves at the bottom of rivers or lakes, except where the over-hanging foliage screens them from the rays of a too fervid sun. Not a bird is on the wing; and all nature seems as it were to be at rest, were it not that the almost appalling silence is broken only to be made the more impressive, by the continued low buzz or humming of thousands of insects. How powerfully have I felt, in the thickly-wooded neighbourhood of Matura, all this combination of the great and little of so much that is wonderful in nature! But as soon as the evening begins to be somewhat cool, the world seems again to start into new life. Every creature is in motion, and in search of its prey, or of the food it requires of some kind or other, which the Almighty has so bountifully provided for them all. The wild-fowl, of various kinds, fly in large flocks towards their haunts; the Pea and Jungle fowl call their respective broods around them for the night; even the Jackal begins to howl for its prey. Numbers of flowers, which had closed their leaves before the scorching beams of the sun, now gently unfold them, to remain open to receive the dew which usually falls so abundantly. Here also the pretty moon-flower among the rest, the leaves of which had been shut all the day, opens completely as if to behold the sun's grandeur, as he takes his leave of us in surprising brilliancy! * * It is generally believed, that birds within the tropics, though they have much more splendid plumage than those we find in Europe, cannot sing: this is not the case here; for several of them have the sweetest notes that I ever listened to; and one in particular sings so delightfully as to have acquired the name of the Ceylon Nightingale, from its notes being heard for some time after sunset. But, even when the moon does not afford what may be here truly called her silvery light, we do not always remain in that profound darkness I have before spoken of; for no one, who has not beheld it, can form an idea of the effect produced at night by thousands and tens of thousands of Fireflies and other insects, which emit phosphoric light! I have taken one of them, and put it inside the glass of my watch, and have been able to see the hour distinctly by its flickering light."

Perhaps the Anti-Duel Association may take a hint from Col. Campbell's account of a Ceylon love quarrel:—

"I likewise saw at Bovegoddé what the people called a *water fight*, between, as they told me, two competitors for a dark-eyed maid: one of the lovers, the challenger, being highly exasperated by the pangs which the green-eyed monster—jealousy, generated in his heart. They both stood up to their knees in the lake, opposite each other; and, with their hands, constantly dashed the water, in a curious and expert manner, into each other's faces. I saw the combatants thus—I can scarcely say, hotly engaged, about nine in the morning; and, at three in the afternoon, they were still hard at work, and the battle was then still doubtful; for, according to established rule, whichever of the two warriors, no matter what may be the pretence or cause, stops first, if it be only for a moment, dashing water at his adversary, is considered to be vanquished. Hundreds of people were looking on, apparently deeply interested in the result; as he who is thus overcome, as they assured me, is never known again to aspire to the hand of the lady who has caused the antefebrile combat. What a pity it is, that this cooling mode of settling disputes, is not introduced into the Green Isle, and made to supersede the sprig system, so prevalent there."

Col. Campbell enters at some length on a description of the cultivation of the cinnamon plant:—

"The best and most productive soils of Ceylon are a brown loam, resulting from the decomposition of gneiss or granitic rock, abounding in felspar, or a reddish loam resulting from the decomposition of clay iron-stone, called in Ceylon, Kabookstone. The soil of the cinnamon garden, in the neighbourhood of Colombo, (as well as that near Galle and elsewhere, in which the cinnamon tree is grown; and in many places it is produced naturally,) is a remarkable instance of the silicious kind. The surface of the ground in many places, where the cinnamon plant flourishes, is white as snow: this is pure quartz sand. Below the surface a few inches, where the roots penetrate, the sand is of a grey colour. A specimen of this, dried thoroughly, was found to consist of—

98.5	silicious sand
1.0	vegetable matter
0.5	water
100.0	

It may appear surprising that the cinnamon plant should succeed best in so poor a soil; but, other circumstances considered, it admits of explanation. The garden is nearly on a level with the lake of Colombo, its situation is sheltered, the climate is remarkably damp, showers are frequent, the temperature is high, and uncommonly equable. These are the principal peculiarities to which the excellence of the cinnamon, and the luxuriant growth of this valuable shrub, in a soil so apparently unpromising, may be justly attributed. * * The interior is supposed not to be so well adapted for the growth of the cinnamon as the sea coast; at least, that hitherto brought from thence is coarser and thicker in appearance, and of too rich and pungent a taste. The best description, and that which grows in the gardens around Colombo, and at the other places mentioned, is obtained from what is termed the Laurus Cinnamomum. This is a tree of small size, from four to ten feet in height: the trunk is slender, with a number of branches shooting out from it on every side. The wood is light, soft, and porous, and in appearance resembles that of the common osier. A vast number of roots and fibres run out from the root of the tree, and shoot up rapidly into slender twigs, which form, as it were, a bush around it. The leaf, though not of so deep a green, resembles that of the laurel. When the leaf first appears, it is of a red or scarlet colour, but it afterwards changes gradually to green. The blossom is white, and when in full blow, seems, as it were, to cover the tree in a very beautiful and striking manner. This tree produces a species of fruit resembling an acorn, but not so large, which, when ripe, is gathered by the natives, in order to extract oil from it; this they use for perfuming their bodies and hair, and, when mixed with cocoa-nut oil, it also gives a very pleasant and good light. When

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the tree is old and decays, it is usually burned down to the ground; the roots are then seen to shoot up again in long straight plants, much better formed than the preceding ones. The bark of these shoots is extremely valuable."

The mode of preparing the bark is thus described:—

"Those who were employed to bark the trees were called Choliahs, and over them were placed officers, whose business it was to superintend the workmen, to take charge of the woods, and to prevent cattle or improper persons from trespassing. The cinnamon was prepared as follows, for exportation. It was the duty of the Choliahs to find out trees of the best quality, which their experience enabled them to do. Such branches as were three years old, and appeared proper for the purpose, were then lopped off with a large crooked pruning knife. From these branches the outside thin coat of the bark was scraped off, with a knife of a peculiar shape, concave on the one side, and convex on the other. With the point of this knife the bark was ripped up lengthwise, and the convex side was then employed in gradually loosening it from the branch, till it could be entirely taken off. In this state the bark appeared in the form of tubes, open at one side; the smaller of which were inserted into the larger, and then spread out to dry. When it was sufficiently dried, the bark was made up into bundles of about thirty pounds weight each, and bound up with thin pieces of split bamboo twigs. These bundles were then carried to the Government stores. It was next sorted according to quality. The best cinnamon is rather pliable, and ought not much to exceed in thickness stout writing paper; it should be of a light yellowish colour; and possess a sweet taste, not so hot as to occasion pain, and not succeeded by any after taste. The inferior kind is distinguished by being thicker, of a darker and brown colour, hot and pungent when chewed, and followed by a disagreeable bitter taste. After the quality had been carefully ascertained, it was made up into large bales, each about four feet long. The weight of each bale at the time of packing up was eighty-five pounds, yet it was marked and reckoned only eighty, five pounds being allowed for loss by drying during the voyage to Europe. These bales were all firmly bound and packed up in coarse cloth, made from coir, the filament which surrounds the cocoa-nut. In stowing the bales in the ship, black pepper was sprinkled among them, so as to fill up the interstices; and by this means not only was the cinnamon preserved, but both spices were improved. * * We hear of Colonial grievances, but, of them all, there is none which appears so urgently to call for attention and correction by the competent authorities in England, as the fiscal rigour with which this important branch of trade, and until lately, in spite of every disadvantage, profitable agricultural produce of Ceylon, has for several years been visited; which has naturally led, I regret to say, to its decay; and, if persisted in, must ultimately prove most injurious to it."

Agriculture would seem, from the Colonel's account, to be carried on among the Kandyan population of Ceylon with primitive simplicity:

"The Kandyan plough is only what may be called a crooked piece of wood, something like an elbow; it merely tears up the ground as unevenly as if it were done by hogs. They then overflow the field with water. They plough twice before they sow; but before they give the first ploughing, they let in water upon the land, in order to make it soft and the easier to be worked. After it is once ploughed, they usually make up the banks; for if they were to put off doing so till after the second ploughing, the soil would have become mere mud, totally unfit for banking. These banks are indispensable, not only as paths for the people to walk upon through the fields, who otherwise must go in the mud, but also to keep in and contain the water overflowing the ground. They make these banks as smooth and level as a bricklayer would a wall with his trowel; for in this respect they pay great attention to neatness. These banks at the top are not above a foot in width. But after the land is ploughed, and the banks are finished, it is again laid under water, and remains so till the time for the second ploughing, when it becomes exceedingly muddy, as much from the trampling of the cattle as from the plough; for the more it is stirred up the better. Sometimes they use no plough the second time, but only drive their cattle through and through the field, until the soil is made sufficiently muddy. The land being thus prepared, it is still kept overflowed with water, in order that the weeds and grass may be destroyed. They then soak in water for a night the corn which they intend for seed. The next day it is taken out and laid in a heap, covered over with green leaves; and thus it remains for five or six days, so as to make it sprout. They then wet it again, and lay it in a heap covered over, as before, with green leaves: and thus it is caused to shoot out its blade and roots: whilst this process is going forward, they have prepared the ground for sowing,—which is thus done: they have a board, as before shown, about four feet long, which they drag over the land by a pair of buffaloes or oxen; not flat-ways, but upon its edge, which is so done, that the earth and weeds may be well mixed together; and it also levels and makes the ground so smooth and even, that the water afterwards stands equally over it. It still remains covered with water whilst the seed is growing, and until it is become fit for sowing, which is in about eight days after it was put into water to soak. The seed being ready, they let off the water, and with boards of about a foot in length, fastened to long poles, they dress the land over again; laying it very smooth, and making small furrows in it, that in case rain or other water should come in, it may drain away; for more water now would very likely rot the seed. They then sow, which they do with great evenness, strewing the seed carefully with their hands. The ground now remains without any water, until the grain has grown three or four inches above it. There had been gaps made before in the banks, to let out the water; these are now stopped up to keep it in; which is not only to nourish the corn, but to kill the weeds; for they always keep their fields as clean and neat as a garden. When the grain has grown about nine inches high, the women are employed to weed it, and to pull it up where it has grown too thick, so as to transplant it to places where it may be wanted. It then stands overflowed, till the grain is ripe; when they let the water off, in order that it may become dry, and fit for reaping. They never, as I before remarked, use manure of any kind; but their mode of ploughing, trampling, and soaking the ground, apparently obviates the necessity for it. The Kandyans are excellent reapers, and as they had assisted each other in tilling the ground, they do so likewise at harvest. They first reap one man's field, and then go to the next, and so on, until the whole of the grain is cut; and their custom is, that every man, during the time his corn is reaping, has to find all the rest with food. The women's work is to gather up the corn after the reapers, and carry it all to one place. When the corn is to be trodden out, (half a dozen buffaloes will tread out fifty bushels in a day), they select a place convenient to their dwellings, where they lay it out around a space about twenty or thirty feet in diameter; from which they cut away the whole of the turf or surface, whatever it may be. They then perform, as Knox tells us, and as I have seen, certain ceremonies. 'First, they adorn the place with ashes, made into flowers and branches, and round circles. They then take divers strange shells, and pieces of iron, and some sorts of wood, and a bunch of betel nuts, (which are reserved for the purpose), and lay all these in the very middle of the part, and a large stone upon them. Then the women, whose work it is, bring each their burthen of reaped corn upon their heads, and go round the pit three times, and then fling it down. After this, without any more ado, they bring in the rest of the corn as fast as they can. For this labour, and that of weeding, the women have a fee due to them; that is, as much corn as shall cover the stone, and the other conjuration instruments, at the bottom of the pit.'"

With these extracts we dismiss Col. Campbell's volumes—and without regret.

The Works of Montaigne. Edited by W. Hazlitt.

[Second Notice.]

Our return to this book is occasioned by the circumstance that it presents the first English version of the Travels of the great essayist, a narrative pregnant with interest, and evincing the same fresh and vigorous understanding, the same philosophy of common sense, which has set the signet of immortality upon the principal work of the same writer. Perhaps M. de Querlon, the original French editor of these Travels, goes something too far when he says they make Montaigne better known to his readers than the Essays themselves; but it is certain that we have here a chapter of his actual history, an autobiography of seventeen months of his existence, and we are to a certain extent saved the trouble of collecting the scattered traits of character, and arranging them, with some mental effort, into a picture of the man. M. de Querlon considers the variety of opinions that have been formed of Montaigne, a proof of the insufficiency of the Essays to determine his true character with precision. We believe that Montaigne himself, could the judgments of his numerous conflicting critics have been laid before him, would have acknowledged the correctness of most of them, notwithstanding their seeming incompatibilities, so thoroughly conscious was he of the variableness of the human mind, and the inconstancy of human conduct, a theme on which he loved to dwell, always illustrating it from his own stores of self-knowledge.

At any rate, in Montaigne's journey we have Montaigne again, with all his health of mind, all his benignity, all his variety, all his acuteness, all his simplicity, all the youthfulness and genuineness of his feelings. He is the same agreeable egoist, the same inoffensive aristocrat, the same good-natured gentleman, the same charming companion. We find him possessing every quality that a traveller should have, with the exception of good health, for in him was the *sana mens* though not *in corpore sano*. His journey is the diary of an invalid, but his bodily pains neither sour his temper, nor deaden his sense of beauty or his enjoyment of society. If there is more than is pleasant to hear about perspirations and dyspepsia and the colic, the reader who is curious on the now popular subject of hydropathy will find ample compensation in the minute details of the various baths in Switzerland and Italy with whose waters, lucid or muddy, Montaigne deluged himself within and without, with a passion for ducking and drenching worthy of Priessnitz himself. If ever there was a man who loved to shake off the fetters of authority, and to think and act for himself, it was Montaigne, than whom the world had never a freer citizen. His opinions are not more of his own forming than his routes of his own choice. He takes the road through the Tyrol, undeterred by the alarming accounts given him of execrable inns, impracticable mountains, and an eternal winter. His sweetness and good-humour smooth the roughest passes of the Alps better than Hannibal's vinegar. Arrived at Brixen he finds it charming, and his reflections are thus given by his secretary, who is the writer of the early portion of the journey, which accounts for Montaigne being spoken of in the third person:—

"He had all his life been very chary of taking other people's judgments as to foreign countries; the tendency of most men being to test the merits of what they see, by what they have been always accustomed to see in their own neighbourhood. He had therefore paid but very slight attention to the accounts he had heard of different places from different travellers; but he said, when he came to this place he wondered more than ever at the obstinate imbecility and narrow-mindedness of such people; for he had always been told that the passes of the Alps in this part of the country were full of danger and difficulty, that the manners of the people were wild and uncouth, the roads impassable, the inns altogether savage places, the climate insupportable; whereas, for the climate, thank God, he had found it exceedingly mild, inclining rather to [illegible]

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excess of heat than an excess of cold. That in all other respects, if he wished to take his daughter, a girl of only eight years old, on an excursion any where, he would quite as readily trust her upon these roads, as in one of the walks of his garden. As to the inns, he had never been in a country where they were handsomer, more numerous, and more plentifully provided with wines and provisions of every sort, and he had never met with such excellent accommodation at so cheap a rate."

Montaigne fortunately was no Apicius. The palate of a traveller ought not to be over-exquisite, for the best *cuisines* are not to be looked for in alpine valleys, or on the way-side through any country in the world. Even when he pronounces an inn indifferent, he generally adds that he found "plenty of provisions"; and in truth it not often happens in any civilized country that a tourist can miss a tolerably good dinner, if it is not his first object to find one. Montaigne, however, was "assez friand de poisson," and he always mentions the kinds of fish set before him, and often the modes of cooking them by his Swiss and Italian hosts.

Montaigne had the invaluable faculty of winking at the petty inconveniences and *désagremens* incidental to tourists, while his eye was for ever open and vigilant to discover something pleasing and commendable in every scene and object. Upon one occasion his secretary writes:—

"The journey was to him a source of entire delight. When, after passing a restless night, he in the morning called to mind that he was going to visit a town or a place he had never yet seen, he would leap out of bed as gay as a lark, and as light, and meet his friends in the highest spirits."

Montaigne seems to have paid especial attention to matters connected with religion, and certainly evinced no partiality towards the professors of the reformed faith. A little incident at Baden exhibits the way in which the religious strictness of the Protestants revived the same spirit in those who still adhered to the old creed:

"On Wednesday, his landlord bought a very large quantity of fish; and when M. de Montaigne asked him why he did so, he replied that the great majority of the people at Baden ate fish on Wednesdays out of a religious feeling: which confirmed what Monsieur de Montaigne had heard before, that those who there hold the Catholic faith are made the more strict and devotional by the existence of the rival religion."

At the same place Montaigne conversed with a minister of Zurich, and we collect from the colloquy that these early pastors of the reformed church had the good sense not to perplex their flocks with doctrinal subtleties:—

"To-day he got into conversation with a minister of Zurich, a native of that place, who had just arrived; and he found that their first reformed religion had been Zuinglian: from which they had approximated to that of Calvin, a somewhat milder form. When this minister was asked about predestination, he replied that they themselves held a mean between Geneva and Augusta, but that they did not embarrass their flocks with the dispute. In his own particular judgment, he rather inclined to the extreme doctrines of Zuinglius; of which he proceeded to make a high eulogium, saying he considered them to approach the nearest to the primitive Christianity."

At Constance he found "a great many Lutherans," and he undesignedly accounts for this circumstance in the following striking account of the beauties of the ancient religious *régime*:

"The bishop, who is a native of the country, and a cardinal living at Rome, derives a revenue of full forty thousand crowns from this see. There are canonries, in the church of Notre Dame, which are worth fifteen hundred florins a-year, and are held by lay gentlemen. We saw one of these on horseback, coming out to take the air, gallantly equipped in the military style. They say there are a great many Lutherans in the town."

At Linde, or Lindau, he found the Catholic priest monopolizing the revenues, and the Protestant minister engrossing the cure of souls, a spectacle which, *mutatis mutandis*, is to be seen in our own days, in places not so remote as Lindau. At the next town he discusses with a Lutheran minister the differences between the Lutherans and Calvinists on the subject of the Lord's Supper, and Montaigne thought "the doctor made out but a poor case." He then goes on to a place called Kempten, where there were no Catholics but the monks, yet the Catholic service continued to be performed with all pomp and ceremony, which Montaigne, Catholic as he was, considered a "strange" thing. The fortune of the Abbot, and the gentility of the monks, had probably some influence in depopulating the Catholic fold so utterly. Here, too, Montaigne had an interesting dialogue with the Lutheran pastor, which we cannot avoid quoting, as a proof of the superiority of the Lutherans, in point of liberality, to the other Protestant sects, and as an illustration, also, of the intense hatred which they bore to the Calvinists and Zuinglians:—

"To the question:—'Whether they permitted dancing?' the minister replied 'Why not?' To another question: 'Why on the windows and in the decorations of the new organ, they had painted representations of Jesus Christ and other scriptural subjects?' he replied 'That they did not prohibit images which were merely for the purpose of instructing men; all they forbade was the worshipping of them.' To the rejoinder, 'Why, then, had they removed the old images from the churches?' he replied: 'That it was not they who had done so; but that their worthy disciples, the Zuinglians, incited by the evil spirit, had committed this outrage, as well as several others;' which was the same reply that others of the same profession had already made M. de Montaigne; and in particular, the divine at Isne, who when he was asked, 'Whether he hated the figure and emblem of the cross?' exclaimed: 'How! do you imagine me such an atheist as to hate an emblem so dear and glorifying to all Christian souls?' adding: 'that such a thing would be perfectly diabolical.' The same person declared very roundly, when at dinner, that he would rather hear a hundred masses than participate in one of Calvin's sacraments."

Montaigne sometimes combines his remarks on the state of religion with observations on the statistics of beauty. For example at Augsbourg,—

"The ministers do not derive any revenue from their churches, but are paid by the senate. There was a far larger crowd in this one church than in two or three of the Catholic churches put together. We did not see one pretty woman here."

He found the intermarriages of Lutherans and Catholics events of daily occurrence, and it would appear that one creed or the other made a proselyte at every nuptial ceremony. We are told how the question of faith was settled between the enamoured parties, and it appears that Cupid, upon such occasions, acted the part of a doctor of divinity, and should have been painted with a shovel-hat.

At Augusta, Montaigne heard of a very useful bishop:—

"They say at Augusta that they are free, not from mice, but from the large rats which infest every other part of Germany; and they attribute this exemption to one of their bishops, who lies buried here; even the earth round his tomb, they say, has the power of expelling these vermin wherever it is carried, and they sell little bits of it, about the size of a nut, for this purpose."

In several of the Bavarian towns Montaigne saw proofs of the success with which the government of that state resisted what he calls the "contagion" of the Reformation. At Landsberg, he tells us, "the Count of Helfenstein commands at the castle. If any one even dreams of any other religion than the Roman, he had need keep it to himself." It appears that the Jesuits, whom Montaigne highly extols, had great influence with the reigning Duke, and were sagaciously exerting it to put down those prominent irregularities in the lives of the clergy, which had generally contributed so much to excite popular feeling against the Church of Rome. Of this a striking instance is recorded:—

"Kinief, six leagues; a miserable little village in the same duchy. The Jesuits, who have great influence in the government of affairs in this country, have been making a grand movement, which has drawn upon them the hatred of the people, for the purpose of forcing the priests to dismiss their concubines, under great penalties. From the degree in which the priests are sympathised with on this occasion, it would seem that formerly the practice thus invaded was so generally tolerated that it had come to be regarded as perfectly legitimate; and the whole community are at this moment engaged in getting up remonstrances to their duke, in behalf of the priests."

Subsequently, at Rome, he makes the following remarks upon this celebrated order:—

"'Tis amazing what a position this society has attained throughout Christendom; never, I believe, was there any community amongst us that ever occupied so high a place, or that ever produced such immense effects as these will do, if their plans are not interrupted. They occupy well nigh all Christendom, and daily send forth from amongst their body, great men in every class of greatness. It is the part of our system which threatens the greatest danger to the heretics of our time."

Montaigne's reflections on the remains of ancient Rome are those of a philosophic observer and profound thinker. We have only to regret that the characteristic "I" is wanting in the passage:—

"He observed: 'that there is nothing to be seen of ancient Rome but the sky under which it had risen and stood, and the outline of its form; that the knowledge he had of it was altogether abstract and contemplative, no image of it remaining to satisfy the senses; that those who said that the ruins of Rome at least remained, said more than they were warranted in saying; for the ruins of so stupendous and awful a fabric would enforce more honour and reverence for its memory; nothing, he said, remained of Rome but its sepulchre. The world, in hatred of its long domination, had first destroyed and broken in pieces the various parts of this wondrous body; and then, finding that, even though prostrate and dead, its disfigured remains still filled them with fear and hate, they buried the ruins itself; that the few indications of what it had been, which still tottered above its grave, fortune had permitted to remain there as some evidence of the infinite greatness which so many ages, so many intestine and parricidal blows, and the never-ending conspiracy of the world against it, had not been able entirely to extinguish; but that in all probability, even the disfigured members that did remain, were the least worthy of all those that had existed, the malignant fury of the enemies of that immortal glory having impelled them to destroy, in the first instance, that which was finest and most worthy of preservation in the imperial city; that the buildings in this bastard Rome, which the moderns were raising upon, or appending to, the glorious structures of the antique world, though they sufficed enough to excite the admiration of the present age, yet seemed to him to bear a close resemblance to those nests, which the rooks and the swallows construct upon the roofs and walls of the churches in France, which the Huguenots have demolished. Nay, when he considered the space which this tomb occupies, he feared that the real extent, even of that, was not known; he doubted whether the greater portion of the grave itself had not been buried; it appeared to him that the enormous pile which, years ago, was formed merely of such miserable diggings-up, as bits of tiles and broken pots, a pile which had attained the height and size of many natural mountains (for he considered it to be as high as the hill of Gurson, and twice as large), was an express ordinance of fate to let the world thoroughly understand, by this strange and amazing proof of grandeur, how surpassing was the glory and pre-eminence of the city against which they had conspired. He said he could not at all comprehend, when he saw the limited space of some of these seven hills, especially the most famous, such

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as the Capitoline and the Palatine, how they could have held so great a number of buildings as have been ascribed to them. Merely looking at the Temple of Peace, the site of the Forum Romanum, the ruins of which look like a mighty mountain, just fallen asunder, he could hardly understand how two such edifices could stand even on the whole space of the Capitoline-hill, yet, besides these, there were on the hill twenty-five or thirty temples, besides a number of private houses. But, in truth, many of the conjectures which one has formed from pictures of the ancient city, are not at all borne out, when you get there, for even the site has undergone infinite changes; some of the valleys are filled up, even the deepest of them, such, for instance, as the *Velabrum*, which, on account of its lying so low, was selected as the main sewer of the city, and formed a water-course, even this has now become as high as the other natural mountains which surround it, and this has solely been done by the gradual agglomeration of the ruins of old Rome; so, the *Monte Savello* is nothing but the heaped-up ruins of part of the theatre of Marcellus. He fully believed that an ancient Roman, could one be brought back, would not be able to recognize the place. It has more than once happened that, after digging a long way down the workmen have come to the top of some high column, which still remained standing on its base far beneath. The modern architects never think of looking for any other foundation for their houses than the tops of old buildings, the roofs of which ordinarily form the floors of modern cellars, deeming it in no way necessary to make any examination as to the foundation of the old edifice itself, or the stability of its walls; they securely base their own structure upon the ruined tops of the structure below, just as chance has happened to dispose them during the lapse of ages, and here they raise their modern palaces, as firm and as safe as though the foundations were solid rocks. There are many whole streets, that stand above the old ones, full thirty feet.'"

He visited the Vatican, but need not have told us, "I especially noticed a Seneca and the Opuscula of Plutarch!" None acquainted with the Essays would be at a loss to guess the books that would first arrest the attention of Montaigne. He also observed, with interest, "the original of the book that the King of England (Henry VIII.) wrote against Luther, and which he sent to Pope Leo X., subscribed with his own hand." Montaigne pronounces the work of the royal author to be "written in good scholastic Latin."

At Ostia he noticed the towers built by the popes at intervals along the coast, to prevent, by the rapid communication of alarm, the descents of Turkish corsairs, particularly during the vintage.

He was an eye-witness at Rome of a procession of Flagellants, and gives the following striking account of it:—

"Between the ranks, walked a file of penitents, who every other minute whipped themselves with cords; there were five hundred of them, at least, whose backs were torn and bleeding in a frightful manner. This part of the exhibition is a mystery I have not yet been able to make out; they are unquestionably most terribly mangled and wounded, yet, from the tranquillity of their countenances, the steadiness of their motion and of their tongue (for I heard several of them speaking), you would have formed no idea they were engaged even in a serious occupation, to say nothing of a very painful one, and yet many of them were lads of but twelve or thirteen years old. As one of them, a mere child, with an exceedingly agreeable and unmoved countenance, was passing just close to where I stood, a young woman near me uttered an exclamation of pity at the wounds he had inflicted on himself, on which he turned round and said, with a laugh: *Basta, disse che fo questo per li lui peccati, non per li miei.** Not only do they exhibit no appearance of pain, or of being reluctant thus to mangle themselves, but, on the contrary, they seem to delight in it; or, at all events, they treat it with such indifference that you hear them chatting together about other matters, laughing, running, jumping, and joining in the shouts of the rest of the crowd, as if nothing ailed them. At certain distances, there are men walking with them, and carrying wine, which they every now and then present to the penitents; some of whom take a mouthful. They also give them sugar-plums. The men who carry the wine, at certain intervals, moisten with it the ends of the penitents' whips, which are of cord, and get so clotted with gore that they require to be wetted before they can be untwisted. Sometimes the wine is applied to the sufferers' wounds. From the shoes and the breeches worn by these penitents, it is easy to perceive that they are persons quite of the lower class, who, at all events the greater number of them, let themselves out for this particular service. I was told, indeed, that the shoulders were protected by some flesh-coloured covering, and that the appearance of the blood and wounds was artificial; but I was near enough to see that the cuts and wounds were quite real, and I am sure that the pain must have been very severe; and, besides, where is the merit of these penitential exhibitions, if they are merely a trick and imposition?"

But the whole account of his sojourn at Rome is animated beyond measure, and abounds with curious incidents, related with vivacity and interspersed with strokes of the observer's peculiar humour and deep reading of society and manners. Rome had for Montaigne greater social attractions than any city he had ever visited. He says,—

"One of the great advantages of Rome is, that it is one of the least exclusive cities in the world; a place where foreigners at once feel themselves the most at home; in fact, Rome is, by its very nature, the city of strangers. Its sovereign is sovereign also over entire Christendom; his jurisdiction generally subjects to his authority all Christians, wheresoever they are, even in their homes in the most distant countries, as much as in Rome itself; and as to all the princes and grandees of his court, the consideration as to whence they came, is of no sort of weight."

In another place he remarks—

"The city is nothing but court and nobility; everybody in it participates in the universal tone of ecclesiastical idleness. There is no trading street to be seen, except, perhaps, a small one or two in the suburbs: there is nothing but palaces and palace-grounds. They have no Rue de la Harpe or Rue St. Denis here; I was reminded of nothing at Paris but the Rue de Seine, or the Quai des Augustins. There is hardly any difference discernible between a holiday and a work-day; all the week through there is something or other going on, in the way of festival or show, and as great a crowd of spectators on one day as on another: the whole population seems made up of prelates, nobles, and ladies riding about in carriages, and forming processions, and of idle sight-seers looking at them."

While he remained at Rome his Essays were submitted to the censorship, and he informs us of the objections taken to parts of them; for instance, the apology for the Emperor Julian. He was treated, however, not only with the greatest lenity, but with the utmost respect:—

"On the 15th of April, I went to take leave of the *Maestro del Sacro Palazzo* and his colleague, who begged me to pay no attention to the censure of my books, which, they told me, several Frenchmen had since informed them, exhibited very great ignorance and imbecility; they assured me that they held in high honour and esteem my intentions and my ability; and that they had no doubt of my affection towards the church; adding, that they had such confidence in my conscientiousness and candour, that they would leave it entirely to myself to omit or correct, in my book, when I wished to reprint it, what I should, on consideration, think too free-spoken; and they referred me, among one or two other points, to my treatment of the word fortune. I thought they seemed very well pleased with me."

These travels impress us with a belief that Montaigne was in heart a truer son of the Church than some of his commentators have supposed. He seems to have taken a lively interest in every effort made by the Catholics to check the torrent of dissent; and if the homage he paid at the shrine of Loretto is not to be received as a demonstration of true devotional feeling, it proves at least the profound respect with which Montaigne was in the habit of testifying for the rites and traditions of his Church, even those most strongly marked with the traits of superstition and absurdity. He received the sacrament in the chapel of Loretto, and added a costly votive offering to the numerous treasures of the sanctuary.

We must close here, although we would willingly extend our extracts, for we are acquainted with no picture so lively of any country in Europe in the sixteenth century as Montaigne has left of Italy in this journey, not to mention his scarcely less interesting account of the scenery and society of Switzerland. There is certainly (as we have remarked before) too much about the colic and dyspepsia, and too much even about bathing, which seems to have been as furiously practised in the days of Montaigne as in ours, particularly by the Germans. We would leave these parts of the book, or the bulk of them, for the meditation of hydropathists, and suggest an edition of this most attractive personal narrative, disencumbered of these unpleasant superfluities, for it only wants a few judicious omissions to become one of the most charming books of travels in any language.

The President's Daughters; including Nina. By Frederika Bremer. Translated by Mary Howitt. 3 vols. Longman & Co.

WHEN we noticed Miss Bremer's tale of 'The Neighbours' we expressed a hope that success might tempt Mrs. Howitt to give us the remainder of the Swedish lady's novels; and here we have 'The President's Daughters,' with a promise of others, if the translator be not unfairly anticipated by those who love, as she says, "to hunt other people's literary hares."

'The President's Daughters' is a worthy companion to 'The Neighbours'—simple and truthful; and though we may never have met elsewhere any one of the characters, all who have ever looked deeply into their own hearts will claim kindred and acquaintance with them. There is not one that offends by exaggeration—not one that is not recognized at a glance by the humanities of our common nature—they are creatures of flesh and blood, and walk the stage of life as it has been trod for ages, and will be trod for ever. No impossible vice, no superhuman virtue, startles us in Miss Bremer's page: we recognize in her heroes and heroines men and women with whom we ourselves could have lived and been happy. 'The President's Daughters' contains little or no plot; the characters are thrown into various situations, and placed under various influences, in order that the effects of circumstances and influences on human character may be shown to us. The heroines (for there are several) are of characters as diverse as could well be drawn, and yet each perfect in its way. Among the most noticeable are the President's daughters—the gloomy Edla, to whom alone, of her family, Nature has been a stepmother—the light-hearted, joyous Adelaide, the personation of feminine gentleness and goodness, self-devoting, yet self-willed, full of life and energy, yet with a calm, well-balanced, intellectual mind—the twin sisters Mina and Nina, of whom Nina survives to be the heroine of a great portion of the story as the meek, quiet maiden, depressed in a mysterious manner by the loss of her twin sister, living under the guardianship and maternal care of her elder sister Edla, who tries to strengthen her naturally yielding temper, and yet repels her by a severity uncongenial to her loving spirit,—born only to

* 'Pshaw: tell her I'm not doing this for my own sins, but for hers.' Montaigne's Italian is never the most correct in the world."

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love and be beloved, and yet strangely thwarted, and finally sacrificed, to one whom she loves not: yet these form only a few of the characters, who might each and all set up a claim to be *the* heroine. Early in the story we are introduced to an enthusiastic young artist, Angelica, whom we shall at once introduce to our readers. Angelica has been rhapsodizing on the subject of genius:—

"'Who is the happy, the great, the enviable, on earth? Is it not he who gives to human nature that enlightened beauty which he drew from its breast; who, borne upward by his genius, ascends to heaven to fetch thence fire with which he will kindle the nations? A human life—a little human life—a life of a few years—and to live in this for an immortality—to breathe fire into the hearts of millions of human beings—a human life—so little and yet so vast! How wonderful! How glorious! How sweet the lot to live for a world and to die for the immortally beautiful on earth! O that it might be mine!' Tears of ardent longing streamed down the now glowing cheeks of Angelica. 'Is it for renown?' asked Count Alarik, with a searching glance. 'And would this renown make you happier, Angelica?' inquired the elderly lady with the gentle countenance; 'would it here make you more beloved by your friends? would you actually, with all this striving for millions, make one human being happier? O Angelica! is there, indeed, a nobler lot on earth, a lot which is more worthy to be striven after by a woman's heart, than that of being the whole and entire happiness of one being?' Angelica looked first at one and then at the other of the speakers; a cloud dimmed her brow, but it quickly passed, and she said to Count Alarik, 'No, not for the sake of renown. If I should ever succeed in producing a masterpiece, and time, or the hand of an enemy should efface my name from the picture, I would not complain if the work of my hand and of my spirit lived only for mankind.' To the elderly lady she said, with a low voice and a look of humility, 'I do not know whether I should be happy; I only know one thing, that I must obey the voice which requires from me that I should strive after the immortal in art. God must dispose my fate as He sees best!' And have you weighed, asked Count Alarik, advancing towards her, 'all the difficulties of your path? General opinion, poverty, your sex, which prevents the acquisition of a grounded knowledge—all, all will retard your steps. Listen to wiser counsel, Angelica. Direct yourself according to the taste and the circumstances of the times. Do not strive to attain to the ideal; paint portraits, little scenes out of every-day life, and you will become rich, will live tranquil, loved, and esteemed.' 'I can endure hunger,' said Angelica calmly and fixedly; 'and the censure of the world I do not hear; it would be overpowered by a mightier voice within my own breast. Striving after the highest only will I live!' 'And if you should fail? if you should be deceived in your own powers?' 'Then may God be merciful to me, and let me die!' 'And wherefore this ambition? A less degree of perfection also gives joy, and the good and the beautiful live also in the humbler spheres of life, and there are they more accessible.' 'The highest! the highest!' exclaimed Angelica; 'I will live and die striving after the highest!' 'You have the true artist-soul,' said Count Alarik."

Angelica afterwards becomes the pet of a patronizing Countess, and dies young at Rome, leaving behind her one immortal work. "Angelica lived not in vain. And who that has striven ardently, and laboured honestly, has lived in vain, if it be only for a brief morning hour?" The following sketch of various classes of women is drawn to the life:—

"Some amongst us there are to whom life has been a rough soil; they go through it without being loved, and, what is worse, without being able sincerely to love any one. The frostiness of the air around them chills the warmth in their breasts; they become bitter and hard; and as they can produce no flowers, they turn themselves into rods. They cannot leave virtue and beauty at peace, and they quarrel with beauty and weakness. Let us hope that by the light of a more friendly sun, the tree of their life shall put forth new buds, and that they shall receive and give forth gladness. Others there are, and they are many, whom nature has liberally provided for; they are good and amiable; they love virtue; but the world and temptation, unwise counsellors, and their own hearts' weakness, make them fall. The best heart becomes soiled by unworthy desires and low pleasures. Fallen angels! many are there among them who weep bitter tears over the grave of their own innocence, and these may one day arise in renewed virtue. Others there are who overlay its loss with flowers and mirth; over these weep the angels of heaven. Many others are there also whom nature and fortune made for temptation, but friendly stars have kept watch over them. Their hearts were early attached by a pure love, and a protecting home closed around them like a Midsummer bower. Their joys and their sorrows are alike innocent, and all their intercourse with their fellow creatures is peaceful. No one hates them, and, what is more tranquillizing, no one loves them more or differently to what the Gospel permits. They live loved and honoured, and general opinion calls them patterns and examples. But these quietly happy ones, these untried ones, how often do they pass heavy judgments on those who, in an atmosphere different to their own, have frozen their hearts, or scorched their wings. They fancy that they have a right to despise them; and yet it is possible, after all, that they are in no way superior to them, except in being happier. Others also are there, thank God!—and my heart warms in thinking that I know and love such—who, neither step-children nor favourites of nature and fortune, tempted or not tempted by life, resemble each other nevertheless in this, that they never let anything dim the celestial mirror in their souls. Pure themselves, and hating all evil, yet they pity and pardon those who sin. A heaven of pure compassion lies in their glance, and through it only does the guilty one read his judgment. Good, true, wise, patient, affectionate, they do not permit themselves to be disturbed by human weakness or severity: they go tranquilly on their way; they have a light within them that guides them, and that warmly, beneficently beams around them. They understand how to compassionate those sorrows they have themselves never felt; and when they suffer, they can yet smile joyfully on others. Like the bird of paradise, they hover onwards over the earth, without disfiguring their wings with its dust, and by their loveliness they entice others to follow on their heavenward flight. And now back again——well! but I had nearly forgotten the fifth and most populous class of women, and thus, with them, nearly shut myself out of the creation. I do not know how better to designate them than as 'the harmless.' We, its members, are as numerous as the potatoe, and come, like it, all over the world. We are the world's household fare, and the world would go on badly without us. We fill the room, and yet deprive nobody of a place; we neutralize the warring elements of life, which without us would destroy one another. We are produced by the *juste milieu*, and this our element we seek to diffuse over the world. We call exultation folly, and Sappho a mad-woman. We go to church and to the opera, and don't wish to be much noticed. We take from life exactly what life will give us, and are contented; we put our houses in order, salt our meat according to established rule; speak moderately good or ill of our neighbour, think only as much as is necessary, and beat down the price of every thing that is much prised or greatly in demand—in one word we are what are called 'equal people,' and keep the world in equipoise. We sing best this good song—

Trallala, trallala, tralla, trall;
Trallala, trallala, trallom!"

The following scene between Adelaide and her betrothed will give the reader an insight into the character of both:—

"When these amiable women were gone, Count Alarik said: 'The impression made by personal beauty, is generally acknowledged; I am the last who would wish to deny the beneficent influence of beauty on the mind, its bewitching power on the heart. But what works equally with this, and deeper and more beneficially, are the qualities we have just had an opportunity of admiring in Mrs. L. and her daughters. That fine proportion in the development of the powers of the soul, that clear understanding, that precision and order in the expression and delivery of opinions which instantly make them comprehensible and clear, these make on me an impression, equal to that of beauty; this colouring of the soul, it is true, reveals itself slower, but at the same time it is not so perishable as that of the body.' And so saying he looked at Adelaide, whose beautiful under-lip pouted pettishly. 'To be very beautiful is a temptation,' continued Count Alarik. 'One is so easily led in youth to think that in one's appearance one possesses a treasure, rich enough to give happiness to a whole life. The world moves so joyfully, so pleasantly for the young beauty, so that it is difficult for her to seize the seriousness of life.' 'And why this seriousness, why must it be so important to seize it?' asked Adelaide. 'Because a human being is called to something more than being merely a flower or a butterfly; as such, it is possible to please, to charm, to call forth approbation; but never esteem nor true love.' Adelaide looked oppressed, and tears rose to her eyes. 'Life is so pleasant!' said she. 'God has given us joy and life; why shall we not enjoy his gifts? Ah, let us, let us be joyful!' 'Life has higher and weightier interests,' said Count Alarik with deeper earnestness, 'and which but ill agree with a thoughtless enjoyment of its passing pleasures.' 'There are,' said Countess Augusta, 'weighty and important duties to be performed; man must not live for himself alone——' 'What do you mean, then,' asked Adelaide earnestly, half anxious, half laughing, 'with your importance and your duties? Is it something out of the Roman history that one must resemble, to be a human being?' * * Count Alarik looked at her with an extraordinary emotion. She stretched her hand to him with the most engaging charm, and said: 'Let me be glad in life and in death! God is good; he intends good to us all in joy as in sorrow; why should we not be glad? Let me not see this gloomy seriousness!' Count Alarik did not answer; he pressed the snow white hand to his lips, followed Adelaide with his eyes during the whole evening, but remained silent and thoughtful. Adelaide was grave for a moment, but soon returned to her usual liveliness, and laughed, sung and played with the little ones."

The description of a Swedish spring, and its awakening influence on nature and on man, is a pleasant and life-like picture:—

"It is spring in the north, and all the town-dwellers are bidden as guests to the rural festivity. Veronica and Stellaria embroider the splendid cloth which covers the festive table, the mid-day torch is lighted, the bird with its melodious sighs—'the wandering voice,'—and the lark with its joyous song calls out to the rich woods, to the sunny field; they sing: 'Come, come! Glorious is life in the country!' And the town-gates open, and an innumerable multitude stream out from the confined to the free. Here we see the family calèche with papa and mamma, and little sons and daughters placed amongst the bundles and packets; there the more modest gig, with the father and mother, and the little one who sits squeezed between them; here the stately landau with the 'Marshal of the Court,' the Countess, and the parroquet—where are they all going? To the country—to the country! to estates, and country-houses, orangeries, conservatories, dairies, distilleries, etc. etc. etc. Who can count all the bobbing chaises which carry hungry men ready for dinner out to the inns in the fields? What healths there to the memory of Bellman!* Let us see the foot passengers who wander out of the gates of Stockholm to enjoy life in the beautiful scenery around. Here we have a respectable family of artisans, who go to spread their cloth on the green plots of the Djurgärden; here a couple of lovers who go to pick forget-me-not, and to write their names on the leg of a statue in the park near Drottningholm.† See that elegant family party! ladies with parasols, and gentlemen in frock coats, standing with bunches of lilac in their hands round the great urn at Rosendal, peeping and wondering if the royal family will appear! If you wish to see more finished or more witty sketches, seek for them in Count Hjalmar

"* A favourite comic poet, and writer of comic songs, died in 1769.—M. H."

"† A palace in the lake Mälern, near Stockholm. The summer residence of the Crown Prince, and Princess of Sweden.—M. H."

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Mörner; but yet a few more hasty contours of the friendly scenes of spring. Young girls dance with light feet out in the fields, forget all the vanity and show with which their town life had infected them, and flowers amongst flowers, they become simple, beautiful, and faultless as they; they form friendships, they bind wreaths, they praise God, and are happy. Young men swarm out among the woods, the winds, and the waters—the strength, which is streaming through nature, enhances the life in their bosoms; they think the whole world is theirs, every rosy tint of morning, every golden evening cloud, writes for them a promise of victories and glory. And the aged—they go out, supported by the arm of a son, oftener by that of an affectionate daughter, oftener yet perhaps by a crutch; they go out to warm themselves in the sun, to sit on a bench, and hear the song of the birds, and breathe in the fresh air, to rejoice themselves in the sun; the more fortunate amongst them to rejoice themselves in their grandchildren's joy. And the children, the children! O ye little, soft, beautiful, innocent beings, favourites of God and men, the spring seems shaped for you, and ye for the spring; when I see you amongst the flowers, with bright butterflies dancing around you, I wonder what the higher world can yet have lovelier."

These extracts will probably tempt many among our readers to share the pleasures we have felt in reading this pure and truthful record of human life and character. And we shall only add, in justice to Mrs. Howitt, that the translation is, with few exceptions, elegant and easy,—certainly an improvement on her version of 'The Neighbours.'

Tecumseh; or, the West Thirty Years Since: a Poem. By G. H. Colton. New York, Wiley & Putnam.

WE cannot promise Mr. Colton's romance in rhyme a very extensive popularity on this side the Atlantic. Like the 'Yanwyden' of Messrs. Eastburn and Sands, and the 'Zophiel' of Mr. Brookes, it is too diffuse—spreads over too great a surface. There are, probably, few works more creditable to Transatlantic imagination than 'Zophiel'; but though Southey earnestly recommended it to public attention, by whom is it read, or to whom is it known? 'Tecumseh' will, we fear, share the same fate; and yet neither Bryant, nor Percival, nor Sprague, nor Halleck have written anything, of its kind, much superior to the following:—

The Lament.

Where is the foam of the waters?
White on the golden sand it shone:
But a wave from the deep came dark and high—
I looked and the foam was gone!
It might not linger!

Where is the snow-wreath of winter?
Pure in the forest depths it lay:
But the Great Spirit looked from the stormless heavens,
And the snow-wreath passed away
In its own breathing!

Where is the cloudlet of summer?
Palely it slept on the sky's calm breast:
But the winds blew strong and the tempest rose—
The cloud found a darker rest,
No more returning!

Lovely wast thou, my sister,
Gentle and sad as the night's cold breath!
Ah! if thou hadst been less sweet and fair,
Thou wouldst not have charmed cold death
Nor grieved Omeena!

Vain is the voice of my sorrow!
Never again to the earth nor me
Thy spirit returns from the Shadowy Land:
And with tears shall I gaze, like thee,
On stars and flowers!

Yet will I cease from my mourning,
Child of the moon-lit Ocean-foam!
For a captive, and orphan, and lonely in woe,
Manitto hath called thee home,
To meet the long lost!

Soon may I come to thee, dearest!
Sorrow and tears and the tomb are not there,
And the flowers have no fading, the storm never comes,
And joy fills the boundless air.—
Sleep, sleep, thou dreamless!

Other passages might be quoted of equal merit.

List of New Books.—The Principles and Practice of Surgery, by the late Sir A. Cooper, Bart., edited by Alexander Lee, M.A., M.D., Vol. III., 8vo. 18*s.* cl.—The French Reading Instructor, by G. Surenne, F.S.A.E., 3rd edit. improved and corrected, 12mo. 4*s.* bd.—Jack's Edition of Life at Sea, being a Series of Letters from an Old Irish Captain of the Head to his Nephew, 12mo. 6*s.* cl.—The Crisis is Come, with an Appendix, containing the Speeches and Decision of the House of Commons on the Petition of the Church of Scotland, by Rev. B. D. Bogie, 12mo. 3*s.* 6*d.* cl.—Horæ Aramaicæ, comprising concise notices of the Aramean Dialects, with a Translation of the Gospel according to St. Matthew and the Epistle to the Hebrews, by J. W. Etheridge, 12mo. 5*s.* cl.—A Lexicon to Homer, containing all the words in the Iliad and Odyssey, by W. Wittich, 12mo. 7*s.* cl.—The Artillerist's Manual and British Soldier's Compendium, by Capt. F. A. Griffiths, 3rd edit. 18mo. 6*s.* cl.—Chambaud's Fables, new edit. by Scott and Wells, 18mo. 2*s.* cl.—Neilson's Eutropius, with Vocabulary, new edit. 18mo. 2*s.* cl.—Slade's Plain Parochial Sermons, Vol. V., 12mo. 6*s.* bds.—The Prophecy on the Mount, by the Rev. Alexander Dallas, 16mo. 3*s.* cl.—The Church of Christ Pourtrayed, by Rev. C. J. Yorke, 16mo. 4*s.* cl.—Studies of the New Testament, by a Layman, 2 vols. 8vo. 15*s.* cl.—Barnes's Notes on the Hebrews, 12mo. 4*s.* 6*d.* cl.—Practical Sermons for every Sunday in the Year, by Lady Coffin Greenly, Vol. I., 5th edit. post 8vo. 6*s.* cl.—The Future States, their Evidences and Nature, considered on Principles Physical, Moral, and Scriptural, by Rev. R. Courtenay, 8vo. 10*s.* 6*d.* cl.—The Shadow of the Cross, by the Rev. W. Adams, 3rd edit. 12mo. 2*s.* 6*d.* cl.—Jardine's Naturalists' Library, Vol. XXXIX., 'British Fishes, Vol. II.,' 12mo. 6*s.* cl.; ditto, Vol. XL., 'British Birds, Vol. IV.,' 12mo. 6*s.* cl.—Jardine's Naturalist's Library, complete, 40 vols. 12mo. 12*l.*—Steill's Pictorial Spelling and Reading Assistant, 12mo. 1*s.* 6*d.* cl.—Steill's Pictorial Spelling-Book, 3rd edit. 12mo. 1*s.* 6*d.* cl.—Architectura Canonica, or Canons for Church Architecture, by Philecclesius Ignotus, 12mo. 6*s.* cl.—Simpson's Traditions of the Covenanters, 3rd series, 18mo. 2*s.* 6*d.* cl.—Invalid's Hymn-Book, 4th edit. 18mo. 3*s.* cl.—Family Essays on the Universe, by A. S. Sligo, 8vo. 10*s.* 6*d.* cl.—The Sepulchres of Etruria, by Mrs. Hamilton Gray, 3rd edit. post 8vo. 21*s.* cl.—A Defence of the Church of England, by Rev. H. Tattam, fc. 8vo. 3*s.* 6*d.* cl.—Essays Written in the Intervals of Business, 3rd edit. fc. 8vo. 5*s.* cl.—Tales of the Colonies, by C. Rowcroft, Esq., 2nd edit. 3 vols. post 8vo. 31*s.* 6*d.* bds.—The Burgomaster of Berlin, from the German of W. Alexis, 3 vols. post 8vo. 31*s.* 6*d.* bds.—The War in China, by Dr. M'Pherson, with plates, 8vo. 12*s.* cl.—The Castle of Falkenbourg, and other Tales from the German, square, 3*s.* cl.—Hints on Ornamental Needlework as applied to Ecclesiastical Purposes, square, 3*s.* bds.—Odes of Horace, translated by John Scriven, fc. 5*s.* cl.—The Pictorial Times, Vol. I., 16*s.* cl.

METEOROLOGICAL JOURNAL for AUGUST, kept by the Assistant Secretary, at the Apartments of the Royal Society, BY ORDER OF THE PRESIDENT AND COUNCIL.

1843. AUG.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Ther.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
T 1	30.022	30.016	79.2	29.964	29.956	68.0	58	06.8	62.3	69.3	53.6	76.0		S	A.M. Fine—light clouds and breeze. P.M. Cloudy—stiff breeze. Ev. Fine & starlight. [Ev. Fine & starlight—stiff breeze.
W 2	29.792	29.786	69.8	29.716	29.708	66.3	59	05.8	63.7	61.7	54.6	74.2		S	A.M. Cloudy—stiff breeze—slight rain. P.M. Cloudy—stiff breeze.
T 3	29.638	29.632	70.7	29.624	29.616	64.8	60	05.4	64.0	58.4	56.5	66.7		S	A.M. Cloudy—high wind with showers. P.M. Ovct.—heavy rain, with thunder and lightning. Evening. The same.
F 4	29.586	29.580	63.2	29.600	29.592	65.2	59	04.7	60.4	63.7	57.6	67.4	.633	S	A.M. Ovct.—stiff breeze, with shrs. P.M. The same; at 4, thunder, with rain. Evening, Fine and starlight.
S 5	29.848	29.840	70.2	29.904	29.898	65.6	58	06.2	62.2	66.8	54.4	75.0	.122	W	Cldy.—lt. breeze throughout the day. Ev. Fine & starlight—few elds.
⊙ 6	29.960	29.952	68.9	30.042	30.038	66.0	57	05.1	62.0	68.2	56.8	68.6		W	Fine—lt. clouds & breeze throughout the day. Ev. Fine & starlight.
M 7	30.286	30.278	67.0	30.272	30.264	67.0	59	06.0	66.3	67.7	54.0	79.8		S	A.M. Fine—light clouds and breeze. P.M. Cloudy—light breeze. Evening, Fine and starlight.
T 8	30.302	29.294	67.0	30.252	30.244	68.7	61	06.1	69.3	75.2	61.3	72.2		S	Cloudy—lt. breeze throughout the day. Ev. Cloudy—very slight rain.
W 9	30.136	30.128	75.3	30.058	30.050	71.2	63	06.2	69.2	77.2	63.2	77.0		SSE	A.M. Fine—light clouds and breeze. P.M. Cloudy—light breeze. Evening, cloudy—much lightning.
○ T 10	30.080	30.072	67.3	30.140	30.132	68.2	62	01.7	59.0	63.3	59.3	78.8		NW	Overcast—light breeze throughout the day—slight rain early. Evening, Fine and starlight. [Fine & starlight.
F 11	30.320	30.312	74.7	30.300	30.292	67.0	58	04.8	58.3	68.3	52.5	66.3		N	Fine—nearly cloudless—lt. breeze throughout the day. Evening,
S 12	30.322	30.314	77.6	30.274	30.266	68.6	60	04.9	64.7	72.0	56.0	70.2		NW	Fine—light clouds and breeze throughout the day. Ev. Lightly overcast—light breeze. [Cloudy.
⊙ 13	30.290	30.284	67.5	30.200	30.192	66.8	55	01.5	57.8	70.0	56.5	74.0		NE	A.M. Overcast—lt. breeze. P.M. Fine—lt. clouds & breeze. Ev.
M 14	30.100	30.094	66.0	30.034	30.026	69.0	62	03.1	66.0	73.3	58.4	72.2		E	A.M. Cloudy—light breeze. P.M. Fine and cloudless—lt. breeze. Evening, Overcast.
T 15	29.978	29.970	68.6	29.950	29.944	69.5	64	03.5	65.7	73.3	62.7	74.2		E	A.M. Light fog and breeze. P.M. Cloudy—lt. breeze. Evening, Cloudy—distant thunder—vivid lightning—very slight rain.
W 16	30.052	30.046	69.0	30.066	30.058	68.7	63	03.2	66.8	66.4	63.3	75.2	.019	W	A.M. Cloudy—light breeze and rain. P.M. Fine—light clouds. Evening, Cloudy—few stars.
T 17	30.180	30.127	69.0	30.198	30.190	70.2	63	03.3	64.7	74.7	60.3	69.7	.055	SW	Fine—lt. clouds & breeze throughout the day. Ev. Fine & starlight.
F 18	30.152	30.144	74.5	30.070	30.062	72.6	66	03.0	68.7	78.5	63.2	75.8		N	Fine—nearly cloudless—light breeze throughout the day. Evening, Fine and starlight—few clouds.
S 19	29.898	29.892	83.4	29.808	29.800	74.0	70	02.2	73.2	79.3	63.4	81.2		NE	Fine—light clouds and breeze throughout the day. Evening, Fine and starlight—few clouds.
⊙ 20	29.726	29.720	73.2	29.744	29.738	73.0	68	02.2	70.3	71.0	66.7	81.3		S	A.M. Cloudy—stiff breeze. P.M. Overcast—stiff breeze—slight rain. Ev. Overcast—slight rain. [Fine & starlight.
M 21	30.072	30.064	80.6	30.014	30.006	70.8	58	09.2	59.8	67.2	52.4	74.2	.155	NW	A.M. Fine—lt. clouds and breeze. P.M. Cloudy—lt. breeze. Ev.
T 22	29.702	29.694	68.0	29.584	29.580	66.5	58	07.3	62.3	61.0	56.3	68.7		S	A.M. Overcast—high wind throughout the day—rain early. Ev. Cloudy—few stars.
W 23	29.688	29.680	69.5	29.638	29.632	66.8	58	03.2	62.2	64.3	53.4	70.3	.202	S	A.M. Fine—light clouds and breeze. P.M. Cloudy—light steady rain and breeze. Ev. Overcast—continued rain.
T 24	29.682	29.674	62.6	29.834	29.826	64.7	59	02.2	56.8	65.4	55.0	71.5	1.408	NW	A.M. Lightly overcast—high wind—heavy rain early. P.M. Fine—light clouds. Ev. Fine and starlight.
● F 25	29.910	29.902	70.3	29.888	29.880	65.3	60	05.0	64.2	66.7	55.2	66.5		S	Cloudy—stiff breeze throughout the day. Ev. Cloudy—few stars.
S 26	29.986	29.978	69.2	30.028	30.020	66.7	60	03.3	64.4	69.2	60.9	69.6		S	A.M. Cloudy—light breeze—slight shower early. P.M. Fine—light clouds and breeze. Ev. The same.
⊙ 27	30.208	30.202	63.0	30.156	30.150	65.0	57	01.1	58.0	68.7	55.0	70.5		S	A.M. Overcast—light fog and breeze. P.M. Fine—light clouds and breeze. Evening, Fine and starlight.
M 28	30.058	30.050	63.7	29.984	29.976	65.3	61	02.0	64.3	63.8	56.3	70.3		S	A.M. Overcast—lt. breeze—slt. shower. P.M. Ovct.—stiff breeze. Ev. The same. [Overcast.
T 29	30.040	30.032	67.0	30.062	30.054	68.0	62	03.0	65.2	70.3	63.4	68.3	.036	S	A.M. Overcast—lt. breeze—slt. rain. P.M. Cloudy—lt. breeze. Ev.
W 30	30.180	30.172	66.2	30.174	30.166	67.7	63	04.3	65.6	68.3	63.5	72.0		SW	Overcast—light breeze throughout the day. Ev. The same.
T 31	30.286	30.278	66.3	30.262	30.254	68.7	62	04.5	64.4	71.7	61.7	71.2		E	A.M. Overcast—light breeze. P.M. Fine—light clouds & breeze. Ev. Fine and starlight.
MEAN.	30.015	30.007	70.0	29.995	29.987	67.9	60	04.2	63.9	68.9	58.3	72.5	Sum. 2.630		Mean Barometer corrected ..... 9 A.M. 3 P.M. F. 29.908 .. 29.894 C. 29.899 .. 29.885

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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DAYS' EXCURSIONS OUT OF LONDON.

Chiddingstone and Hever.

THE Dover line of Railway, traversing the whole weald of the ancient kingdom of Kent, is rich in materials for Days' Excursions, both historic and picturesque, and the Directors of the Company seem fully alive to this feature of their railway, and to its employment for other purposes than those of mere necessity. An attractive placard now decorates the "external paper-hanging stations" of the metropolis, announcing to its smoke-dried passers-by, that the Dover railway line is the "line of pleasure," and each station is made to proclaim the possession of some tempting curiosity, in abbeys, castles, mansions, parks, &c. Besides whetting the appetite for fresh air, the country, and its beauties, this Company, with a good judgment almost peculiar to itself among the metropolitan railways, diffuses the means of reaching them most extensively by its very cheap fares. Instead of making the cheapest mode of conveyance almost useless in consequence of the times of departure—an arrangement in which the Great Western, the Birmingham, and South Western Railways, obtain an ungracious pre-eminence—and as uncomfortable as possible, the Dover Railway, to its credit, causes its third-class carriages to start at all hours of the day, and also makes them comfortable. Well provided with roomy seats, and a bright sun over head, the third class carriages are delightful; but do not subject yourself in them to rain—made mercilessly penetrative by rapid motion. The fares on this line are cheap by all its carriages. In the third class you may reach Tunbridge, a distance of about forty miles, for half a crown, and Penshurst, the station at which the present day's tourist will deposit himself, for one shilling and ten pence! Not to withhold credit where due, we should acknowledge that the Brighton Railway Company has seen the error of its ways, and recently regulated both its fares and general arrangements, after the good example of the Dover company. But owing to the extortion of the Greenwich Railway, third-class passengers are not brought into London, and only to New Cross station. To travellers from the west end of the metropolis, there is no inconvenience in this—passengers for every train are conveyed from Cockspur Street and Gracechurch Street to the New Cross station for sixpence. When we have uttered a lamentation at the dire necessity which compels us on this line to pass through two long tunnels, at Merstham and Godstone, which only the first-class carriages make less intolerable, we have told the tourist all that we think necessary relating to the travelling department of his day's excursion.

In about an hour and a half, we arrive at the Penshurst station. If unable to manage a walk of nearly seven miles, then stop at Edenbridge, the station before Penshurst, where a carriage may be hired. From Penshurst station we ascend a deliciously shaded lane which separates the grounds of Redleaf from the park of Penshurst. It is a lane well worth all the journey to behold and saunter in: and the stout rustic cottages erected by Mr. Wells in the lane make us long for the privilege of seeing further evidences of good taste in his pictures and gardens at Redleaf—but alas! as strangers, it is denied to us. On the present occasion we shall not stray into the park of the Sidneys—but having followed the lane until we have passed the entrance to Redleaf on the west, and descended the hill until we are in sight of the house at Penshurst, we reach some stone steps which rise abruptly on the west side of the road and cross the stile at the summit of them. Here we are in the midst of quiet pastures, and a walk of a mile and a half over them, crossing in our way the river Eden, which some maps call the Medway, brings us to the village of Chiddingstone, a village consisting of some half-dozen old timber houses of the sixteenth century, in as perfect and picturesque a state as heart of painter or antiquarian could desire. The house of our Master Brooke, a general chapman, is just the genuine model to suggest impressions of what the house of his namesake in the Merry Wives of Windsor must have been. We almost looked to see sweet Anne Page tripping from beneath the shade of the gabled porch. Master Brooke is proud of his residence, as well he may be, and civil too, for he invited us to see the panelled parlour, remaining almost untouched since its first erection. Adjoining Brooke's house is an inn of a similar architecture, in the tidiest order and attractive peacefulness. One or even two beds may be had: and what a world of good it would do to many, just to travel here for a night's lodging, and up to business again by the railway the next morning. It might be managed, ride and all, for ten shillings. The church, which is opposite the old houses, is of a later "decorated" style, but is kept too orderly and respectable to have much picturesque attraction.

This pretty village is situate just on the junction of the clay, called the Oaktree clay—a slaty and strongly bituminous compound, similar to that at Kimmeridge—and the sand. We keep along the base of the sand hills in order to reach Hever. It is about two miles distant, and during the whole walk the spire of Hever Church and the square turrets of Hever Castle appear above the foliage which environs them in the valley below. The tradition has come down to us, that on these hills watchmen were stationed, to announce by sound of bugle the approach of the lusty and royal suitor to Anne Boleyn, as, galloping from Eltham and Greenwich, he descended the opposite sand hills. It was with reference, probably, to his excursions hither, which court babblers might disclose to inquisitive partisans of the injured and neglected Catharine, that Majesty desired its rovings might be unseen. The "Statutes of Eltham," as they are called, enacted that the "officers of his privy chamber shall be loving together, keeping secret every thing said or done, leaving hearkening or inquiring where the King is, or goes, be it early or late, without grudging, mumbling or talking of the king's pastime, late or early going to bed, or any other matter." Harry cared little for the bruiting of his ordinary indulgences, with which the public was familiar—but he had reasons, whilst his divorce was in progress, not to create popular enmity against the lady he had already destined as Queen Catharine's successor.

A rude little inn at Hever, which perpetuates in its sign the name and effigy of Henry the Eighth, will supply a sort of dinner, if hunger ensues before reaching Edenbridge: in that case give timely orders before visiting the castle, so that the meal may be ready as you pass the inn on your return, which you must at all events do, in order to reach Edenbridge. The only object of interest in Hever Church, is a fine and perfect brass on an altar tomb erected in the chancel, to the memory of Sir Thomas Boleyn, Anne's father.

The Castle lies contiguous to the river Eden. Hasted records a traditionary saying that—

> Jesus Christ never was but once at Hever,
> And then he fell into the river.

The meaning of which is supposed to allude to the carrying of the host across the river, and its falling from the priest's hands.

The founder of Hever Castle was one William—a Kentish sheriff, in the time of Edward the Third, who took his name, Willielmus de Heure or Evere, from the place. He rebuilt the old mansion, and having obtained the royal licence to embattle the new structure, he converted the same into a castle. This estate came into the possession of the Cobham family, and was distinguished as Hever Cobham. Sir Thomas Cobham sold the estate to Sir Geoffry Bulleyn, a wealthy London mercer, and it continued in possession of the Bulleyns until after Anne's execution, when her grasping consort seized it to grant it as a residence to another of his discarded wives, Anne of Cleves. The castle had been surrounded by a park, but in the reign of Philip and Mary it was disparked.

Independently of its connexion with the romantic fate of Anne Boleyn, this comparatively mean castle is worth half the show houses in England, as bringing vividly before us all the rudeness and discomfort of past days. It has almost entirely escaped the wreck of the modern spoiler, and has thus retained the most essential characteristic of its original state. Its natural position—low and marshy—would alone suggest fears of malaria, and these are strengthened ten-fold by the dank, green-skimmed, fœtid moat, which still surrounds the castle. So that the precautions which our ancestors took, to keep out an occasional foe placed them in the presence of a more deadly and insidious one at all times. The drawbridge has been supplanted by a permanent roadway, and the ivy luxuriates over the broad-shouldered archway; but in other respects the southern or principal front appears much in the same state as it must have been when Harry was accustomed to pass beneath its portcullis. Since its original construction in Edward the Third's time, some few gradual changes in its exterior, tending to transform it from a fortress to a domestic residence, may be traced by an observant visitor. The insertion of windows generally throughout the exterior—especially square-headed ones, identifying extensive changes with the Tudor times, and the panelled buttresses at the south front are all evidences of this tendency. Passing through the gateway we entered a small low quadrangular court, at no time very ornamental, but less so at present by the coatings of whitewash which have hidden the chequered markings of the timber work. The surrounding apartments are lighted by square-headed and mullioned windows. Opposite to the entrance is a passage which takes us into the ancient hall now used as a kitchen, but remarkable for nothing but its rude construction. The old kitchen offices were close to the hall, very dark, dirty and gloomy, little resembling the *cuisine* of a modern nobleman, with its apt and delicate knick-knackeries. We are led up a rude staircase into several small and low rooms, still preserving their oak panelling, and uneven and imperfectly joined oak floors—suggestive of draughts and cold at every crevice, even when littered daily with straw, as the chambers of royalty were accustomed to be. The chamber assigned traditionally to Anne Boleyn, contains an ancient bedstead with yellow silk furniture, and remains almost untouched, and hence apparently unused. But Anne of Cleves' bed-room has been papered with a blue modern paper, and is now inhabited. Mounting up a narrow rude staircase we enter the long gallery extending along the upper part of the north side of the castle, formerly used for general assemblages and meetings of revelry. The sides are lined with oak panels. The garret-like ceiling is very low, almost within arm's reach, and exhibits the bare rafters which support the roof. At the upper end is a raised recess, in which Harry whispered his soft small-talk to his lady love. This gallery, excepting the filling up of one of its windows, remains entirely in its original state. As a climax, you are conducted to another room across the court-yard on the south side, which has been restored in late times; but its restorations make it far less real than the long gallery we have just spoken of. There are ample subjects for the sketcher's portfolio to be met with throughout this castle and its adjacent parts, not forgetting the old stabling we pass on approaching it.

That Hever Castle was the residence of Anne Boleyn, several times during her eventful life, cannot be questioned. Whether it can claim to be her birthplace, as some say, admits of much doubt, for both Rochford Hall, in Essex, and Blickling Hall in Norfolk, assert similar claims. The latter place, indeed, on the authority of Spelman, a Norfolk man, was "once the seat of the Boleyns, from whence sprung Thomas Boleyn, Earl of Wiltshire, and Ann Boleyn, the mother of the divine Queen Elizabeth. To Blickling was decreed the honour of Anne Boleyn's birth." After the death of her mother, which took place in 1512, Anne resided at Hever with a French governess named Simonette, who taught her music and needle-work. "Besides all the usual branches of virtuous instruction, they gave her teachers in playing on musical instruments, singing, and dancing, insomuch that when she composed her hands to play and her voice to sing, it was joined with that sweetness of countenance, that three harmonies concurred; likewise when she danced, her rare proportions varied themselves into all the graces that belong either to rest or motion." When Anne returned to England from France, whither she had gone in the suite of Mary, the King's youngest sister, who had been forced to marry Louis XII., she took up her residence at Hever, and it is related that her first meeting with the King after her return, was in the garden surrounding the castle. To what good account she turned this early education, in after times, a contemporary biographer shall tell: "She possessed a great talent for poetry, and when she sung, like a second Orpheus, she would have made bears and wolves attentive. She likewise danced the English dances, leaping and jumping with infinite grace and agility. Moreover, she invented many new figures

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and steps, which are yet known by her name or by those of the gallant partners with whom she danced. She was well skilled in all games fashionable at courts. Besides singing like a syren, accompanying herself on the lute, she harped better than King David, and handled cleverly both flute and rebec (a small violin). She dressed with marvellous taste, and devised new modes, which were followed by the fairest ladies of the French court, but none wore them with her gracefulness, in which she rivalled Venus." (Count Chateaubriand's MS.) Henry told Wolsey "he had been discoursing with a young lady who had the wit of an angel, and was worthy of a crown." Wolsey answered, "it is sufficient if your majesty finds her worthy of your love." Henry replied, "that he feared she would never condescend in that way." "Great princes," rejoined Wolsey, "if they choose to play the lover, have that in their power which would mollify a heart of steel." Two sketches of her portrait, drawn by opposite partisans of her cause, will not be inappropriate to a visit to this spot, Anne's chief residence. Saunders, who was not likely to be over-flattering, describes her as "tall, slender, with an oval face, black hair, and a complexion inclining to sallow; one of her upper teeth projected a little. She appeared, at times, to suffer from asthma. On her left hand a sixth finger might be perceived. On her throat there was a protuberance, which Chateaubriand describes as a disagreeable large mole, resembling a strawberry; this she carefully covered with an ornamental collar-band, a fashion which was blindly imitated by the rest of the maids of honour, though they had never before thought of wearing anything of the kind. Her face and figure were, in other respects, symmetrical: beauty and sprightliness sat on her lips; in readiness of repartee, skill in the dance, and in playing on the lute, she was unsurpassed." The next sketch is from the life of Anne, supposed to have been written by George Wyatt, the sixth son of Sir Thomas Wyatt, executed for rebellion in Mary's reign, who died at Bexley in Kent in the year 1624. "In this noble imp, the graces of Nature, adorned by gracious education, seemed, even at the first, to have promised bliss unto her in after times. She was taken at that time to have a beauty, not so *whitely* as clear and fresh above all we may esteem, which appeared much more excellent by her favour passing sweet and cheerful, and was enhanced by her noble presence of shape and fashion, representing both mildness and majesty, more than can be expressed. There was found, indeed, upon the side of her nail, upon one of her fingers, some little show of a nail, which yet was so small, by the report of those that have seen her, as the workmaster seemed to leave it an occasion of greater grace to her hand, which, with the tip of one of her other fingers, might be, and was usually by her, hidden without the least blemish to it. Likewise, there were said to be upon some parts of her body certain small moles, incident to the clearest complexions."

After the breaking of Anne's engagement with Percy, she dwelt at Hever, and was visited by the King there, and also, it is said, by her old playmate, Sir Thomas Wyatt, who, as possessor of Arlington Castle on the banks of the Medway near Maidstone, was her father's neighbour, distant little more than a morning's ride. But the poetical knight was a married man, and could only address woeful ballads to his mistress:—

> What word is that, that changeth not,
> Though it be turn'd and made in twain?
> It is mine ANNA, God it wot
> The only causor of my pain,
> My love that meedeth with disdain.
> Yet is it loved, what will you more?
> It is my salve, and eke my sore.

Were there space at command, we would also quote his "Description of such a one as he would love." This, and his other songs and sonnets, the reader may find collected in one of the *Aldine* volumes.

George Wyatt gives us a scene of rivalry between his relation, Sir Thomas, and the King, about the Lady Anne:—"About this time, it is said, that the knight, entertaining talk with her as she was earnest at work, in sporting wise caught from her a certain small jewel hanging by a lace out of her pocket, or otherwise loose, which he thrust into his bosom; neither with any earnest request could she obtain it of him again. He kept it, therefore, and wore it after about his neck, under his cassock, promising to himself either to have it with her favour, or as an occasion to have talk with her, wherein he had singular delight, and she after seemed not to make much reckoning of it, either the thing not being much worth or not worth much striving for. The noble prince, having a watchful eye upon the knight, noted him more to hover about the lady and she the more to keep aloof of him; was whetted the more to discover to her his affection, so as rather he liked first to try of what temper the regard of her honour was, which he finding not any way to be tainted with those things his kingly majesty and means could bring to the battery, he, in the end, fell to win her by treaty of marriage, and in this talk took from her a ring, and that wore upon his little finger; and yet all this with such secrecy was carried on, and on her part so wisely, as none, or very few, esteemed this other than an ordinary course of dalliance. Within few days after, it happened, that the King, sporting himself at bowls, had in his company (as it falls out) divers noblemen and other courtiers of account, amongst whom might be the Duke of Suffolk, Sir F. Brian, and Sir T. Wyatt, himself being more than ordinarily pleasantly disposed, and in his game taking an occasion to affirm a cast to be his that plainly appeared to be otherwise; those on the other side said, with his grace's leave, they thought not; and yet still he pointing with his finger whereon he wore her ring, replied often it was his, and specially to the knight he said, Wiat, I tell thee it is mine, smiling upon him withal. Sir Thomas at the length, casting his eye upon the King's finger, perceived that the King meant the lady whose ring that was, which he well knew, and pausing a little, and finding the King bent to pleasure, after the words repeated again to the King, the knight replied, and if it may like your Majesty to give me leave to measure it, I hope it will be mine; and withal, took from his neck the lace whereat hung the tablet, and therewith stooped to measure the cast, which the King espying, knew, and had seen her wear, and therewithal spurned away the bowl, and said, It may be so, but then am I deceived; and so broke up the game. This thing thus carried, was not perceived for all this of many, but of some few it was. For the King, resorting to his chamber, showing some discontentment in his countenance, found means to break this matter to the lady, who, with good and evident proof how the knight came by the jewel, satisfied the King so effectually, that this more confirmed the King's opinion of her truth than himself at the first would have expected."

During the "sweating sickness" Anne was sent for security to Hever, a place likely enough to encourage the epidemic; "As touching your abode at Hever," writes Henry, "you know what aire doth best suit you; but I would it were come to that, thereto if it please God, that neither of us need care for that, for I assure you I think it long." The love letters which Henry addressed to her at Hever are the last positive evidences we find of Anne's connexion with the spot, and with a short extract from one of them we take our leave of Hever: "In order to remind you of my affection and because I cannot be in your presence, I send you the thing which comes nearest that is possible, that is to say my picture, and the whole device, which you already know of, set in bracelets, wishing myself in their place when it pleases you."

Near to the castle on the north-west, is an old farm house, called "Polebrooks," which is worth walking to see for its picturesqueness. If the promised accommodation at the Royal Harry at Hever was not sufficiently tempting, then the tourist may take a pretty green lane walk about two miles further on to Edenbridge, where he will meet with treatment a few degrees more civilized; within a mile of this village the railway has a station.

OUR WEEKLY GOSSIP.

Captain James Ross has returned from his voyage of discovery to the South Seas; but the amount and nature of the information obtained has not transpired. It is currently reported that he is not long to enjoy his ease at home, but is shortly to proceed on another government expedition, to attempt a north-west passage, or at least a North Polar survey.

Captain Harris, who has just returned from a mission to Shoa in South Abyssinia, is about to publish his travels. Captain Harris started from Tajoura, and proceeded in a south-westerly direction to Ancobar, the capital of Shoa: he then made several detours to the S., S.W., and N.W., and collected, it is said, much information respecting a country, previously little known, called Susa, which lies to the south of Kaffa and Enarea; and returned to Tajoura by a different route. He brought with him a jet black mule with magnificent trappings, sent by the King of Shoa as a present to the Prince of Wales, several specimens of Abyssinian arms, &c.. and an illuminated letter to Her Majesty in the Arabic language.

The lessees of the Patent Theatres are bestirring themselves, and preparing for the ensuing campaign; and, if we may infer their probable course of operations from the forces which they are mustering, Covent Garden will be the stronghold of the legitimate drama, and Drury Lane the camp for opera and ballet. Such an arrangement would benefit all parties: the different classes of entertainments might thus be supported by the best available talent, and produced in the most complete and finished manner; for it is only by the nearest possible approach to perfection in the *ensemble* that the public can now be attracted to theatres. How the new Act will affect the Patent and Minor houses yet remains to be seen; and its influence, if any, on the drama, time alone can show: the operation of the new law must be felt before its working can be tested, for it will either be beneficial or injurious, according as it is administered. Its condemnation is, we think, certain, and consequent on the fact that it gives despotic power over the literature and property of the stage to a court functionary, the Lord Chamberlain (a personage not appointed on the score of his superior wisdom),—or rather to his deputy, who is still less amenable to public opinion; while the amateur Justices of quarter sessions, country squires, and parsons, hold the issues of life and death of the provincial stage and its managers. This is said to be an act merely "declaratory" of former acts, simplifying and improving obsolete and cumbrous legislative forms; and inasmuch as it is more intelligible, and no longer classes actors with "rogues and vagabonds," it is an improvement: moreover, it allows the minor theatres to play Shakspeare; a preposterous clause, prohibiting the performance of Shakspeare's plays within five miles of either of the Patent Theatres, having been very properly withdrawn. Still, if it does not actually impose new shackles on the drama, it substitutes for the old clumsy bonds a new set of fetters, whose restrictions will be more galling. It confirms the vicious principle of a Censorship of the drama, which would not be tolerated if applied to any other kind of literature, or to the newspaper press; and this at a time when public opinion has discountenanced performances which the Lord Chamberlain had sanctioned. If public decency or morality be violated, there exists in audiences the power and the will to repress the offence; while the Chamberlain and magistrates can only meddle in a mischievous manner: besides, the licenser's objections have generally been of a kind to provoke ridicule. Practically, his interference has been an affair of fee-gathering. All classes of the theatrical community—patent proprietors and minor managers in town and country—authors and actors—are opposed to the new Act, and we think with just cause. What literature can flourish under a despotism; a despotism not the less pernicious because it does not appear formidable? What property is safe when the warrant of any four country magistrates, or the veto of a court officer, can shut up a theatre, and ruin managers and actors by large fines? Why the mere amount of security required of a manager—namely, two good sureties resident in the neighbourhood for 250*l.* each,—is enough to prevent many a respectable man from opening a provincial theatre. Where is a country manager to find such bail under such liabilities, and with a capricious and irresponsible power impending over his fortunes? We have been astonished at the tacit acquiescence of the newspaper press in such a law; and have ceased to wonder at the indifference of the House of Commons to any no-party measure.

An exhibition has just been opened at the Egyptian Hall, Piccadilly, of a model of the city of Venice, said to be on a scale of one 540th part of its real dimensions, and to represent every object, however minute; amongst them 102 churches, 122 towers, 340 bridges, 135 large palaces, 927 smaller palaces, 471 canals, &c. together with 18,479 private houses!

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Allowing for some little perplexity consequent on the multitude of objects on so small a scale, the modellers are entitled to great praise, and the work will give a pleasant idea of this city of palaces to those who have never had the good fortune to visit it, and revive for those who have, many pleasant recollections. The larger buildings are very accurately modelled. It is illuminated by a novel artificial light, which has an excellent effect.—A letter from Venice, in the French journals, mentions that "the construction of the bridge, which is to connect the city with the main land, is urged on with great activity. Of thirty-four arches, which it is to have, twenty are already completed, and, to all appearances, this gigantic undertaking will be entirely finished before the end of next year. A new section of the Venice and Milan railway has been commenced—from Milan to Steriglio—so that at present three portions are going on simultaneously. A company, of which the greater number of the members reside at Venice, has obtained permission to prolong to Bergamo the Milan and Monza line."

The exhibition of pictures this year in Dresden is said to surpass most of the previous ones. Five cartoons by Prof. Schnorr and a picture by Bendemann are very highly spoken of.—Respecting Art in Belgium, we have a few words from a Correspondent. "Though on a route more beaten than the old Bath road, on which the swarms of English, by their numbers, their impatience, and their noisy curiosity, remind me of the simile of Burns,

As bees bizz out in angry fyke,

you may still like to have a paragraph on art in Antwerp, especially about the new statue of Rubens. The ample richness of this seems suitable to the place and the man: rarely have the sumptuous undulations of velvet and satin been better turned into bronze; the expression, too, of the features is noble, the pose of the figure easy. In short, comparing this effigy with the new Albrecht Durer at Nuremburg, or the new Mozart which I saw in the Stiglmayr foundry at Munich,—I think the grace of propriety pre-eminently attained in this portrait statue. To be sure, the gorgeous splendour of Sir Peter Paul is an easier thing to present in these our days, than the more highly elevated spirituality of the old German, while his robust manly beauty offers a more tempting subject than the feeble if not inexpressive traits of the musician of Salzburg. But I was still more favourably struck by the present condition of Flemish Art, while going through the collection of modern pictures, now open in Antwerp. I am familiar with our own provincial exhibitions, and have seen one or two in the German capitals and smaller towns; but I think in some respects this show may challenge the best of its competitors. The young Flemings have come nearer their glorious predecessors, than either the young Germans, or the young French, or the young English. There is much trash: but among it one or two gems. It would be hard to name the contemporary, for instance, who could have painted a more interesting picture on Peter the Great at Saardam, than Prof. Wappers, the director of the Antwerp Academy. De Keyser seems to be forsaking his first forcible choice of subjects, for more graceful and thoughtful combinations. He has a Tasso reading his verses to Eleonora, a Raphael and Fornarina: the last really an exquisite *tableau de genre:* and all the three works I have mentioned are executed with brilliancy and solidity of colour—equally clear of lacquered tameness or audacious flourish—most worthy of honour, and carrying down to our days, something of the old gorgeousness of the land, and its school. This is as it should be; worthy and characteristic. Some of the smaller pieces reminded me honourably of Mieris, and Terburg, and Maas: none, however, shared the coarseness, which, by fits, visited all these clever artists. The landscapes were bad: and I was proud to see, that in a cattle piece Paul Potter's successors are distanced by our own Sidney Cooper. One or two French artists, also, have contributed to this show: I may name MM. Collignon and Lepoittevin, though the nationality of their tones of colour made their pictures look by comparison far more leaden at Antwerp than at home."

A bronze statue, cast after a model by Schwanthaler, of the Margrave Frederick of Bayreuth, has lately been executed, at the command of the King of Bavaria, and sent to the university of Erlangen, of which the Margrave was the founder. Two models of statues by Teneroni, one of the present king of the Two Sicilies, and the other of Bolivar, have been sent from Rome to Munich to be cast in bronze by Stiglmayr.—The statue of Bichat, the celebrated physician, and author of *Recherches sur la Vie et la Mort*, was inaugurated on the 25th ult. at Bourg, with great pomp. Bichat is represented contemplating the movement of life in an infant, whilst at his feet lies a half-dissected body.—The statue of the Abbé de l'Epée, the founder of the institution for the Deaf and Dumb, was last week inaugurated at Versailles with great ceremony.

The Annals of last year's proceedings of the Archæological Institution of Rome have been recently published, and contains drawings and description of the Temple of Mount Ocha, near Carystus, in Eubœa, communicated by Professor Ulrichs, of Athens. This temple is generally believed to be the oldest and best preserved specimen of the kind in Greece, and is particularly remarkable for the massiveness of its walls, and the peculiar structure of its roof. The prize proposed by this Academy in 1842, for the best essay on the Coinage of Italy, has been gained by Dr. Achille Gennarelli, author of the text of the 'Museo Gregoriano.' He opposes many of the opinions advanced in the work published by Marche and Tessieri, under the title of 'Aes grave del Museo Kircheriano,' which, although up to this time the standard work on Italian coinage, was yet so faulty as to induce the Archæological Society to propose a prize for another on the same subject.

The daily papers announce the death of the Rev. James Tate, Canon Residentiary of St. Paul's, but far better known as late master of Richmond school, Yorkshire. He was a sound scholar, an excellent preceptor, and an amiable man. He published some useful works, amongst which the best known are his *Greek Metres*, *Horatius Restitutus*, and the *History of St. Paul.*

This, though the dull season in the publishing world, is often one of promise,—but as yet these blossoms come forth but sparingly. The Messrs. Longman, however, announce as in preparation—'Lord Jeffrey's Contributions to the Edinburgh Review'—'Laing's Chronicles of the Kings of Norway'—'The Life and Times of Richard III. as Duke of Gloucester, and King of England,' by Caroline A. Halstead—a new volume of 'Howitt's Visits to Remarkable Places':—and amongst illustrated works, Richardson's 'Effigies in the Temple Church.' The promised 'Fac-similes of the Prize Cartoons' we mentioned heretofore; but may add, that the ten additional prize cartoons are about to be published by Mr. Maclean. While on this subject, we may mention that the prize cartoons will be exhibited, in the course of a few days, in the Suffolk Street Gallery. The unsuccessful competitors have also, it is reported, resolved to exhibit their works, but are divided between the merits of the Pantechnicon and the Pantheon as the more appropriate locality.—The Rev. J. Allen's 'Diary of a March through Scinde and Affghanistan,' may shortly be expected from Messrs. Hatchard; and from Mr. Murray, Barrow's 'Life of Admiral Sir F. Drake'—Sir G. Wilkinson's 'Modern Egypt and Thebes'—Stisted's 'Letters from the Bye Ways of Italy'—Murchison's 'Russia in Europe and the Ural Mountains Geologically Illustrated'—Gruner's 'Fresco Decorations and Stuccoes of Churches and Palaces in Italy,' and Phillips's 'Figures of British Belemnites.' Mr. Van Voorst promises an illustrated edition of Bloomfield's 'Farmer's Boy,'—Professor Ansted's 'Geology, as a Branch of Natural History, and in its Application to the Arts,'—Mr. Garner's 'Natural History of the County of Stafford'—and Miss Mary Roberts announces a work on Ruins and Old Trees associated with memorable events in English History.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REVOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

The People's Music-book; consisting of Psalm Tunes, Sacred Music, Songs, Duetts, Trios, Glees, &c., principally arranged for Four Voices, with Accompaniments for the Organ or Pianoforte, by James Turle, Esq., Organist of Westminster Abbey, and Edward Taylor, Esq., Gresham Professor of Music. Part I.—Especial care should be taken that cheap food should also be wholesome; whereas the people of England are here invited to a banquet, the staple viands of which are sometimes of doubtful quality, and generally badly cooked. We cannot understand why Handel's noble Hundred and Fourth Psalm should be transposed a tone; wherefore such tabernacular melodies as 'Shirland' and 'Silver Street' should be again issued; or how the carelessness in adapting the text to the psalmody, which allows such accentuation as "Je|sŭs," "Mer|cȳ," is to be excused. The secular moiety of the work contains our old favourites, 'Ye spotted snakes,' 'Come unto these yellow sands,' &c. Dowland's madrigal, 'Awake, sweet love,' is more welcome to us, because less hackneyed. As regards accompaniment, a want of system is observable: the glees have none—the madrigal none: while in Professor Taylor's *trio* for three female voices, the vocal parts are all but literally doubled on the pianoforte. Nothing in the way of taste can be worse than this.

The next publication is more interesting, being none other than a re-issue of *The Music in Shakspeare's Macbeth, with an Accompaniment for the Pianoforte*, by Mr. E. J. Loder, *and a Historical Preface*, by Mr. Rimbault.—This preface gives a superior value to the present edition over its predecessors, since Mr. Rimbault adduces in it reasons why, in despite of Playford's explicit allusion, in his 'Roscius Anglicanus,' to Locke, as the author of the music in Macbeth, John Eccles may possibly have been the original composer. A MS., it appears, exists, bearing the name of the latter, the authenticity of which is not disputable; and in this the familiar airs, choruses, &c., are found in a more imperfect shape than they wear at present. "We have no hesitation," continues Mr. Rimbault, "in pronouncing it to be the original sketch; and that what has been, and still is, received as Matthew Locke's, is a more finished and skilful adaptation of the same work." He throws out a further hint, based on a score extant in Purcell's handwriting, that England's greatest genius may also have had a hand in enriching and polishing the music, which becomes plausible, when we recollect the unscrupulous nature of all theatrical proceedings, from the days of the Cibber-*isms* committed against Shakspeare, to the recent attacks of the patchers and innovators upon Handel's perfect and symmetrical 'Acis.' The question will furnish pretty matter of controversy to the antiquarians. We are glad of the facts, and glad of the music in so complete a form. It is one of our most interesting monuments. To profess, however, the ecstatic admiration of it, which Englishmen are expected to feel, would be hypocritical. We have never heard it produced even on the stage without a renewed impression, that the melody was equalled by the monotony. One key (with the solitary exception of the very short chorus, 'Put in all these,') pervades the composition throughout. The tune, however, 'Let's have a dance,' is unique, and stands out in such bold relief from the rest, that we may be forgiven, perhaps, for also propounding *our* antiquarian query, and suggesting whether, seeing that changing and amending were then, as now, the order of the day, this may not have been a genuine English melody of a date anterior to that of Eccles, Locke, or Purcell? Sixty years hence the Rimbault of our children may have lost sight of the original Sicilian tune in Bishop's 'Home, sweet home'; or of the snatch of the Roman litany, on which Rossini's 'Di tanti' is founded; and this in spite of the *Athenæum.* Perhaps the place which this work deserves to hold in European composition, will be best apportioned by comparison. We would recommend all curious in the matter to turn from Locke to Lulli,—say, the 'Atys' of the latter; and we think that for variety, science, and originality, the witty *aide-de-cuisine* of Mdlle. de Montpensier must be allowed to carry off the palm. An English writer had need, however, wear an invisible gar-

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ment of mail, after having put such a heresy in print.

Let us try if we can make our peace over a heap of modern English songs. The first are two from Mr. Hatton's operetta, 'The Queen of the Thames,'—*The Skylark*, a *polacca*, for Miss Romer, and *Away to the Silvery Stream*, a ballad, for Mr. Phillips. To appreciate the true value of the first, perhaps, it ought to be compared with the *polaccas* formerly sung on the English stage by Braham and Mrs. Dickons, and held in high esteem; or with the more sterling, but still rather vulgar compositions, 'Go, trifler, go,' and 'Tyrant! I come,' composed by Bishop, for the favourite Stephens or Tree of the hour. Whether as regards melody, musical structure, or display of the singer, if thus measured, 'The Skylark' deserves a place among English *bravuras*: but that the day of these and of English opera, as then understood, is gone by, Mr. Hatton knows as well as his critics. It is neither by emulating the puerilities of an obsolete school of writers, nor by pedantically aping the crudities of German science, (its one objectionable portion,) that our national composers can raise themselves to the place they so warmly desire to fill. Though the line to be taken is not easy to define, it might, we think, be found.

Mr. Benedict often gives us fair specimens of the skill with which a foreigner may adapt himself to the genius of our language, and the taste of our public, without loss of caste: his '*Alone*,' however, is not one of his happiest efforts.—Mr. E. J. Loder, too, has shown more than once how a few of the secrets derived from foreign training may enrich the meagre style of the old Vauxhall ballad; but the strain upon his invention is too perpetual: though his cleverness peeps out even in such a trifle as the *rondo, Over hill, over dale*, from the Tempest. His *Song of the Water King* is after a worse pattern—that of the *bow-wow* English bass song; and is far surpassed by many a dozen of its forgotten predecessors,—we need but instance one, Bishop's 'O firm as oak,' from 'The Englishmen in India.' But a yet stranger task has been exacted from Mr. Loder, in which he is associated with Mr. Barnett and Mr. Knight. What is to be said to these *Songs from the Text of Shakspeare*, containing 'She never told her love,' diluted into Haynes-Bayly-namby-pamby; and another serenade to Imogen, done by Mrs. Crawford? We must positively give a verse from the latter, else the fact of such a piece of audacity having been committed would hardly be credited. Thus, then, is 'Hark! the lark' amplified—

> Sweet Imogen, awaken!
> The air blows fresh and free;
> The spousal morn hath taken
> Her bridal blush from thee:
> The chalic'd lilies borrow
> The whiteness of thy brow,
> And as in gentlest sorrow,
> Their flexile heads they bow.

Whether such productions are most discreditable to rhymester, musician, or publisher, we leave others to decide;—hoping that no singer will be found to make a fourth in the speculation. We must close the notice of new English Songs, by announcing the publication of *The Happy Day*, a ballad, by Mr. Knight; and by saying that *Oonagh's Grave* and *The Maniac* will hardly sustain the popularity won for their composer, Mr. Crouch, by his sweet melody, 'Kathleen Mavourneen.'

Two grand *scenas* from Pacini's 'Sappho'—*No more from thee divided*, and *Morning has never dawned*,—would serve as text for a homily on versions of foreign words to music, were this the place. Enough to express our conviction, as a general principle, that no words translated from verse will sing comfortably or sound naturally, except they be translated *into* verse,—a canon applicable to the irregular lines of a recitative as well as to the coquettish rhythms of a *cabaletta*. There are few specimens so licentiously irregular, or so *instrumentally* formal and piquant, as to defy those who bring to their task mastery over language, music, and versification—*vide* Moore's 'National Melodies,' where the quadrille, the *ländler*, the *seguidilla*, the *modinha*, the *barcarole*, nay, even the *scherzo* of Beethoven, have been mated to words as easy to say and sing harmoniously as most combinations of Italian liquids. Those who attempt the task, would do well to study the command of language and metre (in particular the employment of the final double syllable, and of *tempo rubato*,) exhibited in 'Hudibras.' Seven years ago, in this Journal (No. 456), an able writer extolled Butler as one of our most consummate versifiers. The article is well worth the careful consideration of translators, even such as aspire no higher than the "*felicita*" or "*speranza*" of Romani's and Rossi's *libretti*, but who still mean to execute their duty well.

From these hints, to which we will not on the present occasion give special application, we glide naturally to two *Duetti di Camera*—*La Gita in Gondola*, and *La Zingarella*, by Giovanni Maraviglia. Though these are not equal to Gabussi's chamber duets, being less workmanlike, they are still elegant, and will prove as agreeable to sing as to hear. In *O care Tenebre*, an *ariette* for a contralto, Signor Maraviglia has somewhat too shamelessly appropriated a well-known phrase from Mozart. But we fear the "*Maestro*" is generically unscrupulous:—Rossini and Bellini "conveyed" phrases of sixteen bars' length whenever it so pleased their indolence.

Not so our trusty and well-beloved cousins the Germans! whose resolution to be original not unfrequently leads to a stiffness and eccentricity anything but engaging in song-writers. With the exception of Weber and Schubert, we cannot call to mind one who has distinguished himself in this capacity, without a certain infusion of southern *disinvoltura* to soften the stubbornness of his nationality. Evidence to this point will, we think, be found in Book 12 of the *Gems of German Song*, here before us, which contains eight tuneful and expressive songs by Mendelssohn, Kücken (a name new to us), Lauer, Eckert, and Staudigl. This publication is valuable and cheap: we think, however, that the German words might have been judiciously printed as well as the English text.

We can but add a line, to recommend to the violin student Mr. Loder's *Whole Art of Bowing*. As the work of our best violin master and our best leader, it can hardly be other than useful: the exercises seem to us well varied.

MISCELLANEA

Paris Academy of Sciences.—Aug. 30.—The greater part of this sitting was occupied with a report on a communication from M. D'Orbigny, 'On the Geology of South America.' The author has ascertained, that the geology of that part of the globe bears a strong resemblance to that of Europe, and that where a difference exists it is by no means so striking as, from the great distance, might have been imagined.—M. Arago read a letter from the Minister of Public Instruction, requesting him to consult the Academy as to the propriety of publishing, at the expense of the State, the works of the celebrated Lavoisier. M. Arago stated, that he had in his hands several manuscripts which had been confided to him by the widow of Lavoisier, and which he would place at the disposal of the Academy. A commission was charged with the subject referred to in the above letter.—A paper was received from M. Stanislas Julien, containing the description and the seed of a textile plant, received from the Abbé Voisin, one of the Directors of the Foreign Mission in China.

Manchester, 4th of September.

British Association.—You will oblige me by correcting an error which appears in your Report of the conversation which took place in Section C at Cork, on Mr. Murchison's Permian System: I am made to say that I had found fishes of the genera Cœlacanthus, Platysomus, and Palæoniscus in the Bunter-sandstein at Weston, Cheshire, accompanying footmarks of the Labyrinthodon; whereas, what I said (after noticing the occurrence of such impressions) was, that three genera of fish in the coal measures, namely, those above alluded to, occurred also in the marl slate of the new red sandstone formation, without naming any specific locality. Apologizing for occupying your valuable columns,

I am, &c. E. W. BINNEY.

Gold Dust.—The Russian journals give the following particulars relative to the progress of discovery of gold-dust, &c., in that empire. During the summer of 1842, the arrondissement of the mines of Wiask was explored by five several expeditions commissioned to seek for deposits of gold-bearing sand, and one sent in search of precious stones. The former discovered 22 different beds of sand yielding gold, situate partly in new localities and partly in the neighbourhood of the beds already in course of being worked. The whole of the sites discovered in that year contain a mass of 18,375,269 pds. of sand, yielding 34 pds. 39 lb. $8\frac{48}{96}$ zol. of gold. In the mines of Zlatoust was found a remarkable crystal of colourless topaz, vulgarly called Siberian diamond, weighing $61\frac{1}{2}$ zolotricks; and in the mines of Wiask, a lump of gold of the weight of 25 zol.

Progress of Lotteries.—Upwards of 4000*l.* will be awarded to Subscribers. — Important and attractive Musical, Literary, Fine-Art, and General Distribution. — Subscribers must obtain, on — October next, by their One-guinea Subscription (in fact, by a chance which costs them nothing), the Grand Finger Organ, which cost 550*l.*, and three other Organs; also a new and splendid 6½-octave Cabinet Pianoforte, value 60*l.*, for one guinea, and six other Pianos; capital Billiard Table, cost 80*l.*, for one guinea;—Daniell's Oriental Scenery, published at 200 guineas, for one guinea; and eighty other costly and superb Works, and 389 other Prizes, from 2 to 200 guineas each, consisting of fine Gallery and Cabinet Pictures; numerous articles of elegant and costly Furniture; two Hogsheads and six Quarter-casks of Port and Sherry; six cases of the finest Champagne; 20 dozen of Sherry; 68 dozen of other Wines, &c. &c.; besides 800 intermediate Prizes. The Drawing will be conducted on the plan of drawing for Prize Pictures at the London Art-Union, but the arrangement far more liberal.—*Cambridge Advertiser.*

A Sheet of Paper.—Mr. Limbird, of the Strand, has a sheet of paper four feet seven inches wide, six hundred yards long, and weighs one hundred and thirty-seven pounds. It is of fine texture, and has been made for the purpose of taking impressions of monumental brasses.

Musical Instruments.—A Lyons journal states that M. Marlaveau, a silk-manufacturer of that city, has applied the principles of the Jacquard loom to musical instruments. His first trial has been on the accordion. A card is used to vary the tunes as it is used in the weaving to change the pattern.

Ortolans.—Perhaps the greatest refinement in fattening is exhibited in the manner of feeding ortolans. The ortolan is a small bird esteemed a great delicacy by Italians. It is the fat of this bird which is so delicious; but it has a peculiar habit of feeding, which is opposed to its rapid fattening—this is, that it feeds only at the rising of the sun. Yet this peculiarity has not proved an insurmountable obstacle to the Italian gourmands. The ortolans are placed in a warm chamber, perfectly dark, with only one aperture in the wall. Their food is scattered over the floor of the chamber. At a certain hour in the morning the keeper of the birds places a lantern in the orifice of the wall; the dim light thrown by the lantern on the floor of the apartment induces the ortolans to believe that the sun is about to rise, and they greedily consume the food upon the floor. More food is now scattered over it, and the lantern is withdrawn. The ortolans, rather surprised at the shortness of the day, think it their duty to fall asleep, as night has spread his sable mantle round them. During sleep, little of the food being expended in the production of force, most of it goes to the formation of muscle and fat. After they have been allowed to repose for one or two hours, in order to complete the digestion of the food taken, their keeper again exhibits the lantern through the aperture. The rising sun a second time illuminates the apartment, and the birds, awaking from their slumber, apply themselves voraciously to the food on the floor; after having discussed which, they are again enveloped in darkness. Thus the sun is made to shed its rising rays into the chamber four or five times every day, and as many nights follow its transitory beams. The ortolans thus treated become like little balls of fat in a few days.—*Playfair*, in the *Journ. Agricult. Soc.*

Fall of Frogs.—An extraordinary phenomenon accompanied the heavy fall of rain on the 28th ult., namely, an innumerable quantity of frogs of small size. Thousands of them must have fallen during the evening and early part of Monday night. They were to be seen in immense numbers in the town of Stourbridge and its neighbourhood, far removed from any place in which they could have been bred. On the same evening a man and a boy were passing in the storm from Brettel-lane to Stourbridge, when the latter called the attention of the former to the fact of one falling on his shoulders, which caused them to be more observant; and they afterwards noticed several which fell upon them. Similar phenomena have been observed before in different places. The circumstance may be accounted for on the supposition that a pool or other water containing the diminutive frogs has been within the influence of the storm, when the water and its contents have been carried up, in a similar manner to that in which we sometimes see dust or hay carried up in a spiral form by what is termed a whirlwind.—*Worcestershire Chronicle.*

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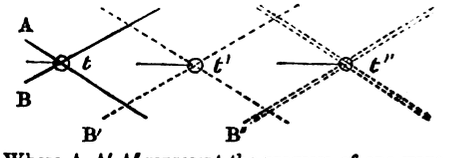
THIRTEENTH MEETING OF THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

[*From our own Correspondents.*]

MONDAY, AUGUST 21.

SECTION A.—MATHEMATICAL AND PHYSICAL SCIENCE.

Col. SABINE read Sir J. F. W. Herschel's 'Report of the Committee appointed for the Reduction of Meteorological Observations.'—The Report stated that the Committee had made great exertions to complete the series of equinoxial and solstitial observations during the years 1835, 1836, 1837, and 1838, and had succeeded in obtaining 334 sets of observations made at 69 distinct stations, a synoptic statement of which, with the geographical elements of the stations, was annexed to the Report. These observations, however, by no means formed a connected whole, and promised no distinct or definite results, except as regarded barometric fluctuations, or the propagation of atmospheric waves, which by this method of inquiry alone can be traced over an extensive region. When the trifling depth of the ponderable atmosphere enveloping our globe is taken into consideration, with the number and magnitude of local circumstances which influence its movements, it will be manifest that we may disregard altogether the figure of our planet, and assume, for the purposes of our inquiry, that the atmosphere extends indefinitely in a plain, in portions of which the phenomena vary with local causes. The stations of observation have been divided into groups, grounded on this view of the subject; and two objects have been chiefly kept in view:—1st, The tracing, where it can be accomplished, the curves of one particular wave over the whole area embraced within one of our districts; and 2ndly, Where this cannot be done, the observation of connexions between particular localities, with a view to the subdivision of the total area into barometric districts, in which the atmospheric fluctuations shall be, generally speaking, similar in their phases. In discussing the observations in the European group, the following have been the principal results:—1st. Distinct barometric waves, of many hundreds of miles in breadth, have been traced over the whole extent of Europe,—that is to say, at least over an area having Markree, in Ireland, Cadiz, in Spain, Parma, in Italy, and Kremsmünster, in Hungary, for its angular points, not only the breadth but the direction of the front, and the velocity of progress of such waves, have been clearly made out. 2nd. Besides these distinctly terminated waves, we have been able, if not to trace the rate and line of progress, at least to render very evident the existence of undulatory movements of much greater amplitude; so great, indeed, as far to exceed in dimension the area in question, and to require much more time than the duration of the term series (thirty-six hours) for their passage over a given locality. 3rd. In Europe, Brussels is clearly entitled to be regarded as a point of comparatively gentle barometrical disturbance. Very deep waves, it is true, and very extensive ones, ride over it; but with regard to smaller ones, it may be regarded as in a certain sense a nodal point, where inequalities are smoothed down, and oscillatory movement in general is more or less checked; and such movements increase in amount as we recede from Brussels and Cadiz, especially towards the north-west, as far as Markree. 4th. The diurnal oscillations are very conspicuous in a single day's observations, hourly continued; this being rather the general rule than the exception. In particular, the afternoon minimum (4 P.M.) stands forth as a prominent feature in almost all cases where there is not some violent barometric disturbance. 5th. Hanover offers barometric anomalies, separating it from the Belgian type (to which latter the south of England as well as Geneva belongs). Possibly it is connected with a Scandinavian or Polish system. Edinburgh is as remarkable for inequalities and abrupt fluctuations in its barometric changes as Brussels is for the reverse. Turin seems to be much affected by its proximity to the Alps, which gives its barometric curves frequently a very disjointed character. Between the Italian stations (Turin and Parma) and the Spanish (Cadiz, Gibraltar, Tangier,) no community of character and no mutual dependence prevails. Cadiz, Gibraltar, and Tangier are subject to an anomalous rise and fall of the mercury between midnight and sunrise, which interferes with and often counteracts and overcomes the regular tendency to depression in that interval, a peculiarity which is probably owing to the proximity of the great surface of the African deserts. At Tangier the barometric fluctuations seem to be remarkably small. Markree is remarkable for the boldness and freedom of contour in its barometric curves, and the great range of their fluctuations, compared with stations to the south-east of it. The barometric curves derived from the Indian stations are remarkable for their general smoothness. In those from Mauritius the diurnal oscillations are conspicuously developed. In South Africa, the observations made at two stations exhibit much local disturbance; those made at Bathurst showing frequently an opposite tendency to those made at Cape Town. The American observations are as yet too incomplete to allow their apparent irregularities to be traced to laws. The Report then proceeds to consider the utility of prosecuting these observations, and advises that the field of inquiry be somewhat narrowed by limiting it to some distinct point of meteorology, such as the tracing of atmospheric waves, and the determination of the co-efficients of the diurnal periods. To the latter point the hourly system of observation alone is applicable; and monthly series (on the 21st of each month) of such observations from a vast number of stations, in which absolutely nothing else were set down than the hourly march of the barometer for twenty-five consecutive hours, so as to begin and conclude the twenty-four hours with an observation, would, in itself, if continued for a few years, leave nothing to be desired on this important head. All observations should be at once reduced, and there should be no omissions, as observations, defective in any way, cease to be comparable, and lose much of their value. The fluctuations already traced, by projecting the term observations, are those only whose total duration of rise and fall is comprised within, or does not much exceed the twenty-four or thirty-six hours over which the term extends; but these are by no means those which, either theoretically, or, indeed, practically speaking, are to be regarded as most important. Mr. Burt laid down, from his own observation, barometric projections, in which the interval between two successive maxima of pressure occupied in the one case seventeen days without any intervening maximum, in another a similar period, with two subordinate maxima interposed, and another where a beautifully symmetrical wave of an extremely remarkable character occupied thirteen days for its complete rise and fall. When dealing with undulations of such extent, it is by no means a visionary speculation to consider the possibility of tracing them over the whole of our globe—nay, perhaps of obtaining evidence of their performing, tide-like, two or more revolutions round its surface; and in this most interesting inquiry Mr. Burt has stated his readiness to engage, should it be the pleasure of the British Association to intrust the subject to his inquiries by appointing him a Committee for that purpose. The Report then passed to the consideration of the winds, which it divided into two classes,—winds of translation, and winds of oscillation, nearly in the way in which the movements of the ocean may be divided into oceanic currents and tide streams, and these again (regarded as the results of oscillatory movements) may be referred to the general laws which regulate the molecular movements of water in contact with the bottom of the sea, when under the influence of the undulatory agitation. The trade winds and greater aerial currents of a similar character, to which the name of monsoons is given, are winds of translation. They have a distinct barometrical origin in the diminution of pressure in approaching the equator, caused by the expansion of the equatorial atmosphere, and the overflowing of the upper strata outwards towards the poles. But this cause is not oscillatory, but permanent. Monsoons also arise in the same way, from local heating and cooling,—periodically renewed, it is true, but in long periods of six months in duration, so as to give rise to steady currents; with such winds the present research has little connexion, except in so far as their powerful influence mixes with and masks the effect of the other class of winds—those which arise from barometic oscillation, and which are connected with such oscillation in a more direct and intimate manner. The oscillations themselves, perhaps, take their rise in local and temporary causes, prevailing over great areas simultaneously,—the principle, no doubt, depending on the prevalence of cloud or clear sky, rain, or dryness, over great tracts for several days or weeks in succession. But once produced, and an extensive atmospheric undulation once propagated, a wind or system of winds dependent on such undulation necessarily arises also. Every wavelike movement in a fluid consists of two distinct things, an advancing form and a molecular movement. Now the advancing form is indicated to us by the barometer—the molecular movement by the wind, and between these two phenomena there subsists of necessity a close and purely dynamical connexion: and it would be no small meteorological discovery, if, by the study of the characters and progress of barometrical fluctuations, we could either make out any law of the greater ones which would enable us even roughly to predict them, or any peculiarity in their physiognomy, by which we could recognize them in their earlier stages, as by this we might possibly be led to the prediction of great storms. It is a fact which has of late been a good deal insisted upon, viz. that at certain stations the winds revolve in one uniform direction: the vane, for example, at Greenwich, (as is stated by the Astronomer Royal,) makes five revolutions per annum in one uniform direction—may not this phenomenon be, in effect, an indication of some atmospheric node, where a line perpendicular to the strata of the atmosphere may be regarded as describing a conical surface round the true vertical. If it be true (as the discussion of the Term Observation may lead us to suspect,) that Brussels is in effect such a nodal point, the examination in this view of its "Wind-Rose" would be interesting. On the subject of revolving storms, Sir J. Herschel states that he is not fully prepared to speak; but he adds, that there is certainly one point of view in which some of the principal of their phenomena would seem capable of explanation in this way of conceiving winds of oscillation, and in which they would become traced up, not into funnel-shaped revolving depressions, in the nature of water-spouts, but simply to the crossing of two large long waves, running in different directions, thus:



Where A A′ A″ represent the progress of one wave, B B′ B″ that of the other, and *t t′ t″* that of the tornado made by their intersection. The way in which a rotary movement in an elliptic or circle, or in some other partly oval and partly rectilinear figure, may result from the combination of two rectilinear movements of advance and recess, will easily be understood by the analogy of the circular and elliptic polarization of light, where rectilinear movements of the ethereal molecules are conceived to be similarly combined. This is the nature of a *vera causa*, which, resulting from dynamical considerations, perfectly general and indefeasible, cannot be without some influence, the only question being that of amount.

The DEAN OF ELY and Dr. ROBINSON testified the great importance of the reductions already effected by Sir J. Herschel, and offered several suggestions as to the best mode of complying with the wishes of Sir John Herschel for continuing the reductions, and having the grant renewed.

Col. SABINE'S 'Report of the Committee for the Translation and Publication of Foreign Scientific Memoirs,' merely enumerated four treatises by Gauss and Lamont, which have been translated and published since the last meeting.

Prof. MACCULLAGH, the President (the Dean of Ely, Vice-President, in the meantime taking the chair,) read a communication 'On the Theory and Laws of Total Reflexion.'—The phenomena of total reflexion had for centuries excited the attention of mathematicians, who had endeavoured in vain to explain it; and it had been regarded by Newton as an insuperable objection to the Undulatory Theory of Light; for, according to him, the vibrations of the

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ether could not be suddenly stopped at the separating surface of the denser and rarer media; as an elastic fluid communicates motion on all sides, the vibrations on arriving at the surface of the rarer medium, should necessarily pass into it, and thus there would always be some refracted light; and total reflexion, on the hypothesis of undulations, would be impossible. It is curious, therefore, to observe that the phenomenon is now explained, and that for the first time, on this very hypothesis, and all its laws deduced with geometrical accuracy. The principles, however, on which the explanation is founded, are altogether new, though in strict accordance with the theory of waves, and the general laws of dynamics. Before the condition of the totally reflected light can be determined, the motion which takes place in the rarer medium—a motion not observable by the senses—must be ascertained; Poisson had caught a glimpse of the way in which the solution was likely to be effected. In some investigations respecting the transmission of motion from one elastic medium into another, across their separating surface, he had found that in certain cases the disturbance in the second medium would be proportional to a negative exponential, which would diminish very rapidly as the distance from the separating surface increased, so that at a very small distance from the surface, the disturbance would be quite insensible. This result enabled him, in a general way, to remove the objection which Newton had urged against the undulatory theory, because it furnished an instance in which the vibration did not sensibly spread beyond a certain surface; but, except so far as this, it did not give the least assistance in the solution of the question of total reflexion. The problem of determining the motion in the rarer medium —the insensible refracted motion—occupied also the attention of Fresnel; and, as he tells us himself, he meditated upon it for six years, without success. But he succeeded completely in discovering the motions of the *reflected* light, by a most ingenious interpretation of the formulæ which he had found for the usual case of partial reflexion, and which give imaginary results when the reflexion is total. Perhaps the rare sagacity of Fresnel was never more conspicuous than in this remarkable instance, in which he applied his formulæ to a case which they did not originally include, and thus succeeded in divining, as it were, the laws that he was in search of. But these laws rested on no physical foundation; nor could they be made to do so without previously determining the laws of the insensible refraction with which they are necessarily connected. To find the laws of insensible refraction, it was necessary to know the general differential equations for the propagation of light in a transparent medium; and to deduce from these laws the laws of total reflexion, it was necessary to know the general equations which subsist at the confines of two transparent media. Both these sets of equations were given, for the first time, by Prof. MacCullagh; the former having been originally published in the *Philosophical Magazine* for February 1836, the latter in the Proceedings of the Royal Irish Academy for December 1839. The equations had been first applied to the solution of the problem of reflexion and refraction, when the reflexion is partial and the refraction sensible, giving rise to one or two visible refracted rays; which is the simpler case, and was therefore the first solved, the solution having been given in the proceedings of the Royal Irish Academy at the latter date. But it was some months later before Mr. MacCullagh perceived that these same differential equations included also the laws of total reflection, and of the accompanying insensible refraction, the only difference between this and the former case being the assumption of more general expressions for the integral of the equations of propagation. The expression for the displacement parallel to each axis of co-ordinates now contains a negative exponential of which the exponent is a linear function of the co-ordinates, this exponential being multiplied by a quantity which contains, in general, both the sine and cosine of the phase. By reason of this exponential, the vibrations in the rarer medium rapidly decrease in magnitude as the distance from the surface of separation increases, becoming insensible at a very small distance from that surface; and when the aforesaid expressions for the displacements are substituted in the equations of propagation, we get certain relations among the constants, which relations are in fact the laws of the insensible refraction. The laws of the totally reflected light are then easily deduced, by means of the equations which subsist at the separating surface. It is to be observed that the reflection is not *assumed* to be total, but is *proved* to be so, from the equations last mentioned; and the laws of this reflexion come out the very same (for ordinary media) as those discovered by Fresnel in the singular way before alluded to. On account of the novel character of the laws of insensible refraction, Mr. MacCullagh entered into some details respecting them. The vibrations are in this case *elliptical*, every particle of the rarer medium describing an ellipse, which has the directions and the *proportion* of its axes every where the same; but the *magnitudes* of its axes rapidly diminish as the distance of the particle from the common surface of the media increases. It would, however, take up too much space to go into these laws, which will be published in the Transactions of the Royal Irish Academy. The problem of total reflexion was considered by Fresnel only with reference to two ordinary media. The preceding method, however, is general, and solves the problem in its widest extent. The most complicated case is that in which the rarer medium is supposed to be a doubly refracting crystal, the crystal being covered with a fluid of greater refractive power than itself, so that total reflexion may take place at the common surface. We then have insensible refraction within the crystal, and it is found that this refraction is *double*, giving rise to two insensible waves, in each of which the vibrations are elliptical. The laws of this *insensible double refraction* are very general, and include, as a particular case, the laws of double refraction discovered by Fresnel.

The SECRETARY then read Sir J. W. F. Herschel's 'Report on the Nomenclature of the Stars.'—The Committee reported that certain celestial charts of great merit have recently appeared in Germany, and that others are in progress of publication, which, if answerable to the expectations they have been led to form of them, may influence their decision both as to the names and boundaries of the constellations; they consider it desirable, therefore, to defer their decision till they shall have been enabled to consult these works.

Prof. LLOYD read a paper 'On the Regular Variations of the Direction and Intensity of the Earth's Magnetic Force.'—In this communication the author has given the principal results of the series of observations which have been made at the Dublin Magnetical Observatory, as far as they have been yet reduced. These observations were commenced in the beginning of the year 1839, and have been continued, almost without interruption, to the present time. Since the beginning of the year 1840, they were taken every two hours, day and night, in accordance with the general plan of observation laid down by the Royal Society. The elements directly observed are the *declination* and the *two components* (horizontal and vertical) *of the intensity*, and from the variations of the latter, those of the *total intensity* and *inclination* are readily deduced. The means of observing the vertical component of the intensity having proved not altogether satisfactory, another instrument has since been contrived by the author, by which the changes of the inclination are given directly. Prof. Lloyd would not occupy the time of the meeting with any account of the instruments or methods of observation, which are now sufficiently known by all interested in the subject of terrestrial magnetism, but would proceed at once to the results obtained, so far as they related to the regular changes of the magnetic elements, commencing with the *diurnal changes*. These variations were projected in curves, which represented the course of the mean daily changes for the entire year, for the summer and winter half years, and for each month separately.

Declination.—The mean daily curve of the changes of declination for the entire year exhibits a small easterly movement of the north end of the magnet during the morning hours, which reaches its maximum about 7 A.M. After that hour, the north end moves rapidly westward, and reaches its extreme westerly position at 1h 10m P.M. It then returns to the eastward, but less rapidly, the easterly deviation becoming a maximum about 10 P.M. The mean daily range = 9.3 minutes. During the summer months the morning maximum at 7 A.M. is more marked; the evening maximum, on the contrary, disappears, there being a slow and regular movement of the north end to the eastward from 7 P.M. until 7 A.M. In winter, on the other hand, the evening maximum is well defined, and the morning maximum disappears, there being a slow and regular westerly movement until 9 A.M., after which the movement becomes more rapid in the same direction. The epoch of the extreme westerly position of the magnet is nearly the same throughout the year. The greatest daily range, in summer, is about 13.7 minutes; the least range, in winter, about 7.2 minutes.

Horizontal Intensity.—The mean daily course of the horizontal force, for the entire year, has two maxima and two minima. The first minimum occurs between 1 A.M. and 3 A.M., which is followed by a maximum about 5 A.M., or a little after. These fluctuations are small. A second and principal minimum takes place at 10h. 10m. A.M.; and a second, or principal maximum, about 6 P.M. The mean daily range =.0024 of the whole intensity. In the summer months the smaller maximum and minimum disappear, the intensity decreasing continually throughout the night, but slowly, until 5 or 6 A.M., after which the decrease becomes rapid. There are, consequently, but one maximum and one minimum in the mean daily curve, which correspond nearly in epoch with the principal maximum and minimum of the curve for the entire year. In the winter months, on the other hand, there are three maxima and three minima, the evening maximum appearing to break into two. The epoch of the morning maximum moves forward as the time approaches the winter solstice, appearing to depend upon the hour of sunrise, which it precedes by a short interval. The epoch of the principal minimum is nearly constant throughout the year. The daily range is greatest in the month of July, when it is about .0045 of the whole intensity; it is least in the month of January, being then about .0008 of the whole.

Total Intensity and Inclination.—The total intensity appears to vary very little throughout the day. It seems to be least about 9 A.M., and then to increase, attaining a double maximum in the afternoon. The total range, however, being very small, the variations of the two components of the intensity are dependent chiefly upon the changes of the inclination. The inclination is greatest between 10 h. and 10 h. 30 m. A.M., and least about 6 P.M., the epochs corresponding with those of the least and greatest values of the horizontal intensity. The daily range is about two minutes in the early part of the year, and increases to more than double of that amount in summer. If we combine the changes of declination and inclination, the former being multiplied by the cosine of the absolute inclination, we obtain the whole movement of the north end of the magnet in free space, or the curve formed by the intersection of the magnetic axis with the sphere whose radius = unity. The whole movement during the first six hours of the day is inconsiderable. It appears, on a review of these facts, that the diurnal changes in the direction of the magnetic force are (as might be expected) connected with the diurnal movement of the sun, and its times of rising and setting. The changes of the intensity appear to be influenced in addition by some other cause, or by the same cause operating less directly. Prof. Lloyd concluded his paper by an account of the annual changes in the magnetic force at Dublin, as far as they have been hitherto determined.

Col. SABINE said, that the labours of Prof. Lloyd in this department of physical research were most important and extensive; yet he was happy to inform the Section that there was now in the room a foreign scientific gentleman, Dr. Langberg, of Norway, the minuteness of whose researches even exceeded Prof. Lloyd's; for whereas these observations were made every two hours during day and night, the observations of Dr. Langberg were made at intervals of only ten minutes day and night.—The DEAN OF ELY inquired whether the results of those most laborious observations had yet been published. —Dr. LANGBERG replied that a portion of them had been published in Gauss and Weber's Resultate.

'On the Circumstances which affect the Energy of Artificial Magnets,' by the Rev. W. Scoresby, D.D. —The object of this communication, Dr. Scoresby

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stated, was not to enter into the extensive bearings of the subject announced, which the time of the Section would not allow; but he might just state, in general terms, that the energy of permanent artificial magnets, of which alone he designed to speak, was affected by a considerable variety of circumstances, all acting by laws peculiar to themselves, and thus occasioning differences in the resultant energy whenever any of the circumstances might be changed. These circumstances comprised quality of steel, denomination (such as cast steel, shear steel, blister steel, &c.), temper or hardness, mass, and form. Hence, from the varying influence of these several circumstances, it was impossible to give a general answer to the inquiry, as to the best kind and temper of steel for permanent magnets. In large magnets, indeed, consisting of considerable combinations of bars or heavy masses, he, Dr. Scoresby, had sufficiently determined the fact, that best cast steel, made as hard as possible, was the most effective; but for small magnets or thin compass needles, other steel, or cast steel tempered, became most effective. In a six-inch bar which he exhibited, of 600 to 700 grains' weight, hard cast steel was advantageously employed; but in thin plates, used singly or in pairs, such hardness required to be reduced. But by extensive investigation of the effects of these several conditions, if any particular case were stated, he could easily determine the requisite qualities. That the power of a magnet was essentially dependent on both *quality* and *hardness*, he, Dr. Scoresby, proceeded to show by experiment with four small bars of similar size, but different qualities or tempers. One lifted only 600 grains, another about 1,000, another the same, another 3,200 grains. Tried by Dr. Scoresby's mode of testing, described last year, he found the first to be bad in quality; the second inferior, and too soft; the third good in quality, but not hard enough; the last excellent in quality and hardness. On being laid in succession upon the test bar, the first three lost all their power, whilst the last retained still the power of lifting a key of 3,200 grains' weight. Two anomalies in practical magnetism were then described. First, the experimentally determined fact, that proportional magnets of similar steel and temper were not energetic proportionally with their masses; in other words, that two magnets, one, for instance, being double in all its dimensions of the other, would not exhibit powers corresponding with their masses, or in proportion to the cubes of their lengths,—the proportions instead of being as $1^3 : 2^3 = 8$, would perhaps be found to be as 1 to 5 or 6 only. Hence it would be inferred that magnets could not be advantageously enlarged to an indefinite extent; at the same time, from the experiments already made, he, Dr. Scoresby, would have no difficulty in constructing a magnet of a ton weight, and, by means of his peculiar test (which he exhibited to the Section), of rendering every bar effective. The other anomaly to which he referred, was that arising out of difference of form. In all his experiments, on more than 1,000 bars or plates, he had always found that extreme hardness was the most effective in large or considerable combinations of straight bar magnets. His surprise was therefore great, on trying the same principle on two horse-shoe magnets of five and fifteen bars, to find that the same law did not prevail. The magnets, until reduced in temper, were of low power. To reduce them by a fixed and determinate rule, he, Dr. Scoresby, adopted a bath of oil, boiling at about 600°. He tried the effect of various temperatures, from 300° to the boiling, and thence determined the ratio of improvement until he obtained the best. The magnets, annealed ultimately at a uniform temperature of 505°, now exhibited very superior powers, lifting from seven to nine times their own weight.

The Dean of Ely pointed out the great practical value of these researches, as bearing directly upon the proper construction of ships' compasses. He suggested, that unless Dr. Scoresby took the trouble of reducing these valuable observations to some more permanent form, and publishing them, they would be lost.—Dr. Scoresby replied that he had tabulated the results, and laid before the Physical Section at Manchester diagrams which placed before the eye at a glance the most important of these results, and that he was making preparations to publish them in a separate form. Another object which he contemplated, was the connexion of the best form of magnet with the economical production of power; and he had little doubt that the magnet would yet be used for the production of motive force. Whenever that was the case, he felt assured the permanent magnet would be found more economical than the galvanic battery. As matters stood, even now he could engage to produce, if requisite, a magnet of over a ton in weight.

'Description of a Galvanometer,' by Mr. J. P. Joule.—It is a well-established principle in electrodynamics, that if a small magnetic needle be suspended in the centre of a coil or helix, and in the plane of its axis, the tangents of its deflections will be nearly, but not exactly, proportional to the quantity of current passing through the coil. It has, therefore, been found necessary to construct tables for turning the deflections of the needle into quantities of current. The necessity of forming these tables was first insisted upon by M. Becquerel; and in his Treatise on Electricity he has pointed out the laborious experimental processes employed by himself and others in their construction. It is obvious that one table would suit all instruments possessing the same relative proportions. And the instrument which Mr. Joule presented to the notice of the Association, was designed as a *type* for the construction of galvanometers. It consisted of a needle, three inches long, suspended in the centre of a coil of six inches diameter. By a simple mechanical contrivance the coil could be removed from the instrument, and replaced by others adapted for the measurement of currents of different quantities and intensities; but in all cases their dimensions were to be exactly similar, and their diameter exactly twice the length of the needle. A most important part of the instrument was the needle, which was constructed on Dr. Scoresby's principle, and consisted of two straight and perfectly hard pieces of watch spring, placed at a distance from each other of about ⅛ of an inch, the agate cap being fixed between them. The importance of this form of needle consisted in the facility it presented of constructing different needles perfectly similar to one another with regard to the distribution of magnetism in them, which is essential to the accuracy of the same table applied to different instruments.

Sir W. R. Hamilton presented the result of some investigations connected with the Calculus of Probabilities. The advantage of the method therein proposed is, that the auxiliary variable (which he calls the "argument of probability," and suitably determines,) depends, in general, more simply than the probability itself, on the conditions of a question; while the introduction of this new conception and nomenclature allows some of the most important known results respecting the mean results of many observations to be enunciated in a simple and elegant manner.

The Dean of Ely observed, that the value of the communication just laid before the Section by Sir W. Hamilton could scarcely be appreciated by those not acquainted with the fact, that it is by the aid of formulæ furnished by this calculus that observers were now universally in the habit of estimating the degree of dependence to be placed on all astronomical observations, and on the experiments which were the foundation of every branch of physical inquiry.

'On the Changes which Bodies undergo in the Dark,' by Mr. R. Hunt.—At the last meeting of the British Association great interest was excited by the announcement of a discovery by Möser, of Königsberg. This discovery was, that all bodies were capable in the dark of impressing their forms upon other bodies brought near them. Since that period three papers have been published in the Scientific Memoirs, which fully set forth the views entertained by Möser; and the subject has occupied the attention of Prof. Draper, of New York, of Mr. Prater and others in England, and also of Fizeau in France. Both Professors Möser and Draper attribute the phenomena to the radiation in darkness of light which has been absorbed, and which remains latent in all bodies; while Fizeau seeks to explain them by the existence of films of organic matter, which are easily disturbed, and in this view he is followed by Sir David Brewster, by Prof. Grove, and to a considerable extent by Mr. Prater. For the purpose of testing these hypotheses, Mr. Hunt made the following experiment. Three flat bottles, manufactured for Mr. Hunt's experiments on the influence of light on plants, were carefully prepared with three differently coloured fluids. An intense solution of carmine in ammonia, which admitted the permeation of the red rays only; a strong solution of the sulphate of chromium, through which but a portion of the most refrangible red and the orange and yellow rays only passed; and the ammonia sulphate of copper, which absorbed all but the most refrangible portion of the spectrum. Thus were obtained the means of isolating, with a tolerable degree of purity, the calorific, the luminous, and the chemical spectra. Having several designs cut out of white paper, these were placed on copper plates, and being covered with the above bottles of fluids, placed in the sunshine. After remaining exposed for different periods at different times, from half an hour to three hours, they were brought from the light, and the plates placed in the mercurial vapour box, and subjected to its influence. In no instance did any impression appear on the plates which were placed under the blue or yellow fluids, but in every case most decided impressions on those plates which were subjected to the influence of the red rays. Indeed, in some cases the impressions were beautifully visible without the use of mercurial vapour. It does, therefore, appear, when we take into consideration besides the above facts, also the fact which has been admitted, that artificial heat, at least, accelerates this molecular change, that an amount of evidence has been obtained in favour of the hypothesis of calorific disturbance, superior to the supposed evidences in favour of the absorption and radiation of any other solar emanation. From another series of experiments made with washed and unwashed plates, Mr. Hunt concluded that organic matter is not the cause of these images; but that the effect is due either to some disturbance of the latent caloric, which produces a molecular change, or to a thermo-electrical action, which it is difficult to understand. Had the effect been due, as M. Fizeau has stated, to slight layers of organic matter of a volatile nature, it appears natural to suppose that these mysterious images would have been found only on the very surfaces of the plates. Now this is far from being the case. These images are often found to be impressed to a great depth into the metal. Mr. Hunt in many cases removed several surfaces of copper, and yet had been able to revive the images. He possessed copper plates rendered useless by the impressions, which he has in vain endeavoured to remove.

Mr. Nott thought it idle call in the aid of Mr. Draper's Tithonic rays to perform an office for which the well known and understood principles of electricity would, as he conceived, be amply sufficient to account, as there was always electricity developed upon the contact of two dissimilar bodies.—Mr. Hunt leaned to the opinion, that those who maintained that electricity was never developed by simple contact, come nearer to a correct interpretation of all the known facts.

Section B.—CHEMISTRY AND MINERALOGY.

'Chemical Suggestions on the Agriculture of Cork,' by Thomas Jennings, Esq.—The author drew attention to the present state of Agriculture in the south of Ireland, and to the immense importance of some system by which the value of the limestones and sands of the district might be carefully ascertained by good chemical analysis. Two kinds of limestone were found in the neighbourhood of Cork, the variety which yielded the best lime for building was found to be very inferior to the other as a manure. The sands from the bed of the river Lee, and many of the sea sands were used as manure with very uncertain results. The author suggested the propriety of having correct analyses made, and large masses of the rock, or of the sand, placed in some museum, where the results of careful analysis should be registered.—Dr. Kane thought that the impulse given by the celebrated work of Liebig was rather likely to tend to injury than otherwise. Agriculturists were led to expect great results from the application of chemistry to agriculture, and imagined that they might have all the advantages of the science without incurring any expense.—Dr. Apjohn concurred in the justice of Dr. Kane's remarks.

'Some Remarks on the Chemistry of the Arsenites,' by J. Apjohn, M.D.—This paper contained an account of some desultory experiments, made with

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the view of obtaining a more exact knowledge of the Arsenites than can be acquired from books. Although a valuable addition to toxicological chemistry, it was wholly of a technical character, and offered no general truths or discoveries which could render it interesting beyond the laboratory.

'On the Calorific Effects of Magneto-Electricity, and the Mechanical Value of Heat,' by Mr. J. P. Joule.—Although it has been long known that fine platinum wire could be ignited by magneto-electricity, it still remained a matter of doubt whether heat was evolved by the *coils* in which the magneto-electricity was generated: and it seemed indeed not unreasonable to suppose that *cold* was produced there, in order to make up for the heat evolved by the other parts of the circuit. The author had endeavoured therefore to clear up this uncertainty by experiment. His apparatus consisted of a small compound electro-magnet, immersed in water, revolving between the poles of a powerful stationary magnet. The magneto-electricity developed in the coils of the revolving electro-magnet, was measured by an accurate galvanometer; and the temperature of the water was taken before and after each experiment by a very delicate thermometer. The influence of the temperature of the surrounding atmospheric air, was guarded against by covering the revolving tube with tinfoil, &c., and by the adoption of a system of interpolation. By an extensive series of experiments with the above apparatus the author succeeded in proving that heat *is* evolved by the coils of the magneto-electrical machine, as well as by any other part of the circuit, in proportion to the resistance to conduction of the wire and the square of the current; the magnets, having, under comparable circumstances, the same calorific power as the voltaic electricity. Prof. Jacobi, of St. Petersburgh, had shown that the motion of an electro-magnetic engine generates magneto-electricity in opposition to the voltaic current of the battery. The author had observed the same phenomenon on arranging his apparatus as an electro-magnetic engine; but had found that no additional heat was evolved on account of the conflict of forces in the coil of the revolving electro-magnet, and that the heat evolved by the coil remained, as before, proportional to the square of the current. Again, by turning the machine contrary to the direction of the attractive forces, so as to *increase* the intensity of the voltaic current by the assistance of the magneto-electricity, he found that the evolution of heat was still proportional to the square of the current. The author discovered therefore, that the heat evolved by the voltaic current is invariably proportional to the square of the current, however the intensity of the current may be varied by magnetic induction. But Dr. Faraday had shown that the chemical effects of the current are simply as its quantity. Therefore he concluded that in the electro-magnetic engine, a part of the heat due to the chemical actions of the battery is lost by the circuit, and converted into mechanical power; and that when the electro-magnetic engine is turned *contrary* to the direction of the attractive forces, a *greater* quantity of heat is evolved by the circuit than is due to the chemical reactions of the battery, the overplus quantity being produced by the conversion of the mechanical force exerted in turning the machine. By a dynamometrical apparatus attached to his machine, the author ascertained that, in all the above cases, a quantity of heat, capable of increasing the temperature of a pound of water by one degree of Fahrenheit's scale is evolved with the magnetism which possesses a force sufficient to raise a weight of about 874 pounds to the height of one foot.

'On a new method of testing the Hygrometric Formula usually applied to observations made with a wet and dry Thermometer,' by J. Apjohn, M.D.—Some years ago Prof. Apjohn communicated to the Irish Academy a formula for inferring what is called the dew-point, from observations of the wet and dry thermometers alone, and he considered the accuracy of his formula as fully established by three experimental tests, which he explained in a memoir read to the same learned body. "But finding," he says, "that some still doubted, I thought it might be as well to give publicity to a fourth method of verification which I have lately employed, and which has in the fullest manner sustained the general conclusion to which the previous test experiments had conducted. It is well known that if unity represents the specific gravity of dry atmospherical air at the temperature of 60°, and under a pressure of 30, that its specific gravity at the temperature t'', and under the pressure f'' will be represented by the expression

$$\frac{521}{461+t''}\times\frac{f''}{30}$$

Now if we suppose the air at t'' to be saturated with moisture whose elastic force is f'', the specific gravity of the aqueous vapour will be $\frac{521}{461+t''}\times\frac{f''}{30}\times.625$, the latter factor being the density of vapour in relation to air having the same temperature with it, and existing under the same pressure. The air, however, being not at its dew-point, but at some higher temperature t, in order to obtain the specific gravity of the vapour at this latter temperature, the expression already got must be multiplied by $\frac{461+t''}{461+t}$, by which it will become

$$\frac{521}{461+t}\times\frac{f''}{30}\times.625.$$

This, then, is the exact specific gravity of aqueous vapour in air, whose temperature is t, and whose dew-point is t''. And multiplying this by .31 v, .31 being the weight of one cubic inch of atmospheric air, and v the volume, or number of cubic inches of air,

$$\frac{521}{461+t}\times\frac{f''}{30}\times.625\times.31\ v=\frac{3.3647\,f''}{461+t}\times v$$

is the weight of v cubic inches of aqueous vapour whose maximum tension is f'', and existing in v cubic inches of air whose temperature is t. Let us suppose this quantity to be determined by experiment, and to be represented by w. Then,

$$\frac{3.3647\,f''}{461+t}\times v=w, \text{ and}$$

$$f''=\frac{w}{v}\times\frac{461+t}{3.3647}.$$

Knowing therefore w, which may be got very accurately by experiment, we can calculate f''. But, by the hygrometric formula,

$$f''=f'-\frac{t-t'}{87}\times\frac{p-f'}{30}$$

this latter value should, of course, be equal to the former; and without detaining the Section with the actual numbers which I have obtained, I may state that the method just explained has completely established the accuracy of the expression which gives the force of vapour at the dew-point in terms of the difference of temperatures of the wet and dry thermometer, of the pressure of the air, and of the tension of vapour at the temperature indicated by the instrument, whose bulb is kept moist.

I have only in conclusion to state that the quantity w is got by slowly passing, by means of an aspirator, a known volume of atmospheric air through a system of two tubes, one of which is packed with small fragments of chloride of calcium, and the other with asbestos moistened by oil of vitriol.

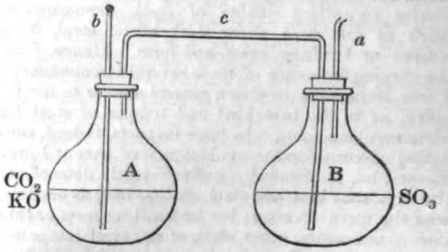
TUESDAY.

'On the Minerals of Cork,' Mr. R. W. Townsend.—A series of minerals, all of them collected by Mr. Townsend, was exhibited. This collection included some beautiful specimens of copper pyrites, grey copper, and malachite, manganese ores of a fine character, and some rare iron ores, and may be regarded as giving a fair view of the mineralogical condition of the county.

Mr. Townsend also exhibited a specimen of manganese taken from the deposit formed by a thermal spring near the Cape of Good Hope. The water issued at a temperature of 110°, and so large was the quantity of manganese, which, in some form, it held in solution, that a very thick incrustation lined the stream within a short distance of the spring.

Report of the Progress made in the Inquiry into the State of the Iron in the Axles of Locomotive Engines, by W. Lucas, Esq.—Little or no progress has yet been made in this inquiry, the Report on which is, therefore, deferred till the next meeting of the Association. Iron of the first quality, and which breaks with a fine fibrous texture, becomes, by cold swaging, changed into a crystalline texture, and consequently brittle. It is again restored by annealing to its first fibrous state. It has been found by experiments that mere concussion, without any hammering, suffices to produce the same crystalline structure.

Abstract of a letter from Dr. Will, of Giessen, 'On an improved method of ascertaining the commercial value of alkalies or carbonated alkalies, acids, and oxides of manganese.'—The apparatus by which this determination is effected consists of two small glass flasks, A and B, connected by the bent tube *c*, which passes through corks in the necks of the flasks.



Into the flask A is put the solution of the substance to be tried, and into B is put concentrated sulphuric acid. Two other tubes pass through the corks in the flasks—the one, passing through the cork of A, dips below the surface of the solution, and is closed with a small piece of wax, while the one in B is left open, and does not reach below the fluid contained in it. Suppose the flask A to contain a weighed quantity of a solution of a carbonate, then a known quantity of sulphuric acid is introduced into B, and the whole apparatus weighed: the tube *b* being then closed with wax, if air be blown into *a*, a portion of the sulphuric acid passes over through the tube *c* into the flask A, and comes in contact with the carbonate. The consequence is an evolution of carbonic acid, which must go through the concentrated sulphuric acid, and is thus made perfectly dry. When all the carbonate is decomposed, the piece of wax on the tube *b* is removed, and air sucked through the tube *a*, in order to remove all the carbonic acid. The apparatus is then to be weighed, and, from these data, the quantity of alkali combined with carbonic acid may be easily calculated. The same method is applicable to the acids, particularly to vinegar, which was till now a very tedious and, at the same time, a very inaccurate operation. Dr. Will considers that the value of soda or potash can be thus determined with much greater accuracy than according to the method of Descroizell, improved by Gay-Lussac. If a soda contains a sulphite or a hyposulphite, which is almost always the case, the alkalimetrical method in use at present gives quite wrong results: the same is the case if potash contains phosphates, silicates, &c. Full details, with tables, will be given in a pamphlet, which will shortly appear, translated into English.

'On the Relative Electro-Negative Powers of Iodine and Fluorine,' by Rev. T. Knox.—The object of this paper was to controvert the statement made by Brande in his 'Chemistry,' that the fluorides are not decomposed by chlorine or iodine; and to show, as the result of experiments, that fluorine has been erroneously placed above iodine as a negative element.

'On the Electricity of High Pressure Steam, and a description of a Hydro-Electric Machine,' by W. Armstrong, Esq.—This paper recapitulated all that has been done in this very interesting inquiry. The author assents to Dr. Faraday's opinion, that the force with which the particles of water are rubbed against the glass, is, in this case, the cause of the developement of electricity.

'Eulogium on the late R. Kirwan, Esq. L.L.D.' by Dr. Pickells.—The author traces the progress of this very distinguished philosopher from the period when, by the death of his brother, who was accidentally shot while entering the Irish House of Commons, he retired from the bar. For his first efforts, a series of essays, he received the Copley medal, and he was elected a member of the Royal Irish Academy. Chemistry and mineralogy were the sciences to which Mr. Kirwan particularly applied himself. He was fond of metaphysics, and wrote a volume on logic. He also bestowed much attention on meteorology, and his essay on the variations of the barometer has obtained the approbation of Dalton and others.

'On the late Fires at Liverpool, and on Spontaneous Combustion,' by Mr. A. Booth.—This communi-

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cation consisted merely of an enumeration of cases in which fires had, as it was supposed, originated in the spontaneous combustion of material used in manufactures—and the author suggested the propriety of the Association influencing government to institute an expensive series of experimental inquiries in this class of phenomena, which are but ill understood.

MONDAY.

SECTION C.—GEOLOGY AND PHYSICAL GEOGRAPHY.

'On the Granite and other Volcanic Rocks of Lundy Island,' by the Rev. D. Williams, F.G.S.—Mr. Williams described this island as a mass of grey granite, three miles long by about half a mile wide, flanked at its S.E. angle by slate rocks, which, beyond the immediate influence of the granite, had an E. and W. strike, and extended for about half a mile. The circumstances attending the granite were altogether unlike those of any granite mass of Devon or Cornwall. The usually abundant evidences of the processes by which the bounding rocks had been reduced and converted into granite in the vast volcanic laboratories, were all absent. He could not discover a vestige of a granite vein, nor could he observe any where a trace of gneiss, mica, or chiastolite slate. In Devon and Cornwall, he had often observed that the mineral characters of granite, especially in the veins, varied with the lithological constitution of the sedimentary or other rocks, out of which it had been derived, and with which it was so intimately associated. Besides, the incorporation, the welding, as it were, of the granite in veins with the sedimentary rock, was commonly so perfect that it was altogether impossible to separate them. Now at Lundy Island, although he had repeatedly tried at several visits, he never had succeeded in detaching a specimen of slate united with either the granite, trap, or porphyry, though it was considerably indurated and altered by them, and otherwise in precisely the same condition as the slates in Cornwall. He proposed, in reference to the agency of heat on rocks contiguous to igneous masses, to distinguish between *active* and *inert* heat—the former exerted in reducing the minerals to fluids, the latter simply indurating and otherwise partially altering them. The junctions of the slate and granite at Lundy, which were very clearly exposed on the N.E. and the S.W. evidenced nothing more than the operation of inert heat: the granite there was manifestly older than the slates; the slates were older than the traps; and the traps which traversed slate and granite were older than the porphyries, which cut off and shifted the traps.

'On the Discovery of the Remains of Fish, and other Fossils in the Killas of Cornwall,' by Mr. C. W. Peach.—These remains were discovered in the slaty rocks ranging E. and W. of Palperro: they occurred in tolerable plenty, though usually in a fragmentary condition. The most marked specimens appear to be fragments of the bony plates of Cephalaspis, the spine of Onchus, and the dermal covering, or shagreen, of the Sphagodes. The author also stated that he possessed a larger specimen, containing apparently the scales of a ganoid fish. At Goran he found a conglomerate in which are large rolled masses of limestone, with orthoceratites, crinoidea, and corals; and at Great Peraver there is a quartz rock, full of organic markings, resembling the tribes of the recent Sabellaria of the coast.

Mr. MURCHISON observed that this discovery confirmed, in a very remarkable manner, the view which Mr. Sedgwick and himself had taken of the age of these rocks. Those fish-remains appear to belong to the Upper Silurian, the oldest rocks in which the remains of any vertebrated animals have been discovered, and they occur in rocks forming the axis of S. Devon, which he had always considered the oldest in that country.—Mr. PHILLIPS stated, that the earliest discovery of remains of fishes in the slate rocks of Cornwall was announced in Sir H. De la Beche's Report; and he had himself figured in his 'Palæozoic Fossils' the scale of a holoptychius, found in rocks lower than the Plymouth limestone, agreeing, however, more nearly with a species from the carboniferous series than with that of the old red sandstone. Mr. Phillips regarded the fish-remains discovered by Mr. Peach as equally related to the carboniferous and Silurian forms, and probably belonging to an intermediate position, on a parallel with the cornstones of Herefordshire.

'On some Beds of Limestone in the Valley of Cork,' by C. Y. Haines, M.D.—This outlying portion of the carboniferous system is described as consisting of three thin beds of ferruginous limestone, interstratified with carboniferous slate and yellow sandstone, forming part of a series underlying the limestone of the Cork valley; it is situate at Riverstown, and crops out at the summit of an anticlinal elevation; the limestone and slate contain Encrinites, Turbinoliæ, Spirifers, &c. Dr. Haines also exhibited some rare and undescribed fossils from the Cork limestone, and a slab of millstone grit from Kilrush, County Clare, containing some new and extraordinary impressions, apparently of a marine Annelid, slightly resembling a species of Myrianites figured in Mr. Murchison's Silurian system, and occurring in the Cambrian slates.

Mr. GRIFFITH observed, that he had not been previously acquainted with this particular locality: he had no doubt these bands of limestone occurred at many other localities.

'On the old Red Sandstone, or Devonian, and the Silurian Districts of Ireland,' by R. Griffith.—The author stated that he should consider these two systems together, on account of the difficulty of separating the Silurian strata, which were characterized by fossils, from the Devonian, which in Ireland were only known by position and mineral character. The most northern district coloured as old red sandstone on Mr. Griffith's map, extends from Enniskillen, in the county of Fermanagh, to Pomeroy, in the county of Tyrone; and from Lisbellaw to Lisnarick, in the county of Fermanagh, occupying an area of about 300 square miles. To the north and north-west it is bounded by granite and metamorphic rocks, and to the east, south, and south-west by the carboniferous strata of Tyrone and Fermanagh. The lower beds of the latter series are usually unconformable to the brownish red sandstone and conglomerate of the system beneath. The second district of red sandstone described by Mr. Griffith forms a narrow ridge, known as the Curlew Mountains, and extends from Drumshambo, at the foot of Lough Allen, County Leitrim, in a western direction, by Moygara to Mullaghanoe Hill, in the county of Sligo, a distance of thirty-two miles, the breadth of the district being seldom more than three miles, and the greatest elevation 863 feet. The strata consist of a reddish-brown sandstone, covered unconformably by carboniferous rocks, and alternating with shale, and conglomerate which is occasionally trappean. North of Ballaghdeneen, County Mayo, there is a considerable tract of metamorphic conglomerate, passing sometimes into semi-porphyry, and at other localities becoming schistose, and passing into compact brown shale. In the midst of the metamorphic porphyry at Egool, immediately to the south of the Mountain of Mullaghanoe, is a series of rocks composed of alternations of brownish red sandstone and shale, greenish grey quartzite and slate, and impure limestone. Out of nineteen species from this limestone which occur in England, three belong to the Caradoc sandstone, three are common to the Caradoc and Wenlock formations, and sixteen to the Wenlock and Upper Silurian. Another district of the red sandstone and conglomerate is situated to the north of Castlebar, and occupies the same geological position in regard to the carboniferous series, as those already mentioned, but as yet no fossilliferous beds have been discovered within its limits. At Kildare the author had discovered thirty-two species of fossils in a mass of limestone: of these, eighteen are described in Mr. Murchison's Silurian system, all of which occur in the Caradoc sandstone, five of them, however, being common to the Wenlock and upper rocks.

Mr. PHILLIPS remarked, that, as the red colour of rocks was due to local physical agents, it could be of little value in classifying strata, compared with the evidence derived from organic remains. The red rocks, however, generally marked conditions of the ancient sea, unfavourable to organic life, so that this principal source of evidence was often wanting.

'On the Important Additions recently made to the Fossil Contents of the Tertiary Basin of the Middle Rhine,' by R. I. Murchison, Esq.—After a sketch of the geographical limits and geological relations of the tertiary deposits which occupy the Valley of the Rhine and Mayne, around the towns of Mayence, Frankfort, and Darmstadt, Mr. Murchison gave an account of the recent discoveries made by M. H. von Meyer, M. Kaup, of Darmstadt, and M. Braun, of Heidelberg. Of the animals of this tertiary basin, M. von Meyer had catalogued and was preparing for publication, 68 mammifers, 30 reptiles, 13 birds, and 8 batrachians—nearly all being undescribed species, and most of them of small dimensions. Amongst the new animals discovered by M. Kaup, were mentioned the Chalicotherium, a genus allied to Anoplotherium and Lophiodon; the Hippotherium, differing from the recent Equus in the possession of an additional metacarpal bone, and a minute saurian, named *Pisodon Colei*. M. Kaup had determined from an examination of the remains of various species of rhinoceros, tapir, &c. occurring in this deposit, that the Fauna of the period presented a close affinity to the types of the Indian and Sumatran archipelago, and were entirely distinct from all known European mammalia. He had also collected a large series of mastodontoid remains, which completely proved the views of Prof. Owen, respecting the identity of the American Tetracaulodon with the true Mastodon. The invertebrata of the deposit have been examined by M. Alexander Braun, and have been found to comprise 450 species, 303 of which are mollusca, and 103 shells,—of which, ten species only were identical with living forms. Many of the shells approach closely in form to those in the Calcaire Grossier of Paris, and this circumstance, together with the occurrence of the Anthracotherium, and of an animal intermediate between the Anoplotherium and Palæotherium, makes it probable that the deposit belongs to the same age as the gypsum beds of Montmartre, and the Ryde and Binsted strata of the Isle of Wight. These tertiary beds are covered with gravel, sand, and löss, containing ninety-six species of shells, fifty-six of which are terrestrial, and forty fluviatile. Of these, seven belong to species now living, and nine others are probably varieties of existing species—the most abundant species are very rare in a living state, whilst those now common are of unfrequent occurrence in the löss. With the shells are associated the remains of mammoth, rhinoceros, tichorinus, &c., the bones of which have evidently received very little injury from diluvial action; and from the frequent occurrence of entire skeletons, Mr. Murchison infers that these superficial deposits were formed by very tranquil operations, and that the great mammalia inhabited tracts immediately adjacent to the spots where they are now entombed.

Mr. OWEN stated, that the Mastodon of the Mayence basin was identical with the species found in the Norwich Crag, which was likewise a fluvio-marine deposit. He had not seen any bones in the English tertiary or drift, which could be distinguished from the ordinary horse or zebra, excepting a few teeth, which were more curved than usual, and might possibly have belonged to the Hippotherium.

SATURDAY.

SECTION D.—ZOOLOGY AND BOTANY.

The Rev. W. HINCKS, of London, exhibited specimens of abnormal forms in the flowers of Fuchsia. He remarked that there were two series. The first, in which the petals, sepals, and stamens were arranged in *fives*, the second, in which the sepals were in *threes*, whereas four is the normal number on which the parts of the flowers are arranged in the whole order Onagraceæ. The normal number of the parts, in exogenous plants, is five. The first series, therefore, which exceeded the quaternary arrangement of its flowers, might be looked upon as abnormal. In the second series the number of parts was reduced by the adhesion of the parallel edges of two sepals.

Dr. LANKESTER traced the abnormal developement of flowers to an increase, decrease, or alteration in the nutrition of the plant. This might be effected by injury to the plant, or by removing it from the circumstances in which it naturally grows. In the instance of the fuchsia, it evidently arose from cultivation. By experiments of this kind, ready-made in Nature, we might deduce the general laws of the developement of plants.

Mr. STRICKLAND then read the Report of the Committee 'On Zoological Nomenclature;' and stated, that several hundred copies of the Report printed in the last volume of the Transactions, had been circulated, and that the rules therein laid down for zoo-

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logical nomenclature were very generally approved of in this country and on the continent. He then read a paper 'On the Structure and Affinities of *Upupa*, Linn., and *Irrisor*, Lesson.'—The African genus Irrisor, of Lesson, has been classed by various authors in the genera Upupa, Merops, and Epimachus, but as it is distinct from all these, and also from Brisson's genus Promerops, by which name later authors have called it, the term Irrisor of Lesson becomes its legitimate appellation. The author of this paper contended, that the peculiar characters of the beak, common to Upupa and Irrisor, but found in no other known group of birds, indicate, not an analogy, but a real affinity between them, and must therefore, taken in connexion with minor points of agreement in the form and style of colouring of the wings, and in the mode of nidification, be considered to preponderate over the various points of difference. We must, therefore continue to class Upupa and Irrisor (together with Rhimopomastus, which is hardly distinguishable as a genus from the latter) in one and the same superior group, Upupidæ. The next question is, in what part of the natural system the group Upupidæ, so restricted, is to be placed? They are certainly a very insulated group, but the combination of a long beak with a short tongue seems to show an affinity in one direction to the Alcedinidæ, and in another they probably lead through Epimachus to the Paradiseidæ.

Prof. OWEN remarked that the author had alluded to the humming birds as living on honey; he believed they also took flies and other insects as food. The character of their flight and the structure of their stomach, adapted them for this kind of food.—Mr. Strickland knew, for a fact, that humming birds would live on sugar and water, although he made no doubt that they took insects whilst on the wing.

Mr. STRICKLAND read to the Section a Catalogue of the Birds found in Corfu and the Ionian Islands, by Capt. H. M. Drummond, 42nd R.H.—In this list, which is of considerable extent, Capt. Drummond has inserted many valuable observations on the habits and migrations of the birds which occur in the Ionian Islands. The total number of species, in the list, is 198;—of these 159 are British, 38 are found on the European continent, but not in Britain, and 1, the *Calamoherpe olivetorum*, Strickland, has hitherto been found only in the Ionian Islands, where it is very common during the summer.

The next paper was a similar list, by the same gentleman, of the birds of Crete, made during a visit to that island in May and June, 1843, in company with Capt. Graves of H.M.S. *Beacon*.—From the shortness of the author's stay in Crete, this list is less complete than the last, but embodies many interesting facts. The total of species observed, was 105, of which 86 are British and 19 continental. It is remarkable that the common sparrow of Crete is the *Fringilla cisalpina*, while, in the Ionian Islands, it is replaced by the *F. domestica*.—Mr. Strickland expressed his pleasure at the progress which Capt. Drummond had made in ornithological researches. Such lists were of great value in forming tables of the distribution of animal life, and he bore testimony to the accuracy of Capt. Drummond's observations.

Mr. STRICKLAND then exhibited to the Section the beautiful work of the Prince of Canino, called *Fauna Italica*, the fruit of ten years' labour. The Prince had, unfortunately, been prevented from attending this meeting, in consequence of the approaching scientific congress at Lucca, in September, but he had promised to be present at the meeting next year.

Mr. THOMPSON observed, that these lists of birds were more extensive and complete, than those of the French expedition to the Morea, in which several naturalists were engaged. He then exhibited to the Section, a specimen of the *Pycnonotus chrysorrhœus*, Swainson, shot near Waterford in January 1838, and belonging to Dr. Burkitt, of that city. This species of bird is a native of Africa, and has not before been noticed as visiting Europe. Mr. Strickland said this bird was quite new to the British Fauna. It was an extraordinary fact, that it should have been shot in this country in January, seeing it is a bird of tropical climates.

Mr. R. BALL, of Dublin, exhibited a specimen of *Cuculus glandarius*, which he had shot near Galway. He was sorry these rare birds were shot at so often, as in this manner all the individuals were destroyed, and birds that might become naturalized, were thus exterminated.

Mr. THOMPSON stated, that this was an interesting addition to the Fauna of Ireland, and that Mr. Ball had previously first observed the Carolina Cuckoo, as a native of Ireland.

Dr. LANKESTER then read a list of birds, and the date of their appearance and disappearance, at Llanwrest, in South Wales, drawn up by Mr. Blackwall.—This paper excited some discussion as to the causes which determined the acclimatization of birds and other animals.

Dr. LANKESTER then read the Report of the Committee appointed to inquire into the Varieties of the Human Race.—The Report stated, that the queries drawn up by the Committee for the purpose of eliciting further information on the varieties of the human race had been extensively circulated, and that many travellers, missionaries, and others had expressed their sense of their value in assisting them in their inquiries concerning the inhabitants of various parts of the world. It expressed a wish, on the part of the Committee, for a further grant, in order that they might more effectually carry out the objects they had in view. The value of the queries issued by the Committee, would be seen in the answers given to them by Mr. Heath from the Navigators Islands and New Hebrides.

Mr. HEATH then read a paper, 'On the Physical Character, Languages, and Manners of the People of the Navigators Islands.'—The islanders were described as a fine race of people, the average size rather above that of Europeans—the colour brunette, the face oval, the hair black and rather crisp, and the eyes a fine black. Their language is at present scarcely known to philologists. It is spoken by about 60,000, and is a dialect of the wide-spread Polynesian. One of its marked peculiarities is, its reciprocal conjugation of the verb. Mr. Heath had entered very fully into a comparison of the Samoan with the Malay, and of several of the Polynesian languages among themselves, and of some of the Papuan dialects, and had obtained extensive vocabularies. With regard to individual and family life, the child is named after the god whose name is last invoked prior to the moment of birth. The mothers slightly press the forehead so as to give it a conical form: they rear their children tenderly. Circumcision is practised. They believed in a future state, but had rather loose and inconsistent notions as to what sort of state it is; some, they said, became gods, some were eaten by the gods, and the chiefs became living pillars in a large temple. The tradition with them is, that they came from the westward, and their elysium is Pulo-tu. Since Pulo is the name for island, this also indicates their origin. They are an intelligent people, and manifestly capable of improvement. The people of Tanna and the neighbouring island are in stature about five feet six or five feet eight, the legs rather short and ill-formed: they are neither so well-formed nor well-featured as the Samoans and other Polynesians. The complexion is the colour of dirty or worn copper coin, and they make their skin still darker by a deep purple dye; they also daub their faces with red, black, and other pigments. There is a mixture of the Papuans and Polynesians, for the people of Erranan and Immer have dialects very similar to the Samoan, and there are intermarriages between the tribes, so that the Polynesians are now nearly as dark-coloured as the Papuan. Various dialects were found, not only in the group, but even on one and the same island. The language spoken at Port Resolution is in some respects peculiar; it has a conjugation of the verb by prefixes, and not only a dual but a triple personal pronoun. The people of Tanna sometimes bury their dead in shallow graves, sometimes tie a stone to them and sink them in the sea. At Anatom, the widow is tied, alive, to the dead body of her husband, and sunk together with it in the sea.

The reading of these papers was succeeded by a great number of inquiries being made of Mr. Heath, on various points in the habits, language, &c., of the people with whom he had mixed. As specimens of the spoken languages of the people of the Navigators Islands, he read over the Lord's Prayer in the two languages they employ, the plebeian and the aristocratic. Prof. OWEN stated that there was every encouragement for this committee to prosecute its labours. Many copious volumes had been written without eliciting so much information as had been gained in this instance by the queries issued by the Committee.

MONDAY.

Mr. Babington having taken the chair, Prof. FORBES exhibited several living animals which he had taken by means of the dredge off the coast of Cork.—Some of these were but rarely taken; amongst them were a white variety of *Cypræa nattica*, *Ophiura texturata*, *Buccinum reticulatum*, *Ophiotoma roscola*, several species of corallines and various crustaceæ, and specimens of the genus Polycera, Eurastia, Trochus, and a hermit crab.

Mr. R. DOWDEN then read an account of a Luminous Appearance on the Common Marigold: *Calendula vulgaris*.—This circumstance was noticed on the 4th of August 1842, at eight, P.M., after a week of very dry warm weather; four persons observed the phenomenon; by shading off the declining daylight, a gold-coloured lambent light appeared to play from petal to petal of the flowers, so as to make a more or less interrupted corona round its disk. It seemed as if this emanation grew less vivid as the light declined; it was not examined in darkness, which omission shall be supplied on a future occasion. It may be here added, in the view to facilitate any other observer who may give attention to this phenomenon, that the double marigold is the best flower to experiment on, as the single flower "goeth to sleep with the sun," and has not the disk exposed for investigation.

Dr. ALLMAN believed that the phenomenon related by Mr. Dowden was not at all due to phosphorescence, but that it was referable to the state of the visual organ. This phenomenon had been thus, he thought, satisfactorily explained by Sir David Brewster. If it were phosphorescence, it would appear brightest at night, and it would be expected to occur in other plants than those of an orange or flame colour.—Mr. BABINGTON stated that the cause of luminosity in plants was ill understood. He had seen, in the south of England, a peculiar bright appearance produced by the presence of the *Schitostega pennata*, a little moss, which inhabited caverns and dark places.—A Member present stated that Prof. Lloyd had examined the moss referred to by Mr. Babington, and had found that the peculiar luminous appearance of that moss arose from the presence of small crystals in its structure, which reflected the smallest portion of the rays of light.

Dr. ALLMAN then exhibited to the Section, specimens of an Annelid, which was very common in the bogs of Ireland, and which was the cause of a luminous appearance.—It was closely allied to the earthworm: when irritated, it gave out a phosphorescent light, which was also much increased when the animal was exposed to the vapour of heated alcohol. The light was of a green colour. Mr. B. Clarke had found these annelids in the bogs of Connaught, and Dr. Allman had also found them in the N.W. of Ireland.

The next paper read was a list of the Insects found in the county of Cork, by W. Clear, Esq.—When it became known that the British Association was about to visit Cork, it was proposed that lists of the Fauna and Flora of the county of Cork should be made out, as far as circumstances would permit, and the preparation of the list of insects devolved on Mr. Clear, as the only person who was known to have paid any attention to the entomology of that district. The list is so extremely imperfect, that the author desires it to be regarded only as a commencement. In it two orders, the Diptera and Hemiptera, have been altogether omitted, and several families, particularly those of minute size, have been scarcely noticed. The absence of a list of the dipterous insects is, however, the less to be regretted, as the insects of this order inhabiting the northern portion of Ireland have been already elaborated by A. H. Haliday, Esq. Mr. Clear's list consisted principally of Coleoptera and Lepidoptera, and comprised in all about 650 species.

Mr. PATTERSON remarked that there were many insects in the north of Ireland that had not as yet been found in the south, and *vice versâ*.

Dr. POWER then read a Catalogue of the Plants found in the neighbourhood of Cork.—Amongst rare plants found near Cork, were *Medicago maculata* and *denticulata*, and *Hypericum calycinum*. Plants, which were not uncommon in other districts and rare here,

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were also enumerated. The list contained 1425 plants, of which 624 were Cryptogamic.—Dr. Scott stated that he had found *Tragopogon parvifolius* apparently wild in the neighbourhood, and a long way from any spot where salsify was cultivated. He explained the nature of the flowering of *Ruppia maritima*, about which authors had made mistakes. When the anthers are nearly matured, the flowers rise to the surface of the water. They remain so for a little time, when the straight stem begins to assume a spiral form, and the consequence is the drawing down of the flower under the water.—The Rev. W. Hincks thought the *Hypericum calycinum* was an introduced plant. *Iris tuberosa* had been admitted into the catalogue of plants by Mr. Drummond, but this was evidently an introduced plant. The *Cryptogamic* plants of Ireland had been carefully investigated. They were much indebted to Miss Hutchins and Mr. Harvey for their knowledge of the Algæ.

Mr. Thompson, the President, then exhibited to the Section a number of specimens of phanerogamous and cryptogamous plants, accompanied with a catalogue of the plants, which had been collected by Dennis Murray, a working gardener, near Cork. Dennis Murray had, by his labours, added three new species of plants to the Flora of Ireland, and twenty-two new species to that of Cork.

Mr. Thompson, on behalf of Mr. Hyndman, of Belfast, exhibited to the Section a specimen of that singular annelid, which forms for itself a quill-like case, the *Nereis tubicola* of Müller, described and figured in the 'Zoologia Danica.' The present is the first announcement of it as a British species. Three or four specimens were dredged from a depth of forty fathoms, off Sana Island, on the western coast of Scotland, by Mr. Hyndman, in July, 1842.—Mr. Thompson also read a description, drawn up by Mr. Hyndman, of a species of hydrostatic Acalepha, taken in Belfast Bay, in August, 1841. It is the first record of any species of the family Physsophorida occurring in the British seas. The species being considered new, has been named by Mr. Hyndman *Apolemia Gettiana*.

Mr. Peach stated that he had found *Nereis tubicola* on the coast of Cornwall.—Mr. Patterson was glad of the last announcement of Mr. Thompson, as it indicated attention to the family of the Acalephæ, which, he was convinced, were very abundant on our coasts, but which had yet received but little attention.

Mr. Thompson exhibited specimens of the Alpine Hare (*Lepus variabilis*), from the Highlands of Scotland, and of the Hare of Ireland (*Lepus hibernicus*), for the purpose of showing that the species are identical. Of this fact he, judging from external characters, satisfied himself last autumn, when in the Highlands of Scotland, and subsequently proved it by a comparison of the anatomical characters of the two supposed species.

'On the Microscopic Structure of Shells,' by Dr. Carpenter.—The author stated that all the solid calcareous shells of molluscous animals possessed organic structure, in the same manner as the teeth of the higher orders of animals; amongst recent shells this structure is characteristic of various natural groups, and will, therefore, probably afford valuable assistance in the determination of fossil genera and species. The principal varieties of structure were described as consisting of modifications of two simple forms, the Cellular and the Membranous. Of the first of these, the Pinna affords a good example: it consists of prismatic cells, like the cellular tissue of vegetables, filled with carbonate of lime; and if placed in acid, the lime will be removed, and the membrane alone remain, still preserving its cellular structure. In old specimens of the Pinna the animal matter is sometimes destroyed, leaving only the calcareous part of the shell, composed of minute spiculæ of carbonate of lime, which crumble under the finger. Cellular structure is found in all shells belonging to the order Margaritaceæ. With these the Pinna should be placed, since the Mytilaceæ, with which it has been hitherto classed, possess a different structure. Deshayes, in the new edition of Lamarck, upon a comparison of the characters of the genus Pinna, considers it more nearly allied to Avicula than Mytilus. In the fossil genus Inoceramus, traces of the cellular membrane may be discovered by dissolving the shell in weak acid. The anomalous genus Pandora also exhibits its cellular structure in its thick outer layers, the inner layers being nacreous. Dr. Carpenter proposes to place this genus with the Margaritaceæ. The second class of shells described by the author includes those possessing the Membranous Structure. In these the calcareous matter is deposited in laminæ, separated by excessively thin membrane, which forms, in fact, a secreting surface. This membrane does not lie flat, but is usually extremely corrugated and folded, and these folds being repeated in a regular manner, give rise to the nacreous lustre of the shells. Fragments of the Haliotis, after being laid in acid for a week, are still nacreous. A similar structure is also found in the Cowry and other porcellaneous shells, which are composed of three layers, the direction of the folds being different in each layer, as seen in the fracture of the shell. Another peculiarity in the internal structure of some shells consists of *minute tubes*, ramifying copiously over the different layers of membrane, and sending branches into the adjoining laminæ. Both the membranous and tubular structure are found in the *Avicula cygnipes* of the lias, showing that it belongs to the natural order Pectinidæ, and not to the Margaritaceæ. Mr. Phillips was aware, at the time he published this species, that it was nearly allied to the genus Lima and other Pectinidæ. The structure of the Brachiopoda is peculiarly plicated; and in the true Terebratulæ all the laminations are perforated by minute holes, going quite through the shell. In a transverse section these perforations are seen to enlarge as they approach the inner surface, forming funnel-shaped openings, lined by a membranous prolongation of the mantle, which is closely adherent to the inner surface of the shell. In one recent species, the *Terebratula psittacea*, the perforations are wanting; but in this species the structure of the hinge is also different, bringing it near a particular division of the fossil Brachiopoda (Atrypa, Dolman). Most of the fossil Terebratulæ that are *deeply plicated* also want the perforations, and these probably constitute a separate group. In concluding, Dr. Carpenter pointed out some of the peculiarities in the structure of the Echinodermata, which have been noticed by Agassiz in his Monograph. The calcareous plates of an Echinus consist of numerous thin laminæ, connected by little pillars; and as the laminæ are punctured all over, whichever way a section is taken it exhibits a minute net-work. This structure, which prevails in the solid parts of all the Echinodermata, explains the facility with which they absorb fluids. Dr. Carpenter also exhibited diagrams of several beautiful forms of structure in the spines of different species of Cidaris, and in the plates, forming the column of several fossil and recent Pentacrinites, showing that a different arrangement of the internal particles obtained in every species. This structure is well preserved in the fossil species, although they possess a regular crystalline cleavage.

Dr. Allman referred to some points of analogy between the microscopic structure of the shells of the higher molluscs and those of the Ascidæ.—Dr. Lankester compared the structure of the cells in molluscs with those of some plants.

Dr. Harvey furnished a catalogue of the vertebrata of the county of Cork as compared with those of Ireland generally, and Great Britain; by which it would appear, that of 630 vertebrated animals, there are 445 found in Ireland, and of these 285 in the county of Cork. There are of—

	British.	Irish.	Cork.
Mammalia.....	67	28	23
Aves	312	253	161
Reptilia.....	15	7	2
Pisces	236	157	99

Turdus Whitei and *Naucrates ductor*, included in this catalogue, had not been observed before in Ireland. *Glareola pratincola* is noticed as having once been shot in the county of Cork, but the specimen was not preserved.

Dr. Lankester then read the following extract of a letter from Mr. Denny, of Leeds:—"During the recent meeting of the Provincial Medical Association, in Leeds, a medical friend of mine informed me that a pair of grey parrots had hatched and reared a young bird in his village. This struck me as something novel; at least, so far as rearing the young parrot was concerned, as I was previously aware that parrots will lay eggs in this country, but I have never heard of an instance of hatching. I therefore put down several queries for my friend to get me answers to on his return, which I now forward to you, thinking, if the occurrence is really *new*, it might interest some of the members of the British Association, at Cork:—'The two old birds were purchased in the market at Sierra Leone, in 1840, when about six months old, and brought to England in the same cage; but were then separated until February, 1842, the male being left at Hull and the female brought to Riccal. She first commenced laying in July, 1842, and laid three eggs, which were taken from her as she laid them. She began to lay this year about the 10th of June, and laid two eggs, which she sat on exactly four weeks, and brought off one bird only, which was hatched on Sunday, July 16. They are fed upon boiled flour pudding, which the old birds masticate and feed the young bird with. The old lady, the owner, also frequently chews a little pudding and allows the young bird to take it from her mouth. Both birds sat upon the eggs in turn, and the male frequently pushed the female from the eggs for the purpose. The young bird was blind about sixteen days, and quite bare of feathers or down. It can now (August 5) see, and is beginning to be downy, and is growing very fast, and appears a very strong bird.'" Dr. Lankester also exhibited from Mr. Denny, a specimen of a Carabus, completely covered with parasites, which he supposed to be *Europoda vegetans*.

SATURDAY.

Section G.—MECHANICAL SCIENCE.

Mr. Dircks read a paper 'On the Prevention of Smoke by Mr. Williams's Furnace,' the main principle of which consists in admitting atmospheric air at the ordinary temperature behind the bridge of the chimney, and thus supplying oxygen for the combustion of the heated gases. The furnace, and the principle of its action, were fully explained by Mr. Williams himself at the preceding meeting of the Association. The discussion which ensued did not elicit any new facts or opinions.

Mr. Chanter next described his Furnace for Economizing Fuel, which differs from Mr. Williams's in the two essential particulars of heating the air before it is admitted to the fire, and of giving a reciprocating motion to the fire-bars, for the purpose of freeing them from clinkers and ashes. The air is admitted into an air-chamber to be heated, and a "deflective arch," at the bottom of the boiler, turns the generated gases on to the hot fuel, supplied with its requisite portion of oxygen through the clear fire-bars.

MONDAY.

Mr. Scott Russell continued the reading of the 'Report of the Committee on the Form of Ships,' which he had commenced on Saturday.—This Report was voluminous; containing the reductions of a large number of experiments, and about 20,000 observations, made on more than 100 vessels of different forms; accurate drawings of all of which, on a large working scale, were laid on the table. It was the hope of the Committee that this Report might be published, in order to give the public all the benefit which accurate knowledge on this point was likely to convey. He did not, therefore, enter fully into the details of these voluminous results, but would confine himself to a general account of the objects which this Committee had in view, the methods of inquiry which they had adopted, and a few of the more general conclusions to which they had been led. These experiments had now occupied the attention of the Committee during a period of five or six years, and it afforded him peculiar pleasure to be able to present the concluded investigation to this meeting. It was appropriate to this meeting, inasmuch as Cork was an important sea-port, of increasing prosperity, whose interests were involved in everything tending to the improvement of our mercantile navy: it was further appropriate, inasmuch as there existed in the vicinity of Cork a class of the fastest sailing vessels in existence—he meant the fleet of yachts—by the successive trials of which many improvements had been made in the form of vessels; and, indeed, he considered it due to the yacht clubs of this country to say, that much had everywhere been due to their exertions in the improvement of the speed of our ships. He had had the good fortune to find in Cork a gentleman who, in the recesses of his own study, had been carrying on, for many years, valuable scientific investigations on this subject, who had submitted his

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views to experiment with great success, but had long felt the want of just such a series of researches as he had this day the pleasure of laying on the table. The beautiful models by which the Report was illustrated, had been constructed by Dr. Phipps, to whom he had thus alluded; and in Mr. Beamish, also a native of this place, he had found another scientific and successful investigator in the same field of inquiry. On this account he should enter more fully into this subject, as one in which Cork was especially interested. It had long been the reproach of science, that so little had been done to enable the practical man to proceed with certainty in his attempts to improve the speed of ships. There are some points in which science has done all that can be desired. The immersion of a ship, her trim, her centre of buoyancy, her stability, can all be determined, with accuracy, beforehand, and the scientific naval constructor can proceed with certainty upon fixed principles. It is otherwise with the speed and resistance of a ship. In nothing does calculation more completely fail them than in the attempt to determine beforehand the speed of a ship constructed on given lines, or to show how a form may be so altered as to render it faster than before. To calculate the resistance opposed by the water to the passage of a ship through it, and to find that form which, at a given velocity, will pass through the water with least resistance, and, of course, with the smallest expenditure of power—such was the problem hitherto the least solved, and always one of the most important, which these experiments were intended to investigate. There were also two phases in which this problem presented itself, the Scientific and the Practical view of the subject. There were, therefore, two classes of experiments—one designed to advance our knowledge of the laws of hydrodynamics which govern the phenomena of resistance of fluids, and the other, the experiments serving as a basis to the operations of the practical construction of ships—the *Experimenta lucifera* and the *Experimenta fructifera* of Lord Bacon. To the latter class, he would confine the remarks of to-day, as belonging more especially to Section G, the former having been discussed in Section A. Many experiments had formerly been made on this subject, but we had, at that time, so imperfect a system of hydrodynamics, that the conclusions drawn from them could not be relied on with confidence by the practical man. The Academy of Sciences had made a series of such experiments at a large expense defrayed by the French government. Colonel Beaufoy, in our own country, had made an important series of such experiments, at an expense of 30,000*l.*, but these were of comparatively little value, for the same reason, viz., that the forms did not comprehend such forms as were actually required for the purposes of naval construction, and because the state of science was not such as to enable us, from the resistance of one form, to deduce with certainty that of another. For the purpose of giving practical value to the present series, experiments had been made on many different scales of magnitude, some in narrow channels, others in large canals, and finally on the open sea. Some were made on models 3 feet in length, others of 10 feet, some on vessels 25 feet long, 75 feet long, and some on vessels 200 feet long, and nearly 2000 tons capacity. Thus it was trusted that the scale of the experiments was such as to give confidence in the results. Next, as regards the forms of vessels made the subject of experiment, these were similar to those required for the practical purposes of construction. One class consisted of such forms as were required for steam navigation. Plans of steam ships of the best construction and others of worse forms, were accurately laid down on the same scale, in the same way, and with the same accuracy of proportion as if they had been for actual service, and along with these were some of new forms. A given form having been found to be a good one, was then varied by lengthening, first in one manner then in another, to discover the best mode of improving a given good form. In sailing vessels, some of the celebrated Chapman's best forms were taken, and treated in a similar manner, and along with them were compared the common forms of merchantmen and other ships. The class of fast-sailing yachts and cutters was treated in the same way, the object always being the determination in given circumstances of the method of giving such a form to a ship as shall enable her to pass through the water with the least resistance, the greatest velocity, and of course the smallest expenditure of force, power, and money. The methods of drawing these vessels through the water, varied with the scale on which the experiments were made. Those on the smallest scale were drawn by a weight arranged in such a manner as to supply a uniform force through any given distance.—and on the largest scale, the experiments were made on the sea by means of powerful towing vessels. In this way the experiments were made on a wide range of magnitudes, both as regarded the vessels themselves and the sheet of water on which they were propelled, an element of resistance not always sufficiently taken into account. The resistance was accurately measured by dynamometric apparatus of great accuracy, through which the moving force was communicated to the vessel; the velocity being determined, in certain cases, by a peculiar apparatus designed for this purpose, and in other cases by instruments for measuring and marking time with accuracy. After the observations had been reduced by independent calculators, and not till then, were they made the subject of special examination, with reference to any theory; and thus it was conceived that the greatest amount of authenticity had been secured. The author then proceeded to give to the meeting a number of specimens of the results which the experiments afforded, such as he knew were likely to interest those members of the section who were acquainted with the principles of naval construction. He demonstrated a remarkable law, by which it appears, that each velocity has a corresponding form and dimension peculiar to that velocity; and he showed, in a variety of diagrams, the means of constructing such forms. To show how much influence *form* alone, without any other element or dimension, affects the question of resistance, he adduced the following as one of the most important experiments. Four vessels were taken, having all the same length, the same breadth, the same depth, the same area and form of midship section, and all loaded to the same weight, displacement, and draft of water. The only difference being in the character of the water-lines; No. 1 being of the new form indicated by these experiments as that of least resistance; No. 3 the old form, very nearly the reverse of the first; No. 2 intermediate between them, and No. 4 intermediate between No. 1 and No. 2. The following table shows the result of the comparative trial:—

Speed in miles per hour.	Resistance, in pounds.			
	No. 1.	No. 2.	No. 3.	No. 4.
3 miles.	10	12	12	11.3
4 ..	18	22	23	21
5 ..	28	38	42	35
6 ..	39	61	72	56
7 ..	52	96	129	84

These differences showed how much might be gained, everything else being equal, by the adoption simply of judicious form in the construction of the water-lines of a ship. The vessel No. 1 was constructed on the wave-line; the methods and rules for which he proceeded to explain in diagrams, too numerous for our space to admit. But we hope the speedy publication of the Report itself may soon remedy this omission.

Mr. PERRY observed that the position of the paddle-wheels in steam vessels was an important subject, which required to be determined, especially as different opinions were entertained by practical men whether the paddles should be nearer to the stern or to the head of the vessel.—The MARQUIS OF NORTHAMPTON remarked on the importance of these experiments, which had been carried on by the British Association. The results would possibly produce a change in the naval architecture of every country in the world; and if the British Association had done nothing else than carried out these experiments, and attained those important results, all the efforts they had made would have been amply rewarded.—Mr. J. TAYLOR observed that these experiments had been carried on for five years, and that the late Sir J. Robison, who had been associated with Mr. Russell in their prosecution, had watched over them with great anxiety till within a short period of his death. The Association had expended 850*l.* in making these experiments, and now came the question, what was to be done with the valuable body of information that had been collected? It ought not to lie idle on their shelves, but ought to go forth to the public; and the best manner of accomplishing that would be a subject of consideration for the Council.—Mr. RUSSELL said, that with regard to the position of paddles, the subject had been already taken up by the government, and some practical results might shortly be expected. In conducting the experiments for the British Association, Sir J. Robison and himself having satisfied themselves as to the correctness of their system, they had endeavoured to get it introduced without exciting opposition. The experiments were made in a ship-building country, and ship-builders every now and then borrowed the forms of the boats that had been found to move the fastest through the water, and thus they had been gradually introduced. The *Flambeau*, which was built on the Clyde in 1839, on one of the experimental lines, beat a vessel of greater length, though having but 75 horse-power against 120. In smooth shallow water the vessel on the old construction was a match for the *Flambeau*, but in a deep and heavy sea the experimental vessel beat the other by two miles an hour. There had been since constructed in that part of the country a whole class of vessels built of that form. The *Great Britain* had the wave water-line; and the *Vanguard*, which made her passage last week from Dublin to Cork in two hours less time than had ever been previously accomplished, was constructed by the same builder who had made the models for the British Association experiments.

Mr. PERRY mentioned that he had received a letter from Dublin, announcing the complete success attending the opening of the Atmospheric Railway on the branch of the Kingstown and Dublin line. The length of the atmospheric rail was one mile and three quarters; and the average gradient 1 in 100. After forty strokes of the stationary engine the vacuum gauge stood at 17 inches; after 100 strokes it was at $21\frac{1}{10}$; and it was ultimately raised to 22. The carriages were filled with passengers, and they ascended the line at a speed of twenty-eight miles an hour. When the machinery had got into proper working order, it was expected that a speed of at least fifty miles an hour would be attained.

Prof. MOSELEY's Report of Experiments on Steam Engines, with Morin's Instrument for Measuring Velocities, was read by Mr. J. Taylor.—The experiments have not been completed, and the present communication was rather to report progress to the meeting, than to state results. The object had been to ascertain, by actual experiment, the velocity of the piston of a single-acting Cornish pumping-engine at all points of its stroke. There had not been sufficient time since procuring Morin's instrument to obtain the requisite data, and to work out the calculations necessary for comparing the results of experiment with those of theory, and by this means to elicit the useful information which it is hoped this comparison will offer to practical science. Morin's velocity-measuring machine was received from Paris five months ago, and by it spaces described in the 20,000th part of a second may be easily discerned. It describes a curve somewhat resembling the epicycloid, and from this curve the velocities are ascertained. The principle of the indicator, by which the experiments were made, is this: a circular disc of cardboard is made to revolve on a fixed axis, and a revolving pencil, connected with the piston, describes the indicating curves. The disc which was sent as a specimen indicated the result of experiments made at the Cornish engine at Old Ford. The results were, that the piston of the engine at Old Ford, on the day of experiment, acquired its maximum velocity of ten feet a second at four feet of stroke, and from that point the velocity gradually diminished, until the piston was brought to rest.

Mr. HAWKINS described Perkins's Marine Propeller, for the purpose of keeping that plan of propulsion before the public, as he conceived that it had not yet had a fair trial. Mr. Perkins's plan is to have two propellers, shaped like windmill vanes, fixed at the stern of the vessel on the same shaft, though moving in opposite directions. Each of these paddles is six feet long, consequently their action is more powerful than that of the Archimedean screw, and the revolutions may be proportionally slow. He conceived that this propeller would be well adapted to the *Great Britain* steam vessel, as the screw pro-

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peller at present attached would not, he thought, be sufficient to propel so large a vessel.

Mr. BEVAN exhibited a model of a complicated kind of Paddle Wheel, intended to be so contrived that the floats should enter the water and come out of it perpendicularly. It was proposed to effect this by having the floats moveable and weighted, so as to keep them perpendicular by their own gravity.

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1838	114	56	3000	175 15 0	296 9 7	123 0 6	16 9 7

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The consequence of this restless and increasing energy in what may not unaptly be called *the book manufacturing districts*, is that in the bygone year no fewer than seventeen hundred new works and new editions have been published in London alone,—giving us a rate of nearly five books *per diem*, Sundays included. Now, if we take these at the most moderate average of price, a single copy of the aggregate would fall little short of eight hundred pounds, a sum scarcely within the reach of any purchaser. It is true that no one reader would want, or could possibly get through, so many volumes in the twelvemonth; but then people's tastes are so various, that a library, to be generally useful, must embrace almost everything. But, beyond this, there is another evil, which no prudence can get over, and which alone would prevent any reasonable individual from attempting to form a collection. Such and so great is the advance of science in the present age, that a book in a twelve-month may become obsolete, halting lamely behind the rapid march of intellect: the tree of knowledge is constantly,—nay, almost hourly,—pushing forth fresh leaves and fresh fruit, which must be gathered on the instant. Who, for instance, would in these days waste a single hour on Goldsmith's History of Rome, when the recent discoveries of Niebuhr have sufficiently proved that the whole of it, from title-page to colophon, is no better than a bundle of monstrous lies,—in fact, a Roman "Baron Munchausen"? Nor is the matter at all mended when we come to works of fiction: the majority of them are much too ephemeral in their nature to make them desirable objects of purchase. Until the last few years the perusal of substantial works could not be had except by buying, or in some public institution, while circulating libraries were the repositories of novels, and nothing but novels. This defect forced those who wished for the perusal of something more than the mere ephemeral literature of the day to form themselves into reading societies. But this necessity no longer exists—many of the leading Librarians have deviated from the old beaten track, and launched out into the realms of the useful. In Churton's Library, Holles-street, Cavendish-square, is such a voluminous collection of our Standard Authors, as well as such an abundant supply of all the best Modern Works on Art, Science, and Literature, that Book-Clubs will find it infinitely better and cheaper to subscribe there than to buy on their own account. But on these occasions there is nothing like the plain unanswerable statement of figures. We will therefore suppose that a country Book Society had a fund of Twelve Guineas per annum, and after deducting two guineas for expenses of carriage, &c., subscribed ten guineas—for this sum they would be entitled to thirty volumes at one time, of which twenty would be of the newest; these they might exchange as often as they liked, but for the sake of our illustration we will say ten times during the year; thus they would have during that time ..... 300 vols.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 829. LONDON, SATURDAY, SEPTEMBER 16, 1843. PRICE FOURPENCE (Stamped Edition, 5d.)

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Athenæum Office, London. For France, and other Countries not requiring the postage to be paid in London, 28fr. or 1l. 2s. the year. To other Countries, the postage in addition. [JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

KING'S COLLEGE, London.—SCHOOL.—The THIRD TERM will begin on TUESDAY, the 19th September, when new Pupils will be admitted. Further information may be obtained at the Secretary's Office.
Aug. 23, 1843. J. LONSDALE, Principal.

KING'S COLLEGE, London.—MEDICAL DEPARTMENT, 1843-44.—The WINTER SESSION will COMMENCE on MONDAY, the 2nd of October next, at Two o'clock, P.M., with an INTRODUCTORY LECTURE by Prof. PARTRIDGE.
DESCRIPTIVE and SURGICAL ANATOMY..Richard Partridge, F.R.S.
PHYSIOLOGY, GENERAL and MORBID ANATOMY..R. B. Todd, M.D. F.R.S.
PRACTICAL ANATOMY is taught in the Dissecting-rooms by Mr. J. Simon and Mr. W. Bowman, F.R.S.
CHEMISTRY..J. F. Daniell, D.C.L. F.R.S. and W. A. Miller, M.D.
MATERIA MEDICA and THERAPEUTICS..J. F. Royle, M.D. F.R.S.
MEDICINE..George Budd, M.D. F.R.S.
SURGERY..William Fergusson, F.R.S.E.
MIDWIFERY and DISEASES of WOMEN and CHILDREN..Robert Ferguson, M.D. and Arthur Farre, M.D. F.R.S.
COMPARATIVE ANATOMY..T. Rymer Jones, F.Z.S.

SUMMER COURSES.

BOTANY..Edward Forbes, F.L.S.
FORENSIC MEDICINE..W. A. Guy, M.D.
CHEMICAL MANIPULATION is taught in the Laboratory by Dr. W. A. Miller.

KING'S COLLEGE HOSPITAL.

The Hospital is visited daily at half-past one o'clock.
CLINICAL LECTURES are given every week by the Physicians, Dr. Budd and Dr. Todd, and by the Surgeons, Mr. Fergusson and Mr. Partridge.
The Physicians' Assistant and Clinical Clerks, the House Surgeon and Dressers, are selected by examination from the Students of the Hospital.
RESIDENCE of STUDENTS.—A limited number of Students may be accommodated with rooms in the College, and some of the Professors receive Students into their houses.
Any further information may be obtained upon application to the Dean of the Medical Department, or to the Secretary at the College. J. LONSDALE, Principal.
Sept. 1843.

CIVIL ENGINEERING, ARCHITECTURE.—UNIVERSITY COLLEGE, LONDON.—The Courses of Instruction in this Department will COMMENCE on 16th of October.
MATHEMATICS..Professor De Morgan.
NATURAL PHILOSOPHY, MATHEMATICS, PRACTICAL MECHANICS, &c...Professor Brooke.
CHEMISTRY..Professor Graham.
GEOLOGY..Professor Webster.
DRAWING..Teacher, Mr. G. B. Moore.
CIVIL ENGINEERING..Professor Vignoles.
ARCHITECTURE..Professor Donaldson.
RESIDENCE of STUDENTS.—Several of the Professors, and some of the Masters of the Junior School, receive Students to reside with them; and in the office of the College there is kept a register of parties unconnected with the College who receive boarders into their families; among these are several medical gentlemen. The register will contain references as to respectability, terms, and other particulars.
Prospectuses may be had at the office of the College.
GEORGE LONG, A.M., Dean of the Faculty of Arts.
CHAS. C. ATKINSON, Secretary to the Council.
September, 1843.

UNIVERSITY COLLEGE, LONDON.—FACULTY of ARTS and LAWS, Session 1843-44.—The SESSION will COMMENCE on MONDAY, October 16, when Prof. BROOKE will deliver an INTRODUCTORY LECTURE, at 2 o'clock precisely.

CLASSES.

LATIN..Professor Long, A.M.
GREEK..Professor Malden, A.M.
HEBREW..Professor Hurwitz.
ORIENTAL LANGUAGES..Professor Falconer, A.M.
ENGLISH LANGUAGE and LITERATURE..Prof. Latham, A.M.
FRENCH LANGUAGE and LITERATURE..Prof. Merlet.
ITALIAN LANGUAGE and LITERATURE..Prof. Pepoli.
GERMAN LANGUAGE..Teacher, Mr. Wittich.
COMPARATIVE GRAMMAR..Professor Key, A.M.
MATHEMATICS..Professor De Morgan.
NATURAL PHILOSOPHY and ASTRONOMY..Prof. Brooke.
CHYMISTRY..Professor Graham.
CIVIL ENGINEERING..Professor Vignoles.
ARCHITECTURE..Professor Donaldson.
GEOLOGY..Professor Webster, F.G.S.
DRAWING in all its branches..Teacher, Mr. Moore.
BOTANY..Professor Lindley, Ph. D.
ZOOLOGY, Recent and Fossil..Professor Grant, M.D.
PHILOSOPHY of MIND and LOGIC..Professor the Rev. J. Hoppus, Ph. D.
ANCIENT and MODERN HISTORY..Professor Creasy, A.M.
LAW..Professor Carey, A.M.
JURISPRUDENCE..Professor Graves, A.M.
RESIDENCE of STUDENTS.—Several of the Professors, and some of the Masters of the Junior School, receive students to reside with them; and in the office of the College there is kept a register of parties unconnected with the College who receive boarders into their families; among these are several medical gentlemen. The register will contain references as to respectability, terms, and other particulars.
FLAHERTY SCHOLARSHIPS.—A Flaherty Scholarship of 50l. per annum, tenable for four years, will be awarded in 1844 to the best proficient in Mathematics and Natural Philosophy among the Students of the College under the age of 20 years. The examination will take place in the second week in January. A similar Scholarship for proficiency in Classics will be awarded in 1845, and in subsequent years, alternately, for proficiency in Classics, and in Mathematics and Natural Philosophy.
Printed copies of the Regulations concerning the Scholarships may be had on application at the office.
The Session of the Faculty of Medicine commences on the 2nd of October.
The Junior School opens on the 25th September.
Prospectuses and further particulars may be obtained at the office of the College.—September, 1843.
CHAS. C. ATKINSON, Secretary to the Council.
GEORGE LONG, A.M., Dean of the Faculty.

PARENTS, ETC., STUDENTS IN MEDICINE.

DR. SALT, Fellow of the Linnæan and Medico-Botanical Societies, &c. &c., Lecturer on Obstetric and Forensic Medicine, RECEIVES STUDENTS IN MEDICINE, either as House Pupils or Boarders. Arrangements can be made for the term of a full Curriculum, or for any shorter period. The house is within ten minutes' walk of University and King's Colleges, the Middlesex and Charing Cross Schools, and the Libraries of the British Museum and Royal College of Surgeons. In addition to a more than ordinary attention to their domestic comforts, resident pupils will meet with every advantage necessary to the most effectual prosecution of their studies.—Apply (if by letter, pre-paid,) before 12 or after 4, at 102, Great Russell-street, Bedford-square.

GUY'S HOSPITAL, MEDICAL SCHOOL. The WINTER SESSION will commence on MONDAY, the 16th OCTOBER.
There will be no Vacation at Christmas, pursuant to the recommendation of the College of Surgeons.
MEDICINE..Dr. Addison and Dr. Babington.
MATERIA MEDICA..Dr. Addison and Dr. G. Bird.
ANATOMY and PHYSIOLOGY..Mr. Cooper and Mr. E. Cock.
ANATOMY, PHYSIOLOGY, and DISEASES of the TEETH..Mr. T. Bell.
PRACTICAL ANATOMY..Mr. E. Cock and Mr. Hilton.
DEMONSTRATORS..Mr. J. Birkett and Mr. Moody.
SURGERY and OPHTHALMIC SURGERY..Mr. Key and Mr. Morgan.
MIDWIFERY..Dr. Ashwell, Dr. Lever, and Dr. Oldham.
PATHOLOGICAL ANATOMY..Mr. T. W. King and Mr. Hilton.
CHEMISTRY..Mr. A. Aikin and Mr. A. Taylor.
BOTANY..Mr. C. Johnson and Dr. G. Bird.
MEDICAL JURISPRUDENCE..Mr. A. Taylor.
NATURAL PHILOSOPHY..Dr. Gull.
MORAL PHILOSOPHY..Rev. F. D. Maurice.
MICROSCOPICAL ANATOMY..Dr. Williams.
CLINICAL LECTURES and INSTRUCTIONS will be given on Medical, Surgical, Ophthalmic, and Obstetric Cases, by the Physicians and Surgeons.
Dr. Gull and Dr. Nevins will assist in their studies those Pupils who are preparing for their Examinations.
Pupils will be permitted to attend the Eye Infirmary and the Obstetric Charity, and will also have the use of the Museums, Anatomical Model Room, Library, Reading Room, and Botanic Garden.
For particulars apply to Mr. Stocker, Apothecary to the Hospital.

STODDART and CONOLLY FUND.—At a PUBLIC MEETING, held at the Crown and Anchor Tavern, in the Strand, on Thursday, the 7th September,
Captain GROVER, Unattached, F.R.S., in the Chair,
the following resolutions were passed unanimously:—

Moved by J. S. Buckingham, Esq., seconded by Colonel Humfrey:

1. That, in the uncertainty which exists respecting the lives of Colonel Stoddart and Captain Conolly, it is desirable to ascertain the real facts of the case.

Moved by James Walker, Esq. F.R.S., President of the Institution of Civil Engineers, seconded by Dr. Burnes, brother of the late Sir Alexander Burnes:

2. That a Committee be formed to communicate with the British Government on this subject, to send out immediately the Rev. Dr. Joseph Wolff to Bokhara, to ascertain the fate of Colonel Stoddart and Captain Conolly, and to take such measures as may be thought necessary.

Moved by Captain W. G. Moorsom, and seconded by Captain Nestor:

3. That the following gentlemen do constitute such Committee, with power to add to their numbers, and that a subscription be now opened to obtain the requisite funds for accomplishing the object proposed:—Captain Downes, R.N., Lieutenant Raper, R.N., J. S. Buckingham, Esq., Colonel Humfrey, Captain Moorsom, Lewis Tonna, Esq., Captain Grover.

(Signed) JOHN GROVER, Chairman.

It was moved by J. S. Buckingham, Esq., and seconded by Captain Moorsom:

That the thanks of the Meeting be given to Captain Grover for the great zeal and humanity with which he has brought the subject before the public, and for the manner he has filled the chair this day.

Subscriptions received by Messrs. Drummond, Charing-cross; Messrs. Hankeys, Fenchurch-street; and the Committee.

Subscriptions received;

M. F.	£1	0 0	James Burnes, Esq. Montrose	£3	2 0
Capt. Downes, R.N.	5	0 0	Thomas Elliott, Esq. Regent-square	2	2 0
Mrs. Abbott Alton	5	0 0	E. S. Kennedy, Esq.	1	1 0
Major Bayley, Madras Army	20	0 0	"Towley"	0	10 0
Lieut. Raper, R.N.	1	0 0	Lord Beauvale	20	0 0
Lewis Tonna, Esq.	1	0 0	Admiral Sir Edward Codrington, G.C.B., G.C.M.G	5	0 0
Mrs. Durrant	1	0 0	Miss Isabella Reynolds	0	5 0
Wm. Stedman, Esq.	0	10 0	Wm. Buckmaster, Esq.	1	0 0
Lieut Wilson, R.N.	1	0 0	M. I.	0	10 0
Capt. Nestor	1	0 0	A. Hilmibe, Esq.	1	0 0
Capt. C. Stuart	5	0 0	Robert Johnson, Esq.	1	1 0
Mrs. C. Stuart	1	0 0	Viscount Melbourne	20	0 0
Capt. Grover	20	0 0	Miss Butterworth, Chelsea	1	0 0
— Thompson, Esq. Conduit-street	1	0 0	Lieut. Bethune Jas. Walker, R.N.	5	0 0
Col. Humfrey	1	0 0	Rev. Jas. Pyle Ashe	2	0 0
J. S. Buckingham, Esq.	5	0 0	B. C. Clark, Esq., Ceylon	1	1 0
Capt. Agnew	5	0 0	Rev. W. Brockman	1	0 0
R. Haughton, Esq. Military Seminary, Addiscombe	5	0 0	Arthur Barr	0	10 6
Capt. Moorsom	5	0 0	A Lady	1	0 0
J. T. Grover, Esq.	1	0 0	General Hodgson	2	0 0
Major Hamlet Wade	1	0 0	A Lady	1	0 0
Alex. F. Campbell, Esq.	5	0 0	A Friend	0	10 6
—Purssord, Esq.	1	0 0	A Lady	0	10 0
A Young Irish Woman	1	0 0	Editor of Athenæum	3	3 0
Alex. Buetefeur, Esq.	1	0 0			
Dr. David Burnes, brother of the late Sir Alexander Burnes	2	2 0			

JOHN GROVER, Capt. Unattd. Army and Navy Club, President of the Committee.

BRITISH AND FOREIGN INSTITUTE.

President.
THE RIGHT HONOURABLE THE EARL OF DEVON.

Trustees.
Lord Courtenay, M.P. | The Lord Bishop of St. David's
Sir George Larpent, Bart. | Benjamin Bond Cabbell, Esq.

The Second Enrolment, making Five Hundred Members, being now filled up, immediate measures will be taken for opening the Establishment. For this purpose the spacious and handsome Residence of the late Lord Wrottesley, in George-street, Hanover-square, has been taken, and will be furnished for the use of the Literary Department of the Institute, while the adjoining Mansion, formerly the Residence of Lady Cowper, will be also fitted up with all the requisite conveniences for the Club Department of the Institute, under the direction of a skilful and experienced Restaurateur, with a communication between the two buildings. As Candidates for admission are entered in the strict order of priority, early application can alone secure an early registry. Such applications can be made personally, or by letter, to the undersigned, from ten to five o'clock, at the Hanover-square Rooms, where the Committee sit daily, and where Prospectuses and Cards of Admission may be procured. JAMES S. BUCKINGHAM,
September 12, 1843. Managing Director.

EDINBURGH REVIEW, No. CLVIII.—ADVERTISEMENTS for insertion in No. 158 of the *Edinburgh Review*, must be sent to the Publishers' by Monday, the 25th instant; and BILLS on or before Wednesday, the 27th.
39, Paternoster-row, Sept. 16, 1843.

ORIENTAL LANGUAGES, ETC.

MR. HATTERSLEY gives LESSONS in Arabic, Persian, Turkish, Sanscrit, Hindustani, Bengali, Hebrew, Greek, Latin, French, Italian, Spanish, Portuguese, German, Dutch, Swedish, Danish, Icelandic, and Russian; in Theoretical and Practical Mathematics, &c.
3, Charlotte-row, Holloway-road,
Opposite Highbury Gates.

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IMPORTANT EXTENSION of the DESIGNS ACT.—By the Act to amend the Designs Act, which came into operation on the 1st of September, *Designs for Articles of Utility*, as well as *Ornamental Designs*, may be *protected by Registration*, for the whole of the three Kingdoms, for three years, at a small expense. For a copy of the Act see *Mechanics' Magazine*, No. 1017, Sept. 2, price 3d.—For further particulars apply to Messrs. Robertson & Co., Patent and Designs Registration Agents, 166, Fleet-street, London (*Mechanics' Magazine* Office).

OLD AND NEW BOOKS.

PARTIES visiting BIRMINGHAM at the approaching Musical Festival, are respectfully informed that there are now on Sale at 37, NEW STREET, many thousand Volumes of MISCELLANEOUS LITERATURE (many of which are rare and difficult to be procured), offered at much lower prices than such books can be obtained from any house in London.
Messrs. Cornish, Cheap Book Establishment, 37, New-street, Birmingham.

STRAWBERRY HILL.

Just published,
A CATALOGUE of a singularly choice COLLECTION of RARE and VALUABLE BOOKS in the various Departments of Literature: comprising Early English Poetry and Plays—British and Foreign History and Biography—Black Letter and privately printed—Romances, Jest Books, Songs, Ballads, Music, and Treatises on Music—a few highly interesting Manuscripts—many fine Books of Prints, Coins, Gems, &c.—Miniature Paintings, Ancient Carvings, Tapestry, valuable Original Portraits of distinguished Persons; together with some thousands of engraved Portraits, &c. &c., principally from the Collection of Horace Walpole. The whole are in fine condition, and warranted perfect. Many of the books are in elegant ancient and modern bindings; now offered at the prices affixed to each article, by WILLIAM STRONG, Bristol.
Catalogues to be had of the Publisher, 26, Clare-street, Bristol; and of Messrs. Longman & Co. London. Price 2s. 6d.; or by post, 4s., returned to purchasers.

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HINTS for the FORMATION of READING SOCIETIES.—The plan advocated in this little pamphlet will effect two important objects—that of adding to the supply of the current literature the choice of all the most valuable works in the various languages, and that of extending the choice of new books to the entire productions of the press. It is especially adapted to provincial readers, as by a small annual subscription the perusal of all the New Works as they appear may be obtained.
Saunders & Otley, Publishers, Conduit-street;
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GROWTH OF PLANTS.

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TO ADVERTISERS.

NEW SERIES of the JOURNAL of AGRICULTURE and the TRANSACTIONS of the HIGHLAND AND AGRICULTURAL SOCIETY of SCOTLAND.

The Second Number will be published on the 2nd of October. Advertisements for it are requested to be forwarded to the Publishers, Messrs. Blackwood & Sons, Edinburgh, on or before the 20th of September, or to 22, Pall Mall, before the 16th inst.

The Journal is most extensively circulated among the Landed Proprietors and Agriculturists of Scotland, England, and Ireland. Nearly 2,000 of the Subscribers are Members of the Highland Society and Local Agricultural Societies in connexion with it.

ADVERTISEMENTS are inserted on the following Terms:

Not exceeding Ten Lines	£0 7 0
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Of these 2,500 Copies are required.

A Second Edition of the First Number has just been published.

Edinburgh, Sept. 4, 1843.

OFFICE for PATENTS of INVENTIONS and REGISTRATION of DESIGNS, No. 14, Lincoln's Inn-fields, where all business relating to the Securing and Disposing of BRITISH and FOREIGN PATENTS, Preparation of Specifications, Drawings of Inventions, is expeditiously and economically effected.

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A Prospectus, containing much useful information, may be obtained, and references to an Alphabetical List of Patents and Registrations made, on application to Mr. Alexander Prince, 14, Lincoln's Inn-fields.

BRITISH METALLURGICAL ASSOCIATION of ALICANTE.—According to a statement lately printed by the Directors of the above Association at Alicante, it appears that the result of their operations to 30th April, 1843, was—

	Dollars.
373,738 oz. Silver delivered at their works agreeably to contracts entered into, the proceeds	418,037 14 6
16,084 cwt. of Leads, of which 8,084 had been shipped to England, the proceeds, including a profit insured on cargo, per *Ocean Child*, which vessel foundered at sea	81,618 0 26
8,000 cwt. remained for sale or further shipment	
The cost of the Buildings at Alicante	33,430 9 0
The cost of Machinery from England, and erecting seven furnaces	26,696 16 15
The cost of a Smelting Establishment at Garrucha, with five furnaces complete, which now yields from 40,000 to 45,000 ounces of silver monthly, besides lead, at a comparatively small expense, owing to its proximity to the mining district	45,000 0 0
	107,127 5 15
Profits on an average of nine months' work, with actual force at both works, on a capital of only 50,000 dlrs.	54,904 7 16
Deduct extraordinary expenses, which will not occur again, incurred in bringing from England an experienced assayer, and the necessary workmen of every description, including their salaries until the works were ready D. 10,000 0 0	
and interest on monies taken on loan 14,304 19 30	24,304 19 30
	D. 30,699 7 30

Net gain on 30th April, 1843, including every charge from commencement of the enterprise 16 months ago, for a dividend of 61 per cent.

At a General Meeting of Shareholders held on the 21st of May last, in conformity with the rules of the Company, it was resolved that 250 additional shares (or more, if the Directors judged fit) should be issued at 400 dlrs. each: of these a number were at once subscribed for, and by last advices about one-fifth of the new issue had been disposed of. It was originally contemplated by the leading shareholders that the capital of the Company should be composed of 2 000 shares, at 100 dlrs. each; however, it was finally agreed on between them that a trial should be made with only 500; this has been done, and with such very flattering results, that the recommendation of the Directors in favour of a further issue of shares for the purpose of forming a more suitable capital, was unanimously approved of.

N.B. By the 13th article of the Deed of Settlement, and in accordance with the articles of the Spanish Commercial Code, Shareholders are only answerable for the liabilities of this Company to the extent of their respective shares.

Applications for shares (400 dlrs. each—85*l.* sterling) to be made at the office of the Company's London Agents, 26, Bucklersbury, between the hours of 11 and 2. CLAY & GILLMAN,

26, Bucklersbury, Aug. 25, 1843. Agents.

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London: W. S. Orr & Co. Amen-corner.

HORTICULTURAL ALMANACK.

The STATIONERS' COMPANY will publish, with their usual Almanacks, early in November, price 1*s.*,

THE GARDENERS' ALMANACK, and CALENDAR and REGISTER of the KITCHEN, FRUIT, FLOWER, and FORCING DEPARTMENTS, for the Year 1844.

By GEORGE W. JOHNSON, Esq.

Fellow of the Agri-Horticultural Society of India; Corresponding Member of the Maryland Horticultural Society; and Author of 'A History of English Gardening,' 'The Kitchen Garden,' &c.

*** This almanack will afford a large supply of matter, interesting not only to the professional, but also to the domestic gardener, as well as to the amateur cultivator of flowers and fruits, and general reader. Besides containing calendarial directions and suggestions for every department during the current year, it will also be a register of all discoveries in gardening which have characterised the previous twelvemonths. The contents will, for the most part, vary every year; and it is recommended that each annual publication be preserved, as an index will be given to bind up with each volume. To Nurserymen, Seedsmen, Implement-makers, and Publishers of works connected with the cultivation of the soil, this Almanack offers a peculiarly desirable organ for Advertisements, as a very large number will at once be circulated through the United Kingdom, and will remain *a permanent and indexed record* for reference in the hands of those most desirable to be made acquainted with their contents, viz., the Landed Gentry, and Cultivators of Gardens generally.

WORKS PRINTED FOR

TAYLOR & WALTON,

28, UPPER GOWER-STREET.

On the 2nd of October will be published, Part I. (on Gas Illumination), price 2*s.* 6*d.* of

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A Prospectus of the Work may be had of the Publishers, or through any Bookseller.

II.

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COMMERCE, PHYSIOLOGY, AND AGRICULTURE.

By JUSTUS LIEBIG, M.D.

Professor of Chemistry in the University of Giessen; Edited by JOHN GARDNER, M.D., Member of the Chemical Society.

III.

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Arthur Hugh Clough, M.A., Fellow of Oriel College, Oxford.
George Edward Lynch Cotton, M.A. Fellow of Trinity College, Cambridge, one of the Masters in Rugby School.
William Fishburn Donkin, M.A., Savilian Professor of Astronomy in the University of Oxford.
Edward Elder, M.A., Head Master of Durham School.
William Alexander Greenhill, M.D., Trinity College, Oxford.
John T. Graves, M.A., Professor of Jurisprudence in University College, London.
Algernon Grenfell, M.A., one of the Masters in Rugby School.
Benjamin Jowett, M.A., Fellow and Tutor of Baliol Coll. Oxford.
Henry George Liddell, M.A., Student of Christ Church.
Charles Peter Mason, B.A.
William Plate, L.L.D.
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Philip Smith, B.A.
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Adolf Stahr, Ph. D., Professor in the Gymnasium of Oldenburg.
Robert Whiston, M.A., Fellow of Trinity College, Cambridge.

Part IV., price 4s. will be published October 2.

By the same Editor,

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LONDON, SATURDAY, SEPTEMBER 16, 1843.

REVIEWS

The Psalmists of Britain.—Records, Biographical and Literary, &c. By John Holland. 2 vols. Groombridge.

"Psalmody, in its literature," says Mr. Holland, "must, at best, be allowed to be sufficiently alien to the modern taste for unnaturally-exciting fiction"; and, therefore, he infers that "but little sympathy can be expected for a subject like this from the great bulk of general readers." Our industrious author appears to us somewhat mistaken. We can only suppose that he has lived so entirely apart from the movements of the time—with Sternhold and Hopkins, the Countess of Pembroke, Myles Coverdale, and his other closet companions,—as to be ignorant that Fiction is now at a discount; whereas Poetry, Painting, Architecture, and Music are becoming objects of popular attention. Psalmody, indeed, in its connexion with the religious movement of the age, has other interests and attractions that legitimately belong to it; since in proportion as one party, with its motett societies, its liturgical hymns, and antiphonies, is doing its utmost to Romanize the forms of our worship, the other grasps its psalm-book—that signal of dissent and recusancy — all the more strongly; and triumphs in proportion as the importance of that volume, whether literary or spiritual, is exalted. Why the Psalter, with its rhythmical tunes and ballad metres, should have been pitched upon by the zealots as an engine of defence and offence against a church accused of ministering to sensual appetites by spiritual excitements,—why the version of Marot, which contributed its device to the picture of Diana of Poictiers, when her unadorned charms were painted to please a voluptuous king by Primaticcio, should have been adopted by the stern reformers of Geneva, —has always seemed to us as fair an example of human inconsistency as the annals of opinion present. But we must leave these speculations, though it was necessary to advert to them by way of indicating the tone in which a work like this may be executed.

Mr. Holland's volumes belong to the Tabernacle rather than the Church. A Keble, had he undertaken the task at all, would have thrown over it a light as different from our author's, as the tints which stream through emblazoned glass upon a cathedral pavement, fretted with epitaphs, are from the clear, broad, but monotonous blaze of noon, which looks in through the window of a meeting-house on its closely-packed pews. Mr. Holland's book, however, is more a curiosity of literature for the general reader, than an aid to the controversialist or devotee. So far from his *variorum* version of the Psalms being the best we have seen, as some might expect, it is one of the least satisfactory. In his anxiety to include every author or amateur who has exercised his talents upon the Psalms of David, he has been led to include many compositions in every respect dry and inferior. It is as a treasury of curious anecdote, containing also many quaint specimens of versification, that the publication before us is to be recommended; and we will proceed to justify this character by such notices and extracts as are likely to be most generally acceptable.

Mr. Holland enumerates, in his introduction, the different forms in which the Psalms have been used,—pointing to the metrical version of St. Jerome's French Psalter, in the library of Corpus Christi College, as the earliest version we English possess. This is as ancient, Dr. Warton supposed, as the reign of Henry the Second or Richard the First. But the Psalter, even in a dead language, was never kindly adopted by the Romish church; a few insulated specimens, such as 'Dixit Dominus,' were employed alternately with such traditional and imaginative hymns as the 'Stabat Mater,' or 'O salutaris.' Nor is it probable that there was any version in our tongue before the days of Sir Thomas Wyatt the elder, who is said to have translated the whole Psalter in an agreeable, but somewhat affected strain, the mode of which was caught from the Italian poets. His seven penitential psalms, with prologues, have been drawn upon by Mr. Holland for his second series of extracts. With all its quaintness, there is a music in Wyatt's versification, which we do not find in the rhymes of some more recent tuners of David's harp. He uses the double final syllable like one who had learned its value in southern models. So, too, the psalm, which Mr. Holland has selected from the three versified by the Earl of Surrey, possibly during his imprisonment in the Tower, bears traces of the gentleman, scholar, and musician, in the nice adjustment of its phrases and the harmony of its metre. On the other hand, we cannot but fancy that the specimen which our author has extracted from the "Goastly Psalmes" of Myles Coverdale, has the nerve and the ruggedness belonging to an iconoclast and a controversialist. This, however, may be "a prophecy after the fact."

We come next to Sternhold and Hopkins, for whom we feel a certain friendliness; placarded though they be in that well known and bitter epigram, which declareth how they

> had the qualms,
> When they translated David's psalms,
> To make the heart full glad.

The two men do not, however, sit upon the same bench as poets, though equally sincere in their zeal, for which sincerity it is that we prefer them to smoother paraphrasers. Sternhold could occasionally rise to a high strain. The Groom of the Robes to Henry the Eighth occasionally renders the loftier passages of praise and exaltation with a pomp of language, which suggests to our imaginations ideas of stately worship—

> —in dim chapels roofed with gold,
> Perfumed with incense smoke,

as vividly as the version employed in the Kirk of Scotland, by its sternness, calls up visions of those rude and lonely places by loch and lynn, where the Nonconformists were obliged to lie hidden from the persecuting eye and the sharp sword of Prelacy. Thus much of Sternhold: Dr. Warton, and with him Mr. Holland, prefers Hopkins, as the more perfect versifier. This may be: and yet, if memory serve us, he was the more common-place and familiar, as in the following example, taken from the seventy-fourth psalm, in which he makes David inquire—

> Why doost withdrawe thy hand aback,
> And hide it in thy lappe?
> O pluck it out, and be not slack,
> To give thy foes a rappe!

To those who are interested in the subject, the following passage, by Mr. Holland, will be welcome, as assigning each of these much vilified old poets his share in the collection:—

"Hopkins translated fifty-eight of the Psalms, forming the Old Version, as indicated by his initials prefixed. He first, however, only published seven; namely, Psalms xxx., xxxiii., lxii., lii., lxxvix., lxxxii., clxvi.; and these anonymously, at the end of the early editions of the collection, versified by Sternhold. They are introduced by the following Preface:—'Thou hast here (gentle reader) unto the Psalmes that were drawen into Englishe metre by Master Sternholde vii. mo adioyned. Not to thentent that thei shuld bee fathered on the dedde manne, and so through his estimacion be the more highly esteemed: neither for that thei are in mine opinion (as touchyng the metre) in any part to be compared with his most exquisite doying. But especially to fill up a place, which else should have been voide, that the boke may rise to his (its) just volume, and partly for that thei are fructefull, although thei bee not fine: and comfortable vnto a christian mynde, although not so pleasaunte in the mouthe or eare. Wherefore if thou (good reader) shalte accepte and take this my dooying in good parte, I have my hartes desire heerin. Farewell.' It is not, however, exclusively as a large contributor to, but equally as the ostensible Editor of, the collected Psalms of the Old Version, that Hopkins is entitled to consideration. As before stated, it is doubtful whether the *thirty-seven* Psalms, first rendered and seemingly prepared for the press by Sternhold, were published by him or not in 1549. The edition of 1551 contains the *seven* additional ones by Hopkins, with the address above-mentioned. Whityngham versified *seven* more, and added them to the collection which he printed at Geneva, where he was residing in exile in 1556: this made the number fifty-one, the whole of which have, sometimes by mistake, been attributed to Sternhold. The remainder of the Psalms having been versified by different individuals, they were first printed altogether, and at the end of the Book of Common Prayer, in 1562, under the title of 'The whole Book of Psalmes, collected into English metre, by T. Sternhold, J. Hopkins, and others. Set forth and allowed to be sung in all Churches before and after Morning and Evening Prayer, and also before and after Sermons.'"

Almost every one of the elder names on Mr. Holland's list, invites us to pause and speculate. After Hopkins comes Norton—that "forward and busy Calvinist," as Wood calls him; not so ascetically Calvinistic, however, but he could help Lord Buckhurst in play-writing, being understood to have had a hand in the tragedy of 'Ferrex and Porrex.' An article, too, could be made on the life and fire-hot zeal of William Whittingham, the next of the psalm-singers. At one period of his career, he was persuaded by Calvin to occupy, at Geneva, the pulpit which Knox had filled—later, he gave his right hand to supply the choir of his church at Durham with the best songs and anthems which the Queen (Elizabeth)'s Chapel could supply—while with his left he rooted out the remembrance of Saint Cuthbert in his own city, by desecrating the works of wood and stone which the Cathedral contained. Strange it seems now, when calmly looking back to those stormy times, that one, who, though no poet, meant to be one—who cared so strenuously for music—should be so eager to raise the hand of intolerance against the work of a brother artist. His tomb was, in its turn, "miserably defaced by the Scots, when they invaded England, in 1640"—a restless close to the history of a restless man.

Passing over Kethe, Wisdom, Churchyard, Pullain, Mardley, the other versifiers of our old singing Psalms, with the carefully collected observations with which Mr. Holland closes this section of his labours, we are once again called to admire the versatile pursuits and accomplishments of that magnificent virago, our virgin Queen. She, too, tried her hand as a sacred poetess; but the verses scrawled by her with charcoal upon the Woodstock shutter; nay, the solitary line cut with a diamond on the window, in encouragement of the young courtier's "fears to climb," contain more of the heart of true poetry than the Fourteenth Psalm, here given by Mr. Holland. Crowley, the next contributor to Mr. Holland's anthology, was almost as various a genius, in his humble way, as Dr. Bull's patroness, and Burleigh's empress; being at once printer, bookseller, preacher, and poet—by courtesy. He translated, too, some of the Catholic Latin hymns, in a publication called 'The School of Virtue and Good Nurture;' but their grand resonant lines must have had a meagre interpretation, if we are to judge from the specimen here laid before us. We are not stopped by any other name of worship or interest, till we come to Archbishop Parker, whose complete

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version of the Psalms was the next finished after the entire Psalter by Sternhold and Hopkins.

"But whether it was undertaken with any consciousness that others were engaged in a similar way, or afterwards printed with any reference to a comparison with the Version which obtained so firm an hold of the public taste, does not appear. As the Archbishop was a supporter of a settled order of worship in the Church, and as his Psalm Book, although anonymous, was arranged for singing, some diversity of opinion has existed, not only as to his object in composing such a Work, but as to whether or not any copy of it was really known to be extant. Some of our musical antiquaries have conjectured, that the Archbishop, who was skilled in music, and had formerly founded a Music-School, in his College of Stoke Clare, intended these Psalms, which are adapted to complicated tunes of four parts, probably constructed by himself, and here given in score, for the use of Cathedrals, at a time when compositions in counterpoint were uncommon in the Church, and when that part of our choir-service when the motet or anthem, which admits a more artificial display of harmony, and which is recommended and allowed in Queen Elizabeth's earliest ecclesiastical injunctions, was yet almost unknown, or but in a very imperfect state."

The Archbishop seems to have been as over-exquisite in his rhythms as he was over-complicated in the music, to which he adapted his words. But the times were not far distant when stanzas were written in the shape of wedges or hatchets; and perhaps we cannot better show how little the spirit of poetry had to do with such quaintnesses, than by citing three from among the fifty verses of the Archbishop's rhyming Preface:—

Herein because: all men's delight,
Bene diverse found in mind:
I turn'd the Psalms: all whole in sight,
In rhythms of divers kind.

And where at first: I secret meant,
But them myself to sing:
Yet friends requests: made me relent,
Thus them abroad to bring.

Us song should move: as sprite thereby,
Might tunes in concord sing:
God grant these Psalms: might edifie,
That is the chiefest thing.

We are now coming to something more like poetry,—as the psalms by Alexander Scott, and Hall, the anatomist and chirurgeon, and Gascoigne, best remembered, perhaps, for his 'Masque' performed before Queen Elizabeth—will testify to all who turn our author's pages. One step more brings us to Sir Philip Sidney and the Countess of Pembroke, of whom it would be meeter to write in verse, than the lagging prose in which we have mentioned the names of their predecessors, were we to trust ourselves among the accomplished graces and deep affections that marked their lives. The Countess (in this we follow Mr. Holland) was more eminent, in her share of the version, than her admirable brother. She too, like Archbishop Parker, had a taste for quips and cranks, and modes of versification more symmetrical to the eye than musical to the ear. But in the following extract will be found something better than "the principle of the pyramid," for the calligraphical illustration of which it might have been constructed:—

Conferre, O Lord!
This benefitt on me,
That I may live and keep thy word.
Open mine eyes,
They may the riches see,
Which in thy word enfolded lies.

A pilgrim right
On earth I wandring live,
O barre me not thy statute's light.
I wast and spill,
While still I longing grieve,
Grieve, longing for thy judgments still.

Thou proud and high
Dost low and lowly make:
Curst from thy rule who bend awry.
What shame they lay
On me then from me take;
For I have kept thy will allway.

Let princes talk,
And talk their worst of me;
In thy decrees my thoughts shall walk.
All my delight
Thy witnest will shall be,
My councell to advise me right.

Hard by Sir Philip Sidney and Lady Pembroke are a pair of brother Scots—John and Robert Wedderburn, sons of a merchant of Dundee, and scions of a poetical family, since their brother James set in a dramatic form 'The Beheading of John the Baptist.' The three were zealous Reformers; but if they be, indeed, the authors of 'Ane Compendious Booke of Gude and Godly Ballates, changed out of Prophane Sangs,' John and Robert, at least, may be pointed at as foremost among those who, in their eagerness to provide an antidote to Papistry, fell into scandals as flagrant as those they betook themselves to reform. The authors of spiritualized versions of 'The hunt is up,' and 'John cum kis me now,' had no right to thunder out protests against the licences of monkish wit, the Abbots of Misrule, and other such holiday vanities as the comprehensive indulgence of the Romish Church sanctioned, if not encouraged. But, with all their puritanical zeal, the Wedderburns had something of the "divine breath" which is independent of time, creed, or dialect. Let the reader translate the following verse from the Fifty-third Psalm, and (if musical) allow for the *tempo rubato* of the "tempest" in the sixth line, and we think he will be of our judgment:—

As wheill vnstable, and chaffe before the wind,
And as the wood consumed is with fire
And as the flame burning where it can find
The faggot in the field with great impyre;
Sickliyke persew them with thy grievous ire;
Let thy tempest their wrothfulness reuenge,
And let thy storme their pride in purteth change.

The names of Francis Davidson, Queen Elizabeth's Secretary, of Alexander Montgomery, and of Henry Ainsworth, the Brownist, exiled to Amsterdam—

—"a learned man, reduced to deep poverty in the land of his exile, and 'living,' says Neal, 'upon ninepence a week, and some boiled roots, and was reduced to the necessity of hiring himself as a porter to a bookseller, who first of all discovered his skill in the Hebrew language, and made it known to his countrymen—'"

—all tempt us to linger. There is, again, matter enough for a separate treatise, were we to enter on a consideration of the gifts and graces of that wisest of fools and that most foolish of wise men, Gentle King Jamie. But our readers will prefer to have our notice of the first volume of this interesting book closed by Lord Bacon's paraphrase of

Psalm XC.

O Lord thou art our home, to whom we fly,
And so hast always been from age to age:
Before the hills did intercept the eye,
Or that the frame was up of earthly stage.
One God thou wert and art, and still shalt be;
The line of time it doth not measure thee.

Both death and life obey thy holy lore,
And visit in their turns as they are sent;
A thousand years with thee they are no more
Than yesterday, which, ere it is, is spent:
Or as a watch by night, that course doth keep,
And goes and comes unwares to them that sleep.

Thou carry'st man away as with a tide:
Then down swim all his thoughts that mounted high:
Much like a mocking dream that will not bide,
But flies before the sight of waking eye;
Or as the grass, that cannot term obtain,
To see the Summer come about again.

At morning fair, it musters on the ground;
At ev'n it is cut down and laid along:
And though it spared were, and favour found,
The weather should perform the mower's wrong:
Thus hath thou hanged our life on brittle pins,
To let us know it will not bear our sins.

Thou bury'st not within oblivion's tomb
Our trespasses, but enterest them aright;
Ev'n those that are conceived in darkness' womb,
To thee appear, as done by broad daylight:
As a tale told, which sometimes men attend,
And sometimes not, our life steals to an end.

The life of man is threescore years and ten,
Or if that he be strong, perhaps fourscore;
Yet all things are but labour to him then,
New sorrows still come on, pleasures no more.
Why should there be such turmoil and such strife,
To spin in length this feeble line of life?

But who considers duly of thine ire?
Or doth the thoughts thereof wisely embrace?
For thou, O God, art a consuming fire:
Frail man, how can he stand before thy face?
If thy displeasure thou dost not refrain,
A moment brings all back to dust again.

Teach us, O Lord, to number well our days,
Thereby our hearts to wisdom to apply;
For that which guides man best in all his ways
Is meditation of mortality.
This bubble light, this vapour of our breath,
Teach us to consecrate to hour of death.

Return unto us, Lord, and balance now
With days of joy, our days of misery;
Help us right soon, our knees to thee we bow,
Depending wholly on thy clemency:
Then shall thy servants both with heart and voice,
All the days of their strife in thee rejoice.

Begin thy work, O Lord, in this our age,
Show it unto thy servants that now live;
But to our children raise it many a stage,
That all the world to thee may glory give.
Our handy work likewise, as fruitful tree,
Let it, O Lord, blessed, not blasted be.

We cannot conclude without recording, among the contributors to the holy work, the name of pious, accomplished, poetical George Herbert, and of Sandys, whose verses have more of the poet, and less of the priest, than those by any we have named. But with this slight mention of these honoured men, we must close our present notice.

The Despatches of Hernando Cortes, &c. Translated into English, from the original Spanish, by G. Folsom. Wiley & Putnam.

The conquest of Mexico by Cortez is unquestionably the most brilliant achievement in the long series of remarkable events connected with the discovery and early settlement of the New World. There we find the outline, at least, of a great empire, and some civilization, the monuments of which have begun, in our own times, to engage the attention of the learned. In Mexico there was a dense population, there were large towns, and there was that prime mover of human labour and daring—gold, in abundance. This great empire was conquered and the gold won by a handful of Spaniards, led by one who owed his elevation wholly to the caprice of fortune, for Cortez had no experience of war or command, nor had he shown in his early career much passion for romantic adventure. But great prospects gave birth to great hopes, and these kindled inextinguishable passions; hence the disregard of bodily fatigue and the perseverance, in spite of frequent reverses, which certainly mark the progress of all the Conquistadores. Cortez had the advantage, too, of being the first who trod that elevated stage; those who came after him, if they were his equals in heroic qualities, fell short of him in opportunities. Pizarro, the conqueror of Peru, was but a coarse imitator of Cortez; the courage and cunning of the latter became with the former ferocity and perfidiousness. The extraordinary rapidity with which the New World was explored and colonized, was due in no slight degree to the success of Cortez.

The philosopher, it is true, undazzled by the surface of things, may doubt the genius and heroism of the first conquerors of America. Looking at the great inequality in point of arms between the Indians and the Spanish soldiers, he may argue that the conquest of the Mexican empire was, under all the circumstances, an easy achievement for a European of the meanest capacity. Men nearly naked, armed with wooden swords, edged with flints, and frightened at the sight of horses, which were new to them, could not, it is evident, offer any effectual resistance to cavaliers in full armour, wielding Toledo blades, and provided with matchlocks. If Cortez had, therefore, only boundless ambition and constancy under the reverses arising from his own miscalculations, his eventual suc-

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cess was inevitable. Whatever truth may be in this reasoning, we are certain, that if persisted in, it would leave the world but few heroes. All history—nay, the great globe itself, if analyzed in this way, would go off in vapour, leaving behind but a small residuum of colouring matter and *fæx mera*. We are willing, therefore, to take Cortez for a hero, since he did what appears to the bulk of mankind to have been a great thing. But his exploits are what we admire, not his writings. His letters to the Emperor Charles V. give us but an imperfect, and on many grounds suspicious, account of the conquest of Mexico. For a full and impartial history of that event, as well as for the personal history of the hero himself, we must look elsewhere. Cortez was by no means an elegant writer, and, in this respect, his translator has faithfully preserved the character of the original. Though his narrative is in general tedious and artful, yet it offers some curious passages, and late researches give us reason to believe that his description of the opulence and civilization of the country was not so exaggerated as might be at first imagined. For a picture of national prosperity, long since extinct, take the following account of Tlascala, which still exists, though much decayed:—

"This city is so extensive and so well worthy of admiration, that although I omit much that I could say of it, I feel assured that the little I shall say will be scarcely credited, since it is larger than Granada, and much stronger, and contains as many fine houses and a much larger population than that city did at the time of its capture; and it is much better supplied with the products of the earth, such as corn, and with fowls and game, fish from the rivers, various kinds of vegetables, and other excellent articles of food. There is in this city a market, in which every day thirty-thousand people are engaged in buying and selling, beside many other merchants who are scattered about the city. The market contains a great variety of articles both of food and clothing, and all kinds of shoes for the feet; jewels of gold and silver, and precious stones, and ornaments of feathers, all as well arranged as they can possibly be found in any public squares or markets in the world. There is much earthenware of every style and a good quality, equal to the best of Spanish manufacture. Wood, coal, edible and medicinal plants, are sold in great quantities. There are houses where they wash and shave the head as barbers, and also for baths. Finally, there is found among them a well regulated police; the people are rational and well disposed, and altogether greatly superior to the most civilized African nation."

Add to this the description of the neighbouring state of Cholula:—

"The inhabitants are better clothed than the Tlascalans in some respects, as the superior classes of citizens all wear cloaks over their other dress; similar in shape, material, and bordering, to those of Africa, but unlike them in being provided with pockets. Since the late troubles they have been and continue true and obedient vassals of your Majesty, performing whatever is required of them in your royal name, and I believe they will remain so hereafter. This state is very fertile under cultivation, as there is much land, most of which is well watered; and the exterior of the city is more beautiful than any in Spain, as it contains many towers, and is situated on a plain. And I assure your Majesty, that I have counted from a mosque or temple four hundred mosques and as many towers, all of which are of mosques in this city. This city is more suitable for the Spaniards to inhabit than any of the towns we have yet seen, as it has unoccupied lands and water for cattle, which none of the others have that we have seen; and the multitude of people who dwell in the other places is so great, that there is not a hand's-breadth of land which is not cultivated."

According to Cortez, the houses and gardens of the chief people in Mexico were fully equal to those of Spanish grandees. He describes with much detail his meeting with Montezuma, or as he writes the name Muteczuma, and tells how he took off his own neck a collar of glass diamonds, and put it on that of the Mexican chief—for Cortez never styles Montezuma king or emperor,—and received two golden collars instead of the glass. But here is a passage still more characteristic:—

"Six days having passed, most powerful Prince, since I entered the great city of Temixtitan (Mexico), and having seen some things in it, though but a few compared with what there was to be seen and noted, it seemed to me, judging from these things, and from what I had observed of the country, that it would subserve the interests of your Majesty and our own security if Muteczuma was in my power, and not wholly free from restraint; in order that he might not be diverted from the resolution and willing spirit which he showed in the service of your Majesty, especially as we Spaniards were somewhat troublesome and difficult to please; lest feeling annoyed on any occasion, he should do us some serious injury, and even might cause all memory of us to perish, in the exercise of his great power. It also appeared to me that if he was under my controul, all the other countries that were subject to him would be more easily brought to the knowledge and service of your Majesty, as afterwards actually happened. I resolved, therefore, to take him and place him in my quarters, which were of great strength; and revolving in my mind how this could be effected without occasioning any tumult or disturbance, I recollected what the officer whom I had left in command at Vera Cruz, had written me concerning the occurrences in the city of Almeria, which I have already related, and which, as he was informed, had all taken place in pursuance of orders from Muteczuma. Having used the precaution to station guards at the corners of the streets, I went to the palace of Muteczuma, as I had before often done to visit him; and after conversing with him in a sportive manner on agreeable topics, and receiving at his hands some jewels of gold, and one of his own daughters, together with several daughters of his nobles for some of my company, I then said to him, 'that I had been informed of what had taken place in the city of Nautecal or Almeria, and of the fate of the Spaniards, who had been killed there; that Qualpopoca alleged in defence of his conduct, that whatever he had done was in pursuance of orders from him, which, as his vassal, he could not disregard; that I did not believe it was so, but nevertheless, in order to clear himself from the imputation, it seemed to me proper that he should send for Qualpopoca and the other principal men of that city, who had been concerned in the slaughter of the Spaniards, that the truth of the matter might be known, and those men punished, by which means he would satisfy your Majesty of his loyal disposition beyond all dispute; lest instead of the rewards which your Majesty would order to be given him, the reports of these outrages might provoke your Majesty's anger against him, on account of his having commanded the injury to be done; since I was well satisfied that the truth was contrary to what those men had declared.'"

The offending cazique, Qualpopoca, was brought to the capital, as our readers are probably aware, and, with his followers, was burnt alive. Cortez tells this part of the story with much *naïveté*. "So they were publicly burned in a square of the city, without creating any disturbance; and on the day of their execution, as they confessed that Muteczuma had directed them to kill the Spaniards, I caused him to be put in irons, which threw him into great consternation." All this was manifestly done merely from the motives above intimated, namely, "to subserve the interests of your Majesty and our own security"; yet Cortez had some apprehension lest he might offend royal sympathies, and so, in respect of his demeanour towards Montezuma, he writes to the Emperor:—

"Such was the kindness of my treatment towards him, and his own contentment with his situation, that when at different times I tempted him with the offer of his liberty, begging that he would return to his palace, he as often replied that he was well pleased with his present quarters, and did not wish to leave them, as he wanted nothing that he was accustomed to enjoy in his own palace; and that in case he went away, there would be reason to fear the importunities of the local governors, his vassals, might lead him to act against his own wishes, and in opposition to your Majesty, while he desired in every possible manner to promote your Majesty's service; that so far he had informed them what he desired to have done, and was well content to remain where he was; and should they wish to suggest any thing to him, he could answer that he was not at liberty, and thus excuse himself from attending to them."

Cortez thus describes the original city of Mexico, which he soon afterwards totally destroyed:—

"This great city of Temixtitan [Mexico] is situated in this salt lake, and from the main land to the denser parts of it, by whichever route one chooses to enter, the distance is two leagues. There are four avenues or entrances to the city, all of which are formed by artificial causeways, two spears' length in width. The city is as large as Seville or Cordova; its streets, I speak of the principal ones, are very wide and straight; some of these, and all the inferior ones, are half land and half water, and are navigated by canoes. * * This city has many public squares, in which are situated the markets and other places for buying and selling. There is one square twice as large as that of the city of Salamanca, surrounded by porticoes, where are daily assembled more than sixty thousand souls, engaged in buying and selling; and where are found all kinds of merchandise that the world affords, embracing the necessaries of life, as, for instance, articles of food, as well as jewels of gold and silver, lead, brass, copper, tin, precious stones, bones, shells, snails, and feathers. There are also exposed for sale wrought and unwrought stone, bricks burnt and unburnt, timber hewn and unhewn, of different sorts. * * Every kind of merchandise is sold in a particular street or quarter assigned to it exclusively, and thus the best order is preserved. They sell everything by number or measure; at least so far we have not observed them to sell anything by weight. There is a building in the great square that is used as an audience house, where ten or twelve persons, who are magistrates, sit and decide all controversies that arise in the market, and order delinquents to be punished. In the same square there are other persons who go constantly about among the people, observing what is sold, and the measures used in selling; and they have been seen to break measures that were not true. This great city contains a large number of temples, or houses for their idols, very handsome edifices, which are situated in the different districts and the suburbs; in the principal ones religious persons of each particular sect are constantly residing, for whose use beside the houses containing the idols there are other convenient habitations. All these persons dress in black, and never cut or comb their hair from the time they enter the priesthood until they leave it; and all the sons of the principal inhabitants, both nobles and respectable citizens, are placed in the temples and wear the same dress from the age of seven or eight years until they are taken out to be married; which occurs more frequently with the first-born who inherit estates than with the others. The priests are debarred from female society, nor is any woman permitted to enter the religious houses. They also abstain from eating certain kinds of food, more at some seasons of the year than others. Among these temples there is one which far surpasses all the rest, whose grandeur of architectural details no human tongue is able to describe; for within its precincts, surrounded by a lofty wall, there is room enough for a town of five hundred families. Around the interior of this enclosure there are handsome edifices, containing large halls and corridors, in which the religious persons attached to the temple reside. There are full forty towers, which are lofty and well built, the largest of which has fifty steps leading to its main body, and is higher than the tower of the principal church at Seville. The stone and wood of which they are constructed are so well wrought in every part, that nothing could be better done, for the interior of the chapels containing the idols consists of curious imagery, wrought in stone, with plaster ceilings, and wood work carved in relief, and painted with figures of monsters and other objects. All these towers are the burial places of the nobles, and every chapel in them is dedicated to a particular idol, to which they pay their devotions."

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These idols were soon precipitated from their pedestals, and images of our Lady and the Saints were set in their stead. The following we do not believe:—

"The figures of the idols in which these people believe surpass in stature a person of more than the ordinary size; some of them are composed of a mass of seeds and leguminous plants, such as are used for food, ground and mixed together, and kneaded with the blood of human hearts taken from the breast of living persons, from which a paste is formed in a sufficient quantity to form large statues. When these are completed they make them offerings of the hearts of other victims, which they sacrifice to them, and besmear their faces with the blood."

The Machiavellian character of Cortez is manifest in every page of his dispatches. He constantly avows his dissimulation and fraudulent intentions; policy was his sole morality, and his occasional frankness was but an artifice to entrap others. While he thus expounds his crafty schemes to the Emperor, are we to place implicit faith in all his representations? Certainly not. It is obvious that his object was to describe his success in the most glowing colours, to figure as one devoted to the Emperor and religion; as an invincible warrior, and beneficent ruler; and, finally, while claiming to have done wonders for the imperial treasury, to excuse himself at the same time for not remitting large sums to Europe. Mr. Folsom demands for him the praise of humanity to the Indians, but we believe that it would require no great research to disprove his claims on that score. Cortez names among the Indians who served with him, "one Istrisuchil, twenty-three or twenty-four years of age, of great gallantry, beloved and feared by all;" and there is reason to believe that this gallant follower of the conqueror is the identical Ixtlilxochitl who wrote in the Mexican language an account of the fall of Montezuma and destruction of Mexico, not by any means flattering to the humanity of the Spaniards, and which account has been translated into Spanish by Don Carlos Maria da Bustamente, himself of Indian descent.

The piety of Cortez has also been much eulogized, particularly by the best of his editors, Lorenzana Archbishop of Mexico; and, in truth, he showed much zeal in the destruction of Pagan idols; but, on the other hand, he had a leaning to the moral and economical institutions of Paganism, which the Archbishop, had he been aware of it, must certainly have condemned for its heretical tendency. Cortez, when at a loss for surplus revenue, bethought him that he could manage the tithes much better than the clergy. In fact, he proposed to the Emperor to vest the tithes in tithe-commissioners, for various uses; but this very bold and curious proposition deserves to be set forth in the words of its author:—

"The plan I would recommend is, that a number of religious persons, (or priests,) as I have already mentioned, zealous for the conversion of this people, should come out, for whom houses and monasteries should be erected in the provinces wherever it may seem proper; and that tithes be assigned them to defray the expense of building their houses, and for their support, the surplus to be applied to the erection and ornamenting of the churches in the villages where the Spaniards reside, as well as to maintain the clergy who officiate in them. Officers appointed by your Majesty should collect and keep an account of the tithes, and with them supply the monasteries and churches; for which purpose they will be more than sufficient, and a balance left for the disposition of your Majesty. Let your Majesty petition his Holiness [the Pope] to grant you the tenths of these parts for this purpose, giving him to understand the service rendered to God our Lord by the conversion of this people, which can be accomplished in no other way; for if bishops and other prelates are sent, they will follow the custom practised by them for our sins at the present day, by disposing of the estates of the church, and expending them in pageants and other foolish matters; and bestowing rights of inheritance on their sons or relatives. A still greater evil would result from this state of things; the natives of this country formerly had their priests, who were engaged in conducting the rites and ceremonies of their religion; and so strict were they in the practice of honesty and chastity, that any deviation therefrom was punished with death; now if they saw that the affairs of the church and what related to the service of God were entrusted to canons and other dignitaries, and if they understood that these were the ministers of God whom they beheld indulging in vicious habits and profaneness, as is the case in these days in Spain, it would lead them to undervalue our faith and treat it with derision, and all the preaching in the world would not be able to counteract the mischief arising from this source."

The English Universities; from the German of V. A. Huber. An abridged Translation. Edited by F. W. Newman. 3 vols. Pickering.

A history of the rise and progress of any institution must always be of interest: however humble its origin, however short its existence, it must have sprung from some mode of thought current among some portion of the society in which it took its rise, or from some want more or less felt in the community. If this be true of every institution, however lowly and short-lived, how much more must it be the case with those still surviving, still flourishing monuments of antiquity, the origin of which is veiled in the darkness of ages, which have watched over the birth and tended the infancy of a nation, have witnessed the rise and fall of dynasties, and have been at once, as it were, the harbingers and the result of civilization. Such institutions are those of which Professor Huber has offered us a history, and we take shame to ourselves that the first connected review of the rise and progress of the Universities of this land should be offered us by the industry of a German professor. We have indeed reason for gratitude, that while we are still unwilling to imitate the patient research of our Teutonic neighbours, we have grace enough left to avail ourselves of the produce of their assiduity, although not without a sneer at the plodding industry to which we owe at any rate almost every work which graces the library of the classical student, whose shelves are crowded with the labours of a Wunder or a Klausen, a Niebuhr, a Müller, a Ritter, or a Schlegel. But a truce to our complaints, of which we have good reason to doubt the efficacy.

Our author is of opinion that the Universities of Europe, as a general rule, either rose out of, or were adopted by, the Church, ever active and ready, in the middle ages, to mould and fashion the minds of nations, and take them under her especial tutelage. The only exceptions which Mr. Huber makes are those of Italy, as Bologna and Salerno, where the eminently practical studies of medicine and jurisprudence prevailed, to the almost entire exclusion of theology and dialectics, the studies most patronized by the Church. The Universities were at first governed and actually taught by a Chancellor, who, however, gradually delegated his office to others, to whom he gave a licence to teach, and who, if actually employed in teaching, became the Magistri Regentes, the regent masters, of whom, in a somewhat different sense, we still hear in our modern Universities. By degrees the Chancellor gave up even his right of examining and granting licences, which power fell to the teachers themselves, and became in some cases an episcopal officer, unconnected with the Universities, and in others a merely nominal head of those bodies.

The division of the students out of the lecture room into nations, as they were called, took place very early. The origin of this arrangement and the time when it commenced are unknown, but in the middle of the thirteenth century we find the system in full operation. Each of these nations elected officers called the rector and proctors, to superintend them, of which the rector afterwards became the one head of all the nations, and of the body of teachers or regent masters. Indeed, it is doubtful whether the rectors ever were the governors of the individual nations alone: most probably they ruled over the collective body of teachers and scholars. The title of Baccalaureus, or bachelor, up to the end of the twelfth century, denoted merely a scholastic, afterwards it became an academic degree, a pre-requisite to that of Master or Doctor.

In order to understand the rise and progress of the various studies, we must premise that in the early centuries, there were two courses, called the Trivium and Quadrivium. The Trivium included grammar, logic, and rhetoric; and the Quadrivium, arithmetic, geometry, astronomy, and music. Out of the logic and rhetoric grew speculative theology and philosophy. The four sciences of the Quadrivium were gradually degraded into mere preparatory studies for the faculty of arts, which was at first the faculty into which all the other studies were absorbed. The introduction of canonical law first gave the theologians the opportunity of establishing a theological faculty distinct from that of arts. The masters of arts were so completely the ruling body that they took the title of Universitas Literaria, while the teachers of law and medicine were considered under the head of Facultates. Gradually, as the deans of the faculties became united with the rector and proctors in the government of the nations, there arose a new *Universitas*, formed out of the old *Universitas* and the faculties. One governor now ruled alike over schools, faculties, and nations: the authority became more centralized, the colleges, and hospitia, or inns, where the students lodged, of which a vestige remains in the New Inn Hall, still existing in Oxford, fell under the power of the governing body of the University. Contemporary with these changes was the claim made by these academic bodies to be exempt from common jurisdiction, which drew so strong a line of demarcation between the University and the people among whom it was settled, and brought on the sanguinary contests between Town and Gown.

Professor Huber is of opinion that the antiquity of Oxford has been undervalued, and is even ready to allow the tradition which connects it with King Alfred. The conflicts of petty Saxon princes and the desolating invasions of the Danes had done much to dim the light which the exertions of Gregory introduced into England. Alfred is pointed out by tradition as the restorer of learning, and the names of Plegmund, Werfrith, Asser, and Johannes Erigena, are but a few of the numerous men of learning whom he is said to have invited over from the Continent. The point in question is whether, in these days of reviving learning, Oxford was one of its chief seats. This Professor Huber answers in the affirmative:—

"No *other* place is authentically named. The story given in the biography of Alfred, by Bishop Asser, explicitly tells of scholastic institutions at Oxford, not only in his day, but as far back as the fifth century. This absurdity has led to the conviction, that the passage is not authentic: yet we may inquire, whether all of it is an interpolation or a part only. My own mature judgment is that the beginning and end are authentic, in which are narrated the contests of the Schoolmen, and the efforts of Alfred to reconcile them. The intermediate part is very awkwardly interposed, and (I think) was interpolated in order to pretend the yet greater antiquity of these institutions. Beside this testimony (in itself assuredly unsatisfactory), we

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have other proof that before the Norman Conquest Oxford was a seat of learning: and we find in Oxford itself internal marks of some other origin than from Abbey or Cathedral schools. We have testimony that the Anglo-Saxons partook in the scholastic movement of the eleventh century; many of them, indeed, are named as frequenting the celebrated school of the monastery of Bec in Normandy. The political intercourse of England with Normandy, and the extent of British commerce, made this inevitable: and though the only passage in which Oxford is *named*, (viz. by Ingulf, the Conqueror's Secretary,) is not beyond suspicion; it has never yet been attacked. The oldest authentic accounts of Oxford lead us to believe, that its schools are earlier than the Norman Conquest. That scholastic streets (*School-street* and *Shydiard-street*) existed there in the year 1109, is clear from old documents quoted by Wood. A scholastic population must have filled them; and we can hardly allow less than from twenty to thirty years, for the gathering of such a population and erecting of the streets. Now this takes us back just to the horrors of the Norman Conquest and its immediate consequences. None can choose such a date as the conceivable origin of the system: we are forced to carry it higher. We then fall back on the Saxo-Danish period, and on the time when Ingulf is said to have studied in Oxford. Granting that this is the first notice of the system, it is unreasonable to infer that this was its beginning. Indeed even at a later period, it is seldom enough that the Chronicles are led to name the Academicians. Now considering what times preceded the Conquest, we may be sure that at most they would barely sustain existing schools. No reign nearer than Alfred's was likely to originate them. Thus whatever we know at all,—by tradition, by documents (suspected or unsuspected,) or by the evidence of general probability,—converges to the same result,—that the Oxford Schools are as ancient as King Alfred."

This, we admit, is not conclusive; but the evidence amounts to a high probability, and is backed by the tradition handed down since the thirteenth century, of one college in Oxford, University College, which claims King Alfred for the founder. The Chancellor in Oxford was an episcopal one, appointed by the Bishop of Lincoln, in whose diocese the town was situated, while in Paris the Rector, who filled a similar office to the Chancellor, was a creature of the University. It was thus that, in proportion as the Church grew, the Chancellor increased his authority, and thus gave the English Universities that extension of rights which distinguished them from those of Paris and other places. Cambridge is said to have been first patronized by the monks of Croyland, a place thirty miles north of it. A farm called Cottenham, near Cambridge, and afterwards a barn in that town, were the germ of that University which has since spread its name and fame over the civilized world. Cambridge was in its growth in all respects similar to Oxford, save that she was for a long time subject to the authority of the Prince Bishop of Ely, while Oxford was emancipated from episcopal government in the fourteenth century. Of the University revenues Mr. Huber thus speaks:—

"In the whole earlier period, the University-Corporations had been populous and poor. By fees, contributions, impositions and donations, money came slowly in: legacies were rather more productive. Their slender funds, lent out at moderate interest to their own members, yielded a scanty income: but it is remarkable that as yet the University had none but *rented* buildings, and little or no land. They were miserably supplied with Public Rooms for scholastic uses; as nothing of the kind appears to have been University-property. An ill-defined right in Saint Mary's Church was gained by lengthened use. There, or partly in the Church of Saint Frideswide, were kept the monies, treasures, books and deeds of the University: afterwards, the handsome rooms erected by several orders of monks proved a great convenience, being rented occasionally by other teachers. Endowments of course did not exist: every teacher was left to find his own level, and (as we have seen) he generally dwelt with his pupils in the same Hall or Inn. Their food, and other expenses, were defrayed in common: but in the *Disciplina Scholarium* (Ed. of 1496) it is hinted to be convenient, that the scholars relieve the Master from the trouble of all such provision. But meanwhile, the various monkish societies domiciliated in Oxford possessed some landed property, and hereby stood on a different footing; nor is it easy to explain their relation to the University, which was indeed a contested point. Any-how it is clear, that this state of things was essentially democratic."

The nations in Oxford were only two—the Northern men and Southern men, whose feuds frequently disturbed the peace of the University, and who only united to molest their common enemy, the townspeople. The two proctors were elected by the nations till 1626, when the right lapsed to the colleges, and continues theirs till the present time. One of the causes of the riots, with Professor Huber's comments thereon, will surprise the reader. We must remind them that at a time when Oxford was the centre of England, these riots were of no small importance, as is testified in the monkish rhyme, quoted by Wood, thus translated by Mr. Newman:—

"Thus old story says:
From our Oxford frays,
After few months and days,
All England's in a blaze.

"About the end of the twelfth century, the conflicts of Realism and Nominalism began, but they rose into full vigor under the patronage of Duns-Scotus and Occam, in the first half of the fourteenth. The Northernmen declared for their Countryman and his Realism; the Southernmen sided with Occam and his Nominalism. Wyckliffe also, who soon became celebrated, was a North Countryman and a Realist, but it would be far too precipitate to connect Realism with the Reformation *generally*. We only assert, that at *that* period both Realism and Reformation found favor chiefly with the Northernmen; and that the two causes may in *their* minds have been somehow connected. The author believes also, that the Germanic spirit, being prone to Ideology (as Napoleon remarked,) has also in it a certain spiritualism that tended to Protestant views. But all this is said with diffidence and under correction. Any-how it will not be questioned that there is a close sympathy between the Germanic mind and Protestantism, between the Romanic mind and Roman Catholicism; nor is it a mere fancy, to believe that this very controversy was deep at work in the University of Oxford, at a time when none understood the full meaning of their strife. Even at a later period, when all England was decidedly Protestant, as contrasted with the great Southern Kingdoms, the Northern part of England was pre-eminently Protestant as compared with the South. Indeed at the end of Elizabeth's reign, after methods so stringent had been used to suppress the weaker party in the Universities, and so great an internal revolution had passed upon them, we find the contest of Northern and Southernmen renewed, at the time when the Puritan controversy was rising into strength. It is remarkable how much underhand countenance Presbyterianism received at Oxford, (as will hereafter be stated,) even when professedly in disgrace. The distinction of *races* has vanished in the nation at large, and *political parties* have taken their place. We may however remark that Whiggery is of Scotch (or Germanic) origin; while *Toryism* had its strength in the South. The Southern element still prevails in the Aristocratic and High-Church spirit, and in the *old-fashioned* classical studies of the College system; and that this system is truly Romanic, may easily be proved by comparing it with the Universities of Spain, which have suffered least disturbance in recent centuries. The Northern system, driven out of Oxford, took refuge in Edinburgh, the Athens of the North, where everything reminds us of the German Universities and of the German developement of the Reformation. The main strength of the *Liberal* intellectual developement in the last half century has come from Scotland and the North. That is ever the seat of the animating spirit, though the material power which ultimately works out the results will be found in the populous and wealthy South; whether in the seventeenth or in the nineteenth century."

Some of the riots were more serious than those who know them only by a modern "Town and Gown row" would imagine. Professor Huber gives an account of one in 1355 against John Bereford, bailiff of the city, compiled from the chronicler of Oxford, Antony à Wood:

"The causes of this outbreak may be traced back to the year 1349, in which a dreadful plague ravaged all England. It carried off or dispersed all the Oxford scholars, so that the studies were intermitted for three years; after which not one third of the former number reassembled. Meanwhile many buildings, before let out to the academicians, were applied by the citizens to other purposes: the police was exercised by the Town Authorities, undisturbed by University claims; which, upon their renewal, must have appeared doubly oppressive. In fact, the Chancellor had no physical power to enforce them. If the townspeople closed the market gates upon him, he was unable to force his way in, to inspect the bread and beer. If a citizen chose to sell or let to others a Hall which the academicians had previously tenanted, it was in vain for them to plead treaties and privileges, when the door was shut in their face. Bereford and his party were also strengthened unintentionally by that excellent king, Edward III., the great patron of the Universities. In the wide-spread crime consequent on the plague, the Academic Authority was not vigorous enough: the King, perhaps for this reason, at Bereford's representation, issued ordinances for the arrest of criminals by the Mayor and Sheriff; a proceeding which, however needful, broke through the University privileges, and gave dangerous weapons into the hands of its enemies. So intense was the bitterness of feeling generated between the parties, that an explosion soon followed, for which Bereford, it seems, was well prepared. A quarrel arose on St. Scholastica's day (February 10th) in the year 1355, between certain scholars and the host of a tavern which belonged to Bereford. The scholars thought the wine bad; and as the host only answered by ill words, they broke his flasks about his head. The tavern-keeper called for help. Speedily (as if all had been preconcerted) the Town alarm-bell was rung from St. Martin's Church: armed citizens assembled, and fell upon the scholars who were walking unarmed and unsuspecting in the streets. The Chancellor in vain, and at the hazard of his life, entreated the townsmen to keep the peace; at last he ordered the bell of St. Mary's to sound an alarm, and call the scholars to arms. They had taken to flight at the first surprise; but they now rallied, and offered so stout an opposition, as to keep their adversaries in check that night. In the morning, the Chancellor's efforts at pacification were again frustrated by the determined hostility of the Town; and it appeared that the scholars would be murdered, if they did not stand on their defence. Though so inferior in numbers, yet by great exertion they succeeded in seizing the gates, to prevent the entrance of the country people;—a measure of traditionary tactics. But towards evening, about two thousand armed countrymen burnt down the West Gate, and forced their way in, headed by a black banner, with a wild cry of *Murder* and *Plunder*. The scholars, borne down by the torrent, fled into the open country, into their churches or into their private rooms. But the savage mob, that night or next day, stormed most of the Colleges and Halls, and hunted-out the inmates. Those who could not escape were killed, wounded, thrown into the sinks and sewers, or dragged to prison. All their property was destroyed or plundered; after which the mob began to carouse, and abundance of drink inflamed them to still madder deeds. Crucifixes and church ornaments were demolished; students shaven as monks were treated with peculiar cruelty: the scalp was actually torn off the head of some. No holy place was respected. In vain did the more popular of the clergy carry the host along the streets in solemn procession. Monks were seized or maltreated at the foot of the cross or chalice. In short, *forty* scholars or masters are recorded by name, as having been killed in this fray; but these, without a doubt, are but a fraction of those who suffered. As soon as the storm began to subside, and the rabble to decamp with their booty, the more prudent citizens assembled to prevent further mischief. The Town-Authorities also met, with a few of the more eminent Academicians, who had sent to demand

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assistance from the Bishop of Lincoln and from the King. The former issued an interdict against the Town, and the latter pursued measures, at first equally vigorous. Less energy however appears in their after-proceedings. Perhaps upon examination, the King found the blame to be more equally divided between the parties, than was supposed in the first moment of wrath against so brutal an abuse of victory. At any rate it was clear, that the scholars had begun the fray; and there must have been plentiful ground for crimination against them. That the Town-Authorities had misconducted themselves, does not appear; but the Sheriff of Oxford was displaced by the Royal Commissioners, which may seem to imply that the fault was in a different quarter. There is also ground to believe, that the very intensity of this savage contest gave rise by reaction to feelings of a far more honorable and Christian nature. Terror, grief, repentance and a feeling of helplessness and misery, seem to have driven all the more baneful passions into the background. Both parties were humbled at the common guilt, distressed by the common suffering; and such feelings were widely shared by the nation at large. The whole affair assumed a public importance, and no one was concerned so much to recriminate or retaliate for the past, as to reconcile and prevent for the future."

In consequence of this riot Edward III. remodelled the laws both of the University and the town, and gave the former that preponderating influence which it has since retained. The rise of the fellowships as permanent property is thus described:—

"The earliest *Colleges* were by no means intended to afford their members a permanent maintenance, but to assist clerical students through their course of study, which might last from ten to fifteen years. But when this time was completed, and no promotion opened to them, could they be turned out into the streets and consigned to want and misery? It was against nature to enforce such a thing. In the older Colleges the practice gradually established itself, (though it was looked on as a necessary evil,) that the *Fellows* retained their stipends until they obtained some benefice: and this became the understood or expressed rule in those of later foundation. As then, in the political tempests of the fifteenth century, nearly all other stipends disappeared, and the whole academic population diminished, the College-Fellows became gradually the actual stem of the University. The pecuniary support which they received, gave them a fixed hold on the spot, and as they generally became Masters, and in fact, applied themselves to the business of teaching, they naturally succeeded to the authority of the ancient Teacher-Aristocracy. The academic life was indeed but little quickened by this means, yet it was kept from dying out entirely. It may be hardly needful to add, that the relationship of the Fellows to their College, quite preponderated over that which united them to the University or to their Pupils."

Their wealth was, however, not very great—

"Assisted by the endowment, the *Fellows* of the Colleges lived on through the hard times; yet even they had but the barest necessaries of life, and these not always. Moreover the rules prescribed by the College discipline for study and devotion left but few hours for sleep, food, and recreation. It is indeed clear enough from what we have said above of University, Merton, and Balliol Colleges, that it was not the object of the earlier Colleges that their members should live in pleasure and luxury. Even the richest establishments—such for instance as New College—gave no more than from ten to twelve pounds yearly to each Fellow. The annual revenues of this College were reckoned in the time of Henry VIII. at eight hundred and eighty-seven pounds (v. Chalmers), and that of Balliol College at seventy-four pounds. Those of the others lie for the most part between the two. Bitter complaints were made before Parliament by the Fellows of University College, respecting their distress and want, occasioned by the maladministration of their revenues by the Head of their College. (v. Rol. Parl. iii. 69.) A lively picture of the very frugal circumstances of the Colleges at the beginning of the sixteenth century, containing more special details of what is intimated in general terms by earlier testimony, is to be found in a manuscript written by a scholar of St. John's College, Cambridge; in which, after many bitter complaints of the general distress, he proceeds [in Latin]:—'The greater part of the scholars get out of bed between four and five o'clock in the morning: from five to six they attend the reading of public prayers, and an exhortation from the Divine Word in their own chapels: they then either apply to separate study, or attend lectures in common, until ten, when they betake themselves to dinner, at which four scholars are content with a small portion of beef bought for one penny, and a sup of pottage made of gravy of the meat, salt, and oaten flour. From the time of this moderate meal to five in the evening *they either learn or teach*, and then go to their supper, which is scarcely more plentiful than the dinner. Afterwards problems are discussed, or other studies pursued, until nine or ten o'clock; and then about half an hour is spent in walking or running about (for they have no hearth or stove) in order to warm their feet before going to bed.' It is not very clear, it is true, whether this account includes those on the foundation: but even if, in what is there said, we comprehend only the pupils who bore their own expenses, it gives us a standard to judge the whole by. The difference between the manner of living of the Fellows and of these pupils, was certainly not very great. From Erasmus we learn that the Fellows drank beer, not wine. His letters from Cambridge depict much external meanness there: indeed Oxford appears already to have gained a start of Cambridge in these matters, which until recent times she kept. In more prosperous days we may admit that the Colleges had more to eat and drink, and possibly a fire in the chimney; but no one who considers the above, will imagine them ever to have had luxuries; while, how matters stood at a still earlier time, Chaucer's description of an Oxford clerk may show."

Our space will not allow us to follow Professor Huber through his account of the gradual progress of the studies, and the rising authority and increasing income of the colleges. We can only say that he has executed his task with care and ability. Mr. Newman's translation is clear and vigorous, and his preface manly and tolerant. We may be induced at some future time to examine briefly the opinions advanced by the author and his translator, with reference to the laws and manners of our Universities. At present we must content ourselves with remarking, that we should be inclined to agree with Mr. Newman in much that he says. The plates by which this edition is illustrated may convey some little idea of University manners and customs to a foreigner, but we cannot commend them either for beauty or accuracy. For example, we are introduced in one picture to Oxford students walking in their caps and gowns, *with sticks in their hands*. Now, however trifling the objection may appear, it is of force when we remember the purpose for which the engravings are given, and therefore we shall observe that no student, except the freshest of *Freshmen*, is ever seen in cap and gown, with a stick in his hand; and the proctor addressing them is walking the streets with his ermined hood on—a thing unheard of in Oxford. Nor can we comprehend what idea an engraving of a young man on horseback or playing at billiards can give, in addition to the plain statement that under-graduates do occasionally commit these enormities.

Austria. By J. G. Kohl.

[Second Notice.]

WE return to Mr. Kohl with pleasure. His joyous temperament, which leads him to see, in almost every case, the bright side of things, renders his travels invariably attractive. We resume our extracts with the following market scene in Vienna:—

"The most celebrated of all the women of Vienna is, beyond doubt, Maria Theresa, but the most noted are the so-called 'Fratschelweiber.' Like their sisters in the cabbage-market of Königsberg, and the Halles of Paris, they are distinguished for their eloquence, their presence of mind, and their inexhaustible wit. It is said that the emperor Joseph went once incognito among them, and purposely overturned a basket of eggs, in order to have a specimen of their oratorical powers. Their chief seat is in the 'Hof,' one of the largest squares of the city, where they deal in vegetables, fruit, cheese, and other articles of food. * * I must confess, that often when I returned from the 'Fratschel' market I used to feel as if I had been in a mad-house, so incessant and clapper-like had been the chatter about everything in and about the world—about the '*Germnudeln*' which they were recommending to Herr *von* Nachtigall, an old hairdresser, whose poverty shone out from every side of his worn and rent nether garments, but on whom they bestowed the '*von*' nevertheless, because he held a few kreuzers in hand; about the butcher, 'the stingy hound, who had sold them such a miserable little bit of meat to-day.' They spared neither the emperor, the pope, nor their ministers, and, least of all, the people of rank and fashion, whom they saw driving about. I was one day witness of the little ceremony used with the latter. At the corner of the 'Hof,' a careless coachman ran over a boy. In an instant a crowd of women and men were in full pursuit of the flying vehicle, in which sat a lady and gentleman of the higher class. But the Fratschelweiber paid not the smallest heed to their high nobility. 'Catch 'em there, bring 'em back, the quality candle-snuffers! bring 'em back! the scum of a dunghill! To run over the poor boy!' were the compliments that ran from mouth to mouth, as the mob ran bawling after the gentles, who would probably have fared ill enough, if they had fallen into the hands of the irritated rabble. This class of persons in Vienna are by no means the patient, respectful, timid herd to be met with in other capitals of monarchical states; for example, in St. Petersburg, Moscow, Prague, &c. The child, whose cause was so energetically adopted by the Fratschel women, was not even a countryman, but a little Croat, such as are met with in all parts of Vienna, selling radishes and onions. Beyond a bruise or two he had sustained no injury; indeed, he had rather been knocked down than run over. The women put on his broad-brimmed Croatian hat again, wiped carefully his wide mantle of thick white wool, in which he looked like a diminutive Orlando in a giant's armour, and bought some of his radishes to console him. The child, who understood not a word of the Fratschel jargon, looked round him in a scared manner, and then resumed his monotonous cry, '*An guten ratti, ratti,*' (good radishes,) the only German he knew. These Croats are very numerous in Vienna, and form no inconsiderable portion of the populace there. As they sell nothing but onions and radishes, the Fratschel ladies are persuaded that Croatia must be a poor country, and produce nothing else. In the suburbs, there are, in the public-houses of the lowest class, great dormitories for them, which they call Croat quarters. There, when the ravens return from the fields to Stephan's tower, the poor Croats huddle together after the fatigues of the day, and sleep in the same thick cloaks that have sheltered them from the heat during the day. 'They live like so many cattle,' said one of the Fratschel women to me; 'they haven't even a bedstead, let alone a mattress. They lie o'nights and holidays on their bellies, and are fit for nothing but to sell onions.'"

The Viennese are a poetical as well as a gay race, and their amusements partake of a somewhat Oriental tone. Mr. Kohl thus describes some of their gay doings:—

"The Vienna people are like great potentates, who will admit wisdom only disguised in the motley; but they have reflection enough to recognise the hand of destiny that mingles in the most insignificant occurrences of life. Therefore they will drink their coffee in the temple of the Muses, and swallow the bitter draught of truth sweetened with the sugarplum of cheerfulness. Hence the extraordinary dramatis personæ of Raimund's invention, the Sibyls as old maids, the Genii as bowling-green attendants, the conjurors and magicians from Warasdin and Donaueschingen, who pour forth unweariedly trifling jests and sportive wisdom in Swabian and Hungarian German. The titles of Raimund's pieces and their prevailing style are pretty well known amongst us, not so the style in which the proprietors of places of public resort invite the public to their enchanting

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popular festivals. I paid at first little attention to the announcements with which every corner of the streets was covered. But one evening late, *i. e.* at eleven o'clock, at which hour Vienna is as still as a mouse, I met a man laden with an enormous mass of printed paper, busied in pulling down the old bills and pasting up new. I asked him to let me look at some of them, and he threw down a whole bale before me. Herr Lanner announced a fête with new decorations and illuminations, under the name of 'A Summer Night's Dream.' Herr Strauss had found a yet more attractive title for another fête, which was to take place at Sperle. By the glimmering light of the lantern I read 'Fancy and Harmony in the rose-tinted vestments of Joy, a rural flower festival and ball.' On a third bill, the 'renowned Daum' promised a 'Festive soirée and conversazione in his Elysium.' Four characteristic bands were announced in the various localities, and further, 'the much admired original representations newly arranged for the present season,' would take place as follows:—In Asia (one part of the gardens) would be displayed three saloons, brilliantly illuminated in the oriental taste; an avenue of palm trees as a promenade, adorned with the newly-invented transparent Iris garlands; and at the end the splendid principal view, giving an allegorical picture of Asia, beyond which the musicians would be heard but not seen. In elegant Europe (another part of the gardens), a Roman triumphal arch would be changed in a moment to an amphitheatre, wherein the Olympic games were to be produced in appropriate costume. In America (a lawn) would be performed the admired Railway passage to Australia, led by the gracefully adorned ladies and gentlemen, Apollo, Pluto, Diana, and Minerva. In Africa (a fourth part of 'Elysium'), beside many favourite performances, Herr Starsch, from Berlin, would have the honour of exhibiting many new feats of dexterity, and, in the splendidly decorated Harem, an African summer fête would be given. As a souvenir of this conversazione, every lady would receive, 'in a festive manner, two views of Elysium,' with an explanation. For the greater gratification of the respected visitors, the atmospheric air would be impregnated with the newly-invented Schönbrunn flower perfume. I believe that not in India itself could a fête for the multitude be announced in more pompous fashion. I noticed many others announced, as 'Nights in Paradise,' 'The Dance of the Sylphs,' &c. Each surpassed the other in high-flown fancies. The chief allurements to all these places are dancing and good music; and the proprietors endeavour on such occasions to procure some new compositions of the favourite composers, Lanner, Strauss, or Fahrbach, composed expressly for that evening. This music has generally some very striking title. A new waltz of Strauss's was called the 'Electric Spark,' another the 'Evening Star,' a third 'Tears of Joy.' Musical soirées and 'Harmonious pictures' are almost always united with these fêtes; and how far the composers of Vienna go with their 'harmony painting,' may be seen from the following specification of such a 'painting' produced when the archducal conqueror of Saïde was the hero of the day. 'Storming of Saïde (a new musical picture). First Part: Approach of the English fleet. Second Part: Approach of the Austrian fleet. Third Part: Characteristics of the Allies, and the Enemy. Fourth Part: Summons to surrender, refusal, disembarkation, attack, cannonading, bombardment, storming and conflagration. Fifth Part: Joyful demonstrations and thanksgivings of the Victors. Sixth Part: Celebration of Victory and triumphal march.'"

Before leaving Vienna we must extract the life-like description of a Sunday promenade:—

"The workday and morning tumult had quite subsided, the constant '*Ho! ho!*' of the hackney carriages, and the '*Auf!*' of the car-drivers were silent, for 20,000 of the inhabitants of Vienna were rolling over the newly-opened railway to the newly-discovered Paradise of Stockerau; and 20,000 were flying by the Raab road to Mödling, Baden, and the other valleys of the forest of Vienna; 50,000 more were gone into the country for the summer, and another 50,000 were gone after them for the day, to forget the troubles of the week in their society. Another not less respectable number of citizens and citizenesses were scattered over the gardens of the suburbs, the Prater, and the meadows, and thus I remained in possession of the inner city, with a remnant of lackeys, beggars, and sick; the Turks might have attacked and taken it at that moment with ease. The domestics were lounging before the doors and conversing with their opposite neighbours; the maids were chattering in the inner courts; the coffee-house of the 'Orientals' was still full of company, for they were scarcely likely to approve of our way of keeping Sunday. In the cathedral of St. Stephen, a few old women were telling their rosaries, and screaming their devotions through the church; and one grating voice among them, louder than all the rest, repeated, at the end of each verse, 'Holy, holy, holy!' In the courtyard of one house into which I looked, I saw a little boy reading prayers aloud from a book. He told me that he was eight years old, and that he did this every Sunday. I took his book, and saw that he was reading the gospel of St. Luke, from the ninth to the fourteenth verse. He said it was the gospel for the day, and that many boys in a similar manner read the gospels on a Sunday before the houses of Vienna. When he had finished, there descended on him, from the upper stories, a grateful shower of kreuzers wrapped in paper. In the usual tumult of the town, I had overlooked many smaller elements of the population, which I now discovered for the first time, as some inhabitants of the waters are perceived only when the tide has ebbed. I noticed, for the first time, the people who hawk Italian and Hungarian cheeses about the streets. They are chiefly from the neighbourhood of Udine, and also sell Italian macaroni. The greater number could speak as much German as they found necessary for their street traffic. There are in all not less than thirty thousand Italians in Vienna, and the passenger is not unfrequently accosted with, '*Poveretta! signor mio! la carita!*' Beggars should, out of policy, always speak a foreign language; it excites far more compassion than the language of the country. Going farther, I found a man standing before a baker's shop, occupied in scolding a little maidservant. She was a Bohemian, he told me, and added, 'That Bohemia must be a very poor country—every year there come thousands of them to Vienna—men and women, maids and boys. They learn as much German as they must, seek a service somewhere, are very moderate in their demands, will put up with a bed in the stable, or on the floor, and when they have earned a few florins, they go back to their own country.' In fact, if we inquire of a hundred people we meet in Vienna what country they are from, the answer of twenty, on an average, will be, '*Ich bin ein Behm*' (I am a Bohemian). The whole number of the Slavonians in Vienna is, it is said, about 60,000, and of other Non-Germans 100,000. In the highest circles as the lowest, the foreign element mingles everywhere. The number of Hungarians is reckoned at 15,000; but of these many are not genuine Magyars. * * At last I came to the end of the city, and went out upon the Glacis. Here seemed to be gathered together all whose legs were too short to gain the open country beyond the extensive suburbs of Vienna. It was the part called the Water Glacis, where there is some gay music every afternoon; numbers of little children with their nurses were lying and playing about the grass, and several schools under the guidance of their masters were doing the like. Some of them had pitched a tent in one of the meadows near which they were diverting themselves. There is no other city in Europe where the children have such a playground in the very heart of the town. The benches were bare of other visitors, with the exception of one solitary Turk seated among the children. He was taking his coffee, and dividing the '*kipfel*,' that had been brought him with it, among the sparrows, which are constantly flying in numbers round the Glacis. I sat down by him to share in both his amusements, and remarked a trick of the sparrows that I had never before noticed. Some of them were so greedy, that they kept fluttering in the air about us, and sometimes snatched a morsel of bread before it could even reach the ground, where the others were eagerly picking up the scattered fragments. Like a polypus turned inside out, the inner life being displayed externally, the dead exterior skin turned within, even so is the life of Vienna reversed on a Sunday. The swarms that on other days are driving and bawling in the streets and public places in the city, are then singing, dancing, eating, drinking, and gossiping in the houses of public entertainment without. All this humming and drumming was so little in unison with my idea of a Sunday walk, that I was glad to take refuge from the noise in a place I was sure of having more to myself on a Sunday than any other day—the flower-gardens and churchyards. Beethoven's monument stands in the Währinger cemetery. His simple family name is inscribed in gold letters on the stone; but of late the growth of a bush planted near it has almost overshadowed the letters. I asked the sexton why he did not cut away the boughs that the name might be more plainly seen; he said the friends would not allow it to be done."

The fair at Pesth gave Mr. Kohl an opportunity of hearing the noted gipsy music of Hungary. The scene was a dancing-booth, where meals of all descriptions—*déjeuners*, *dîners*, and *thés dansants*—were furnished:—

"The company was wholly composed of peasants; and the narrowness of the space in which they moved was compensated amply by their zealous endeavours to make the most of it. They lifted up, swung round, let go, and caught up again, their fair ladies, in a most vigorous and praiseworthy style; and the noise of stamping equalled that of a hundred threshing-machines. The heat was overpowering, and the dust suffocating; for, besides what was raised by the toils of the dancers, clouds came in at the open doors and windows, from the fair outside, where herds of cattle were moving in all directions; and the sensations occasioned by heat and dust were not diminished by the clangour of the gipsy musicians, with their trumpets and cymbals. Throughout Hungary the musicians are almost exclusively either Germans or gipsies; as the Hungarians themselves have in general little taste or talent for music. I do not mean that they are absolutely insensible to harmonious sounds, for what people ever was? but I speak only of the comparative susceptibility, and of their practical musical talents. The German musicians of Hungary hold, of course, the highest rank, and are met with in the principal theatres and churches, at the balls of the upper classes, and in the first-rate hotels; but the gipsies fill the lower appointments, such as those in the small theatres, and in the smaller towns they are the sole professors of the art. The Germans in general play none but German, French, or Italian music; but the gipsies the true national compositions of Hungary, which breathe a peculiar spirit, and are distinguished by certain original turns and phrases, which I never remember to have heard anywhere else. There is, however, a strong resemblance between all these Hungarian gipsy melodies, and it is easy for any one who has heard one of them, to recognize others. Among the Tatars, also, at least among those of the Crimea, the gipsies are the usual musicians; I had often heard them there, but could not recollect enough of their music to know whether it resembled what I heard in Hungary. I could easily understand the partiality manifested by the people generally for this music, for there is something in its character so wild and impassioned—it has tones of such deep melancholy, such heart-piercing grief, and wild despair, that one is involuntarily carried away by it; and although, on the whole, the performance of the gipsies is rude and wild, many of them manifest so much of real musical inspiration, as may well make amends for their deficiencies in scientific culture. There are several gipsy bands which are celebrated throughout Hungary, and some of the patriotic journals even cite with rapture some performers of the last century. Anecdotes are also often seen in these papers tending to exalt these gipsy favourites above their more renowned brethren of the divine art. Thus, for instance, we are told of some pieces of Beethoven having been performed on a certain occasion, and received with immense applause, when some gipsy musicians entering, and playing some simple 'Magyar Notas,' the whole assembly was silent, and melted into tears. Even the German performers are sometimes compelled to learn some of these 'Magyar Notas,' with which they will often conclude, in order to leave a favourable impression on the minds of their audience, and '*Egy Magyar Nótát* (now play us something Hungarian), is a common request at the close of more elaborate foreign

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compositions. There is, however, much monotony in this, as in all other national music; and the more cultivated even of native auditors are glad, after a while, to return to the greater variety and intellectual richness of our German compositions."

At Pesth, Mr. Kohl visited the bridge now constructing under an English architect, and which, as it seems, is to introduce a little English liberty:—

"Another difficulty by which the subject of this bridge was brought before the diet, consisted in certain privileges of the nobility which it would be necessary for them to renounce. The whole body of Hungarian nobles, namely, have been hitherto entitled to pass either on foot or horseback over the Pontoon bridge, without paying the toll demanded of all unprivileged passengers. Baron Sina protested against any such exemptions in the case of the new bridge, and refused to advance the sum required, unless all persons whatever were subject to the toll. The said privilege, however, is so intimately connected with that of passing free over all roads, bridges, and highways of the kingdom, and finding, 'I am a nobleman,' accepted at all turnpikes instead of a certain amount of kreuzers, that the privileged orders dread of all things an attack upon this right (or wrong) as the first breach in their grand aristocratic circumvallation. Many of them, therefore, refused long and obstinately to make this concession; but their resistance was at last overpowered by the exertions of more liberal men, and the undertaking fairly commenced. The first shot has been fired, therefore, but it will be long yet before the breach is sufficiently widened. For my own part, I own I could not witness without disgust the exercise of this petty but insolent privilege at the old Pontoon bridge. Let the reader imagine a row of mustached fellows, most of them (alas) speaking German, opening their barrier not only to every noble, but, according to a custom which has slipped in, to every well-dressed man, and seizing by the arm, and rudely demanding the toll of every poor working mechanic, every Jew or peasant boy that passed. These bridge-guards, by long practice of their trade, have acquired such a lynx-eyed dexterity, that even on Sundays and holidays, when the mechanic is often as elegantly dressed as the noble, they are never deceived. They know by sight almost all the inhabitants of Pesth and Buda, as well as their children and the inmates of their houses, and can tell in a moment who does, and who does not, belong to the privileged orders. The rich Jews generally pay a certain sum yearly to avoid the annoyance of being stopped whenever they pass; and I have been informed, that, curiously enough, the gipsies enjoy the same exemption as the nobles. '*Les extrêmes se touchent*,' or they are perhaps regarded as such complete nullities in society, that they are allowed, like the free commoners of nature, the birds, to fly in and out as they please. I cannot conceive how it happens that the upper classes cannot muster magnanimity enough to subject themselves voluntarily to this trivial tax, if it were only to avoid the disgrace of the thing: it is strange too to think, that any people should long submit to such a miserable species of oppression. Many abuses are no doubt of more importance, but this is of so open and barefaced a character! The great man walks by unquestioned, with his purse full of ducats, while the poor one, the very beggar, is forced to rummage among his rags perhaps for his last kreuzer. Blessed, therefore, be the new edifice which is to introduce a better system! Blessed be its foundation-stone, which is to be at the same time the foundation of Hungarian equality and true freedom!"

A short account of the descent of the cataracts of the Danube may not be without interest:—

"A little below Moldova, however, a very startling phenomenon makes its appearance, for to the height of twenty fathoms there arises from the very midst of the river a huge rock, with frowning chasms, jagged edges, and pointed teeth. This rock is called by the inhabitants the Babagai, or 'wicked woman.' Immediately below it is the commencement of a series of perilous whirlpools and rapids. I am unable to speak with any certainty of the height of the mountain walls at this place, but I was told by those whom I questioned, that their height could not be under 300 fathoms. Rocks and mountains then of the same height as these walls, similar in all respects, jagged and rough, and cut by deep ravines and valleys, are sown in the bed of the river itself, and tower out of the water on all sides. The highest of these is the *Tristovaczer Spitze*, below which the cataracts of the Danube begin. Scarcely had we passed this rock than we heard a dull hollow roaring in the water, and saw the dark heads of the dangerous reefs which here run right across the river. The rowers exerted all their strength and redoubled their exertions, for it is not enough that the excited waters drive on the boat till it flies before them with the rapidity of an arrow, the rowers must labour with all their might and main to increase this rapidity. If they were to proceed slowly and cautiously, by way of avoiding the rocks and reefs, they would inevitably be caught and swallowed up by one of the numerous whirlpools. The boat must cut them rapidly and decisively, like a knife, and the utmost precision, boldness, and local knowledge, are required in the steersman. As in human life, wherever whirlpools and rapids lie in our course, the timid and fearful are sure to sink, while the courageous steersman who redoubles his energy, and exerts all his experience and judgment, passes victoriously through every peril. The transition from a quietly-flowing river to a wild eddying and whirling torrent, is, of course, gradual. At first the water only runs with greater rapidity. By degrees, small vortices and then greater ones begin to appear. As we advance, the pools increase in depth and circumference, and their edges lap over more and more upon one another till the whole becomes one vast, roaring, foaming, eddying, whirling vortex. We all stood in the forepart of the boat, near where the rowers sat, many of us stretching our heads over the side to witness the wild and awe-inspiring tumult of the elements. The children alone continued to play with careless unconcern, regardless of the dangers around them. The steersman stood aft, gazing steadily upon the stream. Upon his energy and skill our safety depended. The measured, steady motion of the oars, as they cut the convex swelling bubbles in the whirlpool, formed a fine contrast to the wild, stormy confusion of the waters. I cannot say exactly how long the tumult lasted. It began three times anew, forming three separate whirlpools. The breadth of the Danube, in the narrowest part of this pass, is only a hundred fathoms. Below Pesth it is 600 fathoms broad, and below Belgrade it is a perfect sea. This vast mass of waters, enriched by innumerable tributaries, is here forced through a channel so extremely narrow, and no vent is to be obtained either by inundation, or by any other means. It is this which gives the whirlpools, and the cataracts which follow them, such tremendous force and impetus. It is wonderful to see the whole united volume of water pouring itself down one steep and narrow defile with the rapidity of lightning, and more than the noise of thunder. To estimate the exact quantity of water which is poured down the Clissura is impossible, for the depth of the river has never been ascertained with any degree of certainty; indeed, it is so very various at different parts that to find a just average is scarcely possible. At one place the boatmen said 'Here the river is forty fathoms deep;' and at another, 'Here the rocks are only two feet below the bottom of the boat.' Sometimes it happens that the boat, dancing wildly upon the waves, scrapes upon a rock, yet it is very seldom that an accident occurs. Out of 100 vessels 99 get through the pass in safety. One may afford to risk life with such odds in one's favour."

Had we space we might quote from the interesting account of the military dispositions of the frontier, and the author's opinion of their use and advantages. But we must bid farewell for the present, in the hope that we shall meet Mr. Kohl in many other fields of research and pleasant anecdote. He has recently visited England, and we may therefore expect from his graphic pen a sketch of ourselves and our country.

The Drama in the Middle Ages. By Dr. Görres.
[Second Notice.]

BEFORE the days of Marlowe and Shakspeare, "Mysteries," with their less spiritual kindred "Moralities," had ceased to be the staple amusement of the people. The last was performed, according to Prynn, during the reign of James the First, when 'Christ's Passion' was played at Ely House, in Holborn, on Good Friday, in the presence of thousands of spectators. In Germany, however, even at the beginning of this century, they were not uncommon; but the all-annihilating wars, of which that country has been the theatre, and the secularization of the monasteries, put an end to such peaceful recreations. Ammergau is one of the very few places in Germany (we have failed to discover any other,) where the old custom is still kept up: and this brings us to the passion-play there represented. Its origin is related in the following tradition:—

In the year 1633 a virulent and contagious pestilence broke out in the neighbourhood of the Vale of Ammer. The inhabitants of Ammergau took all possible precaution to prevent its reaching to them. But an Ammergauer, who was at work at Eschenlohe, a village in the infected district, escaped the vigilance of the *cordon sanitaire*, and returned home across the mountains. Two days elapsed, and he was a corpse. The poison was disseminated, and within three weeks eighty-four persons fell victims to the disease. The villagers, in great consternation, vowed a vow to God to perform a decennial mystery, being 'The Atoning Sacrifice at Golgotha, and the History of the Passion and Death of Jesus.' Wonderful to relate, the plague immediately ceased, and not a single one of the many who lay sick of it died.

From that time this 'Passion' has been regularly performed in scrupulous observance of the vow, except some slight irregularity in the time of Napoleon's wars. Some talk there was, it is true, of following the example of other places, and terminating this antique ceremony altogether. But the celebrated Bavarian minister, Mongelas, happened to be present at a representation of it in 1815; and though not remarkable for any peculiar homage to the hierarchy, he became so interested in it, that he was instrumental to its continuance, and thus this scanty memorial of the past has been rescued from oblivion. In process of time the old piece has become interwoven with dumb shows of the types and shadows contained in the Old Testament. Alterations, too, have been made in the text, and its monkish rhymes converted into blank verse;—hence the play, as it is now acted, presents but little that is characteristic either as regards expression or idea.

The actors are from 300 to 400 in number, including persons of all callings and ages. Without exception they are natives of the village. The ass, albeit, on which Our Saviour rides, is from the adjoining hamlet of Unter-Ammergau, —*i. e.* the lower, this being the upper village of that name. Indeed, the exclusion of strangers from the *dramatis personæ* is carried to a degree almost puritanical. "A female of the village entered into a Wurtemberg monastery. On that institution being subsequently suppressed, she returned home with a pension for life. She had been so long absent that she was no longer considered one of them, and could aspire to no more elevated part in the play than that of a mute."

No less strict and scrupulous are the villagers about the morals and manners of life of the players; and if it be discovered that any one accustomed to fill a principal character has become a tippler, or of irregular habits, he is degraded into a third-rate actor. Propriety in dress and manner is the order of the day.

The alpine village of Ammergau is—we can speak from personal knowledge—a most romantic spot; the abrupt precipices around, the favourite haunts of the bounding chamois and sleepy marmot; afar off the lofty glaciers, from whose snowy sides the thousand petty rills have tumbled down to form the pellucid Ammer-stream,

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which courses through the fertile meadows skirting the village; the place itself, called in the old *Ulm* chronicle, the prettiest in Germany; and, above all, the secluded quiet of the scene, unite to form a picture only to be found in the neighbourhood of the Tyrolese Alps. It is one of those spots which are very apt to escape the observation of your *grand chaussée* tourist, who travels merely because it is the mode, and that he too may gabble, as well as his neighbours,—

About the Alps and Apennines,
The Pyreneans and the River Po.

The theatre for the occasion was constructed of wood, outside the village. The seats had no other covering but the sky: the stage alone was protected from the weather. Everything was pristine; almost a realization of the Roman bard's description:—

No veils were *there* o'er marble structure spread,
No liquid odours on the audience shed;
The nearest grove supplied its choicest green,
And clustering branches formed the artless scene;
Rude seats of turf in order rose around,
Where sat the swains with oaken garlands crowned.

Before entering minutely into the construction of the stage, we will, for a moment, refer to Strutt's remarks on this part of the early English theatre. "What is now the stage, consisted of three several platforms, or tiers, one above another: on the uppermost was perched the Pater Cœlestis, surrounded by his angels; on the second holy saints and glorified men; while the lowest was occupied by those who had not yet passed from the transitory state to the regions of eternity. On one side of the lowest platform was the semblance of a dark, pitchy cavern, from whence issued fire and flames, and when necessary, the audience was treated with discordant yelling and noises; while, ever and anon, for their delight and instruction, devils ascended from beneath." Our mountain Thespians pay more regard to the nerves of the present generation. Lucifer formerly commenced the piece with a chorus of demons, but this kind of Proem is now studiously avoided, perhaps to prevent the chance of any such untoward events as marked the *début* of the Eumenides in the Æschylean Tragedy.

The construction of the stage (says our author) does not present the old subdivision into heaven and earth, but is very appropriately contrived for the representation of the piece; for as this consists of dumb show types from the Old Testament, and acted dramatic scenes from the New, the stage is also divided into two parts. In the centre of the great stage, and somewhat backwards, there is another smaller one, concealed by a drop-curtain. To the right and left, between the side-walls of the theatre and this double stage, one sees two streets of Jerusalem going back deep into the distance. The intermediate space on either side between these and the stage, is filled up by two houses, provided with balconies.

This plan is peculiarly adapted for the multitudinous processions that from time to time emerged from the background and again disappeared. Classical antiquaries may perhaps be interested to hear that the learned and well-known scholar, Professor Thiersch, of Munich, has discovered the above to be the exact model of the old Athenian stage.

The number of spectators was about six thousand. The various costumes of the Tyrolese, Bavarians, and Swabians, presented a very interesting sight. Most of the females had thrown red or white kerchiefs over their heads as a shade against the sun, which glanced down—by the bye, not the least *ardent* of the spectators. The heavens glowed mildly in all the cloudless depth of blue that belongs to the southern landscape. Upward soared the carolling lark, around looked down the bold Alpine peaks in tranquil majesty, and high aloft one might discern the cross surmounting the giddy precipice of the beetling *Männel*. All was in a fever of expectation for the commencement of the play. At last the church clock tolled eight. The mortars gave the signal, from the right and left issued the chorus to the sound of music, and the passion-play began.

But a word on the chorus. They were twenty-two in number, eleven of either sex, and it was their duty to interpret each intermediate *tableau* to the audience, and prepare them for its connexion with the acting part that was to follow.

They first commenced with a prologue, generally explanatory of the whole piece. The curtain was then drawn up, and exit chorus; while far off in the background a triumphant procession is descried, marching along in slow solemnity. The Saviour himself riding upon an ass, and surrounded by his disciples. Some of the people then cry 'Hosanna!' and wave branches of palm, others strew their garments in the Lord's path, and mothers, in voluminous Oriental costumes, extend their infants to receive his benediction: all is happiness and rejoicing. This scene closes with the expulsion of the money-changers from the temple. After which re-enter chorus, and the choragus explain how the envy of the priests and pharisees conspired for the destruction of Jesus, and show how this had been typified by the story of Joseph and his brethren. This said, the chorus pair off to the right and left, and take up their stations at the opening of the aforementioned streets. The inner curtain is elevated, and we see the Plain of Dothan, with the well into which Joseph was cast. Two of his brothers stand (of course without movement) gazing into it. The rest are in various attitudes, meditating, apparently, on what they had done.

But it is not our purpose to follow the progress of types and anti-types, down to the ultimate catastrophe. A few further remarks will suffice. The tableau from the old testament, where Joab, under the pretext of a kiss, stabs Amasa, thus shadowing forth the "kissing traitor" Judas, is mentioned by the writer, as a very effective one. We will render literally the explanatory song of the chorus, as a specimen.

Chorus. Ye rocks of Gabaon
Why stand ye desolate?
Enveloped thus in garb of woe,
Ye, once the region's pride!
Tell, we conjure *ye*, tell us what befell.
Echo. Fly, wanderer, fly;
Accursed is this bloody place;
Here fell, by murderous hand assail'd,
An Amasa, &c.

Another tableau, the falling of the Manna, was "wonderfully real," and farther on he says—

The beholder might have fancied that the persons represented were actually then before him. At one time the tableaux reminded me of the paintings of Leonardo da Vinci and Paul Veronese, at another of the Tyrolese painter, Martin Knoller, many of whose works are preserved in the neighbouring monastery of Ettal. The only change I should wish to see would be in the vestiture of the chorus, whose parti-coloured feathers and sandals would be more in keeping with the *Opera Fernan Cortez* than a play of the Passion.

The acting gains his special commendation. Respecting the difficult and fatiguing part of Christ, we are told, "It was not acting, but holy earnest. Propriety and dignity accompanied each movement, and under the roughest treatment, he stands before us like a king." There was much less mouthing and ranting than could have been expected among a set of illiterate mountaineers, suddenly finding themselves in so unusual a position. The chief drawback was their *patois*, which, as the place is situated nearly on the confines of Suabia, Bavaria, and Tyrol—countries none of them in high repute for 'streams of *German* pure and undefiled'—will not excite astonishment. The performance was continued till *six o'clock in the evening*, only deducting an hour for refreshment at mid-day. Many an eye was moistened with tears; and stifled sobs, as we were told by an eye-witness, testified how deeply the hearts of the simple hearers were penetrated—all quite of a piece with the fervent and religious temperament of these artless mountaineers. "This land of the mountain and the flood," may be said to be "meet nurse for a *religious* child." Heaven's warning is heard, how often! in the thunder that echoes from their cliffs. The runnel, that creeps along to-day making sweet music with the enamelled stones, is on the morrow a tearing cataract, carrying ruin and desolation to their smiling fields and humble cabins. Can we wonder that this people are sober and serious, and stricter observers of religious ordinances than their fellows of the plain? Their solemn greeting, "Gelobt sei Jesus Christus," prettily alluded to in one of Bürger's best ballads, must be familiar to many of our readers. We know not whether it has been their fate—it has been ours—to arrive at an obscure hostelrie, on a Friday evening, hungry and weary; yet no entreaty could procure animal food. "Morgen kriegen sie Fleisch, heut nit." "To-morrow you'll get meat, to-day none," was mine host's decisive answer—and soon his sonorous voice was heard in even-tide prayer. This is true of every house in the village.

One word more touching the Passion. Be it known that it will take place again in the autumn of 1850, and should any of our readers have the good fortune to be then within a day's journey, we counsel them not to miss the "Ammergau Passion-Spiel."

OUR LIBRARY TABLE.

Australia and the East, by John Hood.—An unostentatious record of the author's journeyings and wanderings in Australia, India, &c. Mr. Hood is an experienced farmer, and one whose opinion is entitled to great weight. He went from England to Sydney in an emigrant ship, and his experience therein will prove useful to those who purpose to follow his steps, and his observations on Australia will be especially valuable to all who have thoughts of settling there. Yet there is but little that is new in the work, though the simple, honest, and unaffected style in which it is written will please readers of all classes and conditions.

Hints on the Formation of Character, by a plain spoken English Woman.—The views here presented are clear and simple, and calculated to do good. The "English Woman" speaks out plainly with regard to the many corruptions of conventional society. The work is less limited in its subject than most of those devoted to the same purpose, and the writer is not confined by bigotted attachment to any particular theory.

Nature; Napoleon's Entry to Hades; and other Poems, by Benjamin Wale.—Mr. Croly, Mrs. Hemans, and Miss Mary Anne Browne, are in turns imitated by Mr. Wale, who, according to his preface, is a very young poet. On this ground, we will not take exceptions to his mocking-bird propensities; and besides, an occasional ease and sense of the picturesque are apparent, which will further justify our leniency.

An Inquiry into the Merits of the Reformed Doctrine of Imputation as contrasted with those of Catholic Imputation, by V. Livingston.—This is the work of a convert from Protestantism. Into a consideration of its merits or demerits, being purely theological, we, of course, shall not enter. The author charges the Oxford divines with inconsistency in their teaching, and devotes a considerable portion of his work to canvassing their doctrines.

Brief Thoughts on the Things of God and the Soul, by E. Dalton.—As these Thoughts are expressed in words of one syllable, and must therefore be intended for the young or ignorant, we should not have been surprised had we found them somewhat cramped in style, and not very clear in expression; but we had all the more right to expect that they would be plain and simple. This, however, is not the case, and these Brief Thoughts would have been much better had they been much more brief.

The Practical Bee Keeper, by J. Milton.—Brief instructions for the management of Bees, containing incidentally an advertisement of Mr. Milton's hives, and where they may be purchased.

The Rhine; from the French of Victor Hugo, by D. Aird.—A new version and a cheap edition, illustrated with wood-cuts.

Thoughts on Popery, by the Rev. W. Nevins, D.D.—One of the least exceptionable books that has proceeded from the Protestant Association: but it contains nothing new.

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List of New Books.—Lempriere's Classical Dictionary, abridged, by E. H. Barker, a new edit. revised by J. Cauvin, post 8vo. 12*s.* bd.—The Biographical Dictionary of the Society for Diffusion of Useful Knowledge, Vol. III., Part I., 8vo. 13*s.* cl.—The History of Ancient America, anterior to Columbus, by G. Jones, 2nd edit. royal 8vo. 20*s.* cl.—Posthumous Extracts from the Veterinary Records of the late John Field, by his Brother, 8vo. 8*s.* cl.—A Tabular Display of British Architecture, by A. Barrington, with a Manual of British Architecture, 7*s.* 6*d.* in case.—A Memoir of the late Greville Ewing, by his Daughter, 8vo. 12*s.* cl.—Biographical Illustrations of Westminster Abbey, by G. L. Smyth, Esq., Part I., medium 8vo. 3*s.* 6*d.* swd.—The Ninth Annual Report of the Poor Law Commissioners, 8vo. 6*s.* cl.—The Language of Flowers, 9th edit. 18mo. 10*s.* 6*d.* silk.—Entick's Latin English Dictionary (Tyronis Thesaurus) by Carey, a new edit. square 12mo. 5*s.* 6*d.* bd.—Entick's English-Latin, square 12mo. 4*s.* 6*d.* bd.—Entick's complete Latin-English and English-Latin, square 12mo. 9*s.* bd.—Bickersteth's Divine Warning to the Church, 8th thousand, 18mo. 3*s.* cl.—Union Tune-Book, small edit. oblong, 5*s.* cl., 6*s.* hf-bd.—Juvenile Harmonist, oblong, 2*s.* 6*d.* cl., 3*s.* hf-bd.—Union Harmonist, oblong, reduced to 10*s.* 6*d.* cl.—Union Tune-Book, large edition, oblong, reduced to 10*s.* cl. and 11*s.* hf-bd.—Penrose on the Atonement, 8vo. 10*s.* 6*d.* cl.—Guy's Principles of Forensic Medicine, Part I., 12mo. 4*s.* swd.—Mesmerism, its History, Phenomena, and Practice, by W. Lang, 13mo. 4*s.* 6*d.* cl.—Popular Cyclopædia of Natural Science, 'Animal Physiology,' by W. B. Carpenter, Esq., M.D., 12mo. 10*s.* 6*d.* cl.—Tour in France, Italy, and Switzerland, by A. Clarke, Esq., of Comries, post 8vo. 10*s.* 6*d.* cl.—Abyssinia, Journals of the Rev. Messrs. Isenberg and Krapf, Missionaries of the Church Missionary Society, post 8vo. 12*s.* cl.—Tidd Pratt's 'Poor Law Statutes,' to 1842, 8vo. 15*s.* bds.—La Babillard, an amusing introduction to the French Language, 3rd edit. with 16 engravings, 16mo. 2*s.* cl.—Paul Preston's Voyages, Travels, and remarkable Adventures, 2nd edit. with numerous engravings, 16mo. 3*s.* 6*d.* cl.—Truelove's Short Tales, new edit. 16mo. 3*s.* 6*d.* cl.—Hannah More's Spirit of Prayer, new edit. fc. 6*s.* bd.—A Complete View of Puseyism, by R. Weaver, Author of the 'Reconciler,' &c., royal 12mo. 5*s.* cl.—Borrow's Gypsies of Spain, 3rd edit. 2 vols. post 8vo. 18*s.* cl.

THE POET'S PATH.

THE poet's path of old, it passed
By Grecian grove and hill;
And through the wrecks of war and time
We trace its splendour still;
For there the ancient temples rose,
As at the thrilling call
Of that Egyptian wanderer's lyre
Arose the Theban wall.

And since o'er many a distant shore
That starry path hath shone,
For gleaming through the Polar night,
It cheered the frozen zone;
The old Crusaders saw it shine
Through realms of Eastern bloom,
And the wanderers of the Western woods
Amid their leafy gloom.

But, like the ocean-doomed, who sought
The happy isles of yore,
The feet that seek that pleasant path
May turn aside no more;
For tuneful lips that once have quaffed
The bright Castalian rill,
Though never more they taste the wave,
Will wander by it still.

As he who traversed lands of old*—
The glorious and unknown—
Returned at last in age to be
A stranger in his own;
So hearts that early leave the dust,
That upward path to share,
Forgotten lose their hold of earth,
And seem but strangers there.

But oh! what glorious visions shine,
What lovely scenes arise,
Around that mystic path, to win
From earth the pilgrim's eyes!
Though ever seen through thorny brakes,
Or wastes of trackless sand,
As Israel from the wilderness
Beheld his promised land.

Long, long, the early Muse hath left
Her own, her Grecian isles;
And long the Runic harp is hushed
Among the Northern wilds;
And o'er the poet's path a flood
Of time and tears hath swept;
But still 'tis all of Eden which
Our fallen world hath kept.

Sept. 3. FRANCES BROWN.

* Marco Paolo.

FOREIGN CORRESPONDENCE.

Cairo, August 17.

THE last monthly meeting of the Egyptian Society was very fully attended, as it was announced that Dr. Lepsius would give some description of the researches made by the Prussian Expedition.

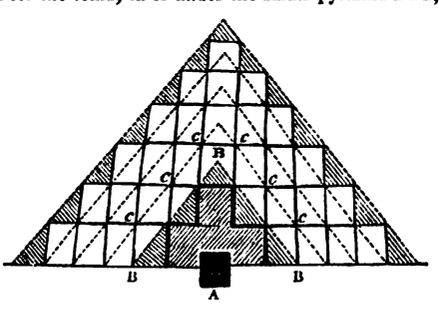
Mr. E. W. Lane being unanimously called to the chair, Dr. Lepsius commenced by stating that he felt it to be his duty, whenever he had the opportunity of visiting Cairo, to communicate any information that he might consider interesting to so useful and liberal a Society. He felt assured, from the great progress already made in the few years since its establishment, that it was destined to fill an important place in the history of scientific research in this country. The Doctor then alluded, in proof, to the valuable memoir lately published by the Society, contributed by M. Linant 'Sur le Lac Mœris.' He offered some observations on the mode of constructing the pyramids, and enumerated the many theories that had been advanced concerning the objects and the construction of these vast monuments. He, however, considered the fact established, that their object was simply to mark the places of tombs, and he then proceeded to explain to the meeting the manner in which they were constructed.

The great pyramids of Gizeh are (in comparison with many others) in a good state of preservation. From the largest, little besides the casing stones have been removed. In the second pyramid a part of the casing yet remains. In these it is impossible to see the interior construction of the stone work. But some of the small ruined pyramids at Gizeh consist of several steps, each of several courses of stone-work in height, instead of the usual form of four sides regularly converging to an apex; and in the more ruined parts of these pyramids it is seen that the steps are formed by walls built against each other, as shown by the dotted lines in the following sketch.



The masonry of the pyramids of Abousir and Saccara is very inferior to that of the pyramids of Gizeh—in all of these the step construction is clearly seen, and also that the steps are separate walls built against each other. The pyramid at Merdoon, again, exhibits this mode of construction. In its present form it rather resembles a huge square tower, the walls of which are slightly inclined, than a pyramid: the outer layers having been mostly removed, the core or central part is left standing alone. In short, in the examination of a great number of pyramids, from Gizeh to the Fayoom, the same mode of construction was found.

To explain a mode of building apparently so contrary to sound masonry, we must suppose a chamber A for the tomb, in or under the small pyramid B B B,



built over it: by filling up the angles of the steps, and adding the fine smooth casing stone, this small pyramid would be completed; but if it were desired to enlarge the work, instead of filling up the angles to prepare for the casing, another step, of the same height and depth as the first, being added to each step of the first mentioned pyramid, the outline touching the exterior angles of these steps, *c c c*, &c. would be parallel to the outline of the first pyramid; and so on, by continually adding steps of the same section, the pyramid would be increased to any size. The foregoing sketch thus shows five pyramids, one within the other. Dr. Lepsius stated that he was indebted to Mr. J. Wild, architect, for this suggestion, and it agrees with and explains the account given by Herodotus, who states that machines were placed upon the steps, and the stones raised from one step to another. The Doctor then explained, in confirmation of his views, the remarkable pyramid of Dashour; he considered the obtuse angle of the upper part, as the original angle intended. Moreover, Dr. Lepsius observed that this mode of proceeding is in harmony with that adopted by the Egyptians in their tombs excavated in the rock. It is found at Thebes that the first care of the reigning king was to excavate in the rock, and complete and decorate, a chamber for his tomb. If his life continued after the end of this labour, another chamber was added, and then another, and so on; and it is found that the largest tombs are those built by the kings who have reigned the longest. In the same manner, the pyramids may have been continually enlarged during the lifetime of the kings for whom they were intended. All the evidence that remains shows that the largest pyramids were of kings who reigned a long time. It must be remembered, that among the Egyptians it was the duty of the individual to provide a tomb for himself; his successor was immediately occupied upon his own, and thus we find many tombs either hastily or imperfectly finished, and chambers left in all states of progress. Could a monument of such stupendous size as the great pyramid of Gizeh, have been contemplated as an original plan, to have been finished, or nearly so, in the lifetime of one man? but it is easy to conceive that by perpetual additions during a long reign, such a building may have been completed.

Dr. Lepsius then exhibited a selection of beautifully finished drawings, of the subjects and inscriptions decorating the tombs round the pyramids of Gizeh and Saccara, architectural plans, sections, &c. The time allowed was too short for more than a slight examination of them. The explanations given of some of the subjects was very interesting.

The Doctor did not refer to his researches in the Fayoom. I am, however, enabled to inform you, that he has fixed satisfactorily the place of the labyrinth near the pyramid of Howarra, and has traced from what remains, a general plan of it. Its complete ruin is owing to the walls having been built with rude brick, and merely faced with stone; from the same cause, the tombs at Saccara are nearly all destroyed, while those at Gizeh, which are entirely built of stone, are in good preservation.

By the liberal regulations of the Society at whose rooms this lecture was delivered, strangers are permitted to use the library and attend the lectures, if introduced by a member. I had thus the opportunity of hearing the paper I have endeavoured to report to you. The library, although not very large, contains nearly all the valuable works on the antiquities of Egypt and the surrounding countries, the works of the best travellers and historians, some upon Arabic literature, &c.

Dr. Lepsius left Cairo to-day for Upper Egypt.

OUR WEEKLY GOSSIP.

WE this day close our report of the proceedings, as far as the sectional business is concerned, at the thirteenth meeting of the Association. If success is to be calculated by the number of members attending, it has been a failure, not more, we believe, than 400 having been present; but so many and such obvious circumstances—distance, the political state of the country, &c.—offer themselves in explanation, that the fact cannot excite surprise. It must, however, be regretted, because the resources available for scientific purposes are proportionally reduced; and when the Committee of Recommendations voted no less than 1,877*l.* in aid of further inquiries, it is obvious that the greater part of the money must be taken from the reserved fund, accumulated in past years. It is, however, consolatory to know—and this is admitted on all hands—that so far as science is concerned, the meeting has produced its full proportion of valuable communications; but on this point our

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readers are able to judge for themselves. To a report of the scientific proceedings we have confined ourselves even more strictly than usual. The hospitable and pleasurable accompaniments of the meeting are matters of moment at the time and to the members, but in no way interest the public, although the speeches of Lord Rosse at the dinner, and of Dr. Robinson at the close of the meeting, were both admirable in their way.

We have so often alluded to the mystery hanging over the fate of Colonel Stoddart and Captain Conolly, that we are sure our readers will learn with pleasure, that a public meeting was held on the 7th, to take into consideration the proposal made by the Rev. J. Wolff of proceeding to Bokhara, to ascertain if the reports of their being still alive are true. At the meeting it was decided that the attempt should be made, and we cannot doubt that sufficient money will be raised at once to pay Mr. Wolff's expenses.

Now that the public have had an opportunity of comparing the cartoons one with another, and pronouncing their opinions on the decision of the judges, the collection has been dispersed, and those who wish to study the successful drawings to greater advantage than they could in the distraction caused by the number of specimens in Westminster Hall, may do so by visiting the Suffolk-street Gallery, where they will be exhibited for the next two or three months on payment of a shilling. The unsuccessful cartoons will, we believe, be exhibited at the Pantheon and the Pantechnicon.

A new machine, called the hydro-electric, invented by Mr. Armstrong, and which is said to be of greater power than any electrical machine before constructed, was exhibited on Thursday evening at the Polytechnic Institution. The experiments performed were very brilliant, and went far to prove the assertion made respecting it. A shaving of wood was ignited by the electric spark, and an immense battery was charged by it in the short space of eleven seconds. The principle on which this machine is constructed is simple. It consists of a common tubular boiler, isolated by means of glass supporters, and a telescope chimney, capable of being lifted off. The steam is let off by means of curved tubes, opening upon a box filled with a row of iron spikes, on which the steam is condensed. The steam, on being let loose, carries away the positive electricity from the boiler, leaving it in a negative state. The equilibrium is then restored to the boiler by means of a conductor brought near to it, and the electric spark is elicited. A novel kind of microscope, invented by Mr. Longbottom, was also exhibited. It reflected the objects upon a white ground, bringing out all the colours most perfectly. Several medallions were exhibited by it, and the effect was tolerably good; but the arrangements, as we understood, were in an imperfect state.

In lack of all other musical novelties, we were led, a day or two since, to examine into the pretensions of a singing mouse, now exhibiting at the Cosmorama Rooms in Regent-street, which we visited, we must confess, rather sceptically inclined. The little vocalist is confined in a common cage such as is used by the Italian boys for their exhibition of white mice. The animal sang incessantly during the whole time we were present—a quarter of an hour: its notes are low but clear, and not unlike those of the nightingale. Every facility is afforded, by the exhibitor, for examining into the genuineness of this musical phenomenon, and with all our care we could detect no appearance of fraud. The fact, if it be one, is especially curious in a zoological point of view, as it is said that the larynx of the mouse is not fitted for the production of musical sounds, and that the present specimen consequently must be somewhat of a *lusus Naturæ*.

The following few words respecting the doings at Cologne are from a correspondent: "Who could pass Cologne, and not look at its cathedral, though for the thousandth time? Now, one looks hopefully: for the choir is rapidly approaching completion:—the frescos and the gilding being three parts finished, and all the splendid windows cleaned: and the nave, and one of the transepts that are to be, show emphatic signs of growth. Whatever the result may be, the church is now a hive of workmen. The Freemasons are said to have bound themselves to lay a yearly offering on the shrine of the Three Kings—a journal is published exclusively devoted to the proceedings of the committee; and those who mark from year to year the awakening in action of this noble and earnest people, as testified in their public works, may be excused for dreaming of a day, when the Gothic Cathedral of the world will stand forth in the fulness of all its glory. Every one is grieving, as well they may, over the destruction of the beautiful Berlin Opera House. Here concerts are flying about as fast as steam can take the artists, Liszt and Haumann, from one town or *Brunnen* to another. It is a relief for a moment, for the Londoner, to be out of the reach of all these temptations—for which reason, I will apply Miss Hardcastle's remark concerning women and music, to these few hasty lines, and they 'shall not be dated.'"

A new work on Goethe has appeared at Dresden, by Dr. Carus, a court physician of that place, entitled 'Contributions to a better Understanding of Goethe.' It has created a stir among the many admirers of the great poet, as containing several unpublished letters, and conversations held by him with the author.—The once-popular German novelist and dramatist, J. Friedrich Kind, died at Dresden, in July, in his 76th year, having been born at Leipzig, March 4, 1768. His productions are so exceedingly numerous, amounting altogether to some fourscore volumes, that nothing but a first-rate reputation could keep the mass of them from sinking into oblivion, especially as they are of a class whose readers require the stimulus of novelty. He was most of all successful in his tales and shorter narratives, which have the recommendation of being of unobjectionable moral tendency. Among his dramatic pieces, his 'Van Dyk's Landleben' is the most esteemed, but 'Der Freischütz' the only one which produced a sensation in the theatrical world, by being "married" to the music of Weber.

The Berlin monument, to commemorate the duration of peace for a quarter of a century in Prussia, of which the first stone was laid three years ago, was uncovered on the 3rd of August last. The shaft is a monolith of granite, twenty-two feet high, standing on a pedestal, with a colossal bronze statue of Victory, by Rauch, on its summit. The capital is Corinthian, with eagles on the side, and the whole monument is fifty-eight feet high.—The new Museum, in the same city, is rapidly advancing towards completion. One large room will be especially devoted to Etrurian art, of which Mr. Waagen has formed a large collection.—An art-romance, called 'Semida, the Original Thinker,' recently published in Berlin, is spoken of very highly, and appears to be exciting much attention.

Alexis Olenin, President of the Academy of Fine Arts at St. Petersburg, died at the end of April, aged upwards of 70.

PRIZE CARTOONS.—Notice is hereby given, that the Prize Cartoons are now removed to the SUFFOLK-STREET GALLERY, Pall Mall East. The Exhibition commenced yesterday, (Friday the 15th). Open daily, from Nine o'clock, A.M., till Six o'clock. Admission, One Shilling.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Six.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

RE-OPEN TO THE PUBLIC.

ROYAL POLYTECHNIC INSTITUTION.—FIRST PUBLIC EXHIBITION of Two important Discoveries in Science, viz.—ARMSTRONG'S HYDRO-ELECTRIC MACHINE, which will be exhibited Daily at Three o'Clock, and at Eight in the Evenings; and LONGBOTTOM'S OPAQUE MICROSCOPE, showing Objects in NATURAL HISTORY in all their varied Colours. LECTURES Daily on CHEMISTRY and NATURAL PHILOSOPHY by Dr. Ryan and Prof. Bachoffner. The arrangement of the OPTICAL DEPARTMENT is under the management of Mr. Goddard. DISSOLVING VIEWS and COSMORAMIC PICTURES, MODELS, of all kinds of MACHINERY in MOTION, DIVER and DIVING BELL, &c. Leader of the Band, T. Wallis, Mus. Doc. Open Mornings and Evenings, except Saturday Evenings. Admission 1s.—Schools Half-price.

MISCELLANEA

Paris Academy of Sciences.—Sept. 4.—A communication was received from M. Breguet, announcing that he had completed an apparatus, composed of three mirrors, which cause three successive reflections of the solar light, and are set in motion by a mechanism, which imparts to them the enormous speed of 2,000 revolutions per second. The principal object of this instrument is to verify the hypotheses which have been advanced as to the nature of light, and more particularly the theory of Newton upon its emission, and that of Huygens, Young, and De Fresnel on its undulations.—A work, on the nervous system of men and animals, was received from M. Longet. The author confirms by a variety of experiments the correctness of the opinions of Bell on this interesting, but still imperfectly understood, subject, and throws out many ideas, which may lead to other researches, and to results of more practical utility than any that have yet been obtained as to the precise influence of the nerves on the human body, whether in its normal state or otherwise. One of the facts mentioned by M. Longet is, that the motive force of the nervous system, brought into action by galvanism, is always centrifugal, while the passive or sensitive condition of the nerves takes an opposite direction.—A paper on a remarkable phenomenon of the tides at the Sandwich Islands, on the 7th November, 1837, as recorded by M. T. C. Byde Rooke, was read. On the evening and night of the day above named a commotion of the sea was witnessed at Honolulu, in many respects similar to that experienced at these islands in May, 1819. One inch and a half of rain had fallen during the previous 24 hours; the wind was fresh from the N.E., squally at intervals; the atmosphere was clear and cool, the thermometer 74.5; the barometer had gradually fallen during the four previous days, but this evening had again risen to 30.06. At six o'clock the alarm was given that the sea was retiring; the recession was somewhat more than eight feet; the reefs surrounding the harbour were left dry, and the fish aground were mostly dead; the sea quickly returned, and in twenty-eight minutes reached the height of an ordinary high tide; it then receded, and fell six feet. On the third rising it attained the height of four inches above the high water mark, and fell again 6 feet 4 inches. The rapidity with which the water fell varied in different parts of the harbour; on the east side, the greatest rapidity noticed was six inches in a minute, but on the north, at one time during the third recession, it fell 12 inches in 30 seconds. At no time did the water rise higher than a common spring tide, but the fall was about 6 feet below low water mark. The same occurrence is said to have taken place in 1819, when the tide rose and fell 13 times in the space of a few hours, but on neither occasion was there any perceptible motion or trembling of the earth, or unusual appearance of the atmosphere. The same phenomena were observed at Mani and Hawaii. On the leeward side of Mani, the same rise and fall took place as at Honolulu, but on the windward part of the island the sea retired about 20 fathoms, and quickly returned in one gigantic wave sweeping every thing before it. At a village called Kahulin, district of Wailuku, on the sea retiring the inhabitants followed it, catching the fish, when all at once the sea returned, overwhelming the multitude, but fortunately their amphibious habits diminished the danger, and only two lives were lost; the canoes were, however, all destroyed. At Byron's Bay, Hawaii, the sea at half-past six retired at the rate of 4 or 5 knots an hour, reducing the soundings from 4 to 3½ fathoms at the anchorage, and leaving a great extent of the harbour dry. The inhabitants ran down to the beach, when the same scene took place as at Mani, and had it not been for the assistance afforded by the British whale ship, *Admiral Cockburn*, many lives would have been lost, for the canoes were all destroyed. In Kanokapa and Kaahelu alone 66 houses were destroyed, and 11 persons lost their lives; at Kauwali Swoman no shock of earthquake was felt; but the volcanoes of Kilawa were much disturbed the previous evening; yet nothing unusual was observed at sea at the same distance. That this apparent sub-marine volcanic action took place at some distance from the islands was proved by the waves striking the different islands simultaneously, but in what direction there are no means at present of determining. Perhaps the internal fires had found a new vent, which may lay the foundation of a new group of islands, as happened 19½ years ago.

Uniform Rate of Postage.—We learn from St. Petersburg, Aug. 31, that, on the proposition of the Senate, the Emperor has issued a ukase establishing a uniform postage throughout Russia and the Grand Duchy of Finland, no matter what the distance may be; so that henceforward the tax on letters will vary in charge only according to their weight.—*Galignani.*

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THIRTEENTH MEETING OF THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

[*From our own Correspondents.*]

TUESDAY, AUGUST 22.

SECTION A.—MATHEMATICAL AND PHYSICAL SCIENCE.

Prof. WHEATSTONE's Report on the Electro-Magnetic Meteorological Register.—The electro-magnetic meteorological register, constructed for the Observatory of the British Association, is nearly complete. It records the indications of the barometer, the thermometer, and the psychrometer every half hour during day and night, and prints the results, in duplicate, on a sheet of paper in figures. It requires no attention for a week, during which time it registers 1,008 observations. Five minutes are sufficient to prepare the machine for another week's work,—that is, to wind up the clock, to furnish the cylinders with fresh sheets of paper, and to recharge the small voltaic element. The range of each instrument is divided into 150 parts; that of the barometer comprises three inches, that of the thermometer includes all degrees of temperature between $-5°$ and $+95°$, and the psychrometer has an equal range. The machine consists essentially of two distinct parts: the first is a regulator clock, to which is attached all the requisite recurring movements; the second is a train, having an independent maintaining power, which is brought into action at irregular periods of time by the contact of the plunging wires with the mercury of the instruments, as will be hereafter explained. The principal regularly recurring actions connected with the clock train are two:—1st. The plungers are gradually and regularly raised in the tubes of the instruments during five minutes, and are allowed to descend during one minute; 2nd. A type wheel, having at its circumference 15 figures, is caused to advance a step every two seconds, while another type wheel, having 12 spokes but only 10 figures, is caused to advance one step when the former completes a revolution. The complete revolution of the second type wheel is effected in six minutes,—that is, in the same time occupied by the ascent and descent of the plungers. Thus every successive division of the range of an instrument corresponds with a different number presented by the two type wheels, the same division always corresponding with the same number. The two blanks of the second type wheel are presented during the return of the plungers, which occupies a minute, and during which time no observation is recorded. The breaking of the contact between the plunger and the mercury in an instrument, obviously takes place at a different position of the type wheels, according as the mercury is at a different elevation; if, therefore, the types be caused to make an impression at this moment, the degree of elevation of the mercury will be recorded. This end is thus effected. One end of a conducting wire is connected with the mercury in the tube of the instrument, and the other end with the brass frame of the clock, which is in metallic communication with the plunger. In the course of this circuit an electro-magnet and a single very small voltaic element are interposed. The electro-magnet is so placed as to act upon a small armature of soft iron connected with the detent of the second movement. So long as the plunger is in the mercury the armature remains attracted, but at the moment the plunger leaves the mercury the attraction ceases, and the release of the detent causes a hammer to strike the types, and impress them by means of black copying paper on the cylinder. The armature subsequently remains unattracted until the plunger descends. Immediately before it reascends, a piece of mechanism, connected with the clock movement, brings the armature into contact with the magnet, which remains there, in consequence of the recompletion of the circuit, until the contact is again broken.

'Report of the Committee, appointed by the Council, to superintend the establishment of Meteorological Observations at the Kew Observatory.'—The limited funds at the disposal of the Committee have not allowed them to carry many of the contemplated objects into effect. The preliminary arrangements have, however, been completed, and a very perfect and efficient apparatus for making observations on the electricity of the atmosphere has been established. The Committee has paid more immediate attention to this subject, on account of its importance in connexion with the system of simultaneous magnetic and meteorological observations now making on various points of the earth's surface, in the recommendation of which the Association has taken so prominent a part. The following is a brief notice of the present arrangements:—The dome in which the equatorial was formerly placed has been converted into the electrical observatory. A circular pedestal, about eight feet in height, is firmly fixed in the middle of the room, and a platform, which is ascended by a few steps, surrounds the pedestal, so that the operator, standing upon it, shall be at a convenient height to adjust and observe the various instruments. At the centre of the pedestal is fixed a strong glass pillar, supporting a vertical copper tube tapering upwards; the length of this conductor is twenty feet, sixteen feet being elevated above the dome in the open air. The lower part of the conductor, within the dome, carries four horizontal branches, placed at right angles to each other; these are for the purpose of bringing into connexion with the conductor the various electro-metrical instruments employed. The electricity of the atmosphere is collected by means of the flame of a lamp, kept constantly alight during night and day, and placed at the upper extremity of the conductor; by this plan, which Volta recommended, much more electricity is collected than by means of a metallic point: the lamp is lowered and elevated when required by means of a cord and pulley contained within the tube. The insulating glass support of the conductor has in its interior a hollow conical space, the base of which opens into the pedestal; beneath this opening is placed a small night lamp, which heats the air within the cone and raises the temperature of the glass pillar. The upper part of the external surface of this pillar is not sufficiently heated to prevent the deposition of moisture, and is therefore, to a certain degree, a conductor; the lower part also conducts slightly, on account of its elevated temperature; but there is a zone between these two parts which insulates perfectly, on account of the temperature of that part of the surface being sufficient to expel all moisture, and yet not sufficient to enable it to conduct. A conductor thus insulated will retain its charge for hours together without sensible diminution. Another peculiarity and advantage of this method of insulation is, that the active parts of all the electrometers are suspended from the conductor, and are, therefore, uniformly charged, depending for their insulation on the warmed glass pillar only, and not, as usual, upon separate insulators, which dissipate the electricity unequally. Since the apparatus has been completed the conductor has remained constantly charged, unless purposely discharged, or during the momentary transition from one electrical state to the other. The electric tensions vary in serene weather between $+3°$ and $+90°$, and the diurnal changes are indicated with great precision. This Report is accompanied by a sectional drawing of the Electrical Observatory, and by a register of observations commenced on July 1, and continued regularly for six weeks. Observations made during the same time with the barometer, pluviometer, thermometer, psychrometer, Daniell's and Saussure's hygrometers, &c. were annexed to the Report.

Prof. LLOYD inquired how the electrometer was deprived of moisture preparatory to observations.—Col. SABINE replied, by heating in the usual manner.—Prof. Lloyd said, that his reason for asking was, that he found heating the electrometer set free a portion of the electricity of the glass, and that hence if precaution were not used a cause deranging the experiments would arise.—Col. Sabine said, that the minute attention paid by Prof. Wheatstone to these matters made him sure that this and every other matter which required attention to insure accuracy, would receive it from him. However, he would apprise him of the fact stated by Prof. Lloyd.

Sir J. W. F. HERSCHEL's Report of the Committee appointed to conduct the co-operation of the British Association in the system of simultaneous Magnetical and Meteorological Observations.—The Report commenced with referring to the proceedings of the Antarctic Expedition. Three seasons, in which the ships have forced their way at different points far within the higher latitudes of the southern hemisphere, have furnished a magnetic survey of these regions equalling, or rather surpassing, both in completeness and accuracy, all those sanguine expectations which led the Association to urge on the Government the prosecution of this great enterprise. The magnetic observations of the Expedition which had been sent home, were in course of publication by the Royal Society. In the last of these contributions to terrestrial magnetism, the important subject of the corrections due to the iron of the ships is fully considered, and by the aid of formulæ, furnished by Mr. Archibald Smith, of Trinity College, Cambridge, and founded on the theory of M. Poisson, delivered in his Memoir of 1838, 'Sur les déviations de la Bousole produites par le fer des Vaisseaux,' the constant co-efficients of their corrections for each ship are investigated. The corrections deduced from these elements are found to agree admirably with the results of experiment, thus affording ground for the fullest confidence in the corrections depending on them, as well as in the theory from which they are derived, and in the general approximation to truth of the hypotheses necessarily made as to the distribution of the iron in the vessels. All the results being tabulated and projected in charts, the inspection of these gives room for the following interesting remarks:—1st. As great discordances are to be looked for, and must frequently be experienced in magnetic surveys conducted on land, as in those at sea, and even greater. In effect, the chief and worst cases of discordance occur in observations made on islands. 2nd. The general form of the curves of higher inclination in the southern hemisphere is much more analogous to that in the northern, than appears in M. Gauss's maps. 3rd. Capt. Ross's observations of intensity lead also to the conclusion of a much closer analogy between the two hemispheres than M. Gauss's maps would appear to indicate. No higher intensity than 2.1 has been anywhere observed. 4th. In examining the observations of declination, particularly those which point out the course of the lines of 0° and 10° east, a more westerly position is indicated than that assigned by M. Gauss for the spot in which all the lines of declination unite. The Report then mentioned that the Government of the United States has assigned funds for a magnetic observatory at Washington, as well as for a further three years' continuance of that already established at Philadelphia. The Bavarian Government also has consented, on the application of the Royal Society, to maintain for an additional three years the observatory at Munich. The first part of the volume of Disturbance Observations has been completed, comprising those made in 1840–41. Col. Sabine has prefaced this volume with a synoptic statement of the general conclusions, which it has been found practicable to deduce from the observations in their actual uncorrected state, of which conclusions the following is a brief outline:—At Toronto the march of the regular diurnal movements in declination does not consist in a simple uninterrupted progress and regress of the needle. Commencing from 2 P.M., its movement is continuous to the eastward till 10 P.M.; it then returns westward (through a comparatively small angle) until 2 A.M., when its eastward movement is resumed and continued till 8 A.M., after which its return is continuous to the west until 2 P.M. This second eastward progression is more decided in summer than in winter, and the total range of diurnal fluctuations is also more considerable. At Van Diemen's Land (a station, it is to be borne in mind, almost antipodal to Toronto,) the course of diurnal oscillation agrees with that above stated in all but one feature—viz. that the hours (in mean time at the station) of easterly movement of the north end of the bar at the one station are those of its westerly movements at the other; that the diurnal range is nearly the same in both, with a similar inequality in its summer and winter amount; a similar alternate progression and recess also prevails, and at the same hours. These are certainly very remarkable features, showing a regular connexion between two stations so remote, carried out into what may be regarded as minute particulars. Falling in, however, with the generally received impression of the universality of the causes (whatever they may be) which produce the periodical fluctuations of the magnetic elements, they can only be regarded as contributions to our knowledge of details. It is otherwise with the results deduced, by a comparison of the observations recorded

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in this volume, not only at these two stations, but also at St. Helena, with each other, and with those made by M. Kreil at Prague, as respects cases of unusual magnetic disturbance which occur (so far as we can yet perceive) casually, or at least not periodically. Such comparison has enabled us, at length, unequivocally to state it as a general proposition, that the whole magnetic system of our globe is affected, in the majority of cases of great disturbance; for it is found that if a list of days of great disturbance, independently noticed as such, and marked by extra observations on each station, be made out, these lists will be found to coincide in at least a majority of days, and more especially in those days when the recorded disturbance has been greatest. Of twenty-nine principal disturbances recorded in Col. Sabine's synoptic table, some confined to a single day, others running through two or three successive days, and comprehending altogether forty-nine days, by far the greater part are shown to have manifested themselves at Toronto, Van Diemen's Land, and Prague, and fifteen are marked by extra observations at St. Helena. But though it is thus rendered certain that the whole globe is affected in many and great magnetic storms, it is equally shown that the minute identity of particular shocks, which seemed to result from the earlier observations of this nature in Europe, is not in general traceable on anything like so extensive a scale. Not the least interesting part of this volume consists in the notices at Toronto of auroral phenomena accompanying the extraordinary magnetic disturbance; they are many and remarkable, and can hardly fail to throw great light on this branch of the present subject. The difficult subject of the determination of the earth's magnetic force in absolute measure has been subjected to a further investigation by Dr. Lloyd. The difficulty which it presents is of a practical rather than a theoretical nature, and arises from this, that the expression for the tangent of the angle of deflection of one magnet by another involves coefficients, which have to be determined in Gauss's method by observations of deflection at two different distances and by elimination, in which process serious errors are introduced in the result by small errors in the observations. The object of Dr. Lloyd has been to point out a method by which the quantity sought may be obtained without elimination by observations at one distance only, thus both diminishing the trouble of the observation, and increasing the accuracy of the result. This method depends on the assumption of an empirical law in the distribution of free magnetism in a magnetical bar, inferred by Biot from Coulomb's researches. Dr. Lloyd adduces several experiments confirmatory of these results. The Report next mentioned Lieut. Lefroy's intended course of magnetic survey in North America as far north as the Great Slave Lake. He crossed the line of no variation between La Cloche and Sault St. Marie, up to which point little change of dip had been experienced, his course leading nearly along the isoclinal line of 77°. The second series of Sir E. Belcher's observations, determining the magnetic elements of 32 stations (the two series embrace 61 stations) in the Pacific Ocean, the Indian and Chinese Seas, are now printed in the Philosophical Transactions.

Sir J. W. F. Herschel 'On a remarkable Photographic Process, by which dormant pictures are produced, capable of developement by the breath or by keeping in a moist atmosphere.'—If nitrate of silver, specific gravity 1.200, be added to ferro-tartaric acid, specific gravity 1.023, a precipitate falls, which is in great measure redissolved by a gentle heat, leaving a black sediment, which being cleared by subsidence, a liquid of a pale yellow colour is obtained, in which a further addition of the nitrate causes no turbidness. When the total quantity of the nitrated solution added amounts to about half the bulk of the ferro-tartaric acid, it is enough. The liquid so prepared does not alter by keeping in the dark. Spread on paper and exposed *wet* to the sunshine (partly shaded) for a few seconds, no impression seems to have been made, but by degrees, although withdrawn from the action of the light, it developes itself spontaneously, and at length becomes very intense. But if the paper be thoroughly dried in the dark, (in which state it is of a very pale greenish yellow colour), it possesses the singular property of receiving a dormant, or invisible picture; to produce which (if it be, for instance, an engraving that is to be copied,) from thirty seconds to a minute's exposure in the sunshine is requisite. It should not be continued too long, as not only is the ultimate effect less striking, but a picture begins to be *visibly* produced, which darkens spontaneously after it is withdrawn. But if the exposure be discontinued before this effect comes on, an invisible impression is the result, to develope which all that is necessary is to breathe upon it, when it immediately appears, and very speedily acquires an extraordinary intensity and sharpness as if by magic. Instead of the breath, it may be subject to the regulated action of aqueous vapour, by laying it in a blotting-paper book, of which some of the outer leaves on both sides have been damped, or by holding it over warm water. Many preparations, both of silver and gold, possess a similar property in an inferior degree, but none that I have yet met with to anything like the extent of that above described.

'On the Action of two Blue Oils upon Light,' by Sir D. Brewster.—Having lately received, through the kindness of Dr. Gilbert, two remarkable oils of a deep blue colour,—namely, the oil from the *Matricaria chamomilla*, and that from the *Achillea millefolia*, I was desirous of ascertaining the nature of their action upon the solar spectrum. Without entering into details respecting the general action of these oils upon the different coloured portions of the spectrum, I shall confine myself to a slight notice of their specific action, in which they differ from all the various bodies which I have yet examined. Between the two lines A and B of Fraunhofer's Map of the Spectrum there are two groups of lines shown in that map. The *two* oils absorb the light in these portions more powerfully than the portions adjacent to them. No other fluid or solid body on which I have hitherto made experiments acts in a similar manner; but what is very remarkable, the earth's atmosphere exercises a similar action, when the sun's light passes through its greatest thickness at sunrise or sunset.

'Notice of an Experiment on the Ordinary Refraction of Iceland Spar,' by Sir D. Brewster.—Prof. M'Cullagh, of Trinity College, Dublin, in following out a hypothesis respecting light, has been led to a law of double refraction more general than that of Fresnel. One of the results of this law, though not a necessary consequence of Prof. M'Cullagh's theoretical views, was, that in all crystals with one axis of double refraction the ordinary ray was refracted according to a law different from that of Snellius. Instead of the two refractions being regulated by the sphere and spheroid of Huygens, they would be regulated by two ellipsoids touching each other at the extremities of a common diameter coinciding with the axis of the crystal—one ellipsoid differing slightly from a sphere, and the other slightly from a spheroid. Prof. M'Cullagh requested me to ascertain whether or not the *ordinary refraction of Iceland spar* varied at different inclinations to the axis, in the hope of finding such a difference as his theoretical views indicated. In place of doing this, by measuring the ordinary index with two separate prisms, I adopted the plan of cutting two prisms out of the same piece of Iceland spar—one having the refracted ray coincident with, and the other perpendicular to, the axis. These prisms were fastened by cement to a plate of glass, and their second surfaces ground and polished in that state, so that their refracting angles were necessarily equal. When this was done, I refracted the *yellow* homogeneous ray D of Fraunhofer, produced by a candle with a salted wick, and, looking through the refracting edges of both prisms with the same eye at the narrow aperture, I observed the most perfect coincidence between the two refracted images of the sharp line D. This placed it beyond a doubt that the ordinary ray had the same index of refraction in both prisms within the limits of the errors of observation. Prof. M'Cullagh's law, however, may still be true.

Prof. M'Cullagh remarked, that the law referred to by Sir D. Brewster was merely conjectural, and was not a necessary consequence of the principles which he (Mr. M'Cullagh) had adopted. It had been proposed chiefly with the view of accounting for certain remarkable phenomena, observed by Sir D. Brewster, in the reflexion of light from Iceland spar. These phenomena are *unsymmetrical* with respect to the axis of the crystal, and this circumstance induced Prof. M'Cullagh to suppose that there might possibly be a corresponding want of symmetry in the law of refraction. The experiment of Sir D. Brewster, as far as it goes, is against this supposition; and if further experiments should tend the same way (as most probably they will), it will follow that the unsymmetrical effects of reflexion do not arise from any cause which penetrates the interior of the crystal, but only from some peculiar structure of its surface. When the action of the crystal upon light is supposed to be symmetrical round its axis, the general law obtained by Prof. M'Cullagh reduces itself to that of Huygens; and in the case of a biaxal crystal, when the phenomena are supposed to be symmetrical with respect to three rectangular axes, the general law coincides with that of Fresnel.

'On the Barometric Compensation of the Pendulum,' by Dr. Robinson.—At the Manchester Meeting of the Association Prof. Bessel made a communication on the improvement of the astronomical clock, which, with other valuable matter, contained a proposal to compensate for the changes of rate produced by the varying density of the atmosphere. This appears in the Report of the Sectional Proceedings, and also at much greater length in No. 465 of the 'Astronomische Nachrichten.' At the time Prof. Stevelly remarked that I had not merely proposed, but applied this compensation twelve years ago*; and I should not have reverted to it, but that I think my method possesses certain advantages over that proposed by the illustrious astronomer of Königsberg, which entitle it to the preference in practice. It was long believed to be demonstrated, that the rate of a pendulum was influenced by the air's density only as far as it lessened the arc of vibration and diminished its gravity by buoyancy. The researches of Kater on the length of the second-pendulum are all vitiated by this mistake, which was discovered by Bessel during a similar investigation, in which he found, by using balls of different specific gravities, that the received buoyancy correction is too small. As early as 1825, and without any knowledge of what Bessel was doing, I had ascertained the same fact by comparing the rates of my transit clock with the barometric indications; and Col. Sabine gave the final proof of it by swinging the pendulum in a vacuum apparatus in the year 1829. The amount of it is far from inconsiderable; even with the mercurial pendulum of my transit clock, which weighs 21 pounds, and presents a very small surface, it is 0ˢ.36 for an inch change of the barometer. Now the remedy for this is obvious. If we attach a barometer to the pendulum, its fall transfers a cylinder of mercury from a point near the axis of motion to a greater distance from it; the time of vibration may thus be made to increase by the same amount that it decreases in consequence of the diminished density of the air. By placing the clock *in vacuo*, as Bessel proposes, (and as Sir James South has actually done for several years past,) the effect of resistance can be determined exactly, and the *diameter* of tube selected, which will nearly correct it. This is not mere speculation, for I have verified it by trial. The diameter which I selected for my tubes (0.1 inch) is not far from the truth. In the autumn of last year a fall of 1.6 inch produced *no appreciable change of arc*. The temperature, however, was then nearly stationary; but notwithstanding its changes during the interval from that time till my leaving Armagh, the arc has been between 1° 36′ and 1° 39′. Before the tubes were applied, the limits for the same period were 1° 42′ and 1° 51′. The changes in Bessel's own clock, though made by Kessel, a first-rate artist, are still greater, being from 1° 25′ to 1° 39′, an excess owing in part probably to the greater severity of a German winter. From what I have seen of the vacuum apparatus used by Sabine or South, I cannot refrain from expressing a wish that the experiment were tried of mounting a transit clock permanently *in vacuo*: such a clock would have many advantages, besides its exemption from changes of barometric pressure.

The Report of the Committee on Waves was presented by Mr. S. Russell, along with a short account of the Researches with which he had been engaged since the period of the former Report.—He had reduced the whole subject of inquiry into a more systematic and complete form than it had at an earlier period in these inquiries, and had found that the arrangement adopted had the effect of removing

* 'Astronomical Memoirs,' Vol. V., Dependence of Clock's rate on Barometer.

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many of the seeming contradictions of wave phenomena, by showing that phenomena formerly identified were actually the result of conditions essentially distinct from each other, and that there exist orders of waves heretofore confounded, but now ascertained to differ in their origin, nature, and successive phases of existence. These different orders he had separately examined; he had determined their characteristic properties, and registered their phenomena, and proposed to arrange them in the following system:—

Orders: waves of translation—of oscillation—capillary waves—corpuscular waves. Characters: solitary—gregarious. Species: positive or negative—stationary or progressive. Varieties: free—forced; of which distinctions the instances are: wave of resistance, tide wave, aerial sound wave, stream ripple, wind waves, ocean swell, dentate waves, zephyral waves, water sound-wave.

The phenomena of these different orders had been examined, and in their mode of genesis, their laws of motion, their form, the nature of the forces by which they are transmitted, their duration, and the manner of their final extinction, they were found to differ essentially from each other. These various properties were then illustrated by a few examples. In the first order, the velocity is dependent on depth and height alone; in the second, on length alone, being perfectly independent of depth and height; in the third case it is constant; and constant also in the fourth case. In the first, also, the nature of the motion of each individual particle of water during wave transmission is, that the particle describes a semi-circle or semi-ellipse, and then relapses into repose, all the water particles to the bottom having an equal range of horizontal translation. In the second case there is no permanent translation, but a continuous series of revolutions in a series of complete circles, or rather in a spiral, and these revolutions do not extend to great depths below the surface. In the third case the disturbances of the particles do not extend deeper than the range of the capillary forces, excited by the disturbance of the superficial film on the surface of the liquid. And in the fourth class, the motions of the particles are only made sensible through the organ of hearing.

A paper was read on some Investigations connected with Equations of the Fifth Degree, by Sir W. Hamilton.

Captain LARCOM 'On Contoured Maps.'—It is important that maps constructed by the government should exhibit the levels of the country in the most intelligible manner; showing heights not merely on the tops of hills, but round their sides, and through the valleys which traverse them. Such a system is offered by these contours. They are a series of horizontal lines, at a certain distance asunder, and at a certain height above a fixed datum. The datum most commonly used is the level of the sea, doubtless from the shore line being the limit of the land, and the point at which roads must cease, as well as from an impression that it is itself a level line; and therefore, as the first contour, the most appropriate and natural zero, from which to reckon the others. The Section were aware that it has been a point much discussed, whether the high water, the low water, or the mean state of the tide, offers the most level line. This is a point which it would be out of place to discuss here, but it may be stated that, in order to determine it, as far as Ireland is concerned, a series of lines has been very accurately levelled across the island in various directions, and permanent marks are left in all the towns, and on numerous public buildings; and at the end of each of these lines on the coast, tidal observations have been made every five minutes during two complete lunations. These observations, and the connecting lines of level, are now in process of reduction—the degree of accuracy attained is such that a discrepancy of .2 of an inch is immediately apparent—and from them we may expect many points of interest. The steeper the natural slope of the ground is, the closer together the contours, of course, will be, and the more oblique the road; where, on the contrary, the ground slopes very gently, the contours are farther asunder, and the road may be proportionally more direct. By examining the maps of the Irish Survey, on which contours have been drawn, it will be seen that they tell sad tales of the existing roads, every one of which ascends and descends frequently, instead of keeping on a gradual slope for its whole length. In order to exhibit these lines, it is proposed, instead of adding them to the original copperplate, which has a peculiar value as an official record of boundaries, to make a copy of the plate by the electrotype, for the purpose of receiving these lines. Contour maps were thought of early in the progress of the survey, but means were wanting for their execution; at present, however, the outline survey being complete, and the general map, or map of the surface, being in progress, affords a convenient opportunity, which it is hoped will not be lost.

Dr. ROBINSON inquired of Capt. Larcom whether the process of contouring the maps was proceeding, and how soon he supposed it would be completed for Ireland.—Capt. LARCOM replied, that for the present it had been suspended.—Dr. Robinson observed, that whether he considered the value of this process in relation to the general interests of science, or the most important practical economies of the country at large, he could not but deeply deplore the suspension, temporary though he hoped it would be, of this great national undertaking; and he trusted that, before the British Association closed its present sitting, the most energetic steps would be taken to make such an application to government as would induce them to resume this most valuable work. He begged to inquire from Capt. Larcom, what the expense would probably be.—Capt. Larcom replied, that he should estimate it certainly at less than a farthing an acre.—Dr. Robinson: And the original cost was probably sixpence or eightpence.—Capt. Larcom said, perhaps sevenpence to ninepence.—Dr. Robinson: Then, at a cost of about one thirty-second part of the original expense, this invaluable addition to that splendid work, the Trigonometrical Survey of Ireland, could be accomplished. If it was determined finally to suspend this work, he should say that it was very like what the homely adage characterized as penny wise and pound foolish.

The MARQUIS of NORTHAMPTON communicated a letter from Corporal Moyes, of Her Majesty's 17th regiment, containing observations of the thermometer at Aden, in Arabia, at intervals of two hours, night and day, during the month of June, 1843. His Lordship stated that Corporal Moyes had sent him this communication in consequence of his being an inhabitant of Northampton. It was gratifying to find a person in his humble sphere spontaneously taking an interest in matters of science, and amid his heavy professional duties, and under the enervating influences of that very hot climate, entering upon such a laborious series of observations. The letter also contained an offer to continue these observations if they should be deemed of any value. The Marquis had made an extract, exhibiting the most remarkable data furnished by these observations, which he laid before the Section.—Professor LLOYD said it was a curious coincidence that Aden had been one of the stations selected as proper for placing an observatory at, in connexion with the system of co-operation now at work in various parts of the globe, and that this station had only been abandoned from the difficulty of obtaining observers.—Dr. ROBINSON remarked that there was at that moment in the room, another person of the same rank, Corporal Melrose, whose assistance in many branches connected with the trigonometrical survey was deemed very valuable by Capt. Larcom and the other scientific gentlemen engaged in the survey.

Mr. NOTT 'On Terrestrial Magnetism.'—This paper was in continuation of that on Electricity, read on Saturday. The author denied the existence of magnetic poles. The situation of the points of greatest intensity (commonly called poles) in magnets, he conceived to be merely a result of figure On a globular magnet the maximum intensity is, according to his experiments, situate about 75° from the equatorial zone. He maintained that the earth is a globular magnet, the maximum intensity of which is in lat. 75°, and that the magnetic poles of the earth have never yet been found. Terrestrial magnetism being considered as the effect of electric currents which move on the surface, will be affected by the irregularities of that surface, and hence the anomalies of the earth's magnetism. The author denied the conclusiveness of the arguments used to show that the earth is an oblate spheroid. He asserted that globular magnets, if freely suspended, would, by their mutual attraction, rotate and revolve round each other; and, finally, that the doctrine of gravitation must ultimately give way to that of universal magnetism.

Dr. GREEN read a paper 'On polishing the Specula of Telescopes.'—His process, for which he received the gold medal of the Society of Arts, ten years ago, closely resembles, on a small scale, that which has been adopted and perfected by the Earl of Rosse.

LORD ROSSE expressed his pleasure at finding that Dr. Green had turned his attention to this subject, in which so much remained for trial. The model which had been exhibited had in it all that was required to obtain perfect results; but the most perfect machinery was insufficient, without minute and scrupulous attention to detail in every part of this most delicate process. With respect to its theory, he did not attempt any rigorous developement, but was rather guided by general views; of which the most important is, that in polishing there is a progressive lessening of curvature, the degree of which changes with the lateral motion of the polisher; and that by a proper adjustment of it he had obtained a surface not differing sensibly from the parabolic. It might be described as being in a state of transition, but its character was always the same; and he had found this the case by experiments on mirrors of very different magnitudes, so that he conceived it to be practically established. He hoped Dr. Green would continue his researches, and he offered whatever information he had to any one disposed to engage in the same pursuit.—Dr. ROBINSON remarked on the similarity of Dr. Green's model to Lord Rosse's machinery. In fact they had found in their practice the necessity of satisfying the same conditions, only one important difference being between them. Dr. Green, as all others with whom he was acquainted, had placed the speculum on the polisher. Lord Rosse, by reversing this arrangement, had obtained many important advantages, of which one of the most striking is the power of keeping the mirror at a given temperature. Dr. Robinson feared that it would be impossible to give any rigorous demonstration of the parabolic form obtained by certain proportions of the motions, for it depended, not merely on the amount of rubbing surface, but also on the toughness of the pitch and the elasticity of the polisher and specula, which obviously were called into play when one overhung the other, in a way that could scarcely be brought under analysis. All these results, he feared, must be experimental. In illustration of what Lord Rosse had said respecting the surface being in a state of gradual transition of curvature, he might mention that he had found, by extending the stroke of the second excentric to (if he recollected right) 0.45 of the breadth of the mirror, he had figured the convex speculum of his large Cassegrain (fifteen inches aperture) to be hyperbolic, or at least to be aplanatic, with a sensible improvement of the instrument's performance. The speculum was three inches diameter, and took forty minutes to polish it.

WEDNESDAY.

The Rev. Dr. ROBINSON 'On determining the Index Error of a Circle by reflexion of the wires of its telescope.'—The observations made with an astronomical circle depend on an accurate determination of its index error, for which various methods have been adopted, all more or less limited in applicability or defficient in accuracy. The method proposed in the present notice appears so convenient and accurate, that Dr. R. thought it may be useful to lay before the Section a few details respecting its precision. Illuminate the lines in the focus of the telescope behind, so as to leave the field dark; the rays forming an image of them, emerge parallel from the object glass, and if reflected from a mercury trough back into the telescope, will form an image of the lines, visible along with them. If that of the declination line be made to coincide with it, the optic axis of the telescope is obviously vertical, and the reading of the circle gives the nadir. When Dr. R. found Kater's collimator uncertain, he made an illuminating eye-piece, and essayed this method with tolerable success in 1832, but as the power was but 25, he did not pursue it further than was necessary to obtain a value of his latitude. About three years since his attention was recalled to it by Mr. Henderson, who was using it with great advantage; and he made the

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necessary alteration in the observing eye-piece (power 250,) to avoid the necessity of changing it when illuminating. He now finds this method much superior to the pole star observation in expedition, not inferior in certainty, and so easily practicable, that he in general determines the index correction at the close of each night's work. From the obvious fact, that the angular movement of the image is *twice* that of the telescope, the precision is double that of a star, independent of the fluttering of the latter. Dr. R. would also call the attention of astronomers to the fact, that in determining the division corrections of a circle, it must be remembered that they are occasionally variable with the position of the instrument, and with its temperature. It will, for instance, occasionally be found that the mean of six microscopes will differ from that of two, or of twelve from four by unequal quantities, when the readings of the index differ 180°; and this throws a suspicion on the usual modes of examining divisions. The difference is far too great to be attributed to the error of observation, and appears to occur in every circle of which a detailed examination has been published. In the Armagh circle, Dr. R. has found a few cases of the effect of temperature. The most prominent is that of the four divisions used for the nadir point, and it is remarkable that if this had not been attended to, he would have found for α Lyræ and α Cygni, parallaxes very nearly equal to those assigned them by Dr. Brinkley, Bishop of Cloyn. These remarks seem to furnish an argument in favour of the use of moderate sized instruments, and the improvement of engine division.

The Rev. T. Knox 'On the Quantity of Rain which falls in the S.W. of Ireland and in Suffolk, with the wind at the several points of the compass.'—The Rev. Prof. Lloyd gave an account of the results of a series of observations, made by the Rev. T. Knox and the Rev. H. Knox, on the relative quantity of rain which falls with different winds in England and Ireland. The instrument employed in these observations was contrived by the Rev. T. Knox, for the purpose of registering the amount of rain which falls at a given place with the wind in different points of the compass. A description of its construction has been given in the Proceedings of the Royal Irish Academy. The present communication contains the results of a series of observations made with two of these instruments, one of which was erected at Toomavara, in the county of Tipperary, and the other at Monk's Eleigh, in Suffolk. The observations embrace a period of one year, and are illustrated with diagrams, which represent the results obtained at the two stations, for the whole year, for each quarter of the year, and for the individual months. The following table gives the results for the entire year, expressed in inches.

	S.	S.W.	W.	N.W.	N.	N.E.	E.	S.E.	Total.
Toomavara.	4.249	12.696	8.150	2.640	3.115	3.078	3.101	3.523	40.552
Monk's Eleigh.	2.674	2.756	1.371	2.392	2.776	2.027	3.092	1.708	21.796

It appears, from this table, that while the total amount of rain which falls in Tipperary is nearly double of that which falls in Suffolk, there is likewise a wide difference between the two stations as to the quantity which falls with different winds. In fact, nearly one third of the whole amount of rain falls at the Irish station during the prevalence of the south-westerly winds; while, at the English station, there is a much nearer approach to equality in the amount of rain borne by different winds. This prevalence of rain with the south-westerly wind is distinctly marked in every season of the year at the Irish station; while, at the English one, each season is characterized by an excess of rain from a different point of the compass, producing a near approach to uniformity in the results of the entire year. It is to be observed, that these results are integral effects. A comparison of them with the times of continuance of the respective winds, gives the *raininess* (if it may be so called) of the several winds.

The President inquired whether, since the wind was known, at several places, to blow periodically from two generally opposite points, and only to change abruptly through the intermediate points, this would not interfere with the continuity of Mr. Knox's curves. —Prof. Lloyd replied that Mr. Airy had noticed such a peculiarity of the wind at Cambridge; but Mr. Knox's mode of marking the quantity of rain that falls would not fail even under these circumstances.

'An Account of an extraordinary Tide at Arbroath,' by Mr. Brown.—The ordinary neap tide at Arbroath rises from eight to nine feet, but on July the 5th, 1843, an extraordinary phenomenon presented itself. The moon was in perihelion at two o'clock, and the evening tide was suddenly raised, at the time of high water, to nine and a half or eleven feet, again sunk for about ten minutes, and was raised again, there being a series of fluxes and refluxes. He could not tell whether the phenomenon commenced with a rising or a depression, nor did he know the horizontal length of the wave. The sea was perfectly calm, but vessels which were entering the port perceived a current stronger than usual. In the evening there was a violent thunder-storm. Persons who had observed the appearance before, accounted for it on the supposition of a storm in the Atlantic from the S.W.

Mr. Hunt called attention to a peculiar condition of the tide on the 5th of July, in the Mount's Bay, Cornwall. The tide had receded for about half an hour, when it was observed to flow again, and continued to do so for about ten minutes, when it again receded. This was three times repeated. It was observed that this took place over an extensive line of coast, from the Land's End to Port Leaven. Particulars of the phenomenon, as observed in several places, were collected at Penzance.

'Remarks on Abnormal Tides,' made by Mr. Thomas, of Falmouth.—These remarks had been made in consequence of seeing, in a Report of the Association, the cause which had been assigned by Mr. Russell for the double tides observed in the Frith of Forth, viz. the interference of the northern and southern tidal waves. It appeared to the writer, that this cannot be the rationale of the phenomena, since they occur in places where no such cause exists, as in Falmouth; besides, he thinks that if this be the cause, it should be observed at Leith, where the meeting waves differ two hours in time, and not merely high up in the Frith. He thinks a difference in velocity at different parts of its course, and the influence of strong winds, sufficient to account for the phenomena.

Mr. Scott Russell said, that these remarks applied to the report of last year, and showed the necessity of those very investigations which had actually been made since that time, and which he had reported to this Section on Saturday. During the past year they had traced the double tide to Leith, and even further down, and it is quite obvious that the report of this year decides the point, though in a different manner from that supposed by the writer. In the case of the Frith of Forth, the cause was fully ascertained. The same effect may, however, arise from a variety of causes: currents, reflected tides, tides arriving by different paths, were all causes that might produce double tides; thus they had observed, in many instances, triple tides in the Forth, which were found to arise from a sudden fresh flood in the river, which filled up the hollow between the two, and made a third. Now, if there be but a single tide the same occurrence of a flood might convert it into a double. Again, wherever a tide enters a harbour by two channels, one of which is longer than the other, we may expect double tides. In inland seas, too, such as the Irish Sea and German Ocean, the tide is reflected from one shore and meets the direct wave near the other, and thus a double wave will be produced. There is one remarkable difference, which excludes the tides of the Frith of Forth from all these categories—it is, that we can demonstrate that *one tide is twelve hours older than the other*, and that the alternation of high and low waves from this cause produce the phenomena, so that by discussing the tides in reference to the astronomical phenomena, we arrive at this conclusion. In reference to the first paper, the appearance at Arbroath was not tidal at all. Similar phenomena had been observed elsewhere, on the coast of Scotland, and in all are described in the same manner. They are now engaging the attention of a distinguished geologist in Scotland, and it is supposed that they are the consequences of the subsidence or elevation of the coast. Others think that they arise from submarine volcanic explosions; and the undulations of the atmosphere, which were observed immediately after, would strengthen this opinion.—Mr. Hopkins had employed the agency of such waves produced by submarine elevations for many geological purposes, in particular to account for the transference of boulders. A submarine explosion would produce a wave of the first order, which they had shown to be a wave of translation, and which in a calm sea would raise and carry a body a considerable distance.—Prof. Lloyd remarked on the importance of the elaborate series of observations which had been made by Mr. Russell; no doubt the great source of double tides is the one alluded to, the entrance of the tide by different channels. These causes had been noticed in very early times. The port of Batsha attracted much notice in the time of Sir Isaac Newton. In it there are two channels, the tide entering in two branches, one of which is sometimes at high water when the other is low; they thus interfere with and annihilate each other's effects; at other times they only alter the effect, and produce double tides. Reflexion of wave from opposite coasts is of exactly a similar nature. Mr. Airy, for the purpose of his mathematical investigation of the laws of tides, had caused a series of observations to be made round the coast of Ireland by the Ordnance Survey every five minutes for several months in the year. The results have thrown great light on the nature of tides: several anomalies have been remarked; in the port of Wexford they had found, instead of two tides in the day, a triple, and sometimes a quadruple, tide. The reason assigned for this by Prof. Airy is, the tide is usually the resultant of the solar and lunar tides, and the place and degree of the component tide depends on the two, and is altered by the elongation of the moon from the sun. In ordinary circumstances they will not interfere, but sometimes solar and lunar tides are so distinct, that they become separately visible, and thus double and triple tides are produced.—Mr. Russell said, that Mr. Whewell and himself at a former meeting had discussed this subject; and he had formed a conjecture that the cause might be that supposed by Mr. Airy, and their first observations had been applied to ascertain whether it were so. If this were the cause, the appearance of the phenomena should depend on the hour angle of the moon; they had found that it did not, but was visible at all stages of the tide, at neap as well as spring; therefore, though this may account for several cases of double tides, particularly by taking into account the dislocation which he had explained, it was not applicable to the Frith of Forth. It appeared of the highest importance to endeavour to trace the course of the undulations which were observed at Arbroath and other places, in order, if possible, to ascertain its cause.

Mr. C. Ward presented a new musical instrument. This peculiar modification of the flute had been placed in the exhibition room during the week, and it was now exhibited to the Section, and seemed to attract much attention. The chief excellency of it appeared to consist in the arrangement and mechanical contrivances connected with the keys.

The President, on closing the Section, briefly addressed it; congratulating it on the number and importance of the communications that had been made to it. He said, that although he had been present at many meetings which had been more numerously attended, he did not think he had been present at any in which the work done had been more instructive or more practically important.

Section C.—Geology and Physical Geography.

Tuesday.

Mr. Murchison exhibited a Relievo Map of England and Wales, coloured geologically under his own direction. He pointed out the accordance between the physical features of the country and the boundaries of particular strata, and stated generally the dependence of geographical contour upon the geological structure of any region and the mechanical forces to which the rocks had been subjected.

Dr. Carpenter read an elaborate paper on the microscopic structure of the shells of various mollusca, of the Echinordemata and Crustacea—which was also read on Monday in Section D. (*ante*, p. 829).

Mr. E. Hall exhibited his Maps and Sections illustrating the geological structure of Derbyshire and the Lancashire Coal Field.

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WEDNESDAY.

'On the Geology of Corfu,' by Captain Portlock.—Mr. PHILLIPS read the following extract from a letter dated July 9, 1843:—"The secondary limestone here is remarkable: some of it has strongly the aspect of our Irish hardened chalk, and abounds in flints; but other portions resemble some of the varieties of Irish mountain limestone. Fossils are not abundant; but I have obtained two species of terebratula from the little fortified island of Ordo, close to us, and they appear to resemble cretaceous species,—certainly not mountain limestone,—though Dr. Davy in his description of these islands seems to consider it the latter. By the autumn I hope to settle this question completely, which will decide the age also of a remarkable conglomerate, containing pebbles of the limestone and flint, and probably tertiary, though called secondary by Dr. Davy."

Prof. E. FORBES exhibited a 'Map of Lycia,' by Lieut. Spratt.

Major L. BEAMISH, F.R.S., read a paper 'On the apparent fall or diminution of Water in the Baltic, and elevation of the Scandinavian Coast.'—During a journey to Stockholm in the early part of the present summer, the author had occasion to see and hear much respecting the diminution of water in the Baltic, a practical and personal evidence of which he experienced in the harbour of Travemunde, on the 4th of May, by the sudden fall of water at the port, which took place very rapidly, and to a great extent. The steamer, which ought to have left Travemunde on the 18th, was detained by this cause until the 21st. It is well known, that although without tide, the Baltic is subject to periodical variations of depth, but the water has fallen during the present summer, to a degree far below these ordinary variations: and the fact was considered so remarkable as to be thought worthy of being brought before the notice of the Swedish Academy of Sciences, by Baron Berzelius, in July last. This fall or diminution of water was already perceptible in the summer of 1842, since which, the Baltic has never returned to its average mean height: but, on the contrary, has diminished, and there seems now no probability that the former level, or the height of 1841, will be again attained. Meantime, no perceptible change has taken place in the waters of the North Sea, and the unscientific observer asks, what has become of the waters of the Baltic? The answer is probably to be found in a simultaneous phenomenon apparent on the Swedish coast, the gradual elevation of which has been satisfactorily proved by the personal observation of Mr. Lyell. Recent observation, however, would seem to show, that this elevation does not proceed at any regular or fixed rate, but, if he might use the expression, *fitfully*, at uncertain periods, and at a rate far greater than was at first supposed. At the same meeting, when Baron Berzelius drew the attention of the Swedish Academy to the diminution of water in the Baltic, a communication was made from an officer who had been employed on the south-west coast of Sweden, in the Skärgård of Bohuslän, north of Gottenburg, giving evidence of the recent elevation of that part of the coast, and stating, that during the present summer, fishermen had pointed out to him, near the Maloström, at Oroust, *shoals* which had never before been visible. The elevation of the Swedish coast forms a striking contrast with the unchanged position of the contiguous coast of Norway, which, as far as observation has been hitherto extended, has suffered no change within the period of history, although marine deposits, found upon the Norwegian hills, at very considerable elevations above the level of the sea, prove that those parts were formerly submerged. More accurate information, however, will, before long, be obtained on this interesting point, as a commission has been appointed by the Norwegian government to investigate the subject, and marks have been set up on the coast, which will, in a few years, afford the desired information; meantime, the Scandinavian peninsula presents an extraordinary phenomenon; the western, or Norwegian side, remaining stationary, while the south and east, or Swedish sides, are rising, and that, as the author had endeavoured to show, at no inconsiderable rate.

Dr. LANGBERG, of Christiania, confirmed the statement made by Major Beamish, as to the unchanged position of the Norwegian coast, within the period of history, as far as observation has hitherto gone, as also the steps taken at the instigation of Prof. Kailow, and the Physiographical Society of Christiania, to investigate the subject with greater accuracy.—Mr. LYELL observed, that if the rate of upward and downward movement of the land in Scandinavia could be proved to take place irregularly, and sometimes with considerable rapidity in a short time, it would remove many difficulties in the explanation of these phenomena, by the hypothesis of a surface-movement. He then alluded to the buried hut (described by him in the *Phil. Trans.*) at Södertelge, near Stockholm, above which regular deposits, 24 feet in thickness, were found, containing marine and fresh-water shells, such as now inhabit the brackish waters of the Baltic. The position of this hut can only be reconciled with the belief that Scandinavia was peopled within the last 5000 or 6000 years, by supposing a greater rate of movement in the land than that experienced within the last few centuries near Stockholm.—Mr. HOPKINS remarked, that changes in the relative level of sea and land might be due either to uncertain and convulsive movements, such as earthquakes, or to some steady cause, such as a change in the temperature of the globe. He considered the external temperature must have been much lower during the glacial period than at the present time; and this difference was too important to be accounted for by any change in the configuration of the surface. Any great change of temperature at the surface would also affect the interior to some point, not very remote, but sufficient, in case of any subsequent augmentation of temperature, to cause an expansion and elevation of the surface, varying according to the conductive power of the rocks in different parts.

The Secretary, Mr. F. JENNINGS, read a paper 'On some Geological Phenomena in the vicinity of Cork.'—On many parts of the coasts of the counties of Cork and Waterford, there are evident proofs of the land having subsided, peat and bog-wood being dug out of the strands at the edge of the water during ebb-tide—and every storm washing large trunks of trees on the beach which, in some places, are visible *in situ* below the lowest water of low tides, the oak, hazel, and birch, being the most abundant.

'On the occurrence of a Bed of Sand, containing recent Marine Shells, on the summit of a granite hill, on the coast of the county of Mayo.'—Mr. GRIFFITH described the peninsula, called the Mullet of Erris, which is situated W. of Blacksod Harbour, on the N.W. coast of Mayo.—The northern part presents some hills of mica slate and quartz rock, of moderate elevation, the most important being Aughalasheen, 434 feet high. The central part of the peninsula is low and uninteresting, the principal elevation not exceeding 120 feet, the general level varying from 20 to 60 above the level of the sea. At the southern extremity is Termon Hill, the summit of which is 342 feet above the level of the sea. The walls of this peninsula are quartzite, mica slate, metamorphic slate passing into gneiss, hornblende slate, and granite. The quartzite occurs at the northern extremity, and forms the conical hill of Aughalasheen. The principal tract of mica slate lies to the N. and W. of Belmullet, to the S. of which it exhibits a highly crystalline and metamorphic structure; and the strata present alternations of gneiss, with large crystals of feldspar; the beds are not thick, but frequently present a tortuous arrangement. The metamorphic strata extend southward from Belmullet, to the S. of Elly Bay, a distance of seven miles, where mica slate again commences, and extends to the base of Termon Hill, which is composed of highly crystalline grey granite, arranged in very large tabular masses, which affect a nearly horizontal position. Some of the masses assume a rhomboidal form, but neither in the external aspect nor in the internal structure do they exhibit appearances of a stratiform arrangement. In fact they are precisely similar to the tabular granite of Slieve Donard and other granite mountains in the county of Down. On the shore at Port Glash, at the north-western base of Termon Hill, there is a very fine junction of the granite, with the metamorphic mica slate. The division of the two rocks is quite clear, and well defined, without the least appearance of gradation. In some places, the two rocks do not adhere, the slaty rock being slightly disintegrated near the contact. In others, angular fragments of the schistose rock are enveloped in the granite. There are only a few small granite veins penetrating the slate, which are composed of feldspar, quartz, and mica, with interspersed garnets, which are abundant where the veins become narrow, near their termination. To the S.W. of the junction the schistose rock forms a narrow band between the granite and the sea. A considerable portion of the surface of the Mullet is covered with sand; it is white and siliceous, and contains at its base a great number of marine shells. The varieties are—*Purpura lapillus, Turbo rudis, Patella vulgaris, Cardium edule, Littorina littorea, Ostrea edulis, Pecten varians.* On the W. coast of the centre of the peninsula, N. and S. of Elly Bay, the surface of the country is covered by this sand, which forms considerable hills, varying from fifty to eighty feet high, the whole being formed of sand without any admixture of mud. The marine shells are most abundant in this mass towards the base. In those positions where the sand has been blown away so as to form valleys among the sand hills, the surface is thickly strewed with both marine and land shells, so as to give the appearance of being thus intermixed; but this is not really the case, as on carefully examining the sections of the sand, no land shells were found, though the marine, particularly the *Patella vulgaris*, were abundant; so that we must consider the land shells as merely superficial, and that the animals lived among the tufts of *Arundo arenaria*, with which the greater part of the surface is covered. The sand is not confined to the low ground: a bed of it, from six to ten feet thick, occurs on the sides and top of the hill of Termon, as high up as about 300 feet above the level of the sea. This sand bed contains in abundance all the marine shells already enumerated, together with land shells, the same as the sand on the low ground. This elevated sand bed also presents valleys in those parts where the sand has been blown away by winds, and sometimes the bare granite rock is exposed, but thinly covered by the shells, after the sand was blown away. Hence we must conclude that this sand, with its marine shells, once formed the bed of the ocean, and that the whole mountain, with its bed of sand on its surface, has been elevated to its present position by the protrusion of the granite; and if this be admitted, it becomes evident that the granite must have been elevated within the period of the recent shells.

Mr. NEVINS mentioned the occurrence of a submarine forest at the mouth of a small stream in Tramore Bay, showing a recent change of level in a direction contrary to that indicated by the raised beaches.—Mr. PHILLIPS also mentioned evidences of local elevation and depression, occurring in the space of one mile, on the eastern coast of Yorkshire, from which he inferred that the movement had not been uniform, but oscillating.—Mr. LYELL stated, that he believed the complicated evidence of changes of level during the latest geological periods, both in Europe and America, would be better accounted for by changes of climate, arising from a different geographical distribution of land and water, than by the hypothesis of central heat, or by the supposed passage of the solar system through planetary spaces of differing temperature. If the whole of Europe had been at any time submerged, other tracts now beneath the sea must have been elevated, and a change of temperature might have been produced similar to that which still obtains in the southern ocean.—Mr. HOPKINS observed, that the difference in the elevation of raised beaches in different parts of Ireland did not prove an unequal elevation of the land; the beds of oysters, &c. might have originally occupied different depths in the sea; and the beaches might have been formed at different periods. He did not think that any change in the distribution of land and water would account for the depression of temperature during the glacial period. The Andes were the chief cause of the low temperature prevailing along the eastern coast of South America; and such mountains could not have existed in Europe, since the level of the land had been proved to be lower; and if the whole of Europe were submerged, he thought the temperature of the region would rather be raised than depressed. With respect to Poisson's hypothesis, he stated that such a movement of the solar system was much more consistent with analogy than the usual assumption of its rest; and it was the only hypothesis which would account for geological

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changes of such an order and magnitude as those under consideration.

Section D.—ZOOLOGY AND BOTANY.

TUESDAY.

Prof. Owen read a continuation of his Report on the Fossil Mammalia of Great Britain.—In the previous parts of the Report he had treated of the Carnivora and Marsupiata: in this he confined himself to an examination of the vegetable-feeders. Remains of the mammoth, of which he believed there was only one species, the *Elephas primogenitus* of Cuvier, had been found in abundance in various parts of Great Britain, and not less than three thousand teeth had been found in various places. These teeth varied in appearance with age, and had thus led to the supposition that there were other species of mammoth. The remains of the mastodon found in Suffolk and Yorkshire, were undoubtedly identical with those of the miocene beds of France, thus making but one European species, the *Mastodon angustidens*. Bones of an extinct species of rhinoceros had been found in various parts of Great Britain. It possessed two horns, and was undoubtedly different from existing species. The teeth also of a species of hippopotamus had often been found, as in the cave at Kirkdale and other limestone rocks. In the Isle of Wight two distinct genera of pachyderms had been found; the Palæotherium and Anoplotherium. Of the former genus, there appears to have been six or seven species, and of the latter three. The teeth and fragments of bones of more uncommon forms still, had been found in the Isle of Wight and in Suffolk, which had been referred to animals of distinct genera, and called Chæropotamus and Hyracotherium. Remains of species of the genus Sus, had also been found by Dr. Buckland. Of the Ruminantia, the Irish elk as it had been called, has been also found in England. In structure this animal resembled the fallow deer, but was larger. The remains of a cervus, not differing from the red-deer, were frequently found with the mammoth and other animals. Remains also of the roebuck, and the goat and sheep, had been found associated with those of the mammoth. Remains of the aurochs, or European bison, had been found in various parts of England, and also of Ireland. According to Mr. Ball, these remains should be looked upon as those of an extinct species. In concluding his Report, Prof. Owen stated, that he never should have commenced these labours, nor could he have continued them, but for the suggestions and assistance of the British Association.

Mr. H. E. Strickland then read a description of a 'Chart of the Natural Affinities of the Insessorial Order of Birds.'—At the Glasgow meeting, in 1840, Mr. Strickland had first proposed his plan for exhibiting the affinities of allied organic forms, by a process analogous, in some respects, to that of map-making. He now exhibited a large chart constructed on this plan, and showing the affinities of the genera in the order Insessores. The name of each genus is inscribed in an oval cartouche, and its affinities to other genera are indicated by connecting lines, the lengths of which lines are approximately proportionate to the remoteness of the affinities. Those genera which are most nearly allied are connected by a line of *one* degree, or unit, in length; and those less closely allied, by a line of *two* degrees. Genera so distant as to require to be placed in different *sub-families*, are united by lines of three or four degrees; those in different *families* by lines of five or six degrees; and those in different *tribes* by lines of seven or eight degrees. A line is drawn round those genera which constitute one sub-family, and the area thus inclosed is coloured, the surrounding space being left white. The sub-families which belong to the same family, are distinguished by the same colour; and the families are inclosed within a dotted line; while the boundaries of the tribes are marked by a red stripe. The names of the respective groups are inserted; and the whole assumes the appearance of a cluster of islands depicted on a map. The author expressed his belief that the true affinities of organized beings may be expressed with greater accuracy and conciseness by this method than by any other with which he was acquainted. Being a purely inductive process, the details of any branch of natural history may be in this way worked out and depicted without recourse to any theoretical assumptions. One result of it seems to be, that the true affinities of organic structures branch out irregularly in all directions, and that no symmetrical arrangement or numerical uniformity is discoverable in the system of nature when studied independently of preconceived theory.

Prof. Forbes thought Mr. Strickland's map a good one, and might prove useful; but as a system of classification, it wanted principles to proceed upon.—Prof. Owen approved of Mr. Strickland's smaller groups, and hoped he would prosecute his researches on this subject. Every part of every animal must be known before we could have a perfect system. Pallas had given an idea of the animal kingdom, by supposing it a network drawn up in the form of a cone, of which man formed the apex. He was disposed to adopt this view, supposing also that there were other lower points of the net, in which an organization was completed which did not appear in man. He rejected altogether quinary, circular, and other systems.—Dr. Lankester stated, that there were two objects in classification, the one that of arranging objects so that they might be easily examined and identified, and the second, that of placing nearest to each other objects which were most alike. The endeavour to embrace these two ends in one system had been the cause of all the differences among systematists. He thought Mr. Strickland's remarks too severe on artificial systems, as these must always be of great use when properly applied, and only to be condemned when assuming to occupy the position of a natural arrangement.—Mr. Ball condemned the quinary system and approved of Mr. Strickland's mode of arriving at his conclusions.

Dr. Allman read a paper 'On the genus *Cirropteron*, Sars.'—In this communication it was maintained, that the genus Cirropteron had no real existence, having been founded by Sars on the imperfectly developed condition of a gasteropodous mollusc. Dr. Allman had himself bred from the ova of a gasteropodous mollusc animals referable to Sars' genus; and the singular ciliated disks with which the larvæ of buccinum, trochus, &c. are furnished, have been noticed by other observers. Dr. Allman called attention to the remarkable analogy which exists between these molluscan larvæ and the Rotiferæ, and advocated the necessity to the zoologist of an accurate knowledge, not only of the anatomy of the various organized beings which come under his observation, but of their history during the entire period of their existence.

WEDNESDAY.

Dr. Allman read a paper 'On certain Peculiarities in the Arteries of the Six-banded Armadillo.'—The peculiarities noticed in this communication consist in a remarkable arrangement of vessels analogous to what has been already observed in the sloths, in the two-toed ant-eater, and in the lorises, and is characterized by the arteries having a tendency to *divide* rather than ramify, from which it results, that instead of a diffusely branched arterial distribution, the larger branches suddenly break themselves up into a number of small vessels, which anastomosing but sparingly, give rise to a series of vascular pencils, from which the ultimate supply of blood to the organs is derived. This remarkable arrangement is chiefly displayed in the arteries of the posterior extremities, in the caudal and in the epigastric arteries.

Prof. Owen observed, that this structure in the armadillo was not like that in the Cetacea, which was used as a reservoir of blood for those animals when under water. This was a valuable addition to our knowledge of the comparative anatomy of mammalia.—Mr. Ball observed, that this arrangement had been supposed to be peculiar to slow-moving animals, but the armadillo was a very quick-moving creature.

Dr. Allman then read a 'Synopsis of the Genera and Species of Zoophytes inhabiting the fresh waters of Ireland.'—The fresh-water Zoophytes of Great Britain have hitherto been all included under the following four genera, Hydra, Cristatella, Alcyonella, and Plumatella. Of these, Hydra is made to include four British species,—Cristatella one, Alcyonella one, and Plumatella has been described as containing three species. Of the above nine species, the author was of opinion that two must be erased, viz., the *Hydra verucosa* of Templeton, which appears identical with *H. fusca*, and the *Plumatella gelatinosa* of Flemming, which is evidently the same with Blumenbach's *Tubularia sultana*. To the seven species which remain, Dr. Allman was enabled to add five, of which four do not appear to have been before noticed' and the other is only found described in the Fauna of the Continent. The zoophytes at present included under Plumatella were distributed in the synopsis between two genera,—those with crescentic disks being retained under Plumatella, while those whose disks are circular were removed to Fredericella, a genus established by M. Gervais for this form of ascidian zoophyte. An important addition now made to the British zoophytes is Paludicella, discovered by W. Thompson, Esq. at Lough Erne, in the autumn of 1837, and since obtained abundantly by Dr. Allman in the Grand Canal near Dublin. In October, 1842, a hydroid zoophyte of much interest was discovered by Dr. Allman in the Grand Canal, Dublin; it is referable to no known genus, and occupies a position between Coryne and Hermia. For the reception of this zoophyte, therefore, he has been obliged to form a new genus, to which he has given the name Cordylophora. The synopsis, therefore, embraced several new species and two genera, now for the first time added to the British Fauna.

Prof. Forbes remarked on the value of this paper. In Fredericella we had the analogue of the marine genus Coryne, as we had in Hydra, that of Sertularia. This paper pointed out the impossibility of the existence of such a genus as Hassell's Echinochorium.

Dr. Allman read a paper 'On a new Genus of Terrestrial Gasteropod.'—This highly interesting animal was found last autumn in the county of Derry by Mr. Andrews, of Dublin. Dr. Allman examined it, and convinced himself of its entire generic distinctness and importance. It constitutes a connecting link between Arion and Limax, differing from the former in the possession of a well-developed internal shell, and in the position of the genital pore, which is placed, as in Limax, behind the root of the right small tentacle; and from the latter, in the orifice to the respiratory sac being in the anterior margin of the shield, and in its truncated glanduliferous tail. To the new genus, which it was therefore necessary to constitute for the reception of the gasteropod, Dr. Allman gave the name Geomalacus; and to the present species, the only one of the genus as yet discovered, the specific name maculosus is appropriated.

Mr. Babington presented three new additions to the Flora of Cork. They consisted, first, of *Erica Mackayii*, which had been previously found only in Connemara; second, the *Erica cilians;* and third, the *Dabœcia multifolia*.

Dr. Lankester exhibited specimens of the *Calothrix nivea*, and also of the red deposit formed by a species of animalcule belonging to the genus Astasia, and which he had previously described as inhabiting sulphureous waters. These specimens he had found on the shore near Cove, in a cavity of the limestone rock. The water in which they were found was highly impregnated with sulphuretted hydrogen. It did not appear to arise from any spring, and the gas was probably produced by the decomposition of the sulphates of the sea-water, in contact with the decomposing vegetable matter, in the cavity where it was found.

Mr. Hunt had observed living animalcules in waters impregnated with sulphuretted hydrogen. He had also succeeded in forming sulphuretted hydrogen by placing sulphates in contact with decomposing vegetable matter.

The Rev. W. Hincks read a communication from Dr. Wood, 'On the economical Uses of certain Lichens.'—The object of this paper was to draw attention to the fact that the *Lecanora tartarea* and *parcelea* grew in abundance about Cork, and that the collecting of these lichens as dyes might become a source of employment for the poor. Specimens of the plants were then exhibited.

Mr. Hincks exhibited the volumes of Sowerby's Fungi, which had been in the possession of the late Mr. Templeton, and which contained many valuable manuscript remarks.

Mr. Patterson stated that Mr. Templeton might be regarded as the father of natural history in Ireland. Dr. Drummond was his pupil, and to Dr. Drummond they were indebted for the Natural History Society of Belfast.

The Secretary read a paper from Mr. Waterhouse, of London, 'On the Classification of Mammalia.'—In this paper the author proposed a new arrangement, differing considerably from that of previous authors.

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The paper was illustrated by several diagrams exhibiting the relation of the families and genera.

Prof. FORBES exhibited specimens of animals which had been dredged up on the coast of Ireland by Mr. Hoskins. He then read a communication from Mr. Alder, describing a new species of mollusc found at Dalkey Island, near Dublin, having a shell in all respects similar to that of the genus Rissoa, from which, nevertheless, the animal differs materially. The most striking peculiarities were the presence of four tentacula, and the position of the eyes, which are placed on the back, at some distance behind the tentacula, and not at their base, as in Rissoa and the allied genera.

Prof. Forbes also read a paper by Messrs. J. Alder and A. Hancock, 'On some new Species of *Mollusca nudibranchiata*, with Observations on the Structure and Developement of the Animals of that order.'—The species described were a beautiful Calliopœa, the first discovered in Britain, and four new species of Eolis. The authors then gave an account of their observations on the developement of the ova in that order, stating the remarkable fact of these animals undergoing a complete metamorphosis, and being, in their first or larva state, furnished with a nautiloid shell, which afterwards entirely disappears. They next alluded to some interesting anatomical peculiarities, describing the gastro-vascular system in Eolis, and the ejection occasionally of some curious bodies from the ends of the papillæ, apparently connected with this system. The organs of the external senses were next remarked upon, and the existence of organs of hearing in this class of gasteropodes for the first time pointed out. They consist of small capsules filled with very minute concretions, which, in the living animal, are in a continued state of oscillation. Several reasons were also adduced for supposing that the dorsal tentacula of these animals are the true organs of smelling. The whole was illustrated by a series of drawings by Mr. Hancock.

Mr. THOMPSON observed that these researches had doubled our knowledge of the number of species of Nudibranchiata Mollusca.—Prof. OWEN said these papers cleared up the difficulty that had hitherto been experienced with regard to the developement of the Nudibranchiata Mollusca. Many of the young of these animals had been described and figured as belonging to very different genera and species. Their whole structure was now made out by the researches of Messrs. Alder and Hancock.

Mr. THOMPSON called attention to the circumstance of the nidification of the Woodcock in Ireland, with especial reference to Tullamore Park, in the county of Down, the seat of the Earl of Roden. Here the species was first observed to remain throughout the summer, and rear its young, in 1835, since which period the numbers so remaining have been gradually on the increase; and in the present year twenty-two nests have been found, so that now woodcocks are as plentiful in summer as in winter in the park.

Mr. THOMPSON noticed some additions to the Fauna of Ireland, comprising altogether, in the various classes (excepting Insecta, Entozoa, and Infusoria), about sixty species.

Mr. THOMPSON read his report 'On certain portions of the Invertebrate Fauna of Ireland,' drawn up at the request of the Association. It contains ample catalogues of the Irish species of Mollusca, Cirrhipoda, Echinodermata, Acalepha, Zoophyta, Annelida, Crustacea, &c.; together with a comparative view of the Irish and British species; and a notice of the distribution of the former over the island or around the coast.

Prof. FORBES remarked that Mr. Thompson's report on the Fauna of Ireland was one of the most complete that had hitherto appeared in the English language. He hoped that Mr. Thompson would yet comprise in his report the insects and infusoria.

Thanks having been voted to the President and Vice-Presidents, the Section adjourned.

SECTION E.—MEDICAL SCIENCE.

MONDAY.

Sir James Pitcairn in the chair.—The Secretary laid before the Section a Meteorological Table from Mr. Prichard, of Beddgelert, in which were detailed the mean results of observations made in that locality, during the year commencing July, 1842.

Dr. HOUSTON read a paper 'On the Circulation of the Blood in Acardiac Fœtuses.'—Dr. Young, Sir Astley Cooper, and Dr. Marshall Hall, held the opinion that the circulation in an acardiac fœtus was maintained by the action of the heart of the perfect fœtus which accompanies it in utero, but this opinion was disproved by the fact that such were not always found in twin cases, but occurred singly, as was proved by Blandin and others; but even omitting such cases, Dr. H. argued, from theoretical principles, that the efficient cause of the circulation must be the innate vital action of the capillaries; the existence of such a power, he contended, was shown in several instances in comparative anatomy: in the earth-worm, the leech, and in the rudimentary vessels of the chick in ovo. This was the power recognized by Alison under the term "vital attraction and repulsion."

Dr. POPHAM read a paper 'On the treatment of Gangrene of the Lung by Chloride of Lime.'—The author stated that the rarity of the occurrence of gangrene of the lung after idiopathic pneumonia induced him to lay the details of a case successfully treated by chloride of lime before the Section; he detailed cases which had proved fatal, and which, on *post mortem* examination, were proved to be gangrene of the lung, and the symptoms of the successful case were perfectly analogous; there existed the sudden exhaustion, with the haggard collapsed countenance, the expectoration of quantities of thin fœtid sanious matter, and the intense fœtor of breath, setting in suddenly after a protracted case of pneumonia. The case appeared rapidly hastening to a fatal termination when the chloride of lime was exhibited, and the improvement was immediate. The fœtor of the breath and expectoration were corrected, the strength improved, and the patient finally recovered; on a relapse occurring, the same remedy was successfully resorted to.

Dr. SARGENT inquired the doses that were used, and if any other remedies were exhibited at the same time.—Dr. Popham replied, that he gave the concentrated solution of Labarraque in mixture of six ounces, containing six drams of the solution, which was given in the course of twenty-four hours—that he gave at the same time, wine, opium, and generous diet.—Dr. Sargent deemed the diagnosis to have been fairly established from the symptoms, and that the case was an important confirmation of the value of the remedy used, but that it was not a new one.—Dr. WALL was aware of the value of chloride of lime as a local remedy, but could not conceive how it was applicable in internal gangrene.—Dr. O'CONNOR observed, that it had the power of acting as a general stimulant where there was a tendency to constitutional sinking: it was this property which made it valuable in collapse in low fever.

Dr. OLLIFFE, of Paris, read a paper 'On Intestinal Obstructions.'—The author's object was to lay before the Association the principle, mode of performance, and results, of Amussat's operation for artificial anus, and to advocate its adoption from the experience he had of its success in cases which must necessarily have proved fatal if it had not been performed. Dr. O. gave the details of eight cases, in many of which he had assisted; of those, four had proved successful; three are still living, one of them a child two years old, in whom the operation was performed twenty-four hours after birth, being rendered necessary by an organic defect.

A MEMBER condemned the operation, not only for its partial fatality, but also from the sufferings of a patient who had survived it for three years, whom he had seen at Rouen.

The Secretary read an abstract of a paper by Mr. I. Erichsen, 'On the Cause of Death after the introduction of Air into the Veins.'—The theories of former physiologists were alluded to and disproved by a series of original experiments; the principal of these theories were that of Bichat, who supposed death to be occasioned by distension and irritation of the vessels of the brain, causing fatal congestion in that organ, and that of Dupuytren and Bouillaud, who supposed that the circulation was arrested by distension, and consequent paralysis of the heart. After disproving these opinions by experiment, the author arrives at what he conceives the true pathology, which he sums up in the following conclusions: first, that the primary arrest of the circulation takes place in the capillaries of the lungs, in consequence of inability of the right ventricle of the heart to overcome the mechanical obstacle presented by the air bubbles in these organs; second, that respiration and animal life cease from want of a supply of arterial blood in the central organ of the nervous system. In conclusion, the author made suggestions for preventing the occurrence in operations, and for averting a fatal termination when it had partially taken place: for the former purpose he advised suppression of the respiration as much as possible, by bandaging the abdomen and thorax; and as remedies to be adopted on its occurrence, he recommended pressure on the principal veins leading from the wound, insufflation of the lungs, and stimulants to increase the heart's action.

TUESDAY.

Mr. CRONIN read a paper 'On the Statistical Results of Amputation.'—The peculiarities of about twenty cases, with the results and brief observations, were communicated from a Report drawn up in a tabular form. He said he brought the subject forward from the desire which now exists to have uniformity in the mode of keeping hospital reports, and the results of such reports, he believed, would be much more valuable, if exhibited in a uniformly constructed table; as a specimen of such a table he communicated his cases.

Dr. O'CONNOR detailed the particulars of a remarkable case, in which the hair was entirely lost from the effects of extreme terror; a healthy boy, twelve years of age, awoke screaming from the vivid impression made on his mind by a dream, in which he thought he was about being murdered; the next day his hair began to fall off, and in a fortnight he was quite bald, and he continues so, though several years have elapsed. Dr. O'Connor observed, that although the opinion exists among physiologists, that depressing passions, such as grief or terror, may turn the hair grey, or cause it to fall off, yet well authenticated cases of such phenomena are very rare; for this reason he deemed it right to lay this case, which came under his own observation, before the Section.

Dr. BEVAN read a paper 'On the Tests for Arsenic,' in which he pointed out the difficulties and unsatisfactory results in the modes of detecting that poison hitherto used in medico-legal investigations; even Marsh's test, he said, failed in giving a quantitive result. In conclusion, he proposed a new method of testing, which, he said, had the advantage of extreme simplicity in its manipulation, and certainty in its result. Into a narrow glass bottle he introduced dilute nitric acid (1 part acid to 4 of water) until it was half full; into this he introduced a clean copper rod, and on the surface of the acid he poured melted tallow, which, when concrete, formed a diaphragm between the immersed and free portions of the rod. On this diaphragm he poured the solution of arsenic, and within six hours metallic arsenic was deposited on the upper portion of the rod; this test will detect the $\frac{1}{100}$th of a grain. A zinc rod will give the result more rapidly.

Dr. WHERLAND detailed the particulars of a rare case of Midwifery, which was deemed by the Section perfectly unique, no similar one existing in the records of practice.

The SECRETARY read a Report by Mr. James Blake, 'On the Physiological Action of Medicines.'—This was an account of a very few experiments instituted by the author in the progress of his researches on the general subject of his inquiry. After alluding to his former publication on the effects of medicinal agents injected into the veins, he detailed a few experiments instituted to ascertain how far chemical substances introduced into the stomach, became discoverable in the various tissues and structures, by their appropriate tests. In the first, he had fed a rabbit for some time on food mixed with strontian, expecting that this substance might be discovered in the bones, where it would replace the lime; but he could not arrive at any satisfactory result, from the difficulty of separating the strontian from the lime in analysis. Acetate of lead was the next substance he experimented with. Two rabbits which had taken this substance with their food, died at different intervals, without any appreciable paralysis having taken place; on the most minute chemical investigations not a trace of the salt could be detected, except in the cerebral tissue; the mucous coat of the stomach was so altered in these experiments, that on separating the contents of that viscus, its internal coat was removed, appearing as a soft unorganized layer

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of mucus on the surface of the mass. The Report concluded with some experiments made by injecting solutions of isomorphous salts into the veins; they appeared to confirm an opinion suggested to the author by former experiments, namely, that isomorphism, existing in even widely different classes of chemical agents, appears to determine identity of effect in their physiological action on the nervous system. This subject, the author observed, opened a wide field of inquiry and speculation, but it would be premature and injurious to draw any conclusions on the subject in the present imperfect condition of animal chemistry.

Dr. POPHAM laid before the Section a Statistical Report of the cases admitted into the North Cork Infirmary during the last five years, with the results.

Dr. M'EVERS detailed a remarkable case of malformation.

SECTION F.—STATISTICS.

MONDAY.

Prof. LAWSON, T.C.D., read a paper 'On the Connexion between Statistics and Political Economy.'—The Professor began with remarking, that Statistics present nothing but a dull and barren show of figures, until united with the principles which belong to Political Economy. The former study bears to the latter the same relation which Experimental Philosophy bears to Mathematics. Political Economy, though a mixed science, yet has its abstract part, and the application of the principles thence derived to facts, lead us on to new truths. Statistics afford at once the materials and the test of Political Economy. The Professor then adduced an example of the way in which Statistics frequently correct Political Economy. In Edinburgh, the proportion of marriages to the whole population, is 1 in 136. In Leith, however, where the population is of much humbler grade, the proportion is 1 in 110. Again, in Perth, there is 1 marriage to 159 inhabitants; while in Dundee, which is a much poorer place, there is 1 in 111 inhabitants. Thus Statistics prove, that poverty is not a check on marriage, though political economists have always assumed that it is. We find another example in the doctrine of Profits and Wages, which Mr. Ricardo, followed by other political economists, held to be antagonistic, the increase of wages diminishing profits, and *vice versâ;* whereas Mr. Senior, on looking to facts, found that wages and profits usually rise and fall together. Mr. Ricardo's error, in this instance, is traceable to ambiguity of expression. While Statistics afford materials and a test to Political Economy, the latter points out the proper object of statistical inquiry, and draws conclusions from their results.

Mr. J. HEYWOOD read an abstract of the 'Report of the French Minister of Public Instruction on the Higher Schools of France,' which we omit, as we shall take an opportunity of noticing the original work.

Dr. OSBORNE read an elaborate report 'On the Statistics of Lunacy, with special relation to the Asylum in Cork,'—the material part of which will be shortly published.

TUESDAY.

At the opening of the Section the Secretary informed the meeting that in consequence of a communication which had been received from his Excellency the Lord Lieutenant of Ireland, Capt. Larcom, R.E., would commence business by laying the Report of the Census of Ireland for 1841 on the table, and giving an account of the manner in which it had been taken. He then read a note from his Excellency's Secretary, which stated that his Excellency, desirous of promoting science, had allowed a copy of the unpublished Census of 1841 to be forwarded to the Association.

Capt. LARCOM said, that he was appointed in 1841 a Commissioner of the Census in Ireland, and as the publication of the Ordnance Memoirs was then suspended, he seized the opportunity of collecting statistical information. Under the head of social economy the commissioners included every matter of interest that bore on the state of the country and its inhabitants; and the result is, that the present Census has more the aspect of a statistical document than returns of the kind have had before. Care has been taken to distinguish between natural families and the domestic groups formed of the former with associated inmates The dwellings, too, have been carefully classified; and the people generally have been considered, not under the usual head of agriculturists and manufacturers, but under the three heads, workmen, master workmen, and employers. The chief results of the Census are, in numbers, as follows:—The population of Ireland is 8,175,124, of whom 4,019,576 are males, and 4,155,548 females. These persons live in 1,472,739 social families, and are dwelling in 1,328,839 houses.

Of these persons	2,765,212 males 2,662,023 females	} are unmarried.
	1,142,628 males 1,181,095 females	} are married.
And	111,736 males 312,420 females	} are widowed.

The education varies from the county of Antrim, in which there are 21 per cent. of males, and 23 per cent. of females, who can neither read nor write, to the county of Mayo, in which there are 73 per cent. of males, and 87 per cent. of females, in the like deplorable state of ignorance. The number of houses compared with the population, does not appear at first sight very disproportionate, but when the houses are divided into classes, according to their quality and the number of families they respectively accommodate, the result is, that nearly half the families of the rural population, and more than one-third of the civic population, are found to be living in the lowest state, viz. a cabin of a single room. In the next class, but little superior in comfort, are about the same proportion; and the number living in the better classes are but 16 per cent. in the towns, and 30 per cent. in the civic districts. The tables of ages are much disturbed by the amount of emigration for the last twenty years; which amount of emigration is very uncertain, from the great number of Irish who sail from English ports, where, of course, no separate registry of them is kept; but from the best information attainable, it amounted, between 1821 and 1841, to 538,285; and 39,179 recruits for the army have been raised in Ireland during that time. It was necessary to inquire into these numbers, in order to account for the apparently small increase of the population during the last ten years, which is only 5 per cent., whereas during the former ten years it was stated to have been 14 per cent. There are some grounds for supposing that it was not really so great as 14 per cent. between 1821 and 1831, and when due allowances are made for emigration and other draughts on the Irish population, especially to more profitable labour in England than their own country afforded, the real increase between 1821 and 1831 appears to have been 12 per cent., though only 5 per cent. remained in Ireland on the 5th of June, 1841. The number of persons of Irish birth dwelling in Great Britain is 419,256, being 1 in 54 of the population of these parts of the empire, while of the natives of Great Britain dwelling in Ireland there are but 30,137, or 1 in 271 of its population. It ought to be stated in connexion with education, that the number of children at school was, at the time the census was taken, 502,950 of both sexes. It is difficult to find any document with which to compare these numbers, as all the returns give the number of "children on the poll," instead of the number actually attending, and the only documents which even with this defect embrace the schools of the whole kingdom are the census of 1821—

Which gave	394,813
Return of 1834 Commission of Inquiry for general instruction	509,150
Census of 1834 by Commission for religious and public instruction	681,000
Census of 1841	502,950

and of these the second and third are professedly of children on the poll. Thus the number in 1841 was only about one quarter of the children who were at that time between the ages of 5 and 15. It is true that this proportion is altogether very small, but as the time that the children of the humbler classes remain at school is very short, it is not impossible but that even with this small number at one time, all may, during some portion of the long period of ten years, be receiving elementary instruction.

Signor ENRICO MAYER, of Milan, then read a Report on the Infant Industrial Schools of Tuscany.—The first infant schools, or, as they are there called, asylums, established in Tuscany, were opened simultaneously in Leghorn and Pisa in 1833. A third was soon after opened in Florence, and the example then was generally followed. They are supported wholly by voluntary contributions, and consequently their increase soon reached its furthest limit. There are now twenty of those infant schools, with 2,000 children. The annual expenditure comes to about 1*l.* sterling a child, house rent, servant's wages, teacher's salary, and soup, being all included. The management of these schools generally rests with committees of ladies, who take by turn the duty of inspection: the remarks written in the inspectors' book become the subject of deliberation at the monthly meetings of the committee. The infant asylums of Tuscany are intended for the poor, and are entirely gratuitous. They are generally divided into two classes, having each a separate room, and a separate mistress. The first class contains children from eighteen months or two years to four or five years old. The second class contains children from four or five to seven or eight. A play-ground is attached to every asylum, and the children perform easy gymnastic exercises, which, however, do not interfere with their own choice of amusements. The introduction of manual works in the infant asylums in Italy constitutes one of the chief differences between them and similar institutions in France or England, and experiments are now making to continue the habits of early industry thus acquired, by procuring some work in the primary schools. A committee of tradesmen and artisans forms part of the society for infant schools at Florence, and they are to provide the children with some easy work, and facilitate afterwards their being employed in the exercise of different arts and trades. Linear drawing and the rudiments of geometry and mechanics are taught in the superior classes, but confining the instruction to that which can be of use in the exercise of every mechanical profession, without taking any one particularly in view. It is anxiously desired that the manual work of the children should be of a nature to be carried on individually, so that the social element of family life should continue undisturbed among them, and the infant population should be preserved as long as possible from the infection of factories. *Instruction* is much less than *education* the object of these infant asylums; these are made as much as possible conducive to moral training, and this by the most simple and gentle means of a maternal guidance. In the school room the children pass through a series of exercises calculated to develope their mental and bodily faculties without tiring them. They are never kept sitting for more than a quarter of an hour at a time. The religious instruction of the children is directed by the curate of the parish in which the asylum is established. The mistresses of the asylums keep a journal, in which the moral history of the institution can be said to be contained, and from which a number of most interesting facts have been extracted, elucidating the workings of human intelligence and human affection, at an age which has not until now been sufficiently studied by the moral philosopher. Though the Tuscan infant asylums are of so recent a date, yet their effects are already, and in a remarkable degree, perceptible. The improvement in the health of the children received in the Tuscan asylums is a most striking fact. The study of this fact on the part of our medical committees has led to most important observations, not only with respect to the infants themselves, but extended to their families, and indeed to the whole of the poor population of our towns, and to the various districts of the towns themselves. The cases of death in our asylums is between 2 and 3 per cent., whilst the general mortality of children between two and six is in Florence 16 per cent. The same results have been observed in Lombardy, where infant asylums are more numerous than in Tuscany. A thorough reform of every system of education, going through every species of schools, will be necessary, in order to put them on a par with the high educational character of our infant schools. The moral results likewise are not confined to the infants themselves, but are extended to their families. A great proportion of the children received at the infant asylums in Florence are found to come from the Foundling Hospital; indeed, out of 600 children, *four hundred* belong to that class. They are children whose parents were forced by extreme destitution to abandon them; but as soon as our infant asylums were known to exist, parental affection resumed its rights in the hearts of those hundreds of parents, and a dishonouring brand

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was wiped away from the head of those hundreds of children, who found again the joy of their family, and were restored to their name and their civil condition. In the three years anterior to the opening of the infant asylums, the average number of children taken out of the Foundling Hospital was 176; but in 1833, when the asylums were first established, the number withdrawn was 214, and in 1837 it increased to 404. Few facts more pregnant than this with important consequences have ever been brought to light in the moral statistics of any country. The author, in conclusion, pointed out the superior efficacy of the elevating and kindly treatment of men above the harsh and repressive. "Who," he observed, "has not seen in the bad direction of public instruction or in the mismanagement of public charities a necessity for the increase of coercive institutions, which yet prove insufficient for the repression of crime; and has not learned to conclude that there may be a system of instruction which teaches no virtue, a system of charity which relieves no misery, and a system of punishment which puts a stop to no crime?"

Mr. O'FLANAGAN then read a paper, containing a description of the Blackwater River, after which a long discussion ensued, when it was agreed that a party should be formed to visit the described localities on Friday, Sir Richard Musgrave and Lord Mountcashel engaging to find boats for the purpose. Thanks having been voted to the Lord Lieutenant, and to the officers of the Section, the Section then adjourned.

SECTION G.—MECHANICAL SCIENCE.

Mr. J. JUCKES exhibited the model of his Furnace for Burning Smoke, with fire-bars consisting of endless chains passing over rollers, which was explained at the last Manchester meeting.

A communication from Mr. L. Cooke, of Parsonstown, describing a Clock Movement of his invention, and a new mode of suspending the pendulum, was read by Mr. TAYLOR. In this contrivance the pendulum is detached from all parts of the clock movement, and is in contact only at the suspending needle points. The pendulum is made to vibrate in half-seconds, by which means the variations owing to expansion and contraction are greatly diminished, and that source of error is further corrected by a compensating mechanical pendulum.

Mr. P. LEAHY read a paper, on a method of ascertaining inaccessible distances at sea or land, for which he claimed the advantages of greater accuracy and expedition than by the method of measuring a base line by the log. On his plan two small telescopes are fixed at the greatest distance the vessel will admit of, and so as to form some multiple of ten feet. This distance forms the base line on which the calculations are to be made.—Mr. MACNEILL being requested by Dr. Scoresby to state his opinion of the invention, the latter said that it was sound in principle, but he thought with so short a base line and with the difficulty of taking simultaneous observations at sea, it would be liable to inaccuracy.

Mr. HAWKINS made a communication on the formation of Concrete, showing more particularly the importance of having the stones of the proper sizes, so that the smaller ones should as nearly as possible fill up the interstices of the larger. Where the sizes were properly adjusted, he found that one proportion of lime to twenty of shingle, formed a stronger concrete than when larger proportions of lime were used. Some engineers are in the habit of using one of lime to six of shingle, and the proportions generally used are as one to eight. A specimen of concrete made in the proportions he recommended, and with shingle of proper sizes, was found after a short time to be stronger than an old Roman wall.—Mr. MACNEILL said he preferred artificial cement to lime, and he had found great advantage to result from allowing the mass of concrete to fall from a height, by which means the shingle became more compressed together. Mine dust mixed with the lime, he believed, made the most perfect concrete.—Mr. JESSOP and Mr. TAYLOR also approved of mine dust. The latter observed, that it was probably from the quantity of iron in mine dust, that its adhesive properties were derived.

Mr. HAWKINS read a paper on the friction of water against water, as exemplified in the well-known experiment of emptying a vessel full of water by sending a jet of the fluid through it. This friction of the particles of fluid against each other, caused the principal obstruction to the motion of ships through the water; and he conceived that it would be advantageous to grease the bottoms of ships to diminish the friction.

Sir T. DEANE explained the method adopted by his brother, Mr. A. Deane, to raise the *Inniskaile* steam vessel, of 500 tons, which was sunk by striking against an anchor in the Cork river a few years ago. The ordinary methods of raising sunken ships having proved ineffectual, a coffer-dam was made round the vessel in the middle of the river; and pumped dry by means of eight or nine chain pumps. The leak was ascertained by digging under the ship, and a cow hide was nailed over it to keep it water-tight. The coffer-dam was removed as quickly as possible, when the *Inniskaile* again floated by her own buoyancy, and the steam having been got up, she was taken to Passage to undergo the necessary repairs. The whole cost was 400*l.*, and the work was done in the course of four tides.

Mr. LUCAS, in the absence of Mr. Fairbairn, reported the progress of the Committee appointed at the last meeting, to ascertain experimentally whether any and what changes take place in the internal constitution of metals when exposed to continual vibration and concussion. (The results of these experiments were stated in Section A. on Saturday, by Mr. Hodgkinson—see *ante*, p. 799).—The effect of concussion on the shafts of tilt hammers is very remarkable. The shafts are made of the best ash, but after three or four months' use the strength of the wood is so much deteriorated that the shafts break off short as if they were rotten. Copper is also similarly affected by concussion, and in working copper articles, and in rolling silvered plates of copper, the workmen find it necessary to anneal the metal to prevent it from breaking.—Mr. J. TAYLOR observed that this subject had been much discussed at Manchester, and with the same results. He alluded to the difficulty of procuring good chains, and said it occurred to him that probably it might arise from the chain maker being *too good* a workman, and that the evil was caused by too much swaging in finishing the work. If, however, the quality of the iron could be restored by annealing, as might be inferred from these experiments, that would present the means of obtaining good chains in the first instance and of strengthening them after use.

Mr. J. E. PURSER exhibited Life Preservers of his invention, which are applicable in cases of fire and of shipwreck.—To show the value of this first invention, he descended from an upper window of the court house; and he tested the efficacy of the water-escape cork-jacket at Cove during the excursion on Thursday.

Mr. J. TAYLOR described a simple Steam-engine Indicator, which had been invented by Mr. A. Rous, who was formerly a working engineer in Cornwall. In consists of a half-second pendulum, to which a pencil is fixed and pointed against a card. The card is attached to the beam of the engine, and as it moves perpendicularly the pencil on the pendulum marks on it waving lines, which are wide apart when the piston moves quickly, and closer together as the velocity of the piston decreases. The distances between the lines indicate the spaces moved through by the piston in half a second in different parts of the stroke.

WEDNESDAY.

The Rev. Mr. SCORESBY described an apparatus for simplifying the illustration of trigonometrical operations, especially with reference to the purposes of education. It is called by the inventor a trigonometrical indicator.

Mr. H. HENESSY read a paper on a very simple apparatus for the purpose of determining the distance of objects. A moveable base line carries on it a small arc, by which the approximate determination of distances of 500 feet is easily effected.

Mr. G. WHITE communicated an account of Mr. Starkey's system of filtration by compressed sponge.

Mr. MACNEILL concluded the business of the Section by congratulating the mechanical gentlemen of Ireland on the circumstance of this meeting having taken place among them. Their intercourse with such men of science as compose the British Association must have a powerful tendency to excite and develope native talent.

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Entry	Policy No.	Age	Sum	Annual Premium.	Bonus added.	Cash Bonus.	Premium reduced.
			£	£ *s.* *d.*	£ *s.* *d.*	£ *s.* *d.*	£ *s.* *d.*
1837	39	59	1000	67 8 4	132 14 6	58 19 9	8 19 4
1838	114	56	3000	175 15 0	296 9 7	123 0 6	16 9 7

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JOHN RICHARDS, Esquire,
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Sums invested in the purchase of Redeemable and Irredeemable Annuities	105,985 7 10
Sums invested in Government and Bank Stock	55,291 14 2
Value of Reversionary Rights, Government Annuities, and Feu-duties	39,897 9 1
Value of House Property and Floating Balances, after deducting the amount due under Policies emerged, but not paid	9,985 1 0
Total	£1,275,490 12 1

N.B.—Whilst this Great Fund of upwards of ONE MILLION AND A QUARTER has been accumulated, and whilst upwards of HALF A MILLION has been paid to Members, or to the representatives of Members under emerged Policies, it affords the Directors much gratification to state, that not a shilling has ever been lost upon any one of the Society's Investments.

The Annual Revenue of the Society at the same date was 202,889*l.* 14*s.* 3*d.*

Whereof arising from Premiums	£145,396 14 4
Capital	57,503 19 11
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JUNE 20th, 1843. EDWARD HORNOR.

On the 2nd of October will be published, price 8*d.*,

TEGG'S MAGAZINE;

WITH THE PRIZE ESSAY 'ON DECISION OF CHARACTER.'

Prospectus.

The design of this undertaking originated with the Publisher; but in bringing it to maturity he has been assisted by gentlemen whose sound judgment, distinguished scholarship, and practised pens, combined with his own experience in the conduct of literary undertakings, give every assurance that the objects he has in view will be carried out in a manner equally satisfactory to the public as to himself.

The motive which actuates him is a strong feeling that the numerous periodicals now in existence do not effect their proper object—the creation of a healthy appetite for reading of a higher order—but rather tend to deprave the taste, and to frustrate the end for which they were originally projected. The young, particularly, to whom the current periodical literature is very attractive, are most open to injuries from its vitiating tendency, and most in need of a work which shall furnish them with a more pure supply.

It is proposed therefore to produce a Monthly Miscellany, which shall be surpassed by none in variety and excellence of matter, and which, keeping pace with the rapid advance of science and art so particularly distinguishing the nineteenth century, shall record each successive improvement, and at the same time trace back its history to its birth.

The wonderful progress of Modern Discovery by sea and land, and the never-ceasing changes and improvements throughout the world; illustrated Descriptions of the most remarkable objects, either natural or artificial, which are to be found throughout its wide extent; Delineations of Natural History, more especially of the Animal and Vegetable Kingdoms in newly-settled colonies; Historical Details, drawing from their venerable repositories accounts of the Customs and Manners and Pastimes of the ages long gone by, and comparing them with those for which they have been exchanged; Biographical Sketches; Articles of Fiction, and others of general interest, which scarcely admit of classification: all these subjects, together with numberless others which it is impossible to particularise, developed by able heads and ready pens, and further elucidated and adorned by woodcuts and engravings of first-rate excellence, will, it is hoped and believed, combine to form a Magazine of an excellence yet unattained, and which can scarcely require further security for its success than to be generally known to the heads of families, the conductors of education, and the reading portion of society.

Among the more important objects to which attention will be particularly directed, is the History of Man in his Social State—a subject hitherto but very slightly touched on in any professedly popular work; of deep importance, yet yielding at the same time an exhaustless store of entertainment, to which no human being can be indifferent. It is here proposed to treat of the Varieties of the Human Species, showing the influence of Climate, Habit, and Education upon mankind. The advantages of this peculiar study, to a people who are annually emigrating in thousands into countries occupied by aboriginal tribes, are highly important, and cannot fail to give a peculiar value to any work which shall discuss the subject in a manner at once scientific and popular.

One other peculiarity attending this New Cabinet of Useful and Entertaining Literature requires to be mentioned. The Publisher, after much reflection, has decided upon making a novel experiment—or rather reviving an excellent practice now fallen into desuetude—one that will augment his own labour, but be inevitably attended with wide-spread advantages, and a high degree of pleasure, to those for whom alone it is intended. *He purposes to offer monthly prizes* (the works of some admired author) *for the best Articles, Essays, or Papers, on given subjects;* these will be regularly announced on the wrapper of each Number. This competition must inevitably awaken talent that otherwise might have slept for ever; and experience teaches us, that precocity or presumption seldom indicates a high order of intellect.

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The subject proposed for the next Prize, to be published on the 1st of December, is

'THE FALLACIES OF HISTORY.'

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LONDON, SATURDAY, SEPTEMBER 23, 1843.

REVIEWS

A Cotemporary Narrative of the Proceedings against Dame Alice Kyteler or Ketler, prosecuted for Sorcery in 1344. Edited by T. Wright, Esq. F.S.A., &c. London, printed for the Camden Society.

We know so very little of the social condition of Ireland under the Plantagenets, that any contribution to our limited stock of information is sure to be received with thankfulness; but the narrative before us has a double interest: it opens to us one of the most singular chapters in the history of English superstition, and, at the same time, sets before us a picture of some of those anomalies which for centuries have rendered Ireland a source of perplexity to historians and anxiety to statesmen. Mr. Wright has directed his attention chiefly to illustrating the prevalence of the belief in witchcraft, one of the oldest and most deeply rooted articles of English superstition: we shall not follow him into so wide a field, but shall examine the history of the actors, and the events, in connexion with the state of Irish society during the fourteenth century.

Richard de Ledred, Bishop of Ossory, one of the principal characters in the strange drama of which we have to give an account, was originally a Franciscan friar of London. He was consecrated Bishop of Ossory by mandate of Pope John XXII., at Avignon, in 1318, the year in which Edward Bruce and his Irish allies were defeated near Dundalk, and the Scottish dominion in Ireland overthrown. The attempt of Edward Bruce to carve out for himself a kingdom in Ireland after his brother Robert had been secured in the possession of the throne of Scotland, gave great offence to the court of Rome. Pope John, indeed, received the Irish manifesto of grievances with some symptoms of favour; he commanded a truce for two years between the English government and its opponents, a proof that he did not then regard the Irish insurgents as rebels; but Bruce, either from his natural impetuosity of temper, or from the difficulty of procuring provisions for his numerous followers, disregarded the injunction, and thus ended the doubts of the sovereign pontiff. But there were other circumstances which hastened his decision; one of the grievances of which the Irish had most loudly complained was, that the best sees and benefices were conferred upon Englishmen and other foreigners, to the exclusion of the native clergy, and the court of Rome was rather sharply censured for having sanctioned such an abuse. Furthermore, the native clergy, which had to a great extent identified itself with the cause of the insurgents, showed a disposition to treat the claims of papal supremacy with little favour. They denounced the bull by which Pope Adrian had conferred the sovereignty of Ireland on Henry the Second, and his successors, as palpably unjust, and took upon themselves to remedy this injustice by electing a king for themselves; "thus," says Phelan, "they had shifted the question from the maladministration of England to the sovereignty of the Vatican, and left but one answer to its indignant majesty." Bulls of excommunication were fulminated against the Bruces, and against all their supporters, both lay and clerical; vacant sees were conferred only upon those who were staunch adherents to the conjoint cause of the English crown and the Romish tiara; the Irish insurrection was denounced as a heresy, and charges of witchcraft and sorcery were added, as has always been the case when ecclesiastical vengeance is directed against real or supposed sectarians. At this crisis Richard de Ledred was appointed Bishop of Ossory, and he came to Ireland resolved to exterminate treason, heresy, and sorcery, crimes which the peculiar circumstances of the time had strangely jumbled together.

The palatinate of Kilkenny, of which the bishopric of Ossory formed an important part, was at this period occupied by the descendants of the most daring and adventurous of the companions of Strongbow. Their allegiance to the crown had been nominal from the beginning; they were the sons of those who either having obtained small grants from William the Conqueror, or having soon wasted the estates conferred upon them by that monarch, had conquered the county of Pembroke for their own behoof, with armies composed of dissipated Normans and disaffected Saxons; the latter, indeed, flocked in such numbers to a district then far removed beyond the direct control of the sovereign, that the county of Pembroke obtained the name of "little England beyond Wales." Most of the nobles in the palatinate of Kilkenny had come from the colony in Pembroke, and had brought with them the same turbulent dispositions, and the same reluctance to yield obedience, which were for centuries characteristic of "little England beyond Wales." William le Kiteler, or Ketler, Viscount of the liberties of Kilkenny, appears to have been rather unscrupulous in his administration. Among the patent rolls of Edward I. there is a complaint that he stormed the house of William Outlaw, and took from thence a sum of 3,000*l.* which had been intrusted to the said Outlaw by Adam le Blond of Callen, and Alice his wife. A claim was made to this money in the name of the sovereign, as "treasure trove," and at the same time the original owners, Adam le Blond and his wife, whose complaints had been found inconvenient, were thrown into prison on various false charges. It appears that the Ketlers and the Outlaws became reconciled, and cemented their union by marriage, for Dame Alice Ketler is called the mother of William Outlaw, and we faintly gather from the imperfect records of the time, that William Ketler was her husband of a second marriage, whence we may conclude that William Outlaw was her son by a previous union. The circumstances connected with the discovery of the money deposited in Outlaw's house were distorted and misrepresented by popular report; the simple explanation that the money had been deposited there by the Blonds would not be willingly received in an age of superstition, when marvels and miracles were deemed to be of daily occurrence, particularly as the fact of the deposit was denied both by the Outlaws and the Ketlers. It was therefore necessary to devise some new theory, and, finally, the popular explanation of the wealth of the Outlaws was, that Dame Alice Ketler used to go through the streets of Kilkenny every evening "between complin and curfew," (that is, between the hour for evening prayer and the commencement of night,) sweeping the refuse of the streets to her son's door, muttering as she went the following incantation—

> To the house of William, my son,
> Hie all the wealth of Kilkenny town.

This story, parallels to which might easily be supplied almost within our own day, was very generally credited when Bishop de Ledred came to administer the see of Ossory. He had, however, to contend against a spirit more formidable than witchcraft, for in the canons which he published for the regulation of his diocese, we find him complaining of an innovating set of miscreants (*gens pestifera novella*) who refused to pay ecclesiastical dues or tithes, who showed no reverence to episcopal dignity, and who plundered the church lands in the diocese of Ossory without the least remorse or scruple. William Outlaw was probably one of these practical heretics, for we find an enrolment of his having obtained pardon for several felonies, and also of his being indebted to the prior of Kilmainham 1,000*l.*, apparently as a compensation for some damage inflicted on the lands of the priory. There are some obscure intimations that Dame Alice encouraged her son in these sacrilegious proceedings, and there is abundant evidence that she did not scruple to employ the most violent and illegal means to increase the wealth of her favourite. In the year 1324, Dame Alice, her son William Outlaw, and her two attendants (Petronilla and Basilia), were brought before the spiritual court to answer to a charge of witchcraft. The indictment is of considerable length, but the leading points may be briefly stated. In addition to using the rhyming incantation already quoted, she was accused of having made assignations at certain cross-roads (*in quadriviis*) with an evil spirit named Robin Artysson (*Artis fllium*) one of the lowest rank of demons (*ex pauperioribus inferni*), or, what we might call, a very poor devil. It was said, that on these occasions she feasted her paramour upon nine red cocks, and an unknown number of peacocks' eyes; that she manufactured doses, unguents and candles, out of certain loathsome insects, poisonous herbs, the fat and brains of unbaptized children, and certain other horrible ingredients, all of which were boiled together in the skull of a malefactor stolen from a gibbet. On these occasions it was stated that the accused celebrated a parody on the sacrifice of the mass, after which they pronounced sentence of excommunication against all their enemies, including their husbands, cursing them specifically in all the limbs and articulations of their bodies (*per omnia membra expressa nominatim et sigillatim*). Dame Alice was further accused of having destroyed four husbands by these diabolical means, and of having reduced her fifth husband, Lord John de Poer, to such a condition that he had lost his nails and hair. These crimes she was said to have committed in order to gratify her demoniacal paramour Robin Artysson, and, as an aggravation of her guilt, it was noticed that he was the most vulgar and low-born of all the devils in hell; that he only appeared in the shape of a cat or of a black hairy dog, or, when in a very good humour, in the form of a negro. When he took the latter guise, he was accustomed to bring with him two negro devils, rather better looking than himself, as companions for Petronilla and Basilia.

William Outlaw, aware of the danger to which his mother and himself were exposed, sought the protection of his brother, who was Prior of Kilmainham, Lord Chancellor of Ireland, and the acting Lord-Deputy of the kingdom; but as little reverence was at this time paid to the central power, he further strengthened himself by an alliance with the Lord Arnold de la Poer, seneschal of the Palatinate, to which Kilkenny then belonged; he thus acquired sufficient influence to have the warrants refused, which were demanded for the arrest of Dame Alice and her accomplices. In spite of the Bishop's remonstrances the lady was allowed to make her defence by her proctor. After a protracted struggle Dame Alice was excommunicated, and a citation issued commanding William Outlaw to appear on a charge of heresy and the abetting of heresy. The efforts of the Seneschal, Poer, to have this citation withdrawn proved unavailing; he took the rash step of arresting

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the Bishop himself for various misdemeanours, but chiefly for having defrauded a widow, whose husband had died intestate, of her inheritance. It was pleaded by the Bishop that he was bound to answer in the King's courts, and not in those of the Palatinate; and that the charge of defrauding the widow being a testamentary question, belonged to the ecclesiastical and not to the civil law. At the same time all the neighbouring lords, indignant at the insult offered the Bishop, flocked to visit him in his place of confinement, "so that it resembled a court rather than a prison," while their ladies sent him presents of wine, game, and other delicacies, which enabled him to entertain these visitors in the most princely style. Arnold de la Poer found that he had made a false move in seizing the prelate, and when the day for the appearance of William Outlaw had passed, he ordered Bishop Ledred to be set at liberty. Freedom was not enough for Ledred; he would not quit the prison until he had assembled all the canons and clergy of the diocese, after which, arrayed in full pontifical robes, with crosses, censers, and banners of the church borne before him, he proceeded in state to the cathedral, where he preached a sermon from the text—"Our soul is escaped as a bird out of the snare of the fowlers; the snare is broken, and we are escaped. Our help is in the name of the Lord, who made heaven and earth"—(Psalm cxxiv, 7, 8). The historian does not give us any particulars of the sermon, but he intimates that such a "screed of doctrine" against heresy and profaneness had never before been heard in the diocese of Ossory.

While the Seneschal was attacking the Bishop in the superior courts in Dublin, Ledred adopted a new and unexpected measure, which produced a great sensation. Arrayed in his pontifical robes, and bearing a consecrated host in his hands, he suddenly presented himself in the Palatine court, and called upon the Seneschal, in pursuance of the oath of office which he had sworn, to lend his aid for the suppression of heresy and witchcraft. Lord Arnold refused him very harshly, upon which the Bishop retired, and immediately sent a circular to the principal Irish bishops, calling on them to defend the rights of the Church and their ecclesiastical privileges. The affair had now acquired such importance, that it was deemed necessary to call a Parliament upon the subject. It may help to give us some notion of the state of Ireland at the time, to learn that the Bishop inserts among his grievances the hardships and dangers to which he was exposed on the road between Kilkenny and Dublin, having been compelled to make a circuit through mountainous and desert places (*per loca deserta, montuosa et invia,*) to avoid passing through the county of Carlow, which formed part of the Palatinate subject to his enemy, the Lord Arnold. Incidentally we learn that the Bishop travelled through the counties of Wexford and Wicklow, and that the road was almost impassable from bogs and forests.

In the Parliament at Dublin the prelates at first showed some disposition to yield to the powerful lords of the Palatinate, but when Bishop Ledred detailed the circumstances of his imprisonment, they unanimously denounced Lord Arnold as a profane tyrant; he was forced to beg the prelate's pardon, and to promise that he would no longer interfere with the course of justice against heretics and sorcerers. Acts of accusation were renewed against Dame Alice Ketler and her supposed accomplices, but they were all secretly removed into some distant part of Ireland, except Petronilla de Midia, who was convicted of heresy and sorcery, and sentenced to be burned alive. The record states that this unhappy woman was six times scourged before she could be tortured into confession (*sex vicibus per episcopum pro suis sortilegiis fustigata*), and her behaviour at the stake showed that her previous torments had deprived her of reason. William Outlaw was at the same time arrested and confined, heavily chained, in the castle of Kilkenny; under these circumstances he submitted himself entirely to the Bishop's pleasure, and obtained absolution on condition of ceding certain rich endowments to the Church, and going on a pilgrimage to the Holy Land. A clause, however, was inserted, allowing the pilgrimage to be commuted for a sum of money, which we find was subsequently paid, and thenceforward we hear nothing more of William Outlaw or Dame Alice Ketler.

The Bishop's vengeance was next directed against the Lord Arnold de la Poer, whom he charged with heresy. Arnold appealed to the Lord Chancellor, who was also the Lord Deputy, and when this high personage seemed disposed to favour the accused, the undaunted prelate extended the charge to the Lord Deputy himself. All the business of the State was interrupted by this extraordinary proceeding; the functions of the executive were suspended, the proceedings of parliament and of the law court were stopped until the Church had pronounced judgment upon the head of the state. Whilst the civil government was thus in abeyance, the Lord Deputy, on the requisition of Bishop Ledred, had to issue the writ *de excommunicato capiendo* against the Lord Arnold de la Poer, and this unfortunate nobleman died in the dungeon to which he was consigned by his remorseless enemy. Persecution was extended to his senseless remains; as he had not received absolution, Bishop Ledred, inaccessible to the weakness of humanity, condemned the body to exposure, until the progress of decay had rendered interment indispensable. The Lord Deputy, however, had the good fortune to triumph; he was acquitted, and pronounced a true son of the Church; but the Bishop avenged his disappointment by an appeal to Rome, where his representations procured a papal brief, addressed to the King, desiring that he would issue an order to his chief governor and other officers of state in Ireland, to assist the Bishop of Ossory and his brother prelates in the extirpation of heresy.

The very first sufferer from this brief was the Bishop of Ossory himself; he was accused of heresy by his metropolitan, Alexander Bicknor, Archbishop of Dublin, and on his escaping beyond sea, to avoid a trial, his temporalities were sequestered by the crown. After having lived nine years in banishment he was permitted to return to his see; but in a few months his temporalities were again seized, because that he had unjustly excommunicated the Lord Treasurer of Ireland, insulted the Chief Justice of the Common Pleas in open court, and instigated Thomas Fitz-gilbert to set fire to the castle of Moycobin, and murder its proprietor, Hugh le Poer. When brought to trial on these charges, he pleaded the king's pardon, but this was subsequently revoked, on the plea that it had been obtained by fraud and misrepresentation. He was, however, again received into favour, and the closing years of his troubled life were spent in ornamenting his cathedral.

Reflections on this strange narrative will so naturally suggest themselves to the reader, that we need not add many observations. We cannot, however, avoid remarking the exorbitant power which the recognition of Ireland as a papal grant threw into the hands of the Irish prelates during the continuance of the Plantagenet dynasty; Ireland was, in fact, governed by England for Rome. In every difficulty the English monarchs sought the assistance of the Vatican and the intervention of the Church; it was a necessary consequence that churchmen, called on to perform the functions of statesmen, clung to the political power with which they had been unwisely invested, used it for the benefit of themselves and their order, employed the terrors of the next world to forward selfish interests in this, and made heresy a pretext to gratify sordid cupidity or splenetic vengeance.

Lecture on the Systems of Church Architecture —[Vorlesung über die Systeme des Kirchenbaues]. By Dr. Frank Kugler, Professor of the Royal Academy of Arts at Berlin.

ONE of the most interesting lectures delivered this year at the "Wissenschaftliche Verein" (Scientific Association) of Berlin, was that of Prof. Kugler on Church Architecture. This has since been printed, and we shall endeavour to give a slight outline of its contents. The name of Professor Kugler is so favourably known to the English public, that his speculations on this subject will, we are convinced, command attention.

There are, says Dr. Kugler, two distinct theories as to Architecture; one of which regards all that distant ages and countries have produced as wholly foreign and inapplicable to the tastes and wants of the present age, and seeks to create something perfectly new and original; the other pays implicit obedience to the laws established by antiquity, and maintains that the powers of the artist will always find sufficient scope and exercise in the application of those laws. The followers of this system either choose some particular style—as the Greek—to which they inflexibly adhere; or they copy different styles according to the character and distinction of the building they have to execute; as, for example a theatre in the Grecian, a church in the Gothic, and so on. The adherent of this system is, however, constantly met by the conditions of time and place, by which all architecture is limited; and consequently can very rarely succeed in rendering his imitation pure.

There is, adds Professor Kugler, a third system. This recognizes certain elementary and necessary laws, which lie at the bottom of all architecture, and have an internal and indestructible life and force, however various the forms under which they develope themselves. The object of the adherent of this system is, to discover and to master this necessary and natural element, and to separate it from all the local and historical peculiarities with which it is found combined. To one imbued with this view of the subject, there is no style of architecture, however rude or fantastic, which may not suggest useful and applicable ideas. Instead of servilely imitating particular models, he will endeavour to work out these fundamental elements according to the bent of his own genius and the conditions by which he is restrained. He will thus have secured a firm basis of laws and principles, without the fear of becoming a mere copier. Dr. Kugler proceeds to apply this last theory to Church Architecture:—

For centuries (says he) have the nations of Europe laboured to give to the building dedicated to the worship of God, a character worthy of its destination. They have tried not only to impress on it the stamp of their age and nation, but to make it expressive of its internal significancy.

He gives an analysis of the most characteristic forms. Meanwhile, he says, he must make the following observation:—

Various and diversified as are the styles of architecture, they are all susceptible of a division into two great classes. The characteristic of the one, is

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simple rows of columns (*der einfacher Säulenbau**), and of the other, the arch (*der Bogenbau*). With the column begins the true vital existence of architecture; with it, an organic life, individually developed, and individually distinct, takes the place of the rigid lifeless mass. Free and daring as human thought starts up the column from the earth; in rhythmical measure, the row of columns rises to meet the pressure of the incumbent architrave. But the architrave is again a rigid motionless mass, however elegant or profuse may be the decorations lavished upon it. The architrave arrests the upward motion of the column, and sets an impassable limit to the aspiring thought. But when the arch takes the place of the architrave, this limit is removed; the ascending motion is no longer interrupted; it separates itself (since it cannot be infinitely prolonged) with elastic force; and at each bound it springs to meet the next point of departure. The arch is the completing, the connecting principle of architecture; in its further developement, it becomes the vaulted or groined roof and the dome, and as such gives to the internal architectonic space, living connexion, regular organization, and free sublime elevation. The simple columnar architecture recurs in every style of antiquity. However grand in detail, however exquisitely perfected by the Greeks, it still invariably marks the limits set to the intellectual aspirations of the ancient world. The few deviations from this form must be regarded only as prophetic indications of a future stage of the human mind. The true and perfect creation of the arch and the vaulted roof belongs to the Christian era, and is fully significant of the new hopes and aspirations which opened upon the human mind.

Dr. Kugler restricts himself to the internal architecture of churches, which, as he says, was necessarily the most important, and determined that of the exterior; since the destination of the building was, to contain the assembled congregation.

The invention of an entirely new system of architecture was not to be expected from the first ages of the Christian church. The natural thing was, to imitate those of the existing buildings which seemed best adapted to the purpose. The temples of antiquity would not do, since the area they inclosed was generally small. The people remained, during the religious ceremonies, in the court of the temple, and hence the skill and genius of the architect were mainly directed to the adornment of the outside. What the temple did not afford, was found in the basilica. These buildings were calculated to contain large assemblies of people; they were used as exchanges for the merchants, and, at the same time, as halls for the public administration of justice. They were to be found in all the Roman cities; Rome itself contained a great many, some of which were decorated with the greatest conceivable magnificence. Unfortunately, nothing but the merest ruins of these edifices have been preserved; but we know, from the writings of contemporaries, that they inclosed an oblong area, with colonnades at the sides, and galleries above; and that, at the end opposite the entrance, there was a large semicircular niche, in which was the seat of the judge. Many of the larger basilicæ were without roofs.

The churches of the early Christians were not only built after the model of the basilica, but bore the same name. The niche containing the seat of the judge, was appropriated to the priest, and thence, to the altar. Deviations from the original form, however, soon arose. The earliest Christian basilicæ, which exist in Rome and Ravenna, show marked departures from the ancient rules of columnar building. The galleries over the colonnades disappeared, and walls occupied their place. This arrangement is wholly *un-antique*. The wall is a load out of all proportion to the supporting columns, and is peculiarly heavy where the columns are surmounted by the straight architrave of the pure antique style. Some early basilicæ of this kind exist in Rome; but by far the greater number have arches instead of the architrave, and those oppose an elastic resistance to the pressure of the wall—*San Paolo fuori le mura*, is one of this number.

The early Christian basilicæ thus exhibit a mixture of new and old. The new element, though it offends against all the strict laws of the antique, contains important and pregnant ideas; the area is enlarged by the omission of the galleries; the arches, which rise above the pillars, produce an impression of movement and force, and stand in harmonious relation to the large arch of the altar-niche, which is invariably surmounted by a half cupola.

But the burden of the wall above the columns is still oppressive, and the flat roof, contrasted with the flexible line of the arcade, is cold and stiff. The beautiful ornaments often bestowed upon it, can give only a decorative impression; they can contribute nothing to the architectonic unity and composure (*Ruhe*). The new elements which appear in the early Christian basilica can be regarded only as the germs of a future architectonic developement.

The basilic style was, for centuries, the prevalent one in the Christian world. It was adopted by all countries, particularly by Germany, where it continued to be in use up to the thirteenth century. Saxony, and especially the countries on the northern skirts of the Hartz, are particularly rich in such remains.† The architectonic details bear the stamp of the peculiar taste of the tribe by whom the building was erected, or of the genius of the time. The figures are stiff or fantastic, grotesque or florid.

The most important modification is the appearance of square pillars instead of round. By the introduction of these, the dissonance between the heavy wall and the supports on which it rests is removed. But the square pillar is without the organic life which gives meaning to the form of the column; it merely opposes mass to mass; and the basilicæ which have only square pillars consequently have a rude and ponderous air: many of this kind are to be seen in the Rhineland. Alternate square and round pillars, with large arches springing from the former, surmounting two smaller ones, are the rarest, as well as the most ingenious device for solving this difficulty. The finest specimen of this is the church of Huyseburg, near Halberstadt. It is of the eleventh century.

Dr. Kugler passes over other remarkable modifications of the basilic style; such as the introduction of the transept, of the raised choir, of the crypt, &c. These he considers as innovations, which, however important they may be in other respects, do not affect the fundamental law of the architectural theory.

In the eleventh and twelfth centuries another change was introduced, so prolific in results, that it gave rise to a new architectonic system. This was the application of the arched, or vaulted, roof; the form of which had the same principle of organization, and of elastic motion, which we have before alluded to. The arches springing transversely from side to side, lead the eye at once upwards and forwards. The roof thus lost its inflexible character; the sides of the building were united to each other, and elevation, solemnity, and life were at once given to the building. We cannot follow out all the steps by which this change led to others; *e. g.* to the introduction of pilasters, &c. by which, Dr. Kugler says, one uniform and harmonious vital principle seemed to arise from the earth, and mounting upwards, along the walls and pillars, to attain its full and majestic completion in the vaulted roof. The author mentions the cathedral of Speyer as the one in which the fundamental idea of the arched or vaulted basilica is the most grandly and distinctly displayed.

This style has been commonly designated by the inappropriate name of the Byzantine, which has lately been abandoned for the more appropriate one of the Roman. It flourished, as we have said, in the eleventh and twelfth centuries.

In the thirteenth century the so-called Gothic style first appeared. The broken or pointed arch by which it is characterized, Dr. Kugler believes to be of Saracenic origin. The earliest specimens of it, in churches, are found in Sicily, so long subject to the Arabs. The introduction of the pointed arch was of course followed by a corresponding change in all the other details of the building. We shall not attempt to follow out the historical transition. A more interesting point of view under which to regard it, is the purely æsthetical one. It is its æsthetical character and significancy that gives to Gothic architecture its high perfection.

In the vaulted or domed basilica, which undoubtedly formed the groundwork of the Gothic style, we still find the rigid mass of the square pillar and of the wall, to which the more animated organic parts were attached. The main forms were all massive and ponderous. All these masses now fell into organic members, instinct with life and motion. Clusters of pillars and pilasters sprang from the earth like a living fountain, whose graceful curves met in rhythmical cadence, and with unerring precision. It climbed every wall and radiated in every direction across the vaulted roof. The whole internal architecture was one expression of strength and motion; it drew the senses and the soul of the spectator involuntarily upwards, and yet, through the whole, reigned that perfect proportion, which united to motion the sublimest serenity, and to strength the noblest majesty. The building which surrounded the assembled worshippers was the immediate expression of the act which they met to perform: it was a thousand-voiced hymn of prayer and adoration.

The example of this style, quoted by Dr. Kugler, is the Cathedral of Cologne, which certainly justifies all the poetry of his description. But we do not remember to have seen a church that produced on our minds such an immediate, strong, and permanent impression of an harmonious organic whole, as the comparatively small Cathedral of Coutances. This exquisite building is evidently the conception of one mind; one idea reigns throughout. Certain beautiful architectonic thoughts and phrases recur, like the burden of a song, or rather like oft-repeated echoes. The admirers of the colossal, or of the highly ornate, will be disappointed if they visit it upon our recommendation; but those who look for consummate beauty of conception and proportion will not.

To return to our author. The Gothic style, he says, lasted only a few centuries. The age of the revival of science destroyed its sway: it destroyed not only that which, as to form, may be called the peculiar expression of the taste of the Middle Ages, but also the entire law, according to which a completely symmetrical and significant architectonic whole had risen into existence. The fantastic element, which was inherent in the Gothic style, had sometimes been pushed to extravagance; and the world, surfeited of it, now demanded simplicity and clearness. It found them in the works of classical antiquity, to which the literary tendencies of the age also inclined. Men tried to re-introduce the antique; they created a learned architecture. But the classical forms seldom corresponded

* *Säule* is applied only to the round pillar or column; *Pfeiler*, as we shall soon see, to the square pillar. Our word *pillar*, which is used indiscriminately, therefore, represents neither with accuracy.

† Examples of this are, the churches of St. Wipert, at Quedlinburg, the convent of Grüningen, Gernrode, Frose, Huyseburg, and of St. Mary, at Magdeburg. See 'Kirchliche Kunst-Archäologie des Mittelalters,' by Heinrich Otte.

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to the conditions of church architecture. The works of this time are mere returns to the arched basilica, either in the Roman, or the properly so called Byzantine, style; with the architrave and frieze prescribed by the classical rules, and with more or less of decoration. They were bastard productions, like those of ancient Roman art. St. Peter's at Rome is the great type of this modern ecclesiastical architecture; it doubtless imposes by the vastness of its dimensions and the grandeur of its proportions: but in no degree by a conformation inspired with life and harmonious meaning. In this state has church architecture remained for centuries, with unimportant variations; such, for example, as the tasteless and unmeaning scrolls and flourishes of the former half of the last century, which only deserve notice as an indication of a decided demand for more richness and variety of form, which this style was a tasteless and grotesque endeavour to satisfy.

Dr. Kugler concludes his interesting address with reminding his hearers how impossible it had been for him, in the short space of an hour, to touch upon any of the numerous less important modifications of church architecture to which fifteen centuries had given birth:—"This rich legacy of ages," says he, "lies before us. The whole secret of rendering it available to ourselves, lies in this,—that we know how to discriminate the general æsthetical principles from the local and historical peculiarities—from the character of the prevailing taste in which they are clothed. However intimately they may be blended, it is possible to gain a distinct perception of the two-fold language of architectural monuments. This is the great charm of the history of architecture,—that it places before us the emblems of past times, with all their characteristic peculiarities, while it unfolds to us the purely ideal laws of form, freed from all the accidents of time and place. If we wish to establish modern church architecture on any fixed and clear principles, we must not adopt any one existing system for imitation or adaptation; but, out of the whole sum of our observations, endeavour to evolve those general laws of form, which may impart to our religious buildings the living and solemn rhythmical sublimity which ought to characterize them. We shall thus get possession of that positive and rudimental substratum upon which the artist may impress the stamp of our age—of our thoughts, feelings, and habits."

Our extremely slight and hasty account of Professor Kugler's Lecture may, at least, give our readers an idea of the sort of lectures delivered at the institution which arose in Berlin in 1841, and which owed its birth, mainly, to Professor von Raumer. Struck with the popular lectures delivered in London, to audiences of both sexes, he laboured with success to introduce a similar practice in Berlin. Whether it will take root and flourish there, remains to be seen. It is difficult to transplant a small twig of the great, and wide-spreading, and sturdy tree of *free public speaking* to a soil where it is neither fed by dews from above, nor nourished from the earth beneath. In England, where the branches overshadow the whole land, and the roots strike down deep into the soil, popular lectures are but one of the thousand expressions of one mighty fact—that matters which concern all, may be handled and heard by all. They are even among the least important of these expressions; but they are something, and the introduction of them is to be counted among Herr von Raumer's merits as a citizen. We confess our small taste for such a mode of instruction; but, in Berlin, they are a valuable and important innovation. Among the subjects treated this year, were, the Statistics of Berlin; the Architecture of Roman houses; the legal condition of women (a subject far too wide for an hour's discourse, and not to be dismissed with a few trivial jokes); the manufacture of glass; the life of Placcius the Reformer; the introduction of exotic trees and flowers, by the amiable and venerable Professor Link; the poetry of Brittany; a portion of Prussian history; and some others.

The other and more important information which our readers may glean, is, as to the German mode of viewing and treating questions relating to Art, in which we are as far behind them, as they are behind us in the conception and feeling of a genuine, vigorous *Public Life*. With few exceptions, what appears in England on such subjects, is calculated to excite scarcely any other feeling in Germany but wonder. We speak more especially of the æsthetical, and not the historical side of these subjects. With Germans, poetical and philosophical speculation does not injure substantial and profound learning. We doubt, for example, whether all Germany could produce a writer, of the smallest eminence, who would talk, like M. de Chateaubriand, of "cette basilique gothique." This, which is a trifle of every day occurrence in France, would be a serious disgrace in Germany.

We cannot dismiss the subject without mentioning two buildings which appear to us (whatever be their architectonic irregularities, of which we are no judge) to show the practical effect of such speculations as the foregoing. We mean the Theatre, and the Jews' Synagogue, at Dresden; both the work of Professor Semper, of that city. They have this in common,—that it is impossible to mistake their destination. How often has one to inquire, Is that building a palace, or a museum—a town-hall, or a church—a theatre, or an hospital? Now none but the most inapprehensive observer need ask, or doubt, the purpose of the Dresden Theatre. It is altogether *public* and *festive*. Still more were we struck with the felicity with which the architect has hit upon the appropriate forms of a Jewish temple. You see that it is a place of worship, yet not a Christian Church; it is Oriental, yet not Saracenic. It is difficult to define, without going into an analysis of the details, in what resides the peculiar and distinctive character of the building, or what makes the singular and fitting impression. Such creations seem to us to indicate true genius;—or, in other words, imagination informed by science, refined and corrected by reflection. It is a shame to mention the Dresden Theatre without noticing the works of Professor Semper's worthy *collaborateur*, Rietschell—a sculptor of whose high merits far too little is known, except to Rauch, whom we heard launch forth in enthusiastic and generous praises of his former pupil, worthy of his own undisputed supremacy. But we are wandering far from our text, and must have done.

The Psalmists of Britain.—Records, Biographical and Literary, &c. By John Holland.
[Second Notice.]

WE were obliged, in closing our notice of the first volume, to turn away from such honoured names even as Sandys, Herbert, and Wotton. In opening the second, we fall on one little less noticeable, that of George Wither, which we must also leave, with a very few words; though if we followed out Mr. Knight's plan of biographical speculation, we could fill volumes with the Puritan psalmist's history, telling how "he employed his poetical vein in severe pasquils on the court and clergy,"—how he was appointed by Old Noll one of his provincial major-generals,—and how, after the Restoration, on recommencing his trade of satirist, he was "clapt up" in prison, where he died. There is something of the sharp tongue of the controversialist in the version of the Fifty-seventh Psalm, given by Mr. Holland—*e.g.* the following stanza:—

> From their despights who seek to rend mee,
> Let help, oh Lord, from heaven be daigned,
> And let thy Truth and Love defend me;
> For, I with Lions am detained:
> With men inflam'd, whose biting words
> Are shafts, and spears, and naked swords.

We cannot but believe that our author has particular sympathy with the Withers of song, since, after a copious notice of this busy and restless politician, come two very meagre pages devoted to singers far more interesting—the quaint Crashaw and the resonant Phineas Fletcher. Mr. Holland wakens up again at the name of Zachary Boyd. This was one of the tough and learned old Scottish divines, under whose ministry sprung up the Mause Headriggs and Jenny Geddes. Boyd "so boldly inveighed against Cromwell to his face, in the cathedral of Glasgow, that Thurloe, the secretary, proposed to 'pistol the preacher' there and then." He, however, seems to have been more uncompromising than tuneful: nothing *in lengths*—we will not say *rhyme*—can be much less poetical than the version of the Hundred and Thirty-eighth Psalm, given from his collection; which was, nevertheless, officially recommended for popular use by the General Assembly of the Kirk in 1647. Good Bishop Hall, who comes next on Mr. Holland's list, is a very "swan of Pindus" in comparison with Boyd; and Rouse, whose version was really adopted by the Calvinistic body—the Scottish Psalter being even now based upon it,—though rugged, is still comparatively sonorous and poetical, and worthy of Dr. Johnson's praise of "*unction*" and "simplicity," if we are to judge from the specimen here cited. An anecdote has been related in proof of the influence exercised by this psalmist over no less a personage than the Protector, to whose Council he belonged:—

"The Rev. John Ward, of Stratford-on-Avon, who died about 1680, records in one of his Common Place Books, lately published, the following anecdote of Rouse:—Mr. Dod told mee this storie: the business of tithes in the Protector's time being once hotly agitated in the Council, Mr. Rouse stood upp, and bespake them thus: 'Gentlemen,' says hee, 'I'll tell you a storie; being travelling in Germany, my boot in a place being torne, I staid to have it mended, and then came to me a very ingenious man and mended itt; I staying the Lord's day in that place, saw one who came upp to preach who was very like the man that mended my boot; I enquired and found it was hee. Itt grievd mee much. They told me they had tithes formerly; but now being taken away, the minister was fain to take any employment on him to get a living.' I heard the storie turned the Protector, and he presently cried out, 'well, they shall never mend shoes while I live.'"

Our pleasant collector seems almost afraid of the next sacred poet on his list—JOHN MILTON; and his modesty is "of grace," though tending to make his record disproportioned. If we imitate Mr. Holland's forbearance, it is, of necessity, even more than reverence. After so much that is dry and crabbed, "of the earth, earthy," we feel as if raised to—

> An ampler æther, a diviner air,

when we come to such a strain of organ music as the following verses:—

> To God our strength sing loud and *clear*,
> Sing loud to God *our King*;
> To Jacob's God, *that all may hear*
> Loud acclamations ring.
>
> Prepare a hymn, prepare a song,
> The timbrel hither bring;
> The *cheerful* psaltery bring along,
> And harp *with* pleasant *string*.
>
> Blow, *as is wont*, in the new moon,
> With trumpets' *lofty sound*,
> The appointed time, the day whereon
> Our solemn feast *comes round*.

Without compromising himself, Mr. Holland might have stated more explicitly Milton's

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musical accomplishments as among his requisites for giving a noble version of David's Psalms. He did more than *love* "the pealing organ"; his hand knew its stops, and could make its keys discourse rarely: a notable example that Legitimacy does not monopolize all grace, accomplishment, and poesy, as some have dreamed, and would fain, even in this day, teach. But we must stop, and be contented to dwindle from the "poet blind yet bold" to Sir William Mure,—the nephew of the Alexander Montgomerie, the poet of 'The Cherry and the Slae,'—a pedantic and pious Scot, who showed more taste, it is to be hoped, in building and planting round his mansion house of Rowallan, than he exhibits as a psalm singer. What, for instance, could better serve as foil to Milton's verses than the following quatrain?—

> Tranquillite, and welfare have
> They; Peace be in thy fort;
> Prosperitie thy Palices
> May fill above report.

Perhaps it is the high company we have been keeping, only for a passing moment, which makes us indifferent and fastidious; at all events, we must pass some four or five very uninteresting rhymesters to mention the name of Mary Beale. This is full of interest to the historians of Art. She was a paintress,—the paintress of poets, since Flatman sat to her for his portrait, and Woodford addressed verses to "this absolute gentlewoman" under the fantastic name of Belisa. She is said, moreover, to have been handsome, modest, and intelligent; and Mr. Holland departs most ungallantly from his own standard of judgment, when he hints that her graces and gifts blinded her friends to the absence of poetical qualities, as the most superficial critic must admit, who compares her version of the Seventieth Psalm with some of the essays of her contemporaries and predecessors. We will make room for a single verse, to justify our praise.

> But on Thy People make Thy Face to shine!
> Let them from fears be always free,
> (Except it be fears of offending Thee)
> The sacred Flame their heart shall so refine,
> That now their joy shall only be that they are Thine!

This is, surely, "musical as Apollo's lute," if measured against the last four lines extracted.

We must be more rapid in dealing with the throng of poets who remain to be noticed. In alluding to Lord Coleraine's 'Ascents of the Soul,' one of those geometrically symmetrical versions which the foppish taste of our ancestors encouraged, Mr. Holland goes beyond his depth, in his note on the Italian psalmists, by dragging in the name of Benedetto Marcello, and asserting, in a sweeping fashion, that the immortal '*Salmi*' of that noble and accomplished musician (an honour to the Golden Book of Venice!) were "never heard in any one of the churches of Italy." He is more at home with "precious Mr. Richard Baxter and dame Bridget Bendish, the grand-daughter of Cromwell, who frequently came to visit her friends at nine or ten o'clock at night, or later; and 'about one in the morning used to put herself on the top of her mare, and set off, singing a Psalm or one of Watts's hymns, in a very loud but not a very harmonious key.'"

Mr. Holland, too, has collected, seemingly with care, the history of the monotonous but useful version by Tate and Brady. Coming to the more poetical paraphrases of Sir Richard Blackmore, he endeavours to raise the physician-poet from the low estate to which he was abased by the scorn of Pope and Dryden. Our author is still more at home with Watts, Wesley, Simon Brown, Mrs. Anne Steele, and the other Dissenting poets who have employed the Harp of David in the service of the Tabernacle. As we draw nearer our own times we come among "the minnows" with a vengeance. One of Lord Byron's 'Hebrew Melodies,' however, is wrested from its place, that the shell of the Triton may not be wanting. We must add, that Mr. Holland is hardly to be trusted with his contemporaries, the amiable desire to give pleasure and praise often misleading his judgment. The historian, above all men, must be clear-sighted, and sharp-sighted, or he may mistake the Slough of Despond for faëryland, and the lamp of *ignis fatuus* for a star dropped from heaven. Here, then, we shall do wisely to leave his book, recommending it as a curious and ingeniously selected miscellany, which churchman or dissenter, priest or layman, musician or rhymester, may be glad to add to his library.

The Mutual Influence of Morals and Legislation —[*De l'Influence des Mœurs sur les Lois, &c.*] By M. J. Matter. Paris, Didot.

"Custom," says Lord Bacon, "is the principal magistrate of man's life; for commonwealths and good governments do nourish virtues grown, but do not much mend the seeds." It is not the least perplexing of the problems which in our day occupy the attention of the statesman and the moralist, to discover the causes that have weakened the magisterial influence of custom, and gone far to destroy reverence for ancient usages in every country throughout Christendom. A similar problem was presented to the philosophers of ancient Greece, when its several republics began to be absorbed in the Macedonian monarchy; Aristotle applied the powers of his mighty mind to its solution, and has given us the result in his Politics, which must ever be a text-book for those who study the connexion between public government and public morality. It is a singular phase in this discussion, that the more frequently it has been examined the more apparent has become the necessity of going back to first principles, and examining their operations more as statisticians than as philosophers; that is to say, with a purpose rather to collect facts of concomitancy than to establish principles of causation. It is useless to inquire whether governments exist by divine right or by some species of compact between the rulers and the people; but it is of the highest importance to determine what were the practical means by which all ruling powers, —whatever may have been their varied political denominations,—established and maintained their ascendancy, even when the most obvious imperfections and vices were manifested in their constitution. This problem lies at the very threshold of our inquiry, but fortunately the solution requires but little of laboured research or argument.

When Napoleon declared that the stomach was the moving power of the political world, he merely gave point to one of those neglected truths which lie on the surface of all history, but which no one stops to examine, because they are so easy to be picked up. There are historians and geologists who waste their time in hunting for cabinet specimens, forgetting that it is much easier to determine the strata of a country by the broken stones on the road.

In every age the ruling power in a state has set forth as its claim to obedience that it is "the feeder of the people": as such it has assumed to itself the property in land, and though it never has gone so far as to deny that this possession of land is in name a stewardship, yet it has invariably sought to render landed property the most absolute of any. We see this principle very strongly set forth in the Jewish Theocracy; God is constantly set before his chosen people as the great proprietor of Palestine, and the "feeder" of the Hebrew nation. "It is the land which the Lord thy God gave unto thee" is constantly assigned as the reason for the two-fold tithe which the Hebrews as well as the Egyptians were bound to pay; and on no attribute of Deity do the sacred prophets and poets dwell with more force and beauty, than His pastoral protection of his people as a flock: "The Lord is my shepherd, I shall not want." When the prophet Samuel endeavoured to dissuade the Hebrews from electing a king, we find him dwelling particularly on the change which the substitution of monarchy for theocracy would produce in the tenure of land: "he will take your fields, and your vineyards, and your olive-yards, even the best of them, and give them to his servants."

In ancient Greece, land was the property of a tribe, and the entire system of legislation was directed against the transference of this possession to aliens. Among the Spartans, none but members of the ruling tribe could become landowners, and hence the pure Spartans were enabled during a long course of centuries, to maintain an unbroken ascendancy over all the other tribes of Laconia, whom in fact they treated as slaves. But in Roman history the connexion between aristocratic power and the supply of food to the people is still more apparent, not merely in the many contests on the agrarian laws, but also in the avowed determination of many patricians when corn was imported, to affix such conditions to its sale and distribution as would establish their absolute supremacy over the plebeians. Coming to a later age we find all the institutions of feudalism curiously contrived to place all the means for the production of food under the absolute control of the feudal nobility, and acting on the principle that the landed aristocracy must be the predominant political power, because it is "the feeding aristocracy," in consequence of its monopoly of land. This dependency upon the ruling powers for the means of subsistence produces habits of subordination and dependence, which are strong in proportion to the amount of control that the ruling body can exercise over the supply of food. A nation such as Poland and Russia, entirely dependent for food on its native lords, must soon be reduced to the condition of serfs to these lords, and can possess no internal means for effecting their emancipation. An aristocracy of land would be as irresistible in Europe, as a despotism of land is in Asia, but for the application of industry to employments unconnected with the culture of the soil, and the power of purchasing nutriment of foreign growth by the produce of this industry. So far is it from a political disadvantage for a nation to be in some degree dependent upon foreigners, that without such dependence the existence of civil liberty would be perhaps impossible.

And here we may remark on the latent fallacy in the hackneyed phrase "Do not become dependent upon foreigners," as if foreigners could at their own pleasure give or withhold the commodities which we require. A nation, when dependent for supplies on foreign produce, does not at the same time become dependent upon the foreign producers, but it does become dependent on the skill and industry of its own manufacturers, on the wisdom and enterprise of its own merchants. Seeds are planted for us by the spindles of Manchester, and harvests reaped in the ledgers of Liverpool.

This economic revolution, which is not confined to England, but is spreading very rapidly over the continent, has not merely changed the relations of demand and supply, but has worked out new habits, new manners and new customs, some of which have not yet been brought into strict conformity with the old code of morals, and all of which are more or less inconsistent with such of our laws as are founded on the more antiquated portions of that code. The amazing development of mechanical skill and manufacturing

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interest, reciprocating with an extent of commerce, to the increase of which, if left to its free natural growth, no man can assign limits, must of necessity produce new habits of thought and action inconsistent with ancient usages and existing laws, and provide many years of employment for the moralist and the legislator in reconciling the discrepancies. We have only indicated a few of the causes, which render the examination of the relations between morality and law a task of the highest importance, if not of prime necessity at the present moment, and shall now endeavour to remove some of the difficulties which beset the investigation of this important subject.

Properly speaking, customs, or manners, and morals, mean one and the same thing: the Greeks and Romans had but one name for both; so that when they called an action "moral," they meant nothing more than that it was conformable to the manners of their age and nation. We, however, generally recognize some code of morality, absolute and permanent, not only independent of the fleeting manners of the day, but to which, as a standard, we frequently refer our conventional rules, and test their propriety. In fact, we may define the moral code to be a collection of those rules of life which arise from a just perception of right and wrong; and manners to be the application of these rules as modified by the varying circumstances of humanity. M. Matter devotes a considerable space to investigating the primary nature of the moral sense, or the faculty of discriminating between right and wrong. It is quite sufficient for our purpose to state, that no nation has ever been found, in which a distinction between right and wrong has not been recognized, though opinions have greatly varied as to what actions were right, or what actions were wrong. Whether the moral sense be an original faculty, or whether it be a result of the perceptive and reflective faculties, it is clear that its practical importance is entirely based upon the perfection with which it performs its specific function—the discrimination between what is right and what is wrong. In other words, it depends upon the general intelligence to discover what is really right and what is really wrong, before the moral sense can exercise its function of discrimination between them.

Laws are usually deemed to hold the same relation to society and social action that the moral code does to individuals and individual action; they are supposed to enjoin what is right and prohibit what is wrong, the legislator exercising his discriminating power as the representative of the moral sense of the community. Were this task faithfully executed with all the attainable knowledge of what is essentially right and what is essentially wrong, morality and legality would be one and the same thing; whereas nothing is more common than to hear actions which are perfectly legal, condemned by public opinion as decidedly immoral. There is, indeed, a very sad, but a very notorious possibility, that the manners of a country may be very far behind the recognized principles of public morality in that country, as is evinced by the existence of slavery in America and duelling in England; but there is a far greater possibility of the laws of the country remaining far in the rear of its manners or embodied moral sense, as was the case when, in consequence of the severities of our criminal code, aggrieved parties refused to prosecute, witnesses to give testimony, or juries to convict. Each of these discrepancies has its own attendant dangers; when public manners are at variance with the recognized principles of public morality, a spirit of reckless desperation is produced, which sets all public order at defiance, for men are certain to set themselves against reason, when they see that reason is clearly set against them. When the laws are based on notions of right and wrong, exploded by the advanced intelligence of the community, the moral sense of the individual revolts against them—physical force becomes the only means of procuring obedience; while the adoption of the coercive course by the ruling power, is regarded by the subject not merely as a confession, but as an avowal of some immoral purpose.

Morals, manners, institutions, and laws, have but one common object—the establishment of right and the prevention of wrong: the perfection of all and each depends upon the same principle—the clearness with which the essentially right and the essentially wrong are seen and discriminated. It is commonly said by political writers, that the individual code of morality must always be more pure and perfect than the public code, because interests of class, circumstance, and position, must be expected to act as perturbating forces on the minds of legislators. To a certain extent this may be true; but it needs little argument to show that any large discrepancy between the codes of private and public morality, is fraught with serious danger; and that to keep them in harmony is the first duty, and, we may add, the highest privilege, of an enlightened statesman.

M. Matter seems to entertain some misgivings on the subject of legislation, arising from what he justly regards as a new duty devolving upon statesmen—the promotion of the physical comforts of the people, as well as their social advancement. In this new duty, now beginning to be generally recognized, we see the strongest grounds for hope. The history of commercial and manufacturing industry has been written in vain, if men have not by this time discovered that the spirit of selfish rapacity and exclusive gain is certain to be fatal to both. It was not the discovery of the passage to India by the Cape of Good Hope which ruined the Oriental commerce of the Venetians; there was nothing to hinder their galleys from following in the track of Vasco de Gama, as did the ships of Holland and of England,—the ruin of the Republic was its attempt to retain a monopoly, against which Europe had long protested, and panted for an opportunity to shake off. Our author seems to be daunted by the frequent manifestations of blind selfishness, by certain vested and protected interests in France; but he cannot have missed discovering that an improved spirit is fast extending in that country, and that its merchants have discovered that a fair interchange of commodities is equally profitable to the buyer and the seller. While, therefore, we confess with him, that the history of commercial laws in the European nations is a lamentable record of perverse and immoral legislation, we look confidently forward to the extension of commerce for the establishment of right principle.

M. Matter, in the conclusion of his volume, dwells strongly on the importance of national education, as a means for bringing about the desirable connexion between morals and legislation. He says, with truth, that an enlightened people will not tolerate an immoral government; but it is desirable to add, that an enlightened people will only have recourse to moral means in order to ameliorate its government, and will not commence its labours for reconciling public with private morality by acts of outrage, which violate both. We share in the hopes, or rather the anticipations, of M. Matter, that a new era is about to open on humanity, in which morality will be recognized as the true foundation of policy, in which nothing will be valued that is not right, and nothing honoured that is not just.

A Treatise against Dicing, Dancing, Plays, and Interludes. By John Northbrooke, Minister. Reprinted for the Shakespeare Society.

THE editor of this reprint, Mr. Collier, justly observes in the introduction, that such works are importantly illustrative of the condition and history of the stage, and of the nature and character of the pieces exhibited, only a few years before our great dramatist joined a theatrical company in London. The title-page is dateless, a common omission of the time, but the tract was entered at Stationers' Hall in 1577, so that the date of its appearance is known with sufficient exactness. The writer was one of the earliest puritanical pamphleteers; he subscribes himself to the dedication John Northbrooke, Preacher, and in another place assumes the appellation of "Gospeller." Curiously enough, as the editor observes, the denouncer of plays and interludes adopts a dramatic form to communicate his opinions. The tract consists of a dialogue between Youth and Age,—"the first a very misguided, but extremely docile and easily convinced pupil, and the last a very learned, patient, and pious man, who has innumerable texts at his fingers' ends, and is extremely well versed in the fathers and early divines."

Dialogue has been highly commended as an advantageous method of teaching, eminently adapted to the full discussion of moral questions. Shaftesbury is of course an advocate for this method of instruction, as particularly favourable to the application of his theory of ridicule. He observes that "without wit and humour, reason can hardly have its proof, or be distinguished. The magisterial voice, and high strain of the pedagogue command reverence and awe. 'Tis of admirable use to keep understandings at a distance, and out of reach. The other manner, on the contrary, gives the fairest hold, and suffers an antagonist to use his full strength hand to hand, and upon even ground." But this is obviously as superficial as the greater part of the opinions in the Characteristics. It assumes that in works written dialogue-wise the parties who converse are in reality different persons; as if it were not the author himself who managed the whole debate. A candid writer will of course "suffer his imaginary antagonist to use his full strength," but such a writer would not in any style of composition adopt the "high strain of the pedagogue, to keep understandings at a distance, and out of reach." If a man have the mind of a pedagogue, he will argue like a pedagogue, although he may choose to couch his dogmatism in the shape of a conversation between Theocles and Palamon, or Eudoxus and Philalethes. Fairly used, the dialogue has its advantages in opening out certain branches of knowledge; but it is no security whatever against "the magisterial voice," and dictatorial fallacies; the master has only to provide himself with "an extremely docile and easily convinced pupil," like Youth in the treatise of John Northbrooke. To one class of fallacies, the conversational form appears particularly subject, or we should rather say that it affords them the most commodious shelter; namely, those that spring from the mere "suppressio veri." The dialogue conveys an idea to the reader that he hears both sides of the question fairly stated and fully discussed, whereas there is nothing easier than to make Palamon feeble, loose, blunt, and illogical, while Theocles avails himself of the best points, puts them in the strongest manner, gains credit with the reader by exposing the sophisms or ridiculing the weakness of his fictitious adversary, and uses every art of rhetoric and dialectics to set off his cause and bear away the victory.

We have a good illustration of these remarks

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in the curious and pedantic dialogue before us. "Age" holds forth against the stage, armed at all points with tomes of divinity, and scriptural evidences, and citations from classic authors; while "Youth," the respondent, (as is to be expected from a school-boy,) makes no stand whatsoever, or the feeblest replies that can be imagined. A specimen or two will not be unentertaining:—

"*Youth.* I haue hearde say that one Plautus, a comicall poet, spent all his substance vpon players' garments; also one Roscius, a Romane and a player in comedies (whom for his excellencie in pronunciation and gesture, noble Cicero called his iewell): the Romaines also gaue him (as hystories reporte) a stipende of one thousand groates for euery daye (which is in our money xvi^{li}. xiij^{s}. iiij^{d}.); Lucius Silla, being Dictatour, gaue him a ring of gold, &c. Sith these, and such other, gaue to such vses, why may we not doe the like?"

Age has no great trouble in demolishing an argument like this. Not satisfied, however, with the obvious answer, he informs his schoolboy antagonist that Plautus "was brought into such poverty that he was fain to serve a baker!"

Another of "Youth's" arguments is this:—

"*Youth.* I maruayle why you do speake against such enterludes and places for playes, seeing that many times they play histories out of the scriptures."

Hereto "Age" replies with a superfluity of learning, and so triumphantly that "Youth" exclaims—

"*Youth.* Now I perceyue it is not good, nor godly haunting of such places."

Shortly after he inquires—

"*Youth.* I pray you, shewe mee from whence those kinde of playes had their beginning, and who deuised them."

—to which grey-beard, following Chrysostom, returns the satisfactory answer,—"the devill founde oute stage-playes first!"

Master Northbrooke, however, stops short of the full puritanical animosity to the drama; he has so much of the old leaven within him as to tolerate the acting of plays in the Universities and Grammar-schools:—

"*Youth.* Before we reason of anye other matter, lette me vnderstande your judgment respecting comedies and suche lyke things, whiche schollars doe many times practise and vse, both in the Universities, and also in diuerse and other good schooles.

"*Age.* Saint Cyprian, wryting unto his friend Euagrius in a certaine epistle, sayth that he is *Doctor, non erudiendorum, sed perdendorum puerorum*, &c. a teacher, not of learning, but of destroying children, which practise them in these enterlude and stage playes; for (sayth he) *Quod male didicit, cæteris quoque insinuat*, that euill which he hath learned, he doth also communicate vnto others, &c. Notwithstanding, you shall vnderstand y^{t} S. Cyprian speaketh of him that did teach and practise onely this kinde of vaine pastimes and playes, and did allure children vp therein. But, to showe you my minde plainlye, I thinke it is lawefull for a schoolmaster to practise his schollers to playe comedies, obseruing these and the like cautions: first, that those comedies which they shall play be not mixed with anye ribaudrie and filthie termes and wordes (which corrupt good manners). Secondly, that it be for learning and vtterance sake, in Latine, and very seldome in Englishe. Thirdly, that they vse not to play commonly and often, but very e rare and seldome. Fourthlye, that they be not pranked and decked vp in gorgious and sumptious apparell in their play. Fiftly, that it be not made a common exercise, publickly, for profit and gaine of money, but for learning and exercise sake. And lastly, that their comedies be not mixte with vaine and wanton toyes of loue. These being obserued I iudge it tollerable for schollers."

As Chrysostom ascribed to the devil the invention of the stage, so St. Cyprian attributed to him the invention of cards, and Northbrooke is of the same opinion. The dialogue on this point is curious, and shows our "Gospeller" and "Preacher" more skilled in such matters than became so godly a man. "Youth" might have picked up a knavish trick or two out of "Age's" invectives, as smugglers are said to learn their trade in the acts of parliament made to prevent smuggling:—

"*Youth.* What say you to carde playing? is that to be vsed and allowed among men?

"*Age.* I tell you plainly, it is euen almost as badde as the other: there is neuer a barrell better herring (as the prouerbe is); yet of the two euils it is somewhat the lesse, for that therein wit is more vsed, and lesse trust in chance and fortune (as they terme it), and yet I say, therein is no laudable studie or good exercise. Dice playing is the mother, and carde playing is the daughter, for they draw both with one string all the followers thereof vnto ydlenesse, loytering, blaspheming, miserie, infamie, shame, penurie, and confusion.

"*Youth.* Is there as much craft and deceit at carde playing, as there is at dice playing?

"*Age.* Almost none; I will not giue a straw to choose: they haue such sleightes in sorting and shuffling of the cardes, playe at what game ye will, all is lost aforehande, especially if two be confederate to cousin the thirde.

"*Youth.* As how, I pray you?

"*Age.* Eyther by pricking of a carde, or pinching of it, cutting at the nicke; eyther by a bumbe carde finely vnder, ouer, or in the middes, &c. and what not to deceyue? And therefore to conclude, I say with that good father, Saint Cyprian, the playe at cardes is an inuention of the deuill, which he found out that he might the easier bring in ydolatrie amongst men. For the kings and coate cardes that we vse nowe, were in olde times the images of idols and false gods which, since they that would seeme christians, haue changed into Charlemaine, Launcelot, Hector, and such lyke names, bicause they would not seeme to imitate their idolatrie therein, and yet maintaine the playe it self, the very inuention of Satan, the deuill, and woulde so disguise this mischeife vnder the cloake of such gaye names."

On the subject of Dancing, too, Age is much warmer than due respect for his young scholar should have made him. There is a good deal which we should not like to quote in this part of the conversation.

OUR LIBRARY TABLE.

The People and the Church of Scotland: a Reply to Sir James Graham and the Government, by J. White, A.M.—We never enter on speculations where immediate party questions are involved, and the harsh, uncharitable tone of this pamphlet is not calculated to tempt us to alter our rule. One view, however, advocated by the author is sufficiently original to interest our readers. "Hence, also, we learn from this subject the degeneracy of the race of man, and the cause of the degeneracy. Hence, moreover, the *breadth* of the head of Henry the Eighth, is much greater than the height. The base of his head, where the selfish—animal resides, is great. Though the top of the head were extended above the cap, the form would not have been fully sufficient to counteract the BASENESS and DEGENERACY OF HIS BIRTH AND FORM, particularly in the position where the governments of men placed him. All selfish and destructive animals are *broader* in the base of the head, contracted or lowered in the forehead. Hence, moreover, the analogy between the form of one animal and another. Hence all selfish and destructive forms of men are *broad headed*. Their element is a selfish society, a selfish government, an unjust state of things, OF WHICH THEY ARE THE FRUITS EITHER OF THE FAMILY IN WHICH THEY ARE BORN, OR OF THE STATE IN WHICH THEY ARE MEMBERS. * * Hence a government that produces *base born* types or forms of man must be bad. Hence if the governments of men only enable such baseborn men as Pope Alexander the Sixth, or Henry the Eighth, or the children of George the Third to come to what is called the top of Society, we are certain that the governments are wicked, working out the degeneracy of man. It belongs therefore to you, the government, to look to yourselves, and particularly to notice the types of man in the House which you call the Lords,—to ascertain the truth of this, for it is your interest to inquire immediately into this national and universal subject—to consider also the general run of the heads of the Commons, for they are evidently steeped in bribery and corruption and money-making on almost any principle—and, third, to examine those men in society who are called men of property—whether speaking *generally* they are not animal men, or broad particularly in the base of the head, or high principally in the crown; for the subject declares that unjust or unequal laws MUST DEGENERATE THE RACE, and that the most base born or degenerate are likely to *rise*—shall we say to the surface of your society—though to *fall* would be the more appropriate expression." "In this," the author tells us, "lies the wisdom and marrow of the subject"; we shall therefore leave it to the judgment of our readers.

Hints from the Journal of an Australian Squatter, edited by H. Caswall.—These Hints contain information which may be valuable to the emigrant, increased by an Appendix, in which the articles essential for his use and comfort are enumerated, and the prices affixed. Mr. Caswall in his introduction advocates three points: First, a fair price of land; second, greater attention to the internal condition of the colonies, by forming roads, canals, &c.; third, increased facilities for emigration. The writer of the Hints complains of the government price of land, which on his arrival at Sydney he found raised from five shillings to twelve shillings an acre, and "was reluctantly obliged to take to the back settlements as a squatter, paying a yearly licence of ten pound." The subject of emigration is necessarily attracting more attention every day, not merely as a speculative question, but as the resource and relief of thousands and tens of thousands—and the latter class may find information worth gleaning from this small work.

Poems, by H. H. Methuen, Esq.—There is a certain glimmer of promise in some of these Poems: but we should have entertained better hopes of the writer's future performances had he not published them.

Moral Strength, or the Nature and Conquest of Evil Habits considered, by Rev. W. Mousley.—The author grounds his hopes of moral improvement, and the formation of good habits, upon religious views, and makes the Bible the only standard of morality, "being fully persuaded that it is only on religious considerations that this subject can be successfully conducted and advantageously applied." We need only add, that Mr. Mousley's volume is free from anything like fanaticism.

Rural Chemistry, by E. Solly, Jun.—An excellent work on a most important and interesting subject. It contains the substance of a series of articles which appeared originally in the *Gardeners' Chronicle*, and excited so much interest and attention that it was thought advisable to republish them in a separate and more complete form. The "object is to give such an elementary sketch of the science as should enable those ignorant of the subject more readily to comprehend the works of the various authors who have written on Agricultural Chemistry."

First Catechism of Geography, by the Rev. T. Wilson.—Very short and very dull.

List of New Books.—The National Atlas, by A. K. Johnston, with illustrations, by Dr. H. Berghaus, and Dr. G. Kombst, folio, 8*l.* 8*s.* hf-morocco.—Railway Contracts in France, 8vo. 2*s.* 6*d.* swd.—Arithmetic for the Use of Schools, by Rev. J. W. Colenso, M.A. 12mo. 4*s.* 6*d.* bds.—The Pitman's Pay, and other Poems, by Thomas Wilson, post 8vo. 4*s.* cl.—A Key to the Exercises in Rowbotham's German Grammar, by C. A. Fielding, 12mo. 2*s.* 6*d.* cl.—The Self-Instructing Latin Grammar, by W. Jacobs, 12mo. 1*s.* swd.—Intellectual Arithmetic, with Key and Plates, 8th edit. 18mo. 2*s.* sheep.—Trimmer's (Mrs.) Outline of Ancient History, new edit. 18mo. 2*s.* 6*d.* hf-bd.—Jamaica, its Past and Present State, by the Rev. J. M. Phillippo, post 8vo. 8*s.* 6*d.* cl.—Letters from New York, by Maria Child, post 8vo. 10*s.* 6*d.* bds.—Chambers's Cyclopædia of English Literature, Vol. I., 8vo. 7*s.* cl.—A Treatise of Mechanics, by S. D. Poisson, translated by Rev. H. H. Harte, 2 vols. 8vo. 28*s.* cl.—Lectures on Polarized Light delivered before the Pharmaceutical Society, by Dr. Pereira, 8vo. 5*s.* 6*d.* cl.—A Treatise on Photography, by N. P. Lerebours, translated by J. Egerton, post 8vo. 7*s.* 6*d.* cl.—Elementary Principles of the Laws of England, by Guthrie, 8vo. 18*s.* cl.—Some Remarks on Lancashire Farming, by L. Rawstorne, fc. 8vo. 4*s.* cl.—A Prayer Bell for the Universal Church, by W. C. Perry, fc. 8vo. 3*s.* cl.—Mee's Manual of Knitting, Netting, and Fancy-Work, oblong 16mo. 5*s.* 6*d.* cl.—Ernald, or the Martyr of the Alps, fc. 8vo. 6*s.* cl.—Rules for conducting the Practical Operations of a Siege, 1 vol. 8vo. 12*s.* cl.—The Child's own Annual for 1844, fc. 8vo. 3*s.* cl.—The Book of Games, or School Boy's Manual, 8vo. 3*s.* 6*d.* cl.—Address to a Medical Student, 18mo. 3*s.* 6*d.* cl.—Rural Scenes, or a Peep into the Country, new edit. 18mo. 2*s.* 6*d.* cl.—Remarks on the Book of Psalms as Prophetic of the Messiah, post 8vo. 8*s.* 6*d.* cl.—Gallery of Antiquities from the British Museum, by Arundall and Bonomi, 4to. 2*l.* cl.

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BRITISH ASSOCIATION.

[We thought it better last week to complete our report of proceedings in the Sections, and to reserve till to-day the address of Dr. Robinson at the close of the meeting, and the report by Prof. Forbes, on the Mollusca and Radiata of the Ægean Sea].

Dr. ROBINSON observed that it had been intended that he should on this, the last evening of the meeting, present to the Association a summary of the sectional proceedings during the week, and under ordinary circumstances he might have been enabled to discharge the task by the help of the secretaries of the Sections. But though this meeting was not so numerously attended as many of those which had preceded it; though circumstances which he deeply regretted had deprived them of the presence of Brisbane, of Brewster, of Fleming; though England had not furnished her full contingent, and some of her greatest names were among the absent; yet were it to be measured by the degree in which it had contributed to advance our great object, none ever was fuller. In the Section to which he peculiarly attached himself, up to the last moment they had been fully occupied; the case was the same, he understood, in the others, and that of Natural History had attained an eminence which it never reached before. Besides the contributions of known and tried members, they had found at Cork a number of intelligent and ardent votaries of science, of whom as he acknowledged with delight the energy and talent, so he hoped that this visit of the Association would not merely be an additional stimulus to them but also a guide, pointing out to them the lines of knowledge where most remains to be explored, and the not less important information of how much has already been achieved. In such a profusion of materials it soon became obvious that to select on any principle of comparative merit was impossible, without far passing the time which they could be expected to bestow; but that he might not be entirely deficient he had chosen from the mass three subjects, to which he would invite their special attention, two entitled to that distinction from their important bearing on the industrial resources of Ireland, the third remarkable, not merely from its relating to his own peculiar pursuit, but also from its being one of the proudest triumphs of mechanical skill and inventive intellect ever won, and as such, a glory to his country.

The first is a method of representing by contour lines on maps, the inequalities of a district's surface, which Capt. Larcom exhibited to the Mathematical Section. He supposed the members were well acquainted with the maps of the Ordnance Survey; of which it might well be said that among such works they stand pre-eminent for the accuracy of the triangulation on which they are founded, and the precision with which its data have been given by the engraver. They however only give their results on one dead level; the altitudes above the sea of a few points on each townland are indeed inserted, but these fail to convey to the mind any distinct conception of the undulations of the ground, much less are they sufficient to guide the operations of the common road maker, or the civil engineer. For obtaining a notion of an uneven surface, some system of relief or shading has always been found necessary, and it has been esteemed as of the utmost importance to give this shading such a definite character that it might serve not merely as an indication but a measure. The officers of the survey appear to have exhausted the subject; and some of the specimens which were submitted to the Section deserve to be brought before you. A model obviously gives a distinctness of conception, and speaks to the eye in a way which no drawing can attain, and can be afforded nearly as cheaply as a map, by forming from it an electrotype concave metallic mould, which serves as a die to stamp paper. The embossed plans so obtained are both beautiful and durable, but have the defect of not affording distinct lines of level, as is done by another kind of model invented by Lieut. Bennet, R.E. Suppose a maritime tract is to be represented. A square of card paper is the sea plane. Conceive now a section of the land made by a horizontal plane at the height of ten feet, it will intersect all that rises above that in a variety of curves whose position and shape are given in the survey. Cut these out in the same card paper, and paste them in their proper places on the base plane. Let another section plane be taken at twenty feet, repeat the cutting out and pasting, and so on. You will now build up in steps a model of the ground, nearly similar to that already spoken of, but every step will give you a levelling in which the thickness of the paper is ten feet of height. If now, looking down on such a model, you conceive the various edges of the papers let down to the base plan and marked there, you will have a contoured map. When the ground rises rapidly, the contour lines will of course be close together, and form a dark shading: when the slope is more gradual they are remote; and even for much greater intervals than ten feet, they show the character of the ground most completely. The value of them is however of a much higher order than this. Suppose for instance it is required to form a road between two places, one 100 feet, the other 300 above the sea, and ten miles asunder. Here besides the power required for the distance, there is also that required to lift the load 200 feet. This will be about $\frac{1}{1000}$ of the other, if the ascent be uniform, and will scarcely affect the transport. But if in reaching the proposed point four or five eminences are surmounted, some perhaps more elevated than the terminus, if instead of shortening the journey by passing them, it is actually increased, there needs no proof of the wasteful expenditure of power, or in other words of capital and industry, which is thus caused, and which, if its monied value were estimated through all Ireland for a year, would be astounding. The same application of it avails, and even more powerfully, for canals and railroads; and it must be a matter of congratulation to those who feel that a perfect internal communication is to a nation the arterial system of its industrial life, carrying throughout the feeling of health, that three of our chief Sections have obtained from the Association an application to government requesting its insertion in the maps of the Ordnance Survey. He had heard at a meeting of the influential inhabitants of Cork, for the purpose of establishing a line of railway to Dublin, from a distinguished engineer, the president of the Mechanical Section, that the information which he then laid before them would have involved an outlay of 2000*l.* but for those maps, even in their present state; and it was easy to estimate how much their worth would be enhanced by the proposed addition.

The second object to which he would invite their attention, was the announcement read to the Mechanical Section, of the successful trial of a new system of railway traction, called the Atmospheric, at Kingstown. They were, of course, all acquainted with the common locomotive engine, a machine which, with all its marvellous results, has many defects. Its weight and fearful momentum require immense strength in the road on which it travels. A slope, which would not check a mail-coach, brings it to a stand. The injury which it receives from its own violent concussions, make its maintenance in action ruinously expensive; its tractive power diminishes rapidly with its speed, so that the latter is limited by necessity, and much more by economy; and too many fatal accidents have shown that, like the demon slave of an Arabian tale, it is ready to destroy its masters. In another system, the train is drawn by a ponderous rope extending miles: its friction and inertia are formidable objections, the attainable speed is still more limited, and the chances of fracture and delay even greater. But in this atmospheric traction the rope is of air, it cannot break; its velocity is practically unlimited, for none will consider as a limit the 600 miles per hour of theory! What difficulties may attend an invention tried for the first time, none can exactly foresee; but two of its advantages are so obvious, as to make this trial one of the greatest interest. From its power of ascending considerable slopes, it will apparently make unnecessary the expensive cuttings, tunnels, viaducts, and embankments, which (especially in a country like Ireland) virtually prohibit the present railroads. The Kingstown apparatus could draw a train of seven tons at fifteen miles per hour on an incline where a locomotive could barely keep stationary its own weight. In the trial, as reported to the Section, when working at half speed, it has effected 28 miles up 1 in 100. This, therefore, fits it for some parts of the island, especially the northern, where a common railroad would be scarcely practicable, not less than the means of working it by water instead of steam, and thus obtaining from the boundless power which is now wasted in most of our valleys that enlarged intercourse, which will open a way for wider and more important applications of it. But its most distinctive character is the absence of danger: its velocity is under the most perfect control; no perilous element is near the passenger, and collision is impossible. Therefore, if experience confirm the result of this first trial, the week of our meeting will form a conspicuous epoch in one of the most remarkable chapters of the history of the human race; and as they who have brought it up to this point of success are Irishmen, as it promises to benefit Ireland more especially, and in particular this very city, he trusted that this notice would be received with indulgence.

The third relates to the improvement of the reflecting telescope, by which his countrymen, and above all the President of the Association, have in the last few years been so honourably distinguished. From the interest excited by the commencement of a discussion in Section A, which was interrupted by the officers being obliged to attend a committee, he thought a brief notice might not be unwelcome here. The eye fails to perceive distant objects for two reasons,—their apparent minuteness, and their faintness. Both these are obviated by the telescope: its object glass or mirror forms a highly illuminated picture, as in the camera obscura; and this can be magnified by the eye-piece in proportion to its brightness, a proportion depending on that which the objective part bears to the pupil of the eye. Therefore, with instruments equally perfect in execution, the power depends on the diameter, and all improvements ultimately relate to that. Now, in the refracting telescope, when the objective part is of glass, we very soon reach a limit, from the impossibility of obtaining this substance in large masses sufficiently perfect for optical purposes. There is not in existence an object glass of 16 inches aperture, nor he believed four of 12; and their cost might be estimated, from the fact, that a disc of unwrought flint glass was now offered for sale, 8 inches diameter and 1 thick, at the price of eighty guineas. We are therefore obliged beyond these limits to avail ourselves of the principle of reflection; but here also we meet with difficulties that seem scarcely surmountable. The material of specula is easily procured, but it is perhaps the most untractable with which a workman ever meddles: harder than steel, but so brittle that a slight blow will shiver a large block of it to fragments, a slight trituration grind it to dust; it can scarcely be shaped by the common processes of the founder, and a very small warmth incautiously applied will split a large mirror. And the delicacy of the figure, necessary for perfect action, is scarcely to be conceived; quantities of space, which would elude all other measurement, are in this way made evident, so that the precision of the operation must be almost infinite. The form resulting from the common method of grinding and polishing these specula is that of a sphere, which, though easily attained, is useless, because its edge has a shorter focus than its centre; the curvature must, therefore, decrease in receding from the latter, so as to concentrate all in one point. Between this figure, called the parabolic, and the spherical, there are many intermediate, and all imperfect; but the extreme difference is so slight, even in Lord Rosse's gigantic telescope of six feet aperture, that if the two surfaces touched at their vertex, the distance at the edge, would not exceed $\frac{1}{70000}$ of an inch, a space which few can measure, and none without the microscope. Up to the size of six, or perhaps nine inches diameter, these difficulties are overcome by skilful workmen; but very few have ventured beyond the latter limit, and still fewer succeeded, so that in that field Lord Rosse stands alone. Even Sir William Herschel himself is no exception; his twenty-feet telescopes, of 18 inches aperture, being comparatively diminutive; and the forty-feet, of 4 feet aperture, however honourable to the astronomer and the king who constructed it, must be regarded as a failure. That so high a problem should have been mastered by one of Dr. Robinson's countrymen,—by one whose attainments are an honour to his high rank, an example to his equals,—an instance of the perfect compatibility of the highest intellectual pursuits with the most perfect discharge of the duties of domestic and social life,—gave him a pleasure which he could not conceal, and which he would express more strongly

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were its object absent. The improvements made by Lord Rosse might be described as four, including a multitude of minor points, of which it might be said that none were the result of accident; they flowed from a series of experimental inductions, perfect in their kind, but which time would not permit him to detail. The first was in casting the specula. From what he said before of their material, it would be easily conceived, that without especial precautions it would infallibly crack in cooling. Of the three attempts by Sir W. Herschel to cast the four-feet speculum, two failed, though it was far below the true standard of four chemical equivalents of copper to one of tin. Others who have operated on *it* have not been more fortunate; it either cracks in the mould, or has a dull and porous surface, which makes it useless. Lord Rosse forms that surface of the mould which gives the reflecting face, of iron hoops, packed on edge, and turned to the spheric figure of the speculum—so close that they retain the liquid metal, so porous that the air which it entangles can escape. It chills and solidifies at once a small depth of the face; the sides of the mould, which are of sand, cool it more slowly, and the ultimate and dangerous contraction acts only on the back, which is cast open. The arrangement seems excessively simple, but *it never fails*. Of course, the speculum, which is tough at a high temperature, is transferred before it becomes brittle to an annealing furnace, and gradually cooled. The second change is in the position of the speculum: all other opticians, as far as Dr. Robinson knew, had it above the polisher. By reversing it, Lord Rosse gained many important advantages: he could examine its figure as the polishing proceeded, without removing it to the telescope—no trifling job, when it is near a ton weight: by placing it in a cistern of water kept at the mean temperature, he made the process free from the uncertainty caused by the friction, heating, and softening the pitch of the polisher; and by supporting the speculum on the identical levers which were to bear it, when acting in the telescope, he avoided all change of figure. Were a mirror accurately figured with its face downward, the mere act of reversing will unquestionably injure its performance, for it bends by its own weight. The slightest local pressure will turn a well-defined star into a blot or a comet; and this absolute identity of support in the two cases is of essential necessity, though never before thought of. The third is the machine which gives the movements requisite to obtain the parabolic figure. It is a remarkable fact, and an evidence of the correctness of the result, that Dr. Green, a native of this city, should have been led by his experiments to the same combinations: they consist, according to Lord Rosse, of, 1st, a stroke which carries the polisher ⅓ of the diameter of the mirror; 2nd, a transverse stroke 21 times slower and 0.28 of the same diameter; 3rd, a rotation of the speculum, performed in the time of 37 of the first strokes; and 4th, a rotation of the polisher in the same direction, about 16 times slower; and if these proportions be observed, the machine will do the rest; it scarcely requires to be watched, and if it be only arrested when the polish covers the surface, it is found that whether that be six inches diameter, or three feet, the figure is true. But as the curvature of the surface is not uniform, the shape of the polisher must change while it is produced. This instrument is made of cast iron covered with pitch, and coated with peroxide of iron. The change can only occur by the lateral spreading of the pitch, and to allow of this it had been usual to cut in it grooves regulated by the experience of the optician, and renewed as they fill up. Instead of this arbitrary plan, Lord Rosse has grooved the polisher itself, so as to break it into insulated and definite portions, and thus he reduces every part of the operation to precise conditions. Dr. Robinson apologized for such an imperfect sketch of these inventions, but he regretted still more that he could not venture to detain his hearers by telling them of the wonders which they had unfolded, and of the three-feet telescope actually employed at Parsonstown, the most powerful that has yet been pointed to the sky—of the light which it has already thrown on some of the most mysterious objects in the heavens. Never, wherever directed, had he looked into it without seeing its field crowded with stars; those wonderful clusters when a whole universe is condensed into a speck, become in truth a "heaven of heavens"; and the dim and problematic nebulæ break up into stars, and show indented and irregular outlines which even the Herschels, with their till now unmatched instruments, had failed to perceive. The moon must be seen with this telescope to conceive its power; the spectacle could not be described; but he hoped that some of the great geologists before whom he spoke would avail themselves of the opportunity of studying in our satellite some of the works of that mighty agent whose workings in our own planet have been less powerfully manifested, and marked by other influences. The counsel might seem strange to some; but it would cease to surprise when he told them that with this telescope a building the size of the one in which they were assembled would under favourable circumstances be easily visible on the lunar surface. He had hoped to be able to announce to them still more remarkable results from the six-feet telescope, but unfortunately it is not yet completed; that pleasure he trusted was reserved for him at York; and he must conclude with a grateful acknowledgment of the attention with which they had listened to so long and tedious an address. One thing only he would add: the effects of the British Association are not confined to the British Islands or to the mere collection of scientific facts; it occasionally exercises a moral influence still more important. One of such results has been the establishment of an Italian Association, an event which must be hailed with joy by all who have visited that delightful country. In reading an invitation which he had received to join the meeting of this year he was struck by the term employed to express it, "Adunanza"; the word implies from its etymology "a making one," and how precious is the lesson which it reads us. In these annual assemblings, we may or may not add much to the domain of Intellect; we may deceive ourselves in supposing that we carry away ourselves an increased excitement to the pursuit of knowledge, or that we have given to others an encouragement or motive to increased exertion; but this cannot be denied, that they make us know and love each other,—that they cherish and develope the noblest portion of our nature.

Report on the Mollusca and Radiata of the Ægean Sea, and on their Distribution, considered with reference to Geology. By Edward Forbes, Prof. Bot. King's Col. London.

This Report, which was drawn up at the request of the British Association, is the result of eighteen months' research in the Ægean Sea, and on the coasts of Asia Minor, during the greater part of which time daily observations were made, and numerous explorations of the sea-bottom conducted by means of the dredge in all depths of water between the surface and 230 fathoms. During the progress of the inquiry, the author was attached, as naturalist, to H.M. surveying vessel *Beacon*, and received every possible assistance from Captain Graves and his officers, without whose active co-operation the results could not have been obtained. The objects of the inquiry were, firstly, to collect and define the several species of Mollusca and Radiata inhabiting the Eastern Mediterranean; secondly, to ascertain the conditions under which those animals live, and the manner in which they are associated together; thirdly, to ascertain whether species known only as fossil exist in a living state in depths and localities hitherto unexplored; and to compare species and the associations of species now living in that sea, with the fossil species found in the neighbouring tertiary strata.

The first part of the Report is devoted to an enumeration of the species, with an account of the range of each in depth, and the ground on which it lives. The marine animals of the Ægean, although they were the subjects of the studies of Aristotle, had been but little studied in modern times until the coming of the French expedition to the Morea, to which a staff of naturalists was attached. The number of species recorded by the French has been greatly increased by Prof. E. Forbes, that of fishes being doubled, more than 150 species of mollusca being added, and numerous radiata, articulata, and amorphozoa recorded, of which classes there was no previous account. Of the animals which especially form the subject of this Report, nearly 700 species were observed, of which catalogues have been prepared, with tables showing their distribution. The second part of the Report treats of the causes which regulate the distribution of the mollusca and radiata in the Ægean, and of the several regions of depth presented by that sea. Eight distinct regions, each presenting its peculiar association of species, were defined between 0 and 230 fathoms. The most superficial of these, although the least extensive, having a depth of only 2 fathoms, is most prolific in animal and vegetable life, and most various in mineral character. The second region ranges from 2 to 10 fathoms, the third from 10 to 20, the fourth from 20 to 35, the fifth from 35 to 55, the sixth from 55 to 75, the seventh from 75 to 105. The eighth exceeds in extent all the others combined, ranging from 105 to the lowest depth explored, and presenting a uniform mineral character throughout, and a very peculiar Fauna. Certain species were found to range through several of these zones, and two through all. It was found to be a law—that the extent of the range of a species in depth is correspondent with the extent of its geographical distribution. On the other hand, species having a very limited range in depth were found to be either peculiar Mediterranean forms, or such as are extremely rare in the Ægean, but abundant in more northern seas. The testacea of the Ægean are for the most part dwarfs, as compared with their analogues in the Ocean, and the number of medusæ and zoophytes are comparatively small. Below the fourth region in depth the number of animals diminishes as we descend, until, in the lowest part of the eighth region the number of testacea was found to be only 8, indicating a zero in the distribution of animal life at probably about 300 fathoms. In the upper regions the more southern forms prevailed, whilst those of the lower zones presented a northern character, indicating a probable law—that in the distribution of marine animals, regions of depth are equivalent to parallels of latitude. The colours of testacea were found to become more varied and vivid in proportion to their proximity to the surface. The representation and replacement of specific forms by similar but not identical species, has been long recognized in time and in geographic space. During the course of these researches, a corresponding succession and replacement of forms by similar forms was discovered in depth. Each species attains a maximum in developement of individuals, and gradually diminishes in numbers as we descend; but before its disappearance in many genera, a representative species commences, attaining a maximum after the disappearance of its predecessor, and then, in like manner, diminishing to a minimum and disappearing. Genera are, in like manner, represented and replaced by corresponding genera. This is true equally with vegetables as with animals. Green fuci were found as deep as 55 fathoms, and millepora extends its range to 105 fathoms. The third division of the Report is devoted to the geological bearings of the author's Ægean researches. A few testacea, hitherto known only as fossil, were found by him living in the Eastern Mediterranean. They were all tertiary forms, and were either species of which but few examples have been found fossil, though abundant in a living state, or such as are abundant fossil, while but a few stray specimens were taken alive. In the former case the mollusc is in its maximum now, in the latter it is dwindling to its minimum, and will probably soon become extinct. The definition of the regions, and the determination of the associations of species, afford a means by which to determine the depth at which a stratum containing organic remains had been formed; and the data embodied in the Report tend to show that inductions from organic remains as to climate are fallacious in geology, unless the element of depth be taken into consideration. By this latter test, the bay of Santorin, now more than 200 fathoms deep, was shown to have had a depth of only between 20 and 35 fathoms previous to the uprising of the island of Neokaimeni in 1707. This was ascertained by an examination of the animals imbedded in the sea-bottom upheaved during the eruption.

Among the geological phenomena now in progress in the Ægean, the following are remarkable and important. The filling of the 8th region in depth by the white sediment which forms its sea-bottom, will produce above 700 feet of cretaceous strata, uniform in mineral character and organic contents; whilst, as the zero of animal life is but little below that region, and the Ægean is probably in a great part of its ex-

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tent more than a thousand fathoms deep, we may have thousands of feet of strata having a uniform mineral character, and without a trace of animal existence. Any oscillations of level, however slight, would produce alternations of strata containing distinct groups of organic beings, with others void of such; and partial alternations of marine and fresh-water beds would be formed, a phenomenon now in progress on the coasts of Asia Minor. All this would occur without convulsions or violent catastrophes of any kind. Changes of level, however slight, might cause the extinction of whole genera of animals and plants, of which only such as had hard parts would be preserved. Were the present sea-bottom of the Ægean to be upheaved, whole classes of animals would disappear, and leave not a trace behind to assure the future geologist of their having existed.

ST. PAUL'S.

WINDSOR'S architectural cynosure, St. George's Chapel—for the Castle is a piece of proud masonry, not architecture—after having undergone extensive repairs, has just been re-opened, to the public who pray and the public who pay, on the same narrow plan of accommodation to both as before. Visitors however, we hear, will shortly be granted gratuitous ingress twice per week, Tuesdays and Fridays; the sooner the better—

Bestowing soon
Doubles a boon!

Correspondents meantime are loud in their written outcries against the extortionate demands of show-money made by St. George's Chapel-guardians, whom we must believe sprung from the blood of the old dragon, such a fierce claw do they lay upon every visitor, so fiery and foul a breath do they discharge unless he throws them a sop that would appease Cerberus. Among the complainants, one, we observe, quotes as a rebuke to all rapacious vergers, beadles, sextons, and similar functionaries, the entrance-fee accepted at St. Paul's—twopence. Alas! our diocesan door-keepers cannot accept the compliment with the same right they may the half-groat: it grieves us to dispel this beautiful illusion about sympathetic loftiness of character between our Basilica and its show-men, but truth must be declared—the charge for seeing St. Paul's is *four shillings and four-pence* a head, precisely. Whatever simple ruralists imagine, the gryphons here have claws, and as wide a grasp and as deep a gorge as their brethren beyond the lamps. No! that sublime cupola is not a dove-house, where immaculate creatures perch tier over tier, and pick up the crumbs which passengers drop them; its veritable pigeons are the plucked. A self-denying ordinance among our basilical ciceroni forsooth! Why they never pretended to the twopenny liberality of character awarded them—never made any regulation having in view a monkish vow of poverty, except perhaps one against it. They are orthodox folk, who love full-sized loaves and fishes like their betters, and would accept but two groats less than a crown, current coin of the realm, from St. Paul himself, if he came by chance to visit his own temple. True, for the copper perquisite above mentioned, sight-seers can obtain a complete survey of the floor, and get a nebulous notion of the roof (when there happens to be sunlight at noon in London); moreover, certain marble unseemlinesses, called statues, resembling men whom Gorgon had frightened into stone, are viewable for the same sum; but to see St. Paul's, as a person is said to see St. George's Chapel, would cost what we have stated—about one day's wages of a verger, or respectable cathedral-servant, thus saved to the sacred coffers. We give the authorized tariff of expenses, lest their enormous sum-total, still more than our tropes, might make a reader think we were romancing:—

To view the Monuments and Body of the Church	0*s.* 2*d.*
To the Whispering Gallery and the two outside Galleries	0 6
To the Ball	1 6
To the Library, Great Bell, Geometrical Staircase, and Model Room	1 0
Clock	0 2
Crypt or Vaults	1 0
	4 4

If "Peter's pence" be no longer levied upon our countrymen, here are Paul's pence instead, or rather Paul's shillings. Well might a grave humourist look round as he disburses his last fee, and ejaculate—"Truly an imposing interior!" This tariff, it is manifest, has been arranged with a shrewdness that would not discredit Madame Tussaud, nor any other adroit manager of an exhibition, the entire spectacle being distributed into parts, none of which affords the visitor too much amusement for his money, whilst each decoys him onward from the previous sight to fresh wonders and expenditure. Is there no want of 'Rebecca' in our sacrosanct basilica, where all these toll-gates are set up within the circuit of half a mile? Yet we have left another—a kind of multiple turnpike—unmentioned; and shall give its details, whose ingenious combination even Welsh landlords themselves will acknowledge artistic. Separate charges being affixed to the separate departments, a pilgrim would imagine he might visit any single one among them at his pleasure, but he may find himself perchance, on trial, the victim of his credulous nature, thus: Suppose he has little enthusiasm about "Whispering Galleries," and much about fine architecture, nevertheless he cannot behold Sir Christopher Wren's masterpiece—the *Protestant* plan of St. Paul's—except by a visit (or at least, fee) to both the said whispering place and the model room. If an architectural student or amateur would examine that plan well, and therefore often, he must pay each time—entrance fee 2*d.*, galleries 6*d.*, model room 1*s.*—altogether 1*s.* 8*d.*! This is the case also if his object be the geometric staircase, library, or belfry alone, he must run a similar gauntlet of toll-collectors, each coming down upon him heavier than the last. Yes, what a huge head and shoulders the metropolitan basilica exhibits over all the other churches and chapels of the diocese, in moral as well as physical elevation! What patterns of disinterestedness are its showmen! How they devote their lives for the public advantage—and four-and-four pence per visitor! This is their *oligon-te, philon-te*, the modicum with which, like hard-working heroes of yore, they are content. Self-sacrificers? oh, ay,—"pelicans in their piety"! Then, as each sight finishes, how civil, how sedulous, to inform the visitor—"But two-pence more, and you see the wonderful Clock, sir."—"You are now half way to the Ball, sir; another eighteen-pence takes you up, weighs 5,600 pounds, holds 12 persons, "Arrow-on-the-Ill" visible from it just now, sir; only eighteen-pence additional." He that after these illustrations can believe St. Paul's a tabernacle of whitehanded human cherubim, guarding the sacred treasures, could swallow a camel; he whom the tariff itself does not convince of the reverse, must have a pericranium like the cupola—all wood and lead and emptiness—except its bones. Were indeed Westminster Abbey, which is seeable throughout for sixpence, quoted as a model, perhaps that might possess some claims. But at St. Paul's, Mammon has a statue no less than Howard the philanthropist, and receives worship as fervent there as at Change Alley: reader, if thou seekest his shrine—*Circumspice!* Yet wherefore should we fall foul of the poor mercenaries, or (it may be) the self-formed gang who practise this polite "stop and deliver" system under permission? And even were they responsible, could we hope to make any impression on such pachydermatous animals? It is those who farm the indoor church-tax to these people at a rack-rent, or hire them at no wages as church-servitors, whom we should hold accountable; those who ordain the *ukase* which establishes the exorbitant rates, not those menial officers who enforce it. Having consulted an old London Guide-book (1819) we discover that the charges then averaged two-pence, and made up altogether but 3*s.* 6*d.*, crypt money exclusive; then, likewise, no multiple turnpikes were demanded, but each object could be seen separate, after paying the general admission two-pence. Such has been the progress in liberal spirit accomplished by our civic Dean and Chapter in the fourth of a century! All are, to be sure, impeccable private characters, the very best men alive; no tombstone is large enough (not *Long Meg* itself!) to contain the list of their perfections when deceased; they divide all the cardinal virtues among them, share and share alike, and each leaves at his death his share of them to his successor; but their incorporated merits, by some odd effect of condensement, refute the well-known axiom, and render the whole much less than its parts. Sarcasm aside, what can excuse the tariff above-mentioned? why this imposition of taxes upon self-instruction, these obstacles thrown in the way of popular self-amelioration through the means of self-amusement?

FOREIGN CORRESPONDENCE.

A By-way on the Rhine.

THE last ten years and the Zoll-verein have done much for the Rhine-land: the prying English, too, have helped a little by their money and their curiosity—too much, many will say, to leave room for a single additional written line on ground so beaten. Yet, since I have been a sojourner in the district, I seem to have found matter for a note or two, worth circulation perhaps, as *addenda* and *corrigenda* to certain guide-books in good esteem. After Murray's Handbook (which, by its universal acceptance, bids fair to characterize the Englishman as universally as the beefsteak, or the ejaculation so eloquently descanted upon by *Figaro*), Mrs. Trollope's 'Belgium and Western Germany,' professedly a guide-book, seems sufficiently quoted and consulted by our autumn tourists. Here it lies beside me: an amusing specimen of foreign typography, mutely protesting in favour of copyright, since, even remembering the Italian of the authoress in her recently published Tour, I cannot conceive that blunders and omissions so numerous as fill the Brussels edition originate from her pen. MM. Hauman & Co. then—not the lady—have given the church of St. Jacques, in Liege, to St. Paul; they have omitted all that the English connoisseur *must* have said *apropos* of St. Bavon's church, Ghent, touching the inimitable Van Eyck's picture of the 'Adoration of the spotless Lamb.' But their *lacunæ* in reprinting the pages devoted to the Rhine valley are yet more daring and wholesale. I must mention one or two specially.

At Godesberg—to go no further—much is overlooked. The English, by the way, have got the habit of too generally passing by this station; and the "beautiful sight," or Bellevue, so glowingly commemorated by the genial authoress of 'Widow Barnaby,' is now—more's the pity—as deserted a hotel as a sulky misanthrope would choose to hide in. Yet the views are charming, and the excursions thence endless. One cut out by the Brussels pirates from Mrs. Trollope's *vade mecum*, and very slightingly treated by Murray, will show the pilgrim,—be he of the most easily-fatigued or fastidious order,—as fair a scene as exists. This is the four miles' walk to the ruin of the monastery at Heisterbach. Crossing the Rhine at Nieder-Dollendorf, a rough but practicable carriage track, or better still, a charming wood-walk, brings the traveller into a secluded valley at the foot of the Petrusberg, the steepest of the seven mountains. Here, among swelling corn-fields, warmly sheltered by hills swathed in wood, the holy house had been built by the best judges of comfort and the picturesque—the monks. The gateway remains complete, with the *Wappen* (escutcheon) above the arch, and a gigantic saint in his niche on either side, shaded by two chestnut trees, against the foliage of one of which leans a tall cross. Within this gateway, an avenue bordered with plum and walnut trees, now breaking down beneath their fruitage, opens out into a little meadow. On the left is the ruin—a very small fragment of the choir of the church, peculiar enough in its architecture, and sufficiently singular in the forms of its decay, to stand very high among ruins. The arches are of that Oriental or Moresco form, of which few examples are to be found so far north. A row of pillars, supporting the vault, reminded me of details from the Alhambra, made familiar by drawings. What is left, moreover, is still sharp, fresh, and intact; for it is not Time that has all but obliterated this splendid fabric, but War. Behind the church is the little grave-yard, thickly set with sunken crucifixes, and mossy grey head-stones, whose legend none can read. A more ambitious tomb or two (one a new family mausoleum,) stand about among the rich trees and flowering shrubs which fringe the meadow. A fairer scene for a summer evening's musings, is not to be found. Within the precincts, the grange has been converted into a humble house of resort, where those desiring to see the sun rise from the Oëlberg (the highest of the Siebengebirge), may sleep.

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A stone's throw out of the road from Godesberg to the Ahr valley stands another relic, of which Murray makes no mention, nor, indeed, any other guide-book I have seen,—the great old house of Gudenau, (so spelt by the guide, and possibly, therefore, a Rhenish version of the name). This may be because sight-seers care little for empty rooms, and long passages, and winding staircases,—nay, even for a moat, an oriel, a drawbridge, and turrets *à discrétion*, unless there be besides pictures, or architecture, or a legend, or a prospect. Yet surely, in a strange land, the very arrangement of chambers and their decoration is a glossary upon modes of domestic life differing from our own; while the difficulty of tracing the history of so large a pile is not unwelcome, as giving Fancy scope. At all events, the place, as we came upon it, (not knowing precisely what our ramble was to end in,) was striking enough to repay six miles of gradual ascent among fruit orchards, and meadows, and woods, and *dorfs*, on a day so drizzly as to make any walk rated as a wonder even for English extravagance. The afternoon was closing in, and the wind whistling through the dripping branches of a tall fir avenue, as we entered the first court-yard, under a gateway flanked by two of those dropsical-looking bell-towers, the form of which is as German as the *tourelle* is French. A shrill-voiced, bright-eyed, nimble forester's wife, staring at such foul-weather pleasure-hunters, came out, and too soon handed us over to a far less pleasant *cicerone*—a tailor, who, pipe in mouth, went here and there, now exhibiting a weed-grown terrace flanked with two statues of *rococo* sculpture,—now perilling us, on a rotten drawbridge, over a dank and wide moat,—now marshalling us from chamber of dais to ball-room, for on one floor the chalk marks were freshly visible,—with a phlegmatic and ignorant stolidity thoroughly vexatious. Whose were the arms on the grand escutcheon over the entrance to the second court—what the name of the family that had sold the estate to a Jew, who had sold it to some one else,—what date some curious old arras bore—by whom had been set up a dry fountain of grotto-work in a sort of inner parterre—how many years had elapsed since service had been said and sung in a small dusty chapel—he could not tell. But the castle, though wretchedly dilapidated in parts, and in parts tastelessly modernized, was worth the trouble and the bad weather, as a specimen of a great German house, with its accommodations for sluttish plenty and comfortless magnificence. There were turret rooms, which even sunshine would have made charming,—dark staircases, leading down Heaven knows whither,—suite upon suite of parlours and chambers, sufficient to accommodate a moderately sized fraternity or sisterhood. Above all, the spectacle of so large a building in a corner so out-of-the world, and among roads so bad, even now, suggested the idea that few coaches or chariots had ever entered there, and took us, therefore, back to the palmy days of pillions, palfreys, and long family processions, such as Wouvermanns painted, and a Spindler or a Schopenhauer would have described *con amore*. I will not say that Gudenau is worth leaving the steamer to see, but a sojourner at Godesberg should not overlook it. So much for a couple of sights off the Rhine, which, perhaps, you will have no objection to commend to all whom they may concern. I could mention a dozen more, in proof of the assertion with which I started, that the land is still not wholly exhausted.

OUR WEEKLY GOSSIP.

THE *Times* and the *Herald* have each had leading articles on the letter which we lately published (*ante*, p. 794), addressed by Sir Robert Peel to Mr. Eastlake, as Secretary to the Commission of the Fine Arts, on the possibility of devoting some portion of the New Houses of Parliament to public monuments, to be erected to the memory of men entitled to the gratitude of the country. Most persons, who have at all considered the subject, have long been of opinion that some public building should be appropriated or erected for this special purpose. The absurdity, to say nothing of still weightier objections, is glaring and offensive, of voting large sums of public money for the purpose of erecting monuments in Westminster Abbey and St. Paul's, where they can only be seen by favour and on payment, and from which the public *might be* excluded altogether; but we do not see how the case will be materially altered, if such monuments are to be erected in the New Houses of Parliament. It is a question whether the embellishments already decided on can be fully carried out without causing great delay in the opening of the building for public business. Further, it is very doubtful whether, when completed, the interior—that is, all the embellished parts of it—can be rendered accessible to the public generally, except at rare intervals and under stringent restrictions; more especially as the corridors, though sufficient for their acknowledged purpose, will be much too narrow for public galleries, liable to be crowded with spectators. Other objections present themselves, but enough has been said to arouse attention to the subject.

The National Gallery has again closed its doors for the six weeks annual vacation, and we regret again to be obliged to protest against this very inconvenient arrangement. We have reason to think, that the subject has been brought to the notice of Sir Robert Peel, one of the trustees of the gallery, and that some hopes were held out that the inconvenience would be remedied. This is just the period of the year when certain classes, the London shopkeeper especially, have most leisure to visit the gallery, and it is both absurd and contrary to the practice of all government offices wholly to close the gallery in order to give the officers a vacation. By engaging an extra attendant, it would be quite easy to arrange that one officer should take his holidays at a time, instead of all taking them at once.

A correspondent, who believes that we take an interest in the public enjoyment of parks and pleasure grounds, writes with regret, to beg us to notice that the public are now wholly excluded from Oatlands Park, through which they have enjoyed right of way almost from time immemorial, and to warn those who take "days' excursions out of London" into the neighbourhood of Walton and Weybridge, of the fact. He says that the exclusion must be some act of petty tyranny, probably without the sanction of Mr. Ball Hughes, or sanctioned under some misrepresentation, because the house is at present without any occupant, (Lord Francis Egerton having removed to Cobham,) and is only inhabited by some half-dozen of the Duke of Sutherland's laundresses.

The bishops of Belgium have issued a manifesto against the swarm of books of bad moral tendency daily reprinted (chiefly from the French) by the Belgian press. The extraordinary cheapness of these works has given them a wide circulation, and the evil seems to be rapidly spreading. The bishops also call upon the clergy of the country to form libraries, for free circulation among the people. One library, which has been already formed, by donations exclusively, in Brussels, for this purpose, is said to have lent during the past year upwards of 30,000 volumes.

The sculptor Schwanthaler is now occupied on two statues, of the size of life, of Huss and Ziska. They are to be cast in bronze, and deposited in a Bohemian Walhalla, which is to contain statues of famous Bohemians, and is being formed by a private gentleman at Lobich near Prague.

The publishing world in Germany seems almost as dull as our own. Among the few novelties which are announced are a Universal History from the conjoint pens of the well known historian Schlosser and Dr. Kriegk, a writer of some repute in Frankfort.—Jügel, the chief Frankfort bookseller, is publishing a work entitled the Rhine Album, to contain seventy steel engravings of the chief points of interest on the river. A new poet, Geibel, is also causing some sensation. He is strongly opposed to the rationalist poets, and also to the so-called poets of liberty, as Herwegh. His poems are written in easy verse, and are at times very brilliant. *Au reste*, with the exception of the manifold rationalistic writings with which the German press is teeming, there seems nothing stirring. We may, however, mention as an indication of a growing spirit of intolerance, of which the continental papers have recently furnished several instances, a piece of petty tyranny which has made some noise in Frankfort. It seems that a society of vocalists in that city, called the "Liederkranz," engaged in getting up a memorial to Mozart, and giving frequent concerts for that purpose, has refused admission as a member to a Jew, on the ground of his religious belief. This act of intolerance has driven Speyer, a well known composer, and president of the "Liederkranz," out of the society, and has induced several influential Jews to withdraw their subscriptions to the Mozart Memorial. We need not say that acts like these can further the interests neither of religion nor science, and least of all should have proceeded from musicians, who are indebted for some of the most beautiful compositions in their art to Jewish writers.

The results of the last journey made by the celebrated archæologist, Karl Ottfried Müller, are in the course of publication at Frankfort-on-the-Maine. The first Part, which is already published, contains 'The Antiquarian Collections of Athens'; the second will comprise in it the architecture and sculpture of that city; and the third will contain an account of the author's travels in the Morea and Rumelia.—Moritz Retzsch has just issued another series of illustrations, having for their subject 'The Merry Wives of Windsor.' They are, however, inferior to his former works. The Falstaff is a mistake from beginning to end, being rather the hopeless sot than the witty profligate. There are many graceful figures, especially in the scene with Herne the hunter, but we have seen them all before in Mr. Retzsch's previous Outlines.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

RE-OPEN TO THE PUBLIC.

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SCIENTIFIC AND LITERARY

BOTANICAL SOCIETY.—*June.*—J. Reynolds, Esq., Treasurer, in the chair. Mrs. M. Stovin presented specimens of *Anemone ranunculoides*, found *wild* in a wood near Worksop. The conclusion of a paper 'On the Groups into which the British Fruticose Rubi are divisible,' by Mr. E. Lees, was read. It was there stated that the barren stem offers the best, if not the only plan, of discrimination in subdividing Rubi into groups, especially if the erect or arched mode of growth, and continuance of vitality, be also taken into consideration. And in this view the differences resolve themselves almost entirely into the perfect smoothness, the glaucosity, or greater or less degree of hairiness, and the glandulosity of the barren stems. Commencing then with *R. cæsius*, and ending with *R. idæus*, it will appear that seven groups are easily separable from each other, passing from one into the other in a very natural manner. These, at all events, may be considered the smallest number of species into which our Rubi can be classed without confounding really different things. 1. *Cæsii.*—Having the barren stem round, bloomy, covered with unequal prickles, trailing, rooting. *R. cæsius* and its various derivatives. 2. *Glandulosæ.*—Barren stem angular, hairy and prickly, setose, very glandular, arched or trailing, rooting. *R. radula* of Weihe and Nees, Kœhleri, fusco ater, &c. 3. *Villicaulæ.*—Barren stem angular, very hairy, but without glands, prickly, arched, or decumbent, rooting. *R. villicaulis* W. and N., *R. leucostachys*, Smith, &c. 4. *Fruticosi.*—Barren stem angular, glaucous, prickly, arching, rooting. *R. fruticosus* and *discolor*. 5. *Nitidi.*—Barren stem angular, almost smooth, with a few prickles, rooting rarely. *R. affinis, nitidus, rhamnifolius, &c.* 6. *Suberecti.*—Barren stem angular, very smooth, nearly erect, not rooting. *R. suberectus*, Anderson and Smith, *R. plicatus*, W. and N., and *R. fissus*, Lindley. 7. *Idæi.*—Barren stem round, wdony, covered with innumerable small dilated prickles, erect. *R. idæus* and varieties. The paper was accompanied by numerous specimens, which are deposited in the Society's Herbarium.

July.—J. E. Gray, Esq., President, in the chair.

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'Observations on Dicranum Dillenii,' by Dr. Thomas Taylor, were read.

August.—J. E. Gray, Esq., President, in the chair. The following papers were read:—'Notice of a variety of *Rosa sarmentacea*, (Wood's) found by Mr. Clarke, near Bridgewater,' by Mr. E. Lees. 'Notice of the Mosses found in the neighbourhood of Bristol,' by Mr. G. H. K. Thwaites. The author enumerated 133 species as indigenous to this locality, some of which were new to the British Flora. The President drew attention to an abnormal form of *Ophrys apifera*, which had been sent to him by a lady from Dorking. The two lower flowers of the spike had two distinct united columns, the upper normal one being rather the longest and over-lapping the other. The upper flowers had three columns united into a single triangular mass; the upper petals of each of the flowers were rather reduced; the lips of the two lower flowers were small, and retained in part the usual character of the flower, but the lip of the top flower was lilac, and exactly resembled the sepals in form and colour. The three sepals of the middle flower were united together nearly to the tip, as was the case with two of the sepals of the terminal flower. The ovaries of all the flowers were of the normal structure. The President stated that the Rev. G. E. Smith had figured an Ophrys with a similar triple column, but his specimen was quite destitute of any lip, and he observed that it might be worth while to examine if this excess of developement of the column was always coexistent with the reduced developement of the lip. He moreover stated that this structure was quite distinct from the monstrosity of this plant described by Mr. His, where each of the three petals was transformed into polliniferous columns.

Horticultural Society.—*Aug.* 15.—R. H. Solly, Esq., in the chair. Sir H. Willoughby, Bart., the Hon. G. F. Hamilton, Gen. Caulfield, Jas. Ackers, Esq., M.P., John Broadhurst, Esq., P. Rolt, Esq., and R. J. T. Tompson, Esq., were elected Fellows. It was announced that the seeds lately brought over by Mr. Hartweg might be obtained by Fellows. Mr. Standish, of Bagshot, exhibited four seedling fuchsias, which he stated to have been obtained in the following manner: Having raised in 1842, from *F. formosa elegans*, fertilized with the pollen of *F. corymbiflora*, some pretty seedlings, these again seeded freely without assistance, and gave rise to the present plants, which showed that this tribe, instead of degenerating like calceolarias, and many florists' flowers, if not crossed, improved considerably. Col. Sowerby sent half-a-dozen very fine peaches, from standard trees, growing in the centre of a house upon the rafters of which Vines are trained; one of the specimens had been produced upon the end of a shoot devoid of a terminal bud: a Banksian medal was awarded. H. Webb, Esq., sent a handsome collection of the dried Ferns of Madeira, beautifully prepared and arranged.

Sept. 5.—R. W. Barchard, Esq., in the chair. R. Osborne, Esq., and W. Ellis, Esq., were elected Fellows. The show of flowers and fruits was unusually good for the time of year; amongst the peaches exhibited were some well-swelled and beautifully-coloured Noblesse Peaches grown by Sir C. Sullivan, which, independent of their great beauty, were interesting from the circumstance of their having been produced by a tree sixteen years of age, which was removed two years ago from a south to a west aspect, and never produced previous to its removal such fine fruit as those exhibited. Mr. Frazer, the gardener, is of opinion that all peach-trees of any size are improved by being occasionally removed and properly transplanted. A certificate was awarded for the peaches.

Entomological Society.—*Aug.*—G. Newport, Esq., President, in the chair. Mr. W. W. Saunders exhibited a specimen of the Australian genus *Cilibe* taken alive in a garden near London; also some small Homopterous insects, which have proved very injurious in oak plantations throughout extensive districts in Scotland, by raising blisters upon the leaves; also specimens of *Phytomyza lateralis*, a small fly which had attacked the petals of the pansy by puncturing them and extracting the colouring matter with their haustellum. Mr. Marshall exhibited a remarkable variety of *Hipparchia Galathea*, of a white colour with all the ordinary markings obliterated. The following memoirs were read: 1. On the insects residing in dead bramble twigs, by Mr. F. Smith. 2. Description of a new species of *Ceria*, by Mr. Saunders. 3. On some new exotic species of beetles belonging to the family *Aphodiidæ*, by Mr. Westwood.

MISCELLANEA

Paris Academy of Sciences.—Sept. 13.—A work on digestion was received from M. Blondlot. The author has directed his attention principally to the gastric juice, which he regards as the principal agent in the functions of digestion. In order to obtain this juice in abundance, and in a pure state, M. Blondlot made an artificial opening into the stomach of a dog, which enabled him to extract the gastric juice, or alimentary substances, at various periods of digestion. In his work he announces that his experiments have been perfectly successful, and that he has a dog on which he made his first essay, two years ago, and which can supply him, he says, in the course of an hour or so, with more than three ounces of pure gastric juice.—A communication on the action of sea water on the material, for foundations, composed of lime and pouzzolane, a sort of Roman cement, and called *béton*, was made by M. Vicat. M. Vicat has ascertained that béton made with artificial pouzzolane undergoes in sea water an extraordinary change destructive to it as a cement; but that this is only the case on the coasts of the Mediterranean, and not those of the Ocean. The author, in his experiments to ascertain the cause of this fact, found that the waters of the Mediterranean contain 7.02 of sulphate of magnesia, whilst those in the Ocean (in the Channel) contain only 2.29. The quantity of hydrochlorate of magnesia is much smaller. M. Vicat points out various modes of varying the composition, according to the locality in which it is to be used.—M. Person sent a paper on the heat required for the generation of vapour in various fluids. He gives this table of the comparative point of ebullition:—Sulphuric acid, 10; ether (chlorhydric), 11; ether (sulphuric), 35.7; brome, 44?; spirit of wood, 66.5; alcohol, 78.8; water, 100; essence of turpentine, 156.8; iodine, 175?; sulphur, 316; mercury, 350.—A paper on the locomotion of man and animals was read by M. Maissiat.

Vocal Phenomenon.—The *Times* informs us that in a recent number of the *Zeitschrift* appears an account of an extraordinary vocal phenomenon. The new musical wonder is a boy, who has the power of emitting three vocal sounds at a time, and can therefore execute pieces in three parts. The fact is attested by two names of considerable weight, Kalliwoda and Mayer, from whom letters are published describing the exhibition, and warranting the genuineness of the prodigy. His voice, we are told, extends over two full octaves, from A flat below the line to A flat above, in the key of G; the lower notes being generally weak, those in the middle stronger, but of harsh quality, while the upper notes are soft, and flowing as those of a flageolet. When singing more than one part the lad is unable to pronounce any words, and can only sing songs of the utmost simplicity as regards the harmony.

St. Mary's Church, Reading.—During the course of last week three very ancient sedilia, of the Early English architecture, were discovered in ruins behind the wainscotting on the south side of the chancel, the fresco painting at the back of them and the encaustic tiles being still in excellent preservation.—*Globe.*

A New Pavement.—A newly invented wood pavement has been laid down opposite the residence of the mayor, in the Rue de l'Ecu. It is a combination of wood and asphalte, possessing seemingly the advantages of both, without the inconveniences of either, being impervious to water, free from danger to horses, and costing 25 per cent. less for carriage roads, and as much as 50 less for foot pavements. Should it answer, we hear it is talked of laying it down hence to Amiens, and running locomotive carriages upon it. It is the invention of Colonel Sir J. Lilly: the cost is said to be about 5*s.* a-yard.—*Boulogne Gazette.*

To Correspondents.—Adélé—J. W.—J. W. L.—G. B. W.—J. L.—received.

If G. H. will refer to the Index, he will find all the particulars he requires of the Antarctic expedition, including a letter from Sir John Franklin (No. 702), and one, with a general summary of results, from Capt. Ross himself (No. 726). Numberless notices have from time to time appeared in the *Athenæum*; and one letter from an officer in March last (*ante*, p. 213), contained an account of the collision to which he refers.

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20	On or before 10th of May, 1838.	£1,000	£19 6 8	£9 13 4
30		1,000	24 8 4	12 4 2
40		1,000	31 10 0	15 15 0
50		1,000	42 15 0	21 7 6
60		1,000	66 11 8	33 5 10

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LONDON, SATURDAY, SEPTEMBER 30, 1843.

REVIEWS

History of Letter Writing, from the Earliest Period to the Fifth Century. By W. Roberts, Esq. Pickering.

THE history of letter writing might be taken as one mode of illustrating the history of mankind, and a surer test of the progress of civilization can hardly be selected than the greater or less developement of this useful art: for art it is. The desire to communicate with distant friends must have arisen with the first separation of families; and occasional attempts to effect some correspondence must have been made before the invention either of alphabets or of regular roads. The frequency, however, and the fulness of this interchange of thought, must have depended jointly upon the possession of a facile and manageable alphabet, and of some tolerable roads with habitations at accessible distances along them. In the first of these necessities is implied the discovery of a light and pliant material for receiving the character, for the rounded or cursive form of letters is closely dependent on the possession of a substance that yields to a rapid motion of the hand. The discovery of paper (whatever may have been the matter of which it was composed) was a great epoch in the history of letter writing, and was a marvellous "easement" to the "absent lover" and the anxious friend. As long, however, as the means of transit continued uncertain and irregular, there was no temptation to writing for trivial purposes; and letters forwarded by special couriers would inevitably be confined to important communications. The establishment of regular posts must have early followed that of extended empires, when military necessities could not fail to turn attention to the means of constant communication with outlying provinces and distant armies. They may even have existed anterior to the invention of alphabets; for not only might verbal communications be thus maintained, but many conventional symbols, less precise than letters, but still sufficiently indicative, might be sent along an established line. The Peruvian government received drawings of the Spaniards, their ships, and arms, immediately on the arrival of those invaders at the coast,—the earliest specimens, we believe, of an "illustrated news." The quipo was another symbolical instrument. The poppy heads of Tarquin were yet ruder, but not less significant expressions of a sentiment. Particular signs, previously agreed on, would supply much military intelligence, without risk of its being intelligible if betrayed by the fortune of war, or the messenger, to the enemy. In early Greece, such a sign was the astragalus, which was broken in twain, and divided by host and guest at parting, as a token between them for the renewal of reciprocal hospitality personally (and probably by their recommendees). It is further probable, that even after the use of alphabets a symbolology, answering the purpose of a cipher, was in request for military correspondence. Such resources, however, are excessively limited in their applicability; and the invention of alphabetic writing must have preceded anything approaching to an extensive interchange of ideas.

It is needless to add, that a permanent government and peaceable rule are indispensable adjuncts to the material causes of a frequent epistolary correspondence. Such is the theory of the subject considered from its *à priori* side, and experience seems pretty accurately to agree in its results. On the other hand, the same diffused civilization, which gave birth to the mechanical facilities of intercourse, developed the occasions for frequent letter writing; and after military and state letters, commercial correspondence may be ranged the earliest in the chronological series. A familiar interchange by letter of personal sentiments and domestic intelligence among private friends, was, in point of fact, a practice of late date in all nations. But the art of letter writing, like all other arts, must have been the result of use and practice. An interchange of state papers must have had its conventional style; and the epistolary treatises of literary correspondents could not but have all the stiffness and formality of professional writing. It was not till trifles came to be discussed, that the easy, graceful, unornamented, but beautiful simplicity of true letter writing could have found an existence. Cicero was perhaps the first Roman who habitually corresponded in any frequency with his friends; and he seems to have been really the first to have reduced the practice to form and elegance. In the stiff and awkward letters of our own ancestors, with their long-winded directions, and more long-winded compliments, we have a vivid picture of the difficulty with which the practice of letter writing is accomplished by the unfrequent correspondent. There is not, perhaps, a more curious phenomenon in literature, than the graceful facility of Madame de Sévigné, whose contemporaries, whether nobles or pedants, were such pompous letter writers.

When once the practice of letter writing became common, the fitness of the epistolary form for the purposes of fiction could not fail to strike; and either as the base of a narrative, or as a mere exercise in the art, the composition of letters supposed to have passed to and from historical personages, became a recognized branch of the lighter literature. The more remote the antiquity of the supposed correspondents, the greater scope was left for the exercise of imagination, both as to facts and sentiments: such would, therefore, be preferably selected. Accordingly, many specimens of this genus existed in Greek literature; and the consequence has been that our author, who follows a chronological order in his illustrations, begins his work with a practical bull,—namely, the account of fabricated letters, which are, of course, no letters at all, but mere literary *jeux d'esprit*. The first of these which occurs are the letters attributed to Phalaris, about which so fierce a controversy once raged. Mr. Roberts (after two or three preliminary chapters on the subjects we have touched upon) commences his account of these letters with a bird's eye view of the debated points of the Bentley controversy, and then subjoins translated specimens of the forgery. He next proceeds to the Pythagorean correspondence, in our opinion still more obviously spurious. He has then a chapter on the letters of Themistocles, Socrates, Xenophon, and other Greeks, ending with Alciphron's epistles, which have no claim to a place in this collection. Then follow Genuine Heathen Greek Epistles —Early letter writing among the Romans— Letters of Cicero—of Augustus Cæsar—Seneca —the Younger Pliny—Letter writing from Pliny to the time of Philostratus (who flourished under Septimus Severus)—thence to the time of Libanius—and from the time of Libanius to that of Sidonius Apollinaris, which closes the volume. To give even the slightest account of the matter contained in seven hundred closely-printed pages would far exceed our limits. It is sufficient to say that the subject is worked out by striking specimens, and occasional comments and illustrations; and that the latter portion of the volume assumes a most decided religious character, as containing the correspondence of the Fathers, on which the author delights to expatiate. As a learned and miscellaneous compilation, the volume is generally commendable, but it is insufferably heavy reading. As a library book, for an occasional dip, or for consultation, it will be more acceptable; but they who expect in it a critical or æsthetic treatise on epistolary style, and the more celebrated letter writers in different ages, will be disappointed. That branch of the subject, however, may be reserved for future publication.

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For those who delight in bibliographical lore, here is information concerning Camden's 'Britannia'—the wonder of its age,—and Sir Robert Cotton's noble collection of manuscripts. In the earlier part of the work the reader will find the letters of Cheke and Gilpin, Ascham, Nowell, Bodley, and Usher; while in the latter portion the familiar names of Tillotson, Prior, De Foe, Swift, Steele, Lardner, Cumberland, and Franklin, come laden with rich, and, in some instances, well-redeemed promise.

The College letters of Strype let us into the domestic economy of a Cambridge student in the reign of Charles the Second. They are addressed to his mother, and form a strange contrast to the letters of "university men" of our own days. The trifling sums on which men maintained themselves at College, and the difficulty many had in mustering even the small amount necessary, will surprise many of our readers. Strype thus writes to his mother about his Commons, which means (we explain for the benefit of the uninitiated) the eating and drinking department of College life:—

"Do not wonder so much at our Commons: they are more than many Colleges have. Trinity itself (where Herring and Davies are) which is the famousest College in the University, have but three half-pence. We have roast meat, dinner and supper, throughout the weeke; and such meate as you know I not use to care for; and that is Veal: but now I have learnt to eat it. Sometimes, neverthelesse, we have boiled meat, with pottage; and beef and mutton, which I am glad of; except Fridays and Saturdays, and sometimes Wednesdays; which days we have Fish at dinner, and tansy or pudding for supper. Our parts then are slender enough. But there is this remedy; we may retire unto the Butteries, and there take a half-penny loafe and butter or cheese; or else to the Kitchen, and take there what the Cook hath. But, for my part, I am sure, I never visited the Kitchen yet, since I have been here, and the Butteries but seldom after meals; unlesse for a Ciza, that is for a Farthing-worth of Small-Beer: so that lesse than a Peny in Beer doth serve me a whole Day."

Notwithstanding a gala day—"an exceeding" as they called it,—now and then, poor Strype begs hard of his mother for one or two delicacies—"a cake and a cheese, and a neat's tongue, or some such thing, if it would not require too much money." "If you are not too straight of money," he writes again, "send me some Orange pills by the woman and a pound or two of almonds and raisins." He thus gives an account of his mode of life:—

"We go twice a day to Chapel; in the morning about 7, and in the Evening about 5. After we come from Chapel in the morning, which is towards 8, we go to the Butteries for our breakfast, which usually is five Farthings; an halfepenny loaf and butter, and a cize of beer. But sometimes I go to an honest House near the College, and have a pint of milk boiled for my breakfast."

We think under-graduates of our days would shrink from the strict rendering of accounts required of the great annalist:—

"I know you expect I should tell you what is become o the money I brought along with me: and I will gladly satisfy you in any thing. Some of it is yet remaining in my hands ,for uses: and I question not but you are well contented I should have some-

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thing laying by mee against necessity. Ten Shillings you know I paid out of it for the Horse I came from London upon. Another 10ˢ I gave to my taylor in part of payment for making my Sute. More of it went for Books, whereupon you see noe Books in my Bill. The remainder you may conclude is in my custody. Excuse, I beseech you, the largenesse of my taylor's Account, and it shall be less for the future. Bed-maker and Laundresse are set down for a whole Quarter: whereas I was absent a Month: so that what my Laundresse hath had overplus the last Quarter, shall be abated her for so much of this Quarter; and so I have turned her off: besides her loosing my linnen and washing dirtily, she hath also grosly abused me, and one or two others; but when all comes to all, hath worst of all abused and besooted herself: and all for a trifle, and most unjustly."

Nor was Oxford life more expensive. Lloyd, Bishop of St. Asaph, thus writes to Dr. Fell, Bishop of Oxford and Dean of Christ Church, begging for the gift of a studentship in that College for a dependent:—

"His poor Father can do nothing for him. And I know none els that will do any thing but myself. Here I keep him with very little charge; but to keep him at the University will be a charge greater than I can bear. But if he has a Student's place, I will strein hard to allow him 20ˡˡ. a yeer, which will give him a competent subsistence. For he eats but one meal a day, & thinks no clothes too mean for him to wear. I never knew one of his age a more perfect Philosopher. Pray my Lord, if you can finde a place for him, let me know when it will require him thether, that I may order things for it accordingly."

A short sketch of the origin of the 'Lady's Diary,' a work so noted in its day, with its contents, may not be unacceptable to the reader. It is given in a letter from Mr. Tipper, the projector, to Wanley, the antiquarian, and is dated Nov. 8, 1703:—

"I received yours, and thank you kindly for your advice and direction, for indeed I know nothing of the manner how a Dedication ought to be made, and what previous caution ought to be used. As for the Ladies Diary, it consists of a Preface to the Fair Sex, containing the Happiness of England under the Reign of Queen Elizabeth and the present Queen; with an Account of the subject of the present and future Almanacks (if any be); then follows a Copy of Verses in praise of the Queen which were actually spoken (with others) at the Maior's Parlour by one of the blewcoat Boys (at the last Thanksgiving day about the Vigo business) with universal applause. Then follows an Account of the Calendar at large. Then the Calendar it self on one side (of each leaf) and on the other side an account of Bills of Fare for each Month, and also Medicinal and Cookery receipts collected from the best authors. Then succeeds the Common Notes of the year, the four Terms, the Times when Marriage comes in and out, the Eclipses, &c. all in one page. After this is the second part of the Almanack, which contains the Praise of Women in general, with directions of Love and Marriage, intermixt with delightful stories. Then ensues the Marriage Ceremonies of divers Nations, together with several Enigmas, some explained and others omitted to be explained till next year (all this second Part is intermix'd with Poetry, the best of the kind to the best of my judgment); lastly is a Table of the Births of all the Crowned heads in Europe, with the time when they began to reign, and how long they have reigned. The Calendar part (I should have noted before) has a great variety of Particulars all at length, *because few women make reflections, or are able to deduce consequences from premises.* The Title-page is to this effect, 'The Lady's Diary or Women's Almanack; containing Directions of Love and Marriage, of Cookery, Preserving, Perfumery, Bills of Fare for every Month, and many other things peculiar to the Fair Sex;' and indeed is the First ever published of the kind. It contains no Secrets of Women, nor any expression to offend the chastest ear. Upon the Title-page is the Picture of the Queen in copper, which I am promised shall be (and I hope now is) very well performed. And thus you have an exact Table of the whole, which tho' it is not all fit for a Queen, yet it is all designed peculiarly for the Women."

In the year 1706, 4,000 copies of this work were printed, and "not one left by New Year's tide."

The following anecdote, regarding De Foe's 'Robinson Crusoe,' is from a manuscript of Thomas Warton's, now in the British Museum. Such was contemporary gossip; as if De Foe had never written anything but 'Robinson Crusoe':—

"Mem. Jul. 10, 1774. In the year 1759, I was told by the rev. Mr. Benjamin Holloway, rector of Middleton Stoney in Oxfordshire, then about seventy years old, and in the early part of his life domestic chaplain to Lord Sunderland, that he had often heard Lord Sunderland say, that Lord Oxford, while a prisoner in the Tower of London, wrote the first volume of the History of Robinson Crusoe, merely as an amusement under confinement; and gave it to Daniel De Foe, who frequently visited Lord Oxford in the Tower, and was one of his Pamphlet writers. That De Foe, by Lord Oxford's permission, printed it as his own, and encouraged by its extraordinary success, added himself the second Volume, the inferiority of which is generally acknowledged. Mr. Holloway also told me, from Lord Sunderland, that Lord Oxford dictated some parts of the Manuscript to De Foe. Mr. Holloway was a grave conscientious clergyman, not vain of telling anecdotes, very learned, particularly a good orientalist, author of some theological tracts, bred at Eton school, and a Master of Arts of St. John's College, Cambridge. He lived many years with great respect in Lord Sunderland's family, and was like to the late Duke of Marlborough. He died, as I remember, about the year 1761. He used to say that Robinson Crusoe, at its first publication, and for some time afterwards, was universally received and credited as a genuine history. A fictitious narrative of this sort was then a new thing."

We have among these letters more than one from Swift, asking for preferment.

"Pray, my Lord, desire Dr South to dy about the fall of the Leaf, for he has a Prebend of Westminster, which will make me your neighbor, and a sine-cure in the Country, both in the Queen's gift, which my friends have often told me would fitt me extremely; and forgive me one word, which I know not what extorts from me; that if my Lord President would in such a juncture think me worth laying any weight of his Credit, you cannot but think me persuaded that it would be a very easy matter to compass: and I have some sort of pretence, since the late King promised me a Prebend of Westminster, when I petitioned him in pursuance of a recommendation I had from Sir William Temple."

To descend a little later in history, we find Franklin giving an account to Sir Joseph Banks of the first balloon—"An experiment of a vast globe sent up into the air, much talk'd of at present, and which, if prosecuted, may furnish means of new knowledge."

The Abbé Mann, many of whose letters to Sir J. Banks are quoted in this volume, though stated in the 'Biographie Universelle' to have been a native of Austrian Flanders, was by his own account an Englishman, born in Yorkshire. Early in life he became a Romanist, and received some promotion in the Church. His letters contain a good deal of gossip regarding the Revolution.

The Zurich Letters. Translated and edited for the Parker Society, by the Rev. H. Robinson, D.D. A third volume of Letters may as well be disposed of at once.

When Bishop Burnet passed through Zurich, in 1685, he saw among the archives of the Dean and Chapter, a vast collection of letters written either to Bullinger or by him, which filled several folio volumes, and, being written by many distinguished Protestant exiles, who had been banished from England during Mary's reign, and returned on the accession of Elizabeth, they were naturally supposed by Burnet to contain "a great many particulars relating to the history of the Reformation." He and Strype have already published a few of these letters, but the collection is now for the first time given to the public.

The custom of the age required that the correspondence of these grave ecclesiastics should be conducted in Latin, but the feeling which pervades every one of their letters is thoroughly English; we refer to the hearty good will which the writers bear to their correspondents, and the plain and undissembled manner in which they express their feelings towards enemies. Without trenching on the province of the theologian, we may be permitted to express our regret at the evidence before us, that men who could make all allowance for the many failings of their friends, could not see anything but unmixed evil in their opponents. It is but too evident that much of the fire which burnt in the bosoms of these zealous men, was derived from other sources than that sacred temple, for the purification of which they so earnestly contended. No language of love and reverence seems to them too strong when writing to their friends, as for instance—"Farewell, my father, my pride, and even the half of my soul." "Hail! again and again, most illustrious and very dear Gesner." "It would give me the greatest pleasure to see even a dog from Zurich." And Jewel says to Peter Martyr:—

"Though, whenever I think about you (as I certainly do every hour of my life, and should be very ungrateful if I did not,) I am delighted at the very thought and remembrance of your name; yet when I read your letters, I seem to myself to be at Zurich, and in your society, and in most delightful conversation with you, which indeed, believe me, I value more than all the wealth of the bishops."

But when theological adversaries come in the way, they receive but little mercy:—

"As to your expressing your hopes that our bishops will be consecrated without any superstitious and offensive ceremonies, you mean, I suppose, without oil, without the chrism, without the tonsure. And you are not mistaken; for the sink would indeed have been emptied to no purpose, if we had suffered those dregs to settle at the bottom. Those oily, shaven, portly hypocrites, we have sent back to Rome from whence we first imported them. * *

"We found at the beginning of the reign of Elizabeth, a large and inauspicious crop of Arians, Anabaptists, and other pests, which I know not how, but as mushrooms spring up in the night and in darkness, so these sprung up in that darkness and unhappy night of the Marian times."

Parkhurst, lamenting the "skirmishes and contentions among the reformers," adds, "May the Lord grant an end (*finem*) to these things, and a halter (*funem*) to the Papists."

No one can peruse these Letters without collecting from them numerous instances tending to prove that the physical condition of society has wonderfully improved since those times. What would an English traveller now think of a journey of fifty-seven days to Zurich? Jewel says—

"So wretchedly were we delayed by the badness of the roads, that it was with some difficulty that, on the fifth day after, we arrived at Strasburgh.—We have not yet heard what Sandys, Horn, and our other friends have been doing in England. Nor indeed is it to be wondered at; for, having left Strasburgh on the 21st of December, they would hardly be able to reach Antwerp in twenty days after, because the Rhine being frozen over would prevent their travelling by water."

In this railroad era it is almost impossible for us to understand Jewel when he says, writing from London, "The Queen is now a *long way* off in Kent," or Parkhurst, when he speaks of the great distance of Norwich from London. The volume abounds with complaints of the delay and risk connected with the transmission of letters. Jewel, for instance, thus exculpates himself from the charge of "forgetfulness or dilatoriness:"—

"I have indeed written to you *three* letters since

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my return to England; which I perceive, however, had not reached you at the time you wrote. And it may be, as is often the case, that they are either loitering somewhere or other, and are, like religion among ourselves, reposing in listless inactivity, or else have been lost on the road."

But "letters" were not the only proofs of good will and affectionate remembrance which these brethren in exile sent to each other. The comparative penury to which many of them were subjected, rendered very acceptable to the receiver the small donations which were transmitted by those who had to say with Jewel, "As yet not the slightest provision has been made for any of us, so that I have not as yet abandoned the device which I designed for myself at Zurich, a book and a cross;" or, "as yet nothing more has been imposed upon me than the name of Bishop." "From our country there went a few ells of broad cloth to make your reverence a gown," or "a few Italian crowns," and from Zurich there came back in return the most welcome present of a new polemic treatise, which would "cut the foe down to his saddle-tree." Foxe sends "some beer" to his friend Henry Bullinger, which present went from Basle, where the martyrologist sojourned, to Zurich.

Let it not, however, be supposed that the 'Letters' are entirely taken up with trifles such as these. The Tigurine Epistles carefully record those events which have so powerfully influenced the destinies of succeeding ages; they are full of all kinds of polemic matter; they touch upon court intrigues, duly recording the movements of "the Queen, a most discreet and excellent woman;" they detail the gradual decline and downfall of the adherents of Mary, as Bonner, Feckenham, Pate, Story, Cole, and Watson; they give the objections of the Puritans, "who would have the church purged from all the dregs of Popery;" in a word, they leave unnoticed very few of the great political and religious facts of English history from 1558 to 1590.

In the extracts which we have yet to give, we shall leave the trodden highways of history, and indulge ourselves in a ramble along a few of its less frequented paths.

We have in these letters many examples of the superstitious feeling of the age. Jewel writes to Peter Martyr thus:—

"On the 7th of May the great spire of my cathedral at Salisbury was, not merely struck, but so shattered by lightning, that a continued fissure was made from the top for sixty feet downwards: consider whether there is anything ominous in this circumstance. It so happened that I had not yet arrived there: had I done so, so foolish and superstitious are men's minds, that all this mischief would have been ascribed to my coming. I shall, however, go thither to-morrow, and put my hand to the plough."

And Bishop Parkhurst authenticates the following tale:—

"A certain young Dutch woman about seventeen or eighteen years of age, a servant of the preacher of the church at Norwich, was, during a whole year, miserably vexed by Satan. In all her temptations, however, and dilacerations, she continued stedfast in the faith, and withstood the adversary with more than manly fortitude. At last, by God's help, the devil being overcome left her, and almost at the same instant attacked the son of a certain senator, whom he also tormented in a most incredible manner for some weeks together. Public prayers were offered in the city by my direction, and a fast proclaimed until evening. The Lord had mercy also on the boy, and overcame the enemy. The boy was thirteen or at most fourteen years old, and, for his age, well versed in the scriptures, which, stedfast in faith, he boldly launched forth against the enemy. The Lord liveth, by whom this boy and girl, of a weak constitution in other respects, were enabled to overcome so great and terrible an adversary."

Again, Jewel records the observations on the marvellous effects of a bad season:—

"There has been here, throughout the whole of the present year, an incredibly bad season both as to the weather and state of the atmosphere. Neither sun, nor moon, nor winter, nor spring, nor summer, nor autumn, have performed their appropriate offices. It has rained so abundantly, and almost without intermission, as if the heavens could hardly do anything else. Out of this contagion monstrous births have taken place; infants with hideously deformed bodies, some being quite without heads, some with heads belonging to other creatures; some born without arms, legs, or shin-bones; some were mere skeletons, entirely without flesh, just as the image of death is generally represented. Similar births have been produced in abundance from swine, mares, cows, and domestic fowls. The harvest is now coming on, rather scanty indeed, but yet so as we have not much to complain of."

The notices given of individuals who were either friends or foes of the Reformers, are often curious; and, frequently, the career of a particular person may be traced through several letters. An unhappy illustration is the case of Richard Smith, Regius Professor of Divinity at Oxford, who wrote in favour of the Celibacy of Priests. We have him first in the 4th letter:—.

"Your renowned [antagonist] Smith, the patron of chastity, has been taken in adultery, and on that account is ordered to retire from the theological chair, by a new practice, and without a precedent, as the like was never done in Mary's time."

Then in the 19th:—

"But your friend Smith, what has he done? you will ask. Can any good thing come out of Nazareth? Believe me, that he might retain his old consistency, he has now at last recanted for the fifth time! The silly man, when he saw religion change, changed his habit, and forthwith prepared to take refuge in Scotland; but while he was loitering on the borders, he was apprehended, and brought back from his travels. And now this grave personage, this prop and support of religion, has come over to us, deserted all his party, and become all of a sudden the most inveterate enemy of the papists. Go now and deny transubstantiation, if you can."

And last of all in the 34th:—

"Smith has gone into Wales, where, they say, he has taken a wife, with the view, I suppose, of refuting all your arguments. However this may be, he boasts of his grey hairs and empty head. He now keeps a victualling house, and gains his livelihood by a hired tavern, despised by our friends and his own; by those who know him, and those who do not; by old and young, by himself, by every one."

Among the most curious parts of these letters are to be classed the many expressions from the pen even of the Bishops, which show how uneasy all parties were, and how incomplete in their minds was the religious change that had been effected. Elizabeth was considered only half a Protestant by many of them, and "the Queen's little silver cross" forms a great stumbling block to those who thought that every vestige of Popish practice and ceremonial should be swept away.

The following extract from a letter written by the great apologist of the Church of England, John Jewel, to a no less celebrated man, Peter Martyr, shows how anxious and feverish the minds of the Reformers continued to be, even under the powerful Protestant Queen:—

"Religion among us is in the same state which I have often described to you before. The doctrine is everywhere most pure; but as to ceremonies and maskings, there is a little too much foolery. That little silver cross, of ill-omened origin, still maintains its place in the queen's chapel. Wretched me! this thing will soon be drawn into a precedent. There was at one time some hope of its being removed; and we all of us diligently exerted ourselves, and still continue to do, that it might be so. But as far as I can perceive, it is now a hopeless case. Such is the obstinacy of some minds. There seems to be far too much prudence, too much mystery, in the management of these affairs; and God alone only knows what will be the issue. The slow-paced horses retard the chariot. Cecil favours our cause most ardently. The bishops are as yet only marked out [for promotion], and their estates are in the meantime gloriously swelling the exchequer. Both our universities, and that especially which you heretofore cultivated with so much learning and success, are now lying in a most wretched state of disorder, without piety, without religion, without a teacher, without any hope of revival."

Again, the same writer says—

"The scenic apparatus of divine worship is now under agitation; and those very things which you and I have so often laughed at are now seriously and solemnly entertained by certain persons, (for *we* are not consulted,) as if the christian religion could not exist without something tawdry. Our minds indeed are not sufficiently disengaged to make these fooleries of much importance. Others are seeking after a *golden*, or, as it rather seems to me, a *leaden* mediocrity; and are crying out, that the half is better than the whole."

Of all the moderate party of the Reformers, the Apologist speaks the plainest. He evidently distrusted the Queen. "The Queen," he writes to Peter Martyr, "declines being styled the head of the church, at which I certainly am not much displeased;" "but," says Bishop Parkhurst, writing to Bullinger, "she willingly accepts the title of governor, which amounts to the same thing."

The feeling with respect to the retaining any of the vestments worn by the Papists, is well expressed in a letter from Thomas Lever to Bullinger, in which he gives a melancholy picture of the paucity and ignorance of the clergy at that time (1560):—

"In the injunctions, however, published by the queen, after the parliament, there are prescribed to the clergy some ornaments, such as the mass-priests formerly had and still retain. A great number of the clergy, all of whom had heretofore laid them aside, are now resuming similar habits, and wear them, as they say, for the sake of obedience. There are indeed but few of us, who hold such garments in the same abhorrence, as the soldier mentioned by Tertullian did the crown. But we are not ignorant what occasion the papists will take from thence, as a cause of stumbling to the weak. For the prebendaries in the cathedrals, and the parish priests in the other churches, retaining the outward habits and inward feeling of popery, so fascinate the ears and eyes of the multitude, that they are unable to believe but that either the popish doctrine is still retained, or at least that it will shortly be restored. Many of our parishes have no clergyman, and some dioceses are without a bishop. And out of that very small number who administer the sacraments throughout this great country, there is hardly one in a hundred who is both able and willing to preach the word of God; but all persons are obliged to read only what is prescribed in the books. Thus indeed is the Lord's harvest very abundant among us, but the labourers are very few."

Our readers may not be unwilling to hear Bishop Jewel's opinion on a contest which has been revived in our own times. We allude to the use of the surplice in church ministrations:

"The contest respecting the linen surplice, about which I doubt not but you have heard either from our friend Abel or Parkhurst, is not yet at rest. That matter still somewhat disturbs weak minds. And I wish that all, even the slightest vestiges of popery might be removed from our churches, and above all from our minds. But the queen at this time is unable to endure the least alteration in matters of religion."

Another mooted point of the present times, the use of candles on the altar, was debated, it seems, at the time of the Reformation. Bishop Parkhurst writes thus to Bullinger:—

"I wrote you word that the cross, wax candles, and candlesticks had been removed from the Queen's Chapel; but they were shortly after brought back again to the great grief of the godly. The candles heretofore were lighted every day, but now not at all. The lukewarmness of some persons very much retards the progress of the gospel."

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There are a few notices of Mary Queen of Scots, who, as a Catholic, was feared and hated by the Reformers. Bishop Jewel thus speaks of her:—

"The Queen of Scots, an exile from her country, is, as you know, here in custody; with sufficient honour indeed, yet so as that she cannot raise any disturbances. This is she to whom Pope Pius not only freely promises Scotland, but England likewise; for he hopes that a woman, a catholic, a murderer of her husband, and an adulteress, will have great influence in the restoration of popery!"

Bishop Parkhurst gives the following account to Bullinger of the murder of David Rizzio and the birth of James the First:—

"In the month of March an Italian, called Signor David [Rizzio], skilled in necromancy, and in great favour with the queen of Scots, was forcibly dragged out of her chamber in her presence, and died wretchedly pierced by many stabs. A certain abbot was wounded at the same place, and escaped with difficulty, but died of his wounds shortly after. A monk named Black, a Dominican friar, and a chief man among the papists, was killed in the court at the same time.

Seized by black death, this blacker knave
Descended to the gloomy grave.

The lords of the council, who were then assembled in one chamber, to consult about some matters of importance, when they heard of these massacres, (for they had no previous suspicion of anything of the kind,) quickly betook themselves to flight, some one way, some another; some threw themselves out of the windows at the risk of their lives, and thus escaped. The queen of Scots has brought forth a prince; and whereas heretofore she had no great regard for her husband, I know not for what reason, she is now on the best of terms with him. She has lately received into favour the lord James, her brother, by the father's side, whom she formerly detested; and not only him, but, as I hear, all the evangelical leaders. I wish it may be true. The gospel, which was lulled to sleep for a time, is again raising its head. While I was writing the above, a certain Scottish refugee, a good and learned man, has informed me, that the queen was brought to bed ten weeks since, but that the child is not yet baptized. On my asking him the reason, he replied, that the queen will have her son baptized in the high church, and that many masses are to be celebrated. But the people of Edinburgh will not allow this: for they would rather die than suffer the detested mass to insinuate itself again into their churches. They are afraid however of her calling over auxiliary troops from France, that she may more easily overwhelm the gospellers. Let us entreat God for our pious brethren. She ordered some pious nobleman to turn Knox, who was residing with him, out of his house. May the Lord either convert or confound her!"

With this we must conclude. The value of this edition is increased by its being furnished with a good Index of proper names.

REPEAL SONGS OF MUNSTER.

Songs, Ballads, and Skellig Lists. Cork, Hely.
The Spirit of the Nation. Dublin, Duffy.

SEVEN years have elapsed [*Ath.* No. 472] since we introduced the Munster Melodies to our readers as specimens of "a new school of poetry, a new system of civilization, an original code of laws, and a language so purely native that it has not yet submitted to the fetters of grammar." The Munster Muses have not been idle during this interval, but unfortunately they have changed the character of their strains; they have become controversialists and politicians, staunch advocates of Romanism and Repeal, claimants to the gift of prophecy, and not unfrequently garnishing their predictions with bits of personal satire. There are those who attribute this change to the influence of the Kildare Street Society's schools: they tell us that the Catholic scholars being compelled to conform so far to Protestant rule as to read the Scriptures daily, regarded this requisition as a tax imposed upon education, a badge of inferiority maintained in the spirit of ascendancy, and a mode of effecting that proselytism which the Society publicly disavowed; and that bitterness and personality first began to manifest themselves in the Munster Melodies just as the generation trained in the Kildare Street schools began to take an active part on the busy stage of life; and certain it is that ballad-controversy has largely increased wherever attempts have been made to set aside the national system of education in order to establish schools on more exclusive principles. A new generation, trained chiefly in the national schools, is just beginning to appear in public life; its most striking peculiarity is, that it is more purely English in language and habits of thought than the Anglo-Irish themselves. In localities where nothing but Gaelic was spoken some years ago, it is now exceedingly rare to find any one between the ages of twelve and twenty-five who does not speak English, and who does not use that language in preference, because it is the language in which he has learned to think. Even in remote rural districts, it is commonly said that Irish has become as rare as English was some twenty years ago. The change in this respect is confirmed by the testimony of the ballad-venders; they say that there is now scarcely any sale for the ballads written in native Irish, and exhibit the assortments which they furnish to itinerant retailers for fairs and markets, in proof that the English language is fast establishing itself in every part of the country.

The little work which we have named at the head of this article appears a very fair exponent of the literary taste of the generation entering upon life, while the Repeal songs and controversial ballads of the broad sheet, form at least as accurate an index to the taste of the generation by which the busy stage is at present occupied. Thus viewed, the contrast between them appears striking. We say nothing respecting the political or religious character of these songs, but looking merely to their moral and intellectual bearing, it is impossible not to see that the older ballads exhibit a vagueness of idea, and recklessness of expression, that characterize men wanting something, but not exactly knowing what, while the songs of *The Nation*, which are universally popular with the youth of Ireland, and indeed almost exclusively the poetry read by all between the ages of sixteen and twenty, display an earnestness and vehemence, with occasional bursts of fiery energy, which could only result from fixed and determinate resolution.

The first ballad to which we shall direct attention includes a prophecy which is to have its fulfilment in the present year, and is entitled 'The Distressed Maid of Erin!' Its style belongs to the old school of Munster Melodies, when candidates for the office of hedge-schoolmaster were compelled to recite some ballad of their own composition as a proof of their qualifications. On these occasions it was their custom to use words "of learned length and thundering sound," with very little attention to their meaning or appropriateness, and to adorn the verse with classical allusions of the most recondite nature, so as to amaze the rustics with the profundity of their learning. O'Healy, the author of the following song, is one of the last survivors of this school; he unites in his person the qualifications of mathematical teacher, village bard, and land-surveyor:—

You Nine sublime, receive my petition,
Pity my condition, and raise my ambition
With a few scrolls those lines to compose,
So I now ardently implore your assistance,
To inspire me with a flow of eloquence,
All in consequence of a droll song I mean to compose,
Touching and tracing a fair maid's brilliancy,
Who interrogated the state of my country,
And that has bewilderod my dreams incessantly,
Lulled on a couch in sweet repose.

This immaculate creature had sure astonished me,
Embower'd by God's decree beneath an aspen tree,
On a seat sedate, in majestic state,
The mother of Cupid I thought her to be;
But she soon attracted me up to vanity,
And in a strange heat my heart did beat;
Had I by leases the places of residence
Of Lord Doneraile or Hely Hutchinson,
I'd sell them by mortgage and all by articles,
To chase a hare on her golden estate.

Could I but cope with Homer's eloquence,
To each distant settlement, fearing no detriment,
Her mode in prose I'd quickly transpose;
Then Hector and Jason would fawn on her personage,
So would Achilles vie with Hercules,
In rowing ashore my love to export;
Those champions would fight with great animosity,
The bravest by right to enjoy her majesty,
The valleys with harmony echoing equally,
Each home stroke with a sounding report.

This prolific dale I ranged for curiosity,
With civil authority and kind urbanity,
Saying hail! my wandering maid,
And suffer'd no great delay in perplexity,
But now her dexterity cheats my fidelity,
Her native state, profession and trade;
Are you the Parnassian part of the family,
Who through ancient wars exchanged her lenity,
And caused such calamity drowned in eternity,
By her regression of aid in Babylon's shade?

Or are you the lightsome Dido or Proserpine,
Or the Queen who voluntarily did accompany
And was decoyed by Paris to Troy,
And left many a list to muster her energy,
Deranged by jealousy in pausing soliloquy,
Trying once more his rights to enjoy?
If you be a sporting roving frolicker,
From Paphos' grove, for the use of foreigners,
With kind hospitality and officious philanthropy
I'll supply you with blisses of joy.

Bless me, O'Healy, your tedious inquisition,
In a composition, would pierce the disposition
Of the wild and wise of the feminine kind,
It makes me deny to be Dido or Proserpine,
Or the Grecian consort, who most unfortunately
Despised and left her husband behind;
In the annals of fame my name is inserted free,
Tho' big-belly'd bears had thought to convert me,
For James had neglected, and William subjected me
Alongside the Boyne, where I was confined.

Indeed, sir, I'm a maid that's weak and languid,
A sighing young damsel that's teased by fanatics,
My bones are broke—I'm tormented full sore;
The year twenty-nine had partly vanquished;
The doings of Calvin were then examined,
And be it known from the post of sweet Donoughmore
That the year forty-three will relieve all our agony,
As Saint John the Divine has divined in his prophecy,
From that year out, no more animosity—
And so forth—there's an end to my scroll.

Another prophetical song is entitled 'A Dialogue with the Ruins of an Old Monastery.' It is not destitute of literary merit; though the rhymes are frequently rugged and imperfect, there is an harmonious flow in the run of the verse. Some of the sentiments are borrowed from Ward's Hudibrastic History of the Reformation, of which several cheap editions have been published in Dublin, and have proved very good speculations.

In the year twenty-four I took a short tour
On the beautiful shore of Old Erin,
To view her dear plains and her clear winding streams,
Which Providence framed so ensnaring;
The nightingale nice with his harmonious voice,
Made Nature rejoice in each station:
This enchanting scene on our island so green
Made me surely esteem Paddy's nation.

For a churchyard was near, then my course I did steer
Where a few silent tears I vented;
To see the sad state of those buildings so great,
Their awful defeat I lamented.
When I thought on that clan that invaded our land,
Whose impious hands caused vexation,
And strove by all means like the cursed ancient Danes
To gall the true remains of our nation.

Quite silent I mused, my mind being confused,
To behold the abused holy temple,
All wrecked and defaced by a profligate race,
That on virtue and grace long have trampled;
My heart it did bleed on beholding the weeds
Spring up where good deeds once were stationed,
And the ivy, alas, all hung round where the Mass
Had been read to each class in our nation.

Said I, noble pile, then who did you defile?
Or why are you spoiled or deformed?
Or what wicked crime have you done in your time,
That here you're declined, mocked and scorned?
Now answer me sure, have you been impure,
Or loaded the poor with taxation,
Or tore life or land from the creature called man,
Thus bewildered to stand in our nation?

In low solemn strains spoke the holy remains,
With language quite plain and sincere then,
Now since it is so that you would wish to know,
The cause of my woe, I'll declare then:

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A licentious knave, that is now in his grave,
Old Harry, a slave to temptation,
My altars profaned and my ornaments gleaned,
And my clergymen slain thro' the nation.

But tell me, I pray, what caused him to stray,
That once did obey and respect you?
Was he not your friend, and your faith defend,
When Luther, the fiend, did reject you?
He stood for your cause, your maxims and laws,
Which gained him applause in his station.
Can it be the case that he acted so base,
For to bring such disgrace on the nation?

Kind sir, it appears, that when he lived near
To twenty long years with his wife, sir,
He got quite enchanted with a comely young dame,
Which was the sole means of his strife, sir;
To Rome he applied but his suit being denied,
He then stepped aside from salvation,
And barbarously slew every person he knew,
That to popery was true in the nation.

Your words strike a dart thro' my poor sinful heart,
Which makes me to smart in great torment,
Because that each man did'nt rise thro' the land,
For no human hand should lie dormant,
But all gather round this domestic clown,
And straight pull him down with impatience,
That left you forlorn, all split, wrecked and torn,
That once did adorn our nation.

My dear worthy sir, to attempt for to stir,
Would only incur the displeasure
Of our Saviour dear, who was mocked, scoffed and jeered,
And flogged most severe beyond measure;
When nailed to a cross without any remorse,
By merely the dross of creation,
His Father he called for to pardon their fall,
A lesson for all through each nation.

That structure then said, My friend, don't be dismay'd,
The church that Christ made will reign victor,
Hell's gates can't prevail, tho' they do her assail,
Pursue well my tale in the scripture.
St. Matthew explore the 6th chapter o'er,
The 18th verse in its station,
Will prove that she'll shine to the last day of time,
Both pure and divine thro' the nation.

Another specimen of prophetic controversy is an imaginary dialogue between a handsome new Roman Catholic chapel, now in progress of erection, and its neighbour, old Shandon church. This chapel is one of the lions of Cork; it was projected by Father Mathew, and all the subscriptions were collected by his individual exertions:—

A Discussion between a Church and a Chapel.

One morning early, as day was breaking,
Being in the charming sweet month of May,
When Flora's mantle had decorated
The fragrant plains all in rich array;
The lofty mountains I could survey them,
The purling streams and the river clear—
The crystal fountains and billows rolling,
Where ships were sailing from far and near.

I being reconciled with the sweets of nature,
I was preparing to take my way,
Till overhearing a conversation,
A while occasioned me to stay:
Being a discussion in that place had taken,
Between new neighbours, near to Cork town,
About the chapel founded by Father Mathew;
But Shandon Church it began to frown.

This Church it broke out from its silence,
And in great violence to the Chapel said,
What spark are you that stand behind me?
My friends and neighbours you have betrayed,
My predecessors you did inveigle,
To renegade from their native home,
Where my ancestors are clad in earth,
And are still remaining 'till the day of doom.

The prudent Chapel soon made answer,
And was not angry, nor yet confused:
Madame, sitting in your pomp and grandeur,
I beg the favour to be excused;
Tho' here I 'm standing both poor and naked,
I do inveigle nor flatter none—
I was erected by true Milesians—
My ordination is the Church of Rome.

Don't you remember, in former ages,
When you were naked as well as me?
Till by Church cess you did invade us,
Oppressing creatures with tyranny;
The tithes and taxes that you were craving,
We freely give you, tho' not your due;
They did belong to the Priests and Jesuits,
Whose ordination from Christ was true.

The holy Temple that began by David,
Was bare and naked awhile, like me,
Till by King Solomon it was supported,
A house of prayer and great dignity:
It was Christ began my first foundation,
To the end of days I will firm stand,
And with open arms I will receive
All Adam's race with the cross in hand.

The holy Scripture it clearly shows us,
The wicked forces of heresy
By King Pharaoh were then supported,
To the law of Moses would not agree,
Till with a plague they were afflicted,
With snakes and serpents throughout the land;
The Israelites they were pursuing,
The sea consumed them by God's command.

The tithes and taxes will be defeated,
And the Proctor's race will soon stand still;
The three hundred years the Serpent gave them,
Are clearly traced now by Columbkill;
When you are a shelter for owls and ravens
To perforate and reduce your walls,
Then I will flourish each morning gaily,
With joy-bells echoing, my flocks to call.

The first beginning of this new Chapel,
Was in eighteen hundred and thirty-three;
It will soon be finished by the subscribers,
And all those tyrants then must flee;
There pious Christians will flock in numbers,
To heal their souls at this blessed ground,
To have the benefit of the Christian prayers,
Till the Judgment day, when the trumpets sound.

To bring those verses to a conclusion,
I won't intrude on the Muses nine:
Good Christians all that now peruse them,
I hope you'll excuse my stupid mind.
One request I am earnest craving,
The fervent prayers of both old and young,
For my assistance to gain salvation,
And all true members of the Church of Rome.

Turning from the controversial to the purely political songs, we find it no easy matter to select the most illustrative from the pile before us. Perhaps, after all, popularity is the safest guide; and we shall give precedence to that which has gone through an unparalleled number of editions, during the few months that have elapsed since its publication.

Erin go Bragh.

Air—'Exile of Erin.'

Once more pray assist me, ye bards of those ages
Who stroll round Parnassus and thirst for renown;
Assist me, ye Muses, ye Graces, and sages,
In those simple verses I'm going to pen down.
Then, then to the subject, to me so endearing,
I fling forth my weak simple talents and a',
In praise of my country, my green mantled Erin,
The land of O'Connell, sweet Erin go bragh.

O! Erin, my country, thou land of great splendour,
The relics of greatness are seen through thy plains,
O witness the ruins of thy buildings and grandeur,
And think on the time great Brian beat the Danes.
Yes, yes, thou'rt the land of Burke, Sheridan, and Grattan,
Great Sarsfield, Moore, Curran, and Mathew, agra,
And holy Saint Patrick, whose name is so pat in
The hearts of the offspring of Erin go bragh.

Then, why should we be dragg'd thro' each mire and channel,
By proud haughty Britain—have we no resource?
Yes, yes, we've our leader, immortal O'Connell,
And to none we're inferior in physical force;
A teetotaller's a man that was ne'er beat in battle,
He could handle the gun, and the sword he could draw,
And tho' bullets should whistle, and cannons should rattle,
He'd be true to the cause of old Erin go bragh.

Tho' the Tories of England with vile names may taunt us,
And call us a rabble, and our priests ruffians vile,
Yet the time it will come when they surely will want us,
And then they must give us our own little isle.
For in spite of John Bull, then fair Freedom's unfurl'd,
We're backed by our friends, tho' they're far awa';
And the theme of the freemen, all over the world—
O'Connell, Repeal, and sweet Erin go Bragh.

Then rouse you, Milesians, arouse from your slumber,
And lash to the helm the ranks of Repeal;
Arouse you, Teetotallers, six millions in number,
Since liberty's wafted along on the gale.
Oh! where is the Irishman who'd be unwilling,
When to him the famed Repeal warden should ca'
To spare for his country one small annual shilling,
To carry Repeal for sweet Erin go bragh?

So now, as I mean to make a conclusion,
Long life and success to our virtuous Queen;
May her reign be in peace, without any confusion,
For she's well disposed towards the island of green.
Put an end to all strife, and away with disunion,
And let all your actions be inside the law,
And let your watch-word be Repeal of the Union,
O'Connell, brave Grattan, and Erin go bragh.

Another song, to the popular air of Ballinamona Oro, takes up the cause of the dismissed magistrates, in the following strain:—

Honour and glory to you, my Lord Ffrench,
On the Irish woolsack will soon be your bench,
Then a fig for that despot—a disgrace to the wig;
O his name it would shame poor Nell Flaherty's pig.
Singing Ballinamona Oro,
Ballinamona Oro,
Ballinamona Oro,
Repeal and O'Connell for me.

There's another old wizard, he is playing a trick;
Too proud to resign, so poor fellow took sick;
Such intricate jokers the world never saw:
They disappointed poor Roden, and they bother'd poor Shaw.
Singing, &c.

Now for Booby Bernard, a rogue or a fool,
From the hot-bed of faction—the old Brandon School—
He was like one overtaken by thunder and hail,
When trumpet-tongued Bandon it shouted Repeal.
Singing, &c.

The poor bard concludes with an allusion to the mishap of one of his brethren, and at the same time assigns a curious cause of confidence in his own escape from similar misfortune:—

O yet, with all our vaunting, 'tis strange for to tell,
A ballad-singer last week was confined in Clonmel;
But my song I will sing, and I fear no fellow's frown,
We have now Repeal Lawyers in every town.
Singing, &c.

Every repeal demonstration and monster meeting has been duly chronicled in song; that of Tara Hill has been the most celebrated, as might have been expected, from the associations of the locality with the history of Ireland, previous to the Anglo-Norman invasion. The following is the best of the score devoted to celebrating this display:—

Draw near, you Irish hearts of oak,
You brave old Tara heroes,
The chain that binds us must be broke,
In spite of all those Neroes.
O'Connell gives you great applause
Throughout this Irish nation;
You're foremost in Hibernia's cause,
In quest of liberation.

CHORUS.

Hurra for Dan and noble Steel,
The pride of Erin's nation:
In spite of Wellington or Peel,
We'll gain our liberation.

On Tara's hill, the other day,
Five hundred thousand did assemble;
Teetotallers did sweetly play,
Our foes for to make tremble;
The roads were neatly arched with green,
Our flags hoisted in rotation,
Three cheers were given for the Queen,
And four for liberation.

When gallant Dan to Tara came,
Our boys did bravely cheer him,
He roused the hearts of old and young,
That assembled there to hear him.
He'll surely free us from the yoke,
If our aid we freely lend him;
You would think it was an angel spoke,
For the Clergy did attend him.

Think on the words of noble Steel,
Of the Protestant communion;
To our enemies he'll never yield,
Until we repeal the Union.
He tells us if we all unite,
In spite of all alarms,
We'll surely gain the glorious fight,
Without the force of arms.

Kilkenny, Cork, and Limerick too,
Call for the rights of Granua;
Tipperary showed what they could do,
In Cashel and in Nenagh:
Five hundred thousand on the plains,
Demanding liberation.
Not half that number swept the Danes
Far from our Irish nation.

God bless our Queen—long may she reign;
What foe dare to offend her?
Granua's sons with swords and guns
Are ready to defend her;
Long live each man that joins with Dan—
No matter what communion;
But in spite of all the Tory clan,
He will repeal the Union.

Passing over the songs recording O'Connell's progresses, though sorely tempted to quote that which describes his triumphal entry into Cork, we turn to one of a different character, which is not less popular within the sound of the bells of Bow, than it is amongst those who listen to the bells of Shandon:—

The Poor Irish Stranger in London.

O pity the fate of a poor Irish stranger,
That wandered thus far from his home,
I sigh for protection from want, woe, and danger,
But I know not which way for to roam;
I ne'or shall return to Hibernia's green bowers,
Where tyranny has trampled the sweetest of flowers;
They gave comfort to me in my loneliest hours,
But they are gone—I shall ne'er see them more.

With wonder I gazed on the high lofty mountain,
As in grandeur it rose from its lord,
And with sorrow beheld my own garden yielding
The choicest of fruits for its board;
But where is my father's low cottage of clay,
Where I've spent many a long happy day,
Alas! has his lordship contrived it away?
Yes, 'tis gone—I shall ne'er see it more.

When the sloe and the berry hung ripe on the bushes,
I have gathered them off without harm,
And I've gone to the fields where I've shorn the green rushes,
Preparing for winter's cold storm;
I have sat by the fire of a cold winter's night,
Along with my friends, telling tales of delight;
Those days gave me pleasure, and I could invite—
But they're gone—I shall ne'er see them more.

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O Erin, sad Erin, it grieves me to ponder
The wrongs of thy injured isle;
Thy sons, many thousands, deploring do wander
On shores far away, in exile.
But give me the power to cross over the main,
America might yield me some shelter from pain,
I'm only lamenting while here I remain,
For the joys I shall never see more.

Farewell then to Erin, and all those left weeping
Upon thy disconsolate shore;
Farewell to the grave where my father lies sleeping,
That ground I will ever adore.
Farewell to each pleasure—I once had a home,
Farewell—now a stranger in England I roam;
Oh give me my freedom, or give me my tomb,
Yes, in pity—I'll ask for no more.

The world has borne testimony to the wisdom of the statesman who preferred the power of making a nation's ballads to that of making a nation's laws; we have given specimens of the ballads which, from their extensive circulation, appear to be the exponents of popular feeling in the south of Ireland. From the way in which most of them refer to the repeal of the Union, it appears that they have no very definite idea of the real nature and effects of such a measure; they seem to regard it as a mysterious something by which their grievances will be redressed, and the elements of prosperity in the country developed for the benefit of its inhabitants. This is sufficiently manifest in the following stanzas:

We have noble members to stand to our cause,
To obtain for Granua her just rights and laws;
Keep sober and steady, and then I go bail
That Dan gets for Ireland a speedy Repeal.

That trade it may flourish in Ireland once more,
We'll have peace and plenty as we had before;
Each man for his labour well paid he must be,
So we'll live in contentment in Erin ma chree.

From these ballads it is also evident that the cry of Repeal has been taken up, not so much for its own sake as because it has been recommended by the leader; praises of O'Connell are more numerous and more hearty than aspirations for Repeal. To such an extent is vagueness of object combined with strong personal attachment to the leader, that in one song the highest praise given to the Goddess of Freedom is that "she is like O'Connell's daughter;" and in another the popular demands are said to consist of "the rights he showed we wanted." It deserves to be further remarked, that many of the old symbolic songs in which the Jacobites of the last century professed their secret allegiance to the Pretender have been modernized and applied to O'Connell. He figures as "the blackbird"—"the green linnet"—"the white horse"—"Daniel in the lion's den"—"Moses"—"the hope of Erin"—and, whimsically enough, as "the grey mare," an animal said to have been ridden very roughly by successive generations, but which is now on the point of throwing its rider. The promised publication of the Jacobite relics of Ireland will probably afford us an opportunity of showing how the same symbols have been applied to different leaders of opposition or revolt for three centuries; but at present we shall quote only one symbolic ballad, in which O'Connell appears as the White Rose of Tara's bower. It may be interesting to remark, that the Irish, in the wars of the Roses, were zealous supporters of the House of York, and that the white rose has been the favourite cognizance of Irish insurgents ever since the days of Lambert Simnel and Perkin Warbeck.

You true sons of Erin, be faithful and steady,
And to your Queen most royal be loyal and ready,
To come to the bower with full powers just and legal;
It was on Mount St. Jean where we cleared off the eagle.

Chorus.

Will you, will you, will you, will you
Come to the bower?

Will you come to the bower, where my flower I have planted?
For Cork County he's elected, with courage most undaunted.
I will show a sight most delightful and pleasing,
Unto all honest hearts of every persuasion.

Will you come to the bower, where my flower it is blooming,
And a most stately air of late is assuming?
It blooms in Merion-square, and a native is of Kerry,
It is esteemed at Kildare and at Wexford Ferry.

Will you come to the bower, where my flower it blooms daily,
With a shamrock so green, and a sprig of shillelagh?
All over Paddy's land its branches are extending,
Though under state squalls and storms it was bending.

Will you come to the bower, towards royal Tamar,
Where we planted our rights in spite of each defamer?
Around Tara's Hall we will call our fine heroes,
The true sons of O'Neill and the brave Glanville heroes.

Will you come to the bower, where my flower is in blossom?
And Lord Sarsfield of old he wore it in his bosom.
By a blast from the Hague it lay fading and dying,
But now with the White Rose once more is reviving.

Will you come to the bower, and my flower's name I'll tell it?
With a D. and an O'C. most nobly you can spell it.
I'll send it in a barge over St. George's deep channel,
It is blooming in the house—my flower is O'Connell.

Will you come to the bower, where my flower will take root in?
And the harp it shall play to the air of Lord Lucan;
Our Queen is of the race of old famed Caledonia,
But Daniel is our jewel, and a true Anemona.

When seated in the bower, if Peel, Wellington, or others
Dare to oppose him, we will go off like brothers;
And on Mount St. Jean once more pluck the lily,
As we now have obtained what we lost by Orange Billy.

Chorus.

The specimens we have extracted, sufficiently illustrate the character of the Repeal Songs of the older school; the lyrics of the New Academy must next claim our attention, and they are sufficiently important to require an article for themselves.

Letters from New York. By Maria Child. Bentley.

HERE we have a tempting title-page and a pleasant Table of Contents, but the book itself is a disappointment. It reminds us of the game that children play at, called "Cherry-bob,"—you shut your eyes and open your mouth, and get nothing. Here you start with a new chapter and a pleasant paragraph, which, in the spirit of the title-page, promises some local information of interest, and lo! when you are all gaping for it, the lady fobbs off upon you a rigmarole piece of nonsense about a Yankee boy and the Emperor of Russia, or plays the tender at the funeral of a stranger on the banks of the Mississippi. Yet, and after all due and large allowances are made for endless digressions and sentimental small talk, there are many clever papers in the volume—good magazine articles, and so like magazine articles, that we cannot doubt, though there is no hint of it in the way of Preface, that in this form they originally appeared. Be this as it may, we shall not concern ourselves further with the merits or demerits of the volume, but dip here and there for a few paragraphs, and thus give our readers some sketches of New York by an American:—

"You ask what is now my opinion of this great Babylon; and playfully remind me of former philippics, and a long string of vituperative alliterations, such as magnificence and mud, finery and filth, diamonds and dirt, bullion and brass-tape, &c. &c. * * Well, Babylon remains the same as then. The din of crowded life, and the eager chase for gain, still run through its streets, like the perpetual murmur of a hive. Wealth dozes on French couches, thrice piled, and canopied with damask, while poverty camps on the dirty pavement, or sleeps off its wretchedness in the watch-house. There, amid the splendour of Broadway, sits the blind negro beggar, with horny hand and tattered garments, while opposite to him stands the stately mansion of the slave trader, still plying his bloody trade, and laughing to scorn the cobweb laws, through which the strong can break so easily. In Wall-street, and elsewhere, Mammon, as usual, coolly calculates his chance of extracting a penny from war, pestilence, and famine; and Commerce, with her loaded drays, and jaded skeletons of horses, is busy as ever 'fulfilling the world's contract with the devil.' The noisy discord of the street-cries gives the ear no rest; and the weak voice of weary childhood often makes the heart ache for the poor little wanderer, prolonging his task far into the hours of night. Sometimes, the harsh sounds are pleasantly varied by some feminine voice, proclaiming, in musical cadence, 'Hot corn! hot corn!' with the poetic addition of 'Lily white corn! Buy my lily white corn!' * * I will answer your question, by saying that, though New York remains the same, I like it better. This is partly because I am like the Lady's Delight, ever prone to take root, and look up with a smile, in whatever soil you place it; and partly because blonted disease, and black gutters, and pigs uglier than their ugly kind, no longer constitute the foreground of my picture of New York. I have become more familiar with the pretty parks dotted about here and there; with the shaded alcoves of the various public gardens; with blooming nooks, and 'sunny spots of greenery.' * * I like the various small gardens in New York, with their shaded alcoves of lattice-work, where one can eat an ice-cream, shaded from the sun. You have none such in Boston; and they would probably be objected to, as open to the vulgar and the vicious. I do not walk through the world with such fear of soiling my garments. Let science, literature, music, flowers, all things that tend to cultivate the intellect, or humanize the heart, be open to 'Tom, Dick, and Harry;' and thus, in process of time, they will become Mr. Thomas, Richard, and Henry. In all these things, the refined should think of what they can impart, not of what they can receive."

Here are a few sentences on the endless variety of character, and the changing population of New York:—

"In a great metropolis like this, nothing is more observable than the infinite varieties of character. Almost without effort, one may happen to find himself, in the course of a few days, beside the Catholic kneeling before the cross, the Mohammedan bowing to the east, the Jew veiled before the ark of the testimony, the Baptist walking into the water, the Quaker keeping his head covered in the presence of dignitaries and solemnities of all sorts, and the Mormon quoting from the Golden Book which he has never seen. More, perhaps, than any other city, except Paris or New Orleans, this is a place of rapid fluctuation, and never-ceasing change. A large portion of the population are like mute actors, who tramp across the stage in pantomime or pageant, and are seen no more. The enterprising, the curious, the reckless, and the criminal, flock hither from all quarters of the world, as to a common centre, whence they can diverge at pleasure. Where men are little known, they are imperfectly restrained; therefore, great numbers here live with somewhat of that wild license which prevails in times of pestilence. Life is a reckless game, and death is a business transaction. Warehouses of ready-made coffins, stand beside warehouses of ready-made clothing, and the shroud is sold with spangled opera-dresses. Nay, you may chance to see exposed at sheriff's sales, in public squares, piles of coffins, like nests of boxes, one within another, with a hole bored in the topmost lid to sustain the red flag of the auctioneer, who stands by, describing their conveniences and merits, with all the exaggerating eloquence of his tricky trade. There is something impressive, even to painfulness, in this dense crowding of human existence, this mercantile familiarity with death."

Here is a glimpse of some of the New York characteristics:—

"Among the many objects of interest in this great city, a stranger cannot overlook its shipping; especially as New York lays claim to superiority over other cities of the Union, in the construction of vessels, which are remarked for beauty of model, elegance of finish, and gracefulness of sparring. * * You will not think the millennium is nigh, when I tell you that the most graceful, fairy-like vessel in these waters was a slaver! She floated like a sea-nymph, and cut the waves like an arrow. I mean the Baltimore clipper, called the Catharine; taken by British cruisers, and brought here, with all her detestable appurtenances of chains and padlocks, to be adjudged by the United States' Court, condemned, and sold. For what purpose she is now used, I know not; but no doubt this city is secretly much involved in the slave trade."

The following scene is truly American:—

"A friend passing by the methodist church in Elizabeth Street, heard such loud and earnest noises issuing therefrom, that he stepped in to ascertain the cause. A coloured woman was preaching to a full

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audience, and in a manner so remarkable that his attention was at once riveted. The account he gave excited my curiosity, and I sought an interview with the woman, whom I ascertained to be Julia Pell, of Philadelphia. I learned from her that her father was one of the innumerable tribe of fugitives from slavery, assisted by that indefatigable friend of the oppressed, Isaac T. Hopper. This was quite a pleasant surprise to the benevolent old gentleman, for he was not aware that any of Zeek's descendants were living; and it was highly interesting to him to find one of them in the person of this female Whitfield. Julia never knew her father by the name of Zeek; for that was his appellation in slavery, and she had only known him as a freeman. Zeek, it seems, had been 'sold running,' as the term is; that is, a purchaser had given a very small part of his original value, taking the risk of not catching him. In Philadelphia, a coloured man, named Samuel Johnson, heard a gentleman making inquiries concerning a slave called Zeek, whom he had 'bought running.' 'I know him very well,' said Samuel; 'as well as I do myself; he's a good-for-nothing chap; and you'll be better without him than with him.' 'Do you think so?' 'Yes, if you gave what you say for him; it was a bite—that's all. He's a lazy, good-for-nothing dog; and you'd better sell your right in him the first chance you get.' After some further talk, Samuel acknowledged that Zeek was his brother. The gentleman advised him to buy him; but Samuel protested that he was such a lazy, vicious dog, that he wanted nothing to do with him. The gentleman began to have so bad an opinion of his bargain, that he offered to sell the fugitive for sixty dollars. Samuel, with great apparent indifference, accepted the terms, and the necessary papers were drawn. Isaac T. Hopper was in the room during the whole transaction; and the coloured man requested him to examine the papers to see that all was right. Being assured that everything was in due form, he inquired, 'And is Zeek now free?' 'Yes, entirely free.' Suppose I was Zeek, and that was the man that bought me; couldn't he take me?' 'Not any more than he could take me,' said Isaac. As soon as Samuel received this assurance, he made a low bow to the gentleman, and, with additional fun in a face always roguish, said, 'Your servant, sir; I am Zeek.' The roguishness characteristic of her father is reflected in some degree in Julia's intelligent face; but imagination, uncultivated, yet highly poetic, is her leading characteristic." * * I asked Julia if she had ever tried to learn to read. She replied, 'Yes, ma'am, I tried once; because I thought it would be such a convenience if I could read the Bible for myself. I made good progress, and in a short time could spell B-a-k-e-r as well as anybody. But it dragged my mind down. It dragged it down. When I tried to think, everything scattered away like smoke, and I could do nothing but spell. Once I got up in an evening meeting to speak; and when I wanted to say, "Behold the days come," I began "B-a—." I was dreadfully ashamed, and concluded I'd give up trying to learn to read.' These and several other particulars I learned of Julia at the house of Isaac T. Hopper. When about to leave us, she said she felt moved to pray. Accordingly, we all remained in silence while she poured forth a brief but very impressive prayer for her venerable host, of whom she spoke as 'that good old man, whom thou, O Lord, hast raised up to do such a blessed work for my down-trodden people.' Julia's quiet, dignified, and even lady-like deportment in the parlour, did not seem at all in keeping with what I had been told of her in the pulpit, with a voice like a sailor at masthead, and muscular action like Garrick in Mad Tom. On the Sunday following I went to hear her for myself; and, in good truth, I consider the event as an era in my life never to be forgotten. Such an odd jumbling together of all sorts of things in Scripture, such wild fancies, beautiful, sublime, or grotesque, such vehemence of gesture, such dramatic attitudes, I never before heard and witnessed. I verily thought she would have leaped over the pulpit; and if she had, I was almost prepared to have seen her poise herself on unseen wings, above the wondering congregation. I know not whether her dress was of her own choosing, but it was tastefully appropriate. A black silk gown, with plain white cuffs; a white muslin kerchief, folded neatly over the breast, and crossed by a broad black scarf, like that which bishops wear over the surplice. She began with great moderation, gradually rising in her tones, until she arrived at the shouting pitch common with Methodists. This she sustained for an incredible time, without taking breath, and with a huskiness of effort that produced a painful sympathy in my own lungs. Imagine the following thus uttered; that is, spoken without punctuation:—'Silence in Heaven! The Lord said to Gabriel, bid all the angels keep silence. Go up into the third heavens, and tell the archangels to hush their golden harps. Let the mountains be filled with silence. Let the sea stop its roaring, and the earth be still. What's the matter now? Why, man has sinned, and who shall save him? Let there be silence, while God makes search for a Messiah. Go down to the earth; make haste, Gabriel, and inquire if any there are worthy; and Gabriel returned, and said, No, not one. Go search among the angels, Gabriel, and inquire if any there are worthy; make haste, Gabriel; and Gabriel returned, and said, No, not one. But don't be discouraged. Don't be discouraged, fellow sinners. God arose in his majesty, and he pointed to his own right hand, and said to Gabriel, Behold! the Lion of the tribe of Judah; he alone is worthy. He shall redeem my people.' You will observe, it was purely her own idea that silence reigned on earth and in heaven while search was made for a Messiah. It was a beautifully poetic conception, not unworthy of Milton. Her description of the resurrection and the day of judgment must have been terrific to most of her audience, and was highly exciting even to me, whose religious sympathies could never be roused by fear. Her figure looked strangely fantastic, and even supernatural, as she loomed up above the pulpit, to represent the spirits rising from their graves. So powerful was her rude eloquence, that it continually impressed me with grandeur, and once only excited a smile; that was when she described a saint striving to rise, 'buried perhaps twenty feet deep, with three or four sinners a top of him.' * * Luckily for the excited feelings of her audience, she changed the scene, and brought before us the gospel ship, laden with saints, and bound for the heavenly shore. The majestic motion of a vessel on the heaving sea, and the fluttering of its pennon in the breeze, was imitated with wild gracefulness by the motion of her hands. 'It touched the strand. Oh! it was a pretty morning! and at the first tap of Heaven's bell the angels came crowding round, to bid them welcome. There you and I shall meet, my beloved fellow travellers. Farewell—farewell; I have it in my temporal feelings that I shall never set foot in this New York again. Farewell on earth, but I shall meet you there,' pointing reverently upward. 'May we all be aboard that blessed ship.' Shouts throughout the audience, 'We will! we will!' Stirred by such responses, Julia broke out with redoubled fervour. 'Farewell—farewell. Let the world say what they will of me, I shall surely meet you in Heaven's broad bay. Hell clutched me, but it hadn't energy enough to hold me. Farewell on earth.' I shall meet you in the morning.' Again and again she tossed her arms abroad, and uttered her wild 'farewell;' responded to by the loud farewell of a whole congregation, like the shouts of an excited populace. Her last words were the poetic phrase, 'I shall meet you in the morning!' Her audience were wrought up to the highest pitch of enthusiasm I ever witnessed. 'That's God's truth!' 'Glory!' 'Amen!' 'Hallelujah!' resounded throughout the crowded house. Emotion vented itself in murmuring, stamping, shouting, singing, and wailing. It was like the uproar of a sea lashed by the winds."

"When the audience paused, Mr. Matthews, their pastor, rose to address them. He is a religious minded man, to whose good influence Julia owes, under God, her present state of mind. She always calls him 'father,' and speaks of him with the most affectionate and grateful reverence. At one period of her life, it seems that she was led astray by temptations, which peculiarly infest the path of coloured women in large cities; but ever since her 'conversion to God,' she has been strictly exemplary in her walk and conversation. In her own expressive language, 'Hell clutched her, but hadn't energy enough to hold her.' The missteps of her youth are now eagerly recalled by those who love to stir polluted waters; and they are brought forward as reasons why she ought not to be allowed to preach. I was surprised to learn that to this prejudice was added another, against women's preaching. This seemed a strange idea for Methodists, some of whose brightest ornaments have been women preachers. As far back as Adam Clarke's time, his objections were met by the answer, 'If an *Ass* reproved Balaam, and a *barn-door fowl* reproved Peter, why shouldn't a *woman* reprove sin?' This classification with donkeys and fowls is certainly not very complimentary. The first comparison I heard most wittily replied to, by a coloured woman who had once been a slave. 'Maybe a speaking woman *is* like an ase,' said she; 'but I can tell you one thing—the ass saw the angel, when Balaam didn't.' Father Matthews, after apologizing for various misquotations of Scripture, on the ground of Julia's inability to read, added, 'But the Lord has evidently called this woman to a great work. He has made her mighty to the salvation of many souls, as a cloud of witnesses can testify. Some say she ought not to preach, because she is a woman. But I say, "Let the Lord send by whom he *will* send." Let everybody that has a message, deliver it—whether man or woman, white or coloured! Some say women musn't preach, because they were first in the transgression; but it seems to me hard that if they helped us *into* sin, they shouldn't be suffered to help us *out*. I say, "Let the Lord send by whom he *will* send;" and my pulpit shall be always open.' "

We may hereafter, perhaps, select a paper or two, in which Mrs. Child wanders at her own free will,—some of those which, if they give no idea of New York, will convey a very good one of the state of transatlantic periodical literature.

The Tribes and Customs of Hy-Many, commonly called O'Kelly's Country. Translated from a MS. in the Library of the Royal Irish Academy, by J. O'Donovan, Esq. Dublin, printed for the Irish Archæological Society.

Hy-Many, or Maine's territory, included a large portion of the counties Galway and Roscommon; it belonged to the sept of the O'Kellys, and other cognate tribes, whose reputed common ancestor, Maine, is said to have conquered the country by the aid of St. Grellan. Saints in those days did not work miracles for nothing, and Grellan's demands for the aid he rendered are thus given in his Life:—

"Great is my tribute on the race of Maine,
a screaball (scruple) out of every townland.
Their successes shall be bright and easy; it
is not a tribute acquired without cause.
The first born of every family to me, that are
all baptized by me.
Their tribute *paid* to me is a severe tribute,
every firstling pig and firstling lamb
To me belongs—may their cattle thence be
the more numerous;—from the race of
Maine, the firstling foal.
Let them convey their tribes to my church,
besides territory and land."

The tract before us contains a very accurate and minute account of the families of Hy-Many, with incidental notices of their customs and forms of government. Into the genealogics of the O'Kellys, O'Maddens, and the other families connected with them, we need not enter—their interest is too local and too limited; but some of the customs deserve a slight notice, as illustrative of Irish life under the Brehon law. The O'Kellys were the hereditary marshals of the kings of Connaught, and in consideration of their military services were to possess the third part of all the fortresses and sea-ports of that country; the third part of all prizes and wrecks by sea, of hidden treasures, and of all mines and minerals discovered or to be discovered; together with the third part of all *Eric*, or reprisal, recovered by the kings of Connaught from other provinces for wrongs received. *Eric* was also paid as an atonement for homicide, and appears to have been a regular source of royal revenue; we are told that in Innishowen the *eric* for killing a man was one hundred and sixty-eight cows!

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The tribes of Hy-Many were exonerated from military service during spring and autumn, that is, seed-time and harvest; neither need they follow the king of Connaught for a longer period than six weeks, which nearly coincides with the feudal term of military service, forty days.

There were certain administrators of ecclesiastical property called *comharbas*, whose functions are not very clearly defined; they appear to have been the official guardians of the property and privileges of the churches to which they belonged, for we find that all of the sept of Hy-Many were bound to be baptized in the church of Camma, sacred to St. Bridget, and that those who lived too far from the church, or did not wish to bring their children thither, were nevertheless obliged to pay their baptismal fees to the comharba. Another comharba had the fees for extreme unction, and a third those for burial. St. Grellan, whose crozier was the standard of Hy-Many, had also a comharba to receive the tribute which has been already noticed.

Various services to the head of the Hy-Many tribe, are assigned as hereditary favours to certain families; an humble imitation of the feudal tenure by grand serjeantry, but fully as minute in its details as the organization of the most potent feudal monarchy. It is not less curious that the O'Kellys should have recognized the kings of Cashel as their protectors against their own immediate monarchs, the kings of Connaught; indeed, it is stated that but for this foreign protection they would soon have been deprived of their lands and immunities. The customs indeed, which are enumerated, clearly belong to a barbarous state of society, where there was no strength in the central government, and consequently no sure protection for person or property. Until, however, we know more of the Brehon law than has yet been published, it is impossible to determine whether this was the original condition of Irish society, or whether it had been produced by the efforts of the Irish chieftains to introduce among their septs the principles and institutions of feudalism, which they had learned from their Anglo-Norman invaders.

Index Geologicus, by G. Bartlett.—A large diagram showing the relative position of the different stratified and unstratified rocks, &c., with the classification of the fossil remains and remarkable deposits characteristic of each stratum. It gives also the agricultural and horticultural character of each geologically pourtrayed surface, and comprises a great deal of useful information in a small space.

List of New Books.—A Guide to Greek for Beginners, or Initia Græca, by Rev. W. Cross, 12mo. 4*s.* cl.—A Pathological and Philosophical Essay on Hereditary Diseases, by J. H. Steinau, M.D., 8vo. 3*s.* 6*d.* cl.—Pounds, Shillings, and Pence, by T. Martin, 5th edit. 1*s.* 6*d.* cl.—Black's Travelling Map of North Wales, 24mo. 1*s.* 6*d.* in case.—The Works of Bishop Hopkins, with Memoir of the Author and Indexes, new edit. 2 vols. 8vo. 21*s.* cl.—South's Sermons, Part IV., royal 8vo. 2*s.* 6*d.* swd.—The Perils of the Nation, 2nd edit. revised, post 8vo. 6*s.* cl.—Exposition of Hebrews XI., by an Indian Layman, 12mo. 5*s.* cl.—Rev. W. Jay's Works, Vol. VIII., containing Mems of Rev. J. Clark, Essays and Sermons, post 8vo. 7*s.* 6*d.* cl.—Thoughts and Reflections in Sickness and in Health,, by Dr. Sanderson, fc. 8vo. 5*s.* 6*d.* cl.—South's Sermons, Vol. I. 8vo. (Christian Literature Edition) 10*s.* 6*d.*—Theodoret's Ecclesiastical History, 1 vol. 8vo. 7*s.* cl.—The Glasgow Infant School Magazine, new edit. 18mo. 3*s.* cl.—Memoir of the Rev. G. B. Parsons, edited by Rev. A. Leslie, 12mo. 3*s.* 6*d.* cl.—A Pastor's Memorial of the Holy Land, by G. B. Fisk, 8vo. 10*s.* 6*d.* cl.—A Companion for the Sick Room, and Devotions, being a Compendium of Christian Faith and Practice, 12mo. 7*s.* 6*d.* cl.—Devotions for the Sick Room, 12mo. 4*s.* cl. swd.—Eucharistica, by S. Wilberforce, 7th edit. 32mo. 2*s.* 6*d.* cl.—Liebig's Agricultural Chemistry, 3rd edit. 8vo. 10*s.* 6*d.* cl.—The Public General Acts of 6 & 7 Vict. 1843, intended as a supplement to the Commercial and General Lawyer, 8vo. 4*s.* 6*d.* swd.—Tyas's Shakspeare, Illustrated by Kenny Meadows, 3 vols. imperial 8vo. 3*l.* 3*s.* cl.—The Vital Statistics of Sheffield, by G. C. Holland, Esq., M.D., 8vo. 10*s.* cl.—Lectures on the Principles and Practice of Physic, by T. Watson, M.D., 2 vols. 8vo. 34*s.* cl.—Tales of a Grandfather, by Sir W. Scott, Vol. I., 12mo. 5*s.* cl.—The Coursers' Annual Remembrancer for 1842-3, by T. Thacker, 8vo. 10*s.* cl.—The Home, or Family Joys, translated by Mary Howitt, 2nd edit. 2 vols. post 8vo. 21*s.* bds.

Meteorological Observations made at the Royal Society, Somerset House, for 37 successive hours, commencing 6 A.M. of the 21st of September, 1843, and ending 6 P.M. of the following day, (Greenwich mean time).
By Mr. J. D. ROBERTON, Assistant Secretary, Royal Society.

Hours of Observation.	Barom. corrected. Flint Glass.	Barom. corrected. Crown Glass.	Attach. Ther.	Exter. Ther.	Old Standard Barom.	Attach. Ther.	Difference of Wet & Dry Bulb Ther.	Dew Point.	Rain in Inches.	Wind.	REMARKS.
6, A.M.	30.089	30.080	65.3	57.0	30.190	62.2	03.7	60		E	Fine—light clouds and breeze.
7, ..	30.109	30.101	66.0	57.4	30.206	66.5	01.1	66		E	De. ditto.
8, ..	30.114	30.105	67.8	59.3	30.216	62.7	02.6	59		E	Do.—light haze and ditto.
9, ..	30.123	30.114	68.0	60.8	30.233	67.6	04.2	61		E	Do. ditto. ditto.
10, ..	30.133	30.126	68.2	65.3	30.243	68.3	03.5	61		NW	Do. ditto. ditto.
11, ..	30.140	30.131	68.4	65.3	30.261	69.0	03.8	63		NNW	Do. ditto. ditto.
12, ..	30.132	30.123	68.4	66.7	30.241	69.5	04.1	65		NW	Hazy—breeze.
1, P.M.	30.125	30.116	68.3	68.3	30.233	69.6	04.4	63		W	Fine—light haze and breeze.
2, ..	30.123	30.114	68.3	69.4	30.231	70.0	05.2	63		W	Fine—light clouds and ditto.
3, ..	30.134	30.125	68.6	70.0	30.245	70.3	06.2	65		NW	Do. ditto. ditto.
4, ..	30.143	30.134	69.0	69.8	30.257	70.6	07.6	65		NW	Do. ditto. ditto.
5, ..	30.147	30.140	68.8	69.3	30.257	70.6	07.1	65		NW	Do. ditto. ditto.
6, ..	30.164	30.155	68.5	67.7	30.267	70.3	05.3	64		N	Do. ditto.
7, ..	30.175	30.166	68.0	65.8	30.277	69.7	04.6	66		NW	Fine—few stars.
8, ..	30.197	30.188	68.0	64.8	30.297	69.5	04.3	64		NW	Do. ditto.
9, ..	30.211	30.202	68.0	64.0	30.309	69.3	03.9	65		N	Light fog and breeze.
10, ..	30.231	30.222	68.0	63.7	30.326	69.0	03.6	64			Do. ditto.
11, ..	30.235	30.226	68.0	63.7	30.332	69.0	04.0	63			Cloudy—breeze.
12, ..	30.245	30.236	68.0	63.2	30.340	68.8	04.0	63			Do. ditto.
1, A.M.	30.256	30.247	67.7	61.7	30.350	68.7	03.1	63			Fine and starlight.
2, ..	30.265	30.256	67.5	59.8	30.358	68.4	03.0	61			Do. ditto.
3, ..	30.270	30.261	67.0	59.3	30.366	68.0	03.0	61			Do. ditto.
4, ..	30.274	30.265	67.0	59.3	30.368	67.8	03.0	63			Do. ditto.
5, ..	30.282	30.273	66.8	57.7	30.374	67.6	02.1	62		N	Fine—nearly cloudless—light breeze.
6, ..	30.302	30.295	66.7	56.3	30.406	67.3	01.4	61		N	Do. ditto. ditto.
7, ..	30.322	30.313	66.8	57.3	30.422	67.4	01.7	60		N	Do. ditto. ditto.
8, ..	30.344	30.337	70.5	58.3	30.451	67.7	01.8	61		N	Do. ditto. ditto.
9, ..	30.361	30.352	69.3	60.2	30.473	68.0	03.2	60		N	Do. ditto. ditto.
10, ..	30.375	30.366	68.6	62.7	30.483	68.3	03.6	61		N	Do. ditto. ditto.
11, ..	30.388	30.379	68.4	64.5	30.495	68.7	05.6	62		N	Fine—light clouds and breeze,
12, ..	30.392	30.383	68.3	65.3	30.499	69.5	07.6	60		N	Do. ditto. ditto.
1, P.M.	30.384	30.375	68.3	66.7	30.489	69.6	09.1	59		N	Do. ditto. ditto.
2, ..	30.386	30.377	68.2	67.3	30.499	69.7	09.5	60		NE	Fine and cloudless—light breeze.
3, ..	30.381	30.372	68.0	67.7	30.491	69.7	09.7	60		N	Do. ditto.
4, ..	30.385	30.376	68.0	67.3	30.491	69.7	09.1	62		N	Do. ditto.
5, ..	30.385	30.376	68.0	66.7	30.491	69.6	08.7	60		N	Do. ditto.
6, ..	30.393	30.384	68.0	65.7	30.505	69.3	07.8	61		N	Do. ditto.

The observations of the Barometer (Flint and Crown Glass) are severally corrected for temperature, as also for capillarity.

DAYS' EXCURSIONS OUT OF LONDON.

Winchester.

HERE we are pilgrims taking a morning's ride to get a luncheon of a slice of bread and a horn of beer, given *gratis* to every one who knocks at the portal of the Hospital of St. Cross, near Winchester. The charitable gift is a sort of lone thing in all England—a remnant of ancient times and manners so rare that we are actually journeying some sixty-six miles to have evidence of it. Let it be noted that the distance is but a three hours' journey. Many a three hours' journey must have been undertaken in the twelfth century to obtain the bread and beer, but then the pilgrim could only have trudged the ten miles from Romsey Abbey, or at most the dozen miles from Netley. We now come from London to affect the vagrancy—and a very pleasant day's employment it is if we are able to bear the costly charges of the Southampton Railway for conveyance thither.

We will first ease our conscience on the head of travelling, before we enter upon scenes of the past, which the objects of the present day's excursion suggest. Years ago, before the age of railways, the ordinary price for an outside seat on the coach from London to Portsmouth or Southampton used to be ten shillings. It was the usual fare by the Red Rover Southampton coach, one of the quickest and best appointed coaches out of London. The fares by this railway to Southampton have at last risen to 20*s.*, 14*s.*, and 8*s.* respectively for the three classes of carriages. To Winchester the fares are 17*s.* 6*d.*, 12*s.*, and 6*s.* 6*d.*, though the distance is but sixty-four miles. The cheapest mode, that is, by the third class carriages, is only available once in the day, at seven o'clock in the morning at each terminus of the railway. The rates by the second class carriages, which of necessity are those most employed, average rather more than five miles for a shilling in long distances, and are therefore more than double the general omnibus fares in London. Throughout the metropolis you are carried by the omnibuses from five to eight miles for sixpence. There seems to be no principle in assessing the fares—the more you use this railway, the *higher* the rate. Thus for fifteen and a half miles, to Walton, you pay two shillings; but for thirty-one miles, to Farnborough, you pay five shillings and sixpence. The traffic to Hampton Court by this railway, which might be great at a shilling, as it is by the steam-boats, is comparatively small at one shilling and ninepence; the Directors do not seem to know that above 100,000 persons go there in a year. Such is a comparison of horse labour and competition with machinery and a practical monopoly. There is no remedy for all this but what the wit of the railway directors is likely to dole out, which, looking at the general management of this railway since Sir John Easthope's secession, does not shine very luminously. The management appears to be one great mistake for the interests both of the public and the company. But it is seldom that a practical conviction of this overtakes the directors; it happened a year or so ago at Weybridge, where an attempt to raise the fares fifty per cent. nearly made the station there a sinecure, and if we are correctly informed, actually lowered the positive receipts. The great experiment of reducing the fares on the Brighton Railway has thus far been eminently successful; and, as a line used greatly for pleasure travelling, the South Western is like that of Brighton. When travelling is for pleasure's sake, optional and not imperative, cheapness is most important in determining the choice. That the inevitable expenses on this railway are not made to yield the greatest receipts, any one who watches the state of the often half-empty carriages can have no doubt. Not only in the charges, but in the state of the carriages, is the management short-sighted. Unlike the second-class carriages on other railways, which are separated by three or more partitions, those used on this are open from end to end. Thus the seats at the end receive the most pitiless currents of wind and rain—air at all times—seasoned with the cinders from the engine. These seats expose the occupants much more to the chances of cold even than the wholly open third class carriages. These latter are open at the foot, and are as little comfortable as it is possible for them to be. In consequence of these practical grievances of travelling, we doubt if the Southampton Railway is much used for other purposes than those of absolute necessity; and yet it is a railway which leads to all sorts of attractive

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varieties in nature and art. The scenery has many peculiarities, because the road is cut through many geological varieties—clay, sand, chalk, all through the "upper marine" sand formation; the views along the road are remarkably attractive for a character of romantic wildness, which no other railway near to London offers. But it is time we leave the railway, and deposit ourselves at Winchester, trusting that the practical result of these observations may at some future time enable the reader to make a day's excursion to the ancient city for a sum of 10*s.* there and back, which might be done with great profit to all parties. As we have before remarked, third class carriages start at seven in the morning from Nine Elms; but there are none to return by, so that the minimum of cost of carriage will be 18*s.* 6*d.*

The seven o'clock train arrives at Winchester in time to enable you to attend the morning service at the Cathedral,—not that the choir is too strong in numbers or too careful in the style of its performances; and we *have* been present when the anthem was curtailed of its due quantity, and diminished from five verses to a single verse—a mere accident, no doubt, yet begetting disagreeable impressions. Still our advice is to take the chance of all laxities of performance, and attend the service. It takes a good deal to strip the tones of the boys' soprani—heard only in cathedrals—of their fresh purity, devotional solemnity, and impressiveness.

Winchester, like our Westminster Abbey or St. Paul's, has not imitated the good example of Norwich and Durham Cathedrals, and thrown open its doors to those who may desire to meditate within its walls, and the ordinary visitor is attended by a parroting verger; but we understand that much liberality is shown by the Winton authorities in affording facilities to artists and others desirous of studying the building. The visitors of a single day are not among these classes, and must, therefore, be patient under the guidance of a verger. For this class—rather than the architectural student—we shall point out a few of those features for which Winchester stands remarkable among English cathedrals, and which may be examined in the hasty glance which the presence of a verger obviously imposes.

As at York, Westminster Abbey, Canterbury, and almost every other ecclesiastical foundation of any magnitude, so here, the first Christian king, Lucius, is traditionally said to have been the founder of Winchester Cathedral. Here, indeed, authorities are quoted which give the actual height, breadth, and depth of the structure, which was dedicated by him to "the Holy Saviour"; and a flat grey marble monument, rising slightly above the ground before the entrance of the Lady Chapel, is shown as King Lucius's tomb. Milner, however, says that Bishop Geoffry de Lucy, who actually built this part about 1200, was buried here, and has been converted into King *Lucius!* King Lucius's church was thrown down by Diocletian, but again rebuilt, and then turned into a pagan temple by the victorious Cerdic, who was crowned here King of the West Saxons in 519. It became a Christian church again on the conversion of Kinegils, and rebuilt by him and his son Kenewalch in 548. This structure is said to have remained until the Danish conquest, when falling into decay, it was again restored by St. Ethelwold in 980. It is the opinion of Warton that a portion of St. Ethelwold's structure is still remaining at the east end of the church, near the tombs of Waynflete and Cardinal Beaufort; but Dr. Milner, a much better authority, is of opinion that "all that remains visible of the works of St. Ethelwold are the crypts themselves, or the chapel under the part that we have been speaking of, the walls, pillars, and groining of which remain in much the same state as he left them." These crypts are not generally visible. The building, however, which has been preserved to present times is substantially the work of the Norman prelate, Walkelin, which he completed between the years 1079 and 1093; for though William of Wykeham and others transformed the massive Norman masonry into a lighter and more florid work, still the low and heavy proportions of the whole fabric are really those of an early Norman period. Walkelin's architecture is left essentially untouched in the tower and the transepts. It is of a character as though it were to last till the end of the world, and will stand as a type of its age, when all the flimsy conceits of present times—fit representatives, too, of its unstable and transition character—will have mingled again with their original dust. Looking at these wonderful, huge masses of masonry, we may understand how their author, as the chroniclers tell us, according to his Titanesque notions of building, actually cut down a whole forest to supply the necessary timber; and we may understand, too, how William of Wykeham found it a much easier task to pare down the huge pillars into other forms, than to remove them and construct new ones, when he saw fit to modernize the old Norman masonry. The comparatively light perpendicular work seems stumpy and disproportionate; even in the absence of technical knowledge, any eye must trace a singular resemblance between the proportions of the circular columns and romanesque arches of the transepts, and the clustered shafts and pointed arches of the nave. To our view Wykeham's work here seems like an involuntary *cross* between two opposite styles, and for this reason to be eschewed as a model.

It must be confessed, too, that Winchester, both outside and inside, in its *general* features is monotonous and heavy, and will not bear comparison with Westminster Abbey, or York, or Canterbury, for variety and picturesque beauty; in its exterior especially, which is bald, wanting those necessary adjuncts—cloisters and a chapter-house. The scrubbing off the coats of whitewash gives the masonry a *freshness* which is at variance with the general associations suggested by the building. This is not only the case here, but in most cathedrals in this age of restoration. Happily Westminster Abbey has escaped all wash, excepting the leaden wash of Chantrey in the south transept, and has thus retained a venerable charm and beauty in its colouring, and in the effects of its lights and shadows, which place it on the highest pinnacle of picturesqueness. Still there are parts of Winchester of unrivalled beauty. The chantries of Beaufort, Wayneflete, and Fox are all consummate specimens of intricate elegance, and each one worthy of minute study; but the full effect of them is wanting, so long as they are deficient in colour. The visitor, when near to Fox's chantry, will not pass without observation the uncouth medley of Grecian and Gothic forms, displayed in the chantry of Bishop Gardiner. The chapels in the east of the Cathedral abound in rebuses, of which an amusing collection might be made. Thus, to commemorate Bishop Langton, there is the *long* musical note inserted in a *tun;* and a *vine* growing out of a *tun*, represents his see of Winton. Prior Hentun is represented by a *hen* on a *tun*, and Prior Silkstede by a *skein of silk* and a *steed*. Winchester is rich too beyond most cathedrals in the remnants of its encaustic tiles: "some call them caustic, Sir, and some the tessellated mosaic," as the verger told us. And here we may record the great learning which these functionaries seem to be imbibing, and which is a sign of the growth of public interest and knowledge in such subjects. Our friend here seemed quite aware that a painting on a stone wall was not a fresco; and at St. Cross we found the brother porter studying Bloxam's Architecture, and ready for an argument on the peculiarities of Norman ornaments. Winchester was a chosen place of sepulchre for the Saxon kings; and the visitor will see the mortuary chests, containing the bones of the Saxon monarchs, which Bishop Fox collected together, and placed above the screens, by which he separated the sanctuary from the aisles. The highly-decorated altar, covered with canopies, but stripped of images, will call to mind that at St. Alban's Abbey, to which it has a strong general resemblance; and the tameness of West's altar painting of the Raising of Lazarus, and its inaptness to its present locality, will not be passed unheeded. The apse of this cathedral is not imposing, and is far outstripped by that of Westminster Abbey.

The eastern extremity of the church consists of three chapels, each of which has some peculiarity worth notice. The southernmost for its florid oak panelling, in which the motto of "Laus tibi, Christe," repeated endlessly, is mixed in rich confusion with grapes, vines, armorial bearings, &c. Abbot Langton's altar tomb has been stripped of its brass effigies, of which species of monument Winchester does not possess a solitary specimen. The centre chapel is called the Lady Chapel, partly built by Geoffry De Lucy, of the thirteenth century, and completed by Prior Silkstede, of the sixteenth. The remains of Honest Isaak Walton, who died at Winchester, rest in this chapel. Remnants of numerous paintings on the walls may still be traced around this chapel: they have been called 'Frescoes,' but even the verger knows better than that now-a-days. The colouring does not appear to have been very bright at any time, and the outlines throughout are hard and strongly marked. The subjects, which are given in Carter's specimens of ancient sculpture and painting, allude to miracles wrought by the interposition of the Virgin, and are fully set out in Dr. Milner's historical account of the cathedral, a cheap and excellent guide-book, with which the visitor should provide himself. Considering that this work was written at the end of the last century, it is remarkable for the general soundness of its architectural criticism, and the apprehension of correct principles in art. A handsome old chair covered with velvet, remains in this chapel, and is said to have been Queen Mary's seat at her marriage with Philip of Spain, which was solemnized here. There is a miserable painted Grecian altar-piece in this chapel—the removal of which would be a good deed—and but one modern monument, a kneeling figure to the memory of Dr. Brownlow North, executed by Chantrey, not so sculpturesque as picturesque, and said to be a capital likeness. In the adjoining chapel, on the north, which is said by Milner to have been dedicated to the guardian angels, the paintings on the vaultings, being medallions encircling angels and blue stars, are very perfect. The colours are still quite bright, and it would seem to us to have furnished a general model for the decorations on the ceiling at the Temple Church. But the most interesting of all the ancient paintings in Winchester are those in a gloomy chapel below the organ stairs in the north transept. They seem to us more like genuine frescoes than any we have yet found in any ecclesiastical building. They are indisputably on a thick coat of plaster, laid on the masonry, and the colours do not appear to be easily removable from the mortar. The nature of our visit, and want of sufficient light, did not enable us to detect any junctions in the mortar, the existence of which would decide the question of their being fresco, but having called attention to this point, some one enjoying the means of full examination will perhaps determine it. These paintings appear to be the oldest existing in the church; they are, without doubt, on one of the oldest parts. The subjects represent the descent of Christ from the Cross, the laying the body in the Sepulchre; Christ's appearance to Mary Magdalen, &c.; and hence the chapel is called that of the Holy Sepulchre. Fragments of other paintings may be traced on the walls of the north transept.

Winchester Cathedral has not suffered much (though it has not altogether escaped) by the insertion of impertinent modern monuments. Among the best, rather happily located, is Mr. Richard Westmacott's monument to Bishop Tomline, in the nave. The remains of stained glass are few, and are limited to the east and west windows; in the former they are not very early, but are sufficiently perfect to exhibit their depth of colouring and brilliancy; whilst the latter exhibits a sort of patchwork of fragments culled from all parts, and mingled in the same incongruity as old ladies make counterpanes.

As the visitor passes into the nave from seeing the eastern part, he must not neglect to examine Wykeham's chantry, which though it has been despoiled of many of its images, and ornaments, and colouring, is yet a model of symmetrical beauty. Wykeham's marble effigy rests upon an altar tomb in full episcopal dress, with mitre, crosier, tunic, alb, &c., his head supported by two angels, and the figures of three monks are at his feet. Another object deserving of note in the nave, is the ancient font, of which the Society of Antiquaries has engraved two plates. Milner calls this font the 'Crux Antiquariorum,' or Puzzle of Antiquaries, and sets forth at length the theories formed upon the meaning of the rude sculptures on its square sides. Some suppose them to represent the history of St. Birinus, the apostle of the West Saxons, and consider it the workmanship of the seventh century. "But this," says Dr. Milner, "is evidently dating it too far backward, for certainly baptism by immersion, which was

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performed by means of a bath made for this purpose, in a building distinct from the church itself, called a baptistery, was the practice in this kingdom, as well as in other parts, of the church, at the time in question, and for above two centuries later. Now the font before us is not calculated for this mode of baptizing, but rather for that of infusion or aspersion." The Doctor's own notion on the hieroglyphics is, that they allude to the miracles of St. Nicholas, of Myra, who lived in the fourth century, and was the patron saint of little children. But we can do no more at present than call attention to the font itself, which is large and square, formed out of a sort of serpentine marble, resting on a circular grooved pillar and four smaller pillars. We shall avail ourselves of a passage from Dr. Milner to lead us out of the cathedral. It carries us back to the time when the cathedral was a much more magnificent show-place than it is in the present age. "The only remaining object that claims our attention in the north aisle, previously to our quitting the cathedral, is the tribune which closes the upper part of it at the western extremity, being of the same workmanship with the rest of Wykeham's fabric, and of course part of his original plan. This is at present made use of as an ecclesiastical court, but seems to have been erected in order to contain the extraordinary minstrels who performed on grand occasions, when some prelate, legate, or king was received at the cathedral in solemn state by a procession of the whole convent. At such times the cross-bearers, acolyths, and thurifers led the way, the bishop, prior, and other dignified clergy in their proper insignia and the richest vestments, closing the ranks. In the meantime, the church was hung from one end to the other with gorgeous tapestry, representing religious subjects, the large hooks for supporting which still remain fixed to the inside of the great columns; the altars dazzled the beholders with a profusion of gold, silver, and precious stones, the lustre of which was heightened by the blaze of a thousand wax lights, whilst the well-tuned voices of a numerous choir, in chosen psalms and anthems, gave life and meaning to the various minstrelsy that was performed in this tribune."

The path of the visitor to the college is across the southern precinct of the cathedral, over a trimly-kept green lawn, inclosed by the most comfortable and spacious residences, suggestive of the best of creature comforts. Indeed, the whole air of the parts immediately contiguous to the cathedral is so extremely orderly and respectable, that something of the picturesque is lost thereby.

We have next, as part of our day's excursion, to proceed to Wykeham's College, thence over the meadows to the hospital of St. Cross, back by the old castle walls along the banks of the Itchen, and then to climb one of the chalk heights to get a bird's eye view of the city; and though time may be found for all this in one day, sufficient space to give even a compressed account of the hasty glances cannot be found in one paper of the *Athenæum*, so the rest of our Winchester Excursion must remain due for the present.

SIR JOHN HERSCHEL ON THE REFLECTING TELESCOPE OF THE LATE SIR WILLIAM HERSCHEL.

Sir,—In your report of Dr. Robinson's speech at the close of the Meeting of the British Association, at Cork [*ante*, p. 866], there occurs a passage which induces me to trouble you with a few remarks. Agreeing with Dr. Robinson most cordially in the very high praise which he bestows on Lord Rosse's great achievements in the construction of reflecting telescopes, and filled, no less than himself, with wonder and admiration at his Lordship's last astonishing effort, I cannot but think that, considering the eloquent speaker's unlimited command of language, he might have found abundant means of illustrating a subject so capable of standing on its own merits without going out of his way to apply to the greatest work of the kind which had previously been executed an epithet both derogatory and unjust. I allude to the reflecting telescope, of four feet aperture and forty feet in focal length, constructed by the late Sir William Herschel; which instrument, Dr. Robinson is reported to have said, "however honourable to the astronomer and the king who constructed it, must be regarded as a failure:" the sense in which it is to be so regarded being (as the context shows) that of its performance as an optical instrument; and the question brought into issue being the adequacy of the methods invented and practised by its constructor to communicate a satisfactory figure and polish to reflectors of a large size.

Now, Sir, I contend that an instrument cannot, either optically or astronomically speaking, be justly termed a failure which, *the very first moment* that it was turned upon the heavens for the purpose of astronomical observation, added a new body to the solar system; a discovery which is recorded by its author in these words:—"In hopes of great success with my forty feet speculum, I deferred the attack upon Saturn till that should be finished, and, having taken an early opportunity of directing it to Saturn, the very first moment that I saw the planet, I was presented with a view of six of its satellites, in such a situation and so bright as rendered it impossible to mistake or not to see them."

The sixth satellite of Saturn may, however, be seen, under favourable atmospheric circumstances, with a reflector of eighteen inches aperture, without the observer being previously advertized, by calculation, of its exact place; and was, in fact, so seen, on one occasion, at least, previous to this its distinct recognition as a satellite, with the larger telescope, being then, however, noticed only as a star accidentally near the planet. But the *seventh* satellite, whose discovery, with the forty-feet reflector, followed that of the sixth within less than a month, is an object of a far higher order of difficulty, and could not possibly have been detected with any other telescope then in existence.

But as an unequivocal proof of excellent performance of the speculum in question, I come to what I believe every astronomer at all familiar with the action of large telescopes will regard as a *tour de force*, an unequivocal proof of great perfection having been attained in the *figure* of the mirror. The following is the record of the observation to which I allude. "Oct. 16. *I followed the sixth and seventh satellites up to the very disc of the planet, and the ring, which was extremely faint*, [this was at a time when the ring was invisible in all other existing telescopes] *opposed no manner of obstruction to my seeing them gradually approach the disc, where the seventh vanished at* $21^h\ 46^m\ 44^s$ *and the sixth at* $22^h\ 36^m\ 44^s$." The disappearance of the seventh satellite behind the disc of Saturn occurs at least once every twenty-four hours, and to show it in the act of entering on the disc or passing behind it, may, and probably will, be an every-day performance for a reflector of six feet in diameter, but until this beautiful phenomenon shall have been exhibited by some reflector of such dimensions as Dr. R. would term "comparatively diminutive," I shall continue to protest against the term *failure* as applied to the forty-feet.

Though exceedingly anxious in this communication to avoid any the slightest appearance of comment on Lord Rosse's combinations, which, so far as I understand them, appear admirably good, yet when Dr. Robinson remarks on the principle of obviating flexure by uniform support of every point of the mirror in the act of observation, as a thing "never before thought of," I cannot help observing, as respects my own practice, that I have long been aware of the extreme importance of this principle, and constantly acted upon it in all my observations, at least since the year 1829, in a manner at once the most simple, effectual, and *un-costly* which I believe it possible to devise. For details, however, and for the mode of obviating the only inconvenience (but that a most formidable one) which the principle of uniform support is apt to induce in practical observation, I must refer to my forthcoming work on the Southern Hemisphere, in the introductory chapters of which several paragraphs are devoted to the discussion of the causes which prevent perfect action in reflectors, and the means of obviating them, and the comparison, in respect of these causes, between reflecting and refracting telescopes. I have the honour to be, &c.

J. F. W. HERSCHEL.

Collingwood Sept. 27, 1843.

FOREIGN CORRESPONDENCE.

Cairo, August 23rd.

THE Nile has risen three inches since yesterday: it is now by the Nilometer of the island of Roda 19 cubits 14 inches: so it is reported by the crier. Yesterday I was on the island, and our countryman, Mr. Traill, the man who has converted a large portion of the island into a garden, showed me a plant, from Yemen, the leaves of which are masticated by the people of that part of Asia, and said to produce sleeplessness, talkativeness, and a liveliness quite amiable. It has none of the bad effects of opium. Who knows, but it may become as universal in the west as tobacco in the east, a kind of counter present which the east makes for the tobacco.*

Aug. 25.—The Nile has not risen to-day one single inch. A few days ago I happened to be at the English hotel, where also were several other Englishmen. It was proposed to send for the celebrated conjuror—the very same man who performed the wonders described by Lord Prudhoe, Lane, and others. I knew him again, although he did not know me. The first act of imposition he performed, was to demand a dollar, 20 piastres, to buy the necessary perfumes for the incantation: he was offered a piece of 9 piastres which he said was insufficient: some one then handed to him the 20 piastres, and he sent his son into the market, who returned with a farthing's worth of frankincense and a farthing's worth of coriander seeds. A boy was then sent for, who was placed in a chair in the midst of us, a chafing dish with some charcoal under his nose on the ground; certain sentences were then written on a piece of paper, which was torn sentence by sentence and so burned, the conjuror throwing into the fire, at the same time, some seeds and crumbs of frankincense and muttering the incantation. I forgot to say, that he had already drawn on the boy's right palm a square figure with some Arabic numbers in the corners, and a pool of ink in the centre, in which the boy was ordered to look, inhaling, at the same time all the fumes of the incense, the seeds and the burning paper. He was then asked if he saw a man sweeping; when he had said yes, he was told to bid the Chouish (servants who attend persons of dignity) to bring a tent and put it up: this being done, (all seen distinctly in the spot of ink) he was told to send one of the men for the sultan, and when he had arrived on a white horse, attended by a numerous retinue, and coffee had been given him, he was then ready to call and to make appear, in the presence of the sultan, any person that we desired him to see, and we were to judge, from the description the boy gave of the person thus summoned to appear, of the efficacy of the incantation. The old conjuror continued all the while, at intervals, to throw more of the incense and seeds into the fire. Mr. C—— proposed that the boy should see Mr. Farish, whom he forthwith described as visible in the ink, dressed in a straw hat, white trowsers and black coat, with yellow hair, reddish face, of middle stature, and without spectacles; he afterwards saw and described Sir H. Harding, as neither fat nor thin, with white trowsers and waistcoat, hands and feet entire. I need not trouble you with all the people we summoned with various success, the boy having shrewdness enough, from the leading questions which were put to him, to make now and then a tolerable guess: there were, however, two others, the Sultan of Rome and Mr. O'Connell. Pope Gregory XII. came on a white horse, dressed like a Frank, with white trowsers and a hat: Mr. O'Connell wore a hat with gold lace, was neither fat nor thin, without a beard and quite a lad. We had had enough by this time, and the boy was dismissed, taking with him a gold piece which the old impostor had asked one of the bystanders to give him, it being necessary, for the

* The Kât plant, supposed by some late writers to be the Tea plant. But the Editor of the *Gardeners' Chronicle* observes—"This plant is not Tea, but the *Catha edulis* of Forskâhl, now called *Celastrus edulis*. According to that author it is the Kât or Gât of the Arabs, by whom it is cultivated in Yemen along with Coffee. They eat the green leaves with greediness, believing them to have the power of causing extreme watchfulness, so that a man may stand sentry all night long without drowsiness. They also regard it as an antidote to the plague, and assert that a person wearing a twig of it in his bosom, may go among the infected with impunity; they even believe that the plague cannot appear in places where the tree is cultivated. 'Nevertheless,' says Forskâhl, 'the taste of the leaves does not seem to indicate such virtues. The leaves gathered when the plant is three years old, are sold as Kât mubarreh, or inferior Kât. The following year the young shoots are gathered, and fetch a higher price. They taste like a fresh filbert. The Kât, when quite fresh, is very intoxicating—(Botta, Voyage dans l'Yemen, p. 99); but its ordinary effect is to exhilarate the spirits, to promote good humour and vivacity of mind.' We have tried the quality of the infusion in hot water, but are unable to say anything in its favour."

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success of the operation, that the piece of money should have a hole in it. We then paid the conjuror 10 piastres a piece and dismissed him, thoroughly satisfied that the great secret of his art resides rather in the willingness of our countrymen to be deceived than in any merit of his, beyond that of getting a good deal of money, if merit it be. On one occasion lately the Prince of Wales was summoned to appear, and was described as a middle-aged man with mustachios, but no beard, white trowsers, black coat, straw hat, in short, the usual dress of the Franks of Cairo. It might happen that our young Prince did wear a straw hat, and if nothing had been said about the mustachios, age, &c., this would have been willingly accepted as a proof of the conjuror's intimacy with the Prince of Deceivers, with whom, I can assure you, he has no farther connexion than any countryman of his would be glad to have, on the same terms—that is, of getting money out of the pockets of the Franks by false pretences.

Aug. 28.—Yesterday morning I was on the island of Roda: the Nile has not risen these two or three days.—Mr. Traill gave me some of the extraordinary tree I have spoken of, specimens of which I will bring over to Europe. I persuaded Traill to plant a great deal more of it. The Prussian expedition is at Bene Soueff,—a remarkable word, which has a meaning in Arabic most probably from its position. Souef signifying the throat; the town being situated on the banks of the Nile, just where the Bahr nouf branches off to supply the Faioum. The inhabitants of this province being chiefly composed of Arabs of the desert, they are distinguished from their neighbours by the name of Bene Souef, the sons of the throat, of the province of the throat. I think I told you of one of the members being so ill that he was ordered to return to Europe. The mission is now reduced to the doctor, the architect, and two draughtsmen, and the clergyman Abeken, who does not belong to it, but intends to accompany the doctor—*en ami*.

OUR WEEKLY GOSSIP.

THERE is a kind of secular desecration often committed with impunity, but against which we beg to launch a few gentle anathemas. It consists in destroying, defacing, or defiling edifices, and monuments, other than ecclesiastical, though sanctified by the *mens divinior* that bodied them forth, and still lingers about them. Such acts of sacrilege our most regular churchgoers perpetrate daily, and we signalize one for its pre-eminent shamefulness: a work of England's sovereign architect, Sir Christopher Wren, endures injuries and ignominious usage which the Puritans themselves would have spared it, even had it been a cathedral. His so-christened "College of Physicians" is now degraded into a Butchery! What call you this but profaning it? At worst it was built for slayers of men, not of beasts. Had it no better claim upon national reverence and care, it merits both as the scene of Garth's 'Dispensary,' as an architectonic illustration of his poem—

> Not far from that most celebrated place
> Where angry Justice shews her awful face,*
> Where little villains must submit to fate
> That great ones may enjoy the world in state,
> There stands a Dome, majestic to the sight,
> And sumptuous arches bear its oval height—
> This pile was, by the pious patron's aim,
> Raised for a use as noble as its frame!

Had the poet turned another Sibylline leaf, he would have found something like this addition—

> Though doomed, in future times, to be debased
> By some vile use, ignoble as their taste!

The structure has intrinsic pretensions to honourable treatment, being considered a perfect specimen of architectural *fitness*, so that its very deformities became, like a camel's hunch or swine's snout, beautiful provisions for their purposes. We cannot pronounce the high peaked lantern more than a masterpiece of ugly utility, but this feature excepted, the elevation displays much merit in the Italian style. Garth has a fling at the gilt ball—

> A golden globe, placed high with artful skill,
> Seems, to the distant sight, a gilded *pill!*

Yet nothing could be more appropriate, and perhaps Sir Christopher, who had a dry humour of his own, intended the covert allusion, which Garth but interpreted. This fabric, when the Physicians removed to Pall Mall East, became an "Equitable Loan" office, and is at present divided between a braziery and, as we said, a shambles in Newgate Market! The sublimest modern architect since Michaelangelo his grateful countrymen leave unhonoured by statue or memorial, save a common hearth-stone flag, over his dust, huddled into a subterranean corner of St. Paul's; nor will even conserve,† nor preserve from unseemliest uses the monuments he raised to, though not for, himself,—which enshrine his genius, and breathe its spirit. Well done, Progress of Civilization! Our city authorities keep this admirable work as much hidden as if it were one of their own misdeeds—let it remain smothered up amidst offal and ordure, yea, amidst sluttishness so rank it smells to heaven, albeit perhaps myrrh and cassia unto their nostrils. Warton talks about "Architecture, like Milton's lion *pawing* to get free." A somewhat capricious image, whether it is the patron-Goddess that "paws" or the material object, but were such a thing possible, Wren's college would certainly make a prodigious scramble to get free from its very unwholesome position.‡ Indeed, the entire district adjacent seems a storehouse of abominations; its uncleanliness must corrupt the very atmosphere; an effluvium which might beget a second Great Plague, renders each thoroughfare almost impassable, except to persons with false noses or none. Near Warwick Lane, where the ci-devant Temple of the Healing Art stands, Pestilence has now her chief depot of garbage, filth, and putrefaction: an arm of the New River turned thro' this Augean stable would scarce be sufficient to cleanse it. We acknowledge the street-nuisance so common in London above all other capitals—butchers' shops—and often do we perform most eccentric curves to keep these foci radiating evil smells, at remotest distance possible; but London markets are as bad as London church-yards, both exuding impalpable moisture pregnant with miasma; both evaporating a veritable slow poison more or less sucked up by the spungy lungs of our fellow-citizens east-ward. West-endians ourselves, we speak without interest, except for them and the general weal. Slaughter-houses, at least, should be banished, like cemeteries, to the suburbs, and made equally decorative there if desirable; our fellow-citizens, however, appear little less charmed with the neighbourhood of both than if they were beds of London-pride, and love-lies-bleeding. *De gustibus et disgustibus non est disputandum!* This has not been a crying abuse, but long time a silent one, and wanted the tongue which an organ of the press might lend it; we trust it will now make itself heard.

Public attention has been for some time past attracted to the subject of Etruscan Sepulchral Monuments. Amidst the vast variety which the precincts of Ancient Etruria contain, those of Castel d'Asso occupy a prominent place, and must have been impressed on the mind of the general reader by the lively description of Mrs. Hamilton Gray. Of this class of tombs, however, (which it will be remembered are situate in a picturesque valley, and decorated with an architectural façade, sculptured in the natural rock,) Castel d'Asso is by no means a solitary instance. The ravines of Norchia afford examples far more interesting to the archæologist, and Bilda presents them in greater variety, if not of equal importance. It has hitherto been thought, amongst archæologists, that this sort of tomb was found only in a district of ancient Etruria, now included in the pontifical states; we have just been informed that some have recently been discovered in Tuscany. Mr. S. J. Ainsley, an artist who has been occupied for some time in examining the sites of Etruscan cities, with the object of making drawings for an illustrative work which he contemplates publishing, amongst others visited those which are found in the Tuscan Maremma. In passing from Saturnia, a well ascertained Etruscan site, at the south-western corner of Tuscany to Chinsi, his road lay near the almost deserted town of Sovana, anciently Suana. Nothing was known of Etruscan antiquities at that place, and little mention is made of it in works treating of the topography of those parts: he, however, determined to visit it. He there found numerous sepulchres, decorated with architectural façades, similar to those of Castel d'Asso, and others very superior in interest and picturesque beauty. The first which he discovered is in the form of the portico of a temple. It has consisted of four fluted columns, of which the left hand corner one still stands, supporting a part of the pediment. Too little of this remains to show in what manner it has been decorated; but behind the column, attached to the smooth surface of the rock, representing the body of the temple, is a pilaster, fluted to correspond with the column, and with a similar capital; the design of which, although much injured by time, is still traceable. Another of the monuments is unlike anything hitherto known. It is a large and somewhat detached rock, which has been sculptured into something resembling a fountain. Its lower division, the surface of which has been chiselled quite smooth, has an arch hollowed out in it. This is surmounted by a frieze, which resembles more a rude Doric than any other order. Above it, without any interposed cornice, rises a sort of pediment, sculptured in bas-relief, with various emblematical figures, similar, on a large scale, to what are frequently found on the sepulchral urns or small cinerary sarcophagi of Volterra. There are evident indications that both these are sepulchres. There are other tombs, we understand, of a novel and interesting character, though not equal in importance to the two already described, and the inscriptions are numerous. In short, in no other place of Etruria is so great a variety found; while at the same time it possesses examples not to be found elsewhere. We hope the public will be soon favoured with a more detailed description of these interesting curiosities.

The committee of the Stoddart and Conolly Fund have applied to Lord Aberdeen, for the sanction and the aid of government, and we are glad to hear that his Lordship has promised every assistance in his power to Dr. Wolff, in his mission to Bokhara.

The student of Eastern literature will learn with pleasure that an opportunity is about to be afforded him, not only of securing many valuable works on the subject, but at the same time mementos of one of the fathers of Eastern lore, the late Dr. Gesenius, whose library will be sold by public auction on the 16th of January, and following days. The collection consists of the best works on biblical interpretation and ecclesiastical history, all the best Latin and Greek authors, besides the chief works extant in the Arabic, Æthiopic, Amharic, Syriac, Phœnician, Egyptian, Hebrew, Coptic, and other Oriental languages. Catalogues are, we believe, to be obtained of Messrs. Williams & Norgate, the foreign booksellers.

The season of the two patent theatres commences simultaneously; Drury Lane opening to-night and Covent Garden on Monday. The opera *corps* at Drury Lane includes all the available talent on our stage, H. Phillips excepted—Mrs. Alfred Shaw and Madame Albertazzi, Miss Romer and Miss Rainforth, Messrs. Giubelei, Stretton, Leffler, Harrison, and

* The Old Bailey.

† Elmes says—"This admirable structure being shortly to be *pulled down*, it is worth the inspection of the scientific architect, before it is destroyed." So for its continued existence it has been indebted to the tender mercies of butchers and braziers!

‡ Readers may like to know a little of its history. It constituted the Theatre and Entrance to the actual College, a quadrangle comprising apartments for professors, &c., hall and court-room, which was begun in 1674, and finished the year after the Revolution, 1689. An ambitious hunks of that age, Sir John Cutler, subscribed a round sum, and received public thanks, had a statue raised to him on the west front, and the theatre itself called after his name. We possess an earlier edition of Garth's poem, which contains a frontispiece of the eastern façade with THEATRUM CUTLERIANUM in the frieze. This adulation met its due reward: Sir John's executors brought a demand against the college sycophants, of *seven thousand pounds*, not only for the sum lent, but the sum given, and all the accumulated interest! Two thousand were accepted, the inscription was erased, the statue retained. Pope, however, has modelled out the best portrait of this distinguished Miser, and given it a conspicuous niche in the Temple of Infamy, next to that where Villiers duke of Buckingham, the forlorn spendthrift, is gibbetted:—

> His Grace's fate sage Cutler could foresee,
> And well, he thought, advised him—"Live like me":
> As well his Grace replied,—"Like you, Sir John?
> That I can do when all I have is gone!"
> Resolve me, Reason, which of these is worse,
> Want with a full, or with an empty purse?
> Thy life more wretched, Cutler, was confessed,
> Arise, and tell me, was thy death more blessed?
> Cutler saw tenants break, and houses fall,
> For very want—he could not build a wall!
> His only daughter in a stranger's power,
> For very want—he could not pay a dower!
> A few gray hairs his reverend temples crowned,
> 'T was very want that sold them for two pound!
> What even denied a cordial at his end,
> Banished the doctor, and expelled the friend?
> What but a want, which you perhaps think mad,
> Yet numbers feel—the want of what he had!
> Cutler and Brutus dying both exclaim,
> "Virtue and Wealth, what are ye but a name!"

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Templeton, and Herr Brandt, a German tenor. Mr. Benedict is the musical director; and new English operas, as well as versions of Italian and German operas are promised. The principal novelty of the opening night is the new ballet from the Académie at Paris, 'The Peri,' in which Carlotta Grisi and M. Petipas are the principal dancers. Covent Garden propitiates the public by an appeal to the economical tendencies developed by the Income Tax, in the shape of a reduction of prices; the dress boxes being 5*s.*, the upper circles 3*s.* 6*d.*, the pit 2*s.* 6*d.*, and the gallery as before, 1*s.*, with proportionate half-prices. The play is 'Woman,' a serious drama, by Mr. Bourcicault, the cast of which includes Mr. and Miss Vandenhoff, Messrs. Anderson and Phelps, and Miss Cooper: it will be followed by two new farces, in which Mr. and Mrs. Keeley, and other favourites will appear. Other new pieces are already promised, and the manager seems determined to provide a constant supply of novelties. The Adelphi and the Olympic also open on Monday, as usual at Michaelmas. The Haymarket, which has produced nothing new, since our last mention of it, but a very dull farce, called 'News from China,' must now bestir itself to meet the competition of its rivals.

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SCIENTIFIC AND LITERARY

HORTICULTURAL SOCIETY.—*Sept.* 19.—G. Bain, Esq., in the chair. The Rev. R. C. Jenkins, C. R. Read, Esq., Mr. J. Youell, and Mr. J. Backhouse, were elected Fellows. From Mr. Mills was a cucumber, named Jewess, (an early forcing sort,) measuring in length 24¼ inches, and 3¼ inches in diameter; the stem on which it grew was 3¾ inches in circumference immediately above the ground.—T. Sowerby, Esq., sent a dish of Keen's Seedling Strawberries, highly-coloured and of excellent quality, being a second crop and gathered from plants that had been forced in spring: it was stated that he has been gathering fruit from them for more than three weeks past, and expects them to continue bearing until checked by the frosty nights. There is, however, nothing new in the system, although it is not generally adopted. From three years' experience, he adds, he finds a good crop now will not prevent the plants from bearing abundantly in the succeeding season, and states, moreover, that his best fruit during the months of June and July is generally obtained from plants that had been turned out of their forcing-pots in the preceding year; a certificate was awarded.

ENTOMOLOGICAL SOCIETY.—*September.*—E. Doubleday, Esq., V.P., in the chair. Dr. Becker, of Wiesbaden, exhibited specimens of *Papilio Scamander*, and another apparently new species of the same genus from South America. Mr. Evans exhibited specimens illustrating the transformations of *Mamestra brassicæ* and *Euthalia impluviata*. The following papers were read: 1. Notice of a Gynandromorphous individual of *Smerinthus populi* in which the characters of the two sexes were singularly intermixed, by Mr. G. A. Thrupp. 2. Description of an ancient Irish amulet made in the form of, and used as a charm against the murrain caterpillar, communicated by Mr. Evans. 3. Descriptions of some new exotic Spiders, and notices of the economy of other species of the same tribe, by Mr. A. White.

MEETINGS FOR THE ENSUING WEEK.

TUES. Horticultural Society, 3, P.M.
THUR. Zoological Society, 3.—General Business.
WED. Botanical Society, 8.

MISCELLANEA

The Pacific.—A letter from Stockholm states that a Swedish brig, freighted by an English firm at Port Philip to visit the small islands of the Pacific, touched at some islands probably not visited since Cook's time, and others not to be found in our maps, which the captain took possession of in the name of the King of Sweden. The inhabitants were a mild race, ignorant of the use of iron, and ready to give a turtle for even a rusty nail. They were also fond of bits of glass, and would remain for three or four hours shaving themselves with pieces of broken bottles. A single musket shot was sufficient to disperse thousands of them—a proof that they had not before been visited by Europeans. The king of one of the islands presented the captain with his sceptre, made of wood artistically carved, and having a thin circle of jasper on the top. A name was given by the captain to each of these isles, after some member of the royal family of Sweden, and a quantity of plants, and tools made of stone and wood, have been brought home.

Antiquarian Discoveries.—The *Times* gives an account of a discovery lately made in working a sand quarry on that part of Penrith Fell, in Cumberland, called "the Intack." In digging, the workmen came to a heap of cobble and freestones, on the removal of which was found a large freestone slab, on lifting which they discovered a freestone trough, filled with sand, among which were pieces of bones that appeared to be human. In the east corner of the receptacle was placed an earthen jar, or urn, without handles, neatly carved, but without date or inscription. From the shape of the jar, which is a little broken, and the nature of the material, it may be presumed to be of Roman origin.—From the *Kentish Observer* we learn that some investigations are in progress at Richborough Castle, under the direction of Mr. Rolfe of Sandwich. It appears that an excavation was commenced in 1822, to ascertain the state of a subterranean well and passage said to exist. The excavations were for a time abandoned but have lately been renewed. One or two passages have been broken into, and a long and thick wall has been met with, which the workmen are still employed in breaking through. Nothing of interest was found in the passages except the under part of a Roman vessel of clay, having three legs, probably used for cooking, and a few bones. Some marble has been turned up, of exquisite whiteness, in large and small fragments, one piece measuring 2 feet by 1¼ foot, worked with mouldings: it was found about 18 inches below the surface in sinking the shaft.

A Portable Light-house.—An invention has recently been made, for showing the position of a ship in danger, and thus directing the movements of persons attempting to give assistance from the shore. It consists of a composition, which when ignited gives a very distinct and brilliant light, and has been tried, it is said, with success at the Goldstone, where the *Pegasus* was wrecked.

Day's Windguard.—Mr. Day has submitted to us an invention for preventing that greatest of nuisances—a smoky chimney. It consists of a cap, to be placed on the top of the chimney, in which the openings whereby the smoke passes are guarded by plates of metal, in such a way that the smoke, instead of being driven by the wind down into the chimney, is blown out at the sides of these projecting plates. The contrivance seems to us to promise success, and its appearance is certainly an improvement on the variety of ugly fabrications for the prevention of smoke which decorate the chimney-tops of our houses.

Roman Remains.—Several chambers and baths have been discovered lately in the forest of Bretonne, in pursuing excavations begun in 1838. One chamber in particular has been found, fitted up most luxuriously. A fine mosaic with beautiful incrustations of waterbirds has been found in it, several coins of Nero, Antoninus, Gallienus, Claudius, &c., together with a number of household vessels and ornaments of brass, iron, and ivory.

TO CORRESPONDENTS.—A. J. E. will find an account of the Pneumatic, or Atmospheric, Railway in the volume of the *Athenæum* for 1835, p. 337.—Pro. Kugler's lecture has not been translated.—A correspondent suggests the following emendation in our British Association Report, Section D, p. 829: "Dr. Carpenter (in his paper on the structure of shells) did not state that the genus Pandora belonged to the Margaritaceæ; but that unlike its congeners, it agreed with that family in structure."

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No. 832. LONDON, SATURDAY, OCTOBER 7, 1843. PRICE FOURPENCE (Stamped Edition, 5d.)

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[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

ARTS of CONSTRUCTION.—Professor HOSKING will COMMENCE his COURSE of INSTRUCTION on ARCHITECTURAL and ENGINEERING CONSTRUCTIONS, on TUESDAY, the 10th Instant, at Four o'clock precisely, to be continued at the same hour on Friday, and on each succeeding Tuesday and Friday throughout the Session.

This Course is open to occasional students as well as to matriculated students.

Particulars, including a Syllabus of the Course, may be obtained upon application at the Secretary's Office.

JOHN LONSDALE, Principal.

King's College, London, Oct. 3, 1843.

MINERALOGY.—Mr. J. TENNANT, F.G.S., will COMMENCE a COURSE of LECTURES on MINERALOGY, with a view to facilitate the Study of GEOLOGY, and of the Application of Mineral Substances in the ARTS.

The Lectures will be illustrated by an extensive Collection of Specimens; and will begin on WEDNESDAY MORNING, the 11th of October, at Nine o'clock. They will be continued on each succeeding Wednesday. Further particulars may be obtained at the Secretary's Office.

J. LONSDALE, Principal.

King's College, London, Oct. 4, 1843.

CROSBY HALL LITERARY and SCIENTIFIC INSTITUTION, Bishopsgate Within.—The following LECTURES will be delivered during the ensuing Quarter:

Four on CHEMISTRY, by T. Griffiths, Esq., on September 28, October 5, 12, and 19.

Four on MUSIC, illustrative of the Genius and Works of Bach, Handel, Haydn, and Mozart, Oct. 26, Nov. 2, 16, and 23.

Four on the SUBORDINATE CHARACTERS in the Plays of SHAKSPEARE, by C. C. Clarke, Esq., Nov. 30, Dec. 7, 14, and 21.

Four on ASTRONOMY, by John Wallis, Esq., Dec. 28, Jan. 4, 11, and 18.

Classes of the Members meet weekly for the study of the French and German Languages, for the practice of Drawing, Singing, Elocution, &c. J. D. WHITE, Hon. Sec.

ELEMENTARY DRAWING CLASSES.

Under the Sanction of the Committee of Council on Education.

MODEL-DRAWING and PERSPECTIVE, under the Direction of Mr. BUTLER WILLIAMS and his Assistants.

CLASS No. 16, for FEMALES, will meet at the DRAWING GALLERY, 184, Maddox-street, Hanover-square, (opposite St. George's Church,) on MONDAY, October 16, at Six o'clock; and on Mondays and Thursdays, at the same time, until the completion of the Course.

Terms.—For the Course of Forty Lessons, of Two Hours each, to Teachers, 20s.; to other persons, 40s.

CLASS No. 18, for MALES, will meet at 101, ST. MARTIN'S LANE, on WEDNESDAY, October 18, at a Quarter-past Eight o'clock; and on Wednesdays and Fridays at the same time, until the completion of the Course.

Terms.—For the Course of Forty Lessons, of Two Hours each, to Teachers and Working Men, 20s.; to other persons, 40s.

Tickets may be obtained at the Apollonicon Rooms, 101, St. Martin's Lane, any Evening (except Saturday) between Five and Nine; and after the 8th of October, at the Gallery, 184, Maddox-street, any Evening (except Saturday) between Six and Ten.

SCHOOL OF METHOD.

Under the Sanction of the Committee of Council on Education.

APOLLONICON ROOMS, 101, ST. MARTIN'S LANE.

SINGING on the METHOD of WILHEM, under the Direction of Mr. JOHN HULLAH and his Assistants.

CLASS No. 26, for WORKMEN ONLY, will commence on TUESDAY, October 17, at a Quarter before Eight o'clock, and meet on Tuesday and Friday Evenings.

Terms.—Eight Shillings for the Course of Fifty Lessons, of One Hour and a Quarter each, or 1s. 6d. per Month (Eight Lessons).

CLASS No. 27, for LADIES, will commence on MONDAY, October 23, at Four o'clock, and meet on Monday and Thursday Evenings.

Terms.—Thirty Shillings for the Course of Fifty Lessons, of One Hour and a Quarter each, or 6s. per Month (Eight Lessons). Schoolmistresses, Teachers, &c., 15s. for the Course, or 3s. per Month.

CLASS No. 28, for GENTLEMEN, will commence on MONDAY, October 30, at a Quarter before Six o'clock, and meet on Monday and Thursday Evenings.

Terms.—Same as Class No. 27.

Each Pupil must be provided either with the MANUAL, price 5s., or the LESSONS, price 1s. 6d., published by Mr. PARKER, 445, West Strand.

Applications for Tickets, &c. to be made at the Office, 101, St. Martin's Lane, any Evening (except Saturday) between the Hours of Five and Nine.

SCHOOL OF CHEMISTRY AND NATURAL PHILOSOPHY.

ROYAL POLYTECHNIC INSTITUTION, London, under the direction of John Ryan, L.L.D. M.D. and Professor Bachhoffner, M.A. Ph. D. The WINTER COURSE of CHEMICAL LECTURES and PRACTICAL DEMONSTRATIONS for MEDICAL and GENERAL STUDENTS, AGRICULTURISTS, &c. under the direction of Dr. John Ryan, will commence on TUESDAY, the 17th of October, at Twelve o'Clock, A.M., and will be continued on each alternate day until May. There will also be an Evening Class for those who cannot attend in the day time.

The STEAM NAVIGATION CLASS for NAVAL OFFICERS, will meet on MONDAY, October the 16th, at Twelve o'Clock, A.M. These Lectures are delivered every Monday and Friday.

The Class for RAILWAY DRIVERS will open on TUESDAY EVENING, October the 17th, at Eight o'Clock, P.M. These Lectures are delivered on Tuesdays and Thursdays.

Daily instruction in CHEMICAL MANIPULATION and PRACTICAL ANALYSIS, by Dr. Ryan.

Syllabuses of the various Classes may be had at the Institution.

PULPIT ELOQUENCE.

MR. RICHARD JONES has returned for the season to his house, 14, Chapel-street, Grosvenor-place, Belgrave-square.

PRIVATE TUTOR.—A Graduate in Honours of the University of Oxford, residing in the Regent's Park, has two or three spare hours in the day to devote to the INSTRUCTION of a PUPIL, to be prepared either for the University or Public Schools. Apply to Mr. Cooper, successor to Mr. Richard Valpy, Clerical and School Agency Office, 8, Great James-street.

FRESCO AND ENCAUSTIC ORNAMENTAL PAINTING.

MR. FREDERICK SANG, Artist, from the Royal Academy at Munich, begs to inform the Nobility and Gentry (Architects particularly), that he continues, with a considerable number of his Pupils, to decorate Public and Private Buildings in the above manner, and in the different ancient and modern styles, on reasonable terms, and with the greatest dispatch. Orders executed in all parts of the United Kingdom.—Apply by letter to Mr. Frk. Sang, 27, Porland-terrace, Regent's-park, London.

TO ENGRAVERS.—The Committee of the ART-UNION of LONDON invite Engravers to send them Proposals for executing, in Line, a Copper-plate Engraving of Mr. O'NEIL'S Picture, 'JEPHTHA'S DAUGHTER,' of the size of 23 inches by 18 inches, to be completed by January, 1846. Specimens to be sent in with the Tenders on Monday, the 9th of October. The Committee reserve to themselves the selection of the Engraver, whose character and talents are most likely to insure the execution of a work of art honourable to the Fine Arts of the country, and creditable to the Society. The Picture may be seen at the Office, No. 4, Trafalgar-square, between the hours of Ten and Four.

GEORGE GODWIN, F.R.S. F.S.A. } Honorary
LEWIS POCOCK, F.S.A. } Secretaries.

26th Sept. 1843.

ART-UNION of LONDON, 4, TRAFALGAR-SQUARE.

President—His Royal Highness the Duke of Cambridge.

Vice-President—The Most Noble the Marquis of Northampton, P.R.S.

Subscribers of the current year will receive for each Guinea paid, in addition to the chance of obtaining a valuable Work of Art, an impression of a fine Engraving by Mr. E. Goodall, from the Picture by Clarkson Stanfield, R.A., 'CASTELLO D'ISCHIA,' and a series of 22 Designs in Outline, engraved by Mr. Henry Moses, from Original Drawings made expressly for the Society by Mr. H. C. Selous, illustrative of the 'PILGRIM'S PROGRESS.' Several of the Outlines are already engraved, and the Committee invite an immediate subscription to enable them to make the necessary arrangements for their prompt distribution.

The Engraving, after Hilton's 'UNA ENTERING THE COTTAGE,' due to the Subscribers of 1842, may now be obtained at the Office, on presentation of the "order," by those who have not already received the print.

GEORGE GODWIN, F.R.S. F.S.A. } Hon. Secs.
LEWIS POCOCK, F.S.A. }

26th Sept. 1843.

Sales by Auction.

8000 VOLUMES OF BOOKS IN ALL CLASSES OF LITERATURE, MANY IN ELEGANT BINDINGS.

Mr. GREENLAND will SELL by AUCTION, at his Rooms 38, Poultry, on TUESDAY, the 10th October, and 2 following days,

A VALUABLE COLLECTION of BOOKS in History, Divinity, Fine Arts, &c.

To be viewed, and Catalogues had.

PHILOSOPHICAL APPARATUS AND OBJECTS OF NATURAL HISTORY, &c.

Messrs. J. C. & S. STEVENS will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on THURSDAY, October 12, at 12 o'clock,

A COLLECTION of SHELLS, Minerals, Fossils —Cabinets and Boxes of Insects—Birds—Books on Natural History—A Daguerréotype Apparatus—Electrical Machine—Solar Microscope—Galvanic Battery—Set of Decimal Weights—Specific Gravity Apparatus—Chemical Glass, &c.—Also 24 Ornamental Stone Vases from Malta.

On view the day prior and morning of Sale, and Catalogues had.

125, Fleet-street.

Mr. L. A. LEWIS will SELL, on MONDAY, October 16, and 3 following days,

A MISCELLANEOUS COLLECTION of BOOKS, including Thomson's General Atlas—Encyclopædia Britannica, 20 vols.—Lodge's Portraits, 4 vols. (the portraits only), India proofs, morocco—Camden Society's Publications, 11 vols.—Shakspeare, by Johnson, Steevens & Reed, 21 vols.—Knight's Pictorial Shakspeare, 7 vols.—Knight's Pictorial History of England, 4 vols.—Hobbes' Works, 7 vols.—Library of Entertaining Knowledge, 33 vols.—Boswell's Life of Dr. Johnson, 10 vols.—Valpy's Shakspeare, 15 vols.—Blaine's Encyclopædia of Rural Sports, &c.—Also, SPENSER'S POETICAL WORKS, complete, 8vo. 1000 copies—SHAKSPEARE'S PLAYS, 1 vol. 8vo. 500 copies—Whiston's Josephus, 100 copies—Walker's Dictionary, 200 copies—Thomas's Life of Napoleon, 2 vols. royal 8vo. 100 copies—Grandville's Fables, royal 8vo. 200 copies—Stereotype Plates to Don Juan, 32mo., and Lewis's Monk, 32mo. —90 Engraved Copperplates to Hogarth's Works, &c.

Mr. L. A. LEWIS will SELL, on TUESDAY, 24th,

VALUABLE BOOKS, including Clarendon's Rebellion and Life, 4 vols.—Berry's Genealogies, 3 vols.—Taylor and Cresy's Rome, 2 vols.—Lewis's Constantinople, coloured—Lewis's Alhambra, coloured—Lewis's Spanish Sketches—Roberts's Spanish Sketches—Prout's Sketches in Flanders—Harding's Sketches at Home and Abroad—Coney's Foreign Cathedrals—Works of Sir Joshua Reynolds, 3 vols.—M'Lean's Political Sketches, Nos. 1 to 400, in 4 vols. imp. folio—Maund's Botanic Garden, 13 vols. large paper.

Mr. L. A. LEWIS will SELL, on FRIDAY, 27th,

CATHOLIC THEOLOGY, SACRAMENTAL BOOKS, &c., imported from a Continental Monastery.

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BULL'S NEW SYSTEM, AND SELECT LIBRARY CATALOGUE.

Describing all the Valuable and Interesting Modern Publications to the present time, with the NEW SYSTEM and TERMS on which FAMILIES, READING SOCIETIES, and BOOK CLUBS, are regularly supplied with whatever New and Standard Works, Magazines, and Reviews they may desire for Perusal, which are sent in any quantity throughout England, Scotland, and Ireland. Apply for the above to Mr. Bull, English and Foreign Public Library, 19, Holles-street, four doors from Cavendish-square, London.

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The plan advocated in this little pamphlet will effect two important objects—that of adding to the supply of the current literature, the choice of all the most valuable works in the various languages, and that of extending the choice of New Books to the entire productions of the Press. It is especially adapted to provincial readers, as by a small annual subscription the perusal of all the new works as they appear may be obtained.

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HORNE & CO.'S PUBLIC SUBSCRIPTION LIBRARY, No. 105, CHEAPSIDE, London, consisting of a Collection of upwards of 50,000 Volumes of Works, by the best Authors, in the various departments of Literature.

Terms of Subscription.—Subscribers of 5l. 5s. per annum; 3l. 3s. the half year; or 1l. 14s. the quarter, are entitled to 18 vols. at a time, in Town, or 24 vols. in the Country.—4l. 4s. per annum; 2l. 10s. the half year; or 1l. 8s. the quarter, 12 vols. in Town, 16 in the Country.—3l. 3s. per annum; 1l. 16s. the half year; or 1l. 1s. the quarter, 8 vols. in Town, 12 in the Country.—2l. 2s. per annum; 1l. 6s. the half year; or 15s. the quarter, 4 vols. in Town, 6 in the Country.—The New Publications are added to the Library as they issue from the press; from which Subscribers may select one-half their complements.

BOOK SOCIETIES, or Families desirous of entering into a joint subscription, can be supplied with any number of books, entirely new, and of their own selection, whether in the Library Catalogue or not, upon the following terms:—If 30 volumes be required constantly in circulation among the members, 12l. 12s. per annum. And if a greater or less number be required, the same rate in proportion. The Books to be exchanged at the time and in the way best suited to the convenience of the members; the Society paying carriage to and from London.

*** Subscriptions to be paid in advance.

This day, price Eighteen-pence,

A KEY to the 'GIFT of FRENCH CONVERSATION.' By Mons. LE PAGE, Author of 'L'Echo de Paris,' &c.

This new little book, intended to assist those ladies and gentlemen who, after having left school, are desirous of being able to converse in French, and the tutors and governesses who wish to teach it, will, it is presumed, be found very desirable; as, while the original work supplies them with a large stock of English words and phrases of daily use in familiar conversation, *the Key to it gives them the correct* translation of the same into French, thereby showing them which is the proper expression for every topic of life.

Effingham Wilson, 18, Bishopsgate-within; Longman & Co.; and all Booksellers.

RECONNOITERING TELESCOPES.—These beautiful Instruments, measuring but 3¼ inches when closed, possess sufficient power to show clearly Jupiter's moons: price 35s. Securely packed, and sent through the post for 1s.—To be had only of the Maker, JOHN DAVIS, Optician, Derby; or at the Establishment of his Brother, High-street, Shrewsbury.

Achromatic Objectives.—J. D. has just received from M. Oberhæuser, Paris, a series of fine Objectives for Microscopes; of their performance J. D. can give the first reference. The price varies from 2l. to 3l.

To Agriculturists.—J. D. has just constructed a highly efficient Level for Draining and Irrigating, price 3l. 5s.

SMOKE PREVENTED, and VENTILATION EFFECTED, by SPONTANEOUS ACTION.—Mr. JEAKES, 51, Great Russell-street, Russell-square, *Sole Agent in London* for the sale of DAY'S PATENT WINDGUARD, by the use of which he guarantees to cure all Chimneys smoking from wind, and also to prevent downward currents. It is admirably adapted for the ventilation of apartments of every description; also of ships, stables, dairies, and larders, as it ensures a constant change of air; and all its parts being fixtures, it is free from noise, and not liable to derangement. It also offers no impediment to sweeping. Price, for general use, 30s.; larger size, 45s.; larger sizes, especially adapted for ventilation, 60s. and upwards. To be had at 51, Great Russell-street, where it may be seen in action. The attention of Architects, Builders, and the Trade in general, is especially invited.

A. M. PERKINS'S PATENT HOT-WATER APPARATUS, FOR WARMING AND VENTILATING.

FOR the successful operation of the above Plan, references may be made to the British Museum, the Chapels Royal, Whitehall and St. James's, Marlborough House, and Whitley Court, the residences of Her Majesty the Queen Dowager, his Grace the Archbishop of Canterbury's Palaces at Lambeth and Addington; his Grace the Duke of Beaufort's at Badminton; his Grace the Duke of Wellington's at Strathfieldsaye; his Grace the Duke of Hamilton's Palace at Hamilton; the Lord Chancellor's and Vice-Chancellor's Courts at Westminster and Lincoln's Inn; the Insolvent Debtor's Court; the Old Bailey Sessions House; School of Design and Tithe Commissioners' Offices, Somerset House; Register of Designs and Record-office; Lincoln's-inn and Gray's-inn Chapels; Inner Temple Hall; County Fire Office; Register Office and Justiciary Courts, Edinburgh; Charles Babbage's Esq., Dorset-street, Manchester-square; and many other Private Residences, Public Buildings, Churches, Hospitals, Lunatic Asylums, Union Poor Houses, Prisons, Hothouses, Conservatories, &c. &c.

Manufactory, No. 6, Francis-street, Gray's-inn-road,

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ROYAL DISPENSARY for DISEASES of the EAR, Dean-street, Soho-square; under the patronage of

Her Most Gracious MAJESTY the QUEEN,
Her Majesty the QUEEN DOWAGER,
His Royal Highness PRINCE ALBERT, K.G.
His Majesty the KING of HANOVER, K.G.
His Majesty the KING of the BELGIANS, K.G.
His Royal Highness the Duke of CAMBRIDGE, K.G.
Her Royal Highness the Duchess of KENT,

President—His Grace the Duke of BUCCLEUCH, K.G.
Consulting Physicians—Sir Henry Halford, Bart. G.C.H.; Sir Matthew Tierney, Bart. K.C.H.
Director and Surgeon—John Harrison Curtis, Esq.

At the TWENTY-SEVENTH ANNUAL GENERAL MEETING of the Governors of this Charity, held as above, on Thursday, July 20, 1843,

His Grace the Duke of CLEVELAND, K.G., Vice-President, in the Chair,

Resolved, That the thanks of this Meeting be given to her Most Gracious Majesty the Queen, for her condescension in becoming the Patroness of the Institution.

Resolved, That the thanks of this Meeting be given to her Majesty the Queen Dowager, his Majesty the King of the Belgians, and other branches of the Royal Family, for their continued kind support and patronage, and in particular to his Royal Highness the Duke of Cambridge, for the interest he has ever taken in the Dispensary, and the valuable assistance he has recently rendered it.

Resolved, That the thanks of this Meeting be given to the Radcliffe Trustees for their munificent donation of 100*l.* in aid of the funds of the Charity.

Resolved, That the thanks of this Meeting be given to the Nobility and Gentry; also to the Right Honourable the Lord Mayor and the Sheriffs of London and Middlesex, who have favoured the Charity with their support, and to all others who have contributed to its funds.

Resolved, That the records of the proceedings of the Institution during the past year afford the most satisfactory proof of its increasing usefulness, as evidenced not only by the greater number of patients, but also by the larger proportion of those cured or relieved.

Resolved, That the facilities hitherto given for the admission of cases of accident, of the deaf and dumb, and of soldiers, sailors, and the police, be still continued to be afforded.

Resolved, That it appears highly desirable for the interests of humanity and of science that a building should be provided for the reception of the infant deaf, with a view to their cure by medical and surgical treatment, and for the accommodation of poor persons labouring under diseases of the ear, not residing in the metropolis.

Resolved, That the thanks of this Meeting be given to Sir Henry Halford, Bart. G.C.H., and Sir Matthew John Tierney, Bart. K.C.H., the consulting physicians: also to John Harrison Curtis, Esq., director and surgeon of the Institution, for his indefatigable discharge of his duties in those capacities, and for his great attention to the patients under his care.

CLEVELAND, Chairman.

Subscriptions lately received:—

Her Majesty the Queen Dowager	A.	£10	10
The King of the Belgians	A.	10	10
The Radcliffe Trustees	A.	100	0
The Duke of Northumberland		21	0
James Ewing, Esq., 3rd donation		10	10
Ditto	A.	2	0
The Marquis of Exeter	A.	5	0
The Duke of Cleveland	A.	10	10
Sir John Bosanquet	A.	10	10
The Duke of Buccleuch	A.	2	2
The Duke of Norfolk	A.	2	2
The Marquis of Anglesey	A.	2	2
The Earl of Rosebery	A.	1	1
Miss Beaumont	A.	2	2
The Countess of Scarborough	A.	2	2
Lady H. Ashburnham	A.	1	1
Lady E. Ashburnham	A.	1	1
The Duke of Rutland	A.	1	1
Samuel G. Smith, Esq.	A.	1	1
Messrs. John Broadwood & Sons		10	10
Capt. W. Hibbert	A.	1	1
G. Byng, Esq. M.P.	A.	1	1
Wm. Wingfield, Esq.	A.	1	1
John Masterman, Esq. M.P.		10	10
Sir John Pirie, Bart.		10	10
Col. C. Wyndham, M.P.		10	10
The Hon. Mrs. Tollemache	A.	1	1
The Marquis of Ailesbury	A.	1	1
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The Hon. Fred. West	A.	1	1
W. Byham Martin, Esq.	A.	1	1
Viscount Sidney	A.	1	1
Lord Somerville	A.	2	2
Sir Robert Fitzwygram, Bart.	A.	1	1
Henry Merrik Hoare, Esq.	A.	£10	10
Sir Joseph Hawley, Bart.		10	10
Lady E. Pelham		1	1
Viscount Milton, M.P.		1	1
The Rt. Hon. the Lord Mayor, M.P.	A.	1	1
Mr. Sheriff Hooper	A.	1	1
Mr. Sheriff Pilcher	A.	1	1
W. Copeland, Esq., Ald. M.P.	A.	1	1
The Countess of Beauchamp	A.	2	2
The Earl of Sheffield	A.	1	1
The Countess of Sheffield	A.	1	1
The Earl of Arundel and Surrey, M.P.	A.	2	2
John Bridges, Esq.	A.	1	1
Thos. Barnard, Esq.	A.	1	1
Mrs. T. Simpson	A.	1	1
Miss Charlotte S. Lloyd		10	10
W. R. Robinson, Esq.	A.	1	1
Miss Marryat	A.	1	1
Mrs. Mitford	A.	2	2
Miss Parker	A.	1	1
The Rev. Sir Samuel Jervoise, Bart.		5	0
Miss Willis	A.	1	1
Rd. Sanderson, Esq. M.P.		1	1
Joseph Hanby, Esq.	A.	1	1
Lieut. Riddle, R.A.	A.	1	1
The Countess of Bridgewater	A.	2	2
R. C. Kidd, Esq.	A.	1	1
George Davis, Esq.	A.	2	2
Miss Mary N. Davis	A.	1	1
J. Huggins, Esq.	A.	1	1
J. Leveridge, Esq.	A.	1	1
Mr. Stapleton	A.	1	1
Mr. Thomas King		1	1
Alfred Batson, Esq.		1	1
Mrs. Arber		1	1
Miss Rankin		1	1
Mr. James Burt		1	1

This Charity was founded in 1816, under the patronage of their late Majesties George IV. and William IV., and their late Royal Highnesses the Dukes of York and Kent. Since its establishment upwards of 12,700 patients, including artisans, domestic servants, distressed foreigners, soldiers, sailors, and many of the police, have been cured or relieved.

Above 180 patients frequently attend the Dispensary in a single day, and while the poor are thus benefitted, the public derive great advantages from the opportunities afforded, on a large scale, for the introduction of new modes of treatment tending to the improvement of aural surgery.

Subscriptions received at the banking houses of Messrs. Robarts, Curtis & Co. Lombard-street; Coutts & Co. Strand; and Messrs. Drummond, Charing-cross; W. Cobbe, Esq., Treasurer; H. S. Smyth, Esq., at the Dispensary; and by J. Harrison Curtis, Esq., Surgeon to the Institution, 2, Soho-square.

HENRY S. SMYTH, Sec.

Royal Dispensary, Oct. 4, 1843.

INFIRMARY for FISTULA, and other DISEASES of the RECTUM, 38, CHARTERHOUSE-SQUARE, LONDON.

President—The Right Hon. JOHN HUMPHERY, M.P. Lord Mayor.

Vice-Presidents.

The Right Hon. Earl Digby.	Sir Chapman Marshall, Alderman.
The Lord Chief Justice Denman.	General Pereira.
The Lord Chief Justice Tindal.	W. T. Copeland, Esq. Ald. M.P.
The Hon. Mr. Justice Patteson.	Thomas Kelly, Esq. Alderman.
Sir Charles Forbes, Bart.	Samuel Wilson, Esq. Alderman.
Sir James Shaw, Bart.	David Barclay, Esq. M.P.
Major-Gen. Sir J. L. Lushington, K.C.B.	John Deacon, Esq.
	Henry Hoare, Esq.
Major-General Sir H. Maclean, K.C.B.	Lewis Loyd, Esq.
	John Masterman, Esq. M.P.
Sir John Pirie, Bart. Alderman.	Thomas Gage Sebright, Esq.

Treasurer—JOHN HOWELL, Esq., 9, Regent-street, and Rutland-gate.

Surgeon—FREDERICK SALMON, M.R.C.S., 12, Old Broad-street.

ANNUAL REPORT.

ON this the Seventh Anniversary of the foundation of the Infirmary, your Committee, in the discharge of the trust reposed in them, are impressed with an earnest desire that the Public should be made acquainted (so far at least as they can be, within the brief limits of an Annual Report), with the nature of its objects and the extent of its usefulness: for they are well assured of two truths—first, that in proportion as the Charity becomes more generally known, its revenues cannot fail to be greatly increased; secondly, that as the sphere of its operations is enlarged, so one wide field of misery and disease must, of a certainty, be narrowed and reduced.

The sufferings to which the Institution extends its healing hand, affect their victims with an unusual degree of mental and physical depression. It is a lamentable fact, which every day's experience verifies, that those who labour under these distressing diseases, frequently conceal their affliction, even from their dearest friends, until their disorders, which, if treated in an earlier stage, might have admitted of a safe and certain cure, have progressed to lingering wretchedness, terminating only in the grave. Neither is this false sensibility confined by any means to the wealthier portions of society; on the contrary, its prevalence among the poor engenders on their parts an insuperable repugnance to seek relief at our general Public Hospitals. And it is no detraction from the merits of those excellent Institutions, to say, that amidst the many more obtrusive shapes of human suffering and agony constantly seeking a refuge within their walls, sufficient attention can scarcely be bestowed on slow and shrinking ills like these, which have often been the chronic growth of years, and are frequently in their cure the tardy work of months.

It was to remedy this serious defect, to afford to the Poor afflicted with such diseases an Asylum which, in its name and in its plain pretensions, should invite their confidence, until then too commonly bestowed on ignorant empirics, who at once despoiled them of their hard earnings, and, by unskilful treatment, robbed them of their chances of recovery; it was to do thus much to the extent of its then most feeble means, that in the year 1835, this Institution was founded in one small incommodious chamber. Since that period, Two Thousand One Hundred and Fifty-four Poor have sought relief. Barely four years ago, the present Establishment, containing fourteen beds, was opened; yet in this brief space, Seven Hundred Patients, all requiring Operative Surgery, have been received; and your Committee have the heartfelt satisfaction of adding, that in no instance, out of this great amount, has any fatal consequence ensued.

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Your Committee venture to express a hope, that the example furnished in this noble and affecting mark of sympathy felt by the poor for the afflictions of their fellow creatures, will not be lost upon the rich. They trust that when they appeal, as they now do, to all who have any cause for bearing grateful hearts within their breasts, to lend some aid towards extending the blessings of this Infirmary to hundreds, whom it is unable to admit for want of room, and unable to assist for want of funds, they will not make appeal in vain.

The Judge upon the bench, the Advocate in his court of justice, the Legislator in parliament, the Scholar in his study, the Painter at his easel, the Clerk at his desk, the Shoemaker at his last, the Weaver at his loom, the poor young Sempstress in her many hours of daily labour, and her scanty share of rest, all in their turn are liable to be stricken down by these diseases, which have no fixed place in the great social scale, but are the common lot of all, though aggravated to an immense extent by poverty and want. Let no man sitting in a high place, say, "these are the unseemly visitations of the poor, and I am safe," for every day's experience shows that costly apparel covers such miseries quite as often as the humblest clothing. Neither let the subject be dismissed as unsuitable for conversation, since Heaven, for its own wise purposes, inflicts these evils every hour, where no intemperance or vice has called them into being.

We shall do well to remember, that the great Teacher of charity and benevolence did not disdain to lay his pure right hand upon the foulest leprosy, but sought it out and healed it. The Pharisee thanked God that he was not like unto other men, but men of a better leaven thank Him that they are, and that they know they are; and they do not turn away with a nice delicacy from an affliction they cannot brook to hear named to-day, but which they may be doomed to bear in all its bitterness to-morrow.

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LONDON, SATURDAY, OCTOBER 7, 1843.

REVIEWS

Memoirs and Recollections of the late Abraham Raimbach; including a Memoir of Sir David Wilkie. Edited by M. T. S. Raimbach.

Abraham Raimbach was one of the eminent line-engravers of his time. His skill on copper has given a wide range to some of the best modern creations of English Art, and his name is now inseparably allied with that of Sir David Wilkie. By him the 'Rent Day' and 'Distraining for Rent' have been made familiar to tens of thousands, who have never had the good fortune to get within the walls of Mulgrave Castle, or the rich retreat of Mr. Wells, at Redleaf. He was a true translator from canvas to copper—conveying the character, and, more marvellous still, the warmth of the original, while he left little to wish for but its colouring—which, if his art could have given, he would have been a matchless dealer in duplicates—an ingenious maker of fac-similes; and not as he was, a true translator.

The title of the book before us affords a very imperfect account of its actual contents. Mr. M. T. S. Raimbach is the editor, not the author, of the volume, and the bulk of the work is the Autobiography of his father—the notes and recollections of his own life, "written at the earnest and repeated request of his eldest son." Cowley has an essay entitled, 'Of Myself,' and Hume has called his delightful little sketch of his own career, 'My Own Life.' The Apology of Colley Cibber, and Bishop Burnet's History of his own Times, are equally definite and distinct: the titles tell you what the books actually are—a Biography or Autobiography—beyond the possibility of a doubt or the necessity of a second thought.

It would be unfair to expect that Mr. Raimbach should write as well as he engraved: not that he writes ill—for he writes sensibly and clearly. His book, however, is beset with a multiplicity of notes, which distract attention from the calm tenor of his story; and these not explanatory notes, for which there is every excuse, but notes, actually belonging by right of sentiment and allusion, to the text or body of the book. Within one hundred pages we have one hundred and thirty notes. The ancients wrote no notes, said Cumberland, the dramatist; neither did Lord Clarendon, was the ready reply. Waiving this, we shall endeavour to weave from the text and its accompaniments, a memoir of Mr. Raimbach.

Abraham Raimbach was born in Cecil Court, St. Martin's Lane, Feb. 16, 1776. His father, a native of Switzerland, came to England at the early age of twelve, and never afterwards quitted it. To show how limited was his use of the English language, his son supplies the following story:—

"I had, when a boy, exceeded my usual allowance of pocket-money, in the purchase of weekly periodicals, and had got into debt with my bookseller to the amount of a few shillings, but which, small as it was, I saw no immediate prospect of liquidating, unless by the discontinuing of my *numbers*. This, of the two, being decidedly, in my opinion, the worst alternative, the other was adopted, of disclosing the circumstance, and making an appeal to the bounty of my father. The appeal was admitted; and I was merely recommended not to run in debt, and never to *defray* any more expenses than were necessary. Of course *incur* was the word meant."

His mother's maiden name was Butler, the daughter of a Warwickshire farmer, a woman of great gentleness and good sense.

When an infant, Abraham's life was endangered by the negligence of his nurse, who let him fall from her arms out of a second floor window. "I was floated in a manner by my baby's long clothes, and my fall was broken by the leads of the first story. The servant girl rushed into the room where my mother was sitting, exclaiming that she had killed the child, quitted the house, and was never seen by her afterwards. I was not," he adds, "materially hurt." He was sent at an early age to Archbishop Tennison's Library School, at St. Martin's, where he had the late Charles Mathews for a schoolfellow; but what learning he took there, or what he went away with, he has omitted to mention. A fondness for pictures and prints came early upon him; then a certain degree of readiness in the practice of drawing was acquired; so that his father, seeing both his bias and perseverance, at once determined upon making his son an artist:—

"I do not know," he says, "how it happened that engraving was chosen as the most fitting department of art for me to pursue, unless it was suggested by the cleverness with which I used to dig, with a cobbler's awl, upon a marble, ground flat upon the pavement, the initial letters of my schoolfellows' names. I rather wonder that this did not lead to my being made a seal-cutter, or carver of stone. Engraving was, however, determined on; and, in the beginning of the year 1789, application was personally made by my father to the two most eminent men in the art, Mr. Sharp and Mr. Heath; the former of whom professed himself to be unwilling to take a pupil, as he had it in contemplation to go abroad (which, by the by, he never did); and the latter stated (what I believe was true enough) that he was already overstocked with pupils."

In this dilemma, as Sharp and Heath were at the head of their art, the father thought of a second and more novel application, and Mr. Heath was tried again:—

"A day or two afterwards, my father, in the simplicity of his heart, sent me to Mr. Heath, saying that he might perhaps take a fancy to me when he saw me. I did not at all relish this commission, which was to see Mr. Heath, and inquire whether he wanted a pupil. I was received with civility, or rather with kindness; though he appeared evidently surprised at the singularity of the message, which I delivered to him personally, in the passage of his house, No. 42, Newman Street."

As Reynolds received the name of Joshua from his father in the belief that some enthusiast would take a fancy to him for his name, so Raimbach may have received his scriptural designation of Abraham from the same wild and dreamy supposition, worthy of Lilly, or Lord Shaftesbury, or of Dryden, in one of his astrological moods. Heath, however, took no peculiar predilection to the name or appearance of the old Swiss emigrant's son, so Abraham was apprenticed to another engraver of the name of Hall, for the usual period of seven years:—

"I have never considered it," he says, "a matter to be regretted that the application to Sharp and Heath did not succeed, though their professional talents were doubtless greatly superior to those of Hall. So little is to be derived, in the acquirement of an art, from the skill and ability of a master, however distinguished he may be, that the degree of his eminence I take to be of very small importance to the pupil. In my own case, I am disposed mainly to limit the benefits of pupilage to the constant and regular habits of assiduous attention, induced by example and enforced by authority. Almost all beyond the mere routine the student must seek out for himself. The very best of teaching can do little more than indicate the means of success—the path which leads to distinction: it cannot convey originality, or the power of forming original or new combinations; and without these, or some such faculties, nothing beyond mediocrity can result. All true excellence in art is, in my humble opinion, to be chiefly attributed to an early conviction of the inadequacy of all means of improvement, in comparison with that of self-acquired knowledge."

Hall had been the pupil of Ravenet, a French engraver, settled in England, but Hall as much eclipsed Ravenet as Raimbach has since done Hall. We have thus three descents of excellence from the same master. Ravenet and Hall had a good deal of mechanical skill at a time when the line-engraver's art was at low-water mark in this country—indeed, at a time when the science and genius of engraving was looked upon as a trade which one articled apprentice was sure of acquiring as readily as another, and of practising with the same facility and skill. "I had no taste for *this thing*," has been the remark of one of our pre-eminent living engravers; "indeed I knew nothing about *the thing* 'till I was apprenticed to it." Fathers know better now-a-days—a true translator from Virgil must be a true poet—and he who is to transfer to copper the grace of a Reynolds or the characteristic excellence of a Wilkie, must work with the same feeling which inspired and produced the high qualities he has undertaken to represent in another material, or, as it were, in another language.

When Raimbach went to Hall he found him at work upon a portrait of Sheridan, by Sir Joshua Reynolds, a portrait in which "Brinsley" took more than a personal interest:—

"I have always been disposed to reckon among the chief advantages I derived from being placed with Mr. Hall the opportunity it afforded me of getting occasionally a glimpse of men distinguished in some way or other by talent or notoriety. Sheridan came twice or thrice, once with Joseph Richardson, author of *The Fugitive*, during the engraving of his portrait; and my memory dwells with pleasure to this hour on the recollection of his having said a few kindly and encouraging words to me, a boy, drawing at the time in the study. I was, however, most struck with what seemed in such a man an undue and unbecoming anxiety about his good looks in the portrait to be executed. The efflorescence in his face had been indicated by Sir Joshua in his picture, not, it may be presumed, *à bon gré* on the part of Sheridan, and it was strongly evident that he deprecated its transfer to the print. I need scarcely observe that Hall set his mind at ease on this point; but I could not but wonder that a matter that might be excused in the other sex should have had power to ruffle the thoughts of the great wit, poet, and orator, of the age."

The efflorescence on the face was overlooked by Sheridan when confined to the canvas, and the closet of a friend, but he was unwilling to go forth to the world, and on paper too, as a second Bardolph, though to our thinking Hall's engraving is more the portrait of a depraved man of genius than the original on the canvas.

Raimbach's first work has found a place within the walls of the National Gallery. Our readers will naturally wonder at this, and smile too, when they know in what way. His first work at Hall's was to etch the key to Copley's Death of Chatham—the picture now in the National Gallery, where Raimbach's explanatory key is hung, framed and glazed, for the special benefit of the curious. This reminds us of a pleasant story in no less a book than 'Joe Miller.' "A Welshman bragging of his family, said, his father's effigy was set up in Westminster Abbey: being asked whereabouts, he said, in the same monument with Squire Thynne, for he was his coachman."

In 1796, the term of his apprenticeship was out, but at no promising period, it would appear, for a young beginner who had to live by his profession:—

"Every thing connected with the Arts, of course, at the lowest ebb—so low, indeed, that I remember, during Mr. Pitt's administration, the members and associates of the Royal Academy were expressly exempted from the operation of some war-tax, then levied, in consideration of the abject and almost expiring state to which the fine arts had been reduced. I forget the name of the tax in question, but have a

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distinct recollection of the fact stated, and, moreover, that it excited no feelings of dissatisfaction whatever in the community at large, so universally known was the destitute condition of the artists in general."

Booksellers like Cooke and Stockdale were then the Boydells of young beginners, so Raimbach sought employment from the then patrons of his art. Stockdale gave him the figure of a Maroon chief to engrave for Bryan Edwards's 'History of the Maroon War.' The engraving was made and paid for, but not without some altercation about the price. Raimbach charged six guineas, while Stockdale thought two sufficient. Here is Raimbach's note to Stockdale on the subject:—

"Sir,—I am very sorry that the note I sent to you yesterday should have occasioned any surprise, and I can assure you that I was myself much astonished when I understood that you expected to be asked no more than two guineas for the produce of three weeks' labour. With respect to the suspicion you entertain of my having consulted some very unconscionable engraver, I beg leave to inform you that I was regulated in my charge by one in whose favour I have heard you express yourself in strong terms of approbation. I should be sorry to forfeit the good opinion of any one, more especially of a gentleman who has hitherto behaved with more than common civility; but I must be allowed to say, that I would decline any man's favour who would wish to reduce the value of my labour to the level of blacking shoes, or sweeping the streets. If there should still exist a difference of opinion between us as to what ought to be the price of the plate, I am willing to abide by the decision of any engraver of real respectability that is unconnected with either party. I beg to decline the impressions, as I do not wish to receive any obligation that may be considered undeserved.—I am, Sir, Your obedient servant, A. Raimbach."

As a young man, with a name to make, Raimbach could not afford to issue a bad print, and though two guineas for three weeks' labour was sorry pay, the bookseller, in his turn, could not afford, perhaps, to pay a larger price. The altercation ended by Stockdale's paying *four* guineas.

Master of his own time, as he now was, his next step was to enter his name as a student of the Royal Academy. Here, while drawing from the models, he took care to observe what his superiors in Art were doing at the same time.

"Barry's drawings," he says, "had a rough grandeur of style, and were executed with the commonest materials: usually on a fragment of coarse paper, with the pen and ink which served the young men to write their names in the hall as they arrived. Stothard made slight and small sketches, that were replete with character and action. Flaxman's drawings from the academy figure were highly-wrought pure imitations of nature, viewed through the medium of his refined, antique, and cultivated mind."

To make ends meet, he put two strings to his bow, by becoming both miniature-painter and engraver. What he says about this temporary union is very sensible:—

"My miniature-painting commissions increasing, and those for engraving certainly not relaxing, I soon found that it would be necessary to decide upon giving up the one or the other as a profession. Though it may not be in accordance with the proverb, 'Two strings to your bow,' it is, I believe, generally admitted that one trade, well learned and steadily pursued, is better than two less known and irregularly followed. I did not, however, in my final determination in this momentous concern, act solely on my own judgment, but took the opinions of others whose judgment and experience were entitled to respect and consideration. The taste I had had of the business of portrait-painting, though it was but in a small way, most assuredly did not enchant me. The purchaser of an article, be it what it may, feels a right, in laying out his money, to have the commodity he pays for suited to his liking, if it be possible. Now, taste is so capricious, and personal vanity so difficult to satisfy, that it is no wonder that the self-respect and feelings of independence which, I presume, every man possesses in a greater or lesser degree, are liable to great mortification in the profession of portrait-painting. I, certainly, in my very humble efforts, found it so, and I am greatly mistaken if much abler men have not found it so too. Engraving, whatever may be its disadvantages, (and they are many) has not the fancies of individuals to humour or consult, but appeals at once to the public, or to that small part of the public that takes an interest in such trivialities. The opinions I had solicited concurred with my own feelings on the subject; and, thus fortified, I did not hesitate to adopt the course I have since unremittingly pursued, namely, to devote my whole attention to engraving. Looking back at past events, I do not know that I have any reason to regret the decision I then came to."

He gave up miniature-painting, and began working for Smirke and Forster's illustrated edition of the 'Arabian Nights.' By this engagement he realized the sum of 70*l.*, with which, in 1802, he set off to see Paris, and the glorious works of Art assembled there at the stern call of the great Napoleon. There are seventy pages of his Autobiography taken up with this seventy-pound tour. His remarks are often sensible, and to the point; but as he goes over no new ground, we prefer telling the story of his career in Art, as more interesting. In 1805 he married—his father presenting him with one of his houses in Warren Street, Fitzroy Square—the house in which he lived for twenty-six years, and where all his great works were executed. In 1805 he lost his father, and in 1807 his mother. In the same year he became acquainted with David Wilkie. This acquaintance soon ripened into friendship, and at last into the closest intimacy that Wilkie's retiring rather than distrustful nature ever allowed any one to form with him. In 1812 he became Wilkie's engraver, supplanting Burnet by a kind of joint-stock adventure, as he calls it, not without interest in the history of Art.

Before Raimbach's first Wilkie print, 'The Village Politicians,' had appeared, Mr. Burnet had engraved 'The Jew's Harp,' and 'Blind Fiddler,' on terms satisfactory at the first to Wilkie, and perfectly honourable to both Burnet and Boydell. 'The Blind Fiddler' was, in the language of the trade, a lucky hit. This was also a joint-stock adventure, Burnet's share being two-thirds, and Wilkie's one. But Wilkie sold his share, before publication, to Harrison, of Boydell's house, for the sum of fifty guineas. He would have made seven times the sum had he retained it. Acquiring a lesson from past experience, he now determined on publishing for himself, while Burnet, by steadily refusing to allow him more than a third share in any joint-stock adventure, their connexion in this way closed, and Raimbach was called in. As we have heard this affair, it ran as follows: Irritated with himself for selling the share in 'The Blind Fiddler,' and encouraged by the success of that plate, Wilkie demanded of Burnet a larger proportion than he could with safety or certainty allow. He required a half-share, setting his copyright against the labour of engraving. We now learn from the book before us, the terms on which he engaged with Raimbach. Mr. Cunningham has made no mention of them in his 'Life of Wilkie':—

"The mutual conditions of our engagement," Mr. Raimbach writes, "were promptly arranged upon the basis, with various modifications, of one-third share to Wilkie, and two-thirds to me; which terms were afterwards changed to one-fourth and three-fourths respectively, at the generous and unsolicited suggestion of Wilkie, who considered the first adopted proportions as bearing rather hard upon me, and throwing an undue advantage into his hands."

We now see that Mr. Burnet had offered higher terms than Wilkie afterwards accepted at the hands of Raimbach.

The first print, 'The Village Politicians,' went slowly off. Its history contains a lesson; for—

"Its success at first was not very encouraging; and though I will not say there was much reason for absolute despondency, yet certainly I found none at all for self-congratulation at the result. The printsellers, though compelled by the great popularity of Wilkie to deal in his prints, were nevertheless, naturally as traders, opposed to any enterprise originating out of the pale of their own (as they considered by right) exclusive domain. However, the sale kept creeping on by little and little, though checked perhaps by our having raised the price to non-subscribers, and for more than twenty years never came to a full stop. Two hundred and fifty proofs were printed, besides twenty-four before the insertion of the coat of arms, and the alteration of the etched letters of the title, making together two hundred and seventy-four, a number that for some years remained a complete drug on our hands; so much so, that we sent a large quantity on a venture to America, and never received any tidings of them more. A favourable change has since taken place, and proofs have brought, even at auctions, the extravagant sum of fourteen or fifteen pounds each."

In 1816, after the publication of his next great print, 'The Rent Day,' the painter and engraver set off on a tour through Holland. But Raimbach has left no recollections of Wilkie at this time. Continuing the history of their joint-stock adventure, he says, "of 'The Cut Finger,' the event scarcely justified our expectations, as its sale has been indifferent:" of 'The Errand Boy,' that "he failed in his mission," and of 'Blind-man's Buff,' that "it obtained a fair measure of success."

"A capital error on our parts regarding this print may be briefly noticed; namely, the printing of a very large number (five hundred) of proofs; though that quantity, great as it certainly is, does not reach half the amount that has been taken of impressions under that denomination, from various plates published by the printsellers. The value of proofs of Village Politicians and The Rent Day having doubled in the market, led us to believe that we might safely venture to increase in a proportionate degree the number of proofs of Blind-man's Buff, especially as our preliminary subscriptions were numerous and encouraging. The experiment, however, signally failed; the price continuing the same, or with a small unimportant advance, as at the first publication."

In 1828 they published the 'Distraining for Rent,' of which he says, "of all my larger prints from Wilkie, this has been the least successful." In 1834 'The Parish Beadle,' and in 1836 his last great work, 'The Spanish Mother and Child.' These, compared to 'The Rent Day' and 'Village Politicians,' were very unsuccessful speculations, and Mr. Raimbach has very fairly accounted for the declining condition of the Wilkie prints as pieces of mercantile speculation:—

"For the long term of more than twenty years the prints from Wilkie's pictures had enjoyed an almost unprecedented popularity; and it can scarcely be held as a matter of reproach to the public if, after so long a period of favour in one direction, the desire of some sort of change of object should be entertained. The great talents of Edwin Landseer had been already well appreciated, when his picture of the Monks of Bolton Abbey appeared, and placed his reputation on a still higher elevation. Seconded by Cousin's admirable mezzotinto from it, there followed a rush in the track thus so auspiciously commenced, and the new lights (as in Aladdin's lamp) were preferred to the old. However this state of matters may continue for a time, the sterling qualities of Wilkie are sure, in the long run, to establish themselves in permanent supremacy in his department of art."

Mr. Raimbach died on the 17th of January, 1843, after a very short illness, from water on the chest, within a month of the completion of his 67th year. In person he was short, and stoutly built, with an hereditary tendency to corpulency, encouraged and increased by his sedentary habits. He died in easy circum-

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stances, if not rich. He never employed an assistant, but wrought long, patiently, and well. 'The Rent Day' cost him two years and a half of labour. So fearful and timid was he about his works, that he never took a plate to the printer unaccompanied by a friend. "He had been working in the dark so long," he said, "that he was afraid to look alone at what he had been about."

We shall again refer to this work, as the Notes, and the Memoir of Wilkie, in the Appendix, are far from devoid of interesting material for extract and remark.

The Influence of Respect for Outward Things: in Two Dialogues. Fox.

WHOEVER confines his observation of English affairs to the sphere of parliamentary politics, the daily press, the aristocratic literature of the day, or the records of sectarian polemics, will have but an imperfect and unfaithful notion of all that is passing in the world of opinion, and of the direction in which it is moving. In those sources of information we find "a brief abstract" of what occurs on the surface of society, the minor theories of fractions of the public mind, the daily oscillations of particular conventional ideas; but they show little of that deeper undercurrent of thought, which flows steadily, though slowly, beneath, and which is not the less influential and important because it has not yet taken a definite form, and acquired the art of expressing itself in words.

In the sources to which we have pointed may be discovered (to speak more particularly) whatever is accredited among the university-educated and the wealthier classes, the changes and modifications impressed by circumstances on the body of *ex traduce* doctrines, on the plausibilities and make-believes of systems which, having lost their applicability, have ceased to be useful, and operate chiefly in preserving alive arrangements that ought to have long been peaceably sleeping in the tomb of the Capulets. In the undercurrent, hidden from ordinary observation, lie the thoughts and aspirations of the self-educated classes, of those who have been taught by suffering, who, ignorant or regardless of books, and of the printed prejudices of their ancestors, are instructed by the direct contact of things, and whose learning consists rather in instincts and impulses, than in syllogisms and general propositions.

We have more than once alluded to this divergence of opinions between the upper and lower classes, and to the changes it is preparing; and the announcement will require frequent reiteration for years to come, before it is sufficiently impressed on the higher classes of Englishmen,—unless, indeed, events should act as flappers on their unwilling ears, and actions declare the fact, before it finds exposition through the medium of language.

Indications, it is true, of the under-current we speak of, do occasionally bubble up to the surface, and attract the attention of the more observant; sometimes it manifests itself in some isolated overt act, of a character sufficiently grave to alarm and to puzzle those whose interests are compromised; but hitherto there has been but little communication between the parties; and if it be true that one half of mankind knows not how the other half lives, it is not less ignorant how the other half thinks.

The existence and the growing importance of a new popular power are briefly and ably exposed by the author of the Dialogues before us.

"In opposition to every man's judgment, I assert that all opinion which is characterized by the corrective and beneficial influence of truth, is invariably formed in the depths of society; and that all forms of thinking originating in other quarters, in proportion as they are at variance with it, are necessarily and radically false and injurious. This power of forming and diffusing that opinion which is to regenerate every part of social organisation is the line of demarcation between ancient and modern times. It is a distinction of the utmost moment. A labouring population possessing a vast numerical superiority, free, growing in intelligence, trained in some degree in the discussion of human rights, impelled by the experience of suffering to unremitting inquiry into its causes, and adopting to some extent those elevated ideas of virtue which contact with the sterner realities of life elicits in nobler minds, is a new feature in the moral world, and renders all reasoning from the past to the present and future nugatory. The exquisite misery which distinguishes modern civilisation is destined to fulfil a high office, that of directing the whole current of mental activity to the solution of a problem so grand as to leave no man of ordinary benevolence the shadow of an excuse for the guilty presumption of thinking upon any subject wholly unconnected with it,—How to obtain the benefits which flow from the development of the human mind with the smallest admixture of incidental evil?"

In the few lines we have here quoted may be read a long train of consequences. It is surely no trifling evil that the great masses of the operative class of society should thus have an education apart from the rest of the community, that there should be two languages, each unintelligible to the speakers of the other; two public opinions in hostile opposition; and that, while the one is formed under the corrupting and blinding influence of luxury, the other should be exclusively derived from the suggestions of anxiety and of pain—of deep suffering for the present, and despair for the future. As to the "high office" of the latter teaching, we agree with our author, that it is pregnant with great social changes, which Providence, or the play of cause and effect, may turn to the ultimate benefit of society; but through what vicissitudes of fortune, what dislocation of classes and families, this remote consequence is to be reached, forms a consideration in which, according to our estimation, there is little consolatory for the present generation of men, or for their immediate successors.

When we say that the two currents of public opinion run thus distinct from each other, and that a wall of separation is built up between the two classes which respectively entertain them, we utter a proposition generally true; but, in admitting the fact, abstraction must be made of mutual actions and re-actions, which are constantly taking place, at the few points where the two bodies come into some slight degree of contact. Between what are familiarly termed the upper classes of society and the self-educated artisan classes, there exists a body, not numerically large, but active and stirring,—a body that, having partaken of some portions of the training by which the former was moulded, has also been placed in close contact with, or perhaps is a participator in, the social miseries so influential in forming the opinions of the latter. These men, though not wholly divested of the prejudices and conventionalities of their superiors, can yet penetrate beneath the surface of words, and arrive at the things which educate those below them. If they sometimes, and to a certain extent, think with the one class, they can also understand the other, and for the most part sympathize with it. On the other hand, although their notions may sometimes partake of the crudity of popular opinions, they still remain more capable of inducing and generalizing, than the masses; and they can invest their thoughts with the logical forms necessary for gaining the attention of the technical scholar.

Of the two great divisions of English society, it is evident that the education and the wealth of the Established Church approximate its numbers to the first, while the poverty and subjection of the sectarian religions, combining with the consequent humbler parentage of their ministers, as naturally ranges these ministers nearer to the ranks of the second. It is consequently among the sectarian clergy that we find the greater number of writers, who bring a good deal of metaphysical subtilty to bear upon the elemental truths developed by the lower classes, who startle the complacent no-thinkers and routinists by the boldness and ingenuity of their speculations, and who take the lead in the re-formation of printed opinion. The increasing number of such writers is a pretty accurate exponent of the general uneasiness at present so prevalent in society at large. It is in all likelihood from this body that has proceeded the little volume now under review, for it possesses all the attributes which should lead to such a conclusion.

Letters from New York.

[Second Notice.]

WE had some thoughts of considering, on this occasion, the state of periodical literature in America, and making Mrs. Child's book serve as an illustration; but it would not enable us to do justice to the subject, and we must therefore defer our purpose, and be content with the promised specimen of her own style:—

"It is curious to observe by what laws ideas are associated; how, from the tiniest seed of thought, rises the umbrageous tree, with moss about its foot, blossoms on its head, and birds among its branches. Reading my last letter, concerning the spiral series of the universe, some busy little spirit suggested that there should, somewhere in creation, be a flower that made music. But I said, do they not all make melody? The Persians write their music in colours; and perchance, in the arrangement of flowers, angels may perceive songs and anthems. The close relationship between light and music has been more or less dimly perceived by the human mind everywhere. The Persian, when he gave to each note a colour, probably embodied a greater mystery than he understood. The same undefined perception makes us talk of the harmony of colours, and the tone of a picture; it led the blind man to say that his idea of red was like the sound of a trumpet; and it led Festus to speak of 'a rainbow of sweet sounds.' John S. Dwight was inspired with the same idea, when he eloquently described music as 'a prophecy of what life is to be; the rainbow of promise translated out of seeing into hearing.' But I must not trust myself to trace the beautiful analogy between light and music. As I muse upon it, it is like an opening between clouds, so transparent and so deep, deep, that it seems as if one could see through it beyond the farthest star—if one could but gaze long and earnestly enough. 'Every flower writes music on the air'; and every tree that grows enshrines a tone within its heart. Do you doubt it? Try the willow and the oak, the elm and the poplar, and see whether each has not its own peculiar sound, waiting only for the master's hand to make them discourse sweet music."

Here Mrs. Child favours us with an anecdote which is altogether a mistake—we shall therefore pass on to other speculations:—

"There is something pleasant to my imagination in the fact that every tree has its own peculiar note, and is a performer in the great concert of the universe, which for ever rises before the throne of Jehovah. But when the idea is applied to man, it is painful in the extreme. The Emperor of Russia is said to have an imperial band, in which each man is doomed all his life long to sound one note, that he may acquire the greatest possible perfection. The effect of the whole is said to be admirable; but nothing would tempt me to hear this human musical machine. A tree is a unit in creation; though, like everything else, it stands in relation to all things. But every human soul represents the universe. There is horrible profanation in compelling a living spirit to utter but one note. Theological sects strive to do this continually; for they are sects because they magnify

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some one attribute of Deity, or see but one aspect of the divine government. To me, their fragmentary echoes are most discordant; but doubtless the angels listen to them as a whole, and perhaps they hear a pleasant chorus. Music, whether I listen to it, or try to analyze it, ever fills me with thoughts which I cannot express—because I cannot sing; for nothing but music can express the emotions to which it gives birth. Language, even the richest flow of metaphor, is too poor to do it. That the universe moves to music, I have no doubt; and could I but penetrate this mystery, where the finite passes into the infinite, I should surely know how the world was created. Pythagoras supposed that the heavenly bodies in their motion, produce music inaudible to mortal ears. These motions he believed conformed to certain fixed laws, that could be stated in numbers, corresponding to the numbers which express the harmony of sounds. This 'music of the spheres' has been considered an idea altogether fanciful; but the immortal Kepler applied the Pythagorean theory of numbers, and musical intervals, to the distances of the planets; and a long time after, Newton discovered and acknowledged the importance of the application. Said I not, the universe moved to music? The planets dance before Jehovah; and music is the echo of their motions. Surely the ear of Beethoven had listened to it, when he wrote those misnamed 'waltzes' of his, which, as John S. Dwight says, 'remind us of no dance, unless it be the dances of the heavenly systems in their sublime career through space.' Have you ever seen Retzsch's illustration of Schiller's Song of the Bell? If you have, and know how to appreciate its speaking gracefulness, its earnest depth of life, you are richer than Rothschild or Astor; for a vision of beauty is an everlasting inheritance. Perhaps none but a German would have thus entwined the sound of a bell with the whole of human life; for with them the bell mingles with all of mirth, sorrow, and worship. Almost all the German and Belgian towns are provided with chiming bells, which play at noon and evening. There was such a set of musical bells in the church of St. Nicholas, at Hamburg. The bell-player was a grey-headed man, who had for many years rung forth the sonorous chimes, that told the hours to the busy throng below. When the church was on fire, either from infirmity or want of thought, the old man remained at his post. In the terrible confusion of the blazing city, no one thought of him, till the high steeple was seen wreathed with flame. As the throng gazed upward, the firm walls of the old church, that had stood for ages, began to shake. At that moment the bells sounded the well-known German Choral, which usually concludes the Protestant service, 'Nun danket alle Gott'—'Now all thank God.' Another moment and there was an awful crash! The bells, which had spoken into the hearts of so many generations, went silent for ever. They and the old musician sunk together into a fiery grave; but the echo of their chimes goes sounding on through the far eternity. They have a beautiful custom at Hamburg. At ten o'clock in the morning, when men are hurrying hither and yon in the great whirlpool of business, from the high church tower comes down the sound of sacred music, from a large and powerful horn appropriated to that service. It is as if an angel spake from the clouds, reminding them of immortality.

"You have doubtless heard of the mysterious music that peals over the bay at West Pascagoula. It has for a long time been one of the greatest wonders of the south-west. Multitudes have heard it, rising as it were from the water, like the drone of a bagpipe, then floating away—away—away—in the distance—soft, plaintive, and fairy-like, as if Æolian harps sounded with richer melody through the liquid element; but none have been able to account for the beautiful phenomenon. There are several legends touching these mysterious sounds. * * But in these days, few things are allowed to remain mysterious. A correspondent of the Baltimore Republican thus explains the music of the water spirits:—'During several of my voyages on the Spanish main, in the neighbourhood of "Paraguay," and San Juan de Nicaragua, from the nature of the coast, we were compelled to anchor at a considerable distance from the shore; and every evening, from dark to late night, our ears were delighted with Æolian music, that could be heard beneath the counter of our schooner. At first, I thought it was the sea-breeze sweeping through the strings of my violin, (the bridge of which I had inadvertently left standing); but after examination, I found it was not so. I then placed my ear on the rail of the vessel, when I was continually charmed with the most heavenly strains that ever fell upon my ear. They did not sound as close to us, but were sweet, mellow and aërial; like the soft breathings of a thousand lutes, touched by fingers of the deep sea-nymphs, at an immense distance. Although I have considerable "music in my soul," one night I became tired, and determined to fish. My luck in half an hour was astonishing; I had half filled my bucket with the finest white cat-fish I ever saw; and it being late, and the cook asleep, and the moon shining, I filled my bucket with water and took fish and all into my cabin for the night. I had not yet fallen asleep, when the same sweet notes fell upon my ear; and getting up, what was my surprise to find my "cat-fish" discoursing sweet sounds to the sides of my bucket. I examined them closely, and discovered that there was attached to each lower lip an excrescence, divided by soft, wiry fibres. By the pressure of the upper lip thereon, and by the exhalation and discharge of breath, a vibration was created, similar to that produced by the breath on the tongue of the jew's harp.' So you see the Naiads have a band to dance by. I should like to have the mocking bird try his skill at imitating this submarine melody. You know the Bob-o'link with his inimitable strain of 'linked sweetness, long drawn out'? At a farm house occupied by my father-in-law, one of these rich warblers came and seated himself on a rail near the window, and began to sing. A cat-bird (our New England mocking bird) perched near, and began to imitate the notes. The short, quick, 'bob-o'link,' 'bob-o'link,' he could master very well; but when it came to the prolonged thrill of gushing melody, at the close of the strain—the imitator stopped in the midst. Again the bob-o'link poured forth his soul in song; the mocking-bird hopped nearer, and listened most intently. Again he tried; but it was all in vain. The bob-o'link, as if conscious that none could imitate his God-given tune, sent forth a clearer, stronger, richer strain than ever. The mocking bird evidently felt that his reputation was at stake. He warbled all kinds of notes in quick succession. You would have thought the house was surrounded by robins, sparrows, whippowills, blackbirds, and linnets. Having shown off his accomplishments, he again tried his powers on the altogether inimitable trill. The effort he made was prodigious; but it was mere talent trying to copy genius. He couldn't do it. He stopped, gasping, in the midst of the prolonged melody, and flew away abruptly, in evident vexation. Music, like everything else, is now passing from the few to the many. The art of printing has laid before the multitude the written wisdom of ages, once locked up in the elaborate manuscripts of the cloister. Engraving and daguerreotype spread the productions of the pencil before the whole people. Music is taught in our common schools, and the cheap accordion brings its delights to the humblest class of citizens. All these things are full of prophecy. Slowly, slowly, to the measured sound of the spirit's music, there goes round the world the golden band of brotherhood; slowly, slowly, the earth comes to its place, and makes a chord with heaven. Sing on, thou true-hearted, and be not discouraged! If a harp be in perfect tune, and a flute, or other instrument of music, be near it, and in perfect tune also, thou canst not play on one without wakening an answer from the other. Behold, thou shalt hear its sweet echo in the air, as if played on by the invisible. Even so shall other spirits vibrate to the harmony of thine. Utter what God giveth thee to say. In the sunny West Indies, in gay and graceful Paris, in frozen Iceland, and the deep stillness of the Hindoo jungle, thou wilt wake a slumbering echo, to be carried on for ever through the universe. In word and act sing thou of united truth and love; another voice shall take up the strain over the waters; soon it will become a world concert;—and thou above there, in that realm of light and love, well pleased wilt hear thy early song, in earth's sweet vibration to the harps of heaven."

This, vague and dreamy as it is, is a favourable specimen of Mrs. Child's essay writing.

The Symbolism of Churches and Church Ornaments: a Translation of the First Book of the Rationale, &c. of Durandus; with an Introductory Essay, &c. By the Rev. J. M. Neale, and the Rev. B. Webb. Leeds. 1843.

We have in this 'Symbolism' an emanation of Camdenism, strongly sympathetic with Puseyism,—a *triplet* of very strange *isms* for the middle of the nineteenth century, when an attempt to resuscitate the mystical fancies of the 'sometime bishop of Mende,' with a view of their being adopted by our modern church builders, startles us almost as much as a proposal for a general crusade would do. But perhaps the reader may, before we proceed further, desire to be informed what he is to understand by Camdenism, to which we reply,—the peculiar architectural notions put forth, and the authority claimed in regard to all matters of Ecclesiology, by the Cambridge Camden Society,—to whom this volume is dedicated by "two of its Founders." We may accordingly consider the very long 'Introductory Essay' as expressing, in its general tenor at least, the views and sentiments of that body, and their aims are such as are calculated to excite no small anxiety and apprehension among the architectural profession.

As far as they have tended to put down the practice of church-wardenizing, and to bring the cheap and nasty church system into discredit, the exertions of the Camden Society—and they are by no means wanting in persevering zeal,—have been meritorious enough; but they are not disposed to stop there. On the contrary, they would now fain take to themselves supreme if not sole jurisdiction in whatever appertains to the Church, in its literal, as well as figurative and scriptural meaning. It is complained that architecture is now pursued too much like an ordinary profession; and if by this were meant merely too much as any other business for a livelihood, and with very little feeling for art, or appreciation of its powers, it must be confessed that the reproach is not unmerited, and the evil itself calls for correction. Yet very much more than feeling for and ability in their art is exacted by Camdenists from professional men—at least, if we may take Messrs. Neale and Webb as their representatives—since they will be satisfied with nothing less than a church architect being a church-man, and adding to his other qualifications that of "a directly religious habit of mind"; that, in building up a material church, he should have regard to the beauty and fabric of the spiritual one, and literally *edify* the devout by the mystic meaning everywhere impressed upon his own edifice. It is not sufficient for them, that an ecclesiastical structure should, besides being satisfactory as a piece of architecture, be of such character as to inspire a devotional frame of mind,—no matter whether that character be accomplished exactly in conformity with previous examples or not: merit of that kind avails nothing in their estimation if there be not "*Sacramentality*" also. "A catholic*k* architect," we are told, "must be a catholic*k* in heart: simple knowledge will no more enable a man to build up God's material, than his spiritual, temples." Hence even St. Paul's is now in danger of coming to be looked upon as a national scandal by Camdenists and Ecclesiologists, it being altogether deficient both in Symbolism and Spirituality.

The Camdenists—that is, the authors of the 'Introductory Essay,' out-Pugin Pugin himself, for even he does not go far enough for them; therefore, while they express cordial sympathy with him in other respects—sympathy with one who has not scrupled to speak of "the blasting influence of Protestantism"—they censure him

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for not having attended to "sacramentality as a principle of ecclesiastical design."

They would certainly push matters to an inconvenient degree of strictness—to such as would tend to place church architecture upon a very different footing from what it has been since it ceased to be in the hands of ecclesiastics and religious communities, and to render it now altogether a separate branch of the general profession. As, at the present day, the clergy do not possess sufficient practical knowledge to take upon themselves the office of church builders, the alternative recommended is, that such persons alone should be employed in the latter capacity as shall devote themselves more especially to the study of ecclesiastical design, not as design in the usual artistic meaning of the term, but so as to attain to full intelligence of, and sympathy with, whatever relates to the more recondite mysteries and mysticism of "Catholic Architecture." They must consider themselves a sort of lay order, set apart for, and bound to the service of the church—must maintain a certain sanctity of character, and be anything but worldly-minded, renouncing the filthy lucre of other practice, and being proof against all the allurements of per-centage. Implicit obedience to the injunctions of the Cambridge Camden Society, as to a sort of holy Inquisition, would be expected as matter of course. Yet it is not likely that any, least of all any men of a higher order of talent, and who are attached to their art as such, will be found willing to put themselves under the protection of that body. Some, indeed, despairing of making their way in the usual course, may do so, nothing loth, in the hope of receiving whatever patronage and favours it may have to bestow; and if out of such men the Camdenists can make a school of artists capable of vying with those of olden times, they will so far accomplish a meritorious work. Perhaps they cannot find fitter instruments for their purpose than among the members of another society, calling themselves the "Freemasons of the Church," whose whereabouts is Warwick Court. These last have at least the recommendation of greater gravity and demureness than the profession generally affect, for their meetings assume somewhat of a religious character, being prefaced by prayers. Unluckily, however, they do not seem to have as yet attained to any great proficiency in "symbolism's sacramentality," since a design for a church, by one of the leading members among them, was sorely cut up not very long ago in the Camden Society's publication, the *Ecclesiologist*.

Not content with interdicting church architects from secular employment, the authors of the 'Essay' would impose further restrictions upon them, confining them, not only to pointed architecture, but each man to some one particular style of it! Even Mr. Welby Pugin would hardly relish being so "tethered" down, because, although he is intolerant of any other style than the pointed, he claims for himself at least the right of ranging through the whole extent of it, even to its very outskirts. If a man chooses of his own accord to devote his entire study exclusively to a single branch of the art he professes, he may very properly do so, and perhaps thereby attain to greater eminence in it; but it has hitherto been usually considered a merit to be able to show diversity, not to say versatility, of talent. Is not, however, that single-mindedness, if we may so term it, here recommended, likely to contract an artist's ideas and taste, to enfeeble them upon the whole, though it may give him greater strength in one single particular, and that sort of skill which is called "*knack*"? At all events, to attempt to enforce regulations and restrictions of the sort would be futile and ridiculous.

With the Camdenists "precedent" is a *sine quâ non*, and woe to the unhappy wight on whom they may sit in judgment, if he cannot point to authority for every circumstance and every detail introduced into his building or design. On the part of the Camdenists themselves, this rigorous doctrine as to precedent, and their holy horror of innovation, may be excellent policy and admirable prudence, for it may be questioned if they have any other test of merit, or are capable of distinguishing between what is faulty or the reverse, by any other means. Thus they would now prohibit freedom of design altogether, in a style which displayed its powers in a series of almost continual changes and constant innovation, and anxious as they are to revive it, they would nevertheless destroy its principle of vitality and spontaneity.

Such is their bigotry, their catholicism or their Puseyism, that they insist upon many things being restored in our churches which are either unnecessary or inconsistent with the Protestant form of worship. Why should there be the strange hankering there now is after the semblance and costume of Romanism, if its doctrines are repudiated and professedly held in aversion? It might be supposed that one of the main objects of such a society as the Camden would be not merely to restore the style itself, but in such manner as to adapt it to our actual service. So far, however, are they from attempting this, that they treat with scorn the idea of a Protestant church being accommodated to a Protestant congregation.

Of the slap-dash criticism of these Camdenists we have a choice specimen in page 118 of the 'Essay,' where they speak of "Messrs. Britton & Hosking's *atrocious* plan for re-arranging St. Mary Redcliffe Church." Startling as such opinion—at least the bluntness with which it is expressed—may be, we have been more surprised, and not disagreeably so, by the following:—

"We have remarkable proof that feeling without knowledge will do more than knowledge without feeling. There are instances of buildings—Lisbon Cathedral and St. Peter's College chapel, Cambridge, are cases in point—which with debased or Italian details have nevertheless Christian effect."

Now, if this does not go exactly to the extent of upsetting one main dogma of the Camdenists, it shakes it a little; being a frank admission that striking propriety of character may be attained in other styles than the pointed, and that sins against architectural authority and precedent may be atoned for by higher merits—merits not always to be found where even the most scrupulous nicety has been observed in regard to all the separate parts of a building, the general result being, notwithstanding such piecemeal correctness, unsuccessful—insipid, and unimpressive. In abiding by precedent there is, undoubtedly, safety, since there is little likelihood of any gross error being committed. Yet that kind of merit in what professes to be a fine art, and as such admits of some exercise of mind, does not amount to much, notwithstanding that so much stress is laid upon it. After all, no little depends on the spirit and feeling with which a style is treated; and it is more laudable to infuse vigour and character into a poor style, than to enfeeble a good one by copying it literally yet tamely. It is one thing to investigate buildings with the eye of a mere antiquary, another to study them with that of an artist; and an architect ought to look at them with both; which, however, he will hardly do if he take the Camden Society for his precedent and guide. It may be for this reason that two of its most intelligent members, the Master of Trinity and Professor Willis, have seceded from it.

Camdenism insists authoritatively on our reviving forms and usages that have become obsolete; it treats matters of taste, or custom, or convenience, as so many articles of faith; and it attaches an exaggerated value—almost a spiritual efficacy, to the hieroglyphical language of symbolism, which has now become an unknown tongue to all but the initiated few, yet is nevertheless spoken of as if it were almost essential to holiness and devotion. Into the subject of symbolism, as set forth in the present volume, both in the introductory essay and the translation from Durandus, we have left ourselves no space to enter; but some notion may be formed of it from the specimens afforded in Lewis's 'Illustrations of Kilpeck Church,' —(see *Athenæum*, No. 778). It is true, Mr. Lewis, while commended for turning public attention to the subject, is here censured (in a note) for having treated it extravagantly and indulged in puerile conceits; yet, as it seems to us, those who can relish the strange and far-fetched conceits of Durandus may very well tolerate those of Mr. Lewis, as being nearly as ingenious, and not a whit more absurd. The author of the 'Rationale' tells us, for instance, that the cloister of a church signifies the "contemplative state;" and "in this cloister there are *four sides, denoting, namely, contempt of self, contempt of the world, love of God, and love of our neighbour!*" which singular interpretation would equally suit a Quaker's meeting-house. We further learn, for the first time, that "*the refectory is the love of holy meditation; the cellar, holy Scripture; the dormitory, a clean conscience.*" Really, if this be symbolism, it appears a very easy matter, since any signification may be attached to anything. That here given to "cellar" is so extraordinary, that we doubt if the word has been rightly translated: as it now stands, the interpretation will strike many as ludicrous, others as irreverent, as may also a good deal besides, although intended to be devout. There certainly is much that must be thought miserably superstitious by a modern reader, and is, therefore, calculated to excite just ridicule and contempt—perhaps that sort of profanity for which the author of the 'Ingoldsby Legends' is here pointedly rebuked, in an editorial note actually referred to in the index; where it is said of that work—"Disgraceful as it would be to any author, it is trebly so if (as is said) that author is a clergyman." After this, he will now, perhaps, take up his pen and be facetious upon Protestant clergymen who show such a decided hankering after exploded papistical superstitions as is done by the editors of the present volume. However, if not in accordance with the spirit of the nineteenth century, the volume is well-timed in its appearance, because it suits certain party views which have lately sprung up, and recommends itself to Camdenists and Puseyites.

On the Improvement of Rivers; with a New Theory on the Cause of the Existence of Bars. By W. A. Brooks, C.E. Weale.

A bar is that shallow bank of sand, gravel, or other matter, which runs across the mouth of many rivers, rendering the entrance of ships of large burden at certain states of the tide impossible, and limiting the extent of navigation at all times by the depth of water over the bar. Above and below the bar the depth is generally much greater than on the bar; so that, if the bar could be removed, the navigation would thereby be improved throughout the whole length of the navigable channel. In bad weather the bar is covered with heavy breakers, and is of course dangerous; as it is known, from recent experiments, that waves break wherever they come into water whose depth is not greater than their own height. Thus waves ten feet high will break in ten feet

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of water, waves fifteen feet high in fifteen feet water, and so on, the height of the breakers being an index of the depth of water on the bar, and the depth of water the limiting cause of the height of the waves.

The cause of a bar is simply the sudden entrance of the river stream into the comparatively stagnant ocean water. On meeting the waters of the sea, the stream is gradually brought to rest, and wherever this takes place there will be a region of deposition, where, the water of the river, loaded with silt, sand, or other matter which it holds in suspension, being brought to a state of repose, will deposit its contents and form a bank of sand or of mud, or finally a delta. Nay, further, just where the channel thus widens out into the sea, the waters of the river being spread over a wide channel, cease to exercise their scouring power, which is so powerful an agent in deepening a channel, and in preserving it, and the stream becomes diffused over a wide area; so that the stream extended over a wide surface requires much less depth for its passage over the sand. The bank thus formed is still further increased and maintained by these breakers, to which the very existence of such a bank gives rise; and thus the evil goes on growing by the very consequences to which itself has given rise.

These we may call bars by Deposition and Accumulation. But there is another class of analogous conditions which arise from a source altogether different, and are in their nature much less remedial. It does very frequently happen, that towards the mouth of a river the character of the channel is immediately derived from the geological features of the district: the river channel may have originally been a series of lakes or basins, which have at length been united by the destruction and gradual wearing away of the narrow channels which separated them, until they form but one continuous channel. Such rivers present us, towards their mouths, with a series of basins, deep in their bases and shallowing all round the margin. The last of these opens into a great bay of the sea, and on the margin we have a bar, the result of the general conformation of the basin, and this bar is maintained by the general conformation of the sea shore, along which the prevailing winds pile up, and of course without excepting that part of the coast where the river enters, those sandhills and beaches which form the margin of the sea.

Of a geological character, also, we may consider those bars which we find at the mouths of wide, shallow, and extensive estuaries, such as that at the Dee, where the whole river-mouth is little else than one extensive sand-bank, with only a small stream wandering through it, finding its way to the sea like a silver thread in the mazes of a wide tapestry, without power to direct its own course, but driven now to this side now to that, as the banks, shifted by the prevailing winds and waves will allow it to run. The wonder will be, in this case, not that there is a bar, but that there is an opening at all. Around the margin of the ocean there is, therefore, a general outline of coast, which the geological features of the country present to the ocean as its boundary. The general action of the winds, of the tides, and of the waves, is to fill up this outline, and to preserve its continuity; the very rivers themselves, on reaching this margin, deposit there the burden which they bring down; and thus the general tendency of a great combination of causes is to complete the continuity of the coast and to close the mouths of rivers.

The causes which counteract these tendencies are in many cases so powerful, as to present us with some rivers which are happily not impeded by bars, and which are consequently the vehicles of wealth and commerce and prosperity. The general character of such rivers is this: they debouche into the sea, not in a direct and exposed part of the coast, where the action of the waves would tend to throw up a bar, but in some deep inland or protected bay, where the waters of the stream gradually and slowly diffuse themselves over, and mingle with, the waters of a deep and extensive salt water basin. Or if the river open out gradually and slowly into the sea, widening and deepening, so that the retardation of the velocity of the water is gradual and extended over a wide space, then it is plain that the deposition of a bar at a fixed point, by the sudden arrestment of the waters of the stream, is avoided, and we have no bar. Or if the stream be carried out with unimpaired velocity until it enter a deep arm of the sea on a rocky coast, where sand is not carried up from the bottom by the action of waves, we shall again have a clear entrance. Or if the descent of the river into the sea be so long, so slow, and so gentle that it hold little matter in suspension, and mingle almost insensibly with the ocean,—such are among the happy conditions in which we expect and find unimpeded navigation.

It is plain, therefore, that the cure of these evils will be to alter the river so as to place its stream in a condition resembling, as nearly as possible, the state of such as are free from these impediments. If we find the course of the river suddenly arrested by the ocean, so as to deposit a bar at the place where its waters are thus stopped, it is plain that we should endeavour to deepen, widen, and lengthen the space in which this arrestment takes place; the channel is to be deepened above the bar, the bar itself should be reduced by artificial means, in the first instance, so as to co-operate with us, and works carried on, so as to cause a stream at all times, during ebb and flow, across that place where the bar was formed. The channel may thus be made to deepen *gradually*, to widen *gradually*, and the surface of low water to fall gradually; thus the deposit on the spot where it formerly existed will cease, and the river remain clear. Where the waves produce the banks, nothing but protection from their force will clear the navigation, so that the course of the stream must be directed away from the prevailing winds, and protected by lateral works. But suppose the impediment to be a geological formation, then nothing less than its absolute removal will clear the navigation. Above all, the *deepening* of the channel and uniting its waters, the graduation of the bed and the surface to an increasing section and a diminishing slope, are the great elements of improvement, and the increase, especially of depth, both as affording capacity for water way, depth for navigation, and an accelerated velocity of admission to the tide-wave—are the great elements for improving impeded river navigation.

The rivers most remarkable for having successfully undergone some such process as we have described, are the Clyde in Scotland, which was originally inaccessible at Glasgow to any but fishing vessels, and is now a harbour of the first class, accessible to ships drawing sixteen feet water; the Tay, which is now navigable to Perth; the Lee, the Liffey, the Wear, the Tyne, the Lune, and some others, whose names we do not at this moment remember. But there are a multitude of others whose improvement has been again and again attempted in vain; even the exertions of very distinguished engineers having totally failed to effect their improvement, have, on the contrary, injured them. It even happens that changes which have been conducted under the highest authority, have been the least successful, and have, contrary to all expectation, produced effects the very reverse of those which had been predicted.

We regard, therefore, with interest any work which professes to explain anomalies, or illustrate principles, or propound a new theory on so important a subject, one so eminently practical; and we took up this little book of Mr. Brooks on Rivers with the hope to derive benefit from the experience or the science which were to be expected from one who had sufficiently extended his views, and sufficiently weighed his reasons, to come forward with the promise of a new and true theory; for the scientific principles on which the motion of running water depends are little understood by practical men; and the great bulk of scientific men have nothing to offer for their instruction, with the exception only of a few recent investigations, tending to throw light on the matter. We have analyzed this book, for the purpose of extracting from it, for ourselves and our readers, the general meaning, and the chief facts and the nature of the theory which its author adduces; a task not without difficulty, as he has not stated his views with so much precision and clearness as we could desire.

In the first chapter Mr. Brooks states a few opinions, entertained heretofore, on the causes of bars at the mouths of rivers:—1. The lessening of the velocity of the river stream on reaching the sea. 2. The action of waves in throwing up beaches and banks conformable in position to the general trend of the coast. 3. The difference of direction between the ebb and flow streams. 4. A current entering the sea at right angles to the shore. 5. The insufficiency of back-water. 6. The action of ground swell (*flots de fond*). The author next states his own theory,—first, of the conditions under which a bar is wanting; and secondly, of its cause when present, which we must give in his own words:—

"It will generally be found, that whenever a navigable river approximates to the condition of a simple inlet, for the reception of the tide, so far as regards the longitudinal section, presented by its surface at low water, it will either have no bar, or be but lightly obstructed by one; the same may be said of those sea ports, or pier harbours, which, though free from bars in their natural state, are well known to become encumbered by them immediately on the introduction of an artificial scouring power. Resuming the investigation into the state of a river, whose entrance is free from a bar, we shall find, that, from its junction with the ocean, a long line of navigable course exists with an extremely gentle fall, or slope of its surface, at low water; the river is in this case in a proper train, its longitudinal section presenting a succession of inclined planes, becoming more and more gentle, as they approach the ocean; and the lower course of the river, from the slightness of its fall, approximates to the condition of a frith, or deep inlet, of the coast, or to that of one of those large natural or artificial harbours, which, being mere tidal receptacles, wherein the influx and efflux take place in equal times, are necessarily free from bars. The river, being in this perfect state, as regards the slope of its surface at low water, a consequent attendant upon the latter will be an equal duration, or nearly so, of the period taken up by the flow of the flood tide, with that of the ebb, in the lower reach of river; by the term flow being understood the direct upward course of the current of the flood tide, immediately after the true time of low water. Assuming that to the possession of a nearly equal duration of the period of the ebb and flow, in the lower reach of a river, accompanied by an extremely gentle inclination of its surface at low water, is to be attributed the freedom from the incumbrance of a bar, I will now pursue the investigation, into the actual condition of Bar Rivers."

The author's theory of the absence of a bar.—"An accurate examination of the state of a bar river will exhibit a great irregularity of its surface at low water; in lieu of the river presenting at that period a longitudinal section of a succession of inclined

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planes, described in the preceding description of rivers free from bars, as becoming more and more gentle in proportion to their proximity to the ocean, it will be often found that the declination or slope of some of the upper reaches is less than those nearer the ocean; and the fall at low water in the lower reaches of the river is always so great, as to produce a striking difference in the vertical rise of tide, even at a short distance from the sea; and attendant upon this defective state of the section presented by the surface of the river at low water, is a great extension of the duration of the ebb, beyond that of the upward current of the flood tide. The river being in this irregular state, the process by which the bar is formed may be thus described. During the period of the first quarter flood, the current in lieu of being able to take its natural upward course, as in rivers where no bar exists, is opposed, or effectually checked, by the effluent backwater; the declination of the stream in the lower division of the river presenting a head which ensures a strong downward current, long after the tide would have been able to maintain an upward course, provided the backwater had had a free discharge. At this period the flood tide, by reason of its greater specific gravity, occupies the lower stratum of the tide-way, and like a wedge endeavours to force its course up the channel, which it is unable to effect, but merely elevates the lighter effluent water, the lower strata of which, being checked by the opposition of tidal water, yields to the latter the sand or other materials which it was capable of holding in suspension, previously to its encountering the conflicting action of the flood-tide; and where this takes place the bar is formed. From the above, we may easily extend the illustration to prove that, while the formation or increase of the bar takes place at this period, or during the first part of the flood tide, the direct tendency of the whole period of the ebb, when unobstructed by the tidal current, must be to reduce the extent of the bar in all its dimensions. The same useful effect, in keeping down the bar, must also attend the action of the flood-tide, after it has attained a true run up the channel. Turning our attention to the state of those rivers which discharge their waters into tideless seas or fresh water lakes, we shall still be able to trace to the same cause the existence of their bars, viz. to the excess of slope, which their longitudinal sections present near their embouchures: but as here the agency of the tide or counter current does not exist, the deposit which takes place will generally be differently affected from that which forms the bar of a tidal river, which latter does not usually experience that great observable elongation of its course, which takes place in rivers which discharge their waters into tideless seas."

If we rightly understand our author, it would appear that he attributes the creation of bars in rivers to the existence of "an excess of slope which their longitudinal sections present near their embouchures," and the want of bars to want of this slope. This, as far as we can gather, is Mr. Brooks's "New Theory on the cause of the existence of Bars." If we have rightly extracted his meaning, then we confess we *cannot* agree with him that it is *new*, nor, as a general theory, *true*.

In the first place, the excess of slope, which is stated as a cause of bars, is not of the nature of an efficient cause, but is only in some cases a symptom and consequence of the true cause. This rapid slope of the water surface is an indication of a rapid stream entering abruptly the waters of the sea, and is, therefore, neither more nor less than an indication that such bar exists, and that the river is thereby dammed up: to adduce this as a cause, and to treat it accordingly, is to mistake the symptoms for the disease,—a mistake as dangerous in the treatment of rivers as of fevers. The maxim of Dr. Hahnemann, that symptoms alone are to be treated, however it may succeed in medicine, does not hold good in engineering, and will not apply to hydropathic practice, however well it may suit the homœopathic.

In the second place, the symptom, even as a symptom, does not hold good as a general indication, for a bar frequently exists where there is no such sudden slope of the water surface. In all cases where the mouth of the river is wide and very shallow, the width, if sufficient to compensate want of depth and furnish a large section for the discharge, will effect that discharge over a bar without a slope such as our author describes. In such a case his cause is neither the mere cause nor the constant indication.

The class of cases to which Mr. Brooks alludes, is that to which we have already referred in our introduction, where we stated that "the cause of a bar is simply the sudden entrance of the river stream into the comparatively stagnant ocean water. On meeting the waters of the sea, the stream is gradually brought to rest, and wherever this takes place there will be a region of deposition, where the water of the river, loaded with silt, sand, or other matter, which it holds in suspension, being brought to a state of repose, will deposit its contents and form a bank of sand," &c. This is, in short, the first cause, already stated by himself as one of the known causes of a bar—and as it is known that in a case of this nature the sudden entrance of the river stream into a still sea will be attended by a corresponding considerable slope of the water surface, and an abrupt termination of it, it follows that the symptom adverted to by Mr. Brooks will attend this case: and further, that the cure will be, to prevent this sudden entrance of the rapid stream abruptly into the stagnant sea at low water, by enlarging the opening, lengthening the region of debouchement or entrance, or removing its suddenness, and, by the substitution of a gradual for an abrupt subsidence, remedy the evil by removing the cause—and along with this cause there would of course disappear the symptom of the abrupt termination and rapid slope of the water surface.

But although we cannot altogether admit the author's theory, or its assumed novelty, nor subscribe to the efficacy or value of his remedial processes, in so far as they pretend to novelty, we have nevertheless, perused the work with interest,—we find in it much valuable matter for discussion, we welcome it as an attempt to elucidate an important subject; and the reader who will peruse it, not as a guide or authority, but simply as an ingenious argument, will derive from it both pleasure and information. The report of the author on the river Clyde is interesting, as a clear statement of the facts which he was sent to examine, and as one of the most successful instances of artificial improvement, in the absence of all theory, by perseverance in the mechanical process of deepening by means of the steam dredge—a plan calculated to effect greater improvements than any other within the reach of man. There are one or two instances, however, where the author virtually says, there *is* a plan of improving your river, which other engineers have not adopted, but which "I" don't choose to tell you in this place (we suppose until the fee be paid), which savours more of a professional feeler than of the candour of a scientific writer, and which cannot be too strongly reprobated in a treatise where candour is implied by the very act of publication. With these limitations, we commend the treatise to the perusal of our professional readers.

The Spirit of the Nation.

[Second Notice.]

ACCORDING to our promise, we now turn to the new and rising school of poetry, which, as we said, in our article on Repeal Songs last week, is chiefly patronized by the generation just beginning to take a part in active life. The lyrics of this new school are published in a paper recently established in Dublin, called *The Nation;* a paper bearing the most obvious marks of being chiefly conducted by young men; its articles are full of spirit and energy, but are not equally remarkable for temper and discretion; its most powerful appeals are made to the passions rather than the judgment, and its high tone of self-reliance sometimes assumes the form of that overweening confidence, not to say presumption, which is so often found to be a drawback on youthful cleverness. The songs published in this paper display considerable beauty, both of language and imagery, combined with intense feeling. The best pieces in the collection have fictitious signatures attached to them, intimating that the writers are natives of Munster, and this circumstance greatly increases the effect of the contrast between the new and old schools of Munster poetry. The new school leaves no room for mistaking the objects of its advocacy; no one can misapprehend the very first song in the collection:—

The work that should to-day be wrought
Defer not till to-morrow;
The help that should within be sought,
Scorn from without to borrow.
Old maxims these—yet stout and true—
They speak in trumpet tone,
To do at once what is to do,
And trust ourselves alone.

Too long our Irish hearts we schooled,
In patient hope to bide;
By dreams of English justice fooled,
And English tongues that lied.
That hour of weak delusion 's past,
The empty dream has flown:
Our hope and strength, we find at last,
Is in ourselves alone.

Aye! bitter hate, or cold neglect,
Or lukewarm love, at best,
Is all we've found or can expect,
We aliens of the west.
No friend, beyond her own green shore,
Can Erin truly own;
Yet stronger is her trust, therefore,
In her brave sons alone.

* * * *

The "foolish word impossible"
At once, for aye disdain;
No power can bar a people's will
A people's right to gain.
Be bold, united, firmly set,
Nor flinch in word or tone—
We'll be a glorious nation yet,
Redeemed—erect—alone.

In the older ballads of Munster the allusions to oppressive exercise of a landlord's rights are faint and timid; but the *Nation* knows neither fear nor scruple in denouncing those whom it calls Exterminators; "the Exterminator's Song" is one which has taken a strong hold in Ireland. We shall quote only the first verse:—

'Tis I am the poor man's scourge,
And where is the scourge like me?
My land from all Papists I purge,
Who think that their votes should be free—
Who think that their votes should be free!
From huts only fitted for brutes,
My agent the last penny wrings;
And my serfs live on water and roots,
While I feast on the best of good things!
For I am the poor man's scourge!
For I am the poor man's scourge!
(*Chorus* of the Editors of 'The Nation')
Yes, *you* are the poor man's scourge!
But of *such* the whole island we'll purge!

There is but little adulation of O'Connell in these songs, and some opinions which he is known to entertain are not treated with much respect or ceremony. For instance, O'Connell speaks slightingly of the United Irishmen, and he believes that their premature agitation was a principal cause of all the evils which Ireland endured at the close of the last century. We need not enter into any discussion of a subject so full of pain and peril, but we shall quote a spirited song, which proves that a want of sympathy with the United Irishmen cannot be attributed to the conductors of the *Nation*:—

Who fears to speak of Ninety-eight?
Who blushes at the name?
When cowards mock the patriot's fate,
Who hangs his head for shame?

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He's all a knave, or half a slave,
Who slights his country thus;
But a *true* man, like you, man,
Will fill your glass with us.

We drink the memory of the brave,
The faithful and the few—
Some lie far off beyond the wave,
Some sleep in Ireland, too;
All—all are gone—but still live on
The fame of those who died;
All true men, like you, men,
Remember them with pride.

Some on the shores of distant lands
Their weary hearts have laid,
And by the stranger's heedless hands
Their lonely graves were made,
But, though their clay be far away
Beyond the Atlantic foam—
In true men, like you, men,
Their spirit's still at home.

The dust of some is Irish earth;
Among their own they rest;
And the same land that gave them birth,
Has caught them to her breast;
And we will pray that from that clay
Full many a race may start
Of true men, like you, men,
To act as brave a part.

They rose in dark and evil days
To right their native land;
They kindled here a living blaze
That nothing shall withstand.
Alas! that Might can vanquish Right—
They fell and pass'd away;
But true men, like you, men,
Are plenty here to-day.

Then here's their memory—may it be
For us a guiding light,
To cheer our strife for liberty,
And teach us to unite.
Through good and ill, be Ireland's still,
Though sad as theirs your fate;
And true men, be you, men,
Like those of Ninety-eight.

A few of the *Nation*'s songs have no connexion with politics, and these are among the best in the collection. There is a spirit of melancholy music in a wild irregular melody, which bears the title of 'My Grave':—

Shall they bury me in the deep,
Where wind-forgetting waters sleep?
Shall they dig a grave for me,
Under the green-wood tree?
Or on the wild heath,
Where the wilder breath
Of the storm doth blow?
Oh, no! oh, no!

Shall they bury me in the Palace Tombs,
Or under the shade of Cathedral domes?
Sweet 'twere to lie on Italy's shore;
Yet not there—nor in Greece, though I love it more.
In the wolf or the vulture my grave shall I find?
Shall my ashes career on the world-seeing wind?
Shall they fling my corpse in the battle mound,
Where coffinless thousands lie under the ground?—
Just as they fall they are buried so—
Oh, no! oh, no!

No! on an Irish green hill-side,
On an opening lawn—but not too wide;
For I love the drip of the wetted trees—
On me blow no gales, but a gentle breeze,
To freshen the turf: put no tombstone there,
But green sods deck'd with daisies fair.
Nor sods too deep; but so that the dew,
The matted grass-roots may trickle through—
Be my epitaph writ on my country's mind,
"He serv'd his country and lov'd his kind."
Oh! 'twere merry unto the grave to go,
If one were sure to be buried so.

The author of these lines has contributed some of the most exciting of the war-songs to this volume; in one of them he directly offers his services as a volunteer:—

Let Britain brag her motley rag;
We'll lift The Green more proud and airy;—
Be mine the lot to bear that flag,
And head The Men of Tipperary.

Though Britain boasts her British hosts,
About them all right little care we;
Give us to guard our native coasts
The Matchless Men of Tipperary.

We prefer the unknown Celt in his character of Alcæus, and would gladly see him abandon that of Tyrtæus, which clearly is not his natural vocation.

A little piece, bearing the signature Clericus, will remind our readers of Bryant; the Irish, like the American poet, "has touched the plaintive chords of memory, and waked an echo in every heart":—

Ah! why should I recal them—the gay, the joyous years,
Ere hope was cross'd or pleasure dimm'd by sorrow and by tears?
Or why should memory love to trace youth's glad and sunlit way,
When those who made its charms sweet are gathered to decay?
The summer's sun shall come again to brighten hill and bower—
The teeming earth its fragrance bring beneath the balmy shower;
But all in vain will mem'ry strive, in vain we shed our tears—
They're gone away and can't return—the friends of boyhood's years!

Ah! why then wake my sorrow, and bid me now count o'er
The vanished friends so dearly prized—the days to come no more—
The happy days of infancy, when no guile our bosoms knew,
Nor reck'd we of the pleasures that with each hour flew?
'Tis all in vain to weep for them—the past a dream appears;
And where are they—the lov'd, the young, the friends of boyhood's years?

Go seek them in the cold church-yard—they long have stolen to rest;
But do not weep, for their young cheeks by woe were ne'er oppressed:
Life's sun for them in splendour set—no cloud came o'er the ray
That lit them from this gloomy world upon their joyous way.
No tears about their graves be shed—but sweetest flow'rs be flung—
The fittest off'ring thou canst make to hearts that perish young—
To hearts this world has not torn with racking hopes and fears;
For bless'd are they who pass away in boyhood's happy years!

We pass over many pieces of power and beauty which are one-sided and inaccurate in their historical allusions. From time immemorial the plea in such cases has been—

Adzooks! must one swear to the truth of a song?

but the case before us cannot fairly claim this privilege; each poet affects to speak, not for himself, but for a nation, and his voice is more likely to be heard if its tones be marked by candour and kindness, than if he indulges in exaggeration, menace, and defiance. We wonder that an obvious inconsistency has escaped the clever writers of these songs; at the very moment that they are writing what they choose to consider as anti-English strains, their language is English, their imagery English, their metres English, and no small portion of their allusions and their tunes purely English. It would be no difficult matter to show that the writers of several of the songs before us have studied Milton, Shakspeare, and other English bards until they have become penetrated with their spirit, and though nationally Irish they are intellectually, as was said of Fox, "all over English." This consideration ought to have suggested many abatements of that exclusive nationality which marks these songs, and it involves lessons of forbearance which may be profitably developed by the guides of public opinion on both sides of St. George's Channel.

OUR LIBRARY TABLE.

The Banker's Wife: or, Court and City, by Mrs. Gore, 3 vols.—Though less amusing, perhaps, this is a sounder book than some other of Mrs. Gore's fictions. Too often, when the authoress has most busily occupied herself in the denunciation of worldliness—always her creditable object—the plensures and usages she condemns have been painted with a *gusto* calculated to neutralize the effect of her admonition. It is not so in the present instance. The struggles of a city man to out-shine and outspend a nobleman, his country neighbour and antagonist, and their lamentable consequences, are depicted earnestly. As far as her idea of Hamlyn's character goes, Mrs. Gore may be correct—she *is* correct, we are sure, in painting the subjugated estate of 'The Banker's Wife,' and the effects of his immoderate ambition upon his domestic circle, but inasmuch as the special details of his life are attempted, she fails. The uneasy condition of thraldom, in which the detected impostor is held by the suspicions of his prying head clerk, is acutely conceived; but the solution of this perplexity, though possible, is so improbable as to be out of place in a novel, the scene of which is Leadenhall Street. Terrible as must have been the workings of suppressed passion, jealousy, and suspense among the ledgers and gold shovels of the temples of Mammon, it is difficult to imagine an outbreak so melodramatic—a purchase of secrecy by bargain so nakedly explicit, as we here find. The end of the story, too, is too violent: the downfall too complete; the retrieval for the deserving and the virtuous too satisfactory and soothing. Were Nature apt to distribute noble husbands and honourable advancement to the children of scoundrel bankrupts—the death of such would be hailed as a blessing, instead of being contemplated as an awful lesson by their families. Year after year, book after book, do critics preach against faith in the popular fallacy about "Poetical justice": when will writers act as if they listened? In theory they all acquiesce: in practice they have not advanced beyond the unscrupulous concoctors of the old faëry tale. Ere we close our notice of this novel, we may point to Col. Hamilton, the returned East Indian, as one of those cheerful, generous, liberal creatures, who are so eminently wanted to give life and hope to a dreary tale of duplicity and suffering like the one before us. His unexpected visit to the Vernons, the selfish, stupid, and scheming family of aristocrats, who are the Mordecais to the Banker's ambition, is described in Mrs. Gore's liveliest vein. Generally speaking, however, 'The Banker's Wife' will be found harder reading than either 'The Desennuyée,' or 'The Peeress,' or 'The Woman of the World,' or 'The Woman of Business,' or 'The Ambassador's Wife,' or the thousand, in short, of Mrs. Gore's thousand and one novels.

The Zoology of the Voyage of H.M.S. Sulphur, under the Command of Captain Sir Edward Belcher, Edited and superintended by R. B. Hinds, Esq., Surgeon R.N., attached to the Expedition. Parts I. and II.: Mammalia, by J. E. Gray, Esq. 4to.—The voyage of H.M.S. *Sulphur* was undertaken for the purpose of prosecuting surveys and scientific inquiries on the shores and amongst the islands of the Pacific Ocean. The western coast of North America and the Sandwich Islands formed, however, the principal points of research, as it was only during the homeward voyage that the greater part of the islands of the Pacific Ocean were visited; hence the majority of the animals contained in the two Parts of the work before us, are natives of tropical America. We could indeed have wished that the work had been confined to this geographical range in its subjects; since it is one of the great inconveniences of the publication of the zoology of different recent voyages, both by Englishmen and foreigners, that they embrace subjects from almost every quarter of the world, thereby vastly increasing the labour of reference.—The Parts before us contain portions of the mammalia collected during the voyage described by Mr. J. E. Gray, illustrated by coloured figures drawn by Mr. Hawkins, who have severally executed their tasks in the most satisfactory manner. We think, however, that the new species of animals collected during the voyage ought to have been indicated, so that the benefits to science which have resulted from it might have been at once apparent. There is nothing, for instance, to show, upon the face of the work, that zoological science is indebted to the voyage of the *Sulphur* for a knowledge of *Phyllophora* megalotis*, or *Phyllostoma elongatum*, &c. The work is excellently got up, and a liberal sum of money having been granted from the Treasury towards the expenses of publication, it is sold at a much lower price than would otherwise have been possible. The birds collected during the voyage are to be described by Mr. Gould, [the first Part is just published, and contains some beautiful specimens,] the fish by Dr. Richardson, the Crustacea by Mr. Bell, the shells by Mr. Hinds, and the Radiata by Mr. J. E. Gray. Were neither reptiles nor insects collected during the voyage?

A History of British Birds, by W. Yarrell, Part XXXVII., completing the work.—Most cordially do we congratulate Mr. Yarrell on the termination of his laborious undertaking. The five volumes which he has produced, containing descriptions and figures of every known British species of fish and bird, are honourable alike to the author, the publisher, the draftsman, and the engraver. They are in every sense of the word national works—national in their subject and national in their execution; for it is be-

* This name is elsewhere employed in zoology.

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yond the power of any other country to produce such a series of illustrations as those contained in these works. As specimens of the capabilities of wood engraving, they have never been excelled, for although we miss the bold rough handling of Bewick, yet we find the *character* of the plumage of every bird clearly shown, whilst the description of each species is sufficiently detailed for precise identification, accompanied by ample popular matter. To every lover of Nature, and especially to every admirer of the productions of his own country, these works are indispensable.

Coloured Illustrations of the Eggs of British Birds, accompanied with descriptions of the Eggs, Nests, &c. by William C. Hewitson: No. I. with four plates.—This can scarcely be called a second edition of the beautiful work on the Eggs of British birds, completed some time ago by its author, as the drawings and engravings for the present work are entirely new, and made, as far as possible, from other specimens than those employed in the former publication. The plates are beautifully coloured, and the descriptive text is rendered interesting by the accounts of the often hazardous adventures of the author in pursuit of *his game*, and which led him over the whole of the Shetland Islands and a great part of the coast of Norway. The work, in its present form, is a fitting supplement to Mr. Yarrell's volumes. The first Number, now before us, contains seven coloured figures of the eggs of the Egyptian vulture, golden eagle, white-tailed eagle, osprey, Iceland falcon, and peregrine falcon. To render these illustrations complete, we would suggest a series of figures of the nests: we have, indeed, learned that in Germany the publication of such a work has just been commenced.

A History of the Fishes of Madeira, by R. T. Lowe, M.A., with original figures from Nature of all the species, by the Hon. C. E. C. Norton and M. Young: No. I. with five plates.—The Rev. Mr. Lowe's contributions to the Transactions of the Zoological Society are sufficient guarantee for the value of the present work. The very detailed descriptions of the species, united to the excellent figures of each, leave nothing to be desired by the systematic ichthyologist. A list of the species having already appeared in the Transactions mentioned above, naturalists will at once be able to perceive how desirable is the publication of these detailed descriptions and figures, especially as several of the genera and more than one-fourth of the species are either entirely new or have been hitherto imperfectly described. The descriptions are accompanied by remarks upon the natural history of the several subjects, and are preceded by a short introduction, in which a sketch of the class is contained.

The Elements of Fossil Conchology, according to the Arrangement of Lamarck, with the newly established Genera of other Authors, by Captain T. Brown.—A neat and, to a certain extent, a useful little manual of the genera of fossil shells and other animals usually confounded therewith, such as the Cirripedes and Serpulidæ, &c. The student must not be deceived, however, by the announcement on the title-page, that the work comprises the newly established genera; for notwithstanding it professes to take up the fossil genera found *all over the world*, yet, even in the first comparatively small order, Cephalopoda, we find the following *British* genera omitted, Gomphoceras, Cyrtoceras, Heliocerus, Beloptera, Ancyloceras, Actinoceras, Lituites, Onychoteuthis, and Ptychoceras; and amongst the genera introduced into the same order, we find some which belong to the Foraminifera. A glossary, index, and a dozen neat and useful plates terminate the volume, which is miserably destitute of references to the works of authority upon the subject.

A Catalogue of British Fossils; comprising all the Genera and Species hitherto described, with References to their Geological Distribution and to the Localities in which they have been found, by J. Morris.—A carefully compiled and useful list of all the British fossil plants and animals of Great Britain. They only who have been employed in such labours can form an idea of the difficulties of the task; we think it due, therefore, to the author to mention one particular feature of his work, which he has himself omitted in his title-page; namely, that every species is accompanied by a reference to the page and plate of the work in which it has been described and figured. The genera arranged under each class or order, are placed alphabetically, and a general alphabetical index at the end of the volume greatly facilitates research.

A History of the Molluscous and Cirripedal Animals of the Counties of Aberdeen, Kincardine, and Banff, by W. M'Gillivray, A.M.—As a descriptive list of the Mollusca and Cirripedes of a portion of the northern division of our island, this work will be found an interesting addition to our zoological library. The descriptions are written with care, and references made, so far as the situation of the author permitted, to the labours of other malacologists. As a work intended to further the study amongst the students of the university to which its author is attached, it would have been far more serviceable if a series of slight wood-cuts had been introduced.

Venice in the Autumn of 1838, *translated from the original Italian of Baron Giordano*, by R. Barton.—Enviable indeed must have been the feelings, soul-inspiring the enthusiasm, which filled the bosom of Baron Giordano, "who was present" when "Ferdinand the Clement, the Titus of our times," visited Venice in 1838, on the occasion of his coronation. "The winged lion of Venice gently waved his tufted tail, and shaking his hairy mane, took a share in the general hilarity, with a grin of joy." "So completely were the waters of Venice covered and encumbered" with gondolas, &c., "that the scaly tribes might not seem to have space left for their gliding courses." After this, are we to be surprised if the lapse of six years has produced no diminution of our author's enthusiasm? Why, his thoughts have nearly stood the cooling influence of Horace's decennial probation, and yet come forth glowing with all the warmth of a first burst. Other scenes might merely be "earthly Paradises," or at most "heavens on earth"; but to this magic sight "the refulgent gates of heaven, described in the Apocalypse, were not equal." And what wonder if the scene surpassed heaven itself, when even the Imperial eagle, which stood in all the majesty of bronze on the triumphal arch, "seemed to defy the sun, and reflect back his rays from his sapphire eyes. He shone as the sun himself, and the bright interchange of light dazzled the eyes of the beholders."

Moscow, a Poem, in six Cantos, by H. F. Barham, M.A.—Mr. Barham is a poet, and a successful one, in what is called 'the Prize Poem School.' It is, however, difficult to say with reference to the work before us, whether it is in the epic or the lyric portions, that he has most triumphantly attained the characteristic mediocrity.

Brighton and its Three Climates, by A. L. Wigan, M.D.—A little pamphlet of warning and advice. The author maintains that there are three different climates to be found in different parts of Brighton, and, therefore, that it is by no means optional to the invalid visitor in what part of the town he should settle.

Memorials of Ernest the Pious, by the Rev. T. Lathbury.—Ernest Duke of Saxe Gotha, in the seventeenth century, was the founder of that branch of the Saxon line from which Prince Albert is descended. His Life, written in Latin by Eyring, was translated and published in England by Philips, when Frederic Prince of Wales married a princess of the Saxe Gotha family, and "a similar event may, perhaps," Mr. Lathbury thinks, "be regarded as a sufficient apology for the appearance of the present volume."

Martin's Vagaries; being a Sequel to 'A Tale of a Tub.'—A skit, we need hardly say, upon the new lights of the Church, amusing enough, in its way, and rendered still more so by the assistance of Mr. Robert Cruikshank. Martin saying grace, with his back to the guests, candles on the table, though in broad daylight, and these with extinguishers on, forms the subject of one of the illustrations, which needs no explanation.

The Post Office Reading Directory, compiled by J. Snare.—*The Environs of Reading*, edited by J. G. Robertson, Vol. I.—The first of these works may be of some use as a directory, but the compiler's ambition for literary distinction renders it one of the most absurd directories ever published. 'The Environs of Reading' illustrates with letter press and wood-cuts an interesting locality.

Culture of the Grape Vine and Orange in Australia and New Zealand, by G. Suttor.—The author insists on the possibility of cultivating with success both the grape vine and the orange in our Australian possessions, so that "instead of choice fruits and wines being rarities for the wealthy, they might be made so to abound as not only to be enjoyed by the humblest, but to become staples for export to less favoured countries." It is right to add, that the author founds his assertion on experiments made by himself with complete success.

An Essay on Spontaneous Combustion, by J. Peto.—This essay was read before the Brighton Literary Institution, and may be useful in directing attention to a subject of some interest, not very well understood.

Essays on Partial Derangement of the Mind in supposed Connexion with Religion, by J. Cheyne, M.D., *with an Autobiographical Sketch of the Author*.—There is not much either in the Sketch or the Essays. The latter were written to disprove the assertion, "that there is, in evangelical religion, a tendency to produce a deranged state of the understanding," and the title-page would more correctly have described the work had it run thus:—Essays on Evangelical Religion, with some remarks on its supposed tendency to produce insanity.

Thoughts and Reflections on Sickness and Affliction, by A. R. Sanderson, M.D.—A well written work, grafting on a subject peculiarly the province of the author moral and religious views equally free from sectarianism and bigotry.

Das Kalte Herz von Wilhelm Hauff, edited by H. Apel.—A German tale of wonder, accompanied by a few brief notes.

Borrow's Bible in Spain. Part I.—Here we have the first volume of Mr. Murray's 'Colonial and Home Library'—an undertaking which, if liberally supported by the public, may become an era in the history of publishing. Mr. Murray, we think, has done wisely in substituting this new and popular work for the excellent but somewhat hackneyed Life of Nelson first announced. The manner in which the work is got up is most creditable—so excellent indeed, and withal so cheap, that he who, after this, purchases any of the pirated editions, must do it out of sheer affection for piracy and dishonesty. This is not, be it remembered, an undertaking like many which have lately been set on foot, a re-issue of old works which cost the publisher no more than the price of printing and paper; but the republication, at a short interval from its first appearance, of a work, the copyright of which has many years to run, and for which the publisher has paid a large sum of money. We therefore heartily recommend 'The Colonial and Home Library,' and wish Mr. Murray success in his bold venture.

List of New Books.—A New Set of Tables for Computing the Weight of Cattle by Measurement, by J. Strachan, 2nd edit., 12mo. 2*s.* 6*d.* cl.—Hints for Pedestrians, Practical and Medical, square, 1*s.* 6*d.* swd.—A Practical Treatise on Congestion and Inactivity of the Liver, by F. J. Mosgrove, illustrated by cases, fcp. 8vo. 2*s.* 6*d.* cl.—Neuman and Baretti's Spanish Dictionary, pearl, 8*s.* roan.—Entick's Latin-English Dictionary (Tyronis Thesaurus) sq. 5*s.* 6*d.* shp.—Colonial Library, No. I. 'Borrow's Bible in Spain, Part I.' 2*s.* 6*d.* swd.—Lectures on the Scripture Doctrine of the Atonement, by the late Lant Carpenter, L.L.D. 12mo. 4*s.* 6*d.* cl.—Selections from Writings, by Mrs. Margaret M. Davidson, 12mo. 7*s.* 6*d.* cl.—Smyth's Presbytery not Prelacy, &c., 8vo. 16*s.* cl.—The Fundamental Principles of Modern Judaism Investigated, by Moses Margoliouth, with Preface, by Rev. H. Raikes, 8vo. 10*s.* cl.—Hours of Meditation, by Heinrich Zschokke, translated by Haas, 12mo. 7*s.* cl.—Gradus ad Parnassum, new edit., cr. 8vo. 7*s.* 6*d.* bd.—Prophetic Messenger Almanac, 1844, 12mo. 2*s.* 6*d.* swd.—The Principles of Medicine, by Dr. Williams, 8vo. 12*s.* cl.—Elementary Instruction in Qualitative Chemical Analysis, by Dr. Fresenius, edited by J. L. Bullock, 8vo. 9*s.* cl.—The Belle of the Family, a novel in 3 vols., post 8vo. 1*l.* 11*s.* 6*d.* bds.—The Lieutenant and the Crooked Midshipman, 2 vols. post 8vo. 16*s.* bds.—Sir Cosmo Digby, by J. A. St. John, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Ireland and its Rulers since 1829, Part I., post 8vo. 10*s.* 6*d.* cl.—Familiar Letters on Chemistry, by Professor Liebig, fcp. 8vo. 4*s.* 6*d.* cl.—Knowles's Pronouncing and Explanatory Dictionary, royal 8vo. 12*s.* cl.—The Dramatic Works of James Sheridan Knowles, 3 vols. post 8vo. 21*s.* cl.—Findlay's Modern Atlas, containing 30 Maps and Index, royal 8vo. hf-bd. 12*s.* coloured, 9*s.* plain.—Watts's Knitting and Netting Book, 3rd series, 12mo. 3*s.* cl.—Miss Corner's History of the United Kingdom of Great Britain and Ireland, 12mo. 10*s.* 6*d.* roan extra.—Ford's First Lessons in Drawing, oblong, 7*s.* 6*d.* cl.—Child's Drawing Book of Objects, oblong, 7*s.* 6*d.* cl.—The Musical Bijou for 1844, royal 4to. 15*s.* hf-bd.—Sewell on the Law and Practice of Coroner, with practical Forms and Precedents, 12mo. 14*s.* bds.—The Hand-book of Pencil Drawing, royal 32mo. 1*s.* cl.—The Young Christian's Sunday Mornings, Part II. 12mo. 3*s.* 6*d.* cl.—The Young Christian's Sunday Mornings, complete, 1 vol. 12mo. 6*s.* cl.—Bliby and Ridgway's Infant Teacher's Assistant, 9th edit. 12mo. 4*s.* 6*d.* cl.

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METEOROLOGICAL JOURNAL for SEPTEMBER, kept by the Assistant Secretary, at the Apartments of the Royal Society,
By order of the President and Council.

1843.	9 o'clock, A.M.			3 o'clock, P.M.			Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers.				Rain in Inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
	Barometer uncorrected.		Att. Ther.	Barometer uncorrected.		Att. Ther.			Fahrenheit.		Self-registering				
Sept.	Flint Glass.	Crown Glass.		Flint Glass.	Crown Glass.				9 A.M.	3 P.M.	Lowest	Highest			
F 1	30.378	30.370	70.0	30.364	30.356	69.3	63	05.3	67.8	76.8	61.3	73.6		E	Fine—light clouds and breeze throughout the day. Ev. Cloudy.
S 2	30.428	30.420	73.4	30.390	30.382	71.0	65	03.0	69.7	75.7	64.0	78.3		NNW	Fine and cloudless throughout the day. Ev. Fine and starlight.
⊙ 3	30.374	30.368	75.5	30.308	30.300	71.5	65	02.2	67.5	76.8	62.5	77.0		NW	A.M. Lightly overcast—light fog. P.M. Fine—light clouds. Ev. Fine and starlight.
M 4	30.356	30.348	73.3	30.356	30.348	70.4	60	02.9	62.5	66.7	60.3	78.7		W	Fine & cloudless—lt. breeze throughout the day. Ev. Fine & starlt.
T 5	30.472	30.464	68.0	30.424	30.416	67.2	52	04.7	58.7	66.5	55.2	68.4		N	Fine and cloudless throughout the day. Ev. Fine and starlight.
W 6	30.368	30.360	70.4	30.304	30.296	66.6	57	03.2	61.3	72.3	54.3	68.0		N	Ditto ditto. Ditto.
T 7	30.354	30.346	66.4	30.320	30.312	67.6	60	03.7	62.7	74.7	60.3	73.8		NNW	A.M. Light fog and breeze. P.M. Fine—nearly cloudless. Ev. Fine and starlight.
○ F 8	30.354	30.346	67.4	30.300	30.292	68.8	63	04.8	66.3	71.3	60.0	75.6		E	A.M. Fine—light clouds and breeze. P.M. Fine and cloudless. Evening, Cloudy—light breeze.
S 9	30.244	30.236	67.5	30.172	30.164	69.3	64	04.3	65.3	72.0	63.6	73.3		ENE	A.M. Cloudy—light breeze. P.M. Fine and cloudless. Evening, Fine and starlight.
⊙ 10	30.092	30.086	66.8	30.028	30.022	69.5	62	02.5	63.0	69.0	60.2	74.0		ENE	A.M. Overcast—lt. fog & rain. P.M. Overcast—lt. rain. Ev. Ovct.
M 11	30.026	30.020	67.0	30.096	30.090	67.5	61	03.0	63.5	66.0	61.0	73.0	.250	NW	A.M. Heavy clouds—light breeze. P.M. Overcast—light breeze. Evening, The same.
T 12	30.272	30.266	65.0	30.248	30.240	67.4	61	01.5	61.5	71.7	59.5	69.0		NNE	A.M. Overcast—brisk wind. P.M. Fine—light clouds and breeze. Evening, Fine and starlight.
W 13	30.204	30.196	71.6	30.094	30.086	66.6	61	05.5	65.3	67.8	55.4	73.5		NE	A.M. Fine—light clouds & breeze. P.M. Fine—nearly cloudless. Ev. Fine and starlight. [Ev. Cloudy—few stars.
T 14	29.912	29.904	62.7	29.906	29.898	65.2	59	05.0	61.5	66.3	54.7	69.7		E	A.M. Cloudy—lt. breeze. P.M. Cloudy—very slt. rain—stiff breeze.
F 15	29.888	29.880	67.7	29.924	29.916	67.7	63	06.7	68.7	69.7	61.7	71.3		E	Fine—light clouds and breeze throughout the day—very slight rain early. Evening, Fine and starlight—few clouds.
S 16	30.076	30.068	68.0	30.070	30.062	68.4	61	06.0	67.7	74.8	61.0	73.0		E	Fine—light clouds & breeze throughout the day. Ev. Fine & starlight.
⊙ 17	30.216	30.208	70.8	30.174	30.166	69.8	64	05.0	68.3	75.7	59.7	76.7		SSW	Fine and cloudless—light breeze throughout the day. Ev. Fine and starlight—few clouds.
M 18	30.192	30.184	68.3	30.158	30.150	70.3	64	05.4	66.7	72.7	63.0	78.0		SSE	A.M. Cloudy—light breeze. P.M. Fine—lt. clouds. Ev. Overcast.
T 19	30.256	30.248	69.3	30.238	30.230	71.0	65	04.1	67.2	73.3	62.7	74.4	.197	N	A.M. Cloudy—light breeze—heavy rain early. P.M. Fine—light clouds and breeze. Ev. Fine and starlight.
W 20	30.190	30.182	68.4	30.126	30.118	68.8	62	05.6	64.7	72.3	58.3	74.8		NE	A.M. Cloudy—light breeze. P.M. Fine & cloudless—light breeze. Evening, Fine and starlight.
● T 21	30.226	30.218	68.0	30.238	30.230	68.6	61	04.2	60.8	70.0	57.4	73.4		E	Fine—light clouds and breeze throughout the day. Ev. Cloudy.
F 22	30.468	30.460	69.3	30.484	30.476	68.0	60	03.2	60.2	67.7	57.0	71.6		N	Fine & cloudless—lt. breeze throughout the day. Ev. Fine & starlt.
S 23	30.590	30.584	64.4	30.568	30.560	65.6	59	03.9	58.8	63.7	54.0	68.7		N	Fine—light clouds and breeze throughout the day. Evening, Fine and starlight—few clouds.
⊙ 24	30.542	30.534	62.8	30.468	30.462	64.5	59	03.4	59.0	62.5	56.2	66.4		N	Lightly overcast—light clouds throughout the day. Ev. The same.
M 25	30.316	30.308	61.0	30.220	30.212	62.7	57	04.1	55.3	61.3	52.3	64.2		S	A.M. Overcast—light breeze. P.M. Overcast—very slight rain. Evening, Fine and starlight.
T 26	30.186	30.178	58.9	30.084	30.076	59.0	52	06.1	52.3	55.2	46.6	65.2		N	Fine—light clouds & breeze throughout the day. Ev. Fine & starlt.
W 27	29.806	29.798	55.0	29.736	29.730	57.0	49	03.3	49.2	52.2	44.6	57.0		W	Cloudy—light breeze throughout the day—very slight rain early. Evening, Fine and starlight.
T 28	29.770	29.762	53.9	29.806	29.800	54.6	42	04.5	47.5	53.8	41.8	54.0		NW	A.M. Fine and cloudless—light breeze. P.M. Fine—light clouds. Evening, Fine and starlight.
F 29	30.004	29.996	52.2	30.008	30.000	53.0	43	04.8	48.3	55.7	41.4	56.2		W	Fine—nearly cloudless throughout the day. Evening, Overcast.
S 30	29.814	29.806	53.0	29.858	29.850	56.7	48	03.4	55.8	64.4	49.3	57.0	.238	WSW	A.M. Overcast—slight rain and wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
MEAN.	30.212	30.205	65.9	30.182	30.175	66.1	59	04.2	61.6	68.0	56.6	70.3	Sum. .685	Mean Barometer corrected	9 A.M. / 3 P.M. — F. 30.115 .. 30.085 — C. 30.107 .. 30.077

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

FRESCO PAINTING.

So far back as April last (*ante*, pp. 417—440), we published the letter by Mr. Barry addressed to the Commissioners, on the Internal Decorations, and the proposed improvements in the neighbourhood of the New Houses of Parliament, which accompanies the second Report, lately issued. We shall now give an abstract of so much as is likely to interest the public of a Report, by Mr. Wilson, on Fresco Painting. This gentleman was employed by the Commissioners to proceed to the Continent, to collect information relating to the objects of the commission, and appears to have exerted himself diligently, and executed his trust most ably. Much, however, of the information collected will be useful rather for the guidance of the architect than of the artists; such as that relating to the construction of the walls, the mortar to be employed, &c. We shall proceed, therefore, at once to—

The Execution of the Picture.

"The history of this process, as observable in the works of Italian artists, is of great interest. We find that whilst several mechanical modes of outlining (fully described in the First Report) were adopted for fresco, each artist used these means in his own peculiar way, little influenced, apparently, by any received rule; and as every artist commonly adheres to his own method, the execution of the outline may assist in deciding on the authorship of a work of art.

"The practice of indenting the plaster with a point or stylus is very ancient, and we find that the figures painted in Etruscan tombs were thus outlined; that is, the point was used to mark the external outline of the figure only. It was employed by the early masters at the revival of art in Italy precisely in the same way in outlining their works in distemper on panel; thus Giotto drew, and his followers; and we find the same practice followed in the Sienese school, with a singular exception, which is, that the figure of the Madonna is entirely marked in with the stylus; that is, not merely the external outline, but the outlines of folds in the drapery are drawn in the same manner; and a notice of this practice, confined to the school of Siena, is useful, as it establishes a clear distinction between the early pictures of that school and those of the contemporary Florentine masters.*

"At a later period of tempera-painting (referring at present to easel pictures) the point was used in every part of the picture, as is exemplified in the works on panel of Fra Beato Angelico. It then came to be used, when oil was introduced, in the backgrounds only, which proves that the grounds for oil-painting were of the same nature as those previously in use for painting in distemper;† that is, of whiting.‡

"It is very remarkable, that whilst the point was used in distemper pictures on panel, it rarely was in those of the same period on walls. It is never found in mural paintings by Cimabue, Giotto, Orgagna, or Benozzo Gozzoli, but was employed by Fra Beato Angelico in the architectural backgrounds only of the paintings in the Chapel of Nicholas V. in the Vatican; in this case he may have pounced in his outline with a cartoon, and then have ruled in the lines of his architecture; but as these lines are carelessly drawn down through the figures, an objection may be started to this theory, as the pounced outline of the figure would easily show where to stop. In Masaccio's frescos in the Carmine, the lines of the architecture are put in with the point, whilst the figures are not. It is very difficult to suppose that after the background was thus outlined the figures were drawn in with the brush only. It is true the head of Masaccio in fresco, which exists among the portraits in the Florence gallery, is merely drawn in with the brush; but this does not prove that the outlines of entire pictures containing many figures were so executed.

"If cartoons were used in these earlier times, what could be the object of the curious practice of outlining in a rough and free manner on the last coat of plaster laid on previous to the intonaco itself? This is exemplified in all the frescos by Benozzo Gozzoli in the Campo Santo, at Pisa:* wherever the intonaco has fallen down, the outline of the composition is seen marked in with red; and I was informed by Mr. Gibson, R.A., that in Sta. Croce, in Florence, there are examples in which not merely the outline, but also the colours are sketched in. * *

"A few instances may now be given of the different modes of marking the outline adopted by different masters. Luca Signorelli carefully marked in every necessary outline. Andrea del Sarto also used the point. Pinturicchio used it in his works at Siena and Spello. Although the absence of the use of this instrument is no proof that mural pictures are not fresco, its use is a certain proof that they must be so, showing that the lime was wet when the outline was put in, as any attempt to draw with a point on dry lime would merely make a series of ruts with broken edges. The fact that Pinturicchio used the stylus at Siena proves, beyond a doubt, that, however much these pictures may be finished in distemper, they were begun in fresco.

"The practice of Luini may be mentioned as showing his facility in fresco-painting. In his faces

"* I had an opportunity of making use of this observation at Rome, in the case of disputed pictures, and it excited some attention and debate, both amongst distinguished artists and amateurs."

"† The stylus was thus used by many of the great masters; by Perugino in his architectural backgrounds; by Fra Bartolomeo, Mariotto Albertinelli, and others."

"‡ The Signor Pacetti, of Florence, who has carefully studied this subject, says, that the grounds on which old paintings, whether in distemper or oil, were executed, were formed of a fine whiting, called 'gesso da oro.' This is said to be a product of Tuscany, and is unquestionably much finer than any whiting used in other parts of Italy, or in this country. It was mixed with a weak size, made from parchment shavings, and could be drawn upon with a point with the utmost facility. The fact that these pictures were so drawn proves the softness of the ground."

"* Confirmed by Cennini's description (see Trattato della Pittura, pp. 59. 60)."

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the features are merely indicated by straight lines. On such careless outlines he painted female heads, the beauty of which never has been excelled.

"Razzi, the Sienese, of a still more impatient spirit, dashed in a few lines on the wall, indicating the places of his figures rather than outlining them. He trusted to his facility with the brush, and is often very incorrect in his drawing; still, the exquisitely beautiful female faces painted by him in St. Domenico, at Siena, are entirely produced by the brush, the outline previously laid in with the point being out of all proportion; thus the point of the nose and mouth of the St. Catherine, as outlined, are fully half an inch below the same features as finished in the painting.

"The Venetian masters were by no means careful. Titian seems to have taken little pains in preparing the outline in his fresco pictures, which he seems hardly to have painted *con amore*, although, in many respects, they bear the impress of his genius. Pordenone used the point, and in some places, where he appears to have changed his mind, he has taken the first thing that came to hand to make an outline—perhaps the end of his mahl-stick, or the point of his dagger, thus breaking out lumps of plaster, and producing irregularities in the surface which he never seems to have thought it worth while to have mended again.

"Innocenza da Imola offers in his practice a striking contrast to that of the artists mentioned; he puts in every hair and wrinkle with the point, before beginning to paint.

"It might be supposed that the spirit of Buonarotti may have shown itself in the vigorous and impatient marking of his outline, but such is not the case; he adopted the slower process of pouncing. There are no marks of the stylus in the 'Last Judgment.' The remarkable distemper picture attributed to him, which hangs in the Tribune, at Florence, is drawn in with the point; the Fates in the 'Pitti' are not, neither is it seen in any frescos of his which I could closely examine.

"Pietro Perugino pounced all his outlines, and so did his great pupil, Raphael; but his pupils again followed each his own fancy in this respect. The following facts as to the frescos in the Stanze, may be interesting, and when taken in conjunction with other differences in the colour and mode of painting, may not be without value in considering these pictures with reference to the different hands employed in painting them. The stylus is nowhere used in the 'Dispute of the Sacrament,' nor in the 'School of Athens,' except in the drapery of Hippias, where the artist has made an alteration in the folds. In the 'Parnassus' there is no use of the stylus, save in the robes of Homer and Tasso; probably, therefore, painted by a pupil who followed his own system of outline. In the 'Heliodorus,' 'Attila,' 'Mass of Bolsena,' and 'Peter Delivered from Prison,' the point is not used, except in putting in the moon in the last picture. The 'Incendio del Borgo' has first been pounced, and then outlined with a very sharp point on the wet plaster; the picture of the 'Oath of Leo III.' is outlined in the same way, and so carelessly that the plaster is broken out in parts; these two pictures are in this respect a striking contrast to the others. Giulio Romano did not use the point in his 'Battle of Constantine with Maxentius.'

"Raphael did not use the point in his fine works in the Farnesina, and the advantage is obvious; those beautiful creations would have been injured by its use; for whilst its convenience makes it very proper to use it in works removed to a considerable distance from the spectator, it never should be seen in those which are nearer to the eye, especially if the light comes from the side.

"In the 'Loggia' the outlines of the ornaments, bounded by straight lines, are put in with the point and ruler, without the intervention of a cartoon; all other lines are apparently pounced, but on minute examination I found that they were pricked on the plaster. It is not easy to understand why so tedious a process was adopted.

"The Caracci and their pupils sometimes used the stylus; but, in the great majority of the works left by them in all parts of Italy, they preferred the spolvero or pouncing bag."

Painting.

"We find in the frescos of the old masters every quality of execution that has a name in oil-painting, although those qualities are necessarily exemplified in different degrees; we have transparency, opacity, richness; we have thin and thick painting, nay loading, and that to an extent that cannot be contemplated in oil. We have the calm transparent elegant painting of the Florentines and Romans, the rich variety of the Venetians, and there are cases in which the well-nourished brush of Rembrandt seems represented in the works of the fresco-painters of old Italian times.

"The distemper paintings of the elder masters have already been alluded to; it was their practice in laying in the preparatory tints in fresco to make some of these totally different from the colour to be used in finishing in distemper: thus, a dark red colour was almost invariably laid in as a preparation for blue, and this practice was generally adhered to with very few exceptions till after the time of Raphael.

"In the works of Giotto, in the Campo Santo, at Pisa, the plaster seems to have been painted black in the first instance. Time did not permit a satisfactory examination of these works, but there is an example of the use of black as a preparation for blue in the Farnesina, where Daniele da Volterra in his frescos on a ceiling in that edifice has first laid in a coat of black in fresco, and then a coat of blue in distemper.

"In some pictures, as for instance in those by Andrea Mantegna in the Eremitani at Padua, the blue of the skies has either partially changed or entirely faded, whilst that of the draperies is comparatively well preserved, it is thus evident that from motives of economy different blues were used in different portions of pictures. There are many other examples of this in other parts of Italy.

"The Cardinal Bonaventura, in the fresco called the 'Dispute of the Sacrament,' by Raphael, is represented in a purplish-black robe which has been painted over red; this is an instance of the adoption of an indirect process with reference to another colour besides blue. It may be observed, that the cardinal was a Franciscan, an order which is distinguished by a brown dress; and, as it is not brown in the picture, this may perhaps be an instance of a change of colour: but one object of this mode of painting seems to have been the security of the colours against change, while another may have been, the attainment of more harmony in the tone. In the picture just mentioned, Raphael has followed precept in painting the blues in distemper over red, and these have stood perfectly. In the 'School of Athens,' on the contrary, he has painted in the blues in fresco, and they have perished or nearly so, as they have in most instances in every part of Italy where blue has been thus used; both in pictures of this and of previous times. In the great works which Raphael subsequently painted in the Stanze he returned to the old practice of painting the blues above red, probably dissatisfied with the crudeness, which was the result of using them on the wet plaster. The blue that has thus been generally used seems to have been of a vegetable nature, as in many instances it has changed to a brilliant green. It may be urged that the use of ultramarine or cobalt may obviate all necessity for such preparations, and secure the pictures against change; but whilst the former is by far too expensive a colour, the latter is crude and harsh in fresco. It seems to have been the blue which was used by the Caracci, and in their pictures, as in those of Guido, it will be found to be frequently out of harmony with the other colours; either these have in some degree faded, the blue remaining the same, or the blue has increased in intensity. Domenichino used distemper extensively in his works; but in those of Guercino will be found a triumphant solution of the difficulty; his blues are put in in fresco, and yet are in fine harmony with the other tones; they have generally a warm purple hue, and may be either smalt, or cobalt tempered with a red, such as colcothar of vitriol. This is strongly exemplified in the Zampieri Palace at Bologna, where the harmony apparent in a fresco of Guercino is an agreeable relief, after the crudity which offends in those of his masters in other rooms of the same palace: a comparison between the 'Aurora' of Guido in the Rospigliosi at Rome (all the blues in which are not retouched) and that by Guercino in the Ludovisi, further corroborates the above observations.

"As has frequently been stated in the previous Report, it was the practice to retouch when the fresco was dry, more especially in the shadows. In some cases it is now easy to detect this retouching; it will generally be found to be proportionably somewhat darker than the painting around; and whilst in many frescos a remarkable polish or gloss may be observed even in situations where that effect could not be produced by rubbing, the retouched parts are invariably dim; this is exemplified in the Evangelists by Domenichino, in the church of S. Andrea della Valle at Rome: these are historically known to have been retouched; and in viewing them from particular spots, their surfaces are seen to shine as if varnished, whilst some parts, which it may reasonably be inferred are retouches, such as darks under the arms and in the deep folds of the drapery are quite flat and dim.

"There are portions in Raphael's pictures which present the appearance just described; in the 'School of Athens' there are a few distemper touches evidently by the master's own hand, which have darkened: for instance, in one head he has had recourse to distemper to represent the external locks of hair. This seems to indicate a difficulty in fresco which at first sight appears formidable. In a picture by Gaudenzio Ferrari, at Milan, a female head with long flowing locks is represented, and the joining is made next the locks, and has a very bad effect; the difficulty is successfully overcome by the German artists without having recourse to distemper, and without placing the joining so as to injure the appearance of the picture.

"To return to the frescos of Raphael. The 'Heliodorus,' 'Miracle of Bolsena,' 'Attila,' and 'Deliverance of Peter' seem to be pure frescos, with certain exceptions already alluded to. In the first of these pictures there is a portion which exhibits a remarkable contrast to all the rest. The papal chair-bearers, known to be portraits of the artist's friends, are painted rather in the style of Pordenone than of Raphael; the lights are much loaded, and have apparently been glazed, and, as extensive retouching in distemper has evidently been had recourse to, these retouches have become very dark.

"The ostentatious freedom with which these figures are painted contrasts disadvantageously with the calm dignified execution of Raphael. With regard to the duration of this part of the picture as compared with the other portions, apparently in pure fresco, that which is so much retouched has certainly stood as well as the rest, with the exception that parts have become dark.

"M. Orsel, a distinguished French artist, who has attentively examined the fresco of the 'Last Judgment' by Michael Angelo, says that it is much retouched in distemper, and without doubt by the great artist's own hand; as this distemper has darkened considerably, the present tone of the picture is accounted for, without having recourse to the supposition that the smoke of candles has been the sole cause. M. Orsel says that the retouching of Michael Angelo's great work is all effected by hatching: this fact necessarily leads us to infer, that retouching was carried to a great extent in old frescos, but, as will be shown, hatching is also much practised in the actual process of fresco-painting, and it is consequently difficult to form a very correct judgment in every case as to what may or may not be retouching. Many important pictures exhibit much hatching, which is probably retouching. The 'Madonna del Sacco' of Andrea del Sarto may be instanced; if the very regular hatching over this picture be retouching, it has stood perfectly well. It is not probable that Daniele da Volterra, who added certain draperies in Michael Angelo's fresco, ventured to retouch the figures.

"The story of Franciabigio's wrath at the premature exhibition of his fresco in the court of the SS. Annunziata at Florence, may be instanced as supporting the prevalence of the practice under discussion, amongst the old masters: the picture was not finished in the artist's estimation, yet as fresco it would be pronounced to be so: all the intonaco is laid and painted upon, but as he esteemed the work incomplete, it is quite plain that he meant to retouch it in distemper.

"From these and other examples we find, that although as art advanced, the extensive use of distemper, at first prevalent, was given up, and that pictures were chiefly executed in fresco, still the practice

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was never entirely abandoned; and till art was revived by the Caracci, it may justly be doubted whether there is one mural picture in existence that is entirely completed in fresco.

"Indeed, after the adoption of fresco-painting, an apparent love of the older practice induced artists to return to it. Pinturicchio adopted it; his pictures at Siena are unquestionably much painted upon in distemper.* Those at Spello seem to be executed much in the same way. The pavement in one of these pictures, for instance, is laid in flat with white, in fresco; when this dried the artist evidently outlined the divisions of the stones over it, and he then laid on in distemper the colours which varied the pavement. In the pictures by the same artist in the church of Ara Cœli in Rome he has returned to the practice of the early masters; he has begun the pictures in fresco and then entirely painted them over in distemper: and in all the works of this artist, foregrounds and foreground plants, landscape backgrounds, and probably the skies, are executed altogether in distemper.

"In the church of S. Onofrio at Rome, there are specimens by Baldassar Peruzzi, which are painted in the old way; and the fine work of Melozzo da Forlí, now transferred to canvas and placed in the Vatican, is another instance of the extensive use of distemper. This last picture is in excellent preservation. There seems to be no reason to doubt the durability of this kind of painting, although other objections may be brought against it; but where egg has been the vehicle used, the colour, if loaded, has a tendency to scale off, while the pictures darken, and become inky in tone.

"The Genoese also abandoned true fresco-painting, and used distemper to a great extent, so much so that their works may be considered apart under the head of distemper-painting.

"It is evident that the practice of the great masters supports the propriety of a certain amount of retouching, and it may be inferred from their works that no very bad results follow from its adoption within due limits. The Germans, however, maintain an opposite opinion, insisting that it is not allowable and quite unnecessary. If adopted at all, the limits seem marked by the practice of Raphael in his later works; but it may be observed, that loose opinions upon this subject might lead to careless practice, and in this view of the case the severe injunctions of the German masters are of value."

We shall give some further extracts next week.

FOREIGN CORRESPONDENCE.

I have already pointed out one or two bye-ways in the Rhine-land worth exploring, and, at least, a word of notice for the benefit of future tourists, sketchers, &c. The latter, in particular, will have reason to thank you if you further direct them to the Ahr valley—a passage of scenery greatly in favour among the Dutch, but which the English seem hardly ever to reach, if one may judge by the names in the *Fremden-buch* of that best of all country inns, the Sternat Ahrweiler. There can be nothing of its kind more striking and original than the view from the castle, which is the closing point of the excursion at Altenahr—a splendid fragment of ruin, triumphing upon a scarcely accessible crag, at the foot of which the clear stream wanders in the most capricious sinuosities. The heap of stones which was Saffenburg, is perched on an eyrie little less imposing from its height, and peculiar from the windings of the stream. Ahrweiler, too, is beautifully situated; and besides the attraction of capital sleeping quarters which it offers in the inn aforesaid, the architect would find no worthless subject for his meditations in the church, by the early mass in which, he will possibly be waked at five o'clock A.M., or thereabouts, if not worn out by his ramble. The tower is in the Romanesque style; eight-sided, and singularly harmonious in its proportions. *Apropos* of this same tower, I have wondered again and again, during the last fortnight, to see how strangely the German architects of our own day overlook their own models—at best, how infelicitously they copy them. It would be hard, I suspect, to find a good new building in this simple and most effective style of architecture. Nor has it hitherto been, apparently, much affected in this district, if we except Professor Bethman Hollweg's show-box at Rheineck, where the forms and arrangements which, without force of language, are, beyond all others, mystically ecclesiastic, have been pressed into the service of modern domestic luxury. The twin spires of the church at Geissenheim, an object of much admiration, are a minikin attempt at the spire of Strasburg Minster. The chapel recently patched on to the princely castle of the Rheinstein, is as frivolous and *piccolo* as if it had been modelled for a *presse papier*, or the cotton-box of one of the indefatigable tapestry-working *fraülein*, with whom the land abounds. Little less felicitous appear to me the ekings-out and substitutions at the Stolzenfels. Nor is it captious to call attention to these, since the mania for building in critical situations seems spreading. We hear that Godesberg is to be repaired, and put in habitable order; that the Katz above St. Goarshausen (which, by the way, and *not* St. Goar, is the true station for tourists who mean to loiter thereabouts) has found a purchaser who is bent on its beautification: nay, even that the huge barrack-like ruin, the Rheinfels, is about to undergo restoration, so as to make some portion of it habitable as a pleasure house. The present Rhine patriotism of the Germans may lead to most vexatious consequences if not controlled by taste. For restoration—as was well remarked by a correspondent of yours awhile since—no people can be better qualified, by patience, reverence, and intelligence: and restoration goes on. It did me good, the other evening, to see the masons, in the airily-vaulted choir of Our Lady's Church, at Oberwesel, scraping off the mock-marble paint which had disfigured the beautiful rood loft. I could enumerate a dozen like wholesome measures of the Germans. But the original attempts to reproduce the forms of their own Gothic architecture (the new churches at Berlin and Munich not forgotten), seem to me alone pedantic, inexpressive, and cumbrous. One exception, however, may be mentioned, in the new church at Apollinarisberg, near Remagen, rebuilt, at the instance of Baron Fürstemburg, by Herr Zwirner, the architect of the works at Cologne. This promises far better than any of the structures I have mentioned; and, at any rate, seen from the river, is a much more graceful and welcome object than the tamed and decorated castles, over whose ruined estate Fancy will long lament, while Common Sense can find but little ease and enjoyment in their occupation.

I know not whether a fragment of literary news, about what the young German poets are doing, may have appeared elsewhere. Herr Freiligrath, who is esteemed as one of the most original and powerful of contemporary lyrists, and whose perfect knowledge of our language, and command over his own, have already been exhibited in translations of poems as dissimilar as the 'Ancient Mariner' of Coleridge and songs by Burns, Tennyson, &c., is about to issue a translation of 'The Forest Sanctuary' of Mrs. Hemans; and, what is more to the purpose, a volume of original verses. "I have it from a sure hand," too, that Herr Geibel is to be watched for as a lyrist of great promise in quite a different style; he having been praised to me as one smooth, musical, and facile, in no ordinary degree—an absolute modern *minnesinger*, too, in right of his social popularity, and the grace and elegance with which he can extemporize, or, like our own Anacreon, sing his own words. A drama, too, by him, has been seen, which is full of beautiful thoughts and fine situations. These gifts appear to point him out as the one who ought to co-operate with some great national musician in that much needed effort, the regeneration of German Opera.

DAYS' EXCURSIONS OUT OF LONDON.

Winchester.

We leave the Cathedral by one of the doors on the south side. After bestowing a few minutes' observation on some timber-built houses, apparently used, at the present time, for prebendal stables, and passing without examination the Prior's Hall, now part of the deanery, and the old Refectory and Kitchen still standing, but not over easy of access for strangers, we make our exit from the Cathedral precincts through an old arched gateway, on which the exuberant loyalty of the dean and chapter has suspended a most unsightly sign-board of the royal arms. Their predecessors, three centuries back, would rather have employed a bas-relief curiously "intailed" in free stone. A few paces take us into College Street, along which our road lies to St. Cross, but we must first stay awhile to notice Wykeham's College itself, which has some picturesque virtues in its original portions—we wish we could honestly say as much of the modern additions. The street front is not unpromising—but as soon as you get into the back settlements, anything more characteristic of the money-grubbing spirit which called buildings into being, it would be difficult to conceive. Wykeham's College is made the cat's-paw to enable the head master to make a profit on the education of some hundred foreigners to the institution. On the one side stand the venerable stone walls of the ancient college, its dormitories, hall, chapel, cloisters, &c., solid, grey with age, and bidding defiance to old Time, suggestive of study and solitude, offering a picture at every angle:—on the other, an enormous wen of red brick, thin, lath and plaster looking buildings, bald, naked lines of brickwork, without the merest shadow of ornament—constructed on the rigid utilitarian principles of just sheltering the utmost number of scholars,—the merest sufficiency of housing, recalling at best the notion of an uncomfortable barrack. There may, perhaps, be even cogent reasons to be urged against such an unpicturesque mode of housing a private school: here there seems a positive antagonism at work, when we find such a thing as an appendage to an old college—the latter founded in what are called "the dark ages" of the human mind, whilst the former is the product of the most approved period of its most rapid march. If for no other consideration, we abominate the new brick work on account of its unsubstantial ugliness: we find comfort, however, in the assurance that Wykeham's walls will long outlast such a contemptible flimsy neighbour.

The original college might well exhaust a whole day in the examination of its gateways, quadrangles, turrets, statues. Without having any very precise similarity in its architectural details, it calls to mind rather Wayneflete's Magdalen College than its founder's own New College at Oxford, to which Wykeham intended it to serve as a preparatory school: not that Wykeham, whose motto, "manners maketh man," shows the great importance he must have attached to teaching, was the first founder of a school at Winchester. The city is said to have possessed a grammar school from a much earlier period. The Chapel, the Library and Cloisters, are all of them places in the College worth minute study. The character of the first has been changed by the insertion of heavy panelling, not bad of its kind, but misfitting here. The walls are completely lined with it—and an ante-chapel is formed by a screen of the Ionic order. The original altar too has been entirely covered up with the panelling, but portions are still seen in their ruins of "bice" and gilding, where parts of the screen have been removed. The lights are all filled with stained glass, and half an eye may detect that only the glass of the east window, representing the root of Jesse, is ancient, whilst that of the side lights, in which figures of the prophets are set out, is but a dull affectation of antiquity. There are several brass effigies here, many concealed by the ruthless manner in which the modern woodwork has been fixed. A flight of stairs nearly hides the whole of one of the most interesting of them. But perhaps the most genuine remains in this chapel are the old Miserere seats at the entrance, in which the carving exists as fresh as it was chiselled four hundred years since. Though the cloisters are not very remarkable in their architectural features, they abound in pictures for those who can see them. A Cattermole or Nash may find endless subjects, as the several parts of the old college—its towers, the chapel, the library in the midst of the quadrangle—appear through the arched openings, fringed with ivy and light swinging creepers. The cool deep shadows, and grey old stone work, contrast delightfully with the random gleams of sunshine stealing between the mullions. Many ancient brasses, chiefly inscriptions commemorative of the members of the college, are inserted on the walls of the quadrangle. The library, which stands in the centre of

"* M. Orsel, however, thinks that these have been retouched in wax, nor is the opinion wholly improbable; in a chapel in the Palazzo Vecchio at Florence, there are frescos by Ridolfo Ghirlandaio which have been lately cleaned by Signor Marini, who informed me that they had been glazed with something 'unctuous,' to use his own term."

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the open quadrangle, looks as if it had anciently been a chapel. There is that quiet undisturbed repose about all its appurtenances, which is only to be seen in collegiate libraries. It seems to be useless except as a sight. Drowsiness reigns supreme; you might imagine yourself straying into a room of the Sleeping Beauty's palace, but that the attendant is by, to remind you of his expectations of a fee. The great public curiosity of the place is the tome which records the gifts of books—a sort of sepulchral monument made when the book is consigned to the everlasting stillness on a shelf. There is some old stained glass in the lights of this library, said to have been brought from the chapel, when new windows were inserted in that part.

To proceed from the College to the Hospital of St. Cross, pursue College Street to its termination, and arriving at one of the streams of the Itchen, follow its descent, passing close to a water-mill. The Hospital is about a mile distant from the city. The footpath over ever-verdant meadows, is one of the most delightful of its kind. It is close to the banks of the clear rapid streams of the river—sheltered in a hot sun, from the strong reflected light and heat cast by the distant chalk hills—the Cæer Gwent, or White Clay, as the Britons called the chalk—which give Winchester or Winton its name, by the cool shadows of the foliage of willows, walnuts, &c. There are several water-mills—those always picturesque objects in a landscape—tempting places to rest at, and watch the foam and dash of the waters, the flickering lights, and deep-reflected shadows. The square tower of the Hospital, reposing among fine lofty trees, is conspicuous throughout the walk. We say walk, because every one who can should go by the river side,—yet, for the incompetent, there is an excellent coach-road, nearly parallel with the railway. Arriving then by the footpath, at the precincts of the Hospital, it may be entered either on the north side through the gateway, or south side by the church-yard. The visitor should choose the north for entrance, the south for departure.

"There is not," says Dr. Milner, "within the island any remnant of ancient piety and charity of the same kind, which has been so little changed in its institution and appearances as this before us. The lofty tower, with the grated door and porter's lodge beneath it, the retired ambulatory, the separate cells, the common refectory, the venerable church, the black flowing dress, and the silver cross worn by the members, the conventual appellation of brother, with which they salute each other; in short, the silence, the order, and the neatness, that here reign, serve to recal the idea of a monastery to those who have seen one, and will give no imperfect idea of such an establishment to those who have not had that advantage. This, however, never was a monastery, but only a hospital for the support of ancient and infirm men, living together in a regular and devout manner; of which sort there was formerly an incredible number in the kingdom. It is true, that soon after the conversion of the island to Christianity, a monastery had been erected on the same spot, the original name of which was Sparkford; but this having been destroyed by the Pagan Danes was never afterwards rebuilt. The first founder of the Hospital was Henry de Blois, the celebrated Bishop of Winchester, and brother to King Stephen, who instituted it about the year 1136, to provide thirteen poor men, who were otherwise unable to maintain themselves, with every necessary. They were required to reside in the house, and they were allowed each of them daily a loaf of good wheat bread, of 3lb. 4oz. weight, and a gallon and a half of good small beer. They had also a pottage called *Mortrel*, made of milk and Wastel bread; a dish of flesh or fish as the day should require, and a pittance for their dinner; likewise one dish for their supper. Besides these thirteen resident poor men, the foundation required that one hundred others, the most indigent that could be found in the city, but of good character, should be provided every day with a loaf of bread, three quarts of small beer, and two messes for their dinner, in a hall appointed for this purpose, called, from this circumstance, 'Hundred Mennes Hall,' and as this was a very ample allowance, they were permitted to carry home with them whatever they did not consume on the spot. There was also a foundation for a master, with a salary of from 7*l.* to 8*l.* annually, together with a steward, four chaplains, thirteen clerks, and seven choristers, the latter of whom were kept at school in the Hospital, besides servants. The comptrollers and head administrators of this charity were, by the appointment of De Blois, the religious hospitallers of St. John of Jerusalem, whose peculiar institute was to take care of hospitals, and who had a preceptory at Baddesly, near Lymington in this county. But the succeeding bishop, Richard Toclyve, disagreeing with the Hospitallers concerning the administration of the hospital, at the instance of the sovereign Henry II., and on certain conditions agreed upon between the parties, they resigned their charge into the hands of the prelate and his successors. Toclyve being bent upon the improvement of this charity, provided that an additional hundred poor persons should be supported on it, besides those appointed by his predecessor. In the end, however, he seems to have built and founded an hospital of his own, on the opposite side of the city." Subsequently this hospital was much abused, and then reformed by William of Wykeham, who seems eminently to have succeeded in his many undertakings. Additional endowments were also conferred upon it by Cardinal Beaufort, for more priests and residents, and three nuns were added to it as attendants upon the sick brothers. A great part of the present structure was rebuilt by the Cardinal, whose kneeling statue is still existent in a niche on the upper part of the tower seen on entering the first court.

The Reformation did not suppress this hospital, like most others, but pared it down from seventy residents to thirteen. It abolished the "hundred menne's" daily dinner, but left the crust of bread and horn of small beer, of which numbers still partake daily. The charity puzzles the teetotallers, who reject the beer, and grumble at not receiving a *double* portion of bread.

Having passed the first gateway, and crossed a little court of low and stable-like buildings—those on the east having once been the *Hundred mennes* Hall, now a brewhouse—the visitor will receive at a little portal beneath the second gateway his crust of bread and horn of beer. Whilst thus regaling himself, he will not be insensible of the great beauty of the interior court, and the variety of each of its sides. On the south, the church and open meadows—on the west the low storied dwellings of the brothers, each with its lofty chimney—on the east, the cloistered ambulatory leading to the church. Here too he will find a brother of the hospital, who will act as his *cicerone*, and will conduct him through the church, and the various buildings of the establishment. He will leave him, too, to his own meditations if the visitor desire it, and this privilege is especially welcome in the church, which as a specimen of early Norman architecture, cunningly devised, and elaborately ornamented, is particularly deserving of careful study.

However, before visiting the church, which should be reserved as the last object, the visitor should see the refectory, pretty much in its original state, except its loss of stained glass, of which only remnants of Beaufort's arms and mottoes are left—not overlooking a folding panel picture of the Virgin and Saints of about the age of Mabuse, hanging at the east end;—the kitchen picturesque in every corner, with ancient apparatus and a most huge chimney;—the rooms said to have been the tenancy of Cardinal Beaufort himself, not suggestive of over much comfort according to modern notions, with their plastered flooring and imperfect means of ventilation, situate one above the other, high up a narrow corkscrew staircase, inconvenient of access for old or gouty legs;—the bird's eye view of the hospital and its neighbourhood from the tower;—the nuns' rooms, and the view into the north transept of the church from them. The visitor should miss none of them.

This hospital has suffered little from alterations of any kind, and all its remains are essentially the same as in their original structure. All parts abound in subjects for picture making, but no part possesses so much architectural interest as the church, which is pre-eminent in this respect among Anglo-Norman buildings. It is like most of them, cruciform. The nave and aisles are 150 feet in length, and there is a span of 120 feet across the transept, the intersection of which, with the nave, is surmounted by a large square tower, not very dissimilar to that on the cathedral. "It is entirely the work of De Blois, except the front and upper story of the west end, which are of a later date, and seem to have been an effort of that great encourager of the arts to produce a style of architecture more excellent and better adapted to ecclesiastical purposes than what had hitherto been known. This style, accordingly, soon after made its appearance in a regular shape. The building before us seems to be a collection of architectural essays with respect to the disposition and form both of the essential parts and the subordinate ornaments. Here we find the ponderous Saxon pillar, of equal dimensions in its circumference as in its length, which, however, supports an incipient pointed arch. The windows and arches are some of them short, with semicircular heads, and some of them immoderately long, and terminating like a lance. Others are in the horse-shoe form, of which the entrance into the north porch is a most curious specimen. In one place (at the angle of the south transept and chancel) we have a curious triangular arch, a species of work not at all common in any style of building. The capitals and bases of the columns alternately vary in their form as well as in their ornaments. The same circumstance is observable in the ribs of the arches, especially in the north and south aisles, some of them being plain, others profusely embellished, and in different styles, even within the same arch. Here we view almost every kind of Saxon and Norman ornament—the chevron, the billet, the hatched, the pellet, the fret, the indented, the nebule, the wavy, all superiorily executed." These are promises of interest enough to whet the appetite for a minute examination of this very curious church. The interior has been thickly coated with whitewash, which should be removed carefully, as there are manifestly paintings beneath it, seemingly extending over the whole church. Both the aisles of the choir appear to have been used as chapels; both retain their piscina—that on the north side remarkable for the carved nondescripts which ornament it. There is also on the north aisle of the nave, worth noting, a handsome canopy inserted in the wall, which would seem to have surmounted the tomb of Peter de Sancta Maria, in 1295: but the occurrence of this description of canopy inserted in the north walls of churches is so frequent (we have lately observed it at Great Yarmouth, at Stoke Pogeis, &c.) that we are inclined to consider whether it must not have had some ceremonial purpose. There are some remnants of stained glass in the great west window, but otherwise the church is bare (having probably been stripped) of this species of decoration. Rich and abundant is the variety of the old encaustic tiles, curiously disposed in patterns, and the monumental brasses are so many and fine—especially that of John de Campden, Master of the Hospital in 1383—that they alone would repay a collector of "rubbings" for his pilgrimage hither. The carved work of the stalls in the choir, apparently of the early Tudor period, must not be passed unobserved; and lastly, we recommend Dr. Milner's cheap account of the Hospital, from which we have already quoted.

The visitor, on his return to the city, should leave the Hospital by the meadows on the south side, ascending the main stream of the Itchen along the ruins of the castle walls, and he will have time to mount one of the hills of "Gwent," in order to take a general view of the city before his departure.

Besides its Cathedral, College, and Hospital of St. Cross, Winchester has much else of historic and antiquarian interest, worthy of investigation, from the time of the Romans, who made it one of their principal fortified stations. It was also the capital of the kingdom of the West Saxons; frequently the residence of our early Norman kings. The city formerly had its mint, its treasury, and public record office. In its "Winchester" ells and bushels it gave measures for the whole kingdom. It was the seat of many parliaments. The corporation, under a charter from Henry II., hold the superintendence of the royal kitchen and laundry at coronations. Sir Christopher Wren left incomplete a palace begun on the site of the old castle. It was of course a walled city, and had four gates, only one of which remains. Its cross, apparently not well restored, is still standing in the midst of the city. Friaries for black, white, and grey coats, as well as other monastic institutions and churches, abounded in Winchester. But all these subjects may well remain for one or more other day's excursions, perhaps to be made at a future time. For

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one day's diversion, which is all that at present we cater for, enough, and more than enough, is furnished by the Hospital of St. Cross, Wykeham's College, and the Old Minster.

OUR OWN NATIONAL MUSEUM.

[*From a Correspondent.*]

Unless aught should now occur to cause interruption, the day is not far distant, when Great Russell Street will present a very altered appearance; when the line of dingy wall, with the odd as well as old fashioned gateway of Montague House, will disappear; and the front of the Museum will stand displayed to view the object of public admiration—perhaps; or, with another perhaps, a mark for the shafts of criticism. Then, and most likely not till then, or thereabouts, there will be an end to all doubts, all conjectures, all apprehensions, all anticipations, favourable or the reverse.

If it has power of prophecy at all, what our mind's eye discerns of the coming structure, is by no means of a kind that tempts us to exclaim—

Visions of glory! spare our aching sight.

More cause is there for praying that our sight may not ache, and our heart grieve also, when we behold that piece of architecture. Although we have not seen the model, we have before us a printed plan of the building, from which we would engage to draw out a tolerably accurate elevation of the front, having sufficient data for that purpose in those forming the inner quadrangle, and between which and the front there will be little other essential difference as to character than that in the latter. The order will form a continuous colonnade throughout, breaking round the advanced pavilions or ends of the façade, with an additional row of eight columns within the receding centre, there presenting an Ionic *octastyle*, *prostyle*, surmounted by a pediment. No doubt, in regard to mere columniation, there will be more of both play and display of it than we are accustomed to meet with in our Anglo-Grecian architecture, but even in that respect it will fall far short of St. George's Hall at Liverpool, and still more so in regard to originality of ideas,* and richness of style.

If the effect arising from columniation alone, and negative merit as to all besides, will content us, we may dismiss our apprehensions and make ourselves easy at once, assured that Sir Robert Smirke will be able to comply with such very moderate demands. He is not one of those who lay themselves open to ordinary criticism by transgressing ordinary rules, or who perplex it by deviating from established routine. "Content to dwell in decencies for ever"—he is always respectable,—and no more: never absolutely shocks, and never captivates. The most phlegmatic in his profession, he makes no pretence to the poetry of art, except it be that respectable kind of poetry which Horace pronounces intolerable; for he never rises above a decent mediocrity—which he has perhaps found to be in his own case the *auream mediocritatem* of philosophers. Accordingly, we cannot help considering it unfortunate, both for himself and for the public, that with such coldness of feeling and dearth of imagination, he should be engaged upon a work which not only affords opportunity but calls for a high poetic style of art,—not merely imitative of Grecian architecture as it is known to us from mouldering and faded relics, or the ordinary "elegant extracts" in which its orders are set forth for the benefit of students; but also emulous of what it was, or may have been, in its palmy state, set off by sculpture, painting, and gilding, and finished up throughout in the most exquisite manner.

Nothing is easier, it may be said, than to talk in this strain, for it amounts to nothing more than mere moonshine, unless we can convey some tolerably distinct notion of what we would have, by putting our ideas into shape. Well, we accept the challenge, though it must here be with our pen, not our pencil; therefore, without deprecatory apology of any sort, or to any one, we at once lay before the reader the following—

SKETCH.

Availing ourselves of the full extent of frontage, from east to west, towards Great Russell-street, which is rather more than six hundred feet, we would on the extremities of that line erect two Doric edifices, to serve by way of architectural foreground to the main structure seen between them, and to produce contrast and perspective effect; while for the central building, or actual front of the Museum, we would employ the Corinthian as well as the Ionic order, thereby exhibiting all the three classical orders at one view, and upon the same scale, grouped together so as mutually to set each other off. Having thus far got in the leading masses of our composition, we proceed to more particular description, and beginning with the two advanced Doric wings, we should observe that those are adjuncts to the Museum, forming a considerable extension of the plan as now laid down. According to this last there will indeed be wings or lateral buildings connected with the façade, yet hardly will they be in continuation of it, since they will be for official residences, and, therefore, must partake of the usual dwelling-house character more than is consistent with classical design,—more especially in a case where nothing of ordinary or every-day character ought on any account to be allowed to obtrude.† In our visionary design, the advanced and external wings—if we may so describe them, by way of distinction from those of the main façade,—form temple-like structures of the richest Doric character, with hexastyle porticos fronting each other, that of the eastern building facing the west, and *vice versâ*, so as to show themselves at right angles instead of parallel to the general line of the façade and principal portico, consequently avoiding the formality attending the usual arrangement of three pediments parallel to each other, if not upon the same line.

But have we no particular destination for those two Doric structures? or are they to be erected chiefly for effect, and to complete the assemblage of architectural objects? Purpose for them we have, and one which, though new in itself, would be perfectly in accordance with that of a national museum, as these buildings might be made to constitute a British Walhalla,—two Halls of Honour, one for votive or monumental busts of those who had distinguished themselves in science, the other for such as had proved themselves worthy lasting renown in literature and art. This scheme would go very far towards providing what seems now to be called for—namely, some place or building set apart for public monuments to those "entitled to the gratitude of their country by eminent civil, literary, or scientific services." Worthies of the first-mentioned class might more properly find a place within the walls of the "Palace of Westminster," but hardly could one more suitable be devised for the others, than within the precincts of our national repository of literature and science. It is true we contemplate not statues, but merely busts, as in the German Walhalla, yet that mode we consider in some respects preferable to the other, and not least of all, because it gets rid at once of the objections and difficulties attending modern costume. We have, however, another scheme in reserve, in regard to those halls,—one which we should still better like to see realized,—which is, to appropriate them to the purpose of a Museum of Architectural Models, one for those in the Grecian, the other for the Gothic style. Thus, Architecture would be represented as well as the other arts, whereas at present we have no public collection of the kind anywhere, unless we choose to consider the Soanean Museum such, though that is by far too limited, too miscellaneous and desultory, to answer to such character.

After these parenthetical observations, we come to the principal architectural mass, or actual façade, for which we should not scruple to adopt combinations that, although not warranted by direct precedent, are, nevertheless, quite compatible with the principles and genius of the columnar style of the ancients.‡ Together, therefore, with the Ionic order, in all the other colonnades, we would employ the Corinthian for the principal one, or central portico, which—the scale being the same—would, of course, be loftier than the rest, independently of the additional height there caused by the pediment. That central division of the façade would form a magnificent octastyle, with columns perhaps rather more than forty feet high; and *polystyle*, or many-pillared within, for we would bring it out so as to obtain double the depth now proposed, thereby securing a degree of effect and richness in that respect, which is not even approached by anything in our modern architecture. The whole of this part should be rich even to extravagance; the entablature should have a splendid sculptured frieze; and in all respects be finished up in the most elaborate manner; and within the pediment there should be a further display of sculpture, of a kind yet unknown among us, the figures there being in full relief; and rich acroteria would complete the outline of our portico. But now,—and we request all ultra-admirers of Greek, and nothing but "pure" and "chaste" Greek architecture,—to brace their nerves, lest they be knocked down by the idea,—instead of fluting the columns of this order like those of the Ionic one, we would here adopt quite a different mode—would produce a decided contrast, by entirely "damasking" their shafts with a sort of twining arabesque pattern, of which examples enow to quiet a scrupulous conscience may be found among architectural relics—and, if we mistake not, some in the British Museum itself. But this, we shall be told, would be Roman rather than Greek: well, no matter to what sources we go, what elements we combine, provided we can reconcile them together, and amalgamate them into a *whole* of beauty—which shall be recognized as such by the eye of an artist, however it might scandalize the whole tribe of Pecksniffs, be they professionalists or amateurs, and all those excellent people who swear by Vitruvius and Stuart's Athens.

Within, our portico should display increase of splendour: there, being protected from the weather by their own situation, and the great depth of the colonnades, all the soffits, ceilings, and upper part of the walls, should be decorated with polychromy and gilding. We would have panels and friezes with *enamel painting* on a gold ground; and even have recourse to stained glass for further aid, "*practising*" for that purpose some compartments in the ceiling, filled in with it, so as to produce the appearance of transparent mosaics, let into a framing or tracery of gilded bronze. Splendid in itself when seen from beneath, this last-mentioned kind of decoration would diffuse a glow, and in sunshine a radiance, within the portico; and the same effect might be extended to the Ionic colonnades, yet not so as to destroy the relief arising from shade. The doors of our portal should be superb—imposing in dimensions, and of no less classic material than bronze, with richly "storied" panels, each worthy to be reckoned a work of art. Throughout the entire extent of the colonnades, the pavements should be inlaid in various patterns, and might be made to exhibit specimens of our native marbles, as might also the lower part of the walls. The colonnades themselves would be of such depth—what the learned call *pseudo-dipteral*—as to be sufficiently spacious as ambulatories; and here we would also have votive monuments to great men—a uniform series of colossal Hermes busts, with names and other brief memorials inscribed on the shafts.

Enough! Let us lay down the pen at once. If thus far we have been delirious in our fancies, we are now sober again, and feel that we have been indulging in "the stuff that dreams are made of."

* Though the architect of St. George's Hall has looked at Schinkel, and borrowed or rather *derived* some ideas from him, he has also brought forward some which are decidedly his own, nor are they the least happy ones.

† There would be no difficulty in finding a suitable site for the official residences, since they might very well be erected in continuation of the houses on the west side of Montague-street, and either quite plain like them, or made a distinct piece of architecture of uniform character, with a frontage of 250 feet by 40 in depth,—the dimensions proposed by the published plan. Of course this would encroach upon the present garden on the east side of the Museum, but that would be no great inconvenience, as there would still be a space of a hundred feet between the two buildings; and an additional advantage would be gained by the blank east side of the Museum being—partially at least—shut out from public view.

‡ Should this be thought by the puritanical and over-scrupulous to be strongly tainted with heresy, let them condemn the Greeks themselves, for they occasionally combined two orders together, by placing one *behind* the other—Ionic behind Doric columns, as in the Propylæum at Eleusis.

OUR WEEKLY GOSSIP.

The European obituary of the last few months contains some names of mark, which deserve a passing notice, and may be assembled in a paragraph of final record. In France the Arts have lost two sculptors of eminence, M. Cortot, Professor in the Academy of Fine Arts, and M. Gérard, whose name is attached

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to so many of the great monuments of the capital:—on Saturday last M. Duret was elected in the room of M. Cortot. The Academy of Sciences has lost M. Coriolis, and the Press one of its honoured members, M. Bert, formerly editor-in-chief of the *Commerce;* while mathematical science has been deprived of one of her brightest ornaments, Sylv. F. Lacroix. Italy has lost her famous engineer, Milani, at the age of seventy-five, and the still more famous Ippolito Rosellini. Rosellini, with his brother Gaetano, were members of the expedition sent to Egypt in 1829, by the French and Tuscan governments: Ippolito is best known in England as author of 'I Monumenti dell' Egitto,' which is unfortunately incomplete.—Medical science has suffered in Denmark by the death, at sixty-one, of Dr. Jacobsen, first physician to the King, and member of many learned bodies; amongst which, he filled, in the Academy of Sciences at Paris, the chair vacated by the death of our countryman, Sir Everard Home. Dr. Jacobsen was of a Hebrew family, and the number and value of his published works on Anatomy had carried him into two chairs, one at the University and the other at the Academy of Surgery at Copenhagen, in spite of the usage of ancient standing in Denmark, which excludes from the office of public teaching all persons not professing the dominant religion of the country.—In Sweden the drama has suffered by the death, at the age of seventy-one, of the great comic actor, M. Lars Hjortberg. He was the first translator of Molière's works into the Swedish tongue, and naturalized the masterpieces of the great dramatist on the stage which he adorned, playing the leading characters himself. He had retired from dramatic life ten years ago, but gave every year, on the stage of Stockholm, one or two representations for the benefit of the charitable establishments in that metropolis. A fitting accompaniment to this notice of the recent dead will be a hasty summary of some of the monumental celebrations (in addition to those lately mentioned in our columns), by which the gratitude of nations is seeking to honour the memory of those of their illustrious sons who have preceded the passing generation to the grave. Besides the inauguration at Pau, of the statue of Henri IV., the statue of the academician, Roger, was inaugurated at Langres, on the 31st ult.; Raggi's statue of La Pérouse, for his native town of Albi, is finished, and has been placed provisionally for the inspection of the Paris public in the court of the Louvre; Dunkirk is preparing to erect to her sailor hero, Jean-Bart, a bronze statue, the figure of which M. David has offered to execute gratuitously, and the pedestal is promised by M. Lebas, the architect; the Archæological Society of Touraine has originated a subscription for a monument to one whom we should wonder to find so long without a public monument in France—if Englishmen had any wonder to spare on such subjects which they could carry further than their own door—Descartes; and we may add, that among ourselves, sufficient funds have been collected to erect a monument to the lowly heroine of the Fern Islands, poor Grace Darling, in the church, or churchyard, of Bamburgh, the resting-place of her mortal remains.

Our readers may remember that, amongst other bequests made to his native town of Ajaccio, by the late Cardinal Fesch, he directed that a collection of pictures should be given to the city, to be selected from his magnificent gallery, previously to its sale. Letters from Civita-Vecchia mention that these pictures have been embarked, at that port, for their destination, by the exertions of the French consul and two delegates from the town of Ajaccio, and at the cost of the Count de Survilliers, who has exhibited much zeal in carrying out the intentions of his uncle. They are to be placed in the vast edifice, constructed, at Ajaccio, in the Cardinal's life-time, destined as an institution for the gratuitous instruction of the youth of Corsica in the higher branches of education.

A letter from Lucca, dated September 16th, says—"The meeting of the fifth Italian Scientific Congress opened yesterday. The number of persons present is not so great as in preceding years. After a speech from the Marquis Mazzarosa, General President of the Congress, the different Sections proceeded to appoint their Presidents. In that of Agriculture, Count Freschi di San Vito was elected; in Medicine, Chevalier Speranza; in Zoology, Prince de Canino (Charles Bonaparte); in Geology, Marquis Pareto of Genoa; in Natural Philosophy, Chevalier Georgini, of Florence; and in Botany, Dr. Biasoletto, of Trieste. We may mention also, that the twenty-first annual meeting of German Naturalists and Medical Men commenced at Gratz on the 19th, the Archduke John in the chair. His Royal Highness delivered an address, in which he alluded to the greater intimacy that had been created amongst the German States by these scientific meetings, and to the advance that science was making under their labours. He recommended the members particularly to direct their attention to practical matters, and said that the conduct of the scientific societies of England afforded them a good example of how much might be effected by Science when properly directed.

The Minister of the Interior has taken possession, "in the name of the French government," of the Hôtel de Cluny, and the splendid collection of the late M. Dusommerard; and has appointed M. E. Dusommerard, a son of the celebrated antiquary, conservator of the new National Museum.—Documents, relative to the flight of Louis XVI. to Varennes, have been lately discovered in the Register-office of the Cour Royale of Orleans. They are composed of all the papers used at the trial of MM. de Bouillé, de Klinglin, de Choiseul, de Damas, de Goguelat, and others, which took place at Orleans, and consists of letters, examinations, and depositions, calculated to throw a new light on the historical facts of the day.—Horace Vernet, scarcely rested from his Russian journey, has departed for Algeria, to collect, on the battle-field where the Duc d'Aumale carried the Smalah of Abd-el-Kader, the materials for a picture representing the action; and M. Paul is perpetuating on canvas the interview, at Eu, between the Queen of England and the King of the French—both pictures destined to form part of the great Historical Gallery at Versailles.—M. Boulanger, the architect, has been sent by the government on an artistic mission to Athens; having as its particular object, the making measurements and drawings of all the monuments in that city of old art.—We also find, under the head *Cherbourg*, a notice, which is interesting, in connexion with Mr. Scott Russell's report, read at the meetings of the British Association, that M. Givry, engineer, is at Cherbourg, for the purpose of studying the currents in the Raz-Blanchard and the Raz de Gatteville. His examination has for its more especial object, the direction of the currents, and the precise determination of the changes, at different states of the tide, with a view to their being laid down correctly on the new chart of the Currents of the Channel, now in course of preparation.

A private letter from Berlin of the 25th September says—"Professor von Raumer is very busy in reading up for his proposed journey to the United States, where he intends to spend the months between April and October of next year. He at present thinks very favourably of the Americans, and of their institutions—so that their visitor starts somewhat prejudiced in their favour—let us hope he will return so."

A letter from St. Petersburgh gives some account of an emigration, on a large scale, which is going on in the heart of the Russian empire; and presents, as the writer observes, a great resemblance to the migrations of the primitive races of the world. The movement in question aims at distributing the Crown peasants,—amounting to about twelve millions in number, and constituting thus a fifth of the entire Russian population, over those vast tracts of uncultivated land which are held, as yet, by a thin and scattered population. The emigrants of the best character are sent into the Transcaucasian provinces, where the climate is mild and the soil fertile. But, "in truth," says the writer, "none of these unfortunate beings are voluntary emigrants. They are all, more or less, the victims of a system of despotism which disposes, at its caprice, of the human species, as of cattle who are driven in herds wherever their owners will."

Her Majesty, at the suggestion of Sir Robert Peel, has considerately bestowed a pension of 100*l.* a-year on Lady Bell, the widow of Sir Charles Bell, who, we regret to hear, died in circumstances very different from what his position, as an eminent lecturer and professor, and as the author of more than one successful work, would have led us to expect.

The owner of Strensham Park, Worcestershire, on whose estate the author of 'Hudibras,' was born, is about to erect a monument to his memory. It is nearly completed, and consists of a large white marble tablet, bearing an inscription in illuminated letters, and bordered by Caen stone, carved in the Gothic style. Its size is eight feet by three. The following is the inscription:—"This tablet was erected to the memory of Samuel Butler, to transmit to future ages that near this spot was born a mind so celebrated. In Westminster Abbey, among the Poets of England, his fame is recorded. Here in his native village, in veneration of his talents and genius, this tribute to his memory has been erected by the possessor of the place of his birth—John Taylor Strensham." Samuel Butler, the son of a farmer of the same name, was born in the parish of Strensham, on the 13th of February, 1612. He was buried in the church of St. Paul's, Covent-Garden.

The restoration of the Church of the Holy Sepulchre, the Round Church, Cambridge, which, for nearly two years, has been carried on under the direction of the Cambridge Camden Society, is now almost finished. The church was pronounced, two years ago, to be unsafe—indeed, part of it had given way. The parish being poor, it was in contemplation to pull the church down, and thus get rid of the difficulty, when some members of the University undertook its restoration. The walls have been rebuilt with the original materials on a foundation of concrete, the western doorway has been restored, and the windows filled with stained glass, partly old and partly executed by Mr. Willement and Mr. Wailes.—The *Cologne Gazette* announces that the Emperor of Austria has sent in his name to the Association proposed, by the King of Bavaria, to be formed, among the members of the Germanic Confederation, for completing the Cathedral of that city, by an annual contribution. The Emperor, it is said, has engaged to furnish the yearly sum of 40,000 florins (4,000*l.*) The King of Prussia has put at the disposal of the architects charged with the rebuilding of the Grand Opera, the sum of 800,000 thalers (about 120,000*l.*); and desired that the new theatre may be completed with the utmost possible rapidity.

Our home report of autumnal music may be very brief this year. The Birmingham Festival has produced large receipts for the charities it is ordained to serve: the Edinburgh meeting is yet to come. There has been a disappointing want of novelty in the selections of music performed; but we are in a time of transition, which ought to conduct us to research and enterprise. Meanwhile, the opening for new English singers widens daily. The approaching departure of Miss Birch for a winter's engagement at the Leipsic concerts, leaves the place of *soprano primo* vacant, it being understood that Miss Clara Novello, likewise, returns to Italy: and though an English songstress of Parisian renown, Madame Anna Thillon, is announced among the attractions of the Princess's Theatre during the season about to commence, she will possibly not be heard among us till May.—While speaking of the Leipsic concerts, we must mention that Dr. Mendelssohn Bartholdy has, at last, definitively resigned his conductorship of these incomparable meetings to M. Ferdinand Hiller, who enters upon his duties at the coming Fair.

We will now glance for a moment at some of the great Continental musical solemnities held during the past summer and early autumn. The great festival at Zurich, late in June, numbered 2,000 singers. That part-singing should flourish in the Cantons, will surprise no one who is aware that M. Naegeli, with whom, perhaps, the soundest existing system of popular vocal cultivation originated (his friends claiming for him the first idea of the peculiarities of the Wilhem method), was a Swiss. A monument is now about to be erected to this worthy Professor's memory, in Zurich. But with taste and knowledge so highly developed, and a theatre of natural objects, so to say, beyond all others so calculated to quicken and cherish poetical invention, it seems strange that the Swiss should not possess a musical composer. The festival at Fribourg, held in August, appears to have been picturesque in its arrangements, and interesting in its selections, and yet, the grace of nationality was altogether wanting, or, at best, feebly represented by some specimens of wild mountain music. In these celebrations, Germany still takes the lead. We read of the anniversary of the treaty of Verdun, celebrated in Brandenburg, by the *seventy-two* philharmonic societies of the province. These, united in torch-

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procession and in costume, 11,000 strong, repaired to the Marienburg: arrived at the summit of the hill, this monster-chorus began to sing national songs and hymns—among others, Mendelssohn's Songs of the Huntsmen, with an accompaniment of six hundred horns!! These details seem to us as extravagant as faëry tales—perchance as absurd, to those who are unfamiliar with the jovial enthusiasm of the Germans on such occasions. Open-air festivals on a less scale were held, a week ago, in Brussels, but, we are told, with small success, owing to the impossibility of sufficient rehearsal; and thence deficiency of due control over his forces, on the part of M. Ferdinand, the conductor.

In France, a disposition to consider the condition of sacred music, appears increasingly manifest. Improvement is taking place in church organs, and the young composers try their hands on new masses as well as new operas. It will be long, however, ere the theatre ceases to have "the first fruits" of music in France. The last operatic novelty has been Monpou's posthumous 'Lambert Simnel,' at the Opera Comique, performed with but little success; the next, at the Grand Opera, is to be Donizetti's 'Don Sebastian.' The Italian Opera, too, is by this time open for the winter. Those who care for musical reading, cannot but be amused by the letters M. Berlioz is now contributing to the *Journal des Débats*, in which that clever and sarcastic writer describes the incidents of his last winter's German campaign: not sparing many handsome allusions to his successes and merits: still less, sharp and poignant remarks on the persons and places by whom and in which his expectations were disappointed.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.—N.B. A GRAND MACHINE ORGAN has been constructed expressly for this Exhibition, by Messrs. Gray and Davison, of the New-road, and will perform the Gloria, from Haydn's Service, No. 1, during the midnight effect of the Cathedral of Notre Dame.

MUSIC AND THE DRAMA

DRURY LANE.—The commencement of the season has been auspicious, in so far as the Ballet is concerned; and it was not to be expected that operas which have been played for seasons past as afterpieces should attract at first price, especially when the performance is not above average mediocrity; we conclude, therefore, that the management relies upon the attractions offered to second-price visitors, until some new, and, let us hope, successful opera, shall draw crowds to the opening of the doors. 'The Peri,' a version of the splendid but withal heavy affair last produced at the *Académie*, is handsomely put on the stage, albeit not with the surpassing finish and brilliancy of the Paris representation; the performance of Carlotta Grisi and M. Petipa astonished and delighted the spectators. The subject is the everlasting theme of the ballet-makers, the passion of a spiritual being for a mortal; nor is there any novelty in its treatment: indeed the story is not told in the happiest manner. It serves, however, to give Carlotta Grisi opportunities for the exhibition of her powers, which have greatly increased since her appearance on the boards of our Italian Opera: she is more deficient in *à plomb* than might be desired, but her movements are smooth and graceful; and with the assistance of M. Petipa,—who deserves more credit than he will generally gain, for his effective co-operation,—she achieved some extraordinary *tours de force*. Her pantomime wants significance and variety of expression; and her style is less intellectual than that of Fanny Elssler, or even of Cerito; but she is entitled to rank as a *première danseuse*, and to take precedence of Dumilatre.

COVENT GARDEN.—The boldness of the manager in opening with a new play has not been attended with answerable results, Mr. Bourcicault's attempt at a romantic and sentimental drama having proved a failure, as might have been expected. 'Woman,' like Mr. Bourcicault's comedies, is a *rifacimento* concocted from other plays, with that sort of conventional stage tact, which may serve for farce or melodrama, but without that higher kind of art which moulds nature into a dramatic form. Wholly destitute of real character and passion, it is devoid of interest and congruity; and that want of depth and sincerity of purpose and feeling which characterizes all the productions of the author, is fatal to the "poetry" of the dialogue: the utter disregard of motives and probable circumstances, shown in contriving the "situations," destroys their influence; and, in consequence, the stage effects, which are all in all with the author, went for nothing with the audience. In effect, the whole is a game of make-believe: none of the parties seem in earnest; and even when the solution of the mystery is not apparent, the device by which it is produced is so palpable, that one is sure that all will be made right at last. The plot is made up of two distinct stories, or rather incidents, linked together not very artfully; in the first, a disappointed suitor, an Iago, with the name of *Gaston de Foix*, of all others, poisons the mind of a rival, *Julian Doria*, with suspicions of his bride's fidelity; and, in the second, a Jew magician, a caricature of *Shylock*, out of wanton malignity poisons the bride, who turns out to be his own daughter; but both kinds of poison are happily neutralized by the Jew's other daughter, who seems chosen to be the instrument of her father's murderous design, precisely because she is most likely to frustrate them, she having a passion for the object of all this malice. Connected with this plot is a pair of comedy lovers, evidently suggested by Benedick and Beatrice; and the joyous *espieglerie* of Mrs. Nisbett's manner made the lady the most effective and agreeable character in the piece. Miss Vandenhoff was not so successful as the heroine; with a degree of earnestness that inclines us to sympathize, she combines a crude kind of declamation that seems as artificial as it is inefficient; but it has since been announced that she was suffering from severe indisposition. Mr. Vandenhoff, as the Jew, failed in his efforts to be impressive, by reason of his mannerisms both of speech and gesture, which, by continual repetition, coupled with the unreality of character and situation, became ludicrous at last: possessed of one of the finest voices on the stage, and displaying in his acting force, feeling, and intelligence, this gentleman is, nevertheless, one of the heaviest and least effective of performers; for he exhibits his art—which is defective—instead of the character. Mr. Phelps, as *Gaston de Foix*, had an ungrateful part to play, and treated it as such. Mr. Anderson, as *Julian Doria*, displayed his Macready-mannerism as usual; and Mr. Walter Lacy, as the comic lover, was vivacious after the manner of farce-playing. The getting up of the piece is creditable to the new management: the scenes are set forth with splendour and appropriate style; the painter's studio, and the magician's chamber—the palace gardens, filled with carnival groups, and the lighted saloon crowded with guests, being quite equal to anything that has been done in the way of stage furnishing. There was considerable dissent, and loudly expressed, when the piece was announced for repetition; notwithstanding the audience had been propitiated by a preliminary address, and were evidently well-disposed towards the manager. We can only wish that the next novelty may be more successful. Shakspeare's plays are also to be performed, the three tragedians we have spoken of, playing the principal parts, aided by Mrs. Warner; Miss Helen Faucit's name does not appear in the list of the company.—A new farce followed, called 'My Wife's out,' in which Mr. and Mrs. Keeley did their utmost to elicit fun from very insufficient materials.

Of the Adelphi doings we cannot report favourably; and the Olympic and New Strand do not invite attention. The Princess's re-opens on Monday: Mad. A. Thillon, from the Opera Comique, is said to be engaged in addition to the operatic corps; a company of juvenile performers is likewise secured. Mr. Webster having returned from his provincial tour, with Mad. Celeste, the Haymarket shows signs of activity; Old Parr is summoned to appear on the stage next week in the person of Farren.

MISCELLANEA

Paris Academy of Sciences.—Sept. 25.—A communication was made respecting a new mode of preventing horses from running away when in harness. Hitherto several means have been devised to prevent accidents of this nature. One of them most in favour is a mechanism for detaching horses from the traces, and setting them suddenly free, but it is not certain in its action; and it is obvious that, if the horse take fright on a descent, the sudden detaching of the carriage may be attended with very great danger. The author of this paper, having remarked that horses rarely take fright at night, imagined that all that was necessary, in order to check a horse when running away, was to cause him to be visited with temporary blindness; and, in order to do this, he contrived, by means of a spring connected with the reins, to cover the eyes suddenly. This was done when the animals were at the top of their speed, and the result was their instantaneous stoppage; for the light being suddenly excluded, horses no more rush forward, he says, without seeing their way, than would a man afflicted with blindness.—A letter was read from M. de Humboldt on the boring for an Artesian well in Westphalia. It is intended, says the writer, to bore to a depth of 2,000 mètres (a mile and a quarter English), and at that depth it is supposed that the water will be of the great heat of 70° Centigrade. The borers have reached a depth of 622 mètres. To that depth the augmentation of temperature had not followed the ordinary law, which according to M. de Humboldt, was owing to the cooling of the column of air by the waters of filtration from above; but once arrived at 622 mètres, the ascensional force was so great as to drive back the water of the upper sources, and the ordinary law was re-established. M. Arago took this occasion to announce the intention of the government to make an Artesian well in the Jardin des Plantes of a depth of 900 mètres, viz., 200 mètres more than that of Grenelle. The water from the Artesian well of the Jardin des Plantes will, it is supposed, be of a temperature of 31° Centigrade, and will be employed to serve to heat the hot-houses of the gardens, and supply the hospitals of La Pitié and La Salpetrière, and thus effect a great economy as to fuel.—A paper from Dr. Plouvier, of Lille, was read, on the application of the cornea of one animal to the eye of another. The doctor states that he has a rabbit which was blind, but to whose eye he applied the cornea of another rabbit, and that the hitherto blind animal now sees perfectly.

Great Mass of Native Gold.—"The auriferous alluvia of Tsarevo-Nikolaefsk and of Tzarevo-Alexandrofsk, which had already furnished a product of 400 poods, (the pood is 36 lb. avoirdupois, Kelly's Cambist, i. 371,) seemed nearly exhausted in 1837. New researches were commenced in the neighbourhood, especially near the rivulet Tachkou-Targanka, which soon gave rise to the discovery of a bed of auriferous sand of a very rich nature, but very limited in extent. This bed being soon worked out, the waters of a pond which had served for washing the sands were let off, and its bottom was explored. Here was discovered an alluvium of more than 8 zolotniks (1 zolotnik = 65⅘ grains) in 100 poods. All the valley of Tachkou-Targanka was now explored, except the spot on which stood the *workshops* for washing the sand. In 1842 it was resolved to destroy these shops, and after having washed the soil, (of prodigious richness, containing in a small compass as much as 70 zolotniks per 100 poods of sand,) there was discovered on the 7th of November, 1842, *under the very corner of the building*, at three mètres (10 feet) depth, resting upon a stratum of diorite, the *monster-lump*, weighing 2 poods, 7 Russian pounds, and 92 zolotniks (79 lb. 1625 dec.)." This mass has an undulated surface; it is somewhat porous and free from all trace of matrix, or gangue. The largest lump of native platina hitherto found in the platiniferous alluvia of Nijni-Taguilsk, weighs 20 Russian pounds and 34 zolotniks (= 18.319 lb.). (*From Humboldt's new work, entitled 'Asie Centrale.'* The quotation is from the Russian *Journal Officiel des Manufactures et des Arts*, Dec. 9, 1842.)

Scientific and Literary Societies.—On Sunday last the Act of Parliament with respect to scientific and literary societies came into operation. The object of this Act is to exempt from county, borough, parochial, and other local rates, land and buildings occupied by scientific or literary societies. It is provided that societies, in order to avail themselves of the exemption, shall cause three copies of their rules of management to be submitted to the barrister appointed to certify the rules of friendly societies, who shall certify thereon. One copy is to be returned to the society, one to be retained by the bar-

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rister, and the other transmitted to the clerk of the peace for confirmation at the sessions, where it is to be deposited, without the payment of any fee. The societies to come within the Act must be supported "wholly or in part by annual voluntary contributions."

Dynasty of Manetho.—Dr. Lepsius mentions that he has discovered in the Labyrinth the name of the royal builder; that he occupied a place in Manetho's twelfth dynasty, and infers "that the 12th dynasty immediately preceded the 18th." "On reference," says a correspondent, "to Dr. Hincks's paper 'On the Egyptian Stelé, or Tablet,' read at the Royal Irish Academy on the 18th June, 1841, and printed in the 2nd part of the 19th vol. of the Transactions of the Academy, it appears that he had previously come to the same conclusion from other data; and he repeated the statement in his paper on the age of the 18th dynasty, read and printed in the last session. The passage runs thus:—'Before the commencement of the 18th dynasty, the tablet of Abydos furnishes us with five royal names, to which we may add a sixth, ascertained from other monuments, who appear to have constituted the 12th dynasty of Manetho, and to have reigned for about 160 years. These sovereigns have been classed under the 16th and 17th dynasties of Manetho; but that writer's catalogue of the 12th appears to me to be intended for them, though we must suppose it to be grossly corrupted. The five dynasties intervening between the 12th and 18th I conceive to have been either contemporaneous with the twelfth, or altogether imaginary. I have made the preceding statements advisedly, and on what I consider perfectly sure grounds, though they are at variance with the received opinions.' The inference of Dr. Hincks, that the 12th dynasty immediately preceded the 18th, has then been *confirmed* by Dr. Lepsius on other data."

Manufactures.—We have a curious example in the German papers of the ignorance which prevails on the Continent as to the extent of English trade and manufactures: thus, at a meeting of the Austrian Industrial Society, a patentee of caoutchouc works claimed to have taken out the earliest patent, in 1831, whereas one was taken out in England in 1823; and he asserted that his firm was the largest manufacturing establishment in the world, and in proof stated, that they employed no less than 140 workmen, and made 4000 pair of braces annually! A discussion this week in the daily papers offers an amusing commentary: from this it appears that one outfitting house in the city of London employs 3000 persons, and makes and sells more than 20,000 dozens of shirts annually.

Music.—M. Fetis, the well-known musical historian and critic, has recently made some discoveries in the Royal Library at Brussels, which promise to furnish valuable contributions to the history of music. Among the books of plain chant in the library, he has found a volume of masses and motets by celebrated composers who lived about the end of the fourteenth and beginning of the fifteenth centuries. The most important pieces of this volume are three masses each for three voices by Guillaume Dufay; two masses for four voices by the same composer; a mass for four voices by the same composer; a mass for three voices by Binchois; the mass 'Omnipotens Pater' for three voices, by a composer named Jean Plourmel; and the mass 'Deus creator omnium,' by an English composer named Rignardt (Richard) Cox. All these masters wrote during the interval between 1380 and 1420. These masses are followed by the motet 'Orbis terrarum' for four voices, by Busnois; a 'Magnificat' for three voices; the famous Christmas chant for four; another 'Magnificat' for four; the motets 'Ad cœnam ogni providi' for three; 'Anima mea liquefacta est' for three; 'Victimæ paschali laudes,' for four; 'Regina cœli lætare,' for four; another motet for four on the same text; a mass for three voices, 'Sine nomine.' All these compositions are by Busnois. The volume closes with a mass 'Ave Regina,' for three voices, by Le Roy, commonly known by the name of Regis. By these compositions, a considerable chasm in the history of the musical art is filled up. In another volume, which has been mutilated by cutting out the miniatures and arabesques, M. Fetis found the following compositions uninjured: 1. An admirable mass, by Josquin de Près, for six voices, 'ad fugam in diatessaron super totam missam.' This composition differs from that published in the third book of the same author's masses, by Petrucci di Fassombrone. The whole mass forms a triple canon in fourths, each part for two voices. 2. The mass 'De Assumptione beatæ Mariæ Virginis,' for six voices, composed by Henry Isaak, Chapel Master to the Emperor Maximilian I., about the year 1450. Before the discovery made by M. Fetis, this composition was known only by name. 3. The mass of 'Sancta Cruce,' for five voices, by Pierre de la Rue, Chapel Master at Antwerp, about the close of the fifteenth century. This last composition is also found in another manuscript in the Royal Library of Brussels. M. Fetis has already scored the masses of Josquin de Près and Isaak; and he is now engaged in scoring the compositions contained in the other volume.—*Foreign Quarterly.*

Progress of Lotteries.—A correspondent has taken the trouble to collect and forward to us a list of what are called 'Derby Sweeps,' by which, alone, are to be disposed of, *by chance observe*, not less than 100,000*l.*! Other correspondents have sent us, from different parts of the country, announcements of lotteries and little-goes, to an extent and amount that has fairly startled us, proving that the mischief has already extended beyond our means of chronicling its progress. It is manifest indeed, that the duties imposed by Act of Parliament on the law officers of the crown, are mere blinding formalities, and that, with all the forms of a government, the country is left to govern itself. We shall therefore take leave of the subject, at least for the present, with the following report from the *Morning Post* of Thursday last:—

"*Riot at the National Association Hall, Holborn.*—Monday night a numerous meeting was held at the National Association to hear a lecture from a Mr. Mudie on Scottish minstrelsy, and to witness a distribution of prizes, varying from one shilling to one guinea, promised by Mr. Lee, the publisher of a penny periodical, to all purchasers. The hall was crowded to excess. As there was no appearance of the promised prizes a general row ensued. Mr. Mudie in vain attempted to address the meeting, and ultimately the anger of the assembly was vented upon the building. An attack was made upon the forms, tables, chairs, and gas fittings of the hall, which were quickly demolished. The very gallery railings were destroyed, and the violence of the mob extended to the adjoining houses, the windows of which were broken by them. A messenger was at last dispatched to Bow street for the police, and upon their arrival the rioters were ejected, and peace was restored, but not before 30*l.* worth of property was destroyed in the hall. A woman's arm was broken in the affray."

Accidents by Flood and Field.—A letter from Coure (Canton of the Grisons), of the 18th ult. says—"On Tuesday morning the mountain of Calanda suddenly gave way with a dull noise which lasted some minutes, and soon after it was perceived that a number of crevices had taken place in the mountain longitudinally. Since then several large pieces of rock have fallen down, and some of them into the village of Felsberg. The government engineer, M. Leccana, was immediately sent to inspect the place, and make a report. He has declared that the mountain was continually though slowly coming down, and that, at no distant period, the whole of the village of Felsberg must be destroyed by it. The government at once ordered measures to be taken for facilitating the emigration of the inhabitants, who are about 500 in number. A new village is about to be founded for them beyond the Rhine."—A letter from Narbonne, 22nd ult., mentions that "a frightful disaster has fallen on this neighbourhood. We have had heavy rains since the 13th, and Narbonne is now surrounded with a vast lake. The losses caused by this inundation are immense, the water being higher by 75 centimètres (nearly 2½ feet English) than in the great flood of 1772. Trees, cattle, houses, and furniture are carried away at each moment. The smallest rivulets have become torrents, and several dead bodies have been observed—one of them that of a young woman holding a lifeless child in her arms. At Coursan the water reached the first floor. The inhabitants of the neighbouring communes pass from one district to another in boats. At Bize 14 houses were swept away; at Sallèles 10 or 12. At Canet every thing is under water, and an immense quantity of wine, which was placed in the cellars, having been floated, was lost. At Orvaisons 20 houses have fallen down."

To Correspondents.—H. R. Q.—A. J. E.—received.

E. C.—We do not know of any translation of Dr. Schönbein's work. Where the foreign title is given in our review, it is to show that our notice is of the *original* work.

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REVIEWS

Memoirs of the Life, Writings, and Mechanical Inventions of Edward Cartwright, D.D. F.R.S. Saunders & Otley.

THERE is a sad uniformity in the lives of Mechanical Inventors—not that they are devoid of incident or adventure, for they are full of exciting events from the raising of the curtain till the fall of the drop scene. But there is a sameness of sequence in the scenes, and a similarity in the general construction of the plot, which enables the experienced auditor to predict from the beginning the course of the drama, however much the *dramatis personæ*, and the dialogue, and the stage arrangements may be varied and transposed. In the first scene we have a youth of promise playing with the lid of the tea-kettle, making infantine experiments with more than infantine sagacity, and proclaiming to the fond mother the future inventor of the steam-engine. The youth makes extraordinary progress in his studies, but is unhappily designed for some profession totally at variance with his capacities and tastes, being apprenticed to a tailor or articled to an attorney, or, if his father have a presentation, sent into the Church, for each of which his natural bias totally unfits him. In the next scene, Nature begins to assert her empire, and an irresistible impulse drives on our hero to the situation where first his dormant energies are awakened. An apple falls to the ground—a pump fails to draw—a boiler fails to feed its class model—an old woman painfully draws out a hempen thread—a flax-worker painfully his hemp—such is the simple motive, and from this moment we accompany a Newton, a Galileo, a Watt, an Arkwright, a Cartwright—*le verre d'eau*, great ends from small beginnings. From this moment we have scenes of profound solitude and deep reflection—sleepless nights and toilsome days of calculation—experiment—contrivance: the automaton is at last completed, and the critical moment of trial arrives—it is about to move—hope and painful anxiety are excited to the limits of endurance—the moment arrives when the new engine shall begin those movements which are to carry with them the destinies of our hero and of mankind, and to cease, it may be, only with time: but first they must begin: the moment arrives—the word is given and the new machine—refuses—will not go—fails. "Successes are more pleasant, failures more instructive," and so our inventor discovers his errors, improves his plans, benefits by his discomfiture, is a wiser man and a better mechanic. His first machine was hastily made and ill put together—he seeks out a more skilful workman to assist him in its construction; to work they go together—it is in the dark deep cellar and in the night they work, for the secret must be kept. To work they go; master blows the fire, Caspar wields the hammer; the monster grows under their hands, and now it is a thing of force and power—it is completed, it moves, it works, success is achieved—that now first works, which is to continue working in that shape or a better till the world's end—here, in this dark cellar, by dingy fire-light, in the hands of these two dirty workmen, are the destinies of the world. All now, then, is accomplished? consummated? ended? Not so; it is but the beginning of the end. The workman has conquered the dead matter; has made it obey his will; has achieved the highest functions of his nature akin to the divine; he has created a new being. But the hero is only yet over the first of his labours; he has conquered matter, he has yet to conquer man. It is here that the inventor meets his trials, his sorrows, his pains. He works for his fellow men; he seeks their welfare, prosperity, wealth—but they will none of him. They do not wish to be benefitted, improved, advanced by his talents, by his inventions, to his honour and glory; they will suppress it if they can,—they will steal it if they can,—they will buy him and sell him if they can; but to take a benefit and be grateful, and bow down in homage to superior genius while yet its possessor is living, poor, young, and not celebrated—that is what they will not do: and yet among these men our hero begins,—ardent, enthusiastic, single-minded, trustful, guileless, and ignorant of craft, deceit, the world. Then comes the series of hopes, enterprises, disgusts, disappointments, patents, infringements, lawyers, chancery, jury trials, and costs—partnerships, jealousies, quarrels, debts and insolvency. Such is the career of nine hundred and ninety-nine inventors of the most valued of our material elements of civilization; the thousandth individual is the Arkwright with his *seven* millions, the Watt with his Bolton, the Howard with his vacuum pan.

We cannot now pause to follow the inventor's path through the intricacies of the after-plot, the beginning of which we have thus undesignedly sketched out, but must hasten to introduce the Memoir to our readers which has suggested this train of reflection, or rather of recollection, to ourselves, for we have merely been jotting down recollections of the fate of inventors known to us personally. Dr. Cartwright, with his share of disappointments and annoyances, was not the most unfortunate of inventors. His name is familiar to us as the inventor of the Power Loom, one of the great machines of modern industry, the companion of the mule, the jenny, and the steam-engine.

Cartwright's was a genius somewhat universal. A respectable poet, his early productions were popular, and one of his poems, 'Armine and Elvira,' passed through *seven* editions in little more than a year. An Oxford Master of Arts, he had Dr. Langhorne as a tutor and friend, and afterwards entered the Church, in which alone he does not appear to have distinguished himself. In the cure of bodies, though not of souls, he distinguished himself by discovering a cure for fever by yeast, a remedy not un-homœopathic. Then he invented the power-loom, of which there are now some hundred thousands at work, and assisting Watt's steam-engine in working out the wealth of this country. Then he contrived an engine to do the work of fifty thousand workers, employed then in the tedious, mindless occupation of combing out wool. It is remarkable, that both these machines issued from the head and hands of the inventor, in a perfect working condition. Next he worked at the steam-engine and invented dry condensation, a principle which has since had at least one dozen of inventors and patentees—then he contrived rope-making, and an arch without buttresses. He corresponded with Fulton about steam navigation, and with Sir Humphry Davy about agriculture. Parliament voted him 10,000*l.* for benefits conferred on his country, and in part compensation for his great losses by them—not in remuneration, for they cost him above 30,000*l.* Then he retired, bought a farm, planted cabbages, fattened sheep on sugar, and wrote papers on agriculture. Finally, he attempted locomotion, rotatory and gunpowder engines, and ended by a theory of the planetary system—*sic itur ad astra.*

To do full justice to so universal a genius would be to write half a dozen of biographies—the author, however, has done something like justice to his subject, being sufficiently in love with it to carry the reader on with interest, and sufficiently judicious not to extend or spin out the history with unimportant details—above all, it is a biography, not a dissertation, and is written with modesty, clearness, and discrimination. In order to follow the biographer, we must take his subject *seriatim*, in his manifold capacities.

Cartwright the Poet—was born precisely a century ago—fourth son of William Cartwright, of Marnham, in Nottinghamshire—was distinguished by early proficiency at Wakefield school—wanted to go into the Navy, and was sent into the Church, *because* his family interest was stronger in that quarter. At Oxford, at eighteen, he became a poet and Master of Arts, under his tutor, Dr. Langhorne. Langhorne, no mean judge, thus writes of him: "Many of your verses are pretty; but I am less pleased with the harmony of your little poem, than with that philosophical temper you seem to have been in when you wrote it." Sir Walter Scott says of him—"I have a vision of having met this accomplished gentleman in my very early youth, and am the less likely to be mistaken, as he was the first living poet I recollect to have seen. His poem had the distinguished honour to be much admired by Dugald Stewart, who was wont to quote, with much pathos, the picture of resignation in the following stanza—

> And while his eye to heaven he raised
> Its silent waters stole away."

We find in this part of Dr. Cartwright's biography some interesting correspondence with Crabbe, Montgomery, and other men of his day; the following letter from Crabbe is an admirable specimen of the confidential intercourse of kindred minds:—

"June, 1813.

"Now, my dear Sir, I begin to think that I am, as it were, a great man!—a man to be spoken of—not so much as Nicholson, who killed his master, or Peg Nicholson, who would have killed his Majesty, but still spoken of, in an honest way, enough to have it called fame; for, look ye, I have letters addressed to me, as an author, from strangers and strange admirers, and is not that fame? Oh that Hatchard's current were as flattering. No less than four letters from gentlemen and ladies lie at this time before me; and I make my boast of them to you, as I intend to do to Sir Walter Scott, whose letter of the 18th I have to reply to, and I will let him know what a man I am. A gentleman from town insists that I have my picture painted, and prints taken for my books. Again, a lady invites me (she knows not my age, nor I her's) into the mountainous countries, that I may witness the sublime of nature, and describe it in that beautiful * * * Well, thirdly, another lady offers me a narrative for a new work, which, if related in my pathetic * * * and, lastly, I have a young poet's request for an opinion of his verses, mixed, you may be sure, with notable things said of my own."

There follows a great deal to interest the reader, in Cartwright's correspondence with the editors of the *Monthly Review*, to which he was a frequent contributor, but for which we have not room, as we must hasten on to introduce our hero in his next capacity.

Cartwright the Physician.—In his parish of Brampton the inhabitants were poor, and the good man took to the study and practice of medicine in their behoof. In the course of his practice he made an important discovery, such as we often attribute to accident and good luck, but, which is, in reality, the uniform and legitimate offspring of a careful and observant mind applying itself with energy and originality to every subject in which it may happen to be engaged. This discovery was the efficacy of yeast in the cure of putrid fever; the following is the Doctor's own account of it:—

"During my residence, upwards of twenty years, at Brampton, a populous parish near Chesterfield, a putrid fever broke out amongst us. Finding by far

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the greater number of my parishioners too poor to afford themselves medical assistance, I undertook, by the help of such books on the subject of medicine as were in my possession, to prescribe for them. I attended a boy about fourteen years of age who was attacked by the fever. He had not been ill many days before the symptoms were unequivocally putrid. I then administered bark, wine, and such other medicines as my books directed. My exertions were, however, of no avail; his disorder grew every day more and more untractable and malignant, so that I was in hourly expectation of his dissolution. Being under the necessity of taking a journey, before I set off I went to see him, as I thought, for the last time; and I prepared his parents for the event of his death, which I considered as inevitable, and reconciled them in the best manner I could to a loss which I knew they would feel severely. While I was in conversation on this distressing subject with his mother, I observed in a corner of the room a small tub of wort working. The sight brought to my recollection an experiment I had somewhere met with of a piece of putrid meat being made sweet by being suspended over a tub of wort in the act of fermentation. The idea flashed into my mind that the yeast might correct the putrid nature of the disease, and I instantly gave him two large spoonsful. I then told the mother, if she found her son better, to repeat this dose every two hours. I then set out on my journey. Upon my return, after a few days, I anxiously inquired after the boy, and was informed that he was recovered. I could not repress my curiosity, and though greatly fatigued with my journey, and night was come on, I went directly to his residence, which was three miles off, in a wild part of the moors, and, to my great surprise, the boy himself opened the door, looking well, and he told me he had felt better from the time he took the yeast."

"After I left Brampton, I lived in Leicestershire. My parishioners there being few and opulent, I dropped the medical character entirely, and would not prescribe even for my own family. One of my domestics falling ill, the apothecary was sent for. Having great reliance on the apothecary's skill and judgment, the man was left entirely to his management. His disorder, however, kept gaining ground, and the apothecary finding himself baffled in every attempt to be of service to him, told me he considered it to be a lost case, and in his opinion the man could not live twenty-four hours. On this, I determined to try the effects of yeast. I gave him two large spoonsful, and in fifteen minutes from taking the yeast his pulse, though still feeble, began to get composed and fall. In thirty-two minutes from his taking it he was able to get up from his bed. The expression that he made use of to describe the effect to his own feelings was, that he felt 'quite lightsome.' At the expiration of the second hour I gave him sago, with wine and ginger, &c., and in another hour repeated the yeast. An hour afterwards I gave the bark as before; at the next hour he had food, and an hour after that another dose of yeast. He continued to recover, and was soon able to go about his work as usual.

"About a year after this, as I was riding past a detached farm-house, at the outskirts of the village, I observed the farmer's daughter standing at the door, apparently in great affliction. On inquiring into the cause of her distress she told me her father was dying. I went into the house and found him in the last stage of putrid fever. His tongue was black, his pulse was scarcely perceptible, and he lay stretched out like a corpse, in a state of drowsy insensibility. I immediately procured some yeast which I diluted with water, and poured it down his throat. I then left him with little hope of recovery. I returned to him in about two hours and found him sensible and able to converse. I then gave him a dose of bark. He afterwards took at proper intervals, some refreshment. I stayed with him till he repeated the yeast and then left him with directions how to proceed. I called upon him the next morning at nine o'clock, and found him apparently recovered; he was an old man, upwards of seventy."

Cartwright the Cotton Weaver.—How the popular poet, the peaceful country parson, and the practical parish physician became a calico weaver, a proprietor of power looms, and, in short, a cotton manufacturer, is an inquiry both curious and instructive. Yet it has been observed that the poetical temperament is by no means so foreign to the mechanical as might be at first supposed; for the same powers, vivid imagination, fertile invention, talent for combinations, devices, expedients, are equally requisite to both. It is somewhat remarkable that Cartwright knew little or nothing of the theory or practice of mechanics. Yet, in little more than twelve months he completed this machine in all its details, and produced it in a form in which it long continued to be practically used. His ideas do not appear to have been suddenly derived from any incident. He studied the mechanism of the common loom itself, and by assiduously attacking this problem—*given, a shaft revolving by steam power, to derive from that shaft, by simple mechanism, all the motions performed by an intelligent weaver on his hand-loom*—by simply stating thus the problem, and by sheer dint of imagination and pure invention, he appears to have achieved one of the most difficult problems of the mill. The biographer states amusingly, how the Doctor's children used to watch with curiosity "their father, imitating the action of a weaver throwing his shuttle, as he walked up and down the room absorbed in his new speculations." He now took out a patent, dated 1785. His gradual progress, and the final perfection of the invention, may be collected from the correspondence with his friends. The following is a letter from Crabbe to Dr. Cartwright:—

"Belvoir Castle, February 14, 1785.

"I am not a little surprised at what you tell me of your enterprise. I have a thousand good wishes for your success, without one idea of your contrivance. Mrs. Crabbe has a better conception of your plan, and no less desire that you may accomplish it. I am about my contrivances, too, but mine is spinning—spinning flimsy verses—Dodsley shall manufacture them, and send you a sample."

And again,— "May, 1785.

"Fortune smile on your undertaking; or, not to be heathenish on a serious subject, God bless you in it: only remember when you grow very rich, that we were friends before, and do not look down on us as the summer birds that will come and serenade you daily. They talk here of your machine, but they are shy of us; if they say any other than well it is amongst themselves, and I scarcely meet with anybody who has any opinion at all upon the subject."

In June of the same year Mr. Cartwright sent Mrs. Crabbe a specimen of his weaving, for which he received the following acknowledgment:—

"I have just time to thank you for your letter, and to present my wife's thanks for your cloth, of which she is very proud: I need not report my congratulations nor our wishes. I who never had a mechanical idea in my life, begin to lament my want of capacity to comprehend in some measure how these things can be; but I comfort myself that my ignorance is not, as ignorance generally is, of the malignant kind."

We shall now turn to the Memoir for a continuation of the narrative:—

"In 1785 some property in the town and neighbourhood of Doncaster having devolved to Mr. Cartwright and his family, he was induced to fix his residence principally in that place; where, finding skilful workmen more attainable than in a country village, he applied himself, with increasing energy, to the perfecting of a contrivance in which he had already made no inconsiderable progress. Early in the year 1786, he visited Manchester, partly with the view of engaging some of the superior workmen of that place to assist him in the construction of a more perfect model of his machine than he had hitherto been able to accomplish, and also in the hope that some of the opulent and enterprising manufacturers of that flourishing town might be induced to enter into his views, and give effect to the productions of his inventive genius by the aid of their practical knowledge. The following letter to his friend, the Rev. W. U. Wray, contains a description of his early difficulties, as well as of his subsequent expectations of success:—'When I arrived at this place (Manchester) I found my machine not even begun upon; indeed, the workmen who had undertaken it despaired of ever making it answer the purpose it was intended for, and therefore, I suppose, were not willing to consume their time upon a fruitless pursuit. I have, however, the pleasure to tell you that the whole system of it is now finally adjusted, and so much so both to mine and the workmen's conviction, that we cannot entertain the shadow of a doubt respecting its success. I have taken some pains to make myself acquainted with the manufacturers of this place, which has much contributed to the perfection of what I have been aiming at. I cannot forbear telling you, that the machine is so exceedingly simple and cheap as not to cost (after the model is once made to work) above five or six pounds.' By another letter to the same gentleman, written also from Manchester, in May, 1786, the fact is ascertained of his having at that time effected an improvement in his loom, which was subsequently considered of great importance; viz., the stopping of itself of the machine on the accidental breaking of a thread:—'Respecting my business, sorry am I to say that it seems very little nearer a conclusion than when you left me. Delay upon delay. It is a satisfaction, however, that the delay does not proceed from any unforeseen difficulty. The apparatus for stopping when the thread breaks, either in the warp or woof, is completed, and performs its business with the greatest accuracy and facility.' A projector may overrate his own success, or an experimentalist be disappointed even in the best founded expectations, and therefore the ill-fortune that pursued Mr. Cartwright for so many years of his life might be considered as the not unusual lot of the ingenious; but it was much more remarkable that he should live to see his self-confidence completely justified. Twenty years afterwards from the very place where the machine that he describes first struggled into existence, and where it was most especially decried and opposed, a memorial from several of the most influential manufacturers was offered to the Legislature, in which it was stated that Mr. Cartwright's looms were employed there to the extent of several thousands. The little encouragement that Mr. Cartwright met with at the time from persons already engaged in manufacturing concerns, was probably the cause of his deciding on a somewhat hazardous undertaking; no less than the establishment, under his own direction, of a weaving and spinning factory, at Doncaster, in which free scope might be given to every description of mechanical experiment. Having engaged the most skilful workmen he could procure, he continued to make repeated alterations in his loom, and one branch of mechanism leading to another, he effected important improvements in the art of spinning, as well as in that of weaving. The capability of the weaving machine seemed now to be unequivocally proved. From the report of an aged person now living, who was employed at the factory at its first commencement, it appears that twenty looms were shortly set to work; ten for muslin or muslinette, eight for cotton, one for sailcloth, and one for coloured check. The machinery was at first worked by a bull, but in 1788, or 1789, he set up a steam-engine. However gratifying to Dr. Cartwright's feelings the progress of his new discoveries might be, it soon became evident that the establishment at Doncaster, on the whole, was far from being profitable. The 'factory system' was then in its infancy, and his own want of experience in the details of business such as he was now engaged in, occasioned all the work under his direction to be done at a more than ordinary expense. And being, in some cases, dependent on other branches of manufacture for the completion of his own, he was continually exposed to the influence of a narrow-minded jealousy, which now began to operate against him, but which probably proceeded from a growing conviction, on the part of the manufacturing interest, of the importance of his invention. Various petty means were practised in order to obstruct the popularity of the machine-woven goods. The cottons sent by Mr. Cartwright to be printed, were frequently rendered unsaleable by obsolete patterns and imperfect execution; and of his best and most uninjured articles, the chief consumption was in presents to his friends, or in supplying furniture for his own house. Nor was Mr. Cartwright's new position in society altogether without its trials. By the upper class of the inhabitants of a provincial town, proud of their exemption

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from commerce and manufactures, his proceedings were viewed with no small degree of distrust; and so portentous an innovation as the introduction of a steam-engine, was received with expressions of general dissatisfaction. Although some few of his personal connexions and friends participated in his own sanguine views, and even joined in the pecuniary part of the speculation, by others he was considered as having deserted his *caste*; whilst, by the more rigid he was condemned for engaging so deeply in occupations unsuited to his profession. With the poor of the place, however, his establishment was far from being equally unpopular. It afforded employment to numbers, without interfering with their previous occupations; and in addition to remuneration for their industry, they were certain of assistance when required from his benevolence. His name is still venerated by the descendants of his ancient workmen."

Thus far Cartwright as a power-loom weaver, an occupation invented by himself, and by which many millions of the wealth of England have been produced. But we have not yet seen the end of these power-loom disasters. Towards the latter end of the year 1791, a favourable prospect opened for the introduction of his loom into the cotton manufacture of Manchester. Some enterprising manufacturers contracted with Mr. Cartwright for the use of 400 of his looms, and built a mill calculated to receive and work that number. Soon after the building was completed, and some of the looms set to work, threatening letters were received by the owners; other indications of hostility to the establishment were shown; and then the whole edifice was burnt to the ground, no doubt being entertained of the conflagration being the work of incendiarism. No other manufacturer would encounter so great a risk, and to Cartwright the consequences were ruinous.

Travels in Ireland, Part I.—[*Reisen in Irland*]. By J. G. Kohl. Dresden & Leipzig, Arnold; London, Williams & Norgate.

For industry Mr. Kohl is a pattern to all travellers. We have scarcely ceased to trace his footsteps through Bohemia and Austria, when we are called upon to follow his wanderings through no less interesting a land than that of the "still young among the nations," the land of temperance and repeal, of O'Connell and Father Mathew. Nor can we complain of his rapidity, either in his personal movements or his narrations of perils by land and sea, since he is equally free in his writings from flippancy and prejudice. He skims, it is true, over the surface, and rarely ventures deeper; but for this very reason his representations of men and manners are the more interesting, because unmixed with crude and hasty theory and explanation. He seldom hazards an opinion upon institutions and practices which he has not had sufficient opportunity to become thoroughly acquainted with, but he sets down without extenuation, and without malice, all that he sees and hears, pronouncing freely his condemnation when the case requires it, and the facts are clear enough to warrant it; but seldom, if ever, induced by national vanity or prejudice to withhold praise when justly due. In this spirit he has visited our shores, and the first fruits of his explorings are contained in the volume before us, from which, without farther prelude, we proceed to make some translations.

We are sorry, yet not surprised, to hear Mr. Kohl's report of the state of Ireland, which is the more valuable as it proceeds from one not led by the prejudices of party to exaggerate or extenuate the miseries of that suffering country. After leaving the beautiful scenery about Edenvale, Mr. Kohl determined to travel through that barren part of the county Clare which lies between Edenvale and Kilrush, for two reasons, the one to see Father Mathew, who was to visit the latter town, and the other, the round tower and the ruins of the seven churches, on the island of Scattery, situated in the neighbourhood:—

From Edenvale to Kilrush is a distance of somewhere about sixteen English miles; yet along this whole country, although the eastern main road of the county passes through it, I did not pass one single village, nay, not even a single, I will not say regular, but even tolerable human habitation. The landscape was everywhere bare and unvaried by trees, the colour of the land, as far as the eye could reach, most melancholy, that is to say, a brown or dirty red or black, the surface of the whole country, even of the hills and rocks, being covered with peat; no alternation of green meadows, and purling streams, and wooded hills, but all one mass of peat and moor; and even when an elevation in the road presented to the eye a more extended view, still nothing was to be seen but a greater extent of peat and moor, of bleak rocks, desolate hills, and ruined huts. It made me melancholy to travel through this country; but how far more melancholy must it be, to dwell here as a *glebæ ascriptus*, a servant of some hard master, and, withal, a father of a host of ragged and hungry children! I have seen, in Hungary, Lithuania, and the neighbouring countries, dwellings wretched enough, but scarcely in any land have I beheld such miserable hovels as are to be seen here, and, sad to say, in many other parts of Ireland. It is fortunate that the sky is generally dull, and the air so full of mist and turf smoke, that all this wretchedness is not clearly visible. Were we able to see everything plainly and thoroughly brought out, it would scarcely be possible to endure it.

This is wretched enough; but Mr. Kohl proceeds to compare the state of Ireland with the state of other nations generally considered the poorest in Europe, and this comparison does but increase the abject misery of the picture:—

I remember that I once pitied the poor Lithuanians in Livonia when I found them dwelling in houses formed merely of stumps of trees, the interstices filled up with moss. I pitied them especially on account of the low entrances to their dwellings, and the smallness of the windows, and gladly should I have seen their chimney better arranged. I remember, too, what melancholy reflections rose in my mind when I beheld the simple, rude, and wretched arrangements of their household. Now, may God forgive me for my ignorance! I might have spared all this, for I did not know that it had pleased God to lay such privations and worse upon another people. After I had seen Ireland, I found that even the poorest among the Lithuanians, Esthonians, and Finlanders live decently, and that in ninety-nine cases out of a hundred Paddy would be delighted if he could be housed, clothed, and fed as any of those people. Whoever has seen Ireland will no longer think any other part of Europe miserable. He will even consider the position of savages preferable. A log hut lined with moss—what a luxury! The Irishman's dwelling-place is usually built of mud, and how? one shovelful piled upon another, intermixed with a few rough stones, picked up in the fields, till the walls are sufficiently high. A house regularly thatched, or covered with bark would be indeed admirable: the Irishman often covers his with the turf taken from his bogs. Small windows filled up with panes of glass, or half-transparent bladders, or talc, as here and there in Walachia and some parts of Russia,—such luxuries are unknown to an Irish peasant. Here most of the huts are without windows; one square hole in front serving at once for window, chimney, house-door, and stable-door, for light, smoke, men, and pigs to pass through. * * Russians, it is true, are often in harder bondage than the Irish, but their habitations and food are as good as they desire; there is no trace of Irish beggary among them. Moreover, they are happy in their slavery, and do not, like the Irish, bite their chains and endeavour to break them. The Hungarians, too, are not, as a people, very well off, but even the lowest among them gets excellent wheaten bread to eat, and tolerable wine to drink. Could a Hungarian believe that there are many people in a Christian land who can only afford to eat potatoes on alternate days? The Servians and Bosnians are reckoned among the most miserable people in Europe, and indeed the sight of their villages is not very inviting,—but how well these people are clothed! If the Irish peasant could peep into a Servian house and see a Servian woman sitting therein in her full dress, the men standing by her with their weapons, I think he would be inclined to tell his countrymen, that the "good people" had taken him to a land where all the women looked like queens and the men like princes. Among the Tartars of the Crimea few luxuries and comforts are found: this they seem to know themselves, as they are in the habit of emigrating in great numbers to Asia Minor; they are called poor and barbarous, but after all they look like men; they have a regular national dress; neat, clean cottages in good repair: how neat are their orchards! how well kept their horses and harness! But the Irish have neither form nor shape; they look all edge and trimming; except their rags, they have no national dress; their dwellings have no national form, but are built hap-hazard; their whole household seems without rule or law. Among the Tartars and other such nations, the saddles, travelling bags, carpets, divans, dishes, spoons, even the smallest articles, are made after a customary and ancient pattern, being well adapted to their several purposes: the Irishman has nothing of the kind. As he dresses himself with rags gathered up here and there, his seat is at one time a chair, at another a block of wood, or a barrel, and his dish a broken vessel of one shape or another. We have also our beggars and poor, who cannot keep pace with the national manners, yet lawless beggary forms with us, and other nations, the exception, but with the Irish it is the rule. Here is a people of beggars, among whom the wealthy form the exception. It is this which makes Ireland unique among the nations of the world.

Mr. Kohl seems to have been much struck with the Irish costume, which he confesses has, in its way, something national in it. In another part of his work he says,—

The rags of the Irish appear to us the more comical, as the cut of their national costume is that of our dress coat. In Germany people of the lower classes wear long great coats, or when at work short round jackets; in Belgium, France, and other countries, the working people wear very useful blouses, as also in many counties of England. Paddy probably does not find this mode of dressing sufficiently elegant; preferring the French dress coat, with the high, useless collar, its two hanging swallow tails, and open breast. With this he wears breeches, coming to the knee, with shoes and stockings or gaiters. Consequently, as regards the cut of his clothes, he is a "raal jontleman." * * The covering of his head harmonizes with his coat, for instead of a useful, light waterproof cap, he wears a quizzical, shapeless felt or silk hat, which may have been soaked a hundred times in the rain and dried again. That the higher and unoccupied classes should encumber themselves with so uncomfortable and inappropriate covering as our hats, and keep to them because they have been once the fashion, is intelligible enough; but how such an absurd article of dress could have been kept up for years among millions of people of the labouring classes is to me incomprehensible.

At Edgeworthtown Mr. Kohl went to the market, and missed some old friends, for he observes:—

I did not see any gipsies there, and, in fact, in no other part of Ireland; and I was assured that there were none, and had never been any in the country. The books which I have consulted on the subject have afforded me no explanation of this phenomenon, for unfortunately authors rather too often forget to notice what there is not in a country, a point frequently as interesting to learn as what there is to be found in it. Wonderful as it might seem, that gipsies, who have found a way into every country of Europe, even into England, where they have spread over the whole land, should not have crossed over into Ireland, the fact has been positively stated to me by many Irishmen; and as Ireland is distinguished by many peculiarities from other countries, as, for example, for the absence of toads and serpents, and other creatures found in every other part of Europe, we are inclined *à priori* to believe in this fact. Perhaps

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some gipsies may have occasionally visited Ireland, but finding there a race almost as barbarous and miserable as themselves, they turned back again. Why even the Romans, who occupied all the rest of Europe, never took possession of Ireland. There is another fact as remarkable and strange, that there are no Jews in Ireland,—at least, there is no synagogue in the whole country, not even in the metropolis, although it contains 270,000 inhabitants. Jews came over to Ireland with Cromwell, and in the year 1746 there were 200 individuals, or 40 families, in Dublin, who had a synagogue and a burying ground, but in the year 1821 their number was reduced to nine individuals!

In travelling from Dublin to Edgeworthtown, Mr. Kohl had occasion to try a stage coach, a phenomenon which must have appeared strange to him, and which he thus describes:—

The seats in English stage and mail coaches are the most uncomfortable in the world, and at first I found it hard to reconcile this circumstance with the love of comfort so peculiar to the English people, but I think I have at last hit on the solution of this problem. The English are a people who in all their undertakings look to the main object: thus, in their houses, domestic comfort is the principal point, and consequently no more comfortable rooms are to be found in the world than in England; but in travelling the chief thing is to get on fast, and therefore everything relating to this is also inimitably arranged. The carriages, even the largest, are light as feathers, but at the same time as solid as steel and iron; the horses are as fleet as birds, and at the same time as strong and lasting; and the coachmen are so skilful in their craft, that each of the 3,000 public drivers, who are said to exist in the United Kingdom, would obtain a prize among us. But you must dispense with comfortable seats, which you may look for at home; nor must you be overloaded with luggage, especially such as may be easily spoiled. Those who wish to get on quick leave the vanity of fine clothes at home. We only guarantee thus much, no matter whether dry or wet to the skin, clean or splashed with mud from head to foot, with luggage or without, crushed or with a whole skin, we shall get you quickly and at the appointed hour to the place of your destination: all the rest are matters of no moment, especially among people of business, and such are at least ninety out of a hundred persons who use the public conveyances in England.

The jaunting cars, though as inconvenient at least as the stage coaches, seem to be favourites with our author:—

These Irish posting cars I would recommend to every one who wishes to see the country to advantage, for by means of them he secures a perfect independence of the world. Being bound to no fixed route, one can go in and out of the cross roads of the country, by paying sixpence per mile more than the usual fare; and as one is obliged to sit with one's legs half out of the vehicle, it is no difficult thing to make up one's mind to jump in and out, and examine anything noticeable on the road. Besides this, one has always the coachman, an honest Paddy, at hand, who generally, in order to keep the balance true, sits, not on the box, but *dos-à-dos* to the traveller himself. He is, however, always willing to change this *dos-à-dos* into a *vis-à-vis*, when he explains anything to the traveller, or shows him the country. Being himself a little given to curiosity, he affords every facility to the curiosity of the traveller; stops when he is asked to do so, drives more slowly without being bidden, when he sees that his employer is observing anything, and often adds, when he thinks he has said something rather clever, "Will your honour please to put that down."

On his way from Edgeworthtown to the Shannon, Mr. Kohl was particularly struck with the multitude of ruins:—

In the rest of Europe (he says) ruins are generally removed; in Ireland just the contrary takes place. This country is unique as regards its ruins. We find here an abundance of them from all periods of history, such as are met with in no other country in the world, from the times of the old Phœnicians to the present day. There are some which are supposed to have belonged to fire-worshippers from the East; others which are believed to be remains of Druidical temples, or castles of old Celtic kings of the island. The ancient churches, built by the first Christians in the land, are still traced in numerous fragments of crumbling walls; the period of the Danish dominion left the country another rich collection of solid masonry; and every century—nay, every decade of years, down to our own times, has left its ruins here; for one sees everywhere a great number of dilapidated buildings, which seem not only to have fallen recently into decay, but also to have been but recently built. I nowhere, in my journey, saw a village or town which did not offer to view some such ruined modern building. In some I saw as many as ten or twelve untenanted and crumbling houses, in immediate succession. As some melancholy tale of war or poetical legend attaches to every old ruin of castle or church, so a still more melancholy story is connected with every one of these modern ruins, as they relate to some wrong committed in the midst of peace. The cruel expulsion of some tenant by the landlord, or the sad emigration of the poor inhabitants, commanded by dire necessity, or the want of means for the repairs of the house, are the causes usually assigned for such decay. Generally, however, the people are not very communicative on these matters. "Oh, it's a very melancholy story, Sir," they say, "it's better to say nothing about it:" or else, "It seems the landlord does not much care about it—just as it happens so he leaves it." These ruins are, however, usually very picturesque, as they are mostly covered with vegetation, in which Ireland is peculiarly rich. The most beautiful ivy creeps over them, and wild roses, yew trees, beeches, and the like, have fastened everywhere among the crevices. In many countries, such as Livonia, Courland, and Poland, the ruins are almost always bare—not so in green Ireland. I often saw the most miserable hovels covered with a rich ivy, worthy to have mantled the ruins of a royal palace; nay, I should say that many a hut would fall to pieces if it were not kept together by the ivy.

The learning met with by Mr. Kohl in Ireland will surprise many:—

I have already spoken of some old-fashioned learning of the people of Kerry, even of the lower classes. I met a remarkable instance of this on the steam-boat on the Shannon. An elderly Kerry man was reading an ancient manuscript, written in the Irish language, and in those peculiar old Celtic characters in which that tongue is still written. The manuscript consisted of many divisions—some small and some large—which, to judge from the different shades of the paper, must have been joined together at various periods. It was very nicely and neatly written. Some, the man said, he had added himself, some parts he had inherited from his father and grandfather, and others had been in his family long before them. On my asking what was the subject, he told me that it contained the most beautiful old Irish poems, tales of wonderful events, histories and essays of antiquity; and among others, a translation of a treatise on natural history, by Aristotle! Being still a novice in these things, I scarcely trusted my eyes and ears; but I had subsequently many opportunities of remarking how interesting and antique all traditions are among the Irish—a people who believe that their letters are still the same as the Phœnicians brought into the land, who attribute some of their ruins to Oriental fire-worshippers, and who will tell you with the same face anecdotes and sayings of Aristotle and of the late King George the Third. I was twice told by common Irishmen of Aristotle as of a wise and powerful king of Greece, and they seemed to entertain some such idea of him as they had of King Solomon. They are a people who believe that a Scythian king, who married a daughter of that Pharaoh who expelled the Jews from Egypt, after having conquered Spain, had come over to their island. I inquired if there were any others in the company who had manuscripts in their possession, and another man of the same county opened his travelling chest, striped with blue oil colours, and drew out from under his night-shirt and boots an old manuscript. I asked them why they carried such writings about them, and was told that they would not easily part with them, and that they gladly read part of them on their journeys. I afterwards met with several such manuscripts in the hands of the lower classes in Ireland. I heard that some had writings on parchment in their possession, which would probably be of greater antiquity than those which I saw, which were always on paper.

We shall continue our translations next week.

The Corporation of London and Municipal Reform. Clarke.

The enormous amount of money appropriated to, and levied on the people, for what is by law considered local purposes, passes all belief, and the disbursement generally is in the hands of persons who are virtually irresponsible. The "Rebecca" outrages in Wales were at first but a resistance to local injustice. The pamphlet before us, reprinted from the *Westminster Review*, is an able exposition of Corporation government and misgovernment so far as the city of London is concerned. We cannot enter into details, but, according to this statement, the city estates, held for public and charitable purposes, produce more than 364,000*l.* per annum—yet the local rates amount to 272,788*l.* per annum, a greater amount than is raised in any district of corresponding extent in the kingdom; and to these enormous sums may be added 202,549*l.* for duties on coals, provisions, &c. and about 150,000*l.* per annum, for freedoms, licences, trading privileges, river tolls, tonnage dues, &c.—altogether little less than One million a year! and this principally for the local government and benefit of a district about the fifteenth part of the metropolis, as described in the Bills of Mortality of the Registrar General, and not so populous as the single parish of Marylebone!

Of the character of some of the highest dignitaries to whom the disposal of these funds are intrusted, we have had sufficient evidence lately in the daily papers. We, however, who know but little of city affairs, supposed that the election of such persons to high office were rare and casual exceptions; but we have somewhat changed our opinion now that we are informed that there are only 198 houses in some wards; that not even householders, but only the freemen householders, are entitled to vote; and that 38 persons do, therefore, in some instances, elect an alderman—unless, indeed, the candidate is willing to buy the office, by paying for the admission—taking up the freedom, as it is called—of new electors: so that there is no security that these civic dignitaries, these local legislators, judges, magistrates, shall be men either of character, intelligence, or even property enough to afford a reasonable safeguard against personal jobbing—indeed, we find in a note to this pamphlet, that the families of no less than nine aldermen receive pecuniary relief from the city funds!

Some instances of abuse and of the absurd consequences of the powers and privileges of the corporation, are amazing enough to deserve notice. Thus, of the oppressive operation of the various regulations affecting the freedom of trade we have a curious example. First, there are the fines and fees on being admitted free of the city—but a freeman is not entitled to open a shop, unless also he be free of one of the companies; and this law the poorer companies enforce; and a freeman cannot, under any circumstances, vote at the municipal elections, unless he is also a liveryman or member of one or other of the companies. The cost of taking up this freedom and livery in the Poulterers' Company is 29*l.* 7*s.*; in the Merchant Taylors' Company, 116*l.* 5*s.* 8*d.*:—

"A case was mentioned by the town clerk, of a tradesman who, having been admitted a wheelwright, set up a shop as a cheesemonger; and, as in this occupation he sold butter and eggs, he was summoned by the poulterers to become a freeman of their company, with which he complied. He then added sucking pigs and summer pork to his stock, when

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the butchers required him to become a member of their company, and he complied also with this summons. He then, having left off business, was summoned by the poulterers to take their livery, which he refused; he appearing on the city books as a citizen and wheelwright. An action was commenced against him, but on the suggestion of the Court of Aldermen, it was discontinued."

Other cases of exaction are equally strange and absurd. The corporation maintains, by the agency of licensed labourers, a monopoly of labour within the city: it is said, indeed, that, if the laws were strictly enforced, no parcel, however small, could be carried for hire from one part of the city to another, except by a ticket porter. It is obviously right that there should be authorized porters, weighers, and others selected by, and responsible to the authorities, in whom the public may confide (yet many of these offices are obtained by purchase) —but the absurdity is the compelling persons to employ these weighers and porters who have no occasion for their services; and even when their enforced employment amounts to an inconvenience and occasions a delay. Yet the power is enforced to its most ridiculous extent. Thus—

"Messrs Combe, Delafield, and Co. malt their own barley in Norfolk, and import it, by the river, for the use of their brewery in Castle-street, Long-acre. They do not want to measure it, because the malt is not for sale; and they do not want City porters to carry it, because, in their own establishment, they have better porters for the work: yet, says the Corporation, our meters and our porters shall be employed, whether you want them or not. Messrs. Combe, Delafield, and Co. refusing, Chancery proceedings were instituted against them; and this cause, which has been five years before the Court, is still pending. The case will appear the more striking, when we state that the wharf of Messrs. Combe, Delafield, and Co. is not in the City but on the west side of Waterloo bridge, in the Savoy; but the Corporation is actually, at the present moment, contending for the right (which, if it ever existed, has at least been long in abeyance), and are enforcing their claim at Brentford and other places,—to send their own meters and porters into every wharf along ninety miles of river navigation between Staines bridge and Yantlett Creek beyond Gravesend."

The monopoly of oyster meters is said to entail a burden on the public of nearly 10,000*l.* per annum, and is an instance of the growth of an abuse:—

"It appears that, down to the year 1680, the metage of oysters was performed by certain officers called *yeomen of the water side*, of whom there were formerly four, now but two, receiving, for almost nominal duties (chiefly connected with the Lord Mayor's household), in salary and fees the sum of 831*l.* 13*s.* 4*d.* The yeomen of the water side are still called master measurers, but long ago, growing tired of measuring, they made over the duty to *deputy oyster meters*, who in their turn, finding that unloading, shovelling, and measuring oysters, in all weathers, was not the most agreeable occupation, appointed deputy assistants to discharge their duty, seeing them paid of course for their services, as the reader will naturally suppose, and as he will suppose correctly, but seeing them paid by the public in shape of additional charges. The deputy oyster meters' deputies or assistants are fellowship porters, called *Holdsmen*; and for the last half century they have been in the habit of doing the work—demanding and receiving a recompence from the purchasers of oysters over and above the charge made by the deputy oyster meters, upon the importer, of 8*s.* per bushel for the first one hundred bushels of every cargo, and 4*s.* per bushel for the remainder."

Of the abuses consequent on the vast powers intrusted to irresponsible and half responsible persons, the following may be adduced from the Report of the Charity Commissioners:—

"There were ten applicants for the office of clerk to the Merchant Tailors Company in 1806; only three were deemed eligible. The whole Court voted. After the successful candidate had held the office five years, it was found that two of the Court had entered into an agreement to receive a moiety of the profits of his office previous to his election. Our informant stated, that six or seven years after the discovery, the clerk was found a defaulter to the company in the sum of 800*l.* The clerk was continued five or six years longer. One of the Court became bond for him. This discovery was made in 1817. The clerk got new securities, who gave a bond for 3,000*l.* He had law charges against the Company, and he was to insure his life to an amount to cover the deficiency, and to place the policy in the hands of the Masters and Wardens. Within a month or two after the discovery, the Court passed two minutes, one giving him a gratuity of 600*l.*, the other increasing his salary from 400*l.* to 800*l.*, and stating that the 600*l.* was to go in reduction of the debt due from him to the company. The salary was several times altered, because the company paid the policy, and subtracted that from the salary. He continued in office till a second defalcation, and then he was turned out of office. There was a dispute about the bond; and he compromised the 3,000*l.* by paying 1,000*l.* The policy had been allowed to drop."

The vast wealth possessed by some of these companies is another consequence of abuse—a form of abuse in which they profit by the interpretations of law contrary to common sense. Thus if a testator says in his will—

"'I have a field worth 10*l.* per annum; I bequeath 5*l.* to school A., and 5*l.* to school B.,' and after his death this field rises in value as building ground to 500*l.*, then the Master and Wardens, the trustees of the testator, claim the right of keeping for their own uses the difference between the 10*l.* and the 500*l.*;—the testator having neglected to provide that *the whole* produce of the field should be divided between the two schools; and it is understood that the greater proportion of the funds held by the Trading Companies as their private property, is the residue of charity funds thus acquired, or held under this claim."

The total amount of property in the hands of these companies, is supposed by persons competent to form an opinion, to be about a quarter of a million per annum!

A Diary of a March through Sinde and Afghanistan, during the Campaign of 1842. By the Rev. J. N. Allen. Hatchard & Son.

"*Uniform*," say the advertisements, "with the Journals of Lady Sale and Lieut. Eyre;" which, being read according to our interpretation, meaneth the work of a messenger of peace and good-will, clad in scarlet, and crying, "Ha! ha!" at the sound of the trumpet. Indeed, the mixture of pious ejaculations, scraps of verse, and military aspirations, which we find in this Diary, reminds us of that union of pride in the "turkey-shell coom" and peace in the "New Gerusalem," so amusingly announced in Win. Jenkins's letters.

We shall not bear the Rev. Mr. Allen company in all his marches and counter-marches; a detached scene or two being all that we shall give: the first attractive (to avail ourselves of the play-bill style) from its "unprecedented concourse of Alligators." The author is stationed at Kurachee, Lower Sinde, and has already enumerated an excursion or two:—

"Another point of attraction was a spot, about eight or nine miles distant, called the Mugger Tullao, or Alligator's Tank, the shrine of a Mahommedan saint of some celebrity. * * A tent, furniture, provision, &c., for five persons, were sent out on camels, at noon, with ten servants, and at about 4, P.M., we followed on horseback. Our route lay over a plain, intersected by the dry bed of a river, to a chain of rocky hills about five miles distant. As we approached the pass which led through this, the road became more narrow and difficult; we had to thread our way through masses of rock, and up peculiarly hard and flinty stones, worn to a polish by being often traversed. At length we reached the crown of the pass, which opened upon an extensive valley, with far more verdure than on the Kurachee side, and bounded by more distant hills of exceedingly bold form. In the bottom of the valley was the Mugger Tullao, thickly wooded with dates and other trees, standing as an oasis in the desert, with the white dome of the shrine rising from the midst of the grove. We first arrived at two tombs, elaborately carved in sand-stone, and very perfect. * * The dome of one had fallen, and encumbered the interior with its ruins. The devices were principally scroll and diamond work; the carving, though not very bold, was elaborate in design, and neatly executed. Passing on, we entered the wood, which arched gracefully overhead, and presently one of our party, who was ahead, cried out, 'There's a mugger!' I looked in the direction in which he pointed, and saw an alligator, about seven feet long, basking under a tree. I viewed it with interest, as it was the first I had seen alive, but at the same time with some degree of apprehension. My companion, however, to whom it was not a novelty, sprung from his horse, and threw a heavy stone at it, which sounded on its side as if it had struck a piece of timber; it gave a groan, and began to waddle sluggishly away towards the tank, showing no inclination whatever to resent the affront. We passed on, and found the tent pitched under a tamarind tree, one of the most magnificent trees I have ever seen. We joined the rest of our party near a hot spring, which issues from the rock on which the shrine of the saint is built. The temperature was about ninety-seven degrees, and the water perfectly clear, with a sulphureous smell. There is another spring about half a mile distant, the temperature of which is one hundred and twenty degrees. We then went to the Alligator's Tank, and beheld about a hundred of these sluggish animals, from one to twelve feet long, lying basking on the banks, or in the shallow water, with the mud caked white on their backs by the heat of the sun, showing that they must have been in the same position for hours. There was one enormous beast, called by the natives Moor Sahib, who had taken up a tank for himself, and seemed the only one who was really savage and disposed to be mischievous. Poor fellows! times are sadly changed with them. Formerly they lived in great dignity and sloth, the objects of respect and veneration to all around; but now, two or three times a week come a party of galloping 'griffins,' and thereupon they are poked, and pelted, and worried out of their lives, though I must confess they bear it with exemplary patience. * * I had a couch on the open side of the tent. It was a beautiful moonlight night, and I lay watching the beams as they shone on the top of the shrine, and tipped the plume-like heads of the date trees, till I fell asleep, soon, however, to be awakened by one of my young friends, who whispered in my ear, 'Do you know there is a mugger within ten yards of the tent, and (pointing to a bush at a very short distance) he is just behind that; I could not sleep, and nearly stepped on him while walking out in the moonlight. I started up at once, and sure enough there he was, about seven feet long, with his head pointing in the direction of the tent, the whole side of which was open. I was puzzled what to do. I did not like to lie down again while he was there, not knowing the habits of these creatures, and whether the sluggishness of the day might not be exchanged for activity during the night. However, at length we determined to leave him where he was, and wait the progress of events. We both lay down, and cast many an anxious glance towards the bush behind which our enemy lay, my companion having his gun ready at a moment's notice, in case of a charge from the foe. But Morpheus would have his way, and soon 'weighed our eyelids down, and steeped our senses in forgetfulness,' in spite of the mugger. And at the morning's dawn we traced the zig-zag trail of the waddling beast in the direction of the tank, and decided that muggers were as great drones by night as by day."

A slap at liberalism, and "*cheap religion*" at home, concludes this scene, and indisposes us, we must add, to the record of pastoral and ministerial experiences which follows. A vignette, taken on the Indus, will serve our turn better:—

"On the evening of Jan. 3, we anchored under a high bank, and I went on shore with a party, and plunged into one of the Shikarghurs. It was a thick tamarisk jungle, in which I was astonished at the frequent tracks of the wild hog, and the pieces of ground turned over and rooted up by these animals; there

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must have been hundreds about, but we saw none. We wandered to some distance, and returning along the bank of the river, a very lively scene was presented, by the embarking of some camels to cross the river. There was a steep inclined plane dug through the bank to the edge of the water; the camel was brought to the top of this, and a couple of strong lines fixed to the cartilege of the nose, by which he is led and guided, like some wiser people; the ends of these cords were given to two men, who dragged with all their might, while the rest belaboured the haunches and flanks of the beast with long sticks, bestowing a storm of blows till they compelled it, roaring and holding back, to the water's edge. Here a struggle ensued to get one of the fore-legs over the side of the boat, in which sometimes the men, and sometimes the camel, were hustled into the water. This being effected, and a line tied to it, the same 'pressure from without' was applied with the sticks, till the bewildered animal, kicking, floundering, and plunging, contrived to get into the boat, where it was made to kneel down, and secured; and another underwent the same discipline, till the boat was filled. The frantic gestures and animated screams of the Sindees, with their picturesque drapery waving in the setting sun, whose slanting beams overspread the broad tranquil river, produced a striking effect, though with some mixture of the ludicrous."

One or two pages later, we shall find our author as little disposed to symbolism as to the "voluntary system":—

"A sketch of the place and manner of arrangement of divine service at Bukker, will strongly illustrate the kind of shifts to which a poor chaplain is liable to be reduced in this campaigning life. The church was prepared in a ruined building, which had once had a groined and vaulted roof. This had given way, and large masses of shattered brickwork seemed much inclined to follow it. On three sides were lofty pointed arches, which universally prevail, as far as I have seen, throughout Sinde and Affghanistan. The ordnance department had kindly issued planks, which were laid with the ends resting on empty ammunition boxes, so that the poor fellows had comfortable seats. It was a curious and striking scene. As I stood, the arches to the right and left disclosed the tools and machinery of the ordnance workshops, forges and anvils, carpenters' benches, lathes, &c., erected among the crumbling ruins, which lowered and frowned upon their sooty intruders, as an old country aristocrat might be supposed to do upon some upstart who had established himself in his neighbourhood. The centre was occupied by the officers and troops; a lofty arch behind them gave, as a background, other crumbling ruins of the fort, glowing in the setting sun, and surrounded by cannon, mortars, tumbrils, tents, and all the various paraphernalia of modern warfare. 'What a strange contrast,' thought I, 'is my present life to the uniform routine of a curacy at home! Here I am feelingly convinced of the comparative insignificance of those outward accompaniments of worship, concerning which there are often such bitter disputes at home. While men are as eagerly discussing the position of a pulpit, the decorations of a communion-table, the form of a vestment, as if their salvation depended upon it, I am satisfied to get under the fly of a tent, or the shade of a ruined wall, with a discarded packing-case for a pulpit, to dispense the Word of Life to as many as will hear me. Not that the decent solemnities of the house of God are to be regarded as unimportant—indeed there is abundant room for the exercise of a little ingenuity in providing some portable ecclesiastical furniture for a chaplain in the field."

Next we will take a desert scene, nearly as gaily done as if Warren had painted it:—

"Started early in the morning: a most magnificent sunrise; numerous floating clouds of the richest golden colour, on a sky of glowing crimson. I never saw a more splendid sunrise, for generally, I think, it is poor and tame compared to a sunset. I was detained, by the idleness of my servants, some time after the column, and by this detention, had an opportunity, as I rode on, of seeing the whole cavalcade of baggage, &c., which was of course in rear of the column. I can scarcely conceive anything that would excite more astonishment, if it could be exhibited in England, than the multitudes, the variety of costume, &c., attending the march of a regiment in India. Several hundreds of camels, led by natives in every variety of picturesque Sindian and Hindoostanee garb; carts which might be the identical 'stridentia plaustra' of the classics, drawn by bullocks with heavy yokes, and impelled by goads; the irregular cavalry, with dresses in which the gayest colours were brought into the strongest contrast, their long black locks floating in the wind, their animated gestures, loud cries, and quivering spears, now urging their horses forward, now checking them in full career; the regular cavalry, with their elegant light blue uniform, and systematic movements, powerfully contrasting with the erratic evolutions and dresses of the irregulars; native and European infantry; officers on horseback, some in furs, some in cloaks, as they might best resist the cold of the morning; all this in the midst of a pathless and unfeatured desert, was a wild and animated scene. The appearance of mirage in this desert, was more curious than I ever saw it before, though I have frequently seen it early in the morning, in Lower Sinde. In some places it had exactly the appearance of a large lake flowing within half a mile, as if to mock poor mortals with the appearance of that of which there was, in fact, the greatest destitution. Sometimes the camels in advance would appear of large and unnatural size, their bodies and loads floating in the air, while the legs were entirely hidden by the mirage. A small building on the left, in the midst of this scene of desolation, seemed cut off at the bottom, and hanging suspended in mid-air. Here also I perceived the propriety of the term applied to the camel, 'the ship of the desert,' for they appeared and disappeared on the horizon, precisely as a ship does on the ocean."

We had marked a passage through the Bolan Pass, with an "effect on the olfactories" (to quote Mr. Allen's precise words) more powerful than pleasant, caused by the myriad carcases of dead camels. Second thoughts, however, are best. Thus, too, we shall but refer those who require proof of the incongruous mixture we have adverted to, of things clerical and things warlike, to the Reverend's dashing account of the second Hyderzye affair—commenced with a "bidding prayer," and ended by a doxology! A description of Candahar offers too little novelty to tempt us; but here are some remarks on the etiquette to be observed in visiting mosques, &c., which are too curious to be overlooked:—

"Near the north-west angle of the city is a very handsome tomb, erected to Ahmed Shah, the founder of the Dourannee monarchy. It is octagonal, with minarets; and the lofty dome is beautifully painted in flowered patterns, the colours in such chaste and exquisite keeping, that it was a great relief to the eye when compared with the glare of gay and flaunting colours which the native works generally exhibit. In the interior are to be seen grave persons sitting on their heels at low desks, and before them folio copies of the Khoran, from which they chant passages in a shrill, measured tone. They appear very intent, and once in passing apparently the most devotional of the party, I stepped along the carpet on tip-toe, that I might not disturb him; he was not, however, so wrapt in contemplation but that he paused to ask me for some pice, on receiving which he resumed his occupation with the same energy as before. In former days no one could enter this shrine without putting off his shoes; now, however, we do as we like, and since we take off our hats, which they well know is our method of showing respect, they ought not to take offence, we being always content with their putting off their shoes, and never requiring them to uncover the head in showing respect to us or our habitations."

A visit to Prince Timour Shah, eldest son of Shah Soojah, follows;—and a dinner with Aga Mahommed, which failed to satisfy Mr. Allen. The liquors were abominable; the cake used for napkin and table bread "dreadful;" the mode of sitting uncomfortable; and the Aga's household minstrel—who was *wound up* with opium before he began to play on his guitar—a very poor performer.

The march to Ghuznee initiated the chaplain into some of the more violent scenes of warfare. We shall prefer an adventure of a more pacific character, and with it close our notice:—

"An excursion with a party of officers to the tomb of the Emperor Baber. We turned to the right from the road parallel to which we were encamped, and traversed, for about a mile and a half, a narrow way, beautifully shaded by poplars and willows, with meadows of grass and clover on each side, and brooks and rills which strongly reminded me of home. The weather was exquisite, like the finest summer weather in England, the heat so moderate as to allow of riding or walking throughout the day without inconvenience. We crossed the Kabul River, at this part strongly resembling the Wharf in Craven, by an antique stone bridge, on which a party of our officers were fishing, and proceeding a little way up the left bank, came to a ruined caravansera, with four gates of lofty pointed arches, which must at one time have been handsome and commodious. Passing through this, we entered what strongly resembled an English park, and passing a small tank (Anglicè, a square stone-walled fish-pond), ascended a succession of terraces, shaded by avenues of lofty trees, down which a limpid stream was murmuring in small cascades. At the top of the terraces was another small tank of stone, surrounded and shadowed by trees of surpassing height and beauty of foliage, among which was a hollow sycamore of immense girth. Into this tank the water rushed in a large stream, from a height of perhaps seven feet; more pure and crystal water I have never seen. It was a spot which seemed formed for tranquil contemplation. Ascending still higher to the level of the cascade, we came to a small platform of earth, on which was erected a beautiful musjid of white marble, presenting a front of three ornamented gothic arches. Within and opposite the centre arch, was the niche, or place of prayer; the front was surmounted by four cuspated minarets, the whole in good and substantial repair. Over the centre arch was a Persian inscription, of which the following is the substance, as given me by Captain Macduff, H.M. 40th regiment. 'This beautiful musjid, a place of prayer for angels and cherubim, is erected in the garden and place of rest of the late wise, good, and beneficent monarch, now an inhabitant of Paradise, the Emperor Zakur-ud-deen-Mahommed Baber, by order of the Emperor Shah Jehan Badshah, after the capture of Balkh and Budukshan, the flight of Nuzr Mahommed Khan to Subz-ghan, and his defeat near that place, by divine aid and the bravery of the imperial forces. It was completed in the nineteenth year of his reign, being the 1056th of the Hejirah (1640), after two years' labour, at an expense of forty thousand rupees' (four thousand pounds). I obtained a sketch of this musjid. On a still higher terrace is the tomb of the Sultan, plain and unpretending, and near it another, said to be in memory of his daughter, surrounded by a marble screen of flowered open work, so delicately wrought, that it at once recalled Sir W. Scott's comparison of the tracery of Melrose Abbey to the work of a fairy, entwining willows and flowers, who

> Framed a spell when the work was done,
> And changed the willow wreaths to stone.

The hill, on the other side of which the town of Kabul abuts, rose bold and rocky behind, with a summer-house at a considerable height. I had not time to climb to the summer-house, but from the side of the hill, one of the most beautiful landscapes burst upon me that had ever delighted my eyes. The rich foliage of the trees surrounding Baber's tomb formed the fore-ground, beyond was the Kabul River, and on its opposite side extended for miles and miles, the richly cultivated and wooded valley, bounded by a semicircle of mountains, the fantastic and varied forms of which it would be vain to attempt to describe. I shall wander far, and see much, ere the memory of that glorious view is obliterated from my mind."

This is a fair specimen of our diarist's style. We have but to add, that he received a medal at Ferozepore, from General Nott, for the part he had taken in "the affairs," and that on the fly-leaf of this volume are advertised "Five Sermons preached on various occasions during the campaign in Affghanistan."

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The Influence of Respect for Outward Things: in Two Dialogues.

[Second Notice.]

THE contents of this little volume are, as we have before hinted, a reading on the philosophy of the operative classes, impregnated with a good deal of that truth which proceeds from a cognizance of things, but involved in much of the obscurity derived from the habit of abstract and ideal speculation. This is sufficiently manifested in the title-page itself—"The influence of respect for outward things"—a title neither very perspicuous nor very clear, for some respect for outward things is absolutely necessary for men destined to live and have their being in and through outward things. This, however, is not the writer's view of the subject. The respect for externals, here examined, is that deference for wealth and rank which excludes the intrinsic qualities of the individual, and which forms the besetting and growing sin of English society, laughing to scorn the honest assertion of Burns, that—

The rank is but the guinea stamp,
The man's the gowd for a' that.

"Since the world is composed of ordinary men, the plea that an extraordinary genius meets with respect in spite of his poverty, is no compensation to them for being treated with positive disrespect *on account of theirs*. The ground of complaint is, that while utterly unacquainted with an individual's character he is treated with contumely for no other reason than the inferiority of his circumstances; and to say that, in rare cases, men apply their knowledge to a good use, is no excuse for the daily practice of applying their ignorance to a bad one. Suppose that we are unacquainted with the inward claims of two men who are widely separated in an outward sense, the unbending law of justice, to which nature has annexed such powerful sanctions, requires us to treat them with equal respect. * * I ask, will any man in his senses pretend to doubt that the general conduct of mankind contradicts this law of justice? The learned and the simple, the professor and the rejector of christian faith, the rich and the poor, equally regulate their conduct by the false, invidious, demoralizing principle, THAT OUTWARD THINGS POSSESS A PARAMOUNT CLAIM TO RESPECT, no matter how true and sublime their theories. * * Opinion has such an inevitable influence upon language, that the moral history of a people might almost be gathered from a strict investigation into the changes which are gradually introduced in the signification of words and their combinations. Nothing more strongly evinces the prevalence, in our own country, of the most sordid principles than the use of certain terms. The word *respectable*, for instance, seldom designates either moral or intellectual qualities, but primarily and chiefly the possession of money; and the terms *good society* are exclusively confined to individuals possessed of certain wealth. They may be destitute of almost every virtue, they may be distinguished by nearly every vice, provided only that a decent veil of hypocrisy be assumed, and still, in the current acceptation of the terms, constitute 'good society.' Thus, money and desert of respect, money and goodness, are convertible terms!"

This is undoubtedly all very true—true to a common-place—and it is no less true that the vice is among the signs of the times; and that the sense of such injustice is one of the most exciting aggravations of existing circumstances in the eyes of such of the operatives as are conscious of some personal superiority. Such persons also take great pains to propagate their own sense of wrong among their less gifted class-equals, till it becomes an active element of danger to society. But it is by no means equally true that the evil denounced proceeds (as our author imagines) from commerce as a cause, or that machinery has any share (that is, any necessary share) in increasing the inequality of fortunes. Neither can we go the length of believing that the prostration of personal independence before the throne of Mammon is one jot more debasing than a servile submission to the false pretensions of rank. What can be more one-sided than the following statement?—

"That a mean and sordid character of mind is the necessary result of such devotion to contracting pursuits, as excluding those which expand and liberalize, are wholly connected with material things, and, for the most part, terminate in physical advantages, is too obvious to need illustration or argument. If to acquire money requires neither genius nor virtue, it is equally certain that the process of acquisition tends to repress the growth, if it do not destroy the seeds, of both. Who ever heard of nobility of thought, or elevation of practice, from the mercenary slave to gain? The observation of existing things disposes us to believe that the reproach implied in the Roman proverb 'Punica fides,' was not inapplicable to Carthage during the continuance of its *commercial greatness*, a phrase to which I have a strong objection."

On the tendencies of commerce and manufacture we took occasion to speak in our review of Dr. Vaughan's admirable 'Age of Great Cities,' (*ante*, p. 53) and the author before us has not shaken our faith in their civilizing efficacy. Manufacture and commerce have not been fairly dealt with. Ignorance, legislative neglect, and legislative dishonesty, have all combined to cripple and contaminate the free and natural working of industry; while foreign war and domestic fanaticism have each operated fatally to prevent that moral developement of the nation which should have accompanied a vast developement of the national industry. It is no fault of commerce that bread is artificially dear; that taxation forces all classes to regard too anxiously and too exclusively the main chance; that the habitations of the poor are ill ventilated, ill drained, and therefore hostile to the maintenance of decent order: it is no fault of commerce that the consumption of spirits is encouraged; that innocent amusements are withheld from the poor; that contending churches refuse all education to the lowly, because they mutually prevent each other from obtaining exclusive possession of the mastery over the consciences and the ductility of the rising generation. To denounce commerce and manufacture is to laud agriculture, as being peculiarly favourable to manly independence and to a just appreciation of the dignity of man: but is that praise deserved? the whole experience of society proves the direct contrary.

The abounding vices and miseries of the people, which claim the compassion of all thinking men, are less the results of a universal undue regard for externals, than of a perverse misunderstanding of their import and bearing. He who has rightly examined the motive powers of externals will perceive that commerce and manufacture are at once causes and effects of a dense population—that they are necessary co-efficients in certain stages of social combination—an essential part in the history of nations. Such a person, too, will distinguish between what is inherent and what accidental; and he will also, we think, avoid the mistake, from which the present volume is not quite free, of believing that an abstract sense of duty, or any artificial culture, can supersede or master that influence of externals, upon which the Creator has founded the natural existence of man in this his sublunary career. Such a person, too, as it appears to us, would regard the practical injustices of society rather as the causes than as the effects of a deference for rank and wealth—a deference which is, indeed, but an instance of the more general tendency of man to defer to power, whatever form it may assume. All modern governments are founded on violence; all institutions, therefore, favour the depositaries of this supremacy. The rank and wealth thus founded are powers, material powers, that act on the human mind after their kind, and will make themselves respected wherever they exist. This is the one secret of the undue distribution of wealth, and of the opinion which follows largely unequal fortunes. It is not too much to say that the one law of primogeniture, with its consequent class legislation, has done more to degrade the gold and to raise the guinea-stamp than all other causes combined.

Of these truths the author is not, indeed, ignorant, though he does not draw from them all the consequences to which they tend. Nothing can, for instance, be better than the following:—

"That higher principles of morality ought to be introduced into all institutions, and influence the conduct of public men; that regard for the welfare of others should predominate, in a greater degree, over selfish considerations; that deeper and kindlier feelings of respect and sympathy for universal man, ought to pervade all classes, are sentiments which few will dispute the propriety of inculcating, and which some inculcate in a variety of forms, who are either in a state of indifference or of opposition to the only methods by which their precepts can be successfully carried into practice, namely, such comprehensive and efficient measures for the general developement of mind as will erect the prevalence of virtue upon the balance of interest. * * To turn to another class, take a large portion of the labouring population, and inculcate the great rule of benevolence among a people whose characters have been formed by circumstances which, so long as the natural laws of action and re-action continue, will preclude the possibility of their entertaining christian feelings towards the majority of men distinguished by outward superiority. * * Is it possible, I would ask, that they should credit or esteem the virtues of men identified with this system, or that the most eloquent exposition of the duties of contentment and charity, should do more than make them hypocrites? * * I am far from intending to assert that the men who inculcate judiciously the duties of religion and morality are not discharging an important office, but what I do assert is, that if they confine themselves to the ordinary routine they signally fail in relation to the highest parts of conduct to which all men are summoned by the state of the world which surrounds them—I mean bringing the most enlarged and patient investigations into mind, morals, human nature, and political philosophy to bear upon the formation of the individual character for virtue or vice, happiness or misery, and regulating accordingly the entire amount of their influence and energies."

Education, it is true, is the one step which alone leads to the amendment of society, and "all the wisdom of the past teaches the duty of imparting the elements of knowledge to every child born into the world." But that this should be fulfilled implies that all teachers should be honest, and all honest teachers should know what are the elements of knowledge. For this reform, then, we must begin by educating the educated, by teaching the lessons of reality to those brought up in the mere science of words—which is very like putting the salt on the bird's tail, to facilitate its capture. It is not by abstract inculcation of the dignity of man, and of contempt for the advantages of rank and wealth, that we shall raise a blush on the face of the luxurious and the proud, nor can we thus prevent the necessitous from prostrating themselves to all "possessed of aught to give." Nay, more, the rights of humanity, which require to be respected in a well-ordered society, proceed, not from the dignity of man as a moral and intellectual being, but from his condition as a being susceptible of pleasure and pain, and from the want in which every man lives of the co-operation and benevolence of all. But were this otherwise, to be respected, man must exert energies in themselves respectable. He is not to be preached into thinking either of men or things otherwise than as he feels them. Our author,

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therefore, as it seems to us, argues in a vicious circle. Education, indeed, the people want, and they know it; they will, therefore, probably one day obtain it for themselves, and choose for themselves an education suited to their position: but they want more than education; they want also that substantial justice of which education is but a part; they want a real equality before the law, without which education will only add a sting to the privations and sufferings that must continue unabated and ever pressing.

With every disposition, therefore, to speak with respect of a kind-hearted and sensible writer, and to recommend his work, as containing much suggestive and useful matter, we must still think that he has not attained the level of his important subject. We have now only to add, that our remarks apply simply to the first Dialogue; on the second we are not disposed to enter.

Memoirs and Recollections of the late Abraham Raimbach; including a Memoir of Sir David Wilkie. Edited by M. T. S. Raimbach.

[Second Notice.]

We resume, this week, our extracts from Mr. Raimbach's Autobiography. He deserves to be heard on the subject of his own art, and well and wisely does he speak. Of Bartolozzi's large engraving, from Copley's 'Death of Chatham,' he observes:—

"Although a work of great ability and immense labour, it has never become a standard, or at all a popular print. It was many years in hand, and the price agreed upon with Copley (2000 guineas, as I understood) was nearly expended by Bartolozzi on assistance, which proved, for the most part, according to his account, worse than none. Testolini, a fellow-countryman, was employed on it for three or four years, and as I heard him state, to the entire satisfaction, as expressed by his principal, during its progress; but their engagement terminated in a quarrel, and Bartolozzi erased much of what Testolini had done. Delattre, the ordinary and regular assistant of Bartolozzi, also contributed his aid."

Of Woollet he says, though he never saw him,—

"In person Woollet was rather below the middle stature, and extremely simple and unpretending in manner and demeanour. He had been apprenticed to a general engraver in Cheapside. His great works were executed at his house, the corner of Charlotte and North Streets. The house has undergone much alteration of late years; but, till a comparatively recent period, the window of his workroom, which he had adapted to his purpose, and had a northern aspect, remained unaltered. He was accustomed, on the completion of a plate, to assemble his family on the landing-place of his study, (the first-floor) and all give three cheers. He was intimate with Parsons, the celebrated comedian, who had a taste for the arts, and they occasionally smoked their pipes together. Woollet was a man of integrity, candour, and liberality, worthy of his elevated station as an artist. I have seen a letter of his, in which he bore the highest testimony of his admiration and respect for the talents of his then-considered rival, Bartolozzi."

The mention of this distinguished artist reminds us, that his only surviving daughter, now in the 70th year of her age, is a candidate for admission to the National Benevolent Institution! We trust that the mere announcement of the fact will ensure her election. Every subscriber of *five shillings* is entitled to a vote, and proxies are received by Mr. S. Cartwright, Old Burlington-street; Mr. R. Gibbs, White Hart-court, Lombard-street; Mr. R. Moffatt, Mincing-lane; and Mr. R. Westall, 115, Lower Thames-street.

Of the clever but eccentric Sharp, Raimbach writes—

"Sharp I knew personally. He was as notorious for singularity of character as he was celebrated for talent in his profession. After his apprenticeship, with a man of the name of Longmate, he began as a writing and heraldry engraver in Doctors' Commons, where he kept a small shop, of which there is a card extant of his own execution. He afterwards engraved a good many book-plates for the *Novelist's Magazine*, *English Theatre*, &c. His first great work (perhaps the greatest) was The Doctors of the Church, &c., which was followed by the splendid portrait of John Hunter, The Sortie of Gibraltar, King Lear, and a great number of other fine works. He was engaged by Copley to engrave his picture of the Destruction of the Floating Batteries, (exhibited in a large tent in the Green Park, by express permission of George III.) which, after the lapse of twenty years, was published, but with little success. Sharp was said to have dissipated a decent patrimonial fortune in the indulgence and pursuit of his wild vagaries. He was a proselyte of the insane prophet, Richard Brothers, and of Johanna Southcote, to the very last, engraving their portraits in testimony of his faith in their prophecies. He was implicated slightly in the affair of Hardy and Horne Tooke, who were tried for high treason in 1794. In his ordinary conversation he was shrewd and intelligent, but with a general tinge of eccentricity."

Of Heath he says, with great truth—

"His numerous early book-plates for *Bell's Poets*, *The Novelist's Magazine*, &c., exhibit a display of tasteful ingenuity till then unknown in this department of art. Its popularity afforded Heath an opportunity of turning his talent to account, of which he did not fail to profit. He constantly employed a considerable number of assistants, from whose labours he derived great pecuniary advantages, and willingly sacrificed a portion of his reputation as an artist to his desire of becoming a rich man. Hence many of the works bearing his name contain but little of his labour, and are far below that standard of tasteful and elegant execution in which his excellence was acknowledged. His larger productions, The Riot in Broad Street, Death of Major Pearson, and Death of Nelson, do not maintain a very high character, though it must, I think, be admitted that the small figures in the first named are of exquisite beauty. Heath accepted the diploma of Associate Engraver in the Royal Academy, to the great vexation and surprise of Sharp and Hall, who had invariably spurned it, considering, as did Woollet and Strange, that it was injurious to the profession, and degrading to the individual."

Fittler, he observes, was "an artist of respectable talent, great industry, and, at one time, of considerable reputation;" while of Anker Smith he says, and we agree with him, that "his reputation was scarcely equal to his merit." To Charles Warren he does justice:—

"Many of this artist's book-plates are of the most exquisite beauty of execution. He was very desirous of engraving a large plate, that, as he said, he might have something that would show what he could do; but though he planned and talked of several schemes for the purpose, he did not accomplish it. He was a well-meaning man, of a friendly disposition, an agreeable companion, and fond of jovial society, for which he was well adapted by his perfect self-confidence, his talent for singing, and his power of making a speech: qualities which perhaps were rather injurious than beneficial to him."

He tells a story of the Royal Academy, in no way honourable to that dignified body:—

"In the first year's exhibition in their new apartments in Trafalgar Square (1837), a picture of cabinet size was presented for admission by M. Gudin, the French marine-painter, and was at first refused, but, on the indignant remonstrance of more than one academician on the discredit which such a proceeding towards an eminent foreigner would reflect on their society, it was afterwards admitted, *but only on condition that one of the remonstrators* (Mr. W. Daniell) should withdraw one of his own pictures already received, of similar dimensions. The condition was at once acceded to by Mr. W. Daniell, and rigidly enforced by the Academy, who justified this harsh proceeding on the plea of want of sufficient space in their rooms for works of superior claims. It required, however, but little critical knowledge to perceive at a glance over the exhibition, that Gudin's *La Détresse*, as his picture was named, possessed more interest in its subject, a shipwreck, and displayed more talent in its execution, than scores of the gay works which surrounded it. During my stay in Paris, in 1824, one of the chief attractions was the *Salon*, as the collection of works of living artists is called; and it was highly gratifying to observe the sensation produced by Sir Thomas Lawrence's pictures, two of which (portraits of the Duc de Richelieu and of Mrs. Harford) he had sent for exhibition."

On the decline of line-engraving, and the triumph of mezzotinto, he remarks:—

"Another and very important cause for the change that had come over the fortunes of the good old legitimate art of line-engraving should not pass unnoticed; namely, the enormous sums now for the first time exacted by the painters under the claim of copyright; a claim, however founded, hitherto left in abeyance at least, if not considered altogether abandoned. The printsellers, in yielding to these claims, sought to indemnify themselves by adopting a more expeditious and lower-priced mode of engraving (mezzotinto), and which, being also executed on steel, enabled them, by printing much longer numbers than copper-plates will produce, to obtain their usual regular profits."

Mr. Raimbach has something to say on the subject of electrotype plates:—

"To the introduction of steel-engraving, by multiplying almost indefinitely the number of impressions each plate would produce, may in a great degree be attributed the decline and debasement of the art, exercised on a small scale. The embellishments of books are no longer what they have been, and the recent discovery and application of the electrotype bids fair to effect similar results as regards works of a large size. This most ingenious process has the power of reproducing, and at a comparatively small expense, any number of fac-similes of the original plate, so perfect as not to be distinguishable from it, whereby an indefinite amount of prints, all equally good, may be taken from them, consequently greatly lessening the value of the aggregate, and destroying, at the same time, root and branch, the long established system of proofs and early impressions, which contributed so much to the advantage and respectability of the profession, by holding out inducements to connoisseurs and lovers of rarity, to form collections of choice exemplars. The electrotype has not yet been brought into full activity, nor indeed can it ever be unless by the discovery of some means of effecting a prodigious increase and multiplication of print-buyers, a task of great difficulty, if we may form our judgment upon the very slow progress that has hitherto been made in the dissemination and cultivation of a taste for the fine arts among the bulk of the population in this country."

The Memoir of Wilkie is very meagre, and, in many places, incorrect.

List of New Books.—Slade's (Rev. J.) Family Readings from the Gospel of St. John, 12mo. 5*s.* 6*d.* bds.—Evans's (Rev. R. W.) A Day in the Sanctuary, with an Introduction on Hymnology, 12mo. 4*s.* 6*d.* cl.—Narrative of H. J. Marks, a Converted Jew, by Himself, with Preface, by Rev. C. B. Taylor, M.A., 3rd edit. 12mo. 3*s.* 6*d.* cl.—Sleigh's Aids to Reflection, 12mo, 5*s.* cl.—Beveridge's (Bishop) Church Catechism Explained, new edit. 12mo. 2*s.* 6*d.* cl.—Symbolism, or Exposition of the Doctrinal Differences between Catholics and Protestants, by J. A. Moehler, D.D., translated by J. B. Robertson, Esq., 2 vols. 8vo. 18*s.* cl.—Lectures on the Conversion of the Jews, 12mo. 3*s.* 6*d.* cl.—The Young Christian's Daily Companion to Scripture Knowledge, 12mo. 3*s.* 6*d.* cl.—James on the Corruptions of Scripture Councils, and Fathers, by the Prelates, Pastors, &c. of the Church of Rome, edited by Rev. J. E. Cox, 8vo. 12*s.* cl.—Select Private Orations of Demosthenes, with English Notes, by C. T. Penrose, 12mo. 5*s.* cl.—Mill's Analysis of Bishop Pearson's Exposition of the Creed, 8vo. 5*s.* bds.—The Moderation of the Church of England, by T. Fuller, new edit. by Rev. R. Eden, 8vo. 10*s.* 6*d.* cl.—The Parents' School and College Guide, or Liber Scholasticus, 2nd edit. fc. 8vo. 10*s.* 6*d.* cl.—A Narrative of the Travels and Adventures of Monsieur Violet, by Capt. Marryat, 3 vols. post. 8vo. 31*s.* 6*d.* bds.—The Isles of Greece, and other Poems, by F. M. F. Skene, fc. 8vo. 3*s.* 6*d.* cl.—Johnson's Economy of Health, 4th edit. post 8vo. 6*s.* 6*d.* cl.—Gonorrhœa and its Consequences, by G. B. Childs, 12mo. 4*s.* cl.—Wordsworth's Poetical Works, new edit. 6 vols. fc. 8vo. 30*s.* cl.—Woodward's Arithmetician's Guide, new edit. 12mo. 2*s.* cl.—Lower's Historical Essays on English Surnames, 2nd edit. post 8vo. 6*s.* cl.—Slade's System of Family Prayer, 2nd edit. 12mo. 2*s.* 6*d.* bds.—The Search after Proserpine, and other Poems, by Aubrey de Vere, fc. 8vo. 7*s.* 6*d.* cl.—Sporting Almanac and Oracle of Rural Life, 1844, 2*s.* 6*d.* swd.—De Foe's Works, Vol. III., royal 8vo. 10*s.* 6*d.* cl.—Jessie Phillips, a Tale of the Present Day, by Mrs. Trollope, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Maury's Dental Surgery, 8vo. 16*s.* cl.—Berzelius on the Kidneys and Urine, 8vo. 7*s.* 6*d.* cl.—The Gift, a Christmas and New Year's Present for 1844, 8vo. 21*s.* white calf extra.—New Memoir of the Nervous System, by Marshall Hall, M.D., 4to. 20*s.* cl.

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THE SOANE MUSEUM.

THOUGH not at all fond of murmuring for murmuring's sake, like turtle doves and some of our contemporaries, we must now and then give voice to the public discontent; as we did of late, that the National Collection should be closed every Autumn without any unavoidable reason. We shall do so again and again, until those Epicurean gods and governors of the little world beneath them, the Trustees, think about remedying this abuse, instead of looking down from their Olympus with lack-lustre eyes and listlessly permitting it. Another grievance, very similar except in its transcendant magnitude,—that the Soane Museum should be shut *nine months* per year—we have likewise signalized before, and shall proclaim anew while it remains unredressed. Jerusalem walls did not yield at the first dint of Vespasian's ram, and the jealous defences drawn round Soane's Museum seem ill able to resist the breaching battery which a well-served press might open against them. We acknowledge the sacred nature of Wills, however eccentric, humoursome, and heteroclite the mortals who made them; but we can by no means acknowledge the sacred nature of supineness in those trustees who put, when possible, the most exaggerated construction upon such testamentary caprices, because it leaves themselves, or their substitutes, proportional licence to follow their own fancies. Let us cite the Act of Parliament so far as it is relevant, and see whether its provisions have been interpreted more for the convenience and advantage of the public, or of the private personages above mentioned:—"The said Trustees and their successors shall and will, from time to time, and at all times thereafter as occasion shall require, inspect and exercise a due controul over the said Museum, library, books, prints, manuscripts, drawings, maps, models, plans, and works of art, and the house and offices in which the same are deposited, and provide for the due preservation of the same, in the said house, being No. 13, in Lincoln's Inn Fields aforesaid, so that free access shall be given *at least* two days in every week throughout the months of April, May, and June, *and at such other times* in the same *or in any other months* as the said Trustees shall direct, to amateurs, and students in painting, sculpture, and architecture, and to such other persons, as shall apply for and obtain admission thereto, at such hours and in such manner, and under such regulations for consulting and inspecting and benefitting by the said collection, as the said Sir John Soane shall have established previous to his decease, *or as the said Trustees shall establish relating thereto.*" It seems evident from the above words italicated by us—above all, the last—that a discretionary power has been lodged with the Trustees to make the Museum as public as they think fit, i. e. *as public as need be.* Yet how far have they exerted this power towards rendering in its most liberal sense the letter of the Will, and interpreting it to the utmost reach of the spirit? What have they "established" towards carrying out the testator's objects? Why the minimum that he himself required! His Museum still remains, after so many years since his death, an exhibition, on the strictest, narrowest construction, of his works, during those self-same months April, May, and June, specified. A kind of *Almack's* Museum, for gentle-folk visitors! a hot-house for bees and butterflies mingled, to frequent three months in the year, and all the nine others a drones' nest! Whilst open, it is almost as difficult to wind your way through its labyrinth of high piled curiosities and precious gimcracks as through the lanes of a glass warehouse, without damage: its explorers resemble terriers or ferrets creeping through a rabbit-warren after their objects: in such Pygmæan saloons and strangulation passages, the gazer must turn himself round and round, elbow to flank and skirts lapt tight, like a fowl "skivered and trussed" and hung by the bill a roasting; nor can he see many of the larger articles properly, because they are just at the end of his nose, a position indeed where most things are quasi imperceptible. Well then, it will be said, the greater need of an exclusive exhibition. No! but of an extensive one—extended throughout a considerable time, to prevent crowds during a short period. Increase the number of visit days, and diminish the number of daily tickets if requisite. There is also a *Library* here, miscellaneous, though richest in architectural works, access to which is obtainable on proper application, from the Trustees or Curator; yet what means, let us ask, of commodious and continuous study are afforded the applicant even if successful? we have good grounds for belief that despite this ostensible access, the British public have little more usufruct of the Books, Prints, Manuscripts, &c. than the Terra-del-Fuegans. Alas, that commerce with ghosts and departed spirits has gone out of fashion, or perhaps some modern Glendower or Dr. Dee might behold Sir John's apparition wringing its aery hands at the effect of its most unwise deed committed in the flesh, when it left this House and its treasures, virtually away from his countrymen, as a *National* Museum. *Apropos* of shutting up collections, the British Museum has likewise been closed this season, but a single week however, the Print Room excepted, whose door remains hermetically sealed and annealed to visitors a whole month every year, while the superintendent takes his holidays. Far from begrudging him these, we wish he had more, and his still less favoured humble brethren of the Institution as many: at the same time it must not be forgotten that to one superintendent's recreation is sacrificed, by this annual closure, the recreation of a hundred visitors; nay, perhaps, the very livelihood of some among the latter! Who can say how far such an interruption affects the business pursuits of students and others connected with the fine arts and artistic literature?

FRESCO PAINTING.

WE now give the further extracts from Mr. Wilson's Report, as promised last week.

Transparency.

"This important quality is perfectly attainable in fresco-painting; it is found in the works of the Roman and Florentine masters; amongst the latter, more especially in those of Andrea del Sarto; in those of the Lombards it is admirably maintained; and its excess is seen in those of the Venetians. * *

"In a church near Conegliano there are some curious frescos by a Venetian painter, in which the excess of this quality is exhibited; they do not merit the name of works of art, and are very slightly executed: the colours seem laid in in one wash only, the plaster ground shining through; but these bad pictures prove that it is possible to lay in tints in a transparent and yet flat manner.

"Titian frequently makes use of the bare intonaco in particular places; thus in his fresco of the Healing of the Foot of the Boy, &c., in the Capitolo of S. Antonio at Padua, the shadows are laid in with brown in a very transparent manner, and for the half-tint he has left the bare lime. It may be doubted whether this practice is to be recommended; it is never found in the frescos of the Florentines or Romans, and that great fresco-painter, Luini, obtains equal lightness and transparency without having recourse to it. Such a practice gives a work a sketchy character which is objectionable, especially in the principal figures.

"How the effect of transparency is to be mechanically obtained it remains for the artist to discover by practice.

"A Milanese professor says, that with a view to transparency it is necessary to lay in the first tints early in the morning, and then to leave the work and not to resume it for two hours. He further says, that the lime, if it have any remains of an injurious caustic quality, exhausts its fury, to use his own words, on these first colours, and may be more safely painted on afterwards. It must be confessed, that the frescos by Appiani, which he instanced as examples of the practice, are very far from exhibiting the quality of transparency. Other artists, however, hold the same opinion, and it is therefore proper to state it."

*Hatching.**

"The prevalence of this practice amongst many of the old masters (for it is evidently not always the result of retouching) seems to prove that they also found a difficulty in getting flat tints; in some of the later masters it is a mere manner, but in earlier and better examples it may have been adopted in the hope of getting a flat tint without destroying transparency: whatever was the reason, the practice was very general, and it is to be observed that the great masters did not cross in this hatching; the lines lie all in one way, and Signor Colombo of Rome says, that the tempera hatchings in Michael Angelo's Last Judgment are thus laid on with great evenness and dexterity.

"In the works of Raphael, the most perfect of fresco-painters, there is no hatching‡ anywhere, nor is there in those of Correggio. The hatching with which the Cupids of the last-named painter in the Convent of S. Paolo, at Parma, are covered and destroyed, is manifestly the work of another hand; the lunettes underneath have fortunately escaped this profanation."

Solid Painting.

"This is a quality that is easily attainable; it will be best understood by observing, that whilst the plasterer lays on a preparatory intonaco of lime and sand with the trowel, the artist lays on a finishing one of lime and colour with the brush, and he may employ it as thickly as he pleases. I observed in the works of Pordenone in Sta. Maria in Campagna, at Piacenza, that the lights were laid on with such a body of colour that before the lime had time to set, the artist's sleeve, or mahl-stick, or something else in his way, has accidentally ploughed through his work, which he has not been able, or has not cared to mend.

"Paul Veronese, in his frescos in the Villa Mazer, has charged his lights; and his imitators in their works, both in the above villa and in that of the Obizzi near Padua, have loaded so much that the lights stand up in lumps upon the wall. Such extravagancies, like the washing in of the shadows in the pictures near Conegliano before mentioned, are poor substitutes for a careful imitation of nature.

"The lights must of necessity be thicker than the shadows, as there is more lime in the colours of the former than in those of the latter. The great masters laid in their colours without ostentatious handling; their works exhibit no tricks of manipulation; but it is surprising to observe the manner in which some artists seem to have worked their tints. Pordenone has already been alluded to, and Polidoro da Caravaggio produces an effect as if his brush had been full of macguilp, as may be seen in his frescos in Rome, viz. in S. Andrea on Monte Cavallo, and in the Farnesina.

"It is necessary to mention these instances to prove the extraordinary dexterity that has been attained in painting in fresco, a dexterity however, which is not to be admired when it produces such effects, and which too often distinguishes the pencil of mediocrity."

Glazing.

"This process is frequently exemplified in the fresco-works of the old masters; its most successful application is seen in those of Razzi at Siena, where the celebrated picture called the 'Cristo alla Colonna,' in the gallery of the Academy, is a particularly interesting example of its legitimate application in fresco, that is, of its use while the plaster is still moist; in this instance parts are made out by means of it, and much lightness and transparency are attained.

"Pordenone invented or adopted some process which resembles that common in oil-painting; his works have evidently been glazed after the lime had been allowed to dry; the flesh in all his figures is richly glazed,—the transparent colour filling up the hollows arising from the peculiar loading already described as so remarkably exhibited in his frescos, if they can be called such. Polidoro da Caravaggio seems to have adopted some analogous method, but probably these are the only masters who can be quoted as having adopted a practice so foreign to fresco-painting. Perhaps the artist who painted the papal chair-bearers in the Heliodorus may be added to this brief list. The adoption of such a practice evidently arises from a misapprehension of the legitimate application of fresco-painting. It will be found that the Venetian painters generally had no clear idea of the true mode of employing this art: even Titian fell into the mistake of trying to produce effects of light and shadow and colours, like those which he had been in the habit of producing in his oil-pictures. The light and brilliant colouring of Paul Veronese enabled him to paint with more success in fresco than the generality of his Venetian

"* This term of art means employing lines in shading somewhat in the manner of engravers, but more freely."

"‡ The clumsy hatching visible in parts of the frescos in the Stanze is evidently to be attributed to Carlo Maratta."

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brethren; but in his works it is evident that this is merely the result of his system, not any attempt at an application of the principles of colour suited to the peculiar art of fresco-painting, which he sometimes practised, and most successfully at the Villa Mazer. Palma Vecchio alone of the Venetian masters seems to have truly estimated the powers of fresco; there are two Saints by him in S. Liberale at Castelfranco, which have breadth and dignity.

"Rizzi has already been alluded to as an artist whose works most prominently exemplify legitimate glazing in fresco; it is not apparent in the works of any other master to the same extent."

Time occupied by the Italian Masters in painting Frescos.

"It is not difficult, in examining some frescos, to ascertain how much time has been occupied in painting them. In some examples, the joinings by means of which this calculation can be made are distinctly visible; in others they are either so well executed, or are so concealed by the use of the distemper, that it is very difficult to trace them.

"It is evident that the old masters painted with great rapidity; large and important works, judging from the following examples, were executed in a month or six weeks. The 'Incendio del Borgo,' in the Stanze, seems to have been painted in about forty days; the group of the young man carrying his father has been executed in three days. The exquisite group of the Graces, in the Farnesina, by Raphael, has been painted, at most, in five days. The Cupid and the head of the Grace, with her back to the spectator, have occupied one day; the back and part of the lower limb of the latter figure, another. In this day's work the rest of the leg may have been included. There appears to be a joining across the knee; there was certainly one across the neck; both these joinings do not follow outlines, but are in parts of the figure which are in shadow. It is of course better, as has been already observed, to cut by outlines; but this is not always possible, especially in very large figures. The Germans prefer cutting across a broad light when circumstances compel the artist to make a joining where there is no outline. The graceful composition called the Galatea, also in the Farnesina, has been entirely executed in eleven or twelve days; the head and body of the principal figure have been painted in one day."

In elucidation of the subject, Mr. Wilson has added a few descriptions of paintings in fresco by different masters. He has also a paragraph on the

Effect of Stained Glass on Paintings.

"An opinion has been expressed that windows coloured in any degree are incompatible with paintings in rooms so lighted. It rather appears, however, from many instances, that stained glass may be sometimes so employed with great advantage; and that the excess of light may be thus subdued or otherwise modified so as to produce the most pleasing effect. In the cathedral at Munich the windows are coloured to a certain height, and although the effect is far from pleasing considered in itself, yet it is very useful as regards the pictures in the church, as the light is brought in from above in an advantageous manner. At Saronno, near Milan, there are two small frescos by Luini with a coloured circular window between. The pictures are lighted by a window on one side, and could not be seen at all but for the exclusion of white light by the coloured glass in the centre window. In S. Patrizio, at Bologna, there is an altar-piece under a window filled with richly stained glass; the picture is well lighted from an opposite window, but if the window over it had been of white glass it would have been impossible to see the picture, which is very dark. The sun happened to shine through the rich hues of the window above, and I observed here, as I had previously remarked at Saronno, that the picture did not suffer in consequence. At Assisi in the upper church, all the windows, one excepted over the door, are coloured, but in those which are painted, much of the glass is left white; the light is weak in this church, and it is thus apparent that it does not always answer to tint all the windows, even although pure light is partially admitted, but where the light is sufficient every window in a room with paintings may have a certain proportion of stained glass in it, provided pure light be not altogether excluded. It may be objected that coloured rays will be thrown on the frescos when the sun shines, but white rays are quite as objectionable, and besides, frescos never should be placed where the sun can shine upon them, as, like other pictures, they fade sooner or later under its influence; coloured glass in such a case might be an advantage, and the inconvenience from the coloured rays would be temporary."

Mr. Wilson concludes with an account of certain processes of painting allied to fresco, and called—

Fresco-secco.

"The late masters painted extensive works in this manner: the ceiling of the great hall in the Barberini Palace in Rome appears to me to be in fresco-secco; and in Rome, Florence, and Genoa, the ceilings of most of the palaces are covered with paintings executed in this manner; it is the mode of painting still adopted in Italy for nearly all decorative purposes, is easy of execution, and unquestionably durable, whilst it is certainly the most economical process which can be followed. Fresco-secco has been practised for some time in Munich: the ceilings of corridors and loggie and those of staircases, are thus painted in the palace; and the Chevalier Von Klenze, who first introduced the process at Munich, is satisfied with the experiments which have been there made with it. The following is a description of the method. The plastering of the wall having been completed and lime and sand only having been used for the last coat, the whole is allowed to dry thoroughly. When a wall is intended to be painted, the surface of the lime is rubbed with pumice-stone, and on the evening of the day preceding that on which the painting is to be commenced the plaster is thoroughly washed with water, with which a little lime has been mixed. The wall is again wetted next morning, and then the cartoons are fastened up and the outline is pounced. The artist then begins to paint. The colours are the same as those used in fresco-buono,* and are mixed with water in the same way, lime being used for the white. If the wall should become too dry, a syringe, having many fine holes at the end, is used to wet it. Work done in this way will bear to be washed as well as real fresco, and is as durable: for ornament it is a better method than real fresco, as in the latter art it is quite impossible to make the joinings at outlines, owing to the complicated forms of ornaments; on this account walls thus decorated in real fresco present an unsatisfactory appearance. The joinings are particularly observable in the loggie of the Vatican. Painting in fresco-secco can be quitted and resumed at any point. The artist need not rigidly calculate his day's work, and can always keep the plaster in a good state for working on. But whilst it offers these advantages, and is particularly useful where mere ornamental painting is alone contemplated, it is in every important respect an inferior art to real fresco. Paintings executed in this mode are ever heavy and opaque, whereas fresco is light and transparent. Fresco-secco has been chiefly adopted by late and inferior masters, and none of the works executed in this manner are of great reputation. The early pictures which are designated by the Italians as works in fresco-secco are not probably executed in this manner. The method may have been adopted in repainting parts, and this may have led to the idea that entire works were thus executed."

"* Fresco-buono, or buon-fresco, is the ordinary term for the regular process as opposed to fresco-secco."

OUR WEEKLY GOSSIP.

Announcements of new works come forth but slowly. Mr. Bentley, however, promises during the present month 'Memoirs of the Right Hon. the Earl of St. Vincent,' by J. S. Tucker,—concluding volumes of 'George Selwyn and his Contemporaries,'—'Memoirs of the Court of England under the Stuarts,' and 'The Court of England under the Houses of Nassau and Hanover,'—'The Discovery and Conquest of Mexico,' by W. H. Prescott,—and 'Chronicles of Gretna Green,' by P. O. Hutchinson.

The daily papers announce the death on Monday last, of Mr. George Maddox, in his eighty-third year. Mr. Maddox was more extensively known among architects than the public. He was probably the oldest living member of his profession, and may be considered, says a correspondent, as "the father of the present generation, having been the instructor of Professor Cockerell, Mr. D. Burton, Professor Hosking, and many other eminent men. Indeed, the last thirty years or more of his life were devoted chiefly to teaching, and he thereby exerted, although not directly, a considerable influence on architectural taste, more especially as his was not a mere routine system of instruction. Though it is now upwards of sixty years since he commenced his career, hardly can he be said to have belonged to the old school, since he rather held it in contempt, as he likewise did all the superficial jargon of its criticism. Apt to speak anything but respectfully of Vitruvius and Palladio, and all 'pattern-makers' of the Orders, his opinions must, at one time, have been deemed not a little heretical; but he lived long enough to find them gaining ground, and that Architecture was studied in a better and more intelligent spirit, than it had been in his earlier days. He was a member of the Suffolk-street Society of British Artists from its formation, and a constant contributor to its exhibitions, chiefly of classical architectural compositions, with fragments of sculpture and ornaments in the antique taste, but frequently displaying many happy as well as original ideas. They were however *caviare* to the million of exhibition visitors, and indeed required to be carefully examined in order to have their merits appreciated. Some years ago he undertook a series of etchings, consisting of capitals, entablatures, and a variety of architectural ornaments, picturesquely grouped together, therefore of a very different character from the usual 'books of ornaments'; but increasing infirmities, accompanied with severe attacks of indisposition, prevented his accomplishing what would have obtained for him a high name in Art, not only at home, but wherever those productions found their way."

Baron Von Rumohr, who, as we learn from the *Foreign Quarterly*, died at Dresden, in July last, will long be remembered after his other literary productions shall have been forgotten, by his 'Italienische Forschungen,' a work of considerable research, and one throwing fresh light on the history of early Italian art. As a writer on an art altogether different—avowedly at once utilitarian and æsthetic—he will be known by his 'Geist der Kochkunst,' which is itself of a very different *genus* from those of the celebrated Hannah Glasse, and highly popular Mrs. Rundell, since it places him by the side of the philosophical Brillat-Savarin.

Here are a few words from a correspondent respecting "Paul's pence"—

If no abler knight-errant has stept forward to defend those full-grown Innocents, the functionaries of our metropolitan cathedral, whom, in a late article, you classed with harpies and land-sharks, perhaps I may be allowed a small arena for the display of my chivalry? Albeit, the numerous fees, which you nickname "Paul's pence," levied upon a visitor of that colossal toll-house (such you describe it rather than a sacred temple,) may, when totted up, look a little exorbitant, yet many among them, I maintain, afford him a good pennyworth of gapeseed, as the following items will make clear. First, *quoad* the Great Bell, whose thunder-claps we are told, like Pantagruel's wonderful triple-bobs, turn all the beer of the neighbourhood sour; a visitor has free permission to throw his eyes up at its *mouth* from the scaffold forty feet beneath—to see its *tongue* hang motionless afar off—and to suspect its clapper where he is informed it exists outside. In the Library he can feast his gaze on the *backs* of some hundred old books, and sharpen it on some very celebrated stone-work kept so inaccessible that, for what he can discern, it might as well have been carved by "Joiner Grub" as Grinling Gibbons. Here, also, is a floor of wood-mosaic, both valuable and visible; the amateur has five whole seconds to investigate its complex, labyrinthian design, to understand its subtle mechanism, and to linger over its fascinating beauties! Again, the Model Room exhibits four dignified blank walls, and Sir Christopher's plan of the Basilica looking still dingier and dolefuller amid the gloom; five seconds allowed here likewise to make one's-self perfect master of this model's architectural details, to saturate one's mind with the principle, in short, to render the visit really and thoroughly instructive! Yet how much do these three magnificent sights together cost the beholder? Why, but one and eight pence—little more than *thrice* what the single object, Westminster Abbey, would cost him, and ten minutes instead of an hour! Another sight so cheap, that it must be almost a positive loss to show it, is the Crypt for a bare shilling: now here, besides Nelson's beautiful trough of grey stone on an indescribable pedestal, are full half-a-dozen modern antique statues, over which the disappearance of their legs and the decay of their noses have flung a charm and an interest they never, when most perfect, possessed. But into this crypt too, along with the visitor and his guide, descends a flaming mutton-candle, though, peradventure, a rush would suffice to exhibit all the wonders: how far this splendid addition of a *dip* justifies the fee, housekeepers will understand—I need not quote *Suetonius*. No doubt, Mr. Editor, after the light my epistle has thrown upon all these obscure points, you at least will have grace enough to read your recantation.—I am, Sir, Yours, &c. O. P.

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Pretermitting Mr. O. P.'s "display," our comparison between the respective fees demanded at Westminster Abbey and St. Paul's—sixpence, and four-and-fourpence—has been met by the plausible objection, that it is but fair a greater fee should reward a greater trouble. We grant that, at the first-mentioned edifice, it is neither requisite to dive into a crypt nor scale a cupola; we grant the larger amount of trouble given at St. Paul's, i. e. to the *visitors*; because, to the showman, it can make very little difference whether they are distributed horizontally or vertically throughout the building; indeed, we consider the round of a dozen chapels, which an Abbey guide performs, far more toilsome than any beat in the rival exhibition. But again, trouble alone, we assert, does not constitute a criterion; the *value* given for the fee is a no less important element thereof, or rather much the weightiest. How many of the Pauline curiosities, as exhibited, are *quasi*-worthless, may perhaps be conjectured from the illustrative letter above quoted.

The drawings, copies of inscriptions, and fragments of sculpture, discovered by M. Botta, in exploring the site of the ancient Nineveh, as mentioned in his interesting letters, (see *ante*, pp. 632, 697,) have been submitted to the Academy of Inscriptions, and the members have transmitted a formal report to the Minister of the Interior, recommending him to give national aid to the prosecution of these explorations. The Minister has accordingly instructed M. Eugène Flandin, who, as our readers know, was employed on a similar mission some time since in Persia, to proceed to Mosul and assist M. Botta in his further researches.

The principle of voluntary association is making a progress, and taking forms, which constitute one of the marking features of the age. In the cause of *abstinence*, its sanction is daily becoming more and more widely recognized and enforced. The passions which law has, in vain, sought to restrain from the issue, at once savage and ridiculous, of *duelling*, have been summoned to give in their allegiance to the new controlling principle: and *Sumptuary Laws*, never strong and always short-lived, are reviving, in the more healthful character of an appeal to opinion,—clearly the fit corrective of an abuse which it directly created. A letter from Nuremberg, dated September 25, states, that a public meeting was held on the preceding day, for the purpose of forming a society against extravagance in living and dress! Nearly 200 persons were present, many of whom were merchants; and the assembly was addressed by M. Binder, the burgomaster, who dwelt on the utility of such institutions. Similar institutions have, we believe, been formed in other parts of Germany; and it was stated, at the meeting in question, that there were like associations in France.

The Italian Opera of Paris opened a few days since, with 'Lucia di Lammermoor,' sustained by Persiani, Salvi, and Ronconi. The second artist, a tenor untried on this side of the Alps, seems to have produced but little impression, and to be thought a mannered rather than an expressive singer. For the moment, Ronconi's impassioned style is pronounced to be infinitely more charming than "the monotonous perfection" of Tamburini—our neighbours willingly forgetting, for novelty's sake, that the test of an artist is neither one single song nor one single character.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

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MUSIC AND THE DRAMA

SOCIETY OF BRITISH MUSICIANS.—There is more health and promise in the present sociable evening meetings of the young British Musicians, than in the more pretending entertainments they have superseded. An opportunity for trial and judgment is afforded to those who bestow their leisure upon classical composition—and (what is yet more important) of comparison and self-examination: since now the works of the foreign classical writers of chamber music are made a feature in each meeting. The good sense of this arrangement cannot but be felt by all who measure the *first soirée* of the season, held yesterday week, against certain orchestral concerts given in the Hanover Square Rooms some years ago. The first of the English compositions was a pianoforte trio, by Mr. Mudie: in which the opening *allegro* in ♩ time is the movement we prefer, as graceful, conversational, and sustained with attention to relief and contrast: the slow movement seemed, however, the favourite. The next was a MS. song by Mr. Macfarren, 'The Sailor's Grave'—which is more welcome than any song by its composer we recollect: because at once less strained and less common-place. Nothing is easier, for an adept in harmony, than to put together a few uncouth chords, and modulations unfamiliar because unpleasing;—but the result is not originality. Mr. W. S. Bennett's 'Gentle Zephyr' is another charming canzonet, which will make its way. The *soirée* wound up with Mr. Macfarren's clever quartett in A major. Besides this, Mozart's 'Non mi dir' was sung—Beethoven's quartett in G major played; and Mr. W. S. Bennett and Mr. W. L. Phillips introduced Mendelssohn's new duet for pianoforte and violoncello (op. 58) touching which, as the last novelty issued, we take this opportunity of saying a few words.

The character of the composition is life and brilliancy. The opening *Allegro assai* in D major, ♩, has the effect almost of an improvisation, the familiarity of its leading phrases being carried off by the spontaneous animation with which they succeed each other. The *Allegretto scherzando* in B minor is one of those movements in a national and old-world style—the *Volkslied* in the fourth book of Mendelssohn's '*Lieder ohne Worte*' another—which are as individual as they are charming: nothing can be at once easier and more engaging than the melody given to the violoncello. The *encore* was inevitable. In the *Adagio* the composer has broken new ground, by taking a simple *corale*, the chords of which are widely spread by the use of the *arpeggio* and the pedal on the pianoforte, while the violoncello executes a free accompaniment. The *finale*, though, like the first movement, brilliant and vivacious, is more hackneyed in its forms and modes and phrases. We are well aware that in all Dr. Mendelssohn's pianoforte music the idea is the main thing, and the *passage* of subordinate consequence: still, would it not be worth while for a thinker at once so far-sighted and so poetical to recollect that in the present developed state of mechanical science, one who constantly repeats the same forms of clothing will, in the end, become liable to the charge of poverty, or carelessness, or mannerism, as may be? Are there no other ways of setting off a thought to the best advantage, than the *arpeggio*,—or the quick reiteration of *staccato* chords?

COVENT GARDEN.—Mr. Bourcicault's 'Woman' has been elbowed off the stage by his 'London Assurance,' which introduced a new representative of the young men about town,—a Mr. Hoskins, from the Norwich Theatre, who played *Charles Courtly*, in lieu of Anderson; but, having neither the air and address of a finished gentleman nor the art of an accomplished actor, his performance made no impression. Mrs. Nisbett's animation and sprightly ease as *Lady Gay Spanker* infused a spirit of gaiety into the comedy, and Keeley, as her droll little dolt of a husband, made the ball of fun rebound by his dense stolidity. There is no one at this theatre to supply the places of Farren, Bartley, and Charles Mathews; but Mr. Wigan was an acceptable substitute for Harley, as *Lawyer Meddle*. 'Othello' is being played, Messrs. Vandenhoff, Phelps, and Anderson alternating the parts of *Othello*, *Iago*, and *Cassio*; and other tragedies of Shakspeare are to be represented in like fashion. If positive badness be the only attainable relief to mediocrity, we think the latter should be preferred, though the public may not care for either. The 'Lady of Lyons' was promised, but the manager announces that he could not accede to the terms demanded by Sir E. Bulwer for the privilege of playing it. Perhaps the author purposely asked a prohibitory price.

HAYMARKET.—'Old Parr' owes his stage existence, which is likely to be prolonged to an extent proportionate to his protracted career on the stage of life—to the skill of Mr. Farren, who has infused vitality and individual character into a slight and vague conception, that might have been taken for any other old man, giving to his personation an interest which the character wants, and rendering the audience tolerant of a dull and disagreeable drama, made up of detected knavery and rusticity, made rich by restitution. *Old Parr* appears first as a hale, active old man, of 120, though looking little more than half that age, for the actor has rightly delayed the advance of infirmity in ordinary mortals, and presents the portrait of a lively, chirping, grey-headed man, who walks a score of miles without fatigue, and whose ruddy face is set off with a white moustache and pointed beard, such as a veteran who cultivated a youthful aspect would be vain of: the only signs of advanced age are an occasional lapse of memory and a pride in proclaiming his years. In the next act, he is bowed down with the weight of eight-and-twenty added years; his limbs and senses fail, and both the bodily and mental facultics are in a state of decrepitude, though he is not reduced to complete imbecility: his thick flowing beard and scant straggling hair falling on his robe, give a venerable aspect to his wrinkled visage and enfeebled form; and as he sits in his easy chair, toying with flowers, and remembering their names with effort, talking with his little page beside him, the picture of happy old age lapped in comfort and content, is beautiful. We are inclined to resent the old man's being disturbed, as the necessities of the drama require him to be, in order to prove that his signature to a false will has been forged; and the intrusion into his chamber of a swaggering scoundrel and a quarrelsome couple of Welsh rustics, clamouring for justice, destroys the sentiment of the scene. It was bad enough to see *Old Parr* the dupe of a couple of cheating horse-dealers and the bugbear of a roguish lawyer, in the first act; but to view him only through an atmosphere of villany is wholly unsatisfactory. The dramatist has made no better use of Parr's long life than an Old Bailey advocate.

MISCELLANEA

Paris Academy of Sciences.—Oct. 2.—At the opening of the sitting, M. Flourens announced the death of Dr. Jacobsen, one of the correspondents of the Academy in the section of zoology and comparative anatomy (see *ante*, p. 907).—M. Person read a paper on the means of giving more precision to the thermometer, and substituting this instrument for the barometer in measuring heights.—M. Moreau de Jonnès presented some new statistical researches as to the population of Europe. According to his calculation, it amounted in 1788 to 144 millions, and in 1838 to 253 millions, which shows an increase of about 75 per cent. in a period of fifty years. The increase of the population in France is by no means in the same ratio. According to a recent account, it does not double itself in less than 130 years.—M. Moreau de Jonnès also communicated some statistical facts as to the price of provisions amongst the ancients. A report of a work, by M. Parchappe, on the causes of insanity, was then read.—A discussion took place on a paper by M. Langlois respecting the existence of sugar in the sap of certain plants.

Society of Arts, Adelphi, Oct. 10.

Run-away Horses.—A paragraph appeared in the last number of the *Athenæum*, in reference to a communication which had been sent to the Academy of Sciences at Paris, relative to stopping run-away horses. A similar plan was laid before our Society last spring by Mr. R. Templeton, of Greenwich, but as the same object had been practically effected by that eccentric character, Martin Van-Butchell, and published in a book called "Wonderful Characters,"—it was not considered worthy of the further attention of the Society; in other words, no premium was awarded to the Candidate, nor is Mr. Templeton's communication to be published in our forthcoming volume of Transactions. I am, &c. FRANCIS WHISHAW,

The Editor of the *Athenæum*. Secr.

Pope.—I do not find the following in Pope's works, and believe they have never been printed. Perhaps

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some of your numerous readers can say whether they are new or not. F. D.

Upon Ds. of Q....bury, by Mr. Pope.

Did Cæcilia's person and her mind agree,
No mortal could behold her & be free;
But Nature has, in pity to mankind,
Enriched the image & defaced ye mind.

Answer to Mr. Pope.

Had Pope a person equal to his mind,
How fatal wou'd he be to womankind,
But Nature, wch doth all things well ordain,
Defaced ye image & enriched ye brain.

Dover.—According to the *Dover Telegraph*, another of those blasts by which the progress of the railway works have been so greatly facilitated, was intended to have been effected last week, but, from some unaccountable cause, the circuit of one of the voltaic batteries was prematurely completed, discharging a portion of the mines, and leaving the rest unsprung. In this blast 3,600lb. of gunpowder were to have been exploded. This was divided into twenty-eight charges, varying from 28lb. to 900lb. each, and placed upon two platforms, 100 feet apart; the upper having twelve and the lower sixteen charges, the whole of which were intended to have been simultaneously ignited. It is impossible to account for the partial and premature ignition which took place. So, however, it was; some of the mines first exploded, and Mr. Hodges, finding that to be the case, completed the circuit of the whole of the batteries, by which the twelve mines on the upper platform were discharged. Upon examination it was found that the explosion had disarranged the whole of the wires connected with the lower mines, and prevented their being discharged until the next day. The result, however, appears to have been the same, and to have satisfied the engineers.

Railways.—The *Journal des Chemins de Fer* says—"An inventor announces that he has found a composition which will reduce to a mere trifle the price of rails for railroads. He replaces the iron by a combination of Kaolin clay (that used for making pottery and china) with a certain metallic substance, which gives a body so hard as to wear out iron, without being injured by it in turn. Two hundred pounds of this substance will cost less than 12*s.*, and would furnish two and a half mètres of rail. The Kaolin clay is abundant in France, and the valley of the Somme contains immense quantities of it."

Coins.—A letter from Wisby (the island commonly known as Gottland, in the Baltic, on the coast of and belonging to Sweden,) mentions that "On the 1st of this month a countryman of Rohne, while ploughing on the side of a hill, found an oval copper vessel, containing above 3,350 silver coins, and fragments of different sizes. About 380 of these coins are Anglo-Saxon, Danish, and Norwegian, of Kings Ethelred, Canute, Harold, Hardicanute, Edward, and Swen Erickson. The others are German, chiefly of the cities of Cologne, Magdeburg, Maine, Strasburg, Augsburg, &c. They are all of the 10th and 11th centuries, and the whole appear to have been buried in the ground towards the end of the 11th century. There are only two cafes (Arabian coins) among them. Two other peasants have found a coin and a clasp."

A Volcano.—According to letters from Ancona, a volcano appeared last month in the rocky island of Melada, situated in the Adriatic, near Ragusa. On the night of the 14th the crew of a Roman vessel saw lava issue from the centre of the island, and flow over an extent of half a mile. The night after seven distinct craters were seen to send forth darkish inflamed matters.

Algiers.—The *Moniteur Algérien* announces the discovery at Orléanville, in preparing the foundations for some new buildings, of the ruins of an old Christian church. On the porch of the edifice was found an inscription in Latin, of which the following is a translation:—"Here reposes our father Reparatus, Bishop, of sacred memory, who for eight years and eleven months performed the sacerdotal functions, and who has passed before us in peace, the 11th day of the Calends of August, in the 436th year of the birth of Jesus Christ.

To Correspondents.—H. J. F.—Moussoul—W. C.—received.

H. E. S. Our report was copied from the official record, and cannot therefore be altered.

Erratum.—The painter engaged in commemorating the interview between our Queen and the King of the French (*ante*, p. 907, col. 2.), was last week called M. Paul instead of M. Paul *Delaroche*.

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Terms.—Same as Class No. 27.

CLASS No. 26, for WORKMEN ONLY, commenced on Tuesday, October 17th, at a Quarter before Eight o'clock, and meets on Tuesday and Friday Evenings.

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The few copies of this work intended for review, were sent out by myself in consequence of the absence of the Editor on H.M. service; and I declare that no copy was sent to the *Weekly Dispatch*. A review of the work, however, appeared in that paper on the 15th instant.—All the extracts which the reviewer gives, had before appeared in the *Athenæum*; and the name of the Author, which is introduced six times, is in every instance mis-spelt! It is my conviction, therefore, that the writer had never seen the volume—and I denounce the article in question as a piece of literary imposture.

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LONDON, SATURDAY, OCTOBER 21, 1843.

REVIEWS

Extracts from the Presbytery Book of Strathbogie, A. D. 1631 to A. D. 1654. Printed for the Spalding Club.

RECENT circumstances have given the presbytery of Strathbogie a factitious interest, else it is probable that the Spalding Club would have hesitated in publishing, as the first of the promised series of historical illustrations, the records of a locality situate on the verge of the Highlands, during a period of semibarbarism and fanaticism. Few men who love their fellows, and feel interested in their social advancement, can read this record without indignation and shame;—indignation at the tyranny which, under the name of religion, watched board and bed, violated the sanctity of the chamber, commanded the laws of hospitality to be broken, and the ties of social intercourse to be disregarded;—and shame that such a system should find vindicators in the nineteenth century. Calvin's memorable injunction that all should keep a watch upon each, seems to have been improved by his Scottish disciples into all being spies upon each; the malicious scandal of private gossip was invested with legislative and executive authority; and envy, hatred, and malice, were raised to the rank of social virtues. Poor Castalio complained that the iron rule of the presbytery of Geneva made him sometimes wish for the restoration of the milder reign of the papacy; Turkish despotism itself would have been a desirable exchange for the tyranny exercised by the presbytery of Strathbogie.

It would be unfair to charge the members of the presbytery individually, or presbyterianism itself as a system, with all the criminality and folly recorded in this volume. Sectarianism had suddenly become an establishment, and the rules applied to the government of a narrow sect were at once extended to a large community. Now it is the very essence of sectarianism, to elevate discipline above doctrine, and to set conventional rules of conduct above moral principle. This was the error for which the author of Christianity reprobated the Pharisees and the other Jewish sects of his day, and this is precisely the error into which Christian Pharisees, that is, separatists, have a tendency to fall. But in Scotland there was an additional source of perversity; the Reformation there was the work of the people; it was a revolt, not merely against pontific pride, but also against courtly depravity and aristocratic oppression.

Whether Knox and his associates would have devised for themselves a presbyterian system of government if they had not learnt it from Calvin in Geneva, may be fairly questioned, but there can be no doubt that the great Scottish Reformer would naturally have exerted himself to give any church which he founded a republican constitution. In all the transactions between him and the nobles who took an active part in effecting the triumph of the Scottish Reformation, it is evident that he had no confidence in the lords of the congregation, and that he was secretly distrusted by them in turn. He knew that many of them were actuated by mercenary motives, by hopes of sharing in ecclesiastical plunder, and the confiscations of church lands; they dreaded his determination to secure all the wealth and power which had been wrested from the Romish church, as an endowment for the Scottish kirk. Knox yielded to them on the question of property, and they gratified him by the establishment of presbyteries, not foreseeing that they were thus setting up republican inquisitions in every district, which were not likely to harmonize long with feudal institutions.

The form of process adopted by the presbytery of Strathbogie was sufficiently inquisitorial. Thus we find Mr. Robert Gordon called upon to answer on oath to a charge of favouring popery, without being informed of the nature of the evidence against him, which indeed appears to have been mere hearsay and vague suspicion:—

"The said daye, compeared Robert Gordoune of Cowdraine, and confessed he had not communicated in the church of Gartlye these four yeeres bygone, neither resorted to the church for hearing of the word. And being requyred to purge himself, by his oathe, of the receipt of preists, receiving of the sacrament from them, and in particular, from Mr. Thomas Blackhall, Mr. Johne Smyth, Father Crystie, Mr. Thomas Abernethye, Father Robisone, and that conforme to an act of councell produced and red in his audience, he refused to give his oath, alledging that he was not holden to doe the same, becaus that act was but an act of councell, and not ane act of Parliament. And the brethren replyeing that that act of counsell was relative to ane act of Parliament, he refusit absolutelie to purge himself by his oath. And the said Robert Gordoune being demaunded whether he was present or not at the baptisme of Alexander Gordoune of Carneburro his chylde, which was baptised be a preist, and being posed theranent by his oath, he refused to purge himself by his oath. The brethren ordained the said Robert to make his repentance publikelie, in the kirk of Gartlie, and to pay 20s. for every Sabbaths absence from the church, and to paye 20 libs. for everie yeeres not communicating."

The presbytery of Strathbogie, like that of Geneva, usurped the functions of the civil magistrate, and we find cases of common assault brought under ecclesiastical jurisdiction:—

"Compeired James Mill and Issobell Duncan, his spous, parochiners of Abercherdour, compleaning wpon Walter Chalmer in Kairnehill ther, that he hade abused the said Jannat Duncan, on the Sabbath day, and hade stricken her to the effusione of her blood. The said Walter Chalmer being present, confessit that he stracke her, and his reason was, that the said James Mill and Issobell Duncan wer both his servantis, and, being drunk, hade made a pley in his house, and could not gett them rid untill the tyme that he was forced efter that maner to separate them; and that they hade abused him with wordis, and hade rent his cloathes. Alvayes the brethren present thocht him to be ane rogh ridder, and ordayned him, for the brack of the Sabboth, to mak his repentance, and pey four merkis penalty."

In the days of Charles II., when the Duke of Buckingham proposed that the importation of Irish cattle should be deemed a misdemeanour and a nuisance, the earl of Clarendon moved, as an amendment, that it should be considered adultery. But the presbytery of Strathbogie had anticipated the noble lord, for on the 17th of August, 1642, they ordained that all who "bleached cloth on Sunday should be censured as fornicators!" From a subsequent entry it appears that the penalty thus inourred was a fine of 60*l.* (Scottish), and a penance of standing in sackcloth seven Sundays at the foot of the pulpit. Dogberry's assertion that the false accusation of the Lady Helen was "flat burglary," did not involve a greater confusion of terms than the following entry:—

"James Vatt in Bucharne, being summondit *pro* 3o. for his disobedience to the session of Gairtlie, in not satisfieing for his going in pilgrimage to vallis and chappellis, for not hearing the vord nor communicating, called, compeired not. Ordained to pay eight merkis, and satisfie as an adulterer."

The suspected popery of the Lady Fendraucht appears to have given considerable trouble to the presbytery, and page after page is filled with accounts of her refusal to attend the kirk, her evasive excuses, and her suspected conferences with priests. It is easy to conjecture what trouble a belief in the existence of popery within their own district, must have given to men who assigned as their main reason for signing the covenant, that Charles I. had recognized Irish papists as his Roman Catholic subjects. The tale of Lady Fendraucht's persecutions is of unmanageable length, and we gladly avail ourselves of any excuse for escaping from such a record of bigotry.

As might have been expected, the cases of sorcery and witchcraft are very numerous; we shall note a few that tend to illustrate popular superstitions. The following relates to a custom, traces of which are to be found in most mountain-districts, both of Europe and Asia. A piece of ground is left untilled for the use of the devil, who is further conciliated by his having his reserved portion honoured with the name of "the Good-man's plot" or "the Good-man's croft":—

"Compeired William Seifvright and George Stronach, in Glas, and being accused of sorcerie, in alloting and giuing over some land to the old goodman (as they call it), denyed the same; and, becaus it vas so alledgit, they promised to manure said land."

We find next an instance of Druidical lustration by fire, traces of which may be still found among the Scottish Highlands, and in the remote parts of Wales and Scotland. It was necessary that the neid-fyre should be produced by the friction of two pieces of wood:—

"Compeired Johne Cow, and being accused for saying he had Mr. Robert Watsone his warrand for going to raise neidfyre in Grange, confessed he vent to the said Mr. Robert, and told him that he vas advysed to cure his goodis after that maner, and so desyred him to goe and sie quhat vas done ther, or if he vold not goe himself, send his sone vith him, quhilk the said Mr. Robert refused to doe, but said to him, if he vent, tak honest men vith him to see quhat vas done. This being layed to the said Mr. Robert Watsone his charge, denyed all this alledgance, but on the contrair told him, if he vsed such practices the curse of God vold follow thervpon, and told him that vas ane Highland practise, and censured alreadie be the Assemblie.

There are several long examinations of old women for curing diseases, giving charms for cattle and threatening evil to persons who had given them any cause of offence; but none of them possess the same interest as the cases which the editor has extracted from the records of contemporary Presbytery. Here is a portion of the evidence on which an unfortunate woman named Isabel Haldane, was burned at the stake as a sorceress:

"May 19, 1623. Compeared Stephen Ray in Muirton, and deponed, that three years since, Isabell Haldane having stolen some bear forth the hall of Balhousie, he followed her and brought her back again. She clapped him on the shoulder saying, 'Go thy way, thou shalt not win thyself a bannock for year and day,' and as she threatened so it came to pass, for he dwyned and was heavily diseased. The said Isabell confesses the away taking of the bear, and the disease of the man, but affirms that she only said, 'He that delivered me from the fairy folk shall take amendis of thee.' The said day, she confessed that she made three several cakes, every one of them being made of nine curns of meal, which had been gotten from nine women that were married maidens. She made a hole in the crown of every one of them, and put a bairn through every cake three times, in the name of the Father, Son, and Holy Ghost. There were women present who put the said bairns thrice backward through every cake, using the same words. The said Isabell confessed that she went silent to the well of Ruthven, and returned silent, bringing water from thence to wash John Gows bairn. When she took the water from the well, she left a part of the bairns sark at it, which she took with her to that effect. When she came home again she washed the bairn with the water. She confessed that she had done in like manner to John Gowerys bairn. May 27. The said Isabell confessed that she had given drinks to cure bairns. Among the rest that David Morrices wife came to her and asked thrice help to

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her bairn, for God's sake, because it was a shargie. She sent forth her son for fairy leaves, whereof she directed the bairns mother to make a drink. But the bairns mother deponed, that the said Isabell Haldane came to her house unrequired, and saw the bairn, and said it was a shargie taken away. She thereupon took in hand to cure it, and to that effect gave the bairn a drink, but shortly after the receipt of the drink, the bairn died."

The superstition of the cake through which the children were passed, continues to exist under various forms in many parts of Britain, but is not so prevalent as that of bringing water in silence from a sacred well to a diseased person or animal, and leaving part of the patient's dress, or the halter of the cattle suspended to a bush near the well. In Scotland, Ireland, and Wales, there are still many such wells, though they have lost somewhat of their influence—and the bushes around those in Ireland often bear more rags than leaves. The substitution of a "shargie" or "fairy" for a promising child is common both to the Celtic and Teutonic races; it is still an article of popular belief in Norway and Lapland, and has not quite disappeared from Wales and Ireland.

The illustrations of manners in this volume present a picture of strange barbarism; we have several inquiries by the presbytery into cases of murder and homicide, which seem to have escaped the cognizance of the regular courts of justice; and we find one man brought to trial for having "bound Jane Davidson to a post, and bridled her to the great effusion of blood," and in the course of the examination it comes out that this ruffian had been previously guilty of two murders, and was in the constant habit of "bridling" his wife. Far the most numerous class of entries, however, relate to inquiries into female frailty, which were pursued with a grossness and indelicacy that forbid extract or description. There are, however, sufficient indications that "the stool of repentance" was a prolific source of child-murder and continuous profligacy.

There are eight records of the admission of ministers to benefices in these extracts, and they all show that the question of presentation which has given such notoriety to Strathbogie in the present day, produced equal perplexity in the seventeenth century. In these long and complicated proceedings, it is curious to see how carefully the patrons on one side and the patrons on the other avoided bringing their inconsistent claims into direct issue. Wherever there was a near chance of collision, the dispute was at once compromised, but generally at the expense of the patron.

So far as we can gather from the editor's very guarded preface, he seems to hope that these extracts will show the danger of intrusting uncontrolled power to the presbyteries; and he is so far successful, that there is not in these extracts a single instance of power exercised under the name of discipline, which is not more or less directly an abuse of authority.

Strife and Peace; or, Scenes in Norway. By Frederika Bremer. Translated from the Swedish. Smith.

The charm of Frederika Bremer's writings increases the more we read of them. She does not belong to the class of those who, after one perfect work, or a single lucky hit, become exhausted. There is not one of her novels hitherto "done into English," which does not possess some cardinal fault, in plot or in incident, if tried by "the principle of the pyramid." Nevertheless, as our acquaintance with the series advances, so also does our admiration of the variety of character which the authoress commands. We have now *Ma chère Mère* and her daughters-in-law: in 'The Home,' the mother, the sensible Louise and the experimental Petræa: in 'The President's Daughters,' that pearl of governesses, Mademoiselle Rönnquist, her pupils Edla and Nina, and Miss Greta—all delicately touched, and belonging to the same order of society, yet all as different as the real personages of our acquaintance. Here, in a shorter story—'Strife and Peace,' we are introduced to another female character, as clearly conceived as any of the above, though less interesting, perhaps, than some of them; our new friend (for who does not make friends with "beings of the mind"?) being nothing less humble than the servant in a Norwegian family.

"Service" in the far north, however, must mean a far different condition of life from that to which our Martha Pennys and Mistress Dolly Duttons belong. There, where climate is inclement, and Nature wild, and manners primitive, the distinctions between housekeeper and humble companion appear to be little more than nominal; and the faithful domestic occupies his respectable place as family friend. We do not, however, advert to this state of mutual relations to raise Susanna, the heroine, in the reader's estimation. For the sympathies of some, she will always be too low, in consequence of her position: for others, high enough, in right of her humanity. She does not possess Pamela's second-hand graces and morality, to humble her into becoming a fine lady; nor Susan Hopley's preternatural cleverness, to discover more than lawyers, police officers, proctors, and university scholars are able to find out. Placed in only one emergency, she displays no more sublime attributes than bodily strength and courage. Wherein, then, lies the charm, for those who do not subscribe to Hazlitt's openly expressed predilection for heroines of a class in which intellect must be dwarfed and elegance out of place? In the truth, tenderness, and sincerity of her nature; in that perfect propriety which—to agree with Horace Walpole—is the most attractive of graces; and in a touch of temper which, like the bitter of the Seville orange, only enhances the richness of the sweeter particles of the fruit. Susanna is a stout partizan: born a Swede, in defiance of a saucy Norwegian steward, she stands up for the superior credit of her own country, with a delightful contempt of reason, only equalled by his. The two, it is needless to tell the far-sighted, quarrel into matrimony. To complete the account of Susanna's position, it is but needful to add, that her mistress is a melancholy widow-lady, bowed down by the burden of domestic calamity, in which the suspicion of crime on the part of her late husband has a large share. Enough is told to explain the following scene, which we give because it exhibits "life in Norway" under one of its most pleasing aspects:—

"Susanna had a great deal to do in Christmas week, and was often kept up very late at night, partly by her household occupations, and partly by some Christmas gifts which she was preparing, in the hope of occasioning some pleasant little surprises. And this was perhaps the reason, that the morning of the day before Christmas she overslept herself. She was awakened by the loud singing of a bird under her window, and her conscience reproached her, that, in the cares of the preceding day, she had forgotten the birds, for whom she used to throw grains of corn and crumbs of bread upon the snow; and now they had come to remind her of it. Ah, were all such admonitions like the song of birds! With sincere regret for her forgetfulness, Susanna hastened to dress, and to draw aside the window-curtain. But see—before her window stood a tall, slender fir-tree, on whose green top, cut into the form of a wreath, stood a large bunch of golden oat sheaves, and round it fluttered, pecking and chirping, a host of sparrows and bulfinches. Susanna blushed, and thought, 'Harold.' The servants of the house laughingly answered to Susanna's questions about the fir-tree, that it was indeed the steward who had planted it. But the steward himself pretended to know nothing of the matter—was very much surprised by the sight of the tree with the oaten tuft, and could not imagine how it came there. 'It must,' said he, 'have sprung up of itself in the night, and this can only proceed from the strength of the excellent Norwegian soil—every bit of it is pulverized primary rock. Only such a soil could bring forth such wonders.' In the forenoon Harold went with Susanna to the farmyard, where, with her own hands, she distributed oats to the cows, bread to the sheep, and to the poultry corn, in fullest measure. In the community of the chickens a great variety of character might be observed. Some seized greedily upon the corn, while they drove the rest forcibly back; others remained at a modest distance, and picked up contentedly the grains that fortune sent them. Some of them seemed more anxious to provide for others than for themselves. Of this noble nature was a young cock, with a high crest and brilliant plumage, and of a peculiarly proud and lofty bearing; he yielded his share to the hens, hardly reserving to himself a single grain of corn, but looking down with an air of majesty upon the crowd that pecked and cackled at his feet. On account of this noble behaviour, Susanna had called him the Knight, and this name he always retained. Among the geese she saw with vexation that the poor grey was still more oppressed than ever by his white tyrant. Harold proposed to have the grey goose killed, but Susanna insisted warmly, that if either of the rivals were to be sacrificed, it should be the white one. In a house where there are no children, where neither family nor friends assemble, where the mistress of the mansion sits in darkness with her sorrow, can Christmas-eve bring but little joy. But Susanna had made her preparations to diffuse happiness. She had rejoiced in this thought the whole week through, in the midst of her many occupations; and the more, that her life would have been gloomy indeed, if the hope of giving pleasure to some one had not always glimmered, like a little star, over her path. Larina, Karina, and Petro were this day to taste the fruits of Susanna's night-watching; and when the evening came, and Susanna had spread the Christmas table, and had seen it set out with lutfisk,* roast meats, chickens, plates of butter, tarts, and apples, and lighted with many candles; when the people of the farm assembled round the table with eyes that glistened with delight and appetite; when the oldest of the company began a song of thanksgiving, and all the others joined in it with folded hands and solemn voice; then did Susanna feel that she was no longer in a strange land. She joined in their song, and seated herself at the table, a cheerful, hospitable hostess; animated the strong to the performance of prodigies, and placed the most delicate dishes before the weak and timid. Fru Astrid had told Susanna she wished this evening to remain alone in her room, and would take only a glass of milk. But Susanna was resolved to surprise her into pleasure, and to this end had laid a little plot against her peace. At the time when the glass of milk was to be carried to her, a beautiful boy, dressed to represent Susanna's idea of an angel, and with a crown of light upon his head, was to enter her door softly and beckon her forth. The lady could not surely resist so beautiful a messenger, and he was to conduct her to the principal room, where, in a grove of fir-trees, a table was to be spread with the choicest productions of Susanna's skill; and behind the fir-trees the people of the house were to be assembled, and sing, to the well known melody of the country, a song in praise of their lady, and full of good wishes for her future happiness. Harold, to whom Susanna had communicated her plan, shook his head doubtfully at first, but afterwards agreed to it, and even lent his aid in its execution, by procuring the fir-trees and assisting at the toilet of the angel. Susanna was delighted with her beautiful little messenger, and followed him softly, as, with some anxiety for his head and his brilliant crown, he tripped lightly towards Fru Astrid's apartment. Harold opened the door softly for the boy. Within, they saw the lady seated in an armchair, her head bent down upon her hands. The

"* Codfish, which has been soaked in lye for several weeks. This is a common Christmas dish in Norway and Sweden."

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lamp upon the table threw a dull light upon her mourning dress. Roused by the opening of the door, she looked up, and gazed with a wild look upon the apparition. Then she rose hastily, pressed her hands upon her breast, uttered a faint cry of terror, and sank lifeless to the ground. Susanna pushed her angel hastily aside, and rushed to her lady, raised her in her arms, with a feeling of indescribable anguish, and bore her to the bed. Harold, on his part, occupied himself with the poor angel, whose crown having lost its balance, the hot tallow was streaming over his forehead and cheeks, while he uttered the most piteous cries. Susanna soon succeeded in bringing her lady back to life; but for some time her senses seemed bewildered, and she uttered confused and disconnected sentences, among which Susanna could only distinguish the words, 'apparition—unhappy child—dead.' Susanna inferred that her pretended angel had terrified her, and cried out in a voice broken by sobs, 'Ah! it was only John Guttormsen's little son, whom I had dressed up as an angel, to give you pleasure.' Susanna saw now but too well how unfortunate this idea had been; but Fru Astrid listened with eager interest to Susanna's explanation of the appearance which had thus shaken her. At last her convulsive state yielded to a flood of tears. Susanna, beside herself with grief, that, instead of joy, she had been the cause of sorrow to her lady, kissed, weeping, her dress, her hands, her feet, with earnest entreaties for forgiveness. Fru Astrid answered in a gentle but reproving tone, 'You meant it well, Susanna; you could not know what sorrow you would cause me. But never think again—never attempt again to give me pleasure; I can never more be cheerful—never more be happy; a stone lies at my breast that can never be lifted from it till the stone is placed over my grave. But go now, Susanna, I must be alone—I shall soon be well again.' Susanna begged that she might bring her a glass of milk, and Lady Astrid consented; but when she had brought it she must again depart—her heart full of sorrow. When she rejoined Harold, she poured out to him all her grief for the unfortunate issue of her project, and described to him the violent agitation, and repeated the gloomy, despairing words of the Oefwerstinna. Harold became pale and thoughtful, and seeing this, Susanna was still more depressed. She had yet another little mine of pleasure still unsprung, and from its explosion she had promised herself great delight; but now this too failed of its effect. It is true, Harold laughed, when he drew the waistcoat from the loaf of wheaten bread; it is true, he thanked Susanna, and pressed her hand, but he had plainly so little pleasure in his Christmas gift, his thoughts were so evidently occupied with something else, that every gleam of Christmas joy now vanished for Susanna. As she sat alone at her window, and saw light streaming from every cottage in the valley; when she thought of the happy family groups within, old people, children, brothers and sisters, friends, all assembled round the Christmas hearth, then she felt painfully that she was alone in a strange land; and when she remembered how happy she used to make her Hulda on this evening—how well all her little plots to give pleasure had then succeeded—she drew forth a handkerchief which had once covered the neck of that dear sister, and covered it with hot tears and kisses. She passed a great portion of the night on the threshold of her lady's door, while she listened anxiously to the unceasing footsteps within. But though she heard many deep-drawn sighs, Susanna heard no expression of pain which could justify her in intruding upon the solitude of her lady."

Further on, the reader will find a journey among the savage scenery of Norway strikingly described. Fragments of ancient legend and superstition are also happily interwoven; in one, the Aasgaardsreja (a poetical explanation of the sudden whirlwind which vexes all mountainous districts) we find a reproduction of the Peninsular superstition of the *Estadéa*, which, it will be recollected, terrified Mr. Borrow's half-witted guide, on the road to Finisterra. Such coincidences are interesting to fancy, as well as valuable to the student of popular literature. For the steps by which "Peace" succeeds to "Strife," we must refer the reader to the book. It is a reprint of an American translation from the Swedish, and appears to us neatly executed.

Memoirs of the Life, Writings, and Mechanical Inventions of Edward Cartwright, D.D. F.R.S.

[Second Notice.]

We have already followed the subject of this memoir through his various capacities of poet, physician, parson, power-loom patentee, and calico-manufacturer. We have found him as a poet popular and distinguished—the praised of Scott and Dugald Stewart, and the friend of Crabbe; as the physician of his parish, effecting its cure in a double capacity, saving body and soul; the discoverer of a specific for putrid fever in its last stage, and recorded, as a discoverer, in the annals of legitimate medicine. Next we find him as a mechanic, entering for the first time on the study of mechanism, and conquering its greatest difficulties. A distinguished astronomer on the Continent, himself a discoverer, once mentioned to us this curious fact, that whenever he wished to learn any subject which was new to him, he set about ascertaining what formed the most difficult problem still unachieved in that department of science or of art; and attacking at once that problem, and keeping to it until he solved it, he found that he more speedily and effectually mastered the whole subject than by any other method of study. This seems to have been Cartwright's method, or want of method. But it is the method only for powerful and original minds; and Cartwright has established his claim to that character, having learnt mechanics by attacking at once, while ignorant of the very principles of mechanics, the very highest problem presented to him—the invention of a steam weaver—the creation of the first of a race of workers that now number hundreds of thousands, and extend through every civilized country. We find him as a manufacturer successful in the production of fine and sound fabrics of cotton cloth, by machinery alone. In short, we find him successful always where success depended on the powers of a great and original mind: we find him conquering all the difficulties of matter; its inertia becoming energetic, its rigidity plastic, and its gravity intelligent under the influence of his spirit. But the prejudice, the ignorance, the selfishness, the pride of men—these know him not, acknowledge him not, honour him not. We left him neglected, disgusted—in short, ruined. But with the nobleness of a true soul he is not conquered. It is not for its rewards that he does the work of an inventor and a patriot. He works because it is *his* work, and *ought* to be done. Here is a list of his labours accomplished in mechanical invention:—

1.	A Machine for Weaving . . .	1785
2.	Improvements in the same . .	1786
3.	Further Improvements . . .	1787
4.	Further Improvements . . .	1788
5.	A Wool-Combing Machine . .	1789
6.	Improvements in the same . .	1790
7.	Machine for Manufacturing Ropes	1792
8.	Steam-Engine	1797
9.	Improvements in Steam-Engine .	1801

Nearly the whole of these were working machines; not schemes, notions, ideas, designs, plausible and impracticable, as many of the patents of the present day, with which the monthly list teems; but the working engines which worked then and since, and took a place permanent or preparatory in the actualities of industry. His mechanism well deserves study: it is characterized by originality, by simplicity, by elegance, by variety of resource, and profusion of invention—in short, by the results of genius. We have told of his disappointments, and the spirit in which he bore them. Before proceeding to trace his career through its other cycles, we present the following sketch of our hero the inventor, painted by our hero the poet, at this disastrous moment—a man worthy of imitation:—

Sonnet.

With sails expanding to the gales of hope,
My venturous bark pursued her leading star;
Hers was a voyage of no common scope,
A voyage of discovery, distant far!
To bright *Invention's* intellectual clime,
In search of *useful arts*, 'twas mine to roam.
I reached the object of my views sublime,
And, richly freighted, bore my cargo home:
My friends expectant fill the crowded strand.
But ere I gain the shore what storms arise,
My vessel founders e'en in sight of land,
And now a wreck upon the beach she lies!
With firm, unshaken mind that wreck I see,
"Nor think the doom of man should be reversed for me."

We now proceed, as we promised, to give some further extracts illustrative of the works of "the universal Cartwright":—

Cartwright a Wool-Comber—the inventor of Big Ben.—"Mr. Cartwright, though he had accomplished one great object of his wishes in contriving a loom that should be worked by machinery, was not disposed to stop short in a career that seemed to him so promising of success. His next invention—a machine for combing long wool—may be considered as even more original than the former. In the instance of the loom, he had a machine prepared to his hands that was already capable, in one way, of performing the work required of it, and the merit of his discovery consisted in applying a new power in order to produce to a much greater extent motion that had hitherto been only produced by hand; but between the very simple act of combing wool by hand and the process of combing it by means of a complicated machine, that should perform the work of twenty men, there seemed to have been no intermediate gradation—no introduction, as it were, to a more improved method, by any addition to the instrument in common use, and which is as inartificial as it might have been in the days of Bishop Blaize.* It is not precisely known when Mr. Cartwright first attempted a machine for combing wool. His earliest patent relative to that invention is dated the 22nd of August, 1789. The contrivance therein specified is altogether different from that of his later machine, and consisted of a cylinder armed with rows of teeth, which is made to revolve in such a manner as that its teeth may catch and clear out the wool contained in the teeth of the fixed and upright comb. But this imperfect method was, not long afterwards, superseded by the contrivance of a circular horizontal comb-table, for which a patent was obtained the 27th of April, 1790. In this apparatus the teeth of the horizontal table are set vertically, but with a slight inclination towards the centre, and are supplied with wool by means of a circular lasher. Motion is communicated to the different parts of the machine in a very ingenious manner; but the complicated nature of the circular lasher appears liable to objection, and renders it far inferior in effect as well as in simplicity to the subsequent contrivance of the crank-lasher. For this eminent improvement Mr. Cartwright took out another patent, bearing date the 11th of December, 1790; including, also, an alteration in the teeth of the comb-table, which are here set horizontally, and pointing towards the centre. This patent also contains the description of a simple and ingenious apparatus for washing the wool, previously to its being combed. His fourth patent, which is believed to contain his final improvements relative to this branch of manufactures, is dated the 25th of May, 1792. Mr. Cartwright having thus completed his machine for combing wool, the novelty and ingenuity of the contrivance attracted the attention of men of science and distinction, as well as of persons connected with the manufacturing classes. Several of the latter began now to consider this invention, from its prodigious saving of labour, likely to become no less advantageous than that of the loom; and notwithstanding the vast expenses he had incurred in taking out patents both in England and Scotland, and, above all, in bringing his machinery to perfection, there now seemed every rational prospect of ample remuneration, from the acknowledged excellence of the inventions. Such,

* A bishop of Sebaste, in Asia Minor, in the third century, and the patron saint of wool-combers.

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indeed, was the encouragement he had met with from those who were supposed to be best acquainted with the state of our manufactures at that time, that several of his friends and immediate connexions were induced to enter into speculations, of which his new discoveries were to form the basis."

Cartwright—Inventor of the Pistons of the Modern Steam-Engine.—This invention is a very important and permanent improvement in the steam-engine, and is valuable in its application to steam navigation, especially Transatlantic, where its use is now universal. An elementary acquaintance with the principle of action of the steam-engine, such as most persons possess, will suffice for the comprehension of this invention, and the appreciation of its value. The chief moving part of the steam-engine is its piston, which receives directly from the pressure of the steam the motion which is afterwards given out in useful work. This piston is simply a round disc of metal, which forms a moveable division in the steam chamber or cylinder. The steam being admitted at one end of this cylindrical chamber, fills that division, and pushes the moveable division or piston with force to the other end of the chamber, after which the steam is let out again into the condenser, where it is consumed or reduced back into water; then a second supply of steam from the boiler is admitted at the further end of the cylinder, where the piston remains, and entering beyond it, pushes it forcibly back to the former extremity from which it originally set out; and thus, by a repetition of efforts, the piston is moved alternately and with rapidity from one end of the cylindrical chamber to the other, and by means of an iron rod connected with other machinery, gives out power in a useful manner. But for the perfection of this operation, a certain provision is necessary, called *packing the piston*. We have already seen that the piston is a partition dividing the cylinder into two chambers, the one containing steam while the other is empty. Now, in the early days of the steam-engine, it was a matter of great difficulty to construct this partition or piston in such a way that it should move with ease along the cylinder, and still preserve a tight or close joint along the surface of the cylinder, so that, while moving, the steam should not escape at the edge of the piston without compelling it to move along its course. To accomplish this, many devices were tried: thongs of leather, that should be pliable and smooth, but stiff and steam-tight, were fixed round the edge of the piston, just as sand-bags are round the edges of doors, to keep out currents of air; but these were soon reduced to a soft pulp, by the heat of the steam. Rope lubricated with tallow was substituted, and, finally, a belt of hemp, plaited so as to give it closeness and elasticity, was laid round in a groove on the edge of the piston, and being lubricated with tallow, effectually accomplished the object, and lasted for a considerable time. The duration of the hempen packing was, however, by no means so long as the exigencies of modern steam navigation require. It also demands frequent adjustment, and would be a source of much inconvenience. But the ingenuity of Dr. Cartwright supplied a method which leaves nothing to be desired. He conceived and executed a mechanism by which rings of metal should acquire all the plasticity, softness, and smoothness of a cushion, with the same durability as the other solid parts of the steam-engine. By combining together springs, wedges, and polished metallic rings, he contrived that the piston should perfectly adapt itself to the inevitable inequalities of the cylinder, and move along from one end to the other air and steam tight, and adapt itself with such precision to the wearing of the cylinders by time, that by its very use it should become better instead of worse in fitness for use. Such is the metallic piston of the modern steam-engine—the invention of Dr. Cartwright.

Cartwright—Inventor of a simplified Steam Engine, with Surface Condensation.—"His first patent for a steam-engine was obtained in 1797. A description of this engine, accompanied with a beautiful engraving, forms the first number of that excellent work, the 'Philosophical Magazine,' edited by the late Mr. Tilloch, and first published in June 1798, and a further account of this invention is introduced in the 'Descriptive History of the Steam-Engine,' by Mr. Steuart, who bears a most liberal testimony to its ingenuity. An extract from the former of these works will explain the principles upon which Mr. Cartwright proposed to remedy the defects to which the most improved engine was subject. 'These defects, as every one knows, are an imperfect vacuum, much friction and complicated construction of parts, liable, without great care and attention, to be frequently out of order. It is to these points Mr. Cartwright has immediately, and we may add successfully, directed his attention. His first object seems to have been to obtain, as nearly as may be, an absolute vacuum, which, in consequence of the elastic vapour that separates from water injected in the usual mode of condensation, no one in the least conversant with the philosophy of the steam-engine need be told is impossible. The condensation in his engine is performed by the application of cold to the external surface of the vessel containing the steam. Mr. Cartwright is not, however, the first who tried this method; the same has been attempted by several, but with so little success, that one of our first engineers in this line has been heard to give it as his opinion, that were a pipe to be laid across the Thames the condensation would not be quick enough to work a steam-engine with its full effect. The manner in which Mr. Cartwright manages this business is, by admitting the steam between two metal cylinders, lying one within the other, and having cold water flowing through the inner one and inclosing the outer one. By these means a very thin body of steam is exposed to the greatest possible surface. But this is not all: by means of a valve in the piston, there is a constant communication at all times between the condenser and the cylinder, either above or below the piston, so that whether it ascends or descends, the condensation is always taking place. Mr. Cartwright has been equally attentive in simplifying all the other parts of the engine, his engine having only two valves, and these are as nearly self-acting as may be. But what will probably be esteemed one of the most important circumstances attending these improvements, is the opportunity they afford of substituting ardent spirit, either wholly or in part, in the place of water for working the engine. For as the fluid with which it is worked is made to circulate through the engine without mixture or diminution, the using alcohol, after the first supply, can be attended with little or no expense; on the contrary, the advantage will be great, probably equal to the saving of half the fuel. When, indeed, the engine is applied, as Mr. Cartwright occasionally proposes, both as a mechanical power and as a still at the same time, the whole fuel will be saved. A further advantage of this invention, is its applicability to purposes requiring only a small power, and for which any other engine would be too complicated and expensive.'—See *Philosophical Magazine*, June, 1798. Mr. Steuart observes, that the details of this engine 'are constructed with uncommon ingenuity, and that the whole apparatus may be considered more simple and efficient than any other combination which had been proposed of the parts of the condensing engine.' He concludes a very clear and interesting explanation of its construction by further observing, 'that the machine, from its refined simplicity, appears excellently adapted as a first mover on a small scale. It has never, however, had a fair trial. The objections which were urged against the condensing vessels, at the time of the invention, have always appeared to us more specious than solid.'"

Although we do not entirely subscribe to all these eulogies of this kind of engine, we nevertheless concede to the invention the merits of originality, elegance, and simplicity.

Cartwright triumphant—Merit rewarded.—The progress of truth is somewhat slow—but it is sure—else were this world of ours too much a fiction to be endured; truth and right are in the end realities, though little else be real or enduring. When Cartwright least thought it, and most wanted it, his good deeds found him out, and he was rewarded, aye, and by a government in these lands and in the present century. His declining years were sustained and his retirement soothed by a parliamentary grant of 10,000*l.*, in compensation of the losses he had sustained by the introduction of inventions which had so highly benefited his country. But we will not anticipate the interest of the following details of a revolution in mechanical industry, which is an important element in our present social and mercantile position:—

"It has been already stated, that Dr. Cartwright, even during the existence of his patent-right, had retained but little expectation of deriving any pecuniary advantage from his invention of weaving; and when his latest patent had been several years expired, the prospect of remuneration appeared entirely hopeless. He might be aware that his loom was coming into use, but he had now so little communication with the manufacturing districts, that he could form no idea of the extent to which it was adopted. Weaving by machinery was, however, beginning to make considerable progress, and was even then preparing for him the only compensation that he ever received for years of anxiety and great pecuniary loss. This progress was connected with the circumstances of the times, by which an extraordinary impulse had been given to the British manufactures in general, and which rendered the beginning of the present century a far more favourable period for the introduction of machine weaving than that in which Dr. Cartwright had first attempted it. The great improvements that had been effected in the art of spinning had, with other causes, occasioned a vast accumulation of cotton yarn which, on account of the disturbed state of the continent, could no longer be disposed of in the foreign market; neither could hands (which in consequence of a long protracted war were become less numerous than they had been) be found sufficient to work it up at home. At the same time the demand for English cotton-piece goods was greatly increasing, and the manufacturers found themselves called upon to devise some means of answering a demand which want of hands and want of looms prevented their being able to supply. The only expedient that seemed to present itself was the adoption of the hitherto rejected power-loom; thus literally justifying the hypothetical suggestion of its author in that remarkable conversation which had first turned his attention to the subject of mechanics. From the year 1792, when Messrs. Grimshaw's mill had been destroyed, and Mr. Cartwright's establishment at Doncaster, as well as some others connected with it, was abandoned, it does not appear that any manufacturer had ventured openly to employ his loom, liable, as he would in that case have been, to a payment for its use during the existence of the patent-right. The machine, however, had not been lost sight of, and on its becoming open to the public by the expiration of the patent, several manufacturers sought to adapt it to their own purposes. Great improvements it doubtless did receive from that ingenuity and spirit of enterprise which were called into action by the circumstances of the times, but rather unfairly towards Dr. Cartwright. Some of these improvers assumed to themselves the whole merit of the invention, and though his machine formed the basis, as it still does, of all the power-looms that have hitherto been found effective, his claim to the original invention was far from being generally recognized. In some instances the invention had been ascribed to persons who had formerly worked looms under a licence from Dr. Cartwright, but who, either from want of capital, or the then unfavourable state of the trade, had not succeeded in their undertakings, and yet had retained so decided a conviction of the value of the machine, as to be induced to revive it under more encouraging auspices. The improved quality of the yarn had also contributed to render machine weaving less difficult, as well as the fabric produced by it, of a more perfect quality.

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than when Dr. Cartwright first undertook it. The extraordinary advances that had been made in h application of mechanical power by improvements in the steam-engine; &c. doubtless facilitated the extension of the power-loom; but in justice to a most ingenious man, it must be acknowledged, that Mr. Radcliffe's admirable contrivance for dressing the warp *before* it is put into the loom, by which means time and attendance are saved, contributed, probably beyond any other improvement, to render it completely available. About this year, 1806, Dr. Cartwright was induced to make some inquiries respecting the state of the cotton manufacture in general, but more especially in the neighbourhood and town of Manchester, and found that machine weaving was already practised to a much greater extent than he had anticipated, and that considerable profit was accruing, not only to individuals, but to the country at large, from discoveries which to him had been productive of nothing but loss and disappointment. In a letter to his friend Dr. Bardsley, an eminent physician in Manchester, he expressed the bitterness of his feelings on the subject. Dr. Bardsley, with a warmth of friendship most truly appreciated by him in whose favour it was exerted, applied himself to obtain such information as was required to show the grounds on which Dr. Cartwright might have a claim to public gratitude, and also to satisfy the minds of the manufacturers that he really was the original inventor of the machine in question, which so many of them were in the habit of using. A memorial in Dr. Cartwright's favour was signed by fifty of the most respectable and influential gentlemen of the town and neighbourhood of Manchester, and presented to government in August 1807. This memorial was followed, in the spring of 1808, by a petition from Dr. Arkwright to the House of Commons; and the house having agreed to take his claims into consideration, a committee was appointed to that effect, and evidence was examined in support of his allegations."

From the evidence thus adduced it appeared that Dr. Cartwright had expended between thirty and forty thousand pounds in prosecuting and bringing forward his inventions. Whereupon, in the following year, the Government granted to him a sum of ten thousand pounds "for the good service he had rendered the public by his invention of weaving"!

His object had never been the accumulation of money; this grant not only gratified his feelings, but was of real benefit, and assisted him in the prosecution of those agricultural pursuits with which he employed and soothed his declining years. He attained the age of eighty years, and died on the 30th of October, 1823.

Travels in Ireland—[*Reisen in Irland*]. Part I. By J. G. Kohl.

[Second Notice.]

Mr. Kohl paid much attention to a subject which just now occupies public attention, the relation between landlord and tenant, and its effect on property and on morals. The result of his observations is by no means calculated to remove the anxiety which prevails on the subject.

In few parts of Ireland do either the nobility or gentry understand anything of the Irish language—there are but few places, therefore, where the owners of the soil and the peasants can hold converse. Only in the neighbourhood of Galway, the most national of Irish towns, are the gentry said to understand the Erse language and sometimes to converse in it. In that neighbourhood, too, the priests are bound to preach once every Sunday in that tongue. The best Irish scholars are to be found in those parts: among these are Dr. M'Hale, the Roman Catholic Archbishop of Tuam, and his Vicar General, Dr. Loftus. The former has published a translation of the Iliad in Irish, a language which, possessing rich epic and elegiac stores, is peculiarly fitted for such a translation. The same scholar has recently published an Irish version of the poems of Thomas Moore, which is much admired. Most of the farmers, whom we visited, were in possession of arms—guns and sabres hanging in their houses. 'We could not do without them,' was the expression they made use of to me: and so with regard to the 'Peelers,' that is to say, the armed police, which one sees in great numbers all over Ireland, the expression is the same, 'We could not do without them.' These richer farmers think as their landlords do, and are completely on their side; for, standing in the position of Middlemen, they have the same fear of the peasantry as the landowner himself. Many combinations exist among the poorer farmers and labourers, and as these combinations are said to be as numerous as the grievances that exist, their name must, indeed, be Legion. Almost all the regulations which an Irish landowner adopts, even those which are directed to the well-being of the tenants, are the objects of resistance by means of an open or concealed conspiracy. Thus, for example, if a landlord wishes to cultivate a bog, which, perhaps, has furnished to the poor neighbouring tenants a scanty fuel of peat, which, whether rightfully or wrongfully, they had been in the habit of taking, his attempt is sure to be the signal to all who have an interest in the preservation of the bog, to enter into a conspiracy against all the works undertaken by the landlord—to destroy them, to remove and throw away the manure which he had brought together for the improvement of the land, and to annoy him until he has lost all wish to continue his invidious task. If a landlord, by raising the rents of his farms, has drawn upon himself the hatred of the tenants, a conspiracy is frequently formed among the neighbouring farmers, who pledge themselves to pay the landlord for the future no higher rent, or perhaps no rent at all, and not to allow others to do it. This naturally embarrasses the landlord, as his revenue is frequently diminished or entirely cut off. For even if any one of the farmers be favourable to him, he is so annoyed by the conspirators around, who not only give him no neighbourly assistance, but oppose him, quarrel with him, beat him, sometimes even murder him, that he is no longer able to continue in his farm, and the landlord is compelled to comply with the wishes of his tenants. When leases expire, it is often difficult for the landlord to remove the tenant from the estate, however much he may wish to dispose of it in any other way; the tenant clings to the property, and holds forcible possession; and although the right is clearly on the side of the landlord, yet there is an appearance of cruelty and injustice in dispossessing the tenant, which enlists many sympathizing neighbours and friends on his side, and thus another conspiracy is formed. Threats are now held out against the landlord in case he attempts to remove the tenant by force or by the forms of law. If he is not to be intimidated, but resolutely appeals to a court of law, the case is brought before a jury consisting mostly of farmers, who are themselves conspirators, and are determined, as they say, not to give a verdict against themselves. Even should the landlord gain his suit, set the people at defiance, discover and prosecute the leaders,—should he even escape their waylayings and their bullets, he does, indeed, get back his farm, but in a very altered and worthless state; for the tenant, in this case, does his best, before he restores it, to exhaust the soil and ruin the property. This, however, is not always the case: the conspiracies frequently extend to the murder of the landlord or one of his chief middlemen, and when this has taken place, it is almost impossible to discover the murderer, as all the parties implicated keep an inviolable secrecy. Almost all the large and wide-spread combinations and conspiracies among the Irish people, of which we have heard so much through Thomas Moore, and the novelists and public journals, owe their origin, not to political circumstances, but to the complicated and unhappy agricultural relations of the country, which, however, are intimately bound up with politics. The Whiteboys, the Defenders, the Heart of Oak Boys, the Peep-o'day Boys, the Ribbonmen, and those associations which are known by the assumed name of their leaders, John Doe, Richard Roe, Captain Dreadnought, Captain Moonlight, Captain Starlight, Captain Rock—all these conspiracies and the like are but different forms of one and the same feeling, varying in name and designation with the varying circumstances of the locality. Of many, it is impossible to say that they have ever disappeared, for one hears of them everywhere, and they are everywhere feared.

Whole parties of poor Irish reapers and labourers passed, during my residence in Edgeworthtown, through the place, and excited my compassion by their miserable appearance. On my way from Dublin I had already met with swarms of them, who, one and all, complained of the bad time they had had during their service in England. They were all of that class of Irish labourers who wander every year chiefly from the western parts of Ireland, as Connaught, to find employment in the harvest work of the English farmers. The harvest last year was very good, but there were so many unemployed hands to be hired at low wages in England, that the Irish emigrants found themselves badly off; hungry and ragged, they went over to England, and hungry and ragged they came back, having earned scarcely enough to pay the expenses of their journey. These wanderings of the Irish labourers to England, take place as regularly every year as the flight of birds of passage. The price of labour in England being double that in Ireland, (in Ireland it is between 6*d.* and 8*d.* per diem, while in England it varies between 1*s.* and 1*s.* 6*d.*) the poor Irish, who live on the poorest food, are generally able to earn the expenses of their journey, and bring back small savings.

Under such circumstances, what wonder is it if the Irish people are ready for temperance, repeal, or anything else which promises an alteration in the existing state of things, for it would be difficult for them to alter for the worse? Mr. Kohl, like all who have visited Ireland in a fair spirit of inquiry, attributes the distress, in a great measure, to the system of underletting, and suggests a remedy which, at any rate, bears a plausible appearance.

The good landlord will direct his attention to one of the greatest evils beneath which the Irish agricultural system groans, namely, the existence of middlemen. In order not to have to treat with a number of petty tenants, or to draw in one large sum, the revenues of the land on which they never resided, it had become the practice of many landowners to let their land in the lump to people who had a certain amount of capital, and who let it again either to the peasant or to other middlemen, provided with less capital, who in their turn underlet it, in small plots, to the actual cultivator of the soil. Thus there arose between the real owner and the real tiller of the land, a series of middlemen, who had no natural interest in the improvement of the estate, but whose great object was to screw as high a rent as possible from the tenant, in order the more easily to pay to the landowner the moderate rent which he required. The most infamous, unjust, and injurious part of this system, however, was that in case any of the middlemen became bankrupt or in any way failed to satisfy the demands of the landlord, the peasant suffered and had to pay his rent a second time. By an act of Parliament, 'the Subletting Act,' the working of which commenced, I believe, from the year 1830, the subletting was entirely forbidden;—this, however, can only have effect on agreements made after that date. There are localities in Ireland where the land has been let to tenants, subtenants, and sub-subtenants, for twenty or thirty years, nay even in perpetuity, and on such agreements the law can have but a slow if any effect. Besides this, the law is often evaded, and a bad old custom is with difficulty removed by the operation of a law. The tyranny and misery to which the poor undertenants were, and, as I must add, still are, subjected by this system of middlemen, will scarcely be credited. It frequently occurs that if the first tenant or middleman, through extravagance or vice, be unable or unwilling to pay the landlord, the latter has no other means of obtaining his rents than that of coming upon the land, that is, sending his driver to collect the cattle and other property which may be on the farm, and to sell them for the payment of the rent. If then the middleman has no property of this kind, or has removed it, the loss falls on the poor undertenant, who not unfrequently has paid his rent to the immediate landlord, but is nevertheless obliged to pay it again to the owner of the soil. Examples of this disgraceful injustice were (and are?) not unfrequent. But usage warrants the greatest injustice, and it was the usage for the owner, if the middleman failed in his payment, to come upon the tenant. These are undoubtedly things unheard of in any other country of Europe: but there are many things connected with Irish agriculture equally unheard of. There are parts of Ireland, where the

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people do not understand how to make a threshing floor, and where they use any hard plot of ground, or even a piece of a macadamized road for that purpose. Till very recently there were to be found in many places, carts with wheels without spokes, nay, even carts without wheels at all, called *slide cars*. The length of time too for which leases are granted, is a point of no small importance, and many Irish farmers are only tenants at will. Such people have little interest in the improvement of the land, for they have no security that they shall not at any moment be driven out of their farm. Of course it is in the power of the landlord to let his land for as long or as short a period as he pleases. But there are certain forms of compact and certain periods for which they are concluded, in general use in Ireland. Thus there are some leases for ever, some for periods of 99, 31, or 21 years, some for three lives, those of father, son, and grandson. It is said, and, alas, with too much reason, that in consequence of the recently extended franchise, and the agitating policy of O'Connell, the farmers are apt to side against their landlords, and the landlords, having found out, that tenants who are protected by long leases, are self-willed and often vote against the wishes of the owners of the soil, are now more than ever indisposed to grant long leases, so that through fear of removal they may keep the tenants in a state of dependence.

Some of the remedies which Mr. Kohl suggests are thus stated:—

It would be advisable, if the thing could be accomplished, to forbid entirely these tenancies at will, and to compel the landlords, by a legislative enactment, to let their land on lease. This is indeed the general wish of the agricultural population, and what they call "fixity of tenure." No way or means, however, have yet been devised, by which to effect this fixity of tenure, and change these uncertain tenants at will into hereditary tenants of the soil. Being thus so far behind in the march of civilization, it is not unnatural that the idea has not occurred to any one in Ireland, of venturing on the further step of converting the tenants into freeholders. Even the bold O'Connell does not seem to dream of such a step. And this is especially remarkable, as it shows how far the cause of the agricultural population, the most important and first class of society, on which the whole fabric of the State rests as upon its base, has advanced in the states of Europe beyond the condition of the Irish peasantry. Under most European governments—in France by means of a revolution, in almost all the German States by wise reforms—the oppressed and subjugated peasant has been freed from the old feudal power of the nobles, and converted from a bondman and a slave into a free though petty land-owner. Even in Russia, during the last few years, regulations have been adopted and steps taken, tending to make the peasant less dependent on his lord, and to give him by degrees ownership over the soil which he tills. It is only in England and Ireland that no one seems to have dared to think, whether it would not be a wise thing to promise the poverty-stricken and depressed Irish farmer the possession of his land as a freehold, or, if this were impossible without a revolution, to follow the example of Prussia, Saxony, and other countries, and to adopt measures of reform whereby the tenants at will and leaseholders should become by degrees hereditary tenants, fixing the rent to be paid by such tenants by law, allowing, and at last enforcing the purchase of the property on the part of the tenant, and by these means gradually forming the free peasant and independent freeholder. Men have not thought of inquiring, as has been done in France and Germany, and in some of the Russian provinces, whether the peasant has not an older and better right to the land than the owner, who grew over his head gradually by force and oppression, and by degrees abstracted from him the land of his fathers. There is, in Great Britain, so holy an awe of touching the rights of property, as recognized by the State, that no one seems to be able to raise himself to so elevated a point of view as would show him that it might be consonant with the highest wisdom for the State herself to violate these rights.

Mr. Kohl then proceeds to show how the land in Ireland came into the possession of noble English families, a tale of wrong which we have already heard too often. Our author is not so singular in his views as to the means of ameliorating the condition of the peasantry, both Irish and English, as he appears to imagine. There have been many writers and theorists, both in England and Ireland, who have proposed plans similar to those which he himself suggests, and have cast many a "longing, lingering look" back upon those times—

ere England's woes began,
When every rood of ground maintained its man.

Into these views and speculations we cannot now enter; but we present Mr. Kohl's opinions to the reader as worthy of attention, as the sincerity of them is not likely to have been warped by party prejudice. We will further prove this by showing that Mr. Kohl can appreciate the advantages as well as the disadvantages accruing to Ireland from English rule. Speaking of Limerick, he says:—

In the more modern part of this city the tokens of wealth are clearly seen; for it is beautifully built, has fine and imposing streets, as regards their breadth and the size of the houses, which rival even the best in Dublin itself. St. George's Street may be, without disparagement, compared with Sackville Street, in Dublin. St. George is an English saint, and the whole of this modern part of the town is called "the English town." It forms a pleasing contrast to that portion which is called "the Irish town." The same division into English and Irish is to be found in Galway and other Irish cities. These Irish parts are full of dirt, disorder, and ruin; the English, on the contrary, are built after the fashion of the best parts of London. The population of these two divisions seem to live in a kind of opposition to each other. As the English have furnished the cleanest and most respectable parts of all Irish towns, so the Irish, to the number of 60,000 in Manchester, 50,000 in Glasgow, 40,000 in Liverpool, 25,000 in Birmingham, and 12,000 in Leeds, have disfigured the chief English and Scotch towns, by the appendage of a filthy and disorderly Helot-quarter. An Irish quarter, such as St. Giles's, in London, is to be found in almost all large English towns. It is therefore not to be wondered at if the English complain of the Irish. The Irish, on the other hand, ought, in all their complaints against the English, sometimes to call to mind the many benefits derived from the English, of which they are partakers. Who are they but Englishmen who speculate in the improvement of the Shannon and other Irish rivers? Who but English who plan the draining and cultivation of Irish bog-land? Are they not the English who drive the fairies and witches into the sea? Have not the English filled Ireland with elegant dwellings and country seats? Are they not the English, again, in whom lies the soul and pith of British power, through whom the Irish participate in the trade of the British nation, which embraces the whole world, through whom they enjoy the thousand opportunities and advantages which are open to a British subject? Are they not the sinewy, speculative, persevering, Anglo-Saxons, who drag on (sometimes, perhaps, by the hair) the indolent Celts, in the race of fame and national greatness?

In the following passage, the graceful and grotesque are strangely mingled. Mr. Kohl seems fond of speculating on the causes of female beauty; with what success we leave to the reader to decide:—

The fairest thing in Limerick, however, is the fair sex itself. The Limerick lasses are as famous in Ireland as are the Lancashire witches and the Welch women in England. It is remarkable that both the places renowned for the beauty of their women lie to the west, and, indeed, to the more Celtic west of both islands. Is it, perhaps, the greater mixture of the Saxon with the Celtic race that has produced this greater degree of beauty? In western and southern Ireland, too, Spanish blood has been mixed with that of the people, and perhaps it is this admixture of southern fire with northern tenderness which has produced so agreeable a result. Or is not the neighbourhood of the Ocean, breathing fresh breezes from the west, the cause of this phenomenon? But who can fathom all the mysteries which are to be found in the rearing and forming of beautiful women? I went round the town in the company of an O'Rourke, a descendant of a royal race. It is well known that an O'Rourke was one of the most renowned Irish princes, who first favoured the conquest of Ireland by the English, and afterwards was put to death by them. The family afterwards fell into decay, and at the present day there are but few of the name left. It was a Saturday evening, and therefore the pawnbrokers' shops, of which there are a great many in all Irish towns, were full of stir and bustle, some being crowded like market-places in full market. All these people were redeeming their Sunday clothes, employing for this purpose, as usual, some portion of their weekly wages, just received! the remainder was probably spent either the same evening or the next day: on Monday their Sunday dress goes back to the pawnbroker. There are thousands of people in Ireland who live in this way, during the week in rags, hunger, and misery, on Sundays in every kind of finery. Of course this is a very costly mode, as all the pawnbrokers, with their shopmen, must live at their expense. The Saturday is, in all Irish towns, as it is indeed in the whole of the United Kingdom, a day full of the greatest bustle, being followed by the quiet and joyless Sunday; for, as the weekly toil is ended, and there is no lack of money, one usually sees in the evening of that day, even till midnight, half the population of the towns busy in the streets, talking, joking, buying, and drinking. Shops and markets are open till midnight, and provision dealers and chandler's-shop keepers do then most business, as the poorer classes all buy something extra for their Sunday dinner, and fill up other little gaps in their household arrangements. The beggars, too, are best off on that day, as was lately shown by one of them, in a court of justice at Dublin, inasmuch as the working people and others who like to give to beggars have most to bestow on Saturdays. When I first visited England I always thought, on arriving in a town on Saturday evening, that either a riot had just taken place or was about to occur, for the people whom one then observes hurrying about the streets, are all of the lower classes, and crowded together in such masses, that one would think that were the smallest spark to fall among such inflammable matter it would set it in a blaze. Yet there are not only sparks, but very large torches flung into this inflammable mass without doing the least harm. Thus, I saw one Saturday evening at Limerick, a placard stuck up on every gate, and on every lamp-post of the city, containing a proclamation from the friends of O'Connell to the Irish people, in the name of this great agitator, who was to appear there in a few days and harangue them. It ran in some such way as this: "Repeal! Repeal! Repeal! Up, citizens and people of Limerick, and all Irishmen! Up for a separation from England, for your birthright of a separate parliament! The immortal O'Connell will appear among you; it is he who calls you; he needs your help for the cause of Erin. Be firm and united, and, like him, never cease to watch over the welfare of your country, and to be ever active for the great cause of our land!" Besides these, there were other and still stronger expressions, which I have unfortunately forgotten, inciting the people to hold together, to appear in numbers at the intended meeting, to provide themselves with warm patriotism, and plenty of tribute for O'Connell. The people stood and read this proclamation by the light of the lamps, discussing how many pence or shillings they could contribute to the rent, and then went quietly home.

In Kerry Mr. Kohl examined into the truth of the current reports respecting the knowledge of Latin among the peasantry. Here we have the result of his investigation, together with a visit to a hedge school in the same county:—

I have already spoken of these learned, "highbred" Kerry men, and being now in the county itself I was curious to learn what I could respecting their much praised Latin education. I had heard everywhere a great deal about shepherds, herdsmen, and ploughmen who could read and speak Latin; but all I have seen of it myself is this: in two instances men pretended to understand Latin, and recited to me a few scraps of corrupt Latin, which they had retained from the mass or the Ave Maria of their priest; and once a

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peasant's son knew something more, and was able to quote a passage from Horace; but he told me that he had been brought up for a priest, and not having succeeded in his priestly career had returned to his father's plough. I met with another instance of this at a later period; whence I conclude that the Latin of the Kerry men is generally connected with the church service, and is learned with reference to it; but that we must not infer from the praise we hear of their classical knowledge, that shepherds learn the language for the sake of refined enjoyment, or for the cultivation of their minds. "They do not even understand English," said my neighbour on the car to me. "They do not even understand English in these parts" is in the western districts of England, Ireland, and Wales, a standing expression to indicate the barbarous state of the people. The English language is here the basis and essence of all civilization, and people endeavour to learn it, as it will help them on much more easily than their own barbarous Irish, which is only in use among the poor inhabitants of the remote parts of the country. In a similar way it is said in France and the Pyrenees of the Biscayans, and in the Vosges mountains of the Germans, "they do not even understand French." And so in Bohemia, Galicia, among the peasants of Courland, Livonia, &c. the common effort of the peasantry is to learn German, and it is considered a mark of education to understand and to speak that language. I had, however, an opportunity of observing the mode in which, in these out-of-the-way parts of Ireland, the light of mental cultivation is transmitted, by falling in with a hedge school of the old national style. It was indeed a touching sight. The school-house was a mud hovel, covered with turf, without windows or other comforts. The youthful scholars all sat, wrapped up as well as they might be in their rags, near the low door of the hut, which stood wide open, all holding their little books towards this aperture in order to get as much as possible of the small quantity of light that was admitted through it. Many of the little fellows sat or lay on the floor; behind them some were seated on a couple of forms, patched up of irregular boards, and behind these stood some taller ones who held their books to the light between the heads of the front ranks. The master, dressed in the national costume, sat in the midst of the crowd. In a sketch book of Ireland this would have formed an essential picture, and I infinitely regretted the want of a Daguerréotype in order to perpetuate it. Outside the door lay as many pieces of peat as there were boys within, every boy having brought one with him as a fee for the master. The latter, on my entering through the narrow door, rose from his barrel, and, with a friendly salutation, apologized for not being able to offer me a chair, saying, "Indeed I am very sorry, your honner, that I have not the opportunity of offering you a chair." He was teaching the children the English alphabet; the boys looking very cheerful, brisk, and clear over their study; and if we consider their poverty, their food, and clothing, we must indeed greatly wonder at this phenomenon, which is perceptible in almost all Irish children, at least in the country. The school-house lay close by the road side, but the children lived several miles off, and even the schoolmaster did not lodge near. At certain hours they all meet here, and in the evening, when the day's work is over, the boys put their horn books in their pockets and run away homewards: the schoolmaster closes the door as well as he can, puts his peat fees into a bag, and, staff in hand, walks to his remote cottage across the bog. Here we have a characteristic Irish picture.

The reader, we suppose, will scarcely be satisfied unless we give him Mr. Kohl's experience of teetotalism in Ireland, a subject to which he devotes more than one chapter. Respecting this movement, he remarks:—

Where can we find a similar example of a nation, without preparation, without previous instruction, at once rising, at the call of a single individual, while its vices were at their height (for the Irish were notorious as the greatest drunkards in the world), contending against itself, against its own passions, not unfrequently against the privileged classes and the most powerful of its priests, tearing itself from pleasant and long indulged habits, and confining itself to strict and rigorous abstinence! A whole people has in this case done what in the Middle Ages only a few pious monks were able to perform. How hard it is to fulfil that saying of Christ, that we should put off the old man and put on the new man! Yet here we have an instance of five millions of men fulfilling the command in one great particular. They have put off at once an old man, laden with diseases which have resisted the craft of every physician, and have put on a new, abstinent, and sober man in his stead. In all reforms and revolutions there have ever been thousands of men who have gained some temporal advantages by the change. In the Lutheran reformation many princes were active favourers of the reforming party, because it gave them a pretext for confiscating abbeys, ecclesiastical preferments, and rich church property. In the French revolution the revolutionists took possession of the estates of the higher classes. The revolutionary heroes of those changes, had also the easier work, as they swam with the great stream, which carried men away before it, and enriched them at the expense of others. But in this Irish temperance movement every one appears to lose and no one to gain, from Father Mathew himself, the apostle of temperance, up to the English Government. This Father Mathew had a brother, the proprietor of a large distillery, in which two other of his brothers had large shares. His sister had married another great distiller, of the name of Halkett; in short, all his relations were connected in some way with the spirit trade, as was almost always the case in Ireland. All these people were ruined in their worldly interests by the reform projected by their relative; who, notwithstanding, was not deterred from prosecuting his design, for effecting what he considered beneficial for the people. The spirit distillers and sellers, the public-house and hotel keepers, were a class of men more numerous and influential in Ireland than in any other country, and these people exercise a direct influence upon the lowest classes; and yet against this influential body, who held this sweet poison in their hands, as Hebe held the divine nectar, men who busied themselves in striving to lull to sleep the guardian angel of the people—against this powerful class the storm arose. Nor were these the only party who lost; the clergy and the nobility were also sufferers, as also the Government, whose excise revenue was materially diminished. All these losing parties could only contemplate in the far distance the advantages they would derive from having sober and orderly subjects, and were therefore interested in the maintenance of the old condition of things. The people themselves, who were to abstain from drink, did they gain anything by this reform? Were they not rather to subject themselves to what appeared to them one of the hardest privations? Were they not required to deny themselves that which they had long considered as their only consolation in their deepest misery? Were they to be unfaithful to the cup which had seemed to them the Lethean draught of forgetfulness, under all their oppressive sorrows? They were required to surrender themselves to a sobriety which would make them feel all that was most depressing in their condition, and only promised them a sweet and profitable reward in the dim distance. Thus, as I have said, all classes appeared interested in opposing the progress of temperance, and this reform had to stem the strong torrent of the interests, passions, and inclinations of all sorts and conditions of people. Scarcely anywhere can we find those who were to gain by this measure. Gain of course was promised, but it was gain of so peculiar, I ought to add of so unearthly, a nature, as very rarely to have any charms for wilful, sinful man. Order, industry, virtue, peace with all mankind, these were the fruits which the apostle of temperance pronounced as the results of sobriety. And then the earthly advantages which were to flow from it,—the better regulation of the household, which was promised as a consequence to the poor—the more regular payment of rents, which was promised to the landlords, if by their example and influence they would consent to advance the cause of temperance—the better and truer subjects which were held out as an inducement to Government—all these were advantages so little appreciable at the moment, requiring so much sacrifice at the first, and promising at last only a probable and tardy fulfilment, that they would seem to possess but few attractions. Yet the people flocked together passionately, I might say madly, by thousands, and hundreds of thousands, made all these sacrifices, and allowed themselves to be converted by this great apostle, who triumphed as gloriously in his cause as almost any apostle before him. Father Mathew often admitted in one day four, five, eight thousand men, and once as many as thirteen thousand. At his first appearance in Galway no fewer than two hundred thousand men gathered together to see him, to hear him, and for the most part to be registered by him in the list of teetotallers. As the Irish Temperance Society has existed for five years, and numbers five millions of members, it must on the average, have received nearly three thousand members a day. These are all extraordinary occurrences, such as the historian in vain seeks a parallel to, and the affair is more creditable to the Irish nation than anything else that has ever been known of it. For the rest, it is a natural result of the constitution of human nature, that the whole reform was by no means effected by purely spiritual and righteous means; and it is also clearly comprehensible how many who favoured the cause did it from no pure desire for the welfare of mankind and the cause of sobriety. * * The motives, too, which have influenced men to enter the temperance societies have not always been as pure and clear as crystal. I have already mentioned the Irish beggars, who sometimes adorn themselves with the temperance medal because they know that it gives them a much better chance of obtaining alms. Many, too, of the landlords have taken up the temperance cause, merely to give an example, because they hope that sober tenants will be more inclined to pay their rent regularly than drunkards. Many people have made temperance serve the cause of niggardliness and avarice; for many miserly persons think themselves peculiarly fortunate on finding in temperance so excellent and laudable a pretext with which to cover their avarice and spare their guineas. They give now to their families and guests water for wine, and tea for punch; and as temperance has prevailed and is the order of the day in Ireland, nobody ventures to grumble at the substitution. Others have been led to join the movement, not by their love of moderation, and conviction of its excellence, but by a kind of fanaticism and superstition. They think not only to secure their souls' health in the next world by this means, but they ascribe sundry beneficial and protecting powers to the blessings of Father Mathew and the medal which he bestows, and consider these medals as a species of talisman.

We are almost afraid that if the matter were thoroughly investigated, this last cause would be found among the most influential incentives to the temperance movement in Ireland. But whatever the causes that have most tended to produce the effect, the effect cannot be denied. Mr. Kohl bears witness to the sobriety of the Irish people and the better state of things resulting from it; but he is inclined to fear that the duration of the teetotal society depends on the life of Father Mathew. He thinks, that unless he lives long enough to consolidate it, it is likely to fall to pieces, as it depends now entirely on him for its existence and continuance. This dependence on an individual, and superstitious reverence for his blessing and his medals, cannot but be productive of prejudicial effects; and we must confess, that, gladly as we hail anything that throws a gleam of light on the gloomy prospects of Ireland, we do not look with any great degree of confidence to the duration of this temperance reform.

We now take our leave for the present of Mr. Kohl; but shall wait impatiently for his forthcoming second volume on Ireland to return to that country; and hope soon to hear his opinions on our own habits and customs, and doubt not that we shall gather many useful lessons therefrom.

The Book of Scottish Song: a Collection of the best and most approved Songs of Scotland, with Critical and Historical Notices. Glasgow and London, Blackie.

"THE most extensive collection ever published" is the motto on the cover of this work; an invi-

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tation not quite so attractive as the publishers intend: quantity without quality is a great evil. But the present publication is full of matter for remark; and perhaps our judgment of its value will be better gathered from a few discursive observations, than from a more formal character. The "provincial" air, with which every page is stamped, is of service to this book rather than otherwise, as giving it a character different from former collections. Many of the contributors, too, belong to a younger generation than was charmed by the melody and pathos of Burns and Cunningham. We are glad to find that hard times and Kirk discords have not been able to destroy the love of song in Scotland.

The very first ditty, indeed, which tempts an annotation, reminds us how wide and deep and universal is the love of melody among our neighbours. 'My only joe and dearie' was the production of John Gall, a compositor, who died early. The next page gives us 'Gree bairnies, gree!' by William Miller, a working cabinet-turner. John Mayne, the better-known author of 'Logan Braes' and 'The Siller Gun,' was connected for many years with the *Star*, London newspaper. Alexander Keay, whose 'Bricht Star' is a very fair song of its Della Cruscan kind, is a ploughman. The beautiful 'Wae's me for Prince Charlie' came from the loom of William (not *Tam*) Glen, weaver: alas! that we must add, one who died in poverty. The new set of 'O'er the Muir' belongs to Stewart Lewis, an Ecclefechan tailor; while 'Love's Adieu' was written by Joseph Grant, a Kincardineshire peasant, whose fortunes—as far as a meagre paragraph enables us to gather his history—were of like complexion with those of poor Alexander Bethune: he, too, died of consumption. As to the contributions of schoolmasters, booksellers, &c. &c., it were loss of time to attempt their enumeration. To most of the songsters we have mentioned Fame could hardly have been the inducement, so much as that spontaneous love of rhyme and tune which belongs to certain classes, or which, to speak more exactly, originates in certain social conditions. The Scotch are certainly not so gay a people as the Irish; we even question whether, in amount of animal spirits, they would not be beaten by the children of Rebecca's country,—but they are the most persevering race of singers of the three;—the Munster melodists and the *Pennillion* harpers not forgotten: and the fact, and the causes for the fact, are not too unimportant to claim notice and examination from all who interest themselves in the education and the pleasures of the people.

In proportion, however, as we admire and rejoice in the activity of the minstrels "ayont the Border," we are bound to resist all moss-trooping propensities. We will not accept of a Scottish King Cole, nor of "an Old Scottish Gentleman." The best of these imitations is an awkward, unreal thing; and how bad they can be, a single verse will suffice to show:—

His door was op'd to every one who'd fight for Scotland dear,
The stranger cold and harper old were always welcome here,
For aye he loved to hear the tale of ancient deeds of weir,
How England's might, on Bannock's field, did quail 'neath Bruce's spear,
The rare old Scottish gentleman, all of the olden time.

Such hybrid productions have no proper place in any collection of national songs. Moreover, in this book, we have too many high-flown ditties, which want the racy flavour of the Munster melodists, and are but little fresher than Covent Garden flowers of rhyme served up second-hand at Vauxhall. Too many songs of Hector Macneil and of Robert Tannahill are open to this objection. So, too, we agree with Burns, in rejecting 'The Banks of the Dee' as sickly and unmeaning fustian, fit alone for the far-famed vase at Bath-Easton. Coarse as it is, we would rather have the 'Wee Wifukie' of jolly Dr. Geddes, than an artificial garland of such sentimentalities. The name of Dr. Geddes reminds us that not the worst contributions to this vocal anthology have been from clerical sources,—witness his 'Lewie Gordon:' witness, too, 'Tibbie Fowler,' said to have been written by the Rev. Dr. Strachan,—and the Rev. Norman Macleod's 'Farewell to Funery,' which is more orthodox, perhaps, but less spirited than the above,—and 'When lonely thou wanderest,' from a fragment by Dr. Arnott, who seems to have followed Hoadley, and Home, and Maturin, in allowing himself the indulgence of dramatic composition.

We will now let a Scottish minstrel or two sing a stave; and the first chosen shall be by Robert Miller, a law student of Glasgow, who died when only twenty-five. There is a touch of Millevoye's deep and tender melancholy in it, though the manner be somewhat conventional, and though the "Doric" of the singer's own land be so little used, that it can hardly be considered as a Scottish song.

The loved of early days!
Where are they?—where?
Not on the shining braes,
The mountains bare;—
Not where the regal streams
Their foam-bells cast—
Where childhood's time of dreams
And sunshine past.

Some in the mart, and some
In stately halls,
With the ancestral gloom
Of ancient walls;
Some where the tempest sweeps
The desert waves;
Some where the myrtle weeps
O'er Roman graves.

And pale young faces gleam
With solemn eyes;
Like a remembered dream
The dead arise;
In the red track of war
The restless sweep;
In sunlit graves afar
The loved ones sleep.

The braes are bright with flowers,
The mountain streams
Foam past me in the showers
Of sunny gleams,
But the light hearts that cast
A glory there
In the rejoicing past,
Where are they?—where?

Ere we treat the reader to another tune, we must further call the editors of this "extensive collection" to account for swelling its columns by unlawful means. Why, for instance, have they given that piece of dislocation from a noble poem of Wordsworth's, which has figured in 'Rob Roy,' the opera?* Wherefore have they *capped* the ditty of ditties, 'John Tod,'—a piece of humour, and a piece of character to boot, of which Béranger himself need not have been ashamed,—with the paltry and second-hand 'John Maut,' which follows it? To tie up weeds with flowers is bad policy. Now for another song, by one of the modern poets who passed away ere justice could be done to his great and original merits—we mean William Motherwell:—

Ye bonnie haughs, and heather braes,
Where I hae past youth's blithest days,
Ane idle dream o' bliss ye be,
That gars me sigh for my ain countrie.
O bauld we rade through Stirling toun,
Wi' pistol, sword, and musquetoon;
And banner braid displayed had we,
Like brave men halding companie.

We left our luves, we left our hames,
We left our bairns and winsome dames;
And we drew our swords right manfully,
To back the king o' our ain countrie.

But Carlile yetts are wat wi' blude:
Micht matches richt, and dooms the gude;
And gentle blude o' ilk degree
Ha'e stain'd the hearths o' my ain countrie.

And dwining in this fremit land,
Does feckless mak' baith heart and hand,
And gars thir tears drap frae my e'e,
That ne'er sall fa' in my ain countrie.
O Carron brig is auld and worn,
Where I and my forbears were born;
But bonnie is that brig to see,
By ane fremit frae his ain countrie.

And gladly to the listening ear
Is borne the water's cruning clear,
Making a moan and a melodie,
That weds my heart to my ain countrie.
O gin I were a wee wee bird,
To light adown at Randelfuird,
And in Kirk o' Muir to close my e'e
And fald my wings in my ain countrie.

This last verse gives us occasion to remark how constantly we find, not only particular persons, but also particular localities, adverted to in Scottish song. Our wolds, and downs, and dales, have nothing to show compared with almost every birk, and shaw, and heap of ruin, betwixt John o' Groat's house and "merrie Carlisle." Who has *sung*—not poetized—the Wye, or the Tamar, or the Lune? Yet these are streams at least as worthy as the Tweed and the Tay. Neither have we as yet a good ditty of Sherwood, nor of the Peak country, nor of the Cornish mines, where it might be thought that a strange adventurous life, taken in conjunction with wild aspects of Nature, must have set some one a-singing, had our people that spontaneous tunefulness, uniting music and words by instinct, not rule, which distinguishes the natives of other districts. Popular instruction, such as we are now thankful to see in course of diffusion throughout England, may heighten enjoyment, by giving the means of regulated execution, in a delightful and sociable art; but the compositions that may be expected to result from this or any other system, will be as different from the lilts and strathspeys of Scotland, and the *purths* and planxties of Ireland, as the cherry on the wall, trained by the gardener's art,—ample in fruitage, and symmetrical in form,—from the wild blossom, tossing its arms about as the breeze wills, in the depths of its native forest, so healthily and heartily sung by Barry Cornwall. Where, for instance, in England, will a Head or a Howitt pick up such a dialogue as one we find reported in a note to Madame Dudevant's 'Consuelo,' which would seem to show that even the French, whom we have been accustomed to consider as a prosaic people, are richer in the article we mean, than the countrymen of those kings of song-poets, Shakspeare and Ben Jonson?—

If you listen attentively (says the writer,) to the players on the *cornemuse* (a species of bag-pipe) who play the part of minstrels in the central districts of France, you will perceive that they know by heart two or three hundred compositions of the same style and character, which, nevertheless, are not borrowed from each other, and you will become aware, that in less than three years this immense repertory becomes entirely renewed. I had lately a conversation something like the following, with one of the fraternity.—"You have learned a little music?" "Certainly: I have learnt to play the *cornemuse* with the great drone and the *musette* with keys." "Where did you take your lessons?" "In the woods of the Bourbonnais." "Who was your master?" "A woodman." "Then you know your notes well." "As if I did not!" "In what key were you playing?" *Key!* what does that mean?"—"Were you not playing in D?" "I don't understand your D."—"What names, then, do you call your notes?"—"They are the notes; they have no particular names." "How do you recollect so many different tunes?" "By listening."—"And who composes them?" "Plenty of people: famous musicians in the woods."—"What else do they do?" "They are wood-cutters." "We have a saying that *music grows in the forest.*" "And you go to find it there?"—"Every year; the common sort of musicians don't. They listen about on the high

* Why should not 'Rob Roy' be reset in proper musical style, and some English musician try to make of it our 'Guillaume Tell,' by a process similar to that adopted by Rossini, while treating his Swiss subject, namely, a union of nationality of colour with classicality of form? The story is full of excellent material; as matters stand, we have but a melodrama with interspersed music.

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roads, and repeat what they get as well as they can. But for the right *accent*, one must go and hear the woodmen of the Bourbonnais."—"And when do they invent that?" "Walking about, or coming home at night, or resting on a Sunday." "Do you compose?" "A little—but it is not worth much. One should have been born in the woods to compose, and I am of the plain. There's no one better than me for the *accent*, but I am no hand at making tunes, and had better never try." I tried to make him explain what he meant by *accent*. But he could not do it, perhaps because he knew it too well,—or because he thought I was not worthy of being so enlightened. He was a young, grave man, as swarthy as a Calabrian *pifferaro*—going about from *fête* to *fête*—and not sleeping for three nights at a time, because it was necessary for him to walk six or eight leagues before sunrise, to reach his destination in time. For this he was none the worse, drinking pitchers of wine which would have stupified an ox, but never complaining, like Sir Walter Scott's trumpeter "that he could not play *pew* on a dry humloke." The more he drank, the graver and the prouder he became. He played very well, and had reason to be vain of his accent.—His playing, we observed, implied a perpetual variation on every theme.

For the sake of the illustration, and in consideration that this is a *fantasia* rather than a criticism, we must be excused the digression, which, after all, is not so wide as it may seem, the *bourrée* of central France having a distant resemblance to many of the Scottish bagpipe tunes. But the value of the passage lies in the light it throws upon the origin of national music; and if our inferences be at all correct, we shall see why the Scotch, the Irish, and the Welsh (Mr. Chappell must forgive us), are richer than ourselves. Theirs are the tunes of instinct and imitation, invented by wild men for wild instruments; ours are the productions of trained musicians; at best based upon some more ancient and traditional melodies, of which, however, there are no longer any traces extant.

But it may be thought an Irish way of proving Scotch wealth, to descant upon English poverty; and we had better, therefore, without further apology, return to Messrs. Blackie's collection for a farewell song. The book has opened of itself, at a name which is full of interest, and we will take—

The Making o' the Hay.

BY ROBERT NICOLL.

Across the riggs we'll wander,
The new-mawn hay amang,
And hear the blackbird in the wood,
And give it sang for sang.
We'll give it sang for sang, we will,
For ilka heart is gay,
As lads and lasses trip alang
At making o' the hay!

It is sae sweetly scented,
It seems a maiden's breath;
Aboon, the sun has withered it,
But there is green beneath,
But there is caller green beneath,
Come, lasses, foot away!
The heart is dowie can be cauld
At making o' the hay!

Step lightly o'er, gang saftly by,
Mak' rigg and furrow clean,
And coil it up in fragrant heaps,
We maun ha'e done at e'en,
We maun ha'e done at gloaming e'en;
And when the clouds grow grey,
Ilk lad may kiss his bonnie lass
Amang the new-made hay!

Miller, and Motherwell, and Nicoll, are all gone: but there are still a hundred rising singers in Scotland, who will not let the credit of the old country, or the memory of her old tunes die: and this cheap and comprehensive book we are now closing, perhaps may serve as an awakener to some "mute inglorious" Hogg tending his sheep; or to some hitherto silent Allan Cunningham, plodding his way homeward by the banks of the Nith, and "crooning" to himself the while.

A Treatise on Photography. By N. P. Lerebours. Translated by J. Egerton. Longman & Co.

To those who are desirous of pursuing the Daguerréotype processes, for the production of good photographic pictures, this treatise will be of considerable value. It is however little more than a compilation from the numerous essays which have been published, from time to time, by those experimentalists who have devoted their attention to the improvement of Daguerre's process: indeed, this is all it professes to be. As the title might lead many to suppose that the book embraces all the photographic processes which have been given to the world, or at least, the most sensitive and generally useful, we are bound to state, that very little beyond the Daguerréotype engages the attention of the author. However, the directions given for the choice of the plates, the polishing and iodizing processes—the use of the camera and the exposure to mercurial vapour—and the subsequent fixing process, appear to furnish the amateur with all the manipulatory details necessary for the production of pleasing Daguerréotypes.

We regret that the translator has not given English weights and measures. However familiar he may be with the gramme and the decilitre, it is not to be expected that all those, for whom the book is evidently intended, should be aware of the proportion these bear to English measures of quantity. The portion of the book which we regard as the most useful, is that which contains directions for taking portraits. These are evidently the results of a long practice in the art.

The French may well be proud of having, by their exceeding liberality, bought "for the world"—which means with them every place but England—the most perfect of any of the photographic processes. Notwithstanding the exceeding beauty of many of the processes on paper, and the great advantage which these possess of enabling us to multiply originals, we readily admit, that nothing has yet been produced at all equal in exquisite finish, sharpness of outline, and delicate beauty of detail, to those pictures which are impressed upon the iodized silver tablets of Daguerre. But though we acknowledge thus much, we must claim for our countrymen the merit of having developed an infinitely larger amount of interesting phenomena, connected with the changes produced on chemical compounds by the agency of the solar rays, than not only the philosophers of France, but than all the philosophers of the continent. We do not understand that feeling which leads scientific inquirers of one nation to pass slightingly over, or to assume ignorance of the inquiries which have been pursued by those of other nations. Such a spirit is beneath the dignity of a philosophic mind, and bears the stamp of a contemptible jealousy. There is something noble in national pride. To boast of a great discovery made by a countryman, argues a pleasing brotherhood, and even the act of lauding an achievement above its deserts, is as excusable as the parental display of the efforts of a darling, and, it may be, a talented child. But in the book now before us, and this is but a type of a great number of essays to which the same remarks apply, the labours of the English experimentalists are kept with great caution out of sight. It is true that Mr. Talbot's Calotype process is given, but this, with the exception of so much of Mr. Ponton's method as was adopted by M. E. Becquerel, is the only photographic preparation discovered by an Englishman that is mentioned in this volume of 216 pages. Not one, of all the beautiful and curious processes discovered by Sir John Herschel is named, and to this distinguished philosopher photography, as an art, is more indebted than to any other man; and in realizing the scientific hopes of Arago, he is the experimentalist who stands without an equal, whether we regard the extent of his researches, or his philosophic deductions from them. We have said that Mr. Fox Talbot's Calotype is thought worthy of a place in M. Lerebours' treatise, but even this is very meagrely described, and appears to be due to some degree of personal acquaintance rather than to any appreciation of its excellence. To Mr. Fox Talbot something more than this was due, and although we are sorry he has acted so ill-advisedly as to patent his process, we acknowledge the extent of his researches.

If this forgetfulness of the claims of others had been confined to this treatise only, we should not have thought it worthy of notice, for although a work of much utility, it is not one which aims at originality, or which pretends to scientific inquiry; but it has long been a subject of just complaint amongst our men of science.

The last chapters of this work are devoted to extracts from the communications of Möser, of Fizeau, of Knorr, of Karsten, and of Draper, but as the memoirs and essays of these inquirers have all been published, and the questions of which they treat are fully discussed in the pages of the *Athenæum*, we need not do more at present than refer to them. The question which arises out of these researches of Möser, and those who have followed him, as to the agent which produces the mysterious images on metal plates or on glass, when other substances are brought in contact or proximity with them, is of the most interesting character. As journalists, we would, for the present, avoid venturing an opinion—and instead of doing so, impress upon all inquirers engaged in the investigation of these complicated phenomena, to rest contented with accumulating facts on which a true theory may hereafter be founded, rather than indulge in the delights of theorizing.

THE ANNUALS FOR 1844.

No one at a loss for a light subject of literary speculation, need travel further than his own drawing-room table—if there yet rest on it one of those battered pieces of finery, a last year's Annual. How hath the golden age of these toy-books gone by! The small wits, and novelists, and poets, whom they encouraged, have "crept into their caves," or make a sound so faint, that no passer-by, intent on loftier things, can be troubled by them. The engravers and boudoir artists, who complained so loudly, yet wrought so industriously, need no longer fear the lucrative temptations which drew them aside from grand historical Art! Where there were some score of the English family, there are now a bare half-dozen; and the race seems rapidly emigrating from the territories of John Bull to those of Brother Jonathan. Here at least, as sumptuous as satin-paper, and cream coloured leather, delicate typography, and luxurious illustration can make it, is

The Gift,

—a Gift, let us add, worth receiving; owing to the character and the cleverness of its letter-press. We have never seen better prose in an Annual, than some of the papers. Mrs. Clavers (Kirkland) contributes a pair of village sketches. One called 'Ambuscades and Sorties,' in spite of its affected title, is as straightforward and humorous a tale of a *dead set* made against a Cymon of the back-woods by an Iphigenia, as was ever told. The other, 'Half-Lengths from Life,' is a pleasant and almost pathetic romance founded on that terrible trial to all real housekeepers in such wild American places: to wit—the difficulty of hiring "help." Then the 'Journal of a Vicar' was worth translating from Zschokke, though hardly, we suspect, as the

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preliminary note conjectures, the original of Goldsmith's immortal tale:—while, for those who love more modish wares, Mr. N. P. Willis exhibits a picture of English life, sufficiently *operatized*, but also sufficiently amusing. For ourselves, who prefer matter-of-fact when we can get it, and have an especial kindness for Miss Leslie's style of narration, we laid fast hold of that Lady's 'Pencillings of Boston':—

"The day after my first arrival in Boston (about eleven years ago), I gladly accepted the invitation of some friends who were desirous of showing me the oldest part of the city, and we finished by a walk through the North End to the ancient cemetery on Copp's Hill; so called from the ground having once belonged to William Copp, who made shoes for the early settlers. In our country every thing is ancient which has existed a hundred years; and there are gravestones on Copp's Hill whose dates are before the middle of the seventeenth century. In the year 1832, this primitive burial-place had not yet been touched, or rather spoiled by the hand of improvement; and I saw it in all its original quaintness. On the high and then rugged bank that descended from the outside of the eastern wall directly down to Charles River, were traces of a British battery, from whence on the immortal 17th of June they cannonaded across the water the glorious rebels that were defending Bunker Hill. This bank had in many places caved in, and the chasms were now filled with a thriving growth of weeds; including the purple and well-guarded tassels of the *noli me tangere* emblem of Scotland, and the large white bells of the stramonium or apple-peru (as the Bostonians strangely call it), a plant that delights in waste grounds and rubbish, and rejoices in the vicinity of old bricks, old shoes, broken crockery, and oyster-shells. It is said that there is no weed so mean as not to be cultivated in some part of the world as a valuable exotic. American travellers have found the poke-plant, and the mullein, in European green-houses, growing in pots or tubs, and carefully watered and tended; the dark-red stalks and berries of the one, and the pale yellow blossoms and woolly leaves of the other being greatly admired. Copp's Hill Cemetery was surrounded by a low wall, and we then entered at a turn-stile. All round the interior of this wall are monumental tablets inserted in the masonry, each one marking the spot where were deposited the mortal remains of some noted man of his day. The tablet that most attracted my attention was the first on the left hand of the south entrance. It is of white stone, and inscribed with only one single word, MARTYN, in large letters. Over this name is sculptured a blank shield, above which a star is ascending, and seeming to disperse with its rays a volume of clouds that appear to have gathered behind the escutcheon. I afterwards made many inquiries concerning this mysterious and dateless tomb, but could gain no information whatever. I was always told that no person now living remembered the time when it was not there. Very near this tablet, a slab of black marble bears the name and epitaph of William Clarke, whose mansion in the North Square was one of the shows of the city, as indicating the style in which a wealthy Bostonian merchant enjoyed his wealth a century ago. The inscription on the tablet of Mr. Clarke is encircled with a wreath of flowers, fruit, and corn, beautifully carved in alto-relief, and surmounted with the crest of the family, a swan with a crown on its head, and a chain round its neck. A large number of the other tablets were also decorated with armorial bearings; an additional evidence, that among the Puritan founders of New England were many, who having a tinge of noble blood in their veins, were not averse to 'the boast of heraldry,' though they abjured the 'pomp of power.' A large portion of the ground on Copp's Hill Cemetery is occupied by graves, which

> A middle race of mortals own,
> Men half ambitious, all unknown.

But the tombstones are remarkable for their old dates and quaint devices. They are of black slate, and, of course, the 'angels, epitaphs, and bones,' are engraved on them in white. In most of the inscriptions the spelling is very antiquated—for instance y^e is used instead of the article 'the;' and v instead of u, and *vice versâ*. You see 'heaven' spelt 'heauen,' and 'gracious,' 'graciovs'—also double lls and capitals in abundance. The prevailing ornament on these old gravestones seems to be a winged skull, outlined with mathematical precision, the head forming a complete circle, or globe, and having a wing growing out at each side, just where the ears should have been. In all these skulls the nose is an exact triangle, the eyes two exactly circular holes, and the mouth a large square-cornered aperture with enormous teeth of size proportionate to a double row of bricks, marked with alternate lines in true brick fashion. On some few of these slate-stones is rather a more tasteful decoration, representing a tall slender urn beneath an extremely scanty willow tree. On others are two broad flat-faced cherubs, and on some there is a long thin angel blowing a long thin trumpet. These angels and cherubs all seemed to be genuine roundheads, with straight, stiff, puritanic hair; looking as if it had been cut and trimmed by the old Yankee method of an empty pumpkin-shell laid on the head as a guide to the scissors in making an exactly even circle before and behind, and above the ears. Among the old slanting gravestones that were half sunk in the earth, and nearly hidden by weeds and long grass, I found one that seemed the most ancient of all. Having pulled aside the dock-leaves and nettles that obscured the inscription, I read on it the name of Grace Berry, 1625. This much puzzled me, knowing that the settlement of Boston did not commence till 1630. I was afterwards told that the date originally was 1695, but, to excite the surprise of the Boston antiquarians, and to create (as it did) an antiquarian controversy, a mischievous youth had taken a chisel and gone into the cemetery one moonlight night, and by a slight alteration in the figure 9, had changed it to a 2, converting 95 into 25.

"In the north-western part of this cemetery is a large brick tomb, covered with a slab of brownish stone, which looks old and coarse, and in a very ill-worded inscription denotes that the principal members of the Mather family are interred beneath. 'Tis the tomb of our fathers,' comes in awkwardly among the names and death-dates of Increase Mather, Cotton Mather, and Samuel Mather. While standing near the spot where moulders the dust of Cotton Mather, it is impossible not to reflect on his unrelenting persecution of those unfortunate beings whom he designated as the Salem witches. Who can read his Magnalia and not wonder whether he was indeed so great a fool as to believe in all the gross absurdities and palpable impossibilities that he relates as facts—or so great a knave as to affect that belief? And yet we are told that, except in his hatred of the quakers, and his persecution of the witches, Cotton Mather was a wise and charitable man. It may have been so; for strange, indeed, are the inconsistencies of human character. But we have no account of his having, in after life, testified any compunction for the part he had taken in this the darkest passage of the colonial history of Massachusetts. How unlike that of Cotton Mather was the conduct of Judge Sewall of Salem, who had presided on the bench during the trials for sorcery that disgraced the year 1692, and who had pronounced sentence of death on the victims. When the frightful excitement of fanaticism and superstition had passed away, and reason and humanity had resumed their empire, he was one of the first to regret the part which he had taken in it through his official situation. Sixteen years afterwards, one Sunday at the close of public worship, Judge Sewall left his seat, and advanced towards the pulpit, where he handed up to the minister a paper which he requested him to read aloud to the congregation, desiring them all to remain and hear it. This paper was an acknowledgment of sincere recantation and deep repentance for having, in his capacity of judge, sentenced to death so many innocent people. He stated that he now believed himself to have acted at that time under a delusion, which had seemed contagious, and which on its first appearance should have been checked rather than encouraged by those who had power and influence to repress it. He said that remorse had soon come upon him, and that he had ever since done all in his power to benefit the families of those who had suffered by his sentence, and to make all possible atonement for his misguided severity. And he now humbly and in the presence of the assembled church, expressed his sorrow and compunction, and tremblingly implored the forgiveness of his God. While this memorial was read to the congregation, (amongst which were many relatives of the victims of the year 1692) Judge Sewall stood at the foot of the pulpit in a posture of the deepest sorrow and contrition, with his head bowed down, his eyes cast on the ground, and his hands crossed humbly on his breast. That such a man must have believed himself right in doing the wrong for which he afterwards so conscientiously endeavoured to atone, can admit of no doubt. May we not suppose that in those solemn and serious times, when there was 'all work and no play,' the want of excitement, added to the contagion of example, induced these primitive Puritans to lend a willing ear to those strange and absurd stories of witchcraft that brought nineteen unoffending persons (most of them women), to an ignominious and unmerited death? We are informed that, during the prevalence of the delusion, (or whatever it may be called,) nothing was thought of in Salem and Boston but witchcraft; and this sorcerophobia spread like wildfire. From the highest to the lowest of the people, this imaginary crime was the one engrossing theme; and all real offences remained unpunished and untried. Every sort of business was at a stand; the time and attention of the whole population being absorbed in fixing suspicions, collecting evidence, crowding to the trials, and flocking to the executions of the supposed sorcerers. The court-house was every day thronged to suffocation; the greatest satisfaction was evinced when the culprit was brought in guilty of doing things that never could have been done; and men, women, and children went as if they were visiting a theatrical show, to see the miserable and abused victims expire on the gallows. Alas! poor human nature! At length the mandate of Governor Winthrop, declaring that in future no person in the Province of Massachusetts should be tried or punished for witchcraft, in stopping the prosecution, stopped also the delusion. When witches could no longer be hanged, no more witches were discovered. In wandering through this solemn field of mortality, 'where heaves the turf in many a mouldering heap,' I could not but remember that these long-buried tenants of 'the dark and narrow house' were once the living dwellers of the neighbouring streets, and that the ancient wooden domiciles we had passed on our way to the cemetery, were reared by their hands when they began to transform a forest into a city. I thought of the privations and the sufferings they had endured so bravely, in the hard and perilous times of the early settlement. The spirit that had brought these republican brethren across the pathless deserts of the Atlantic, was transmitted to their children. With the first grain of corn planted by them 'on the wild New England shore,' was deposited the seed of the Liberty Tree. After the restoration of the English monarchy, an order was sent from Parliament commanding the Governor of Massachusetts publicly to reprimand the people of that province for 'their ill-concealed joy when they heard of the martyrdom of his blessed Majesty, King Charles the First.' To know of what stuff the Bostonians were made, it is only necessary to read the titles of the pamphlets that were continually issuing from their press, for at least a century before the fight of Lexington. The moment when the head of Charles the First fell upon the scaffold, commenced the revolution of America. 'The beings of the mind are not of clay.' All who have read Lionel Lincoln (and what American has not?) will feel the enchantment that fiction lends to truth, when they visit the old cemetery of Copp's Hill. Their thoughts will recur, as mine did, to the poor patriotic Job Pray (so undeservedly regarded as an idiot) who was found by Lionel Lincoln wandering about these lonely precincts in the last hour of that memorable night, which preceded the day of Bunker Hill. I could not but remember that thrilling passage where the low murmur of distant sounds was heard coming faintly over the water, from the Americans who were working by the starlight at the intrenchment on the opposite height; and the British officer stopped and listened, and Job Pray said,—'It is only the dead going back to their graves!' * *

"I considered myself fortunate on my first visit to Boston, in being introduced at the house of Major Melville, one of the destroyers of the tea, and the last survivor of the secret band with whom this extraordinary and eventful enterprise is said to have originated. Though Major Melville was always un-

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willing to say more on this subject than was already before the public, and though it was not deemed in good taste for strangers to question him concerning it, yet there was a gratification in seeing a man who had certainly taken an active part in the scene, and who was supposed to be one of the persons who on that occasion assumed the disguise of Mohawks. One of these Indians, who had forgotten to comb the powder from his hair when he let it down from the riband that usually tied it, and whose lace handruffles appeared from beneath his blanket, was said to be John Hancock. Little did he think, that night, in how short a time he would be called to the head of the nation, as President of the immortal First Congress, and that his hand would inscribe the first signature to the Declaration of Independence. The leaders in the destruction of the ten, are said (on good authority) to have bound themselves by a solemn oath, never while they lived to divulge the names of each other. Their most sanguine hopes could not anticipate that what they were then doing would eventuate in so glorious a consummation as the freedom of their country; and they considered that if known they might afterwards be stigmatized as conspirators and insurgents. With regard to each other, they conscientiously kept their oath of secrecy; though in after times many of them acknowledged the part they had themselves individually taken in drowning the obnoxious herb in the waters of the bay. Among these gentlemen was Mr. Winthrop, a lineal descendant of the founder of Boston. It is said that the steady and energetic Samuel Adams was also one of them. * * Mrs. Melville told me that when her husband came home on the memorable night of the 16th of December, his answers to her questions with regard to what he had been doing, were very brief and circumspect; and she desisted from her inquiries when she found his unwillingness to reply. On taking off his shoes (which were rather large for him) Major Melville found a small portion of the tea that had fallen into each of them. He was going to shake it into the fire, when Mrs. Melville stopped him, and, taking the shoes, she emptied the tea into a paper. This her husband permitted, on her assuring him that she had not the least design of making an infusion of it for her own drinking, and, indeed, that she would not for the world be guilty of such an abominable act. Soon convinced that her sole desire was to keep it as a relic, he allowed her to preserve the ten, and she put it carefully away, with a presentiment, as she said, that the time would come when they might be very proud of having it to show to their friends. The time *did* come —and not only friends, but strangers went to the house of Major Melville to look at the tea of '73. Finding so many persons begged a grain of this tea as a curiosity, that if these requests were granted it would soon be all gone, Major Melville transferred it to a phial, which he sealed hermetically, to be opened no more. I saw this phial among the ornaments of their centre table, and took it into my hand. Could I have presumed to solicit a single grain of this tea, I would have had it set in a ring, and valued it beyond a diamond. * * Among the things of former times that I saw with much pleasure while in Boston, were some of Copley's portraits. They were all remarkable for grace, expression, and truth; and looked like the productions of an artist who had studied in the best European schools, instead of being (as they were) the work of a self-taught American, who as yet had scarcely seen a good picture. Neither did their old-fashioned dresses seem in the least *outré*. I have heard my brother Charles Leslie remark that it is the business of a good artist to make the costume of the time becoming, whatever that costume may be. For instance, who in looking at the portraits of Reynolds, ever complained of the dresses, or thought them disfiguring? In the Epes Sargent family there are some excellent pictures from the pencil of Copley. I was especially pleased with one of them, a lady with a very benign and intelligent countenance. * * John Singleton Copley removed to Europe in 1774, and having great inducements to remain there, he never returned to America. In England he painted a number of very fine historical pictures, the figures being all portraits. * * Lord Lyndhurst (who was born in Boston) is son to the painter Copley. This gentleman distinguished himself greatly at the bar, was eventually ennobled, and became Lord Chancellor. With regard to the country of a man of genius, England has no prejudices; as can well be attested by the American artists who have sought in that wonderful island the professional advantages which the New World is as yet too young to afford them. The city of Boston not only contains much that is interesting to all who take pleasure in vestiges of the past, but it is also rich in the present, and gives abundant token of the lofty destiny of its future. Its noble institutions, so well planned, and so thoroughly carried out; its high tone of moral principle; its sympathetic appreciation of intellect; its liberal encouragement of genius, under whatever form that gift of heaven is manifested; its frank and unostentatious hospitality —all unite in rendering Boston one of the most delightful places that a stranger can visit; and we believe that a residence in the metropolis of the American east, cannot fail to improve both the mind and the heart. 'By their fruits ye shall know them,'— and the Bostonians need ask for no other test. Whatever may be its disadvantages of soil and climate, the country round Boston is eminently beautiful, and owes much to the skill and industry of its untiring cultivators. The rides in its vicinity are charming— particularly through Brookline, and round Jamaica Pond, a lovely sheet of water which in England would be called a lake.

The poetry is less noticeable than the prose; some of it is curiously imitative. From the style of 'Viola' we should imagine that Tennyson is founding *a choir* in the United States. We have already mentioned Mr. Willis, but it is long since we have quoted anything of his: the following lines, therefore, may not be unacceptable:—

The Mother to her Child.

They tell me thou art come from a far world,
Babe of my bosom! that these little arms,
Whose restlessness is like the spread of wings,
Move with the memory of flights scarce o'er—
That through these fringed lids we see the soul
Steeped in the blue of its remembered home;
And while thou sleep'st come messengers, they say,
Whispering to thee—and 'tis then I see
Upon thy baby lips that smile of Heaven!
And what is thy far errand, my fair child?
Why away, wandering from a home of bliss,
To find thy way through darkness home again?
Wert thou an untried dweller in the sky?
Is there, betwixt the cherub that thou wert,
The cherub and the angel thou may'st be,
A life's probation in this sadder world?
Art thou, with memory of two things only
Music and light, left upon earth astray,
And by the watchers at the gate of Heaven,
Looked for with fear and trembling?
God! who gavest
Into my guiding hand this wanderer,
To lead her through a world, whose darkling paths
I tread with steps so faltering—leave not me
To bring her to the gates of Heaven, alone!
I feel my feebleness. Let these stay on—
The angels who now visit her in dreams!
Bid them be near her pillow till in death
The closed eyes look upon thy face once more!
And be the light and music, which the world
Borrows of Heaven, and which her infant sense
Hails with sweet recognition, be to her
A voice to call her upward, and a lamp
To lead her lost steps to thee.

We must not take leave of 'The Gift' without adverting to its illustrations. They have been carefully prepared: and Cheney's engraving of Huntington's (not Shakspeare's) 'Beatrice,' and of the vignette head on the title-page by Sully, would do honour to the "old country." The conversation-pieces, too are creditable in design; more admirable in their finish. But the charm of much of the letter-press we have commended, is missing from the pictorial portion of 'The Gift.' One artist takes Sir Thomas Lawrence, another Leslie as his model, and so forth. From this manner of proceeding may arise a school of artifice: but no school of art.

OUR LIBRARY TABLE.

The Belle of the Family, or the Jointure: a Novel, by the author of 'The Young Prima Donna,' &c. 3 vols.—Though the authoress of these volumes possesses neither the wit of Mrs. Gore, nor the passion of Mrs. Marsh, nor the pathos of the late Mrs. Sullivan, her tale of modern life is still executed with truth and feeling sufficient to entitle her to be mentioned with those three popular novelists. It is a great advance upon any of her previous works. Nor is this mean praise, when we also say that nothing can be more trite than the arrangement of the incidents. 'The Belle' is a beautiful, perverse, excitable creature, who—thanks to the counsels of her two married sisters, the one a severe, rectangular woman of the world, all for *les convenances*; the other a weak, but kindly-natured woman of fashion, all heart, impulse, and imprudence—deliberately wrecks her own happiness, by making a match with a man old enough to be her father: and for once, pays the full price of her folly. Melancholy as is the sequel, we are obliged to the authoress for sparing us the melodramatic reparation, in the closing pages, which most writers would have administered. Without the slightest sermonizing, the tale is one to make The Chaperon think and feel: and for the sake of this unity of purpose, and the skill with which it is carried out, we are disposed to rate it more highly than perhaps its literary merits strictly justify. The three volumes contain a second tale, 'Harry Monk' no mention of which appears on the title page. This is, in every respect, a novel of an inferior order: being merely once again the story of a beautiful and inexperienced girl who will marry a stranger, in defiance of paternal caution; which stranger turns out to be a Knight of the Road. The story belongs to the times of the Commonwealth; but there is little attempt either at the manners or the costume of the period. This, however, judging from the average success of such essays, is an advantage rather than otherwise.

The Moderation of the Church of England, by T. Fuller, D.D., edited by Rev. R. Eden.—This work was written in the year 1679, when the Nonconformists on the one side, and the Romanists on the other, were vying with each other in attacking the doctrines and practices of the Church of England. It attracted much attention at the time, and now that affairs are in a somewhat similar position, will, we doubt not, be found an acceptable commentary on the polemical works of the day.

A History of the Church, in five Books, by Theodoretus, Bishop of Cyrus. A new Translation.—This History extends from A.D. 322 to A.D. 427, and was intended by its author as a continuation to the history of Eusebius. It forms the last but one of Mr. Bagster's series of Greek Ecclesiastical Historians of the first six centuries—a valuable contribution to the history of the Church.

Studies of the New Testament, by a Layman.—The great authority which the Layman adduces in confirmation of his theories is Rees's Cyclopædia, beyond which his studies do not appear to have extended far. In discussing questions even of importance, he more than once frankly admits that he has not read the arguments in support of opinions which he condemns.

A Practical Exposition of the Epistle to the Philippians, &c., by the late Rev. Robert Hall, A.M., from short-hand notes by John Greene.—All admirers of eloquence and unaffected piety will welcome anything that has proceeded from the lips of the Rev. Robert Hall. These additions to his already printed works, are not among the best specimens of that masterly oratory, but will be read, we doubt not, with pleasure by all into whose hands they may fall.

The Right Way to decide; or the Church of England her own Expositor.—The author solves a difficult question—by begging it.

The Art of Living, by Dr. H. Duhring.—This volume is devoted to the consideration and discussion of five principles connected with the art of living: 1, the harmony of our twofold nature, mental and physical; 2, the necessity of labour; 3, the equal necessity of relaxation; 4, the study of Nature as connected with happiness; 5, the joys connected with a happy home. It is pleasantly written, and contains some sound and wholesome truths.

Peace Permanent and Universal, by H. Macnamara.—The essay to which the prize offered by the Society for the Promotion of Universal Peace was awarded. Its arguments are the old ones, and, we are afraid, will produce little more effect than of old.

Rachel of Padanaram, Type of the Church, by W. Archer.—A fanciful record of "that fair Syrian shepherdess," whom holy fathers of the Church have chosen to consider as "typus Ecclesiæ," and whose claims Mr. Archer warmly advocates. The little

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work is pleasantly written, and is interspersed with some not inelegant poetry.

A short and easy Catechism for the use of young Persons.—Questions for Self-Examination.—Apparently useful works for the purposes for which they are designed.

The Advantages and Disadvantages of the Feudal System, by H. B. Barry.—A Prize Essay "read" (or rather intended to have been read) "in the Sheldonian Theatre at Oxford." It is well written, in a free impartial spirit, allowing merit where it is to be found, and not permitting considerations of party, or even of antiquity, to stand in the way of a just condemnation of bygone abuses.

A Treatise on the Tonic System of treating Affections of the Stomach and Brain, by H. Semle.—This is a strictly professional work, and addressed exclusively to the professional public.

Observations on the Climate of New Zealand, New South Wales and Van Dieman's Land, as compared with that of the Brazils, Madeira, and the Continent of Europe, by J. Thompson, M.D.—This is a reprint of a short paper from the London Medical Gazette, the contents of which are sufficiently explained by the title.

The History of Peter Schlemihl, translated by W. Howitt.—This new translation is exceedingly literal, and has the German side by side with the English. It has been printed in Germany, though published in England, and contains six neatly executed illustrations.

Photogenic Manipulation, by G. T. Fisher, Jun.—This is a useful little manual, containing practical instruction in the arts of Photography, Calotype, Daguerréotype, &c., illustrated by numerous woodcuts.

Chemistry made Easy, by the Rev. J. Topham, M.A.—A short, but apparently useful treatise on that very interesting subject—the application of chemistry to agricultural purposes. It is written in easy and familiar language.

Gleanings from the South, East, and West.—A harmless, well-intentioned miscellany.

The Pictorial Spelling and Reading Assistant, by B. Steill.—A work apparently neither better nor worse than its numerous predecessors, the only novelty introduced being that the *reading* department has illustrations, and more extended explanations than usual of a few of the words in the *spelling* department of the work.

Select Poetry for Children, by J. Payne.—This work has been forced on our attention, otherwise we should have allowed it to pass in silence. It opens with a motto from Southey, who says that "it is no trifling good to win the ear of children with verses which foster in them the seeds of humanity, and tenderness, and piety:"—a sentiment with which all will cordially agree. But we do not see that this justifies "picking and stealing." It may be no trifling good to give children fruit in due season, but no one infers that he is, therefore, at liberty to rob orchards. Has Mr. Payne written verses for their edification? Not a line—he has "compiled" a volume for their use, and his own profit, by robbing Southey himself, and Mary Howitt, Bernard Barton and others. Of course this is but petty larceny compared with the wholesale violations of copyright which have been so common of late, but yet it deserves to be noticed, and, if possible, prevented, and therefore we denounce it.

The Polyglott Ladies' Washing Book.—We do not know with what eyes the huge Polyglotts of Paternoster Row will look on this unassuming brother, but we are sure that all sober citizens' wives who venture on a continental tour will thank Mr. Lee for his useful books. We have before us three of them, in German, French, and Italian, with the English annexed.

List of New Books.—Hand-Book of the Law of Landlord and Tenant, imperial 32mo. 2*s.* cl. swd.—Popular Flowers, their Cultivation, &c. coloured plates, fc. 8vo. 6*s.* 6*d.* cl.—The Book of Months, with illustrations by Harvey, fc. 8vo. 7*s.* cl. Adcock's Engineer's Pocket Book for 1844, fc. 8vo. 6*s.* roan tuck.—Rachel of Padanaram, Type of the Church; a Sacred History from the Mosaic Record, by W. Archer, 12mo. 4*s.* cl.—Fidelity, or a Town to be let Unfurnished, a Poem, by G. Hatton, 12mo. 7*s.* 6*d.* cl.—Showell's Housekeeper's Account Book for 1844, 4to. 2*s.* swd.—Daniell's Farmer's Complete Account Book, 3rd edit. fol. 7*s.* 6*d.* hf-bd.—Buller's Selections from British Poets, 12mo. 5*s.* bd.—Memoir of Mrs. Duncan, new edit. 12mo. 4*s.* 6*d.* cl.—Occasional Sermons, by Rev. F. Close, 12mo. 5*s.* 6*d.* cl.—Narrative of a Mission to the Jews from the Church of Scotland in 1839, new edit. 12mo. 3*s.* 6*d.* cl.—Cent Thèmes Français Anglais, par A. F. Guilleres, 12mo. 1*s.* 6*d.* cl.—Thornton's Lectures on the Ten Commandments, 12mo. 2*s.* 6*d.* cl.—Sermons preached at Lancaster, by Rev. W. Cardall, 8vo. 8*s.* cl.—Autobiography of a Dissenting Minister, 6th edit. fc. 8vo. 4*s.* bds.—Gleanings from the South, East, and West, fc. 8vo. 5*s.* cl.—Letters on the Psalms, by Rev. G. H. Stoddart, A.M., 12mo. 3*s.* 6*d.* cl.—Simpson's Traditions of the Covenanters, first Series, 2nd edit. 18mo. 2*s.* 6*d.* cl.—History of the Church of Scotland, by Rev. W. M. Hetherington, 3rd edit. royal 8vo. 6*s.* swd.—Foreign Library, Vol. V. 'History of the Eighteenth Century, by F. C. Schlosser,' Vol. I. 8vo. 10*s.* cl.—Diary of a March through Sinde and Affghanistan, by Rev. J. N. Allen, post 8vo. 12*s.* cl.—Æschyli Eumenides, recensuit et illustravit Jacobus Scholefield, 8vo. 4*s.* 6*d.* bds.—Wordsworth's Theophilus Anglicanus, post 8vo. 8*s.* 6*d.* cl.—Derry, a Tale of the Revolution, by Charlotte Elizabeth, 12mo. 5*s.* cl.—The English Governess, a Tale of Real Life, by R. M'Crindall, 12mo. 5*s.* cl.—A Practical Treatise on the Diseases of the Uterus, by Dr. Lever, 8vo. 9*s.* cl.—The Application of Geology to Agriculture, by N. Whitley, 8vo. 7*s.* 6*d.* cl.—The Wonderful History of Peter Schlemihl, with a Translation, by W. Howitt, sq. 7*s.* cl.—Illuminated Magazine, Vol. I. imp. 8vo. 8*s.* cl.—Medico-Chirurgical Translations, 2nd Series, Vol. VIII. 8vo. 15*s.* bds.—Bingley's Stories about Dogs, new edit. tinted plates, sq. 4*s.* cl.—Eastern Romances, Arabian and other Tales, fc. 8vo. 7*s.* 6*d.* cl.—Sacred History, Old Testament, sq. 16mo. 2*s.* 6*d.* bds.—Legends and Traditionary Stories, sq. 16mo. 4*s.* 6*d.* bds.—Selections from the Kur-án, with an Interwoven Commentary, by E. W. Lane, 8vo. 10*s.* 6*d.* cl.—The Biscuit and Gingerbread Baker's Assistant, by Read, 2*s.* 6*d.* cl. swd.—Facts in Mesmerism, with Reasons for a dispassionate Enquiry, by Rev. C. H. Townshend, 2nd edit. improved, 8vo. 9*s.* cl.—Curiosities of Modern Travel, a Year's Book of Adventure, fc. 8vo. 5*s.* 6*d.* cl.—Taylor's Young Islanders, new edit. fc. 8vo. 7*s.* cl.—Lord Brougham's Historical Sketches, 3rd series, royal 8vo. 21*s.* cl.—Walker's Manly Exercises, by Craven, 7th edit. 12mo. 6*s.* 6*d.* cl.—Bancroft's History of the United States, to the War of Independence, royal 8vo. 13*s.* cl.—Practical Mineralogy, or a Compendium for distinguishing Characters of Minerals, by E. J. Chapman, 8vo. 7*s.* cl.—Glenny's Garden Almanac, 12mo. 1*s.* swd.—Cruttwell's Housekeeper's Account Book for 1844, 4to. 2*s.* swd.—Little Forget-me-Not, 1844, fc. 16mo. 2*s.* 6*d.* cl.—Parley's Annual for 1844, sq. 5*s.* cl.—Friendship's Offering for 1844, 8vo. 12*s.* cl.

A LAST SONG OF SUMMER.

Oh! queenly fair Summer, thy beauty fades fast,
Thy flowers are all withered, thy glory is past;
And low in the woods, with the dead leaves around,
And the winds breathing o'er thee a desolate sound,
In tears thou art lying.

Oh! queenly fair Summer, thy worshippers all
Have fled and foregone thee,—right merry in hall
Their laughter is ringing;—ah! little I trow
Do they ponder how, lonely beneath the bare bough,
Unwept thou art dying.

The voices that hymned thee so gaily of yore,
The happy bird-voices, their music is o'er,—
Save the robin's, who singeth of Winter with glee,
And the rook's, who caws loud on the storm-shaken tree,
As he flaps his dark pinion.

There *are* voices, but savage and wild ones, alas!
The roaring of rivers, as foaming they pass,
The plashing of rain, and the groan, deep and low,
Of the oak, as his giant limbs toss to and fro
'Neath the wind's strong dominion.

Oh! queenly fair Summer, fierce Winter, ere long,
Will sweep o'er the hills with his turbulent throng
Of blasts and rough hail-storms, and finding thee there,
Will freeze thy warm blood with his icy fixed stare,
And laugh as thou diest.

And when thou art dead, with a false look of woe,
He will wind thee perchance in a death-sheet of snow,
And calling around him that turbulent throng,
They will howl forth a requiem, dreary and long,
O'er the grave where thou liest.

But heed not, fair Summer, sleep softly awhile,—
Sleep softly, and dream of the sun's loving smile;
They rule not for ever, that stern companie,—
Old Winter, one day, shall lie crownless like thee,
Time-wasted and hoary.

Oh! heed not, and weep not, sleep softly awhile,
And still in thy dreams feel the sun's loving smile;
When those dreams are all ended, thy waking may show
The sun on thy face, and the earth singing low,
And the birth of thy glory.

Enfield, Oct. 12, 1843. T. Westwood.

FOREIGN CORRESPONDENCE.

On the first intimation that the ports of China were open to British subjects, the Horticultural Society, with the energy which has ever marked its proceedings, resolved to dispatch Mr. Fortune to collect plants for the Society. Mr. Fortune, as we mentioned at the time, sailed from England in April last, amply provided with means to forward the objects of the Society, and with letters of introduction both from the government and private individuals. Letters, announcing his safe arrival at Hong Kong on the 27th of July, have just been received. The following are extracts from one dated—

"Anger Roads, June 15.

"We entered the Straits of Sunda on the morning of the 15th of June, after having been three months and a half on the voyage, and the only land which we saw during that time was the Island of Madeira, the Cape of Good Hope, and St. Paul's, or Amsterdam, in the Indian Ocean; but these places were only seen at a considerable distance, and you will, therefore, easily imagine with what pleasure we looked upon Java Head on the morning which I have just mentioned; and although we were several miles from the beach, the sweet smell of land and of trees which was wafted from the shore was delightful, and put us all in excellent spirits. The island of Java, as you know, is low and marshy in many parts near the shore, but presents every variety of surface at a little distance inland. The hills have a most romantic appearance, and reminded me of the Highlands of Scotland, or of some views from the Frith of Forth near Edinburgh, with this difference, however, that those of Java are clothed with dense forests to their very summits. In fact, from the sides of the ocean—where in most places the trees hang down to the water's edge—to the tops of the highest hills, the whole is one dense mass of vegetation; and even the rocky islands of the sea, which on the coast of England would be comparatively barren, are here clothed with the most luxuriant shrubs and trees; but these regions are under the bright tropical skies of the east, where—

The flowers ever blossom and the beams ever shine.

You will easily imagine that I was most anxious to land on these lovely shores, which in truth appeared to me the realization of my youthful dreams of fairy land; and by good luck the wind died away early in the forenoon, and the captain kindly allowed the passengers to have down the boat to row to the shore. We were all well armed for the occasion, as this part of the coast is said to be frequently visited by Malay pirates, who are not so harmless as the native Javanese. As we approached the land our expedition seemed to be more hazardous than we had at first supposed, owing to the rocks and breakers on the coast, which were not visible from the ship; but after selecting with care that part which appeared most smooth, we stood boldly for the shore. Unfortunately, however, our precautions were useless, for in an instant we were thrown out of the boat and plunged amongst the breakers, one over the other, in anything but regular order. We were in a pitiable plight for a botanical party or a party of pleasure to be in, but congratulated ourselves on having saved the boat.

"While on shore I lost no time in examining the trees and other objects of natural history. The shingle, which was mixed with the sand, consisted of numerous fragments of red, white, and blue coral, handsome specimens of which were gathered by several of our party. The trees and shrubs, which grow down to the beach, consisted of several species well known in the hot-houses of England. The Screw Pine (*Pandanus odoratissimus*) was growing in great quantities all along the shore, where it must often be washed by the waves; several species of Cycas, particularly *C. circinalis*, were common in the shady parts of the wood, and formed remarkably fine specimens both in flower and in fruit; the Chaste tree (*Vitex agnus castus*) was very abundant, and in full flower; and the cocoa nut and the Papaw tree were also found in various parts of the forest. The ground was strewed with seed, of the various trees, some of which were just germinating; others had advanced more, and formed the brush-wood of the thicket, along with numerous species of ferns, and other things which delight to grow in shaded situations. My time was very limited, and therefore I

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had little opportunity for particular observation; I consoled myself, however, with the hope of being able to examine things more particularly at Anger, where we intend to stop for water. Our difficulty now was how to get our little boat through the breakers, but we accomplished it, and reached the ship in safety.

"We continued our voyage up the Straits, which everywhere presented the most picturesque and beautiful scenery: on Java every variety of surface—mountains, glens, and cultivated fields, the main land of Sumatra in sight, and islands dotted here and there on the sea, covered with the most luxuriant vegetation. As we neared the Bay of Anger, the island of "Thwart the Way," in the centre of the Straits, came into view, as also two small rocks called "Cap" and "Button," on the Java side of the Straits. Native canoes were now seen rowing or paddling towards us from the shore, laden with the produce of their island, which they were anxious to barter with the people in the ship. The fruits consisted of cocoa nuts, bananas, and plantains, pine-apples, melons, pumpkins, shaddocks, and oranges, and the vegetables which I obtained were sweet potatoes, yams, cucumbers, onions, and radishes. Supplies for the ship's use were abundant and cheap. One Malay sold all the contents of his boat for seven dollars, which consisted of a large quantity of sweet potatoes and yams, cocoa nuts, plantains, pine apples, and seven dozen of excellent fowls. The sheep which were brought off in boats, and which I also had an opportunity of seeing on shore, were more like goats than sheep, being covered with hair instead of wool, and having small legs and long heads and ears. Turtle, which we frequently saw on the surface of the water in the Straits, are very abundant, being caught in considerable quantities by the natives. Many other animals are brought in their boats for sale, but they are generally well known and common kinds. I observed several kinds of monkeys, musk deer (the small Javanese kind), Java sparrows, paraquets, green doves, minas, so celebrated for their talking propensities, and various other well known animals. Judging from the appearance the decks presented afterwards, the Javanese had had a considerable share of business, particularly amongst the monkeys, for they were seen chained in all parts of the ship before the mast, having been purchased by the sailors to take home."

DR. ROBINSON'S REPLY TO SIR JOHN HERSCHEL.

On my arrival here, two days since, I was surprised to find in the *Athenæum* of September 30, that Sir John Herschel has taken offence at the opinion which I have expressed respecting his father's forty-feet telescope; viz. that "however honourable to the astronomer and to the king who constructed it, it must be regarded as a failure." In these words I see nothing "derogatory" to Sir William Herschel, whose real fame is quite independent of that instrument; and if they are the only legitimate inferences from the facts *which are before the public*, they cannot be "unjust." Those facts are unfortunately few, for Sir W. Herschel, in the Philosophical Transactions, very seldom refers to observations made with this telescope, which, from the size of its mirror, I will call the four-feet: but they are sufficient to establish that it did not produce effects proportioned to its magnitude, that its maker did not employ it in cases which seemed imperatively to require it, and that he showed a marked reluctance to let others inspect it. Sir J. Herschel apparently wishes to narrow the question to "figure and polish," but the true matter at issue is the performance of the telescope. We will, however, begin with figure. It is well known that Sir W. Herschel made his mirrors of a focal length, which bear a large ratio to their aperture; thus his 9-inch mirror was of 10 feet focus, his 18.8 of 20 feet; and on the same scale his 48 should have been 51 feet instead of 40. If, as is probable, he adopted this proportion in the smaller sizes, from finding that he did not succeed so well with a shorter focus, it was to be expected that the change would be injurious to the large one. Besides, even were its figure perfect, according to all my experience, it must have been deformed by the mode in which it was supported—in an iron ring, where it must have rested at its lowest point, and upheld by a cross piece of the same substance, an arrangement which would impair the definition of a much smaller instrument.* The usual tests of this important quality are close double stars; but of these I find none mentioned; there are, however, two negative arguments which press on me the conviction that the four-feet defined ill. In the great nebula of Orion there is a star θ Orionis, which appears quadruple in common telescopes. Struve, with the Dorpat achromatic of 9.6 inches aperture, discovered a fifth, and (I believe) Sir J. Herschel himself found a sixth, on looking into Sir James South's achromatic of twelve inches. Both are visible in Lord Rosse's three-feet telescope, *even when contracted to eighteen inches*, and I see the sixth under favourable circumstances, even in my own of fifteen inches. Now these stars *cannot have been visible in the four-feet telescope.* That nebula was the first object on which it was turned in February, 1787; it was again examined in January, 1811, "in a very clear view," and it is quite impossible that such an observer as Sir W. Herschel could have overlooked them, especially the fifth: the sixth probably requiring a higher power to separate it than the telescope would bear. A similar conclusion must be drawn from his not using it to ascertain the existence of rings round the Georgium Sidus. This research requires, in a special degree, sharp definition, magnifying power, and light; and it seems absurd to use seven, ten, and twenty feet telescopes, when its testimony could be obtained. It is also evident, from the low powers recorded, that the focal image was imperfect. The highest that I can find mentioned is 400, and that only once; 370 is the common one, employed even for such work as measuring the protuberances of Saturn, or seeking multiple divisions of his ring; while higher powers, even up to 1,200, were used at the same time with smaller telescopes. Why he employed them when the other was in action, and almost exclusively in cases of micrometer measurements, seems hard of explanation, except on the admission of its imperfect definition.

As to its illuminating power, which, with equal magnifying, must have been more than six times that of the 18.8-inch, even less is recorded. The discovery of the satellites of Saturn, to which Sir J. Herschel refers, indicates no difference like this. His father himself states, that "both are within the reach of a twenty-feet telescope." Sir J. Herschel is said, in the Ast. Nach., to have observed both with that instrument; they are visible in Sir James South's achromatic, and the sixth has been observed by Lamont with one of only eleven aperture. Even on the night when this was discovered (Phil. Trans., 1790, p. 463), it must have been easily seen with the mirror of 18.8; for after suspecting it to be a satellite in the four-feet, the other was employed to verify the conjecture. The seventh was discovered at its extreme elongation from the planet, and cannot have been very conspicuous: it is described as "only a very small, lucid point in the telescope;" and it is added, that "except in very fine weather it cannot be seen well enough to take its place with accuracy." If we consider that at this time the ring was nearly invisible, and the planet at the equator, this performance exhibits nothing surprising, nor do I think Sir John's "unequivocal proof" beyond the power of *a good telescope of half its focal length* and such an aperture as would now be given to it; a size which I have no objection to call "comparatively diminutive." The observations of the Georgian satellites seem to have been made with telescopes of 18.8, and twenty-four inches aperture (Phil. Trans., 1815). The four-feet appears but twice, notwithstanding the faintness of these objects; nor have we any reason to suppose that it was much used even on nebulæ. I can find nothing on the subject, except the two notices respecting that in Orion; though Sir W. Herschel's views respecting these problematical bodies must have made the most perfect examination of them desirable. We must therefore suppose, either that it showed little more in them than the twenty-feet, or that its use was so inconvenient that he never had recourse to it but in cases of absolute necessity. Defining power is of use even with nebulæ, and, from the nature of its composition, the mirror could not reflect light in proportion to its surface; but still, it seems unaccountable that it was used so little, unless we suppose that Sir W. Herschel felt that it was a "failure." It was scarcely to be expected that he would come forward and proclaim this; but he felt it necessary to account for his sparing employment of it in a remarkable note (Phil. Trans., 1811). He says, "It should never be used but for objects which others will not reach;" that "to look through one larger than required is loss of time;" that moisture and ice settle on the large mirror; and that, "though well covered up, the polish of a mirror exposed like that of the forty-feet will only preserve its required lustre and delicacy about two years." Now, as to the first of these excuses, no telescope will ever be "too large" for nebulæ; that twenty feet is assuredly not large enough; for Lord Rosse's three-feet has shown that many of the figures of them given by Sir J. Herschel, are exceedingly defective.† In unfavourable states of the air, it may be necessary to contract the aperture, but this implies no loss of time. Dew, or ice (in Ireland at least), is not of constant occurrence; and tarnish to such an extent as is here indicated, is an evidence of "failure." In fact, the mirror *was not real speculum metal:* according to Smeaton's letter (published in Sir William's lifetime, and not contradicted), it was composed of two parts bell metal and one white metal! What the latter may be I never could learn, but believe it to be an impure alloy, obtained in a certain stage of the refining of copper. At all events, the composition was *lower* than the 20-feet metal, though even that was far below what is now deemed essential to a good mirror. This deficiency of tin was probably designed to lessen the risk of casting; but it also lessened the light, and gave a liability to tarnish. Now let us look to dates. It was cast Feb. 16, 1788, apparently in an air furnace (as founders call it), which must have still further debased the metal: by Oct. 24 "it was brought to a pretty good figure and polish." How much of this time was occupied by cooling and grinding is not stated; "but, not satisfied, he continued to work upon it till August 27, 1789, when it gave a pretty sharp image; but large stars were a little affected with scattered light, owing to many remaining scratches in the mirror." On the following night he saw the sixth satellite, and "dates from this time the finishing of the telescope." It follows, that at least a year was expended in giving this imperfect polish. The tarnishing, however, went on twice as fast; for he states, that on March 8, 1790, "the speculum being extremely tarnished, I did not expect to have seen so well as I did;" the object being the satellites of the Georgian, which he on that night also observes with the twenty-feet. As the duplicate speculum was useless, this does account in part for the instrument being idle; but, assuredly, had this been all, so zealous an observer would soon have recast that duplicate. I may add, that this contrasts very unfavourably with the three-feet mirrors of Lord Rosse, which retain their polish for several years, and are repolished in a day.

My opinion of this telescope is necessarily founded on the facts published by Sir W. Herschel himself, for I am not aware that he permitted any person except Dr. Vince to look into it. Troughton was refused. Lalande wrote to obtain permission, but got no reply. An excuse is, however, made for this want of courtesy in Tilloch's *Phil. Mag.* vol. xxviii. p. 339, which makes the matter worse; it was probably done by some injudicious friend, but it is impossible to read it without feeling that, as said in a similar instance, the author "distrusted astronomers." Several years later, Dr. Pearson (Rees's Cycl. art. Telescope) says, "he was informed by the ingenious and dexterous observer,' that instruction and practice were necessary to enable any other person to follow a star or planet with it, which is probably the reason why so few persons have been in a situation to form an estimation of the merits of this transcendent instrument." The reason is a bad one, but it establishes the fact, and for this I see no probable motive except the imperfection of the image.

On these grounds I think myself justified in concluding that this telescope was deficient in defining power; that it had not light in proportion to its size, and that it was inconvenient in use. I think no un-

* In reference to my assertion, that "the principle of uniform support had not been acted on," I must explain it by stating, that I was under the impression, that the twenty-feet reflector, when I saw it at Slough, in 1830, was merely supported on folds of soft cloth; if this be Sir John Herschel's method, I think it inadequate for large mirrors.

† As one instance, out of many, I will name his fig. 81 of 1 Messier; because Sir James South exhibited a drawing of it at the Royal Institution, last spring, which was made with the three-feet.

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prejudiced person, who reads Sir William's papers with care, can think otherwise, and I know that others are of the same opinion. In stating my sentiments, I trust I have not forgotten the respect due to his virtues and talents. With the exception of this weakness on the subject of his telescopes, which excited him to an attack on Schröter that cannot be justified, his moral character seems to have been without a stain; the friends who survive him cherish his memory, and he fills a place in the records of Astronomy, more brilliant, if not more high, than that held by any other individual. His son himself does not feel this more strongly than I do, but even such feelings cannot be permitted to interfere with the pursuit of Truth.—I have the honour to be, &c.

Oct. 12, 1843. T. R. ROBINSON.
Armagh Observatory.

WORKS AT HAMPTON COURT.

A recent visit to this palace, which is shown by increasing numbers of visitors to be still gaining in popularity, enables us to give our annual report of the progress of restorations, &c., and we record them not less for the information of our readers than to acknowledge the efficient custodyship of the Commissioners of Woods, and their desire to promote the attraction of this palace. At the west entrance, the front of the north wing has been completely restored —proper mullions have taken the place of the unsightly modern sashes in the windows, and the stone copings and ornaments have been completed. But the frontage only has been thus treated, whilst in the sides of the wing the window-sashes have been suffered to remain—let us hope, only for a season. The restorations are advancing, too, on the south wing. Two terra cotta busts of the series of Roman Emperors presented by Leo X. to Cardinal Wolsey, have been inserted on the towers of the west entrance, which were probably removed when this part was restored some years ago. Little attention was then paid to the colour of the bricks, and their orange red does not match with the purple red of the ancient brick-work of the Cardinal's palace. The busts on other towers have been restored. Ornamental chimney shafts are rising conspicuously everywhere in all the courts.

The most important work, however, of the present year has been the insertion of stained glass in the large window at the eastern end of the great hall. Characteristic of the glass of the period, it is filled with genealogical and heraldic devices. The upper windows contain the arms of the kingdom of France, the kingdom of England, the lordship of Ireland, and the principality of Wales. In the openings of the arched head of the window are inserted rich foliage patterns on deep brightly coloured grounds. The effect is much lighter and more brilliant than at the opposite window, where the colours, chiefly blue, are too massive. The large window is divided into an upper and lower series of seven lights. In the centre of the lower are the arms of Edward III., below which a stock of broom—the *Planta genista*—Plantagenet, from which, on the dexter side, the branch of Lancaster springs, with its red roses, and on the sinister side that of York, with its white roses. These branches unite in the upper division in the arms of Henry VIII., above which is a figure of the burly monarch himself. At either side, both above and below, are the arms and badges of individuals of the respective families of both branches; on the Lancaster side those of John Beaufort Earl of Somerset, John Duke of Lancaster, John Beaufort Duke of Somerset, Margaret Countess of Richmond, and Henry VII.; on the York branch, those of Edmond Duke of York, Richard Earl of Cambridge, Richard Duke of York, King Edward IV., and Elizabeth of York. The addition of this window is a great improvement to the general effect of the hall; but it makes us feel the nakedness of those at the sides, which are still plain white glass. As an assemblage of colours, the new window is brilliant and tasteful, but the ground should have been sufficiently dark to show distinctly the *white* roses. At present the roses are scarcely distinguishable, and in order to be intelligible to the visitors here, they should be as palpable as the red roses, which are conspicuous. If any alteration were made—and it seems very desirable—we would suggest that the figure of Henry VIII. should be relieved upon some darker ground. At our visit, we observed the "entayled" work or carvings on one of the spandrels of the roof "picked" out with various colours and gilding, giving a promise as though the rest would follow. All this is progress in a right direction. Cavendish speaks thus of Wolsey's palaces: (we modernize the spelling)—

> My buildings sumptuous, *the roofs with gold and bice*
> Shone like the sun in mid-day sphere,
> Craftily entailed as cunning could devise,
> With images embossed, most lively did appear.

But welcome as this colouring would be, we doubt if it should be preferred as the first of the works here remaining to be done. As pains seem to be taken from time to time to restore this Hall to its ancient splendour, we venture to offer a suggestion or two to the consideration of the authorities. At present there is a strange mixture of richness and poverty in the decorations, and a want of general harmony. As a little matter involving but a small outlay, we would first call attention to the present miserable walls. The drab wash is odious. To harmonize the general effect, the walls seem to us to demand the first notice. The stencilling of them in fit colour and patterns, when once suitably chosen, would be a cheap and most important improvement. Care should be taken that neither the colours nor patterns injure the effect of the tapestry below. Perhaps some hue of green or crimson would be found to be suitable, but this could only be determined by actual experiment. Next to the walls, the flooring calls for amendment. The naked, tasteless flag stones are altogether modern: even within the last forty years—and unfit for any ancient building. As late as the time when Lysons made his drawing of the Hall, it was paved with tiles—red tiles. There is conclusive evidence that it was "ypaved with tyles" when originally built; but we incline to think that these must have been green with white patterns, being the colours of the Tudor livery. Until the floor is coloured, the effect of the Hall can never be complete, and the revived manufacture of the encaustic tile offers a ready means of restoring this essential feature. Next in order, the remaining windows should be filled with coloured glass. Then we would get to the roof, which, whether more highly coloured or not, has always intrinsic merits enough to command attention; so that it may well remain the last to be touched. Before we got thus far, however, we should have taken down the banners and turned out the men in armour, whose places we would supply by statues of Henry VIII., Wolsey, &c.

There have been no recent changes of any importance in the pictures. Two of Sebastian Ricci's, which were removed to the new chapel at Buckingham House, have been returned to the palace. The mystery and excitement about the chapel of Charles I. (see *Athen.* No. 776), seems altogether exploded, and the room is given up, among others, to Lady Hill. Whether the old paintings in it have been taken down or not we have not heard: we certainly recommend that they should be, and cleaned.

OUR WEEKLY GOSSIP.

THE case of the old "legitimate" Drama seems to be hopeless: Tragedy is turned out of doors at Covent Garden, and not one of the score of metropolitan theatres, licensed by the Lord Chamberlain under the new Act, will give her house-room. Nor is Comedy in much better plight; being tolerated only until a troop of children and a posture master from Paris can be imported to prop up one patent theatre, as the ballet does the other. Sheridan, to be sure, has a field day now and then at the Haymarket: and the 'School for Scandal' has been played as an afterpiece this week in default of amusing farces, by way of prelude to the prize comedy, which is to show at the Haymarket about the time when the prize cattle show at Smithfield. The result of the late attempt, by the Covent Garden manager, to distribute the principal characters in Shakspeare's tragedies between three performers, of certainly not first-rate abilities, on the principle of "turn and turn about," was such as might have been expected—empty benches: Messrs. Vandenhoff, Phelps, and Anderson are respectable tragedians in their way, but no "combination of talent" such as they could offer, would attract audiences to a theatre whose very name conjures up recollections of Siddons, Kemble, and Young. In the case of a new play, people are content with the best actors the stage affords; but mediocre representations of comedies and tragedies with which the humblest playgoer is familiar, and which are associated with the fame of a host of great names, will never attract an audience in these days: it is idle to expect it. The time when people went to the play to pass an evening for want of better amusement at home or elsewhere, and were content to enjoy the entertainment, such as it was—and it was a vast deal better than any we have at present —is gone by: it must be something extraordinary, either for novelty or excellence (which is, indeed, the greatest of all novelties) to draw them to Drury Lane or Covent Garden. And why should they be obliged to go at night in search of amusement to a neighbourhood which they so rarely visit by day? It is troublesome enough for persons who live in the neighbourhoods of the parks and squares, to have to go so far out of their way to see a play: but for the thousands who reside in the outskirts of the town, it is so inconvenient as to amount to an interdiction, except on rare occasions, and then the expense and late hours disincline them for a repetition of the fatiguing pleasure. If the mountain will not go to Mohammed, Mohammed must go to the mountain; instead of having half-a-dozen theatres in the space of a square mile round Covent Garden, let the suburbs each have their playhouse, as well as their concert and assembly rooms—orchestras are ambulatory to a certain extent, and musicians are migratory; why not make Melpomene locomotive, and revive the Thespian cart in the shape of an actor's omnibus with a managerial conductor. At all events, since the old English Drama is driven from Drury Lane and Covent Garden, let us hope it will find a home somewhere else. One good result of the new Act may be to lodge Shakspeare under a roof where his poetry may be heard without being bawled out as if "the town-crier spoke the lines," and actors may depict the emotions of the character, without distorting their features to make the grimaces visible at the house-tops: in short, a better school of acting may arise, if the best performers are in the habit of playing together on a small stage. As yet, however, we see no signs of Shakspearian aspirations among the minor managers: opera and ballet, melodrama and burlesque, divide the metropolitan theatres; spectacle being a leading attraction at all of them. But the opportunity thus afforded to managers of making a choice of performances, and the necessity for excellence in quality, will probably lead to the introduction of the division-of-labour principle into the theatrical world. We cannot enter into the merits of the differences between Mr. H. Wallack and his company: by closing the season on Saturday and commencing a new one on Monday, he got rid of some engagements which he found unprofitable; and having done that, the accusation of "thwarting and crippling his plans" brought against persons who, though not named, were implied, might better have been spared; especially if, as would appear from some counter statements, it was hardly warranted by their conduct. The public, at any rate, will not hold the performers responsible for the failure of the manager's scheme: indeed they were actually interested in its success, since the closing of the theatre compels some of them to seek for engagements elsewhere.

That clever composer, M. Ambroise Thomas, has just produced in Paris a successful three-act opera, 'Mina,' at the *Opéra Comique*. The instrumentation of this work is praised as being unusually felicitous and delicately finished: the story seems to be droll, though over-complicated for music: a fault, by the way, into which the French *librettists*, encouraged by the neatness of their actors, and the quick apprehension of their audiences, are increasingly falling: risking thereby universal acceptance and permanent popularity. A new tenor, M. Mengis, whose success at the recent festival at Fribourg was great, is about to be tried at the *Académie*. M. Moscheles has given a *matinée* in Paris, with great success: some of his new compositions appear to have been more than usually welcome—a natural rebound in taste, after the long-drawn triumph of the sickly operatic *fantasia*. But a desire for what is sterling rather than showy in Art is certainly gaining ground in France. We find choruses by Handel, Mendelssohn, and Beetho-

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ven, sung at the performances of the *Conservatoire* at Marseilles: and everywhere notices of a "movement" in the cause of church music. Here, by the way, we may announce the first step in the Copyright question which directly touches Music and the Drama, made in the treaty betwixt the French and Sardinian governments, which includes the rights of the musician and the dramatist, as well as of the author, the artist, and the designer.

At home, we have but a bad report of the Edinburgh Festival; the receipts of which, it is said, have fallen 2,000*l.* short of the expenses. Mr. Hatton, whose cleverness in many musical departments is well known, and whose compositions, as we have more than once observed, are above the average standard, has started for Vienna; there to bring out an opera under the auspices of Staudigl. We are told, too, that that eminent singer will return to us next year in his proper position—namely, as main prop to a German musical company, which is to be directed by Conradin Kreutzer.

On Thursday morning last there was a full performance at Westminster Abbey of Tallis's Service, which filled the church with unusual throngs. The choir was greatly augmented for the occasion, but though not absolutely at fault, performed many portions of the service timidly and uncertainly, as if the practice and the confidence which knowledge inspires were wanting. Yet, notwithstanding the imperfect execution, the penitential impressiveness of this ancient music was of too deep a character to be wholly lost.

The Rev. Dr. Wolff started on Saturday last, from Portsmouth, for Constantinople, *vid* Malta; from thence to proceed, as best he may, to Bokhara, to ascertain the fate of Colonel Stoddart and Captain Conolly. The Oriental Steam Packet Company gave the reverend gentleman a passage at one half the usual charge; and this liberality was, we are ashamed to say, of importance; for the subscription which is to determine the fate and (as many of the best informed believe) effect the release of two distinguished countrymen—officers who were thrown into prison so long since as 1838, when employed on public service—goes on but slowly: 500*l.* only was required, Dr. Wolff's services being gratuitous, and yet little more than half that amount has been raised.

A Correspondent just returned from the Pyrenees thus writes to us:—"In my wanderings this autumn I accompanied the director of the mines lately opened near the famous Port de Venasque, to within a few feet of the summit of the extraordinary natural obelisk, called the Pic de Picade, and we there discovered the remains of a gallery about 200 feet long, piercing a rich vein of lead ore. The director, a person of great intelligence, at once pronounced the work to have been executed by the Romans, and as it is well known that the latter were acquainted with the mineral wealth of the Pyrenean mountains, I have no doubt of the correctness of his opinion. The wonder consists in the situation of this shaft; and when I state that it occupied eight hours of almost perpendicular climbing, surmounting the most frightful precipices, to attain it, some idea may be formed of the difficulties attendant upon the execution of the work. The mines, which are at the base of the Pic, have only been opened during the summer, and when I visited them early in September, were yielding 1oz. of silver in 13lb. of lead."

The long-meditated project of piercing the Isthmus of Panama, for the junction of the two great Oceans, is daily more and more attracting the attention of nations, as its importance is continually enhanced by the new relations which the gigantic conquests of discovery abroad and Science at home, are establishing between the various portions of the globe. In addition to the active inquiries and experiments in which, as is well known to our readers, both England and America have long been engaged with this view, the French government has now despatched a mining engineer of distinction, M. Napoléon Garella, to make a careful examination of the Isthmus, and report on the most eligible direction which a canal of communication between the Atlantic and Pacific can take.

We had the pleasure lately to announce, that Her Majesty had conferred a pension on the widow of Sir Charles Bell. We are now enabled to give a copy of Sir Robt. Peel's letter, in which he communicated the circumstance to Lady Bell:—

"Whitehall, Sept. 4.

"Madam,—I have had great pleasure in recommending to Her Majesty, that in consideration of the high attainments of your lamented husband, and the services rendered by him to the cause of science, a pension of one hundred pounds per annum for your life, shall be granted to you, from that very limited fund which parliament has placed at the disposal of the Crown for the reward and encouragement of scientific labours. This pension, small in amount as it necessarily is, will perhaps be acceptable to you as a public acknowledgment, on the part of the Crown, of the distinguished merit of Sir Charles Bell. I have the honour to be, Madam, Your faithful and obedient servant,

Robert Peel."

Mr. Bernhard Smith has just put forth a clever and forcible medallion of Capt. James Ross. Possibly one or two of the characteristic traits of the original may have been a little exaggerated, but the general treatment of the head does the artist credit. We may as well add to this paragraph, as a circumstance not unlikely to have its influences on the talked-of North Polar Expedition, that the marriage of the gallant officer was yesterday announced in the daily papers.

The *Portsmouth Herald* mentions that a letter has been received from an officer of Her Majesty's surveying ship *Samarang*, Capt. Sir E. Belcher, reporting that the vessel had struck on a rock while surveying a river in Borneo, and would in all probability become a wreck. She was returning down the river, the current and tide setting out at the rate of twelve or thirteen miles per hour, when she was swept on a sunken rock; the tide leaving her so very rapidly that there was no time to get out shores to keep her upright, consequently she fell over on her side and filled with water. No lives were lost, but the stores and effects of the crew will be all damaged, if not lost. She sailed from Portsmouth for the China seas early last spring, and was expected to be absent six years, being fitted purposely for surveying, having on board most valuable and complete astronomical and surveying instruments.

As to the new British Museum, about which our correspondents so often inquire, we can only say that the building progresses, somewhat like the Sinking-fund, by fits, but we hope more towards its object. Dr. Franz Kugler speaks about "organic life and motion" as incident to architectural productions (*vide* our notice, No. 830); this may explain the slow advance of Sir Robert Smirke's edifice, whose dimensions are rather heavy, and its members, if indeed motive organs, not endowed with much animation, unless it be "still-life." But no doubt our great Doric architect builds, as Zeuxis painted, for posterity; at least his Museum appears little intended for the use of present times.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. Renoux, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. Bouton. Open from Ten till Five.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.—FIRST PUBLIC EXHIBITION of Two important Discoveries in Science, viz.—ARMSTRONG'S HYDRO-ELECTRIC MACHINE, which produces eight times the quantity of Electricity of any other machine yet known, and which will be exhibited Daily at Three o'Clock, and at Eight in the Evening; and LONGBOTTOM'S OPAQUE MICROSCOPE, showing Objects in NATURAL HISTORY in all their varied Colours. LECTURES Daily on CHEMISTRY and NATURAL PHILOSOPHY by Dr. Ryan and Prof. Bachhoffner. The arrangement of the OPTICAL DEPARTMENT is under the management of Mr. Goddard. DISSOLVING VIEWS and COSMORAMIC PICTURES, MODELS of all kinds of MACHINERY in MOTION, DIVER and DIVING BELL, &c. Conductor of the Band, T. Wallis, Mus. Doc. Open Mornings and Evenings, except Saturday Evenings. Admission 1*s.*—Schools Half-price.

SCIENTIFIC AND LITERARY

Horticultural Society.—*Oct.* 3.—R. W. Barchard, Esq., in the chair. W. Aldam, Esq., M.P., W. Ainslie, Esq., and the Earl of Mansfield, were elected Fellows. From the Duke of Northumberland was a remarkable cut specimen of *Elate sylvestris*, one of those noble Palm-Trees which can only be cultivated in large conservatories. This plant possesses little beauty in its flowers, but produces panicles bearing a multitude of very pretty, oblong, orange-coloured berries, with a very curious flat stem, strong and tough, differing much from the usual form, and presenting a good subject for physiological investigation. Lord Blantyre sent, from Glasgow, Black Hamburgh Grapes, weighing 1lb. 7oz. and 1lb. 8oz., that had been grown on a flued wall in the open air, where, notwithstanding the unpropitious weather in spring and in the early part of summer, they finely swelled and beautifully coloured. The gardener stated that the vines produce an abundant crop and ripen their fruit in good time, and that some of the bunches which were not so ripe as those sent were twice as large, but that the berries were not quite so well swelled. From B. Maund, Esq., were specimens of Grapes grown on a wall protected by a glass case, which is fixed close to the face of the wall, with a hole in the end to allow the vine to pass without being bruised. The bunches, although beautifully coloured, were very small, but those unprotected in this manner were miserable little things. From Sir G. Staunton was a bunch of bananas, weighing upwards of 129 lb. The plant on which it grew was imported a few years ago from St. Helena, to the Edinburgh Royal Botanic Garden. Mrs. Mason sent a curious specimen of a Trumpet Gourd, measuring 4 feet 2 inches long. From G. T. Lay Esq., Interpreter to her Majesty's mission, China, was fruit of the Wung Kwo or Shan Le, the red fruit, or wild apple, of the Chinese, which appears to be a kind of Cratægus. These unfortunately were much decayed and shrivelled up, so that it was impossible to say what the quality once had been. It is stated by Mr. Lay that the pulp is made into red translucent cakes, which are very pleasantly tasted, and may be eaten freely without fear of indigestive flatulency or fulness. Mr. Green sent some excellent fruit of Williams's Bon Chrêtien Pear, also two Catillac Pears. Mr. Green stated that "the tree on which these grew was formerly a Catillac, and that it grew very vigorously, as this sort usually does, but did not bear well; the fruit was also small and cracked; in consequence of which the tree was headed back, and grafted with Williams's Bon Chrêtien, which has always produced fine fruit ever since it came into bearing." He also stated that "the two Catillac Pears sent grew upon a branch of the same tree, which was allowed to remain where one of the grafts had failed; this branch, ever since the grafts began to bear, has borne abundantly, and the fruit has been of much finer quality than what it was before the other sort was worked upon the tree."

Oct. 17.—R. W. Barchard, Esq., in the chair. The show of flowers was good. From Messrs. Veitch and Son, of Exeter, was a shrivelled specimen of *Dolichos purpureus*; it had arrived in bad condition, owing to its being packed in dry cotton, which in that state absorbs all the moisture of leaves and flowers. The best way of transmitting specimens of cut plants to a distance, is to wrap them up in damp coarse brown paper, which will preserve their beauty for a considerable length of time; or if cotton is used it should at all events be well damped and separated from the plants by folds of paper. The plant from which this specimen was cut, is said to have been only a few months old, and not more than two feet high, with no fewer than 10 spikes of bloom, besides the one that was sent. M. Wilson, Esq., exhibited two magnificent bunches of Muscat of Alexandria grapes; also a very large bunch of the white Nice, weighing no less than 5lb. 7oz. Sir G. Staunton, Bart., sent fruit of the purple *Guava Psidium Cattleyanum*, from a plant which has produced fruit in abundance since June; also fruit of the *Passiflora quadrangularis*, which measured 9 inches long by 5½ inches in diameter, and weighed 3lb.; together with fruit of the Akee tree, *Blighia sapida*, and of the Laurel-leaved Granadilla, or Water Lemon—the Pomme de Liane of the French. This plant is a native of the West Indies, and not very frequently seen in this country; the pulp, which is inclosed within a very pretty orange-coloured rind, marked with green spots, is what is eatable; it is rather acid to the taste, and agreeable in hot countries. From Mr. Osborn, was a cut specimen, from North America, of *Shepherdia argentea*, covered with clusters of pretty dark red berries, like those of the Pyracantha, which were said to have arrived to only about one-third their usual size when ripe. The tree from which this specimen was taken is stated to be 25 feet high, and about the same in breadth, quite covered with fruit; it never bears fruit in this country, because all the plants here are male. When the females shall have been procured from North America, they will be most valuable hardy shrubs. From the gardens of the Society were the following plants, viz., *Fabiana imbricata*, *Mahernia incisa*, *Phyllocladus asplenifolius*,

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Berberis actinacantha, and *Fuchsia globosa*, which were placed in Brown's patent pots about the beginning of June, and were fully exposed to the sun, along with other plants in the common pots. These were flowering beautifully, the foliage was perfectly green and healthy, and the plants had never lost a leaf. The principal advantage in the double pots is, that plants placed in them in very hot weather, and exposed to the sun, only require watering, on an average, once, where those in the common pots require it three times; there must not, however, be any water admitted into the cavity in the side of the pots, as from their porous nature the water passes through and keeps the soil too damp. They seem to answer all kinds of plants very well, except in damp or continued wet weather, they require rather more drainage than the common pot in order to guard against excess of moisture.

MEETING FOR THE ENSUING WEEK.
Tues. Zoological Society, 8.—Scientific Business.

MUSIC AND THE DRAMA

Drury Lane.—Whether they be regarded as a musical plague or blessing, it is certain that Donnizetti's works are at this moment being played or in preparation all over Europe. He is understood to have promised an opera for next year's Carnival at Naples: his 'Maria di Rohan' is preparing at the Italian Opera House at Paris, his 'Don Sebastian' at *L'Académie Royale*. In every German town, where the *prima donna* imagines herself capable of a *roulade*, his 'Elisir' is a stock-piece: in many his 'Belisario.' Within the week, we in London have glanced over his 'Requiem,' the first fruits of the composer's Viennese *kapell-meister*ship, of which more on some future day. We have been everywhere arrested by announcements of an English version of his 'Don Pasquale,' to be given to-night at the Princess's Theatre, to replace his 'Lucia,' and we must now take pen in hand to report on the presentment of his 'Favorite' at Drury Lane on Wednesday last. This opera owes its success in England to the striking nature of one or two situations, and to the admirable manner in which it has been got up. The story is not agreeable. A young Spanish novice (Mr. Templeton) is dismissed from his monastery by its superior (Mr. Borrani), in compassion to "the wandering thoughts and vain imaginations," which make the impending vow intolerable. These centre upon a mysterious lady (Miss Romer), who accords him an interview on his release, and presents him with a commission in the army of *King Alphonso of Spain*. Next, in a scene between the aforesaid *King* (Mr. Leffler) and the aforesaid *Leonora*, we discover the latter to be a royal mistress; and we see her exposed to the anathema of the Church, which the monarch dares not brave by raising her to share his throne. By way of middle course, *King Alphonso* resolves to make over the lady to *Ferdinand*, who has just arrived from the wars, and to gild the shame of such a wedding by the additional gift of a marquisate. The unconscious soldier, happy to regain the mysterious lady of his vows, falls into the snare, and marries her: learns, on issuing from the chapel how he has been practised upon; throws off honours, titles, and bride with indignant scorn, re-enters the cloister, and takes the irrevocable vow. The lady becomes a nun, seeks the monastery in which he has taken refuge (rather a heterodox proceeding, but opera *scribes* are capable of breaking even the rule of La Trappe), and dies in his arms. The music to this tale of passion, though skilfully put together, is tame and unexciting. Here and there a glimpse of pretty melody occurs, as in the chorus and *ballet* of the second scene; here and there a large *cantabile*: the *finale* to the third act is according to Donnizetti's established effective receipt, and the opening of the fourth, grave and imposing; but the whole four acts together are not worth any dozen bars out of 'Guillaume Tell.' The opera was sung and acted with a finish and a propriety, most welcome, as indicating the general advance made in our musical performances. We never saw Miss Romer to such advantage: her personation of *Leonora* being full of feeling and clear of extravagance. The music (written for Madame Stoltz, a low *mezzo-soprano*) lies in too grave a scale for her voice, but she gave it with unusual refinement. We may say as much for Mr. Templeton, who had the heavy disadvantage of appearing in a part filled—and *how* filled!—by Duprez. Mr. Borrani, too, has gained certainty of intonation since he made his *début* at Covent Garden. The scenes are beautiful: especially the cloister picture in the fourth act, which is one of Mr. Grieve's happiest efforts. In the *ballet*, which is part of the opera, Mdlle. Carlotta Grisi and M. Petipa do wonders in a grand duett. After Elssler, the lady is *our* first *danseuse*, being more refined in style and various in step than Cerito. The popular *furore* for this part of the entertainment is a comical exaggeration of the enthusiasm of the past Italian opera season; Mdlle. Galby, and Miss Clara Webster, and Mad. Proche Giubelei each winning her own *encore!* The only blot on the 'Favorite' (the materials attainable being taken into the account) is in the translation of the *libretto*, which is bad beyond old-established precedent.

MISCELLANEA

Paris Academy of Sciences.—Oct. 9.—A letter was received from M. Demidoff, containing some meteorological observations made on his estate of Nijne-Taguilsk, in Russia. The tables for 1841 are remarkable. In the column under the head "Thermometrical Observations" we find that, during that year the temperature was at one time 99¼ of Fahrenheit, and at another 33¼ below zero of Fahrenheit.—A communication was received from M. Fournet, Professor of the Faculty of Sciences at Lyons, on zones without rains and deserts. His conclusions are—1. That, as regards tropical rains, we are to form two great atmospherical divisions, one comprising the regions subject to trade winds, the other those in which there are monsoons. 2. That the latter do not imply absolute deserts, as the alternate action of the monsoons brings rains. 3. That the effects of tropical heat, favoured by some accessory causes, may produce small local deserts, or at least great general aridity. 4. That, in the division of the trade-winds, lowlands of uniform structure situated between the zones of intertropical and subtropical rains, receive no rains, and are therefore condemned to absolute drought. 5. A great elevation of the land, in the form of a plateau, may determine rain: and, that a very great irregularity in the land may completely change the normal order of things, by causing rains out of season, even in the tropics.—A communication was received from M. Moreau de Jonnès, on the statistics of population and crime. According to M. Moreau de Jonnès, the number of crimes generally falls far short of what it is in England. He has found by the authentic tables published in England in 1842, with the sanction of the Home Office, that the number of persons there condemned, for crimes and offences of various kinds, was nearly four times greater, in the relative proportion of the population at large, than it was in France during the year 1841—the latest period up to which official returns have been made. He also communicated some curious facts respecting the amelioration which the physical condition of the people of France has undergone. He stated that in the year 1700 the number of persons who ate wheaten bread in France was 6,670,000, or 33 per cent. of the entire population of that period. In 1760, the proportion of the population who ate wheaten bread was as to that fed on inferior grain 40 per cent.; in 1818, 45 per cent.; and in 1840, 60 per cent.—A letter was received from M. Millot, stating that he had discovered a solvent for the stone in the bladder. M. Millot states that having been induced, in the course of some experiments, and reasoning by analogy, to suppose that the gastric juice of animals would dissolve a calculus, he tried this liquid repeatedly, and always with success. The information is thus far important; but it does not appear that M. Millot has ever tried the gastric juice upon the living organ. His experiments have been performed upon calculi in his own laboratory. Is it certain that the result would be as satisfactory if the experiment were tried upon the living subject?

Archæological Discovery, in different parts of the Continent, has of late furnished a variety of interesting particulars, some of which we may lay before our readers. M. Baër, who has recently returned from a journey undertaken, by desire of the Government, into the northern regions of Russia, for the purpose of making a geological survey thereof, has discovered in Lapland, Nova Zembla, and some of the islands lying near the coasts of Finland—particularly in Wiez, which is all but desert—several subterranean stone labyrinths. The natives whom M. Baër interrogated as to the origin or destination of these labyrinths, knew nothing of them, save that they were called *Babylons*, and held in such veneration that the people were afraid to touch them. M. Baër has brought away drawings, which he is about shortly to publish, for the speculations of the learned and curious.—The excavations in the forest of Bretonne, in France, continue to yield interesting results. A bath has been laid open, reached by a staircase in hewn stone. A bronze hatchet, fragments of mosaic, cups and rings in bronze, broken household vessels, oyster-shells, bones of human beings and of animals, continue to keep attention alive. A substance found in a vase broken by the pick-axe of a labourer, long puzzled the science of the Normans; but an elaborate analysis has shown it to be a composition of cobalt, known as *smalth*, mixed with carbonate of lime, and used, no doubt, for painting frescoes.—In the forest of Cornouet (Finistère), not far from the ruins of the castle of that name, which overhangs the waters of the Isole, have been discovered some valuable antiquities; amongst others, a tomb, composed of stones, joined together with a cement of a brown colour, partaking of the character of wax, but hardening to the consistency of stone on exposure to the air. The tomb contained a chain of massive gold, whose circular links are in good preservation. The rings are of different sizes, two and two, and formed each of four thick gold threads. On the pavement of the tomb were found as many small arrows, of sharp and transparent flint, as the chain has rings, a sword, and three lance-heads, one of silver. The tomb is supposed to be that of a distinguished Gaulish military chief.—A letter from Dieppe says:—"The excavations at St. Marguerite, have brought to light six rooms in mosaic, and some skeletons, near several of which were found pieces of armour, coins, and fragments of vases. A complete Roman villa, in fact, has been laid bare. The size of the skeletons is small, and it is conjectured that they were young men of from sixteen to eighteen years of age."—A student at Bayonne has made a curious discovery in a plain not far from the commune of Lalonquette, in the canton of Thèze. In the centre of a little hillock, a few feet only below the surface lay, and has lain for centuries, an admirable mosaic. The colours are three—red, white, and black. The divisions—the largest of which do not exceed twenty millimètres in length, by twelve in breadth,—affect the most varied forms, and compose in their arrangement, not landscapes nor scenes of animated nature, but figures perfectly regular, circles single or concentric, polygons, lozenges, trapeziums, and sometimes hearts. So admirably, too, are they combined, that in the whole extent of two hundred square mètres, which the mosaic covers, there is nothing approaching to monotony. This magnificent pavement rests on a bed of cement about three centimètres in thickness. Under the cement is a layer of mortar mixed with sand, brick, and quicklime, and the whole is on a pavement of large flint-stones, fixed in a bed of argillaceous earth.

Galileo.—Some manuscripts of Galileo which were presumed to have been lost, or burned by order of the Inquisition, have been found among some old archives in the Palazzi Pitti. This discovery has created a wonderful degree of interest in Florence. It proves that the Inquisition, which was accused, may be calumniated; a fact of which many persons entertained considerable doubt. Be that as it may, the manuscripts, besides being objects of curiosity, are likely to be useful to astronomical science, inasmuch as they contain information respecting the eclipses of former times, a course of the satellites of Jupiter, subjects to which Galileo directed great attention.—*Foreign Quarterly.*

Female Académie Française.—M. de Castellane has at length succeeded in carrying into effect his long-cherished scheme of founding in Paris a female 'Académie Française.' Among the objects proposed by the institution are—The distribution of medals to the authoresses of remarkable works; the encouragement of young females in their first literary essays, and the defrayal of the expenses of printing their

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works; affording pecuniary aid to literary women in straitened circumstances, and providing for the children of those who die in poverty. Among the ladies who are already chosen members of the new Academy are, Mmes. Georges Sand, Emile de Girardin, De Bawr, Virginie Ancelot, Anna des Essarts, Clémence Robert, Charles Reybaud, Princesse de Craon, Eugénie Foa, Mélanie Waldor, Anaïs Ségalas, D'Helf, Comtesse Merlin, and several distinguished female painters and musicians.—*Foreign Quarterly.*

Extinguishing Fires.—A Vienna letter states that a M. Dietrich, of Gratz, has invented a powder which has the effect of extinguishing fire. Several very successful experiments are stated to have been made.

The Fate of Genius and of Widows.—From a sketch of 'Street Corner Loungers' in the *Democratic Review*, U. S.—"As for goin' home, Billy Bunkers," said he one day in confidence to the long lad with the short roundabout, who leans upon the opposite side of the lamp-post; "as for goin' home, Billy, savin' and exceptin' when you can't help it, why it's perfectly rediclis. If people's opinyins could be made to agree, that would be one thing, and you might go home. But as these opinyins don't agree, why that's another thing, and it's best to clear out and keep out, jist as long as you kin. What's your sitivation when you do go home? There's the old man, and there's the old woman, and the rest of them, hurtin' your feelings as bad as if they was killin' kittens with a brick-bat. As soon as you're inside of the door, they sing out, 'Eh, waggybone! Ho! ho! lazyboots! ain't you most dead a workin' so hard?—t'aint good for your wholesome to be so all-fired industrious!' That's the way they keep a goin' on, aggravatin' you for everlastin'. They don't understand my complaint—they can't understand a man that's lookin' up to better things. I tell you, Billy," exclaimed Nicholas, with tears in his eyes, "when a feller's any sort of a feller, like you and me—" "Yes," replied Billy, complacently; "we're the fellers—it takes us." "When a feller's any sort of a feller, to be ketched at home is little better than bein' a mouse in a wire-trap. Common people, Billy—low, ornery, common people, can't make it out when natur's raised a gentleman in the family—a gentleman all complete, only the money's been forgot. If a man won't work all the time—day in and day out—if he smokes by the fire or whistles out of the winder, the very gals bump agin him, and say, 'Get out of the way, loaf!' Now what I say is this—if people hasn't had genteel fotchin' up, you can no more expect 'em to behave as if they had been fotched up genteel, than you kin make good segars out of a broomhandle." "That are a fact!" ejaculated Billy Bunkers, with emphasis, for Billy has experienced, in his time, treatment at home somewhat similar to that complained of by Nicholas Nollikins. "But, Billy, never mind, and keep not a lettin' on," continued Nollikins, and a beam of hope irradiated his otherwise saturnine countenance; "the world's a railroad, and the cars is comin'—all we'll have to do is to jump in, chalked free. There will be a time—something must happen. Rich widders are about yet, though they are snapped up so fast. Rich widders, Billy, are 'special providences,' sent here like rafts to pick up deservin' chaps when they can't swim no longer. When you've bin down twy'st, Billy, and are jist off agin, then comes the widder a floatin' along. Why, splatterdocks is nothin' to it, and a widder is the best of all life-preservers when a man is most a case, like you and me." "Well, I'm not perticklar, not I, nor never was. I'll take a widder, for my part, if she's got the mint-drops, and never ask no questions. I'm not proud—never was harrystocratic—I drinks with anybody, and smokes all the cigars they give me. What's the use of bein' stuck up, stiffy? It's my principle that other folks are nearly as good as me, if they're not constables nor aldermen. I can't stand them sort." "No, Billy," said Nollikins, with an encouraging smile, "no, Billy; such indiwidooals as them don't know human natur."

To Correspondents.—S. T.—C.—T. W.—received.

We cannot publish Mr. Brook's letter. If we were to open our columns to every author who is inclined to dispute our judgment on all points in which that judgment is unfavourable to him, we should be obliged to pub-lish a controversial Supplement every week—which Supplement our readers would throw into the fire.

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Age when Policy was issued.	Date of Policy.	Sum Assured.	Original Premium.	Reduced Annual Premium.
20	On or before 10th of May, 1838.	£1,000	£19 6 8	£9 13 4
30		1,000	24 8 4	12 4 2
40		1,000	31 10 6	15 15 0
50		1,000	42 15 0	21 7 6
60		1,000	66 11 8	33 5 10

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Policies in Existence.	Age at commencement.	Sum Assured.	Amount of Bonus.	Original Premium.	Reduction in Premium in lieu of Bonus.	Equal to a Reduction per ct. on the Original Premium of
Years.	Years.	£.	£. s. d.	£. s. d.	£. s. d.	
7	59	1,000	163 11 0	63 0 0	37 17 2	44
6	52	2,000	227 19 0	97 11 8	34 5 10	35
5	51	1,000	91 3 0	47 2 6	13 6 4	28
4	42	500	28 19 0	17 12 1	3 13 3	20
3	46	800	37 8 0	31 18 8	4 18 10	15
2	63	3,000	140 15 0	224 15 0	23 11 7	10
1	42	2,000	26 14 0	70 8 4	3 3 9	4

The Directors refer with great confidence to the above statement, as exhibiting the most satisfactory proof of the superiority of the principle on which this Institution is founded, namely, that of MUTUAL LIFE ASSURANCE, carried out under the protection and advantages afforded by the acts of Parliament relating to FRIENDLY SOCIETIES, and fully warranting them in thus directing the public attention to the peculiar privileges secured to all assurers.

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London, October 5, 1843. JOSEPH MARSH, Secretary.

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			Years.	Mos.					
43	1815, Jan.	1837, Feb.	22	1	£500	£256	16 1	£756	16 1
55	1816, Mar.	1834, Nov.	18	8	100	45	9 11	145	9 11
51	1817, Nov.	1831, Apr.	13	5	500	186	14 0	686	14 0
65	1818, June	1832, Apr.	13	10	800	313	16 9	1113	16 9
53	1821, Mar.	1835, Dec.	14	10	885	207	17 9	1092	17 9
36	1822, Apr.	1832, Oct.	10	6	1500	250	17 6	1750	17 6
25	1823, Dec.	1832, Dec.	9	..	2500	380	1 3	2880	1 3
40	1830, May	1830, Dec.	..	7	500	....		500	0 0
28	1832, Mar.	1832, Apr.	..	1	1000	....		1000	0 0

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LONDON, SATURDAY, OCTOBER 28, 1843.

REVIEWS

Jamaica: its Past and Present State. By J. M. Phillippo, twenty years a Baptist Missionary in that Island. Snow.

UNTIL within the last few years little was known in England of the real state of society in the West India Islands; the missionaries, who were the first to bring the social condition of these colonies before the British public, were accused of "whitening the blacks, and blackening the whites," and the organs of the planters, which replied to their strictures, made no comment on their statements of facts, but only accused the writers of preaching treason and sedition. Independent of all observation and evidence, it would be no difficult task to predicate the condition of a society blighted by the double curse of slavery and monopoly; the experience of all ages has shown that compulsory servitude is equally injurious to the master and the slave; the very first element of civilization, "the family," is all but banished from such a community; concubinage takes the place of domestic union; parental affection is unknown, and filial piety has no existence. So late as the year 1832, Mr. Baillie, a large West India proprietor, when examined before a Committee of the House of Lords, declared, that "he could not name any overseer, driver, or person in authority, who did not keep a mistress;" and Mr. Phillippo states, that if subordinate white servants had formed any more reputable connexion, they would instantly have been turned out of their respective employments.

The abolition of slavery was, in fact, a greater moral boon to the white population of Jamaica than to the negroes themselves. Since the 1st of August 1838, a great revolution has been effected among the old ruling class; which, we trust, is destined to spread rapidly through the island:—

"It is delightful to contemplate the change which in this respect has taken place in the towns. Here a goodly and rapidly increasing number have abandoned their former licentious habits, and have entered the marriage state. Amongst these it must be confessed that the Jews furnish the most numerous and reputable examples. Among them marriages with persons of their own nation have always been common, and are obviously on the increase; whilst the disgrace formerly attached to a matrimonial alliance of a white man with a female of colour no longer exists, numbers of the most influential individuals in the colony having broken down the barrier which a popular, but corrupt, prejudice had raised against it. Hence some of the highest civic officers and merchants, with others in all classes of society, have lately married the mothers of their families, and have availed themselves of the advantages of a retrospective clause in a recent Marriage Act, which, under such circumstances, legitimatizes their children. Embracing all these redeeming features, however, even with regard to the more densely populated and more highly civilized parts of the island, and placing them in the most conspicuous and advantageous light, it must still be confessed that they are but as specks of verdure amidst universal barrenness and desolation—as obscured and scattered lights amidst thick and prevailing darkness."

Monopoly has been as fatal to industrial improvement as slavery was to moral advancement; it is only now that the plough is beginning to be introduced on the plantations, and the steam-engine in the sugar-factory:—

"*The resources of the country are not at present more than half developed.* Its variety of soil and climate is adapted to the cultivation of almost every article that is grown within the tropics and the milder regions of the temperate zone; whilst its resources of raw material for manufactures of almost all kinds, and which are almost innumerable, may be said to be entirely unemployed, except for local purposes by the peasantry. The old methods of cultivation are the rule—the improvements the exception. The hoe, the cutlass, and the tray,* and others of equal antiquity, still usurp the place of the plough and the spade, the muck-fork, the wheelbarrow, and the tumbril: whilst the practical knowledge of the last century is still regarded by many as superior to the experience and science of the present day."

In consequence of the bad roads and the uneven surface of the country, mules are more frequently employed as beasts of burthen than horses. Though these animals are often vicious and untractable, they generally find their match in the ingenuity and adroitness of the negro riders. The following illustration of negro cleverness was related to Mr. Phillippo by the captain of a merchant vessel:—

"While my vessel was lying at St. Anne's Bay, Jamaica, I had to go to Port Maria to look for some cargo; and on my way thither, near Oracabessa, I came to one of the numerous small rivers that empty themselves into the little bays along the coast. When at some distance, I observed a negro boy flogging his mule most severely, but before I got up, he had dismounted and appeared in earnest talk with his beast, which, with fore-legs stretched out firm, and ears laid down, seemed proof against all arguments to induce him to enter the water. Quashie was all animation, and his eyes flashed like fire-flies. 'Who-o! you no go ober? Bery well—me bet you fippenny me make you go. No? why for you no bet? Why for you no go ober?' Here the mule shook his ears to drive away the flies, which almost devour the poor animals in that climate. 'Oh! you do bet—bery well; den me try.' The young rogue (he was not more than ten years old) disappeared in the bush, and returned in a few seconds with some strips of fanweed, a few small pebbles, and a branch of the cactus plant. To put three or four pebbles in each of the mule's ears, and tie them up with the fanweed, was but the work of a minute. He then jumped on the animal's back, turned round, put the plant to the animal's tail, and off they went, as a negro himself would say—'*Like mad, Massa!*' Into the water they plunged—the little fellow grinning and showing his teeth in perfect extacy. Out they got on the other side; head and ears down—tail and heels up—and the boy's arms moving about as if he was flying; and I lost sight of him as he went over a rocky steep at full gallop, where one false step would have precipitated them into the sea beneath, from whence there would have been but small chance of escape. A butcher's boy is nothing to a negro boy in these exploits. About two hours afterwards I reached Port Maria. There I saw, in an open space near one of the stores, standing, or rather leaning against the wall, Quashie, eating cakes; and there also stood the mule, eating Guinea grass, and looking much more cheerful than when I first saw him at the river side. 'Well, Quashie,' I said, 'you have got here, I see; but which of you won?' 'Quashie win, Massa—Quashie never lose.' 'But will he pay?' I inquired. 'Quashie pay himself, Massa. You see, Massa Buccra, masser gib Quashie tenpenny bit for grass for mule: Quashie bet fippenny him make him go ober de river. Quashie win. Quashie heb fippenny for cake—mule heb fippenny for grass.'"

Mr. Phillippo dwells at great length on the defects in the legislature and local administration of Jamaica. Its constitution, originally framed to maintain slavery, is now modified to support white ascendancy, and thus perpetuate the distinctions of class. The temper in which the ascendant class in Jamaica exercises any exclusive power conceded to it by law may be estimated by a short account of the working of the apprenticeship system:—

"During the short period of two years, 60,000 apprentices received, in the aggregate, one-quarter of a million of lashes, and 50,000 other punishments by the tread-wheel, the chain-gang, and other means of legalized torture; so that, instead of a diminution, there was a frightful addition to the miseries of the negro population, inducing a degree of discontent and exasperation among them never manifested under the previous system; and which, but for the influence exerted by the Governor, the missionaries, and some of the special magistrates, would, in all probability, have broken out into open and general rebellion."

Efforts were even made to render emancipation itself more onerous than slavery:—

"Most of the estates, from the *increased* labour that had been expended on them previously, and which had been obtained at a high price from the apprentice in his own time, to the neglect of his own provision-grounds, were not in immediate need of labourers; and thus, to the astonishment of the newly-made freemen, their offers of service were in some cases rejected, and they themselves treated with indifference or *hauteur*. It soon became evident that a general determination had been formed to take advantage of the feelings and dispositions thus displayed, and render them available to an uncontrollable lust of avarice and power. In a word, freedom was sought to be made more abundantly compensative than slavery; and now was the time to make the attempt. For this purpose the most oppressive and impolitic expedients were adopted. In many cases the domestic stock of the peasantry, their provision-grounds, and even their houses were destroyed. In others, and which was general, demands were made for rent of houses and grounds from every inmate of a family, and to an extent which more than equalled in a given time the amount of wages received by them conjointly—exactions which would have produced a larger revenue to the proprietor than the agricultural products of his estate. These, and similar acts of oppression, were justly but temperately resisted. Bickerings and heartburnings were the result. The planters persisted in their design; and at length multitudes of the labourers were compelled to sacrifice their feelings of attachment to their domiciles, and to establish themselves in their own freeholds. HENCE, and from no *other cause*, arose those reports of insolence and idleness which were so widely and perseveringly circulated against the peasantry. It is delightful to add, that the injustice and impolicy of such conduct have now become generally manifest; so that the causes of mutual dissatisfaction are now to a considerable degree extinct."

Some amusing anecdotes of negro shrewdness are narrated, to disprove the mental inferiority attributed to this calumniated race:—

"Nor are the intellectual faculties of this calumniated and oppressed people in any respect inferior to the rest of the species; they have simply been suspended, from inaction and the absence of those influences which were necessary to their development. Many of their common adages are as much distinguished by shrewdness and sagacity as the maxims and proverbs of more civilized nations. * * Mr. Edwards mentions an instance of shrewdness and sagacity on the part of a negro servant which is not often surpassed. Exhausted by a long journey, he had fallen asleep. On being awoke, and told somewhat sharply that his master was angry because 'him da call, call, and him keep on sleep, and no heary,' he facetiously replied, 'Sleep no heb massa.' 'Wilberforce,' said a negro, on one occasion, in the midst of a group of his companions—'Wilberforce—dat good name for true; him good buckra; him want fo make we free; and if him can't get we free no oder way him *will by force*.' A negro, having purchased a hat, was observed to take it from his head on the fall of a shower of rain, and to manifest considerable anxiety to preserve it from the wet. On being remonstrated with for his supposed stupidity in thus leaving his head exposed, he wittily observed, 'Hat belong to *me*—head belong to *massa*.' During an examination of a black servant in the Catechism, he was asked by the clergyman what he was made of. 'Of mud, massa,' was the reply. On being told he should say, 'Of dust,' he answered, 'No, massa, it no do, no tick togedder.' A negro, when in a state of heathenism, contracted a debt to a considerable amount.

"* A gentleman purchased a lot of wheelbarrows, with the intention of having the negroes use them instead of trays, in carrying out manure; but they not taking a fancy to the rolling part, loaded them, and mounted the whole on their head. It is, however, scarcely necessary to remark how rapidly this prejudice will vanish with the progress of intelligence and enterprize."

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Being frequently importuned for payment, he resolved to be christened, and afterwards, on the application being made, replied, with considerable *naïveté*, 'Me is new man now; befo me name Quashie, derefo me no pay Quashie debt.' * * The following anecdote in illustration can scarcely be withheld. It was related to the author by the son of the principal party, as an evidence of the ingratitude and ferocity of the negro character. A white man had often beaten one of his slaves very unmercifully for the most trifling offences; the latter, after a punishment unusually severe, preferred a complaint against him before a bench of magistrates, which had the effect of securing a reprimand by them to the master. Highly provoked with the presumption of the slave for thus daring to oppose him in open court, the master meditated the most determined revenge. Some time after, sending the slave into a summer-house situate in a secluded spot in his garden, he resolved to wreak upon him the vengeance he had meditated. Instantly seizing a large stick, he entered the house, and, securing the door, vociferated, 'Now, villain, I'll teach you to take me before the magistrates. You try to injure my character, do you?—I'll make you pay dear for it, I'll warrant you. Nobody can see me here, and you'll have no witnesses now,' at the same time beginning to beat him unmercifully. The slave, being a powerful man, on hearing the latter sentence, immediately siezed the weapon, and wresting it from the master's hand, retaliated on him, saying, 'If me no heb witness to prosecute massa, massa no heb witness fo prosecute me,' and continued the flagellation until the assailant was obliged to cry for mercy, which was shown him by the victorious Quashy, on condition of a solemn pledge by the master that he would never notice the circumstance to his disadvantage; a promise which, from selfish motives, he was induced to preserve inviolate. * * The idea of their inability, even in their most untutored state, to combine ideas and pursue a chain of reasoning, is equally erroneous, as is evident from the following defence, said to have been made before a bench of justices in one of the country parishes by certain negroes who had run away from their work. The judges on the occasion were two medical men. The complaint having been preferred, the defendants were severally called upon to state their case. * * The one illustrates the hardships of his case, by instituting a comparison between his own lot and that of a woodpecker, and urges, that having been born as free as that bird, the overseer had no more claim to his services than he had to those of the woodpecker. He draws a comparison between the condition of the two, to the advantage of the latter, and ridicules the idea that he was neither to build his own house nor to have any shelter before going to work for the overseer, concluding his defence by a recital of the punishment inflicted on him. The other had been charged with inattention to poultry committed to her care, owing to which many of them had died. She was required by the overseer to pay for them, and in default of it was to be punished. Indisposed, or unable to pay, and dreading the threatened punishment, she had absconded. It will be observed, that she attempts to conciliate the chief magistrate, by flattering him with her opinion of his medical skill; proves his inability to counteract the designs of Omnipotence, with regard to the death of any of his patients; appeals to him if, under such circumstances, he would be justly charged with a want of attention, or required to pay any penalty for the loss of his patients, and hence infers the injustice of the demand made upon her under similar circumstances. * * 'Massa,' said the first of them, addressing the senior judge, 'me bin no heb no house, and when me bin cut one bread-nut tree, me see how one woodpecker bin build him house in the tree, and me tink say, poor me boy! The woodpecker is better off than me, him hab plenty time for build him house and mind him pickinniny, and when woodpecker da sleep in the mornin, him no fraid of bad busha for flog him because him no turn out before day to do buckra work, and me tink it was berry hard me for live worse than woodpecker, and busha say me lazy, and him will build house for me, and me tell him say, him must look at woodpecker house, so say if busha bin build it, and me ax him why him no make woodpecker cut brend-nuts, and dig cane-holes, so busha flog me till me most dead. Posin you yourself, handsome somebody like you, blong to him, him would flog you till you most dead too.'—'Massa,' said the other, 'me bin fowl-house woman, and the truckies (turkeys) dead na me hand eberry day, so busha say me must pay for dem. Now, massa doctor, you is cleber person to cure sick somebody, and if dem *can* cure, you will cure dem, but if dem time come for dead, dem must dead, for though massa doctor berry cleber, him can't do more dan God. Same fashion, massa, if da trucky time for dead come, dem must dead. Now, massa doctor, pose neger sick in the hot-house, and dem time for dead come, and God make dem dead, it no would be berry hard you for pay cause dem dead? So it berry hard me for pay for de trucky dead, and busha say him will flog me, so me run away.'"

The most interesting portion of this volume to the philanthropist, is the description of the new villages which have been established by the free negroes; we shall only quote the recent testimony of a medical gentleman to the condition of Sligoville, which derives its denomination from the Marquis of Sligo, one of the most eminent benefactors of the negro race:—

"I visited Sligoville, and remained there a week. Every allotment of land is now sold, and many of the people are applying in vain for more. This township is in a very prosperous condition, the canes, provisions, and fruit, are equal, if not superior, to any in the island. Many of the settlers had not a penny when they came; but they worked and paid for the land by its produce. They have erected comfortable cottages, and are now living in perfect happiness, as far as human happiness can be perfect. They have no anxieties; and are eminently grateful, both to Christians who worked for, and to the God who gave them freedom."

Mr. Phillippo enters at great length into the history of the religious improvement effected by the Baptist and Methodist missionaries; he states, with more temper than could be expected under the circumstances, the history of the persecutions to which they were so long subjected, and he obscurely hints, that the colonial legislature and magistrates were encouraged to persecution by what is called the West India interest in this country. We doubt whether the sugar lords of Mincing Lane ever bestowed a thought upon the subject; it is true that they never interfered in the way of repression, but this neglect is very far from supporting the charge of direct instigation.

There is valuable information in this work, but there is also a superabundance of matter, which might have been advantageously omitted. Missionary intelligence, descriptions of the death-beds of pious negroes, and details of the experience of recent converts, should be reserved for publications exclusively of a religious cast. They harmonize badly with discussions on taxation, tenure of land, and agricultural improvement, and they are likely to provoke discussions which would inevitably divert public attention from that which it is the author's great aim to advance—the economic, the moral, and the social improvement of Jamaica.

Jessie Phillips: a Tale of the Present Day. By Mrs. Trollope. 3 vols. Colburn.

Four years ago (*Athen.* No. 615), on the appearance of Mrs. Trollope's 'Factory Boy,' we entered a protest against the mode of dealing with popular questions followed in that bad book, and we set before the authoress the dangerous responsibility of such one-sided appeals to passion and prejudice. These arguments returned to us in full force, while reading the first part of 'Jessie Phillips,' which was started periodically as a tale of the "*New Poor Law*"; but we were not prepared for a revelation like the following, which closes the work.—

"The story of Jessie Phillips would have wandered less widely from what was intended, when the first chapters were written, had not the author received, during the time it was in progress, such a multitude of communications urging various and contradictory modes of treating the subject, that she became fearful of dealing too closely with a theme which might be presented to the judgment under so great a variety of aspects. *The result of the information which has been earnestly sought for by the author*, and eagerly given by many, appears to be that a new Poor Law, differing essentially from the old one, was absolutely necessary to save the country from the rapidly corroding process which was eating like a canker into her strength; but that the remedy which has been applied lacks practical wisdom, and is deficient in legislative morality, inasmuch as expediency has, on many points, been very obviously preferred to what the Christian law teaches us to believe right. * * The constantly increasing evils arising from the attempt to generalise regulations upon points so essentially requiring variety of modification, as well as the radical mischief and obviously demoralising effect of substituting central in the place of local authority, are already so strongly felt that it were a sin to doubt their ultimate reform; *and on a subject both of such enormous difficulty and such stupendous importance it is quite evident that patience is equally required in those who make the laws and in those for whom they are made.*"

We cannot forget the raptures expressed, in the announcements of this novel, at the prospect of the Poor Laws being "arranged" by the same truth-telling and powerful writer as had attacked American Democracy and Slavery—the Jew of Vienna—the Evangelical Clergyman of England—the Dissenter of every country! Mrs. Trollope's projected demolition of the Union Workhouses was a labour of conscience, not hire; yet the course pursued on the occasion by this Rebecca of novel-writers is remarkable. The machinery of incident by which the Poor Law was to be exposed was planned, the actors introduced, some highly-spiced scenes completed, and some forcible pictures etched, so as to bring the horrors home to the eye of the print-shop lounger; and then, *and not till then*,—after the press had blown its trumpets of applause—came "the earnestly sought and the eagerly given information"! and the authoress, taking fright, was compelled to soften the grim features of her tale, to draw out the fangs of its scornful argument, until the work—undertaken as a task of high philanthropic import—drivelled down into as mere a piece of Minerva Press maudlin, as was ever put forth by Anne of Swansea or Mrs. Golland. The frankness of Mrs. Trollope's apology reminds us of her own freedom in exposing the secrets of Widow Barnaby's American authorship.

We may comfort her with the assurance, that 'Jessie Phillips' will be no sooner "out of sight" than it will be "out of mind." Apart from its malice prepense,—apart from the startling change of intentions and its acknowledgment,—considered as a mere novel, its faults are flagrant and numberless. In illustrating the iniquity of "the law," Mrs. Trollope could not turn away from so tempting a subject as its dealings with Woman and her Seducer; and 'Jessie Phillips' is accordingly the old tale of the Lamb and the Wolf. But when it became necessary to strip the village tragedy of its politics, it was needful to devise some other means for complicating its scenes. The following is one expedient chosen:—A young lady, who has been sought in marriage by Jessie's seducer, becomes acquainted with this passage of his adventures, accepts him (in jest), and forces a written promise of marriage from him (in jest), in the Quixotic hope of shaming or terrifying him into doing justice to the ruined maiden. Nay, more, to work out her delicate scheme of benevolence, she takes another young unmarried man into her confidence, acquaints him with the Squire's offence in full, consults him on the feasibility of her expedient, and ends by marrying him! We must add, too, that while poor Jessie is dying of her shame, and Martha Max-

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well benevolently busy in comforting her, that eccentric young lady is described as finding "great amusement" in "the innumerable tricks and seemingly playful caprices" by which she keeps the villain on the rack. Mrs. Trollope has done much in enlightening the circulating library world as to the manner in which her sex can act, but this last display of feminine ingenuity *out-Barnabys* Barnabyism! and should decide her merits as a painter of manners, as surely as the postscript of 'Jessie' ought to determine her true value as a political writer.

The Empire of the Czar; or, Observations on the Social, Political, and Religious State and Prospects of Russia, &c. By the Marquis de Custine. Translated from the French. 3 vols. Longman & Co.

THERE are men who believe that they reason when they only feel, and who mistake a series of vivid impressions for a series of arguments: they start with a preconceived set of opinions, which cannot well be called a theory, inasmuch as it has been formed anterior to all consideration of facts; and when they have set before you the pictures deeply coloured by their own prejudice, they call upon you to admire the accuracy with which they had predicted the result of their observations. In this school of preconception, every writer starts with being extravagantly something, and he can rarely be induced to see or hear anything save what will nurture and justify his extravagance. The Marquis de Custine, for example, has persuaded himself that the salvation of Europe is to be effected only by reviving the court of Louis XIV. and the church of Leo X.: a semi-feudal nobility and a semi-papal clergy are, in his opinion, the only barriers which can save Europe from being destroyed by western democracy or oriental despotism; and starting with this as a first principle, he sets out upon his travels not to make observations on what passes before his eyes, but to seek confirmations of what is already established in his mind.

Russia was about the most perplexing country in Europe for a philosophic traveller of such a cast; for Russia is, from beginning to end of its history, and from frontier to frontier of its territory, a mystification. It is Asiatic barbarism calling itself European civilization; it is the mightiest of empires defied by a handful of Circassian mountaineers; it is good order credited by the simple expedient of preventing atrocities from being published; it is despotism obeyed and fettered; it is an aristocracy impotent for good, and omnipotent for evil; it is a people ostentatiously flattered by the ruling powers, and just as deliberately trampled upon and insulted. The worthy Marquis took all these anomalies as he found them; some he forced into a kind of accordance with his theory; others were too obstinate, and he left them as they were: his work is consequently full of inconsistencies and contradictions; but it is not the less both amusing and interesting, the former quality being chiefly derived from the self-complacency of the author; the latter from the distinct views which he affords of the nature of a power, which it has of late been the fashion for statesmen and politicians to regard with real or affected alarm.

Passing over the introductory chapters relating to the Marquis's domestic history,—the sufferings of his family during the Revolution—his conversation in coaches and steam-boats—his annoyances from police and customs, and his early detection of the spy system in Russia,—we turn to his description of an edifice in St. Petersburg, which may be taken both as a sample and symbol of Russian despotism:—

"I saw the façade of the new winter palace—a mighty result of human will applying human physical powers in a struggle with the laws of nature. The end has been attained, for in one year this palace has risen from its ashes; and it is the largest, I believe, which exists—equalling the Louvre and the Tuileries put together. In order to complete the work at the time appointed by the emperor, unheard-of efforts were necessary. The interior works were continued during the great frosts; 6000 workmen were continually employed; of these a considerable number died daily, but the victims were instantly replaced by other champions brought forward to perish, in their turn, in this inglorious breach. And the sole end of all these sacrifices was to gratify the caprice of one man! Among people naturally, that is to say, anciently civilised, the life of men is only exposed when common interests, the urgency of which is universally admitted, demand it. But how many generations of monarchs has not the example of Peter the Great corrupted! During frosts, when the thermometer was at 25 to 30 degrees below 0 of Réaumur, 6000 obscure martyrs—martyrs without merit, for their obedience was involuntary—were shut up in halls heated to 30 degrees of Réaumur, in order that the walls might dry more quickly; in entering and leaving this abode of death, destined to become, by virtue of their sacrifice, the abode of vanity, magnificence and pleasure. Thus these miserable beings would have to endure a difference of 50 to 60 degrees of temperature. The works in the mines of the Uralian mountains are less inimical to life; and yet the workmen employed at Petersburg were not malefactors. I was told that those who had to paint the interior of the most highly heated halls were obliged to place on their heads a kind of bonnet of ice, in order to preserve the use of their senses under the burning temperature. Had there been a design to disgust the world with arts, elegance, luxury, and all the pomp of courts, could a more efficacious mode have been taken? And yet the sovereign was called father, by the men immolated before his eyes in prosecuting an object of pure imperial vanity. They were neither spies nor Russian cynics who gave me these details, the authenticity of which I guarantee."

The Marquis had several interviews with the Emperor and the Empress. It is sufficiently obvious, from his account of these audiences, that he was known to be an author, and that their imperial majesties were anxious that he should make a favourable report of the country and the government. The purpose, indeed, was scarcely concealed in the first interview:—

"The Emperor received us with a refined and graceful politeness. At the first glance it was easy to recognise a man who, notwithstanding his power, is obliged and accustomed to humour the self-love of others. In order to intimate to me that I might, without displeasing him, survey his empire, his majesty did me the honour of saying that it was at least necessary to see Moscow and Nijni before a just idea of the country could be formed. 'Petersburg is Russian,' he added, 'but it is not Russia.' These few words were pronounced in a tone of voice that could not be forgotten, so strongly was it marked by authoritativeness and firmness. Every body had spoken to me of the imposing manners, the noble features, and the commanding figure of the emperor, but no one had prepared me for the power of his voice: it is that of a man born to command. In it there is neither effort nor study—it is a gift developed only by habitual use. The Empress, on a near approach, has a most winning expression of countenance; and the sound of her voice is as sweetly penetrating as that of the emperor is naturally imperious. She asked me if I came to Petersburg with the simple object of travelling. I replied in the affirmative. 'I know that you are a curious observer,' she continued. 'Yes, Madame,' I answered, 'it is curiosity which brings me to Russia; and this time, at least, I do not regret having yielded to a passion for travel.' 'You really think so?' she replied, with a gracefulness of manner that was very charming. 'It appears to me that there are such wonderful objects in this country, that to believe them requires that we should see them with the eyes.' 'I should wish you to see much, and to view favourably.' 'This wish of your majesty's is an encouragement.' 'If you think well of us, you will say so, but it will be useless; you will not be believed: we are ill understood, and people will not understand us better.'"

At first our author does not appear to have penetrated the motives which procured for him so abundant a share of imperial favour; but he soon learned that all the public authorities, from the highest to the lowest, were nervously sensitive on the subject of publicity, and dreaded nothing more than the making known to Europe those circumstances of state policy and social condition which, ever since the days of Peter the Great, have been varnished over by a surface polish of civilization. A singular incident will serve to illustrate the veil of secrecy which in Russia is thrown over events that in no other country could be kept concealed:—

"About three o'clock, while at dinner in the English palace, a squall of wind passed over Peterhoff, violently agitated the trees, and strewed the park with their branches. While coolly watching the storm, we little thought that the sisters, mothers, and friends of crowds seated at the same table with us were perishing on the water, under its terrible agency. Our thoughtless curiosity was approaching to gaiety at the very time that a great number of small vessels, which had left Petersburg for Peterhoff, were foundering in the gulf. It is now admitted that two hundred persons were drowned; others say fifteen hundred or two thousand: no one knows the truth, and the journals will not speak of the occurrence; this would be to distress the empress, and to accuse the emperor. The disaster was kept a secret during the entire evening, nothing transpired until after the fête; and this morning the court neither appears more nor less sad than usual. There, etiquette forbids to speak of that which occupies the thoughts of all; and even beyond the palace, little is said. The life of man in this country is such as to be deemed of trifling importance even by themselves. Each one feels his existence to hang upon a thread."

A still more remarkable instance of the extent to which dissimulation is carried, deserves to be noted:—

"At the last carnival, a lady of my acquaintance had permitted her waiting-woman to go out on the Sunday. Night came, and this person did not return. On the following morning the lady, very uneasy, sent to obtain information from the police. They replied that no accident had occurred in Petersburg on the preceding night, and that no doubt the *femme-de-chambre* had lost herself, and would soon return safe and sound. The day passed in deceitful security. On the day following a relation of the girl's, a young man tolerably versed in the secrets of the police, conceived the idea of going to the Hall of Surgery, to which one of his friends procured him an admission. Scarcely had he entered when he recognized the corpse of his cousin, which the pupils were just about to commence dissecting. Being a good Russian, he preserved self-command sufficient to conceal his emotion, and asked—'Whose body is this?' 'No one knows: it is that of a girl's who was found dead the night before last, in —— street; it is believed that she has been strangled in attempting to defend herself against men who endeavoured to violate her.' 'Who are the men?' 'We do not know: one can only form conjectures on the event; proofs are wanting.' 'How did you obtain the body?' 'The police sold it to us secretly; so we will not talk about it.' This last is a common expression in the mouth of a Russ, or an acclimated foreigner. I admit that the above circumstances are not so revolting as those of the crime of Burke in England; but the peculiar characteristic of Russia is the protective silence in which similar atrocities are shrouded. The cousin was dead. The mistress of the victim dared not complain; and now, after a lapse of six months, I am, perhaps, the only person to whom she has related the death of her *femme-de-chambre*. It will by this be seen how the subaltern agents of the Russian police perform their duties. These faithless servants gained a double advantage by selling the body of the murdered woman: they obtained a few roubles, and they also concealed the murder, which would have brought upon them severe blame, if the noise of the event had got abroad."

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Our author visited the state-prisons, but he could get no farther than the public apartments of the governor, and no functionary would enter into the slightest conversation on the topics respecting which a stranger would naturally inquire in such a place. He had, however, reason to conclude, from other investigations, that this dissimulation is a mask for profound inhumanity.

"I am assured, on good authority, that the submarine dungeons of Kronstadt contain, among other state prisoners, miserable beings who were placed there in the reign of Alexander. These unhappy creatures are reduced to a state below that of the brute, by a punishment the atrocity of which nothing can justify. Could they now come forth out of the earth, they would rise like so many avenging spectres, whose appearance would make the despot himself recoil with horror, and shake the fabric of despotism to its centre. Everything may be defended by plausible words, and even by good reasons: not any one of the opinions that divide the political, the literary, or the religious world, lacks argument by which to maintain itself: but, let them say what they please, a system, the violence of which requires such means of support, must be radically and intensely vicious. The victims of this odious policy are no longer men. Those unfortunate beings, denied the commonest rights, cut off from the world, forgotten by every one, abandoned to themselves in the night of their captivity, during which imbecility becomes the fruit, and the only remaining consolation of their never-ending misery, have lost all memory, as well as all that gift of reason, that light of humanity, which no one has a right to extinguish in the breast of his fellow-being. They have even forgotten their own names, which the keepers amuse themselves by asking with a brutal derision, for which there is none to call them to account; for there reigns such confusion in the depths of these abysses of iniquity, the shades are so thick, that all traces of justice are effaced. Even the crimes of some of the prisoners are not recollected; they are, therefore, retained for ever, because it is not known to whom they should be delivered, and it is deemed less inconvenient to perpetuate the mistake than to publish it. The bad effect of so tardy a justice is feared, and thus the evil is aggravated, that its excess may not require to be justified."

The physical aspect of the country is not less dreary than its moral desolation. During a halt on his road from St. Petersburgh to Moscow, the Marquis thus pourtrays the scenery through which he had passed:—

"There are no distances in Russia—so say the Russians, and all the travellers have agreed to repeat the saying. I had adopted the same notion, but unpleasant experience obliges me to maintain precisely the contrary. There is nothing but distance in Russia; nothing but empty plains extending farther than the eye can reach. Two or three interesting spots are separated from each other by immense spaces. These intervals are deserts, void of all picturesque beauty: the high road destroys the poetry of the steppe; and there remains nothing but extension of space, monotony, and sterility. All is naked and poor; there is nothing to inspire awe as on a soil made illustrious by the glory of its inhabitants,—a soil like Greece or Judea, devastated by history, and become the poetical cemetery of nations; neither is there any of the grandeur of a virgin nature; the scene is merely ugly; it is sometimes a dry plain, sometimes a marshy, and these two pieces of sterility alone vary the landscape. A few villages, becoming less neat in proportion as the distance from Petersburg increases, sadden the landscape instead of enlivening it. The houses are only piles of the trunks of trees, badly put together, and supporting roofs of plank, to which in winter an extra cover of thatch is sometimes added. These dwellings must be warm, but their appearance is cheerless. The rooms are dark, and tainted for want of air. They have no beds; in summer the inmates sleep on benches which form a divan around the walls of the chamber, and in winter, on the stove, or on the floor around it; in other words, a Russian peasant encamps all his life. The word *reside* implies a comfortable mode of life; domestic habits are unknown to this people."

From this circumstance it would be natural to conclude that the moral sentiments connected with domestic ties have been banished from the breasts of Russian peasants, and our author has collected facts to justify such an inference.

The Marquis was far more pleased with Moscow than St. Petersburgh; the ancient capital is native and Russian; the granite camp which Peter the Great erected on the banks of the Neva, is foreign and unnatural. The Kremlin is regarded by M. de Custine as the type of the Tartar dominion of the ancient Czars, and the description is written in his most flowery and flourishing style:—

"The fear of a man possessing absolute power is the most dreadful thing upon earth; and with all the imagery of this fear visible in the Kremlin, it is still impossible to approach the fabric without a shudder. Towers of every form, round, square, and with pointed roofs, belfries, donjons, turrets, spires, sentry-boxes upon minarets, steeples of every height, style and colour, palaces, domes, watch-towers, walls, embattlemented and pierced with loopholes, ramparts, fortifications of every species, whimsical inventions, incomprehensible devices, chiosks by the side of cathedrals—everything announces violation and disorder, everything betrays the continual *surveillance* necessary to the security of the singular beings who were condemned to live in this supernatural world. Yet these innumerable monuments of pride, caprice, voluptuousness, glory, and piety, notwithstanding their apparent variety, express one single idea which reigns here everywhere—war maintained by fear. The Kremlin is the work of a superhuman being, but that being is malevolent. Glory in slavery—such is the allegory figured by this satanic monument, as extraordinary in architecture as the visions of St. John are in poetry. It is a habitation which would suit some of the personages of the Apocalypse. In vain is each turret distinguished by its peculiar character and its particular use; all have the same signification,—terror armed. Some resemble the caps of priests, others the mouth of a dragon, others swords, their points in the air, others the forms and even the colours of various exotic fruits; some again represent a headdress of the czars, pointed, and adorned with jewels like that of the Doge of Venice; others are simple crowns: and all this multitude of towers of glazed tiles, of metallic cupolas, of enamelled, gilded, azured, and silvered domes, shine in the sun like the colossal stalactites of the salt-mines in the neighbourhood of Cracow. These enormous pillars, these towers and turrets of every shape, pointed, pyramidical, and circular, but always in some manner suggesting the idea of the human form, seem to reign over the city and the land. To see them from afar shining in the sky, one might fancy them an assembly of potentates, richly robed and decorated with the insignia of their dignity, a meeting of ancestral beings, a council of kings, each seated upon his tomb; spectres hovering over the pinnacles of a palace. To inhabit a place like the Kremlin is not to reside, it is to defend one's self. Oppression creates revolt, revolt obliges precautions, precautions increase dangers, and this long series of actions and reactions engenders a monster; that monster is despotism, which has built itself a house at Moscow. The giants of the antediluvian world, were they to return to earth to visit their degenerate successors, might still find a suitable habitation in the Kremlin. Everything has a symbolical sense, whether purposely or not, in its architecture; but the real, the abiding, that appears after you have divested yourself of your first emotions in the contemplation of these barbaric splendours, is, after all, only a congregation of dungeons pompously surnamed palaces and cathedrals. The Russians may do their best, but they can never come out of the prison. The very climate is an accomplice of tyranny. The cold of the country does not permit the construction of vast churches, where the faithful would be frozen at prayer: here the soul is not lifted to heaven by the glories of religious architecture; in this zone man can only build to his God gloomy donjons. The sombre cathedrals of the Kremlin, with their narrow vaults and thick walls, resemble caves; they are painted prisons, just as the palaces are gilded gaols. As travellers say of the recesses of the Alps, so of the wonders of this architecture—they are horribly beautiful."

But the conversion of cathedrals into something like prisons, and preventing discussion even in the pulpits, have not saved the Russian church from dissent. An intelligent nobleman assured the Marquis that there was a countless variety of sects in Russia; but the curious on this subject may refer to a former volume of the *Athen.* (Nos. 474–479). Profligacy of manners might naturally be expected in a land where religious and moral discussion is prohibited, on account of its approaching too nearly to reason and argument. The Marquis has given anecdotes of the licentiousness of nuns, the orgies of noble profligates, and the disregard for all the decencies of life in aristocratic *réunions*. But we gladly pass over such details, and shall only quote an illustration of the Russian moral code respecting theft:—

"Men are pretty safe on Russian highways, but equipages and all their appurtenances are viewed as lawful prizes by the Slavonian serfs; and, without extreme vigilance, I should find my calèche in the morning, stript of cover, braces, curtains, and apron; in short, transformed into a primitive tarandasse, a real telega; and not a soul in the village who would have any idea what had become of the leather: or if, by means of rigid searches, it should be found at the bottom of some shed, the thief, by stating that he had found it and brought it there, would be acquitted. This is the standing defence in Russia: theft is rooted in the habits of the people, and consequently the robber preserves an easy conscience and a serene face that would deceive the very angels. 'Our Saviour would have stolen,' they say, 'if his hands had not been pierced.' This is one of their most common adages. Nor is robbery the vice alone of the peasants: there are as many kinds of theft as there are orders in society. The governor of a province knows that he is constantly in danger of something occurring that may send him to finish his days in Siberia. If, during the time that he continues in office, he has the cleverness to steal enough to defend himself in the legal process which would precede his exile, he may get out of the difficulty; but if he continue poor and honest he must be ruined. This is not my remark, but that of several Russians whom I may not name, but whom I believe to be worthy of faith. The commissaries of the army rob the soldiers, and enrich themselves by starving them: in short, an honest administration would be here both dangerous and ridiculous."

One reason why peculation is so generally tolerated is, that the Emperors encourage the acquisition of land and title by new men of wealth as a counterpoise to the power of the old Tartar aristocracy, which still possesses considerable influence. It is, however, an unparalleled circumstance in the history of man, that the serfs accord to their new lords the same homage and respect which they yielded to the representatives of their ancient chiefs. Feudal vassalage is in Russia dissevered from feudal attachment; the serf clings only to the land, and cares not who may be its lord.

"The reader can form no conception of the manner in which a lord, when taking possession of some newly-acquired domain, is received by his peasants. They exhibit a servility which would appear incredible to the people of our country: men, women, and children, all fall on their knees before their new master—all kiss the hands, and sometimes the feet, of the landholder; and, O! miserable profanation of faith!—those who are old enough to err, voluntarily confess to him their sins—he being to them the image and the envoy of God, representing both the King of Heaven and the emperor!"

A country in which the whole system of government and all the arrangements of society resolve themselves finally into drill and military discipline, must frequently afford ludicrous instances of minute attention to puerile punctilio: The following anecdote may serve as an illus-

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tration of the extent to which such absurdity is carried:—

"A descendant of ancient boyards, who was rich and elderly, lived in the country, not far from Moscow. A detachment of hussars was, with its officers, quartered in his house. It was the season of Easter, which the Russians celebrate with peculiar solemnity. All the members of a family unite with their friends and neighbours, to attend the mass, which on this festival is offered precisely at midnight. The proprietor of whom I speak, being the most considerable person of the neighbourhood, expected a large assembly of guests on Easter-Eve, more especially as he had, that year, restored and greatly beautified his parish-church. Two or three days before the feast, he was awakened by a procession of horses and carriages passing over a pier that led to his residence. This castle is, according to the usual custom, situated close upon the borders of a small sheet of water; the church rises on the opposite side, just at the end of the pier, which serves as a road from the castle to the village. Astonished to hear so unusual a noise in the middle of the night, the master of the house rose, and to his great surprise, saw from the window, by the light of numerous torches, a beautiful calèche drawn by four horses and attended by outriders. He quickly recognised this new equipage, as well as the man to whom it belonged: he was one of the hussar officers lodged in his house, an individual who had been recently enriched by an inheritance, and had just purchased a carriage and horses, which had been brought to the castle. The old lord, upon seeing him parading in his open calèche, all alone, by night, in the midst of a deserted and silent country, imagined that he had become mad: he followed with his eyes the elegant procession, and saw it advance in good order towards the church, and stop before the door; where the owner gravely descended from the carriage, aided by his people, who crowded round to support the young officer, although he, appearing quite as nimble as they, might have easily dispensed with their assistance. Scarcely had he touched the ground, than, slowly and majestically, he re-entered his coach, took another turn on the pier, and came back again to the church, where he and his people recommenced the previous ceremony. This game was renewed until daybreak. At the last repetition, the officer gave orders to return to the castle without noise. A few minutes after, all were in their beds. In the morning, the first question that the wondering owner of the house put to his guest, the captain of hussars, was, as to the meaning of his nocturnal ride, and of the evolutions of his people around his person. 'O! nothing!' replied the officer, without the least embarrassment: 'my servants are novices; you will have much company at Easter; people are coming here from every quarter; I therefore merely thought it best to make a rehearsal of *my entrée* into church.'"

Although the Marquis was unable to obtain permission to inspect the state prison, one of his countrymen had the misfortune to awaken the jealous suspicions of the Russian police by some incautious act or expression—what, he never was able to ascertain. He was thrown into a cell, separated only by a slight partition from the place where unhappy slaves are tortured at the command of their masters. His gaolers must have believed that M. Pernet had no chance of liberation, or they never would have given him such an opportunity of witnessing the fearful secrets of the prison house, and the unmitigated exercise of the rod.

"M. Pernet understands Russian; he was therefore present, without seeing anything, at many private tortures; among others, at those of two young girls, who worked under a fashionable milliner at Moscow. These unfortunate creatures were flogged before the eyes even of their mistress, who reproached them with having lovers, and with having so far forgotten themselves as to bring them into her house—the house of a milliner!—what an enormity! Meanwhile this virago exhorted the executioners to strike harder: one of the girls begged for mercy: they said that she was nearly killed, that she was covered with blood. No matter! She had carried her audacity so far as to say that she was less culpable than her mistress; and the latter redoubled her severity. M. Pernet assured me, observing that he thought I might doubt his assertion, that each of the unhappy girls received, at different intervals, a hundred and eighty blows. 'I suffered too much in counting them,' he added, 'to be deceived in the number.' A man feels the approach of insanity when present at such horrors, and yet unable to succour the victims. Afterwards, serfs and servants were brought by stewards, or sent by their masters, with the request that they might be punished: there was nothing, in short, but scenes of atrocious vengeance and frightful despair, all hidden from the public eye. The unhappy prisoner longed for the obscurity of night, because the darkness brought with it silence; and though his thoughts then terrified him, he preferred the evils of imagination to those of reality."

M. Pernet was liberated by the interference of the French ambassador, to whom our author communicated his case; he was liberated without a word of explanation, and commanded to quit Russia without delay.

We shall now take leave of M. de Custine. His style is much too high flown to suit our sober taste; but his book will help to show that the Russian empire is maintained by a system of dissimulation and hypocrisy, enforced by cruelty and terror, to conceal the secret of its internal rottenness. In the greatest excitement of Russo-phobia some years ago, we maintained that the alarm was unfounded, and that Russia had not the elements by which a country can be raised to universal empire. Voltaire discovered, and Napoleon proved, its internal weakness; the elements, not valour, destroyed the French invaders; English gold, and not their own energies, brought the Russians to encamp in Paris. Most travellers who have hitherto described the empire have been military men, and they have been led away by the military discipline which reigns everywhere. They have more or less of the officer's prejudice, that strict drill makes good soldiers; and they are ignorant of the moral loss that is incurred when men are degraded to machines. Men of the camp over-rated Russia, because it appeared to them an empire of camp; had they gone a step further, and asked some questions respecting the commissariat and finance, they would have made considerable abatements in their estimate of Moscovite strength and grandeur.

The Burgomaster of Berlin. Translated from the German of W. Alexis. 3 vols. Saunders & Otley.

Willibald Alexis—alias Herr Hering—is the romancer who, in his salad days, had the audacity to write a Waverley novel for the Leipsic Fair,—a genuine *Scott*ish tale not coming forward at the serviceable moment. That novel, 'Walladmor,' was even translated into English, and, like the spurious 'Pontefract Castle,' the translation, for nine days or thereabouts, imposed upon some hundreds of credulous readers, whose wonder at the "falling off" in the magic powers of the Great Unknown was hardly louder than was generally expressed on the appearance of 'The Antiquary,'—now by many conceived to be Sir Walter's best novel! The bare mention of this imposture and its momentary success, is sufficient to stamp its executant as a young man of promise. Here we have a performance of his more mature years, in which few readers, who have patience for forms of composition a little different from their own, will be disappointed. 'The Burgomaster of Berlin' was worth the trouble of translating.

The patience called for, is on the score of a certain prosiness of manner. Our dear friends the Germans do not exactly acquiesce in our English creed, as regards the value of time. Their very railway carriages go slowly as compared with ours; their learned men harangue in exhausting disquisitions where ours converse; even their meals are pleasantly deliberate. In this same 'Burgomaster' Willibald Alexis proveth himself something of a button-holder: full of knowledge, full of instruction, fresh in matter, and earnest in manner,—but still a button-holder. Nay, trifles become ponderous by his manner of narration. Hear him discourse, for instance, when he is doing little more than measuring the ground, as it were, and laying down the green cloth for his *dramatis personæ* to figure upon. The tale is one of strife between the twin towns of Berlin and Koeln, now merged in one city,—the time the fifteenth century; and he is announcing the Montagus and Capulets who are to take prominent parts:—

"A great marriage was on foot between Berlin and Koeln; for, however suspiciously the two towns might regard one another, still they were not like the parties of the red and white roses, nor the Guelfs and Ghibellines. A marriage at that time was a ceremony a good deal thought of; and when it was in high life, the whole town had reason to rejoice, for they who were not invited had confectionery and fruits sent to them, and the whole town was supplied with music, dance, and masquerade. Riches, to be sure, married riches, and poverty married poverty; but the long marriage processions over 'the long bridge,' with their fifings and fiddlings, were often the means of bringing back extreme parties on either side. Such a marriage was now in contemplation between the son of the rich burgher of Koeln, Bartholomew Schumm, and the only child of the worshipful the Burgomaster, Johannes Rathenow. Such an event would be accompanied by a festivity of which children's children might well talk, though there were many who were not pleased that the Rathenows were the parties. For Bartholomew Schumm sat like a lord of glory in his stone house in the Friar's street. To the citizens who lifted their bonnets reverentially, as they passed under his window he scarcely vouchsafed a nod, and any one to whom he said, 'How is it with you, good gossip?' might well hold himself a foot higher; but on rent-days, many thought him more than a prince, when the farmers from his many estates came in long rows, each with his money bag under his arm, taking their places in the antechamber, and when the door was opened, treading forward with a low bow to where Herr Bartholomew sat at his great oak table, two clerks on either side, with their notched sticks, books, and money boxes. The crossing out of the book by the clerk, or the notching of the stick, was by no means so satisfactory an acquittal as when Herr Bartholomew tapped upon the table with his middle finger, as he did without fail when the exact amount had been told down. Like the rich merchant of Bremen, he was one who could pave his ground-floor with hard dollars, and in those days a hard dollar was worth something in Berlin, worth waiting for in a market when a buyer was seen to pull one out. His estates went far over the Berlin boundary, away to the Oder and the Uckermark; at his own cost he had carried on a feud of a year long with the rich Itzenplitzens; five villages had been burnt and sacked, and never had Herr Bartholomew stirred himself from his arm-chair in Friar's street. Such an one was Bartholomew Schumm. And as to who Johannes Rathenow, the Burgomaster of Berlin, was, had any stranger ventured to ask any citizen the question, such an one would have been looked upon curiously, and have done well to hurry to go his way."

Our readers must be able to bear with this overflow of words, or they had better not proceed further with 'The Burgomaster.' Under the supposition that they are thus tolerant, we will go a page or two further, and show them the heroine of the tale, in a rich old German picture:—

"The chroniclers have not given us the street and house where Johannes Rathenow lived, but it was not far from the church of Saint Nicholas, the oldest in Berlin. The house, narrow and high, built in the ornamented style of the old times, for it was very old, was situated, we rather think, in one of the corners of the buildings surrounding the church, a place where no burgomaster of the present day would fix his dwelling, nor any patrician, of rank equal to those of that time in Berlin. But in the pious times when

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it was built, the richer families thought it a point of honour to live near a church, and to have an aspect of it from their high narrow windows. What they suffered in the loss of the light of the sun, they gained in the hallowed light which streamed forth through stained windows painted with a hundred saints. It is likely that the family of the Rathenows, formerly more wealthy, had done a good deal towards building this principal parish church. * * From what has been said, we must not think that the Burgomaster's house was unsightly or uncomfortable; on the contrary, there was all that about it, which low rooms, small doorways, and passages running backward and forward, could give it. And these tell their tale in winter time, and thus the small chamber in which Johannes Rathenow was sitting, on the cold morning in February, was indeed most habitable. To be sure, it was so low that his daughter standing on her toes could almost touch the beams with the tips of her fingers; but the beams and the ceiling were nicely pasted over with picture-paper from Nürnburg, representing towns and countries, heroes and saints. The walls, it is true, were only washed, but there was scarcely a single spot where the plaster could be seen through; and it was crowded with smart tables, cabinets of ebony and walnut-wood, richly inlaid with ivory and mother-of-pearl; sundry clocks and old pictures hung above, and in two arched recesses were sculptures in wood of the Virgin Mary and Saint Nicholas. On the floor lay a splendid carpet of Bruges, upon which was depicted, as large as life, the pilgrim Gotfried of Bouillon making his way barefoot to the holy sepulchre. But the greatest ornament of all was a huge black stove, many wise adorned with coloured tiles, pourtraying the building of the tower of Babel; but yet better than all, on a morning like the one we tell of, was the sight of the clear blazing fire shining into the room through its open door. A red light fell on the high forehead of the master of the house as he sat in his fur and velvet, immersed in thought. There was many a deep wrinkle on his brow: sealed parchments and many books and writings, on the ebony table beside him, told of the duties of his office as burgomaster. Not perhaps quite such a mountain as weighs down the table of a burgomaster of the present day, but a goodly heap, considering the little that was then written, and the difficulties in deciphering. But Herr Johannes was not occupied with these, his eye was gazing through the window, and might seem to be measuring the masses of snow which covered the church roofs, weighting the buttresses and the stony shoulders of the great Roland. They were singing matins in the church, and the windows were lighted from the tapers inside. One of these windows belonged to his family, that is to say, the costly coloured glass, stained with heraldry and various pictures, had been the gift of his ancestors, and the Rathenows took the trouble and had the honour of keeping it up. Next to it was another more gay in colours, but in worse preservation. The donors of this were the Wardenbergs, relations by blood to the Rathenows, and once very powerful in old Berlin. The coloured reflection from both windows shone on the statue of Roland; his rude features seemed grimly smiling, and the iron sword in his out-stretched hand was tinted red."

Here enters the Sycorax of the story,—an old family connexion, who torments the unquiet Burgomaster by allusions to ancient family secrets and crimes; and who menaces his future happiness by prophecies and dark sayings, such as Meg Merrilies was the first to utter. We can make no room for her oracles.

"The bell of Saint Nicholas proclaimed the matins over; and the untiring bell clatter of Aunt Gertrude's tongue now also ceased. It was ever the same, morbid and out of tune; but they who live near a church cease to notice the passing-bell. She clasped her hands devotionally, and bent her knees and looks to the ground. Herr Johannes wiped from the windows the moisture which had condensed on them, and watched the train of worshippers issuing from the temple. Just then a maiden trod through the portal, and reverentially curtseying, dipped her fingers in the holy water. Her figure was straight and well-formed, and her face, as if February had strewn it with roses; she was such an one as others, so much more her father might joy to look upon, and in doing so, forget much else: and thus it was, that even on the threshhold of the church, where one ought to have other thoughts, old and young looked round or stood still to see her pass. There is a likeness of her, which many have seen, but I will not name it; but whoever had seen the picture, could judge that that fine formed face was not one to keep the eyes always so humbly lowered, and indeed it was only for the first moment on leaving the gate. After that, she was not sparing of her glances, of which she might perhaps know the power. Might she have been meditating under her half-closed lashes where her next glance should fall? In the circle thus intuitively formed round her stood a young man, seemingly lost in beholding her. On seeing him, a slight tinge spread over her cheeks, and perhaps she might have made a false step, for her prayer book fell from her hand. The young man went on his knee to pick it up, and in the same attitude he gave it to her. She half smiled as she took it, and drawing her many folded dress together, which rustled against him as she passed on, she nodded to him kindly, but somewhat haughtily. Amongst the many who beheld her as she took her way direct towards the house of the Burgomaster, upright in her gait like a queen, yet lovely and gentle as ever a maiden of eighteen years, and not appearing to notice the admiration she elicited, though surely not unconscious of it, no one looked upon her with more interest than the Burgomaster himself, for he was her father. But it was not with fondness alone; there was anxiety mixed with it. He made an involuntary motion backward with the hand, which one would scarce have been able to account for, had it not been at the moment when the young man handed her the book and she received it; and Herr Johannes did not regain his former attitude until the girl, without looking round, had continued her way: then, he sank back in his chair to await her approach, with that dignity and calmness which beseems a father who is at the same time burgomaster. She trod in; and it was as when grace and nobleness enter the lowly hut; where they are, the spot seems larger, and indeed the room did appear magnified; that about it which was indifferent seemed to draw back, and the more pleasing objects to come forward. But the appearance of self-esteem seemed to vanish at once from her bearing as she approached her father, and kneeling down, took his hand, and kissed it. He let her do it, and then he gently stroked her forehead and parted her hair. He asked her indifferent questions, and her answers were modest, short, but to the point; a father's joy was more and more perceptible, and a smile played about the old man's lips. He made a sign to the matron to leave them together, and when she was gone, he imprinted a kiss upon his lovely daughter's forehead."

The young man on whom the beautiful Elizabeth Rathenow smiled haughtily, is an aspiring apprentice, one Henning Mollner; whose honesty, ready wit, and strong arm could not fail to win distinction for their owner, and, with distinction the love of a fair maiden, were she even so proud or so high in rank as a Burgomaster's daughter. With the vicissitudes of a turbulent time of civil war, in the midst of which this feat was wrought, we will not meddle; they are forcibly but cumbrously described, individual character being too much lost sight of in the *mêlée*. The simple and less crowded episodes are better. A borrowing scene, in a Jew's house, is done in the rich tints of Rembrandt; and the punishment of Red Hannah and Salome, and their subsequent encounter with the Free Companions, though repulsive, is striking. The translator seems to have fulfilled his duty well. Though no one could mistake his version for a historical romance by an English hand, it is still clear of all those tricks and that slovenliness of language, by the introduction of which too many among the "oversetters" fancy they are authenticating their familiarity with foreign modes of thought and expression.

Ireland and its Rulers since 1829. Newby.

A dispassionate survey of the existing condition of Ireland, and the circumstances which have had a principal share in producing its present state of excitement, is a novelty. We are unable to conjecture who the author may be, but he has clearly been no inactive spectator of the scenes which he describes; his acquaintance with the political movements in the city and county of Cork is far too intimate to have been acquired in front of the curtain; he has been behind the scenes, and shared in settling the cast of the drama, if he has not appeared on the stage as an actor. We have always avoided discussions that were purely political, and assuredly we shall not be tempted to enter upon the most uninviting and hazardous of all politics, those connected with the movement in Ireland. But there is a historical incident, of which our author has given the only intelligible account yet laid before the public, and which has been to a great extent the moving power that has pushed the leaders of parties into their present places, deserving attention, and capable of being examined without irritating party feeling. We allude to what has been called "the Doneraile Conspiracy."

Soon after the passing of Catholic Emancipation, the isle was frightened from its propriety by an announcement that a conspiracy had been formed by the peasantry, in the neighbourhood of Doneraile, to massacre the neighbouring magistracy and gentry. Several persons were arrested, but as two assizes were allowed to pass over without their being brought to trial, it began to be whispered that the conspiracy existed only in the heated imaginations of the magistrates, worked into alarm by the artifices of the spies whom they employed. This appears to have been at first the opinion of the chief officers of state; but when agrarian disturbances and attempts at murder began to increase, and when many of these acts of violence were found to be startlingly consistent with the information given by the spies, and in fact corroborations of their accuracy, the Government changed its opinion, and sent down a special commission to Cork. This was in the month of October, when Mr. O'Connell, who had been retained at a previous assizes to defend the prisoners, had retired, after a year of great fatigue, to Derrinane. Believing the conspiracy to be a hoax, and that his clients were therefore in no danger, O'Connell refused to attend the Special Commission, and the friends of the accused trembled when they heard of his absence:—

"And well they might have trembled, when they heard the terrific speech of Solicitor General Doherty, in stating the case for the Crown. The prisoners were tried by batches, and the first lot consisted of Leary, Roche, Magrath, and Shine; the first of whom, Leary, was a decent and comfortable farmer, of honest and inoffensive aspect, with an open, prepossessing countenance, and represented to have been the Catiline of the band. These four were put to the bar; a jury of men of great respectability having been sworn, Mr. Doherty, with the most imposing and sustained solemnity of manner, rose to open the case for the Crown. As far as eloquence is regarded, his speech was strikingly brilliant. A very high tone was taken, and his language exhibited marks of careful elaboration; the facts were stated with all the artifices of a pompous rhetoric, and the delivery of the speech was even more effective than its matter. The court house was thronged with the gentry of the county, and its doors besieged with all persons of all classes, anxious for admittance. The interest taken by the public in both countries acted on Mr. Doherty's susceptible mind, and having a grand opportunity for displaying his eloquence, he could not forego the desire of making 'a powerful speech.' Besides he was himself thoroughly convinced that a dreadful conspiracy existed; he believed that it was his duty to assume a determined tone, and, perhaps unconsciously, he adopted a horrifying one. It is impossible, even at this distance of time, to read that speech without being carried away for a moment by its vehe-

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ment and incendiary eloquence. It was such a speech as a brilliant rhetorician would make on such an occasion, having first worked up his fancy by a perusal of Sallust's Catiline Conspiracy, and the more fearful parts of the history of French Jacobinism."

This speech, abounding in passionate declamation, was unfortunately quite consistent with forensic habits in Ireland; and those who blamed Mr. Doherty should have remembered the precedents given on nearly all previous state trials. It had the effect of withdrawing the attention of the court and the jury from some improbabilities in the tale told by the approvers; but it must be stated, that their story, as a whole, had a plausible consistency; that the leading circumstances of their evidence were corroborated by the magistrates, and to some extent by the witnesses, whom the prisoners themselves called for their defence. The jury brought in a verdict of guilty against the four prisoners, who were sentenced for execution within a week. It was now Saturday; a day's respite was allowed, and the friends of the remaining prisoners sent off an express to Derrinane, which arrived there on Sunday. O'Connell glanced over the Solicitor General's speech, and the evidence of the approvers; in the latter he detected symptoms of rottenness, and ordering out a light gig, the only vehicle that could travel the mountain roads of Kerry, started at once. He reached Cork at ten o'clock on the Monday, and as he descended from the vehicle his horse dropped dead between the shafts. The Court was already sitting; an application to postpone the trials until Mr. O'Connell should arrive had been refused, the Solicitor General had begun to state his case, when the shout of a thousand voices, "He's come! he's come!" announced the arrival of the last hope of the prisoners, who in a few moments entered the court:—

"O'Connell at once bowing to the judges, and saluting Baron Pennefather with the most marked and respectful courtesy (which was cordially returned) apologized for not having appeared in a more professional costume, and craved permission to refresh himself in court. A bowl of milk, and some bread and meat were sent in to him, and while at either side of him, a young barrister filled each ear with all that had been done, and how the case of the accused stood, O'Connell gratified his appetite for breakfast with evident relish after his long morning drive. 'Twas rather a contrast, the big, massive Agitator slabbering his meal in a court house, and the graceful, aristocratic Mr. Doherty talking in the most refined manner to the jury! What led to the enmity between O'Connell and Mr. Doherty is not publicly known, but they appeared on that day to be enemies with no ordinary hatred and animosity. As the Solicitor General laid down a doctrine of law, O'Connell, with a marked contempt, cried out in the middle of his breakfast, '*That's* not law.' The bench was appealed to, and the point ruled with O'Connell, who, as the pugilists say, 'drew first blood.' The Solicitor General resumed his statement, but he had not gone much further, when O'Connell jumped up—'The Crown cannot make such a statement as that—it has no right to put in such evidence to the jury,' and again the Bench decided with O'Connell. Mr. Doherty's statement of the second case was certainly much less imposing and successful than when, without powerful opposition, he harangued the jury against Leary and the first batch of prisoners."

Mr. Doherty's speech on the second trial was far more subdued in its tone than that which he made on the former occasion: still he professed himself confident of establishing his case, and displayed something like an air of triumph as he proceeded to call his witnesses:—

"The tale was the same, but the infamous character of the witnesses was laid bare by O'Connell in a cross-examination, never surpassed for dexterity. The witnesses trembled under him, and Nowlan, the most infamous character of the lot, cried out, 'Ah! indeed, sir, it's little I thought I'd have to meet you here today, Mr. O'Connell!' Yet powerful as was the impression produced by O'Connell, he failed in showing that there was not much truth in the narrative of the witnesses. His great success was over the Solicitor General, whom he browbeat and bullied in the most approved forensic fashion. In fact, on all the legal points that were incidentally raised, he knocked about Mr. Doherty with as much ease as a schoolboy slashes a spinning-top. The humiliation of the Solicitor General was complete. On nearly every question raised O'Connell triumphed. His bearing towards Mr. Doherty was even more insulting than his mere legal success. To his face, O'Connell mimicked his manner in the most grotesque way. 'You may go down, sir,' said Mr. Doherty, waving his hand contemptuously, to one of the prisoners' witnesses, and pronouncing the words in a certain fashionable and aristocratic manner. 'Naw! daunt go daune sir!' cried O'Connell, ludicrously burlesqueing the style of his adversary. Another time, the Solicitor General said, 'The allegation is made upon false facts.' 'False facts,' cried O'Connell, 'What a bull! How can facts be false?' The Solicitor replied, 'I have known false facts, and *false men, too*.'"

This scene lasted during the entire day; it was viewed as a kind of intellectual gladiatorship between Doherty and O'Connell, so that many who were present declared, that until the judge began his charge they had forgotten that the lives of four prisoners at the bar were in issue. In this case the jury could not agree to a verdict; they were locked up for a day and a night without food, and were only discharged when the strongest medical evidence was given, that the life of one of them would be endangered by further confinement.

The next trial was looked for with intense anxiety; not only was the court-house crowded to the utmost extent of human endurance, but all the adjacent streets were packed with multitudes of men, who looked as if their own fate was involved in the issue:—

"The Crown proceeded with a third case, and put John Burke and John Shine to the bar, offering to the jury the same evidence as had been given in the previous cases. O'Connell was in the act of cross-examining the spy, Patrick Daly, when Baron Pennefather beckoned to him, and handed the informations sworn by the spy before the magistrates at Doneraile. In these informations not a word was said about the dramatic scene in the tent where Leary swore the parties into the conspiracy, all of which was just then so glibly told in the witness-box by the spy. This great discrepancy in the evidence struck the jury very much, especially when suggested to them by one of O'Connell's best examinations; and a verdict of 'Not Guilty' was within an hour pronounced by a jury upon the same evidence as that on which Leary and others had been found guilty."

To add to this triumph, the jury was composed entirely of Protestants, the Crown having very rigidly exercised its right of challenge. It must, however, be added, that the existence of the Doneraile conspiracy was affirmed by the verdict of the jury at the subsequent assizes, when all excitement had died away, and that though the lives of the four persons convicted on the first trial were spared, they were all transported for life.

Not content with his forensic triumph, Mr. O'Connell denounced the Solicitor General at several public meetings, and menaced him with impeachment at the bar of the House of Commons. From the confidence of his tone it was generally believed that he had obtained evidence which would show that there had been tampering with witnesses, and in fact there is little doubt that communications to that effect were made to Mr. O'Connell, which he did not sift thoroughly until he had fairly committed himself to the country. When the time for assembling Parliament drew near, he found his supposed evidence against the Solicitor General vanish into empty air. Under such circumstances he ought publicly to have retracted the charges; by not doing so he exposed himself to bitter taunts for shrinking from the menaced impeachment, and when he at last brought forward an insignificant motion for the judge's notes, he laid himself open to a reply from Mr. Doherty such as rarely has occurred in political life:—

"So much polite venom was, perhaps, never uttered in Parliament. The harshness of the insinuations against O'Connell was carefully veiled in conventional phraseology, but the criminatory character of the whole speech, with its jeering, scoffing, jibing tone, and its contemptuous insolence, have never been surpassed even by the most approved masters of Parliamentary Billingsgate."

The author of the volume before us declares it to be his opinion, that it was this damaging blow to his parliamentary reputation that induced Mr. O'Connell not to look on the House of Commons as his proper sphere, and to seek the establishment of his greatness upon influence outside the house of parliament. He indicates, also, as a further reason, the many points of difference between Mr. O'Connell and the "liberal" party with which he acted in England, ascribing these differences to Mr. O'Connell's attachment to the very highest church principles of the Papacy. He instances the advocacy of Charles X., the denunciation of Espartero, the proposal of a crusade to restore Charles X., and the persevering misapplication of the term Saxon to the English ascendancy in Ireland, which in its origin and nature was purely Norman, merely because in the Irish language *Sassenach* is used to designate both an Englishman and a Protestant. These abatements from Mr. O'Connell's fame are made in no spirit of detraction; the author of the volume before us speaks of his abilities with admiration, asserts the purity of his intentions and the unselfishness of his patriotism; his praise is hearty, and his censure reluctant, but there is nevertheless a tone of fearlessness in his strictures which seems to be the result of accurate knowledge.

We shall not follow the author through his analysis of the last ten years of Irish history, but briefly glance at what is nearest to an "open question," the position of the Catholic priesthood in Ireland. On this point he endeavours to show that their social rank is lower than is consistent with the importance of their spiritual functions, and the moral influence which ministers of religion, but particularly of a religion which attributes powers little short of miraculous to its priesthood, must necessarily possess in the community. From this inconsistency he thinks that the Catholic clergymen are necessarily restless and uneasy; their religion excludes them from domestic ties, and untoward circumstances shut them out from the grade of society in which they should properly find a place. He attributes the chief blame of this evil to the nature of the education given at Maynooth, which he deems too limited in its quantity and too exclusive in its quality. Were the candidates for the priesthood compelled to graduate in arts in the Dublin University, and to receive religious instruction only in Maynooth, their education would embrace a wider range of subjects, and they would gain valuable opportunities of mixing in general society. The introduction of such a measure would not necessarily separate its present divinity school from Trinity College; it would only establish the distinction between the College and the University, which has been permitted to fall into desuetude.

The author discusses, as new features in the present agitation, the corporate character which temperance societies have given to the masses of the Irish people; the favour which the proposal for giving greater security to occupying tenants must naturally find in an agricultural population, the cessation of the "No-Popery"

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cry since Sir Robert Peel's advent to power, and the great advance of the Irish press in intellectual power and literary ability. For obvious reasons we shall not enter into any discussion of these points, but shall only say that they are examined by the author with candour, temper, and judgment.

The Gallery of Antiquities, selected from the British Museum. Part II. *Egyptian Art.* Historical Illustrations, by F. Arundale, Architect; with Descriptions by J. Birch, of the British Museum. Weale.

In the present state of hieroglyphic discovery, it would not be safe to pronounce very positively on the accuracy of the interpretations of the inscriptions on the Egyptian historical monuments given in these volumes; but the publication of faithful transcripts of the monuments deserves our warmest thanks. This volume will open the field of investigation to the many zealous and devoted students who are anxious to test for themselves the reality of the discoveries made by Champollion, Rosellini, and Wilkinson. The editor has wisely avoided all the inconsistent theories that have been started on the subject of Egyptian chronology, and the countless attempts that have been made to reconcile the imperfect records of the monuments with the tables of dynasties given by the Greek historians. The plates are accurate copies of the objects represented, and the descriptions are written by a gentleman who has manifestly devoted enthusiastic attention to the subject.

OUR LIBRARY TABLE.

Sir Cosmo Digby; a Tale of the Monmouthshire Riots, by James Augustus St. John, 3 vols.—It might be presumed that the publication of this novel has been timed so as to meet the interest excited by the recent proceedings in Wales. In a dedicatory preface, however, the author informs us, that the materials for it imperceptibly accumulated while he was engaged on the 'Manners and Institutions of the Athenians;' and he puts it forth in proof that a scholar need not be ignorant of the manners of the world in which he lives. There may be differences of opinion as to the success with which 'Sir Cosmo Digby' makes out Mr. St. John's case. We have many "worlds" of feeling and society—and who among us dare boast that he is familiar with the aspects and internal structure of all of them? Moreover, the especial district in which Mr. St. John has laid the earlier scenes of this strange book is, we are aware, less familiar to English experience than the banks of the Rhine, or the *boulevards* of the cities of France. Yet—thus much admitted in modest acknowledgment of our fallibility, to which our author will doubtless subscribe—we cannot but add, that Mr. St. John's South Wales is not our South Wales—his London Life not the London Life of our experiences—his Chartists not the Chartists who figure in our newspapers—his broken English (the main prop of a main character) not broken *à la Française*; that his Sir Cosmo is a humourist unique in pattern, and his Isabella a heroine whose toilette will set the whole world of lady readers in arms and alarms! The old superstitions of a picturesque and credulous district appear to be dragged in, head and shoulders, by way of imparting to the tale an air of *costume*. In short—referring dissentients to our modest admissions—we must conclude by saying that the story seems to us deficient in aim, construction, and probability.

First Elements of Sacred Prophecy, by Rev. T. Birks.—This is a controversial work on prophecy, being devoted to an examination of various theories of recent date, the tendency of which is to set aside the established protestant view of prophecy. Mr. Birks enters very minutely into several questions, especially into that known to the student of prophecy under the name of the year-day theory. We must leave to theologians to pronounce on the merit of the work, but may bear testimony that it is free from that bitterness which so often disgraces controversial writings.

Ruins and Old Trees, associated with Remarkable Events in English History, by Mary Roberts.—The authoress has got hold of a good subject in remarkable trees: and gossips touching the Oak of Chatsworth—Melksham Court—the Ruins of Bradgate Palace—the Oak of Chertsey—the Yew Trees of Skelldale—the Oak of Howel Sele—the Chesnut of Tortworth &c. &c., in amiable but somewhat sickly prose, and in feebly pleasant verse. Her book may be recommended as a safe companion to the young on their country rambles. It is carefully brought out; and illustrated with some clever wood-cuts after designs by Mr. Gilbert.

An Address to the Royal Academy, by W. V. Pickett.—So far as we understand this Address, the writer professes to have discovered "a new and independent species of architecture, possessing to a greater extent the character of a Fine Art" than any style of Architecture hitherto practised; also "a new and distinctive species of Fine Art from that of either Painting, Sculpture, or Architecture;" that this discovery has reference to some developement of the properties of Metals; and that he is willing to make it known to the Council of the Royal Academy on conditions—one of which is, that they will guarantee to him remuneration for the surrender of his secret.

A Plea for Liberty of Education, by J. H. Hinton.—In this 'Second Letter to Sir James Graham,' Mr. Hinton complains strongly of government interference in education, and deprecates the "paternal" theory of government. There is much truth in what he says; but he does not allow sufficient weight to the arguments on the other side of the question.

List of New Books.—Hydropathy, the Theory, Principles, and Practice of the Water Cure, by E. Johnson, Esq., M.D., 2nd Thousand, 12mo. 5*s.* 6*d.* cl.—Life, Health, and Disease, by E. Johnson, Esq., 7th Thousand, 12mo. 5*s.* cl.—Laws and Regulations relating to Innkeepers, &c. by G. T. Taylor, 8vo. 1*s.* swd.—Howlett's Victoria Golden Almanac for 1844, 64mo. 1*s.* tuck, 6*d.* swd.—Hierologus, or the Church Tourists, by the Rev. J. Neale, 12mo. 6*s.* cl.—Englishman's Library, Vol. XXVI., 'Pridden's Australia,' 12mo. 5*s.* cl.—The Etymology and Syntax of the English Language explained and illustrated by the Rev. A. Crombie, L.L.D., 5th edit. 8vo. 7*s.* 6*d.* cl.—The Act 6 & 7 Victoria, cap. 40, for preventing Frauds and Abuses in the Woollen Manufactures, 12mo. 1*s.* 6*d.* swd.—Prayers and Collects for Domestic Worship, fc. 8vo. 1*s.* 6*d.* cl.—Companion to Sunday Services, 2 vols. 18mo. 5*s.* cl.—History of the Conquest of Mexico, by W. H. Prescott, 3 vols. 8vo. 42*s.* cl.—Sabbath Evening Readings, by Rev. D. Kelly, 2nd series, fc. 8vo. 4*s.* 6*d.* cl.—The Statutes at Large, Vol. XVI., Part II., 6 & 7 Victoria, 4to. 1*l.* 6*s.* bds.—The Wrongs of Woman, by Charlotte Elizabeth, Part III., 'The Little-Pin-Headers,' 18mo. 2*s.* 6*d.* cl.—The Englishman's Hebrew and Chaldee Concordance of the Old Testament, with Indexes, &c. 2 vols. royal 8vo. 3*l.* 13*s.* 6*d.* cl.—Le Page's Key to Gift of French Conversation, 18mo. 1*s.* 6*d.* swd.—Preces Selectæ, or a Selection of Prayers for the Use of Harrow School, by Wordsworth, 32mo. 2*s.* roan.—Arnold's (Rev. T. K.) Eclogæ Horatianæ, Part II., 12mo. 5*s.* cl.—Perranzabuloe, or the Lost Church Found, by Rev. C. T. C. Trelawney, 5th edit. crown 8vo. 8*s.* cl.—Lord Dacre of Gilsland, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Fisher's Drawing-Room Scrap-Book, 1844, 4to. 21*s.* cl.—Fisher's Juvenile Scrap-Book for 1844, 8vo. 8*s.* cl.—Montgomery's Sacred Gift, 2nd edit. 8vo. 21*s.* bd.—The Forget-me-Not, for 1844, 12*s.* bd.—A Dictionary of Arts, Manufactures, and Mines, by A. Ure, M.D., 3rd edit. 8vo. 2*l.* 10*s.* cl.—Taxidermy, or the Art of Collecting, Preparing, &c. Objects of Natural History, by Mrs. R. Lee, 6th edit. fc. 8vo. 7*s.* cl.—Hume's English Hymn Tune Book, complete, square, 2*s.* 6*d.* cl.—The History of Herodotus, with Notes and Emendations, by Negris, 2 vols. 12mo. 10*s.* cl.; ditto, without notes, 2 vols. 12mo. 8*s.* cl.—The Book of Fun, royal 18mo. 4*s.* cl.—Francis's Dictionary of Trade, Commerce, and Navigation, 8vo. 8*s.* cl.—Rogers's Help to Family and Private Devotion, 8vo. 4*s.* cl.—Electra of Sophocles, with Notes, by T. Mitchell, A.M., 8vo. 5*s.* cl.—Gardner's Memoirs of Christian Missionaries, 12mo. 4*s.* 6*d.* cl.—Farmer's Almanac for 1844, 12mo. 1*s.* swd. Coglan's Companion to the Holy Scriptures, 8vo. 11*s.* cl.—New Methods of Alkalemetry, by Drs. Fresenius and Will, edited by J. Le Bullock, 12mo. 4*s.* cl.—The Perils of Beauty, by Capt. Chamier, 3 vols. post 8vo. 31*s.* 6*d.* cl.

FOREIGN CORRESPONDENCE.

Dr. Lindley announces in the *Gardeners' Chronicle* that Mr. Fortune's mission to China is proceeding satisfactorily; that he has everywhere been received with kindness and attention; that the difficulty of intercourse with the Chinese is rapidly wearing off; that Mr. Fortune had hired boats, and landed on the islands near Macao, and on the mainland of Couloon, opposite to Hong Kong, and had nowhere been in the slightest degree annoyed or inconvenienced; and was preparing for a visit to the northern provinces. Colonel Malcolm, just arrived, obligingly took charge of a box of plants, the first fruits of his Chinese explorations, which has been received by the Horticultural Society in excellent condition.

Anger, June 16.

We anchored abreast the little town or village this afternoon: I went on shore in one of the native canoes, of which a great number were now alongside, full of the animal and vegetable productions of the island for sale. I was much struck and amazed with their varied contents [see former letter, *ante*, p. 944]. As we neared the shore, the cocoa-nut and banana trees, which are growing in great numbers all along the coast here, formed a striking contrast with our European vegetation, and reminded us that here we were in a tropical region, in the land of the East, the climate of the sun. A splendid banyan-tree (*Ficus indica*), having the flag-staff upon its top, is growing close by the pier or landing place, and has a very pretty appearance. The government authorities have some very handsome shrubs and trees growing in their gardens, the principal of which are the double pomegranate, the Barbadoes flower-fence (*Poinciana pulcherrima*), *Jatropha multifida*, covered with its scarlet blossoms, and forming quite a tree, several kinds of Justicia, *Ixora coccinea*, *I. rosea*, and *Michelia champaca*, full of its sweet-scented yellow blossoms. I also observed a curious little water plant indigenous to Java, growing in the garden at the Fort, named *Pistia Stratiotes*. The hills which form a half circle round the plain on which Anger is built, are covered with a most luxuriant vegetation, and present to the eye a number of views of great beauty. The little town or village is much scattered, having the houses built open and airy, a condition which is absolutely indispensable to the comfort and health of the inhabitants in a warm country like this. Here and there amongst the houses we observed cocoa-nut and plantain trees growing, as well as several other kinds, planted for the purpose of affording shade. The roads or avenues are very broad, straight, and generally at right angles near the town; some of them have hedges of the coral tree (Erythrina), and others have only fences made of earth and turfed over, presenting the appearance of our common turf dykes. The teak tree (*Tectona grandis*), and the *Casuarina equisetifolia*, with various other trees, are planted at regular distances in the fences, and the Casuarina particularly has a most graceful appearance. The prickly pear (*Opuntia vulgaris*) was also growing, and forming fences in some places. The principal article of agricultural produce is rice, which is produced in great quantities, particularly in the low marshy districts; and here, as in China, the water is conveyed from the heights to irrigate the crops when necessary. The paddy fields are perfectly level, and if not naturally so, are carefully levelled and surrounded by embankments to retain the water. Indian corn, sugar-cane, sweet potatoes, and yams are also grown in great quantities upon the island. The buffalo is used in the plough, and for various other agricultural purposes; but, forming an opinion from the specimens of ploughing which came under my observation, they are far behind the English in this respect. In our rambles we met hundreds of the natives, coming towards the village from the fields, loaded with paddy, which they carry across their shoulders on a bamboo-cane, in the same manner as the Chinese appear in the prints with their loads of tea-chests. The bamboo, which grows in great quantities all over the woods, seems to be used for a variety of purposes: all the bridges which I saw were constructed with it; it made the roofs of the houses, ladders, doolies—a kind of sedan chair for conveying persons of rank from place to place,—and formed the little masts for the boats. I was much amused at the mode which the natives took to cool themselves, several times during our ramble, in the heat of the day, when the thermometer in the shade stood at 90°, and when it was probably 130° in the sun. By the sides of the streams or wells of water, which were scattered all over the plains, ladles, made from the shell of the cocoa-nut, with a handle of bamboo, were left, seemingly for the public good. These the natives filled with water several times, and poured over their heads and naked bodies: immediately afterwards covering themselves with their *kubaya*, or slight covering, which is commonly worn round their waist, they walked away seemingly much refreshed. The fruits commonly grown on the island, besides those already mentioned, are mangosteen, mangoes, guavas, sour sop (*Anona muricata*), tamarinds, and the papaw tree. The cocoa-nut trees are, in some instances, notched at regular distances on the stem, by which the natives walk up with great ease to cut down the fruit. These trees are quite unlike their

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representatives in the stoves in England, where they rarely form a woody stem. In Java the stems are woody, having a tuft of leaves on the top, in many instances forty feet from the ground. Coffee is grown in great quantities, and forms an article of commerce. Cinnamon, chocolate, and pepper are also grown on the island. I had an opportunity of seeing the operation of husking, or cleaning the coffee beans. This is done in a machine driven round by a buffalo; the machine rolls or presses and ploughs up the beans alternately, by which means the outer covering is broken off; the beans are then picked and sorted by the natives. The fruit of the Areca is much used by the natives, and vulgarly called the betel-nut, from being rolled up in the leaves of Piper betel, and carried in a box like a snuff-box. They chew this nut, which turns their teeth quite black, and gives them a curious appearance to Europeans; but they consider this as a mark of beauty. Many beautiful well known plants grow all along the shore, as well as upon the hills. *Vinca rosea* covers whole acres of ground in company with *Ipomœa pes-Capræ* upon the beach; *Asclepias gigantea* was also very abundant; a species of Lawsonia, *Guaiacum officinale*, screw-pine, and various other things, which I had seen a little farther up the coast. But the most beautiful plant which I saw in my rambles was a species of Dendrobium, very near *D. secundum*, with deep purple flowers; it was growing on a tree *fully exposed to the sun* and covered with blossoms. R. F.

AMERICAN COPYRIGHT.

WHEN rogues fall out——but no matter; the proverb is somewhat musty. The last letters from America contain tidings as amusing as they will be interesting to all who are concerned in the Copyright Question. It appears that the Pirates have fallen out among themselves; the booksellers, having been distanced by those bolder and quicker speculators, the newspaper proprietors, are now earnest to have literary property protected,—Messrs. Harper & Brothers being, we are informed, the only firm of any consequence which is adverse to the memorial about to be laid before Congress, a copy of which, just received, we subjoin:—

A Memorial of American Publishers and Booksellers.

To the Honorable the Senate and House of Representatives of the United States, in Congress assembled:

The undersigned, Publishers and Venders of Books in the United States, respectfully represent to your Honorable Body, that deeply interested as they are, not only as booksellers in particular, but also as American citizens in general, in the greatest possible diffusion of knowledge and sound literature, they feel fully convinced, by their experience as traders in books, that the present law regulating literary property is seriously injurious, both to the advancement of American literature, and to that very extensive branch of American industry which comprehends the whole mechanical department of book-making. It is alike injurious to the business of publishing, and to the best and truest interests of the people at large.

Your memorialists, after a careful and mature consideration of the important subject, are fully satisfied that the great interests of knowledge and industry, of those who provide the community with reading, and of the vast reading community itself, would be most essentially promoted by the passing of a Law which would secure to the authors of all nations, the sole right to dispose of their compositions for publication in the United States, (whether they may be published in foreign countries or not); provided always, the book be printed in the United States within a certain time (to be settled by law) after its publication in a foreign country; and provided also, that the copyright for this country shall be transferable from the author to American resident publishers only.

Your memorialists are satisfied, that this equitable protection would enable the publishers to furnish their fellow citizens both with foreign and American literature in such forms and at such prices as would truly meet the wants as well as the means of the people; while the writers of books would receive the just compensation for their labour and talent, wherever their works may be read. Your memorialists are of opinion that the interests of the authors, the publishers, and the purchasers, are reciprocal, as those of the producer and consumer always are.

Your memorialists would also refer to the fact, that no more than a measure such as they respectfully but urgently desire, is necessary in order to secure at once to the American authors a copyright for their books in Great Britain.

Your memorialists, therefore, respectfully request your Honorable Body to take into consideration the present law of copyright in the United States, and to enact such law as may secure to the authors of foreign nations, the right to dispose of their works to American publishers to be printed in this country, providing that such right shall extend to the authors of those countries only, whose governments have granted or may grant a reciprocal privilege to our authors; and with such other provisions as may seem to your wisdom to be desirable and just.

And your memorialists, &c. &c.

OUR WEEKLY GOSSIP.

WE regret much to observe that the celebrated bronze *Hercules* of the British Museum has suffered great and irreparable injuries from what appears more like wilful maltreatment than any other cause—negligence, mischievous thoughtlessness, accidental fracture, or awkward patching-up. Still we rejoice, or regret still further, that it was not the public who committed these injuries, not even the attelier boys and hobbledehoys privileged to draw at the Museum, but the care-takers and conservators of the Collection itself! We charge the deed upon them, because they perpetrated it through their agent. Some foreigner, we are told—it is always foreign cats that throw down the cream!—got leave to take a cast of this statue in a new composition, and when the plaster-coat proved over-adhesive, a servant of the Institution (doubtless a servant, perhaps the charwoman?) got orders to peel it off. Whatever process he (or *she*) may have used, has been very efficacious towards removing the beautiful surface of the bronze and many of its most important details. We should conjecture, from its present appearance, that instead of the notable gentlewoman above-mentioned having scoured it with Kensington gravel, or scraped it with an oyster-knife, she lent it to her imp as a plaything, who scratched and scarified with a rusty nail all of it he was unable to smash. Our description sounds like exaggeration—let any one without scales on his corporeal or mental eyes, go and test it. The upper half of the Hesperidean tree is gone, besides the emblematic Serpent—both are melted now into thin air, or peradventure the snout of a door-knocker! We principally grieve for the loss of that "precious *ærugo*" as Scriblerus would call it—that fine dark-green crust which mantled the figure itself, and gave such a softness to its contours; that venerable *patina* spread over them by Time which veiled their asperities beneath its semi-transparent tissue. Amateurs may, however, still recognize, in this statue, Hercules the golden-apple stealer, late returned from the Gardens of Hesperides, where he had slain the sleepless dragon delineated by Lucan—

> Nunquam somno damnatus lumina serpens
> Robora complexus rutilo curvata metallo.

A splendid passage, splendidly paraphrased by Milton, in his original draught of 'Comus,' where he describes the African orchard—

> On whose faire tree
> The scalie-harnest dragon ever keeps
> His unenchanted eye.

Perhaps the crocodile, with its natural plate-armour, and its lidless eyes, and its local habitation, may have suggested this fabulous creature. Connoisseurs pronounce the bronze a *Tyrian* Hercules, because its features resemble those of the Grecian type less than those which coins of Tyre exhibit; and its having been found in Syria favours the hypothesis. Both for that reason, and as it is one of the very few bronze statues amongst the collection, it should have been guarded like a golden apple by the dragons of the Museum, had it even possessed no intrinsic merits; we, however, can hardly cite a specimen of sculpture, not Greek, displaying a finer movement, or, if the phrase be allowable, expression of attitude. Should either it or its admirable pendant, the bronze Apollo, meet any future mischance, let us hope the trustees will intrust it, at least, to a careful tinker.

The Temple Church, which has been closed for some weeks, will be re-opened for divine service to-morrow. During the period of its being closed some slight works have been executed,—the completion of the pulpit, the staining of the oak stalls and benches a darker hue, &c. This last measure is an improvement, and relieves the wood-work from the walls, with which they assimilated too much in colour. The addition of more stained glass in the Round Church is still, we are sorry to say, a subject under consideration.—The National Gallery re-opens on Monday to the public, who have been excluded by a bungling arrangement, in order nominally to give the officers holidays, which, as respects the subordinates, are not we believe granted for the full time.—The Church of the Old Savoy Hospital also, we believe, will re-open to-morrow, having undergone extensive repairs and some embellishments. Its position is remarkable among sacred edifices, as being north and south, instead of east and west, which leads to the supposition that the original purposes of this building must have been other than that of a church. It is clear from the character of many of the internal ornaments, that it underwent extensive repairs in the reign of Henry VIII., and during that period of lax ecclesiastical discipline perhaps the structure was first converted into a church. It is certainly the only church we can call to mind where the altar stands at the *north* end. It is now, we believe, the solitary vestige left of the Savoy Hospital, which was in great part removed to make way for the erection of Waterloo Bridge. Being part of the Savoy, it is in the possession of the Duchy of Lancaster, and the recent works have been executed at its cost, and under its direction. We are sorry that we cannot commend them; a good opportunity seems to have been thrown away for effecting an interesting and complete restoration. The church is a narrow oblong building, lighted chiefly at the sides, which are extremely plain. But the ceiling—flat, though coved at its junction with the walls—is elaborately ornamented with panels and heraldic insignia, and the altar, with its pinnacles, is elegant. Some considerable pains have been taken to restore the roof, apparently, to its ancient state. The ground of the panels has been coloured an azure blue—the ancient "bice,"—whilst the quatre foils, and shields, and badges, and sacred emblems—the spear and sponge, the dice and garment, the ear of St. Peter, the kiss of Judas, &c.—which abound above the altar, have been picked out with gilding and bright positive colours. The effect of the roof, *per se*, is gorgeous, and interesting as a handsome specimen of decoration of the Tudor period; but its effect is much lessened by its association with bare washed walls. It shows a most imperfect acquaintance with ancient decorations, and most illogical reasoning, to suppose that the roof was the sole piece of ornament. It is likely enough that the most perfect traces of colouring would be found on the ceiling, as being most out of the reach of mischief, but it does not by any means follow that the walls were bare, because only whitewash was found upon them. There was far too much consistency in the decorations of the period for such an unseemly union of splendour and poverty. The glittering roof above, and cold mechanically-marked stone-work below, suggest the idea of a crowned figure in a smock frock. In the present case, as there could be no lack of funds on the part of the Crown, the mean and imperfect state of the rest of the church can only have been the result of ignorance. An opportunity here presented itself of giving the public a good specimen of a certain class of ancient decoration, but we fear it has been lost, unless indeed these remarks should operate in inducing my Lord Granville Somerset and Mr. Sidney Smirke to reconsider the subject, and the propriety of making the works more generally consistent and appropriate. In its present state, the church is a medley, offensive to the proprieties, and misleading as a work of restoration. At the south end of the church an ugly and incongruous daub of little cherubs has been allowed to remain; and instead of removing the high pews altogether, some pains have been taken to repair and patch up those which had gone to decay. The altar window, it is said, will be filled with stained glass, furnished by subscription: at present the glazing is plain. To enter this church you *descend* some fifteen steps,—an instance, among many, of the progressive elevation of the ground in that part of the Strand.

The popularity of lectures on Music is not one of the least interesting signs of the art's progress in England. It is a healthy consequence of the diffusion of interest and instruction that analysis, as well as anecdote, should be eagerly relished by those who, themselves performers, desire to have some knowledge of the proportion one composer bears to another, and of the order of succession among the schools. We have heretofore adverted to the lectures on these subjects, delivered in London, by Professor Taylor and Doctor Gauntlett. On Thursday evening a new musical lecturer was added to their company, in Mr. Henry Lincoln, who commenced a series of four lectures at Crosby Hall, by a discourse on the genius and works of Sebastian Bach, which was clearly and sensibly composed, copiously illustrated, and followed from first to last by the sympathetic attention of a crowded audience.

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Not wishing to be critical, it is better that we should gossip rather than report on the *Second Soirée* of the Society of British Musicians, held at Mr. Erat's rooms, which, by the way, according to a characteristic blunder of the Paris *Gazette Musicale*, meets in no less classical and high-sounding a locality than the *Harp of Erato!* Mr. Westrop's new pianoforte quintett was the best English music of the evening, and met with great applause;—a quartett for stringed instruments, by Mr. Stephens, was too immature a composition for Goodnature's self to pass, without a word of wonder at its being selected. The classical works performed were Spohr's Quintett for pianoforte and wind instruments, which went well, the pianoforte part being taken by Miss Calkin; and a quartett by Mozart. Miss Rainforth was the principal singer.

The week's musical news from Paris does not amount to much; yet that a decided step has been made in popular vocal instruction, is to be inferred from the recent public examination of some of the regiments, among whom the pleasure of singing and the desire to learn seem to be slowly spreading. There are rumours of a young workman, Alphonse Gilbert, who is to prove a second Poultier; a promise of a two-act comic opera, to succeed 'Don Sebastian' at *l'Académie*, by MM. St. Georges and Halévy; and tidings, from a distance, of the approaching *début*, at Milan, of a Signora Caterina Delci, pupil of Pasta. If this be our own Miss Delcy, we hope that the return home of a third English *prima donna* is not far distant. An anecdote of modern musical enthusiasm is worth recording. It was given out that the fifty-one unclaimed tickets for the concerts of the *Conservatoire* would be sold on the 20th ult., at eight in the morning. At seven o'clock in the evening of the 19th a body of young men, principally Germans, stationed themselves before the office for distribution, and remained there all night, calling over their numbers every two hours, it being understood that any one who was missing should forfeit his chance. All, however, are said to have remained. When the last presented himself to purchase, he was told that all the tickets were gone. "That cannot be," was the answer; "only fifty have passed. We have kept strict count." Upon examination this proved to be correct; and the much desired ticket was delivered to him. When we couple with this the anecdote of young Germans who have walked on foot fifty English miles to hear M. Liszt play, no one will for a while venture to complain that our age is altogether given up to a utilitarian and mechanical spirit.

Interesting accounts have reached us from Berlin, of the recent performance of the 'Midsummer Night's Dream,' with scenic music by Dr. Mendelssohn Bartholdy. The composer of the unparagoned overture could hardly fail to enter rightly into the spirit of the drama; and what he has done is described as alike characteristic, original, and popular. The first act, of course, offers no scope to the musician; but the three following, in the Athenian wood, have been embellished with rich and fantastic elfin music. In the fifth there is a brilliant bridal march; and caricature music to the "parlous" tragedy of Pyramus and Thisbe, written in the sublimest style of false sentiment. The whole performance seems to have been finished with Berlin care—the best actors employed—Madame Hagen (the Vestris of Berlin) taking the part of *Puck*, and Mdlles. Marx and Grünbaum—two of the principal operatic artists—assisting the elfin singers. We note this last fact to help certain of our own vocalists to a better chance of permanent success than they at present possess; co-operation and subordination being secrets of theatrical stability too much overlooked in this country.

We regret to hear that apprehension is felt of the loss to the stage of our first comedian, Mr. W. Farren, who was suddenly seized with an attack of paralysis while performing his last new part of 'Old Parr,' on Tuesday night, at the Haymarket Theatre. It was in the last scene, where he has to fall back exhausted; and though the actors noticed an unusual tremor and sinking, the audience supposed that the weakness was feigned; but on the fall of the curtain he was found to be speechless and insensible. One side and arm are affected, and the alarming symptoms had not abated when the last account was published; this is the third attack of a similar kind.

The *Bombay Times*, of the 29th of July, just come to hand, contains a curious and elaborate calculation made by one of the Hindoo pupils of the Elphinstone College, in which not only the absurdity, but the impossibility, of Mr. Henson's aerial ship is mathematically demonstrated.

Letters have this week arrived from Cairo, which contain an account of the explorations in some of the smaller chambers in the Pyramids, but add little of interest to what has already appeared, especially in the last letter of our correspondent (*ante*, p. 844.)

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Five.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

To the Managers of Schools in London and its Neighbourhood, and also to the Visitors of the Royal Polytechnic Institution.

THE PUBLIC LECTURES, by Dr. Ryan, Professor Bachhoffner, Mr. Goddard, and others, are delivered at Twelve, One, Two, Three, Half-past Four, and at Eight o'Clock in the Evening, and usually occupy about half an hour each. They are generally ELEMENTARY LECTURES, and are delivered in the most simple and inviting form with a view to combine entertainment with instruction. The subject of the Lectures for each day is suspended in the Hall.—To the valuable APPARATUS for ILLUSTRATION has been added ARMSTRONG'S HYDRO-ELECTRIC MACHINE and LONGBOTTOM'S OPAQUE MICROSCOPE.—The EXHIBITION ROOMS, with continued novelties, are Open Mornings and Evenings, except Saturday Evenings.

Admission, One Shilling. Schools, Half-price.

For Instruction in the Private Classes apply to Mr. R. I. Longbottom, the Secretary.

SCIENTIFIC AND LITERARY

MICROSCOPICAL SOCIETY.—*Oct.* 18.—A paper by E. J. Quekett, Esq. 'On an Instance of Monstrosity in a Moss,' was read. After some observations on the fact, that the several organs that constitute the flower and fruit of a plant, are only modifications of leaves, and also on the formation of double flowers by the conversion of the parts of reproduction into leaves, Mr. Quekett stated, that although instances of these changes were common in "flowering" plants, they are but rarely met with among those which are "flowerless," still, however, they occur sufficiently often in the latter to prove that the same law which operates in the former instances, obtains also in some of the higher orders of flowerless plants, as in the instance of certain ferns, in which minute leaves occasionally occupy the position of the part appropriated to the organs of reproduction. Professor Lindley, speaking of the mosses, suggests that the calyptra, the operculum, and the peristomium, may be nothing more than modifications of leaves, and that even the theca itself may also be the distended apex of the stem. No specimens of mosses, however, illustrating this identity of the organs of reproduction with those of nutrition, appear to have been observed until Mr. Quekett discovered some which go far to prove that these minute organs are capable, under certain circumstances, of being converted into leaves, thus leaving but little doubt that modifications of leaves are here employed, as in the ferns and in the higher orders of plants, to constitute the parts concerned in the duty of reproduction.

Mr. Varley described a new form of Microscope. The principal novelty was a stage composed of one plate being made to move on the surface of a fixed plate by means of a lever, this arrangement being well adapted to watch the movement of living creatures when submitted to magnifying powers. To effect this object, Mr. Varley had the moveable plate, connected with the fixed one by guides, furnished with ball-and-socket joints, which allowed it freedom of motion in all directions of a smooth and uniform character.

MEETINGS FOR THE ENSUING WEEK.

WED.	Society of Arts, 8, P.M.
THUR.	Zoological Society, 3.—General Business.
FRI.	Botanical Society, 8.

FINE ARTS

NEW PUBLICATIONS.

THE group of embellished publications covering the table before us may be divided into two classes; one consisting of such as relate to antiquarian research, the other including those devoted to natural science. The productions of Art, judging from the preponderance of antiquarian illustrations, appear to be more extensively studied than the works of Nature. The retrospective character of artistic studies, strikingly contrasts with the onward progress of scientific investigations: the literature of Art is almost exclusively engaged with the monuments of past ages; and advancing taste casts fond backward glances on what has been. It has received a powerful impulse in this direction by the revival of a preference for the Gothic, Elizabethan, or Old English style of architecture and decoration, to which the erection of the new Houses of Parliament and the progress of Anglo-catholicism have materially contributed. The charms of antiquity are enlisted into the service of proselytism, and Art is again become the handmaid of Religion.

Mr. Joseph Nash infused a living and national character into antiquarian and architectural research, and gave a popular interest to the "winding paths of hoar antiquity," before frequented by the student only, by his picturesque delineations of Old English Mansions; thus extending and fostering the growing taste for recalling the life and manners of our forefathers in the scenes of their domestic existence. But the large scale and costliness of his work confines it to the wealthy few, while Mr. Knight, in his forthcoming cheap publication, entitled 'Old England,' will open up the highways and byeways of antiquarian knowledge, and, by the combination of wood-engravings with description, present to the popular understanding pictures of the state of English society and habits in bygone times. Meanwhile another work has commenced, intermediate between these—popular and picturesque—with pretensions on the score of art beyond merely useful illustration, yet not on too large and expensive a scale for general purchasers: it is entitled the *Baronial Halls, Picturesque Edifices, and Ancient Churches of England*, and consists of views of these buildings as they now exist, executed by Mr. J. D. Harding in lithotint, with guide-book sort of descriptions by Mr. S. C. Hall. The probable extent of the work is not stated, but a wide field is opened by its title and division into counties. It begins with Kent, and the first Part is occupied with Cobham Hall. On this ground Mr. Hall has been preceded by Felix Summerly, whose unpretending little volume, so full of information and critical remark, and withal so suggestive of thought and enjoyment, places any other cicerone at a disadvantage. Mr. Harding has not been equally forestalled; at least his expert pencil gives novelty and freshness to the views of the exterior of the ancient portion of the Hall and the interior of the Chapel: his vigorous and elegant style is not cramped by the limitation of scale in the prints, and the material of lithotint affords every facility for that dexterous freedom of touch in which he delights, which, however, is held in due subjection to the minute forms of sculptured tombs and architectural details by a delicate outline of ink or etching, which gives firmness and sharpness to the washes of the brush. This is a striking improvement in the new process of lithotint, which should recommend it to the attention of the "Etching Club," as much as its liquid tints do to the adoption of water-colour painters. The addition, however, of neutral tints and raised lights is more favourable to "keeping" and mellowness of effect than to brilliancy; and there is a mistiness in the atmosphere of these views too closely analogous to our climate to be objected against, but which, nevertheless, eyes accustomed to the sparkling opposition of black and white in engravings may regard as a defect. The pic-nic party introduced in the foreground of the outdoor view is not unpicturesque, but the figures in the chapel, though characteristic perhaps of the visitors, are not felicitously introduced. In the front of the gateway of West Stow Hall, which forms the subject of the third plate, a group of hunters is represented in the ancient costume, which is more congenial with the quaint character of its architecture: but every subject may not admit of this painter's licence.

One of the most notable instances of the increasing study of ecclesiastical architecture is the appearance of a series of *Illustrations of Baptismal Fonts*, in a cheap and popular form: they are engraved on wood in the most finished manner, uniform in size and style with the beautiful works on Natural History, brought out by Mr. Van Voorst, whose name has become a synonyme for neatness in book-embellishment. The drawings are made on the wood by artists, from sketches contributed from various sources, and the sixteen which constitute the first Part appear so characteristic that we are not disposed

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to doubt the accuracy of the details, especially as on the correctness depend the value and interest of the work; still, the fewer the sources whence they are derived, the better the security for authenticity. All varieties of style—from the rude and enriched Norman to the perpendicular and decorated English—are to be found in this Part. The designs are mostly remarkable for fanciful devices, exemplifying the quaintness, originality, and occasionally the elegance of the early church builders; the decoration of the font seems to have been a labour of love, on which they delighted to expend their ingenuity.

The pictorial treasures of the old illuminated writings have yielded stores of curious and useful information touching the costumes, furniture, and habits, as well as of the arts of the Middle Ages, of which Mr. Shaw has abundantly availed himself in his various works, and from which Mr. Smith has gleaned materials for his *Illuminated Illustrations of Froissart*. But this mine of wealth is far from being exhausted, and Mr. J. O. Westwood has opened a new and beautiful vein, with widely extended ramifications, which promises some rich ore; his *Palæographia Sacra Pictorea; or, Select Illustrations of Ancient Illuminated Biblical and Theological Manuscripts*, are intended to "afford an idea of the caligraphy, ornamental illumination, and artistic design and composition exhibited in the MSS. executed in various countries and at different periods"—in short, an epitome of the written and pictured books before the art of printing was known. The various versions of the Old and New Testaments, in the Hebrew, Greek, and Latin texts, of the Eastern and Western Churches, will afford examples of the characters of Armenian, Syriac, Ethiopic, Coptic, German, Frankish, Anglo-Danish, Hungarian, Sclavonic, Irish, and early English writing; and also of the miniature painting and pictorial blazonry of these different nations. The specimens are accompanied by a written account of the contents, condition, and other particulars of the several manuscripts, and the work will thus form a catalogue raisonné of illuminated literature, while it exhibits the art of bibliographical embellishment in its successive stages.

We have seen a lithograph published by P. and D. Colnaghi, and drawn by J. T. Linnell, from a 'Flora,' said to be by L. da Vinci, which has given us much pleasure, as an earnest of what we may expect from the young artist, who has been selected to make the drawings of the prize Cartoons. Mr. Linnell, it appears, had never drawn on stone before, and this work must be considered as an experimental trial of his skill. As might have been foreseen, the mechanical execution is open to objection: but the artistic effects are given with truth and vigour; and on the whole it is a work from which we augur well.

We need only enumerate such popular publications as *Knight's London*, *Pictorial History of England*, and *Pictorial Museum of Animated Nature*, for they are too well known to require description. The *Ancient and Modern Architecture* is one of those unpretending but useful works, combining archæological research with popular information, that are at once valuable to the student and interesting to the general reader; plans, elevations, and sections of such buildings are given as serve to illustrate the several styles of architecture by means of the finest examples of each; and the dissertations by French writers are of a character that entitles them to closer attention and higher respect than the common run of "letter-press descriptions." Mr. Brockedon's *Italy* is advancing towards its close, maintaining the respectable character of the plates to the last, and proving itself worthy to form part of the series of engraved continental views by Batty, Hakewill, Nash, &c. including Mr. Brockedon's 'Alpine Passes.' Mr. Westwood's *British Moths*, nicely drawn, grouped, and coloured by Mr. Humphreys, and Mrs. Loudon's *Ladies' Flower Garden*, with its coloured portraits of choice flowers, are pretty books for the drawing-room table as well as serviceable for practical use.

MUSIC AND THE DRAMA

SOUTHWARK SUBSCRIPTION CONCERTS, under the Patronage of the Right Hon. the Lord Mayor and Lady Mayoress. Mr. CARTE begs to announce that the celebrated Violinist, Signor Camillo Sivori, Miss S. Novello, Miss Emma Lucombe, Signor Gallinari Rubini, and Mr. John Parry, will perform at the first Concert at the Bridge-House Hotel, London-Bridge, on Monday Evening, 30th of October. Mr. Carte will also perform for the first time in London on the new Boehm Flute, as manufactured by Messrs. Rudall and Rose. The particulars are given in the small bills. 61, Greek-street, Soho.

NEW PUBLICATIONS.

Pianoforte Music.

First Sonata for the Pianoforte, by Louis Spohr op. 125. Dr. Spohr appears resolved to assert his claims to versatility: his latest ventures having been made in a style of chamber-music, with which other symphonists and oratorio writers have begun their career. But determination does not always command success, and our author's essays for the pianoforte are more calculated to excite admiration for their writer's industry than delight by their intrinsic beauty. None of them are so interesting and effective as the well-known Quintett with wind-instruments. The Trio in E minor, though admirably composed, is difficult to play and wearisome to hear (even when Spohr himself takes the violin part), and the *solo* Sonata before us will be more often placed respectfully on the musician's shelves than heard at his pianoforte, in turn with the works of Mozart, Beethoven, Clementi, Dussek, Hummel, Moscheles, and Mendelssohn. The first movement, *an allegro moderato* in A flat, ¾, is the best; the leading phrases and melodies are, it is true, surcharged with Spohr's peculiar harmonies; in the conduct of the movement, however, we have less mechanical reiteration than is customary. But, having laid aside his usual resources, the meagreness of Spohr's invention becomes curiously evident, (pp. 6 and 7) in the second part of the *allegro*, which consists of little more than two dozen bars, leading back to the first part as per receipt. As regards contrivance, this amounts to little more than the form of the flimsy modern Italian *cabaletta*. The *romanza*, or second movement, in F minor, ⅜, seems to us at once *fade* and dull, and the *scherzo*, in C minor, as among the most ponderous of Spohr's inspirations. The final *rondo* is happier in its melodies and freer in its forms, being carried on by the introduction of new *tempi*: but this artifice, however well employed, can hardly ever stand in the stead of continuous thoughts varied by episodes, which shall relieve the ear without breaking the thread of the interest. On the whole, the merit of design in this Sonata, is as curiously small as the excellence of detail is great. The perversity with which these qualities are too often confused in popular judgment, leads to incalculable evil as regards the progress of Music.

Quatre Morceaux de Salon sur des Mélodies de François Schubert, composés par Stephen Heller, give us an opportunity of calling the attention of our pianists to one of the most deserving writers of the new picturesque school. We had already found great pleasure in M. Heller's Studies, and in the series of movements for piano and violin, written in conjunction with M. Ernst; admiring, in both works, a completeness which does not always distinguish the productions of the rhapsodists, and a freshness of idea too often dispensed with under pretence of some imaginary under-current of mystical meaning, which, with the uninitiated hearer, amounts to nothing more than mere *galimatias*. Neither is M. Heller's music impossibly difficult. The amplifications of Schubert's songs, before us, display, of course, less invention, but not less taste. 'Die Forelle,' 'Der Erl König,' 'Das Lob der Thränen,' and 'Die Post,' are the melodies treated—the second and fourth with most success. The forms of the composer and the spirit of the poet have been entered into with intimate appreciation and great freedom, but without extravagance. Enough, too, of M. Heller's own is to be found in these romantic rondos to raise him far above the level of the myriad fashionable arrangers of operatic airs. To all such players as have poetical tastes and tendencies, these 'Morceaux' cannot but be welcome.

As the works here noticed have led us from one of the veteran composers of classical music to a romancist of a younger dynasty, we may here introduce the names of two other recent pianoforte composers worth inquiring for, whose works, however, have hardly reached this country. One is Herr Kufferath, some of whose Studies are so neat in form and individual in style as to promise a composer with a way of his own. The other is Herr Vollweiler, a Russian, to whom the wonder-players are indebted for a fantastic March, written in the style of Liszt and Schubert's 'Marche Hongroise'; but still so fine, so bold, and (in places) so original, as to be very distinguishable from those mere mechanical imitations, suggested by the performance of every new pianist to those whom Nature hath sparingly blessed with ideas of their own. This march, however, is extravagantly difficult.

DRURY LANE.—The *Cinderella* of Mrs. Alfred Shaw is a finished display of brilliant singing and lively operatic acting. That touch of the pathetic, however, which distinguishes *our* 'Cinderella,' is wanting to her conception of the character; but in this requisition, we are fastidious beyond our fellow audiences who applaud to the echo, the actress as well as the songstress, and rejoice—well they may!—in the youth and freshness of Rossini's music, after the dreary and characterless monotony of Donnizetti's 'Favorite.'

The only new pieces have been furnished by the well known manufacturer of British Dramas and translator of foreign farces, Mr. Madison Morton, who within a few days has had three fresh fun-making machines at work; one at each of the principal theatres. Harley at Drury-Lane, Keeley at Covent-Garden, and Buckstone at the Haymarket, assisted by their respective crews, exerted their mirth-producing powers to the utmost, and managed to get up the steam of merriment; but neither of the three engines of drollery is likely to run any length of time, though one of them is started on a French railroad, and constructed after a Parisian model. This comparison of a farce to a piece of machinery, is neither so far-fetched nor infelicitous as would seem at first sight—at least not in this case; for the fun-making apparatus is so cumbrous and complicated, and works so mechanically—though requiring a number of persons to set it in motion, and constant labour to keep it going—there is such a continual noise and bustle of people running to and fro, and shouting, and such desperate efforts are required to overcome the resisting force of gravity in the audience, owing to the small supply of unctuous humour, that the simile may perhaps be allowed. One merit they have certainly, they do go, though it is but for a little while; and though Mr. Morton seems to enjoy a monopoly, it is only because there are not enough expert craftsmen in the laugh-raising line, to compete with him successfully. The names of these ponderous joke-cracking contrivances are 'Slight Mistakes'—which the closing of Covent-Garden has stopped running; 'My Wife's Come,' which is still shoved on the stage at Drury Lane occasionally, though it has run five or six times; and the 'Railroad Trip' which was first made at the Haymarket on Monday last, being in two stages, so wearied the patience of the company that the dissatisfaction was general, and loudly expressed. To drop metaphor, and be serious for a moment on a jocular subject: have we no wit or humorist capable of showing up in a dramatic form some of the ever fresh absurdities of individual character and social customs? Is there no marksman clever enough to "shoot Folly as it flies," and hold it up to ridicule on the stage? Must the active and potential baton of *Punch* be the sole staff to knock knavery on the head, and rap the knuckles of hypocrisy and humbug? Not that *Punch* is either remiss or inefficient in the discharge of his duties as jester general, and head of the correctional police for the detection and exposure of quacks and pretenders; but we would fain see the stage made a pillory for popular delinquencies to be pelted with jokes and shouted at with laughter. Apropos of *Punch*, Mr. Hammond essayed to personate the champion of drollery, and invited the public to enjoy 'A Night with Punch' at the New Strand Theatre; but his resources are not equal to the arduous task of fulfilling such expectations as were raised by the name.

MISCELLANEA

Paris Academy of Sciences.—Oct. 16.—A communication was received from M. Fourneyron relative to the application of floodgates to one of the bridges of Paris. A committee of the municipal council of Paris, of which M. Arago was president, was formed a long time ago for the purpose of discussing the practicability of a plan for closing the arches of the Pont Neuf, or the bridge of Notre Dame, with gates, by which the current of the river could be regulated

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at will, and which, by raising the level at a certain part, would give a fall of sufficient force to work powerful turbines for the supply of water to all parts of Paris. In 1841 M. Fourneyron submitted a plan of gates of such construction that they could be worked with ease by one man; but as it was impossible to pronounce fairly on the merits of his invention without absolute experiments, the Academy and the committee of the city of Paris resolved to suspend the expression of opinion until experiments could be tried. M. Fourneyron now announces that for more than two months past one of his gates has been in use at Gisors, and that it has proved successful.—A communication on the effects of sugar in diet was made by M. C. Chossat. The author states that he made seventeen experiments on dogs, and ascertained that in some cases the sugar tended to fatten the animal, and in others turned to bile. In the first case there was in general a tendency to constipation; in the other, the bowels were relaxed. The author observes that milk as well as sugar has the tendency of fattening or creating bile, according to the different systems of the persons who use it exclusively, or make it the principal article of food; and that where bile is thus created a diarrhœa ensues, which causes a wasting of the solids. The value of his experiments consists in their having been made under circumstances favourable to the elucidation of the question as to the degree to which this article may be used in diet with due regard for health. Few of our own species have ever made sugar exclusively their diet; and we have had comparatively but uncertain evidence as to its effects. The reporter in *Galignani* observes, that the celebrated Bolivar had, by fatigue and privations, so injured the tone of his stomach, that he was unable at times to take any other food than sugar, which in his case was easy of digestion. It has been stated by his personal friends, that in some of his last campaigns he would live for weeks together upon sugar alone as a solid, with pure water as a liquid; but, probably, in 999 cases out of 1000, this diet would have soon brought the person adopting it to the grave; for although the nutritive powers of sugar are well known, inasmuch as saccharine matter forms one of the bases of our sustenance, yet it is equally true that with many the excessive use of sugar brings on indigestion in its worst forms. Where the digestion is feeble, excess of nutriment, instead of being absorbed generally in the system, turns to bile, and causes debility and wasting to a high degree.—It was announced that the Viscount de Barreul-Beauvert, director of some agricultural establishments in Central America, had forwarded a packet of rice of a variety altogether unknown in France; and a case of the root of an *arum*, named by the inhabitants *kikishé*, of which the nutritive qualities are exceedingly great, M. de Barreul having obtained 27 per cent. of fecule from it. It likewise possesses the property of keeping longer than the potatoe. He has also sent to M. Vilmorin an entirely new species of haricot.—A communication has been forwarded to the Academy by Mr. Thomas Wroughton, an Englishman, on a self-acting ventilator for hospitals, public schools, theatres, and other places of public resort. It consists of a ventilator connected with a mercurial valve, which is acted upon by heat, and by means of a float acting upon a sort of slide a spring opens the ventilator, so as to admit precisely such a quantity of external air as will purify the internal atmosphere, and bring it down to a determined point. We will suppose, for instance, that it is desired that the temperature should be a fixed one of sixty degrees of Fahrenheit. The thermometer connected with his mercurial valve is fixed at sixty. As soon as the heat of the place, from the breathing of the persons assembled, or from any other cause, has raised the temperature beyond this point, the valve opens of itself, and admits as much pure air as will cool down the temperature to the point desired, whilst the heated and foul air escapes.

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NOTICE is hereby given to the Members and Students, that JOSEPH HENRY GREEN Esq. the Professor of Anatomy, will deliver his FIRST LECTURE on THURSDAY EVENING NEXT, the 9th instant, at 8 o'clock, and his succeeding Lectures on the five following Thursdays.

HENRY HOWARD, R.A., Sec.

LECTURES on PERSPECTIVE.—A Course of SIX LECTURES on PERSPECTIVE will be delivered by Mr. HENRY WILKIN, at his residence, 20, Newman-street, the Course to commence on Tuesday Evening, November 7, and conclude on Friday, November 24, the doors open at half-past Seven and commence at Eight o'clock precisely. Terms, for the Course, One Guinea. For Tickets apply to Mr. Robert Jennings, 62, Cheapside; Mr. Ackermann, 96, Strand; and at Mr. H. Wilkin's, 20, Newman-street.

A LECTURE will be delivered on WEDNESDAY EVENING, 8th November, 1843, at 8 o'clock precisely, by Mr. G. T. DAY, Patentee of the Archimedean Ventilator, at the HANOVER SQUARE ROOMS, on the VENTILATION and WARMING of PRIVATE and PUBLIC ROOMS, BUILDINGS, MINES, SHIPS, &c.; showing that Ventilation is required; the ill effects arising from want of it. Also the different causes of chimneys smoking; how to distinguish them, and remedies for preventing the same. Illustrated by models, &c.—Cards of admission, 1*s.* each, to be had of Mr. Jeakes, 51, Great Russell-street, Bloomsbury; Mr. Olivier, Stationer, 59, Pall Mall; Mr. Laurence, Confectioner, 158, Oxford-street; Mr. Richardson, Millbank-street, Westminster; the Hanover Square Rooms; and Mr. Day, Patent Ventilating Works, Commercial-road, Pimlico.

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The Valley of the Shadow of Death, &c.
Subscribers are informed that an Ornamental Title-page and Preface to the First Volume are published with this Number, which may be had of all Booksellers, and at the Illuminated Magazine Office, 3, Crane-court, Fleet-street. Covers may be had to bind the First Volume.

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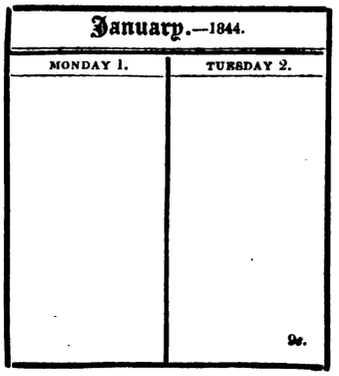
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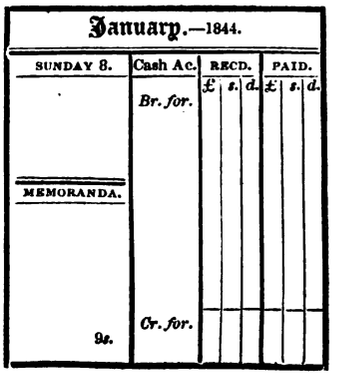
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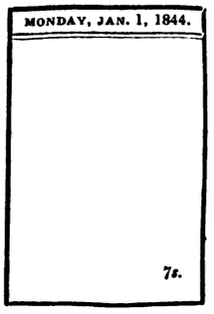
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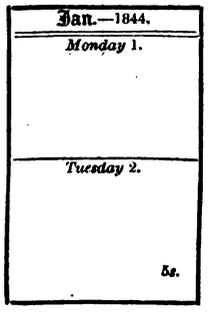


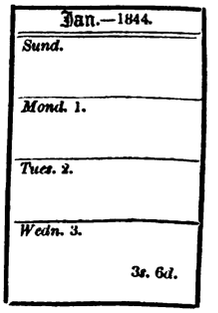
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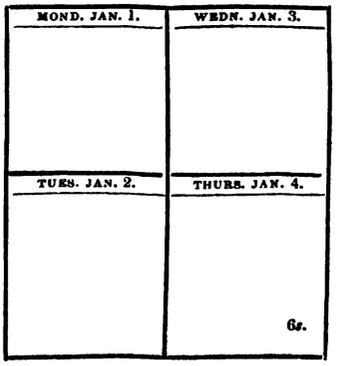


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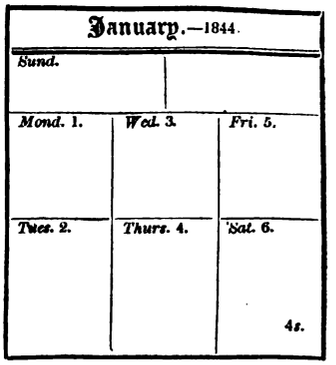








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LONDON, SATURDAY, NOVEMBER 4, 1843.

REVIEWS

History of the Conquest of Mexico, with a Preliminary View of the ancient Mexican Civilization, and the Life of the Conqueror, Hernando Cortés. By W. H. Prescott. 3 vols. Bentley.

We rejoice to see Mr. Prescott again in the field. We judged that the author of 'Spain under Ferdinand and Isabella' had not exhausted in that work the fruits of his laborious researches; and that his well-exercised pen would probably be again employed in illustrating the most remarkable age of Spanish, or even indeed of European history. We have many histories, it is true, of the conquest of Mexico, and even from such writers as Solís and Robertson, two of the most accomplished historians of their respective nations. Yet the critical spirit of the present day requires a minuteness of investigation and a sifting of authorities which those writers never dreamt of. Besides, the materials were not within their reach. The first great collector of the materials of Spanish history, was Don Juan Baptista Muñoz, the celebrated historiographer of the Indies, who diligently exercised the power intrusted to him of searching all the archives of the kingdom and its colonies. He did not live, however, to execute his own designs, but died in this country, leaving a very large collection of valuable documents, which has been carefully preserved. This collection, as well as that of Don M. F. de Navarrete, and several others, have been examined by our author, whose perseverance and self-sacrifice in his favourite study must be well known to the readers of his former history. With such copious stores of information and a congenial theme—for we suspect that the Conquest of Mexico is a subject better adapted to Mr. Prescott's genius than the intrigues of a European court—he could not fail to produce a valuable work. We can answer at least for its elaborate execution; but as these volumes, fraught with learning and philosophy, have been but a short time in our hands, we shall defer our critical judgment of them till a future occasion, and content ourselves at present with a few extracts, exhibiting either the novelty of our author's information or the brilliancy of his manner.

In speaking of Cortés, Mr. Prescott seems sometimes to slip into the vulgar practice of considering that remarkable man as a born hero—an error which ought to be carefully avoided by the philosophical historian. In the following account of him, however, we see nothing but the ordinary gentleman:—

"Hernando Cortés was born at Medellin, a town in the southeast corner of Estremadura, in 1485. He came of an ancient and respectable family; and historians have gratified the national vanity by tracing it up to the Lombard kings, whose descendants crossed the Pyrenees, and established themselves in Aragon under the Gothic monarchy. This royal genealogy was not found out till Cortés had acquired a name which would confer distinction on any descent, however noble. His father, Martin Cortés de Monroy, was a captain of infantry, in moderate circumstances, but a man of unblemished honour; and both he and his wife, Doña Catalina Pizarro Altamirano, appear to have been much regarded for their excellent qualities. In his infancy Cortés is said to have had a feeble constitution, which strengthened as he grew older. At fourteen, he was sent to Salamanca, as his father, who conceived great hopes from his quick and showy parts, proposed to educate him for the law, a profession which held out better inducements to the young aspirant than any other. The son, however, did not conform to these views. He showed little fondness for books, and after loitering away two years at college, returned home, to the great chagrin of his parents. Yet his time had not been wholly misspent, since he had laid up a little store of Latin, and learned to write good prose, and even verses 'of some estimation, considering'—as an old writer quaintly remarks—'Cortés as the author.' He now passed his days in the idle, unprofitable manner of one, who, too wilful to be guided by others, proposes no object to himself. His buoyant spirits were continually breaking out in troublesome frolics and capricious humours, quite at variance with the orderly habits of his father's household. He showed a particular inclination for the military profession, or rather for the life of adventure to which in those days it was sure to lead. And when, at the age of seventeen, he proposed to enrol himself under the banners of the Great Captain, his parents, probably thinking a life of hardship and hazard abroad preferable to one of idleness at home, made no objection."

The future conqueror of Mexico appears to have studied in the same school as Don Juan:

> He learned the arts of riding, fencing, gunnery;
> And how to scale a fortress, or a nunnery.

In an escalade of the latter kind, he met with an accident which had the effect of delaying his visit to the New World:—

"As he was scaling a high wall, one night, which gave him access to the apartment of a lady with whom he was engaged in an intrigue, the stones gave way, and he was thrown down with much violence and buried under the ruins. A severe contusion, though attended with no other serious consequences, confined him to his bed till after the departure of the fleet."

Our author delights in the elaborate details with which he finishes his pictures. He often introduces little particulars, which, in our opinion, do not belong to history, and respecting which the testimony of authors can be no satisfactory evidence. Some of these superfluous touches may be discerned in the following portrait of Cortés:—

"Cortés at this time was thirty-three, or perhaps thirty-four years of age. In stature he was rather above the middle size. His complexion was pale; and his large dark eye gave an expression of gravity to his countenance, not to have been expected in one of his cheerful temperament. His figure was slender, at least until later life; but his chest was deep, his shoulders broad, his frame muscular and well proportioned. It presented the union of agility and vigour which qualified him to excel in fencing, horsemanship, and the other generous exercises of chivalry. In his diet he was temperate, careless of what he ate, and drinking little; while to toil and privation he seemed perfectly indifferent. His dress, for he did not disdain the impression produced by such adventitious aids, was such as to set off his handsome person to advantage: neither gaudy nor striking, but rich. He wore few ornaments, and usually the same; but those were of great price. His manners, frank and soldier-like, concealed a most cool and calculating spirit. With his gayest humour there mingled a settled air of resolution, which made those who approached him feel they must obey; and which infused something like awe into the attachment of his most devoted followers. Such a combination, in which love was tempered by authority, was the one probably best calculated to inspire devotion in the rough and turbulent spirits among whom his lot was to be cast. The character of Cortés seems to have undergone some change with change of circumstances; or to speak more correctly, the new scenes in which he was placed called forth qualities which before lay dormant in his bosom. There are some hardy natures that require the heats of excited action to unfold their energies; like the plants, which, closed to the mild influence of a temperate latitude, come to their full growth, and give forth their fruits, only in the burning atmosphere of the tropics.—Such is the portrait left to us by his contemporaries of this remarkable man; the instrument selected by Providence to scatter terror among the barbarian monarchs of the Western world, and lay their empires in the dust."

The impulse given by Humboldt to the study of Mexican antiquities, has produced, of late years, some magnificent works, which enable the student to form a tolerably correct idea of the progress made by the Aztecs in the arts, and to fill his imagination with the magnificence of bygone greatness. Our author has availed himself, to the fullest extent, of these aids; and hence he has been enabled to *restore*, in the most perfect manner (as will be seen by the following extract), Cholula, the most remarkable of the Mexican cities:—

"It was of great antiquity, and was founded by the primitive races who overspread the land before the Aztecs. We have a few particulars of its form of government, which seems to have been cast on a republican model similar to that of Tlascala. This answered so well, that the state maintained its independence down to a very late period, when, if not reduced to vassalage by the Aztecs, it was so far under their control, as to enjoy few of the benefits of a separate political existence. Their connexion with Mexico brought the Cholulans into frequent collision with their neighbours and kindred, the Tlascalans. But although far superior to them in refinement and the various arts of civilization, they were no match in war for the bold mountaineers, the Swiss of Anahuac. The Cholulan capital was the great commercial emporium of the plateau. The inhabitants excelled in various mechanical arts, especially that of working in metals, the manufacture of cotton and agave cloths, and of a delicate kind of pottery, rivalling, it was said, that of Florence in beauty. But such attention to the arts of a polished and peaceful community naturally indisposed them to war, and disqualified them for coping with those who made war the great business of life. The Cholulans were accused of effeminacy, and were less distinguished—it is the charge of their rivals—by their courage than their cunning."

In the account of Montezuma's household, we have the same brilliant colouring, and a like abundance of details, including many of too transient and unstable a character to be, strictly speaking, historical:—

"But the most luxurious residence of the Aztec monarch, at that season, was the royal hill of Chapoltepec, a spot consecrated, moreover, by the ashes of his ancestors. It stood in a westerly direction from the capital, and its base was, in his day, washed by the waters of the Tezcuco. On its lofty crest of porphyritic rock there now stands the magnificent, though desolate, castle erected by the young viceroy Galvez, at the close of the seventeenth century. The view from its windows is one of the finest in the environs of Mexico. The landscape is not disfigured here, as in many other quarters, by the white and barren patches, so offensive to the sight; but the eye wanders over an unbroken expanse of meadows and cultivated fields, waving with rich harvests of European grain. Montezuma's garden stretched for miles around the base of the hill. Two statues of that monarch and his father cut in *bas relief* in the porphyry, were spared till the middle of the last century; and the grounds are still shaded by gigantic cypresses, more than fifty feet in circumference, which were centuries old at the time of the Conquest. The place is now a tangled wilderness of wild shrubs, where the myrtle mingles its dark, glossy leaves with the red berries and delicate foliage of the pepper-tree. Surely, there is no spot better suited to awaken meditation on the past; none where the traveller, as he sits under those stately cypresses grey with the moss of ages, can so fitly ponder on the sad destinies of the Indian races and the monarch who once held his courtly revels under the shadow of their branches. The domestic establishment of Montezuma was on the same scale of barbaric splendor as every thing else about him. He could boast as many wives as are found in the harem of an Eastern sultan. They were lodged in their own apartments, and provided with every accommodation, according to their ideas, for personal comfort and cleanliness. They passed their hours in the usual feminine employments of weaving and embroidery, especially in the graceful featherwork, for which such rich materials were furnished by the royal aviaries. They conducted themselves with strict decorum, under the supervision of certain aged females, who acted in the respectable capacity of duennas, in the same manner as in the religious houses attached to the teocallis. The palace was supplied with

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numerous baths, and Montezuma set the example in his own person, of frequent ablutions. He bathed at least once, and changed his dress four times, it is said, every day. He never put on the same apparel a second time, but gave it away to his attendants. Queen Elizabeth, with a similar taste for costume, showed a less princely spirit in hoarding her discarded suits. Her wardrobe was, probably, somewhat more costly than that of the Indian emperor. * * His meals the emperor took alone. The well-matted floor of a large saloon was covered with hundreds of dishes. Sometimes Montezuma himself, but more frequently his steward, indicated those which he preferred, and were kept hot by means of chafing-dishes. The royal bill of fare comprehended, besides domestic animals, game from the distant forests, and fish which the day before was swimming in the Gulf of Mexico! They were dressed in manifold ways, for the Aztec artistes, as we have already had occasion to notice, had penetrated deep into the mysteries of culinary science."

Among the dainties served at the Emperor's table, we find enumerated a "fricassee of young children," but the historian, Bernal Diaz, allows that this article is somewhat apocryphal. It is worthy of remark, that from the ancient Mexicans we derive the names of two articles of luxury—one of them, it must be confessed, a semi-barbarous luxury; namely, chocolatl (chocolate) and tabaco (tobacco).

The following passage is very characteristic of our author, who delights in what artists call strong effects, glowing colours, bold contrasts, and who is evidently not much inclined to strip reality of the hues of romance:—

"The events recorded in this chapter are certainly some of the most extraordinary on the page of history. That a small body of men, like the Spaniards, should have entered the palace of a mighty prince, have seized his person in the midst of his vassals, have borne him off a captive to their quarters,—that they should have put to an ignominious death before his face his high officers, for executing, probably, his own commands, and have crowned the whole by putting the monarch in irons like a common malefactor,—that this should have been done, not to a drivelling dotard in the decay of his fortunes, but to a proud monarch in the plenitude of his power, in the very heart of his capital, surrounded by thousands and tens of thousands who trembled at his nod, and would have poured out their blood like water in his defence,—that all this should have been done by a mere handful of adventurers, is a thing too extravagant, altogether too improbable, for the pages of romance! It is, nevertheless, literally true. Yet we shall not be prepared to acquiesce in the judgment of contemporaries who regarded these acts with admiration. We may well distrust any grounds on which it is attempted to justify the kidnapping of a friendly sovereign,—by those very persons, too, who were reaping the full benefit of his favours."

We shall close, at present, with a paragraph in which the spirit of the sixteenth century is contrasted, in the most judicious and philosophic manner, with that of the present day:—

"A good criterion of the moral sense of the actors in these events is afforded by the reflections of Bernal Diaz, made some fifty years, it will be remembered, after the events themselves, when the fire of youth had become extinct, and the eye, glancing back through the vista of half a century, might be supposed to be unclouded by the passions and prejudices which throw their mist over the present. 'Now that I am an old man,' says the veteran, 'I often entertain myself with calling to my mind the heroical deeds of early days, till they are as fresh as the events of yesterday. I think of the seizure of the Indian monarch, his confinement in irons, and the execution of his officers, till all these things seem actually passing before me. And, as I ponder on our exploits, I feel that it was not of ourselves that we performed them, but that it was the providence of God which guided us. Much food is there here for meditation!' There is so, indeed, and for a meditation not unpleasing, as we reflect on the advance, in speculative morality, at least, which the nineteenth century has made over the sixteenth. But should not the consciousness of this teach us charity? Should it not make us the more distrustful of applying the standard of the present to measure the actions of the past?"

The Croton Aqueduct. By J. B. Towers, of the Engineer Department of the U. S. New York and London, Wiley & Putnam.

THE value, to every large community, of an abundant supply of pure water, and the physical, moral, and medicinal importance of frequent and profuse applications of it to the human frame externally and internally, were a great deal better understood in former times than now; and were certainly applied with much greater effect, despite the exertions of Father Mathew, Vincent Priessnitz, Temperance Societies, and Committees of Parliament for improvement of towns, cities, and the dwellings of the people. The English are certainly neither a bath-taking nor a water-drinking people. Perhaps they are of opinion that for nine months of the year, they have fogs and showers enough, and rain enough around them, in the murky climate of our sea-girt country, to render any further application of the pervading fluid a matter of supererogation. Yet, certainly, it is not so. Even in the moist English climate, frequent and ample ablution is an element of health and vigour, and contributes to the soundness of the mind, by assisting the body in the discharge of the functions of perspiration and digestion. The necessity for artificial stimulus, so ruinous to both body and mind, is frequently the result of inattention to the purification of the skin—and thus the want of frequent external ablution, renders the wholesome beverage of pure water insufficient for the demands of a digestion and respiration which are overburdened by neglect.

To supply and secure to the inhabitants of large cities and populous towns, pure air and pure water, is one of the first duties of every legislature, national and local. Yet it is only recently, and in this country to a very limited extent, that much attention has been directed to a subject so important to the well-being of the people. Notwithstanding all the aids of practical science and the expedients of modern mechanical skill, the air of our manufacturing towns is still loaded with smoke, their lanes and alleys with filth, and their crowded dwellings with putrefying and diseased air—ills which the rich rarely consider until they are at last conveyed to them through the channels of the disease and contamination engendered by this neglect, and ascending in fevers and cholera, plagues and epidemics, which in their progress execute fearful havoc alike on negligent rulers and the objects of their neglect. Then, perhaps, a fever hospital is the result; the symptom is treated, but the source of the disease overlooked and neglected.

Draining, Sewerage, Ventilation and Smoke-burning are among the first of the duties of a home legislation, of a beneficent government, in such a country as this. We have had some talk in Parliament and elsewhere on such subjects—talk, but little else. To these we may add one other not less important—a Profuse Supply of Pure Water—not, as hitherto, in pail-fulls and jug-fulls, doled out in a wretched pittance to the hard taxed water-rate payer; but streams of running water, ample for all purposes and for all persons, especially the poor and hard-wrought among the people—for these especially. This has not been accomplished in this country—yet we know not where it is more wanted, or where that want might be more easily supplied.

It has frequently struck us with wonder, that the enormous powers of the modern steam-engine have not been more directly brought to bear on this improvement of the social condition, and physical welfare and comfort of mankind. When it is known that one pound of coal will raise, by a Cornish steam-engine, ten thousand gallons of water ten feet high, how should we be ashamed when we render the stinted allowance which we dole out to the inhabitants of our lanes and alleys, while the very air they breathe is contaminated by volumes of filthy smoke from the very engines which make those men rich, whose carelessness and disregard for the health of others is the true source of all that impurity, and all that filth of atmosphere! Surely it would not be too much to demand, that one tithe of the steam-engine power, which is devoted to the enrichment of the few, should be directly applied to the promotion of the well-being and the preservation of the health of the many, by whose labours those few are themselves enriched.

It was such a benevolent view as this that, two hundred years ago, actuated the enlightened, far-seeing inventor of the steam-engine, when he revolved the high purposes to which the conceptions of his fertile mind might one day be applied. Soliloquizing of this "semi-omnipotent engine," "by many years' experience and labour so advantageously by me contrived," he continues—"and I may boldly call it the most stupendous work in the whole world; not only with little charge to drain all sorts of mines, and *furnish cities with water*, though never so high seated, as well as to *keep them sweet, running through their several streets*, and so performing the work of scavengers, as well as furnishing the inhabitants with sufficient water for their private occasions, but likewise," &c.—So meditated, planned, and advocated one of the aristocracy of intellect as well as rank in those days, alas! too far in advance of his own times—and of ours.

True it is, that our towns are in general supplied with water; true it is, that it is not now, as once, sold in "haporths" from the barrels on the horse's back, from door to door; but then, it is the rich who chiefly benefit, and benefit in proportion to their wealth. The works, instead of being public works for the common good, are the private enterprise of companies for private gain; their profitable customers are the ratepayers; and it is always with difficulty and parsimony that a supply for public purposes is at any time to be obtained.

It is plain, then, that the introduction of the supply of pure water into any town should be the work of the community on behalf of that community, and with no view to individual advantage. The supply should come, as in the time of the Romans, in an artificial river of large dimensions, instead of the paltry pipes which now smuggle it unseen to the houses of the rich. At certain hours of the day,—say morning and evening,—the open sewers on each side of the street should run with a copious supply, to carry off every impurity; and the regulations of the police should bring every housekeeper to the door with her broom, to wash and purify the whole of the pavement in front of her dwelling. In every lane and alley should bubble and ripple along this purifying stream, carrying away all filth, and giving to the houses and the streets a more than Dutch cleanliness. Then the supply for domestic use, how copious should it be! Every square, every street, every court, every alley should have its fountain playing high in the sight of its inhabitants, testifying to all men the care and forethought, and wise benevolence of the legislature; the large basins which receive these jets should be free to the poor, and the rich should pay for all. Such is a course which wisdom and forethought should enable every community to follow at much less expense than the stunted pipe costs at present, but with how much greater benefit, and comfort, and health. Twenty endowed hospitals, and a regiment of scavengers, and a battalion of police,

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were not so effective for the well-being, health, happiness, and peacefulness of the inhabitants as this—a truly patriarchal kind of social governing. And much of all this, it appears from the work before us, New York has done—been in a manner compelled to do, and done only at last; not at once, or at first, but at last; not spontaneously, and from the love of all men, but much, it seems, for self-preservation and love of life without fever. The necessity was felt in 1774, when there were only 22,000 people congregated together. In 1798 and 1799 it was matter of talking, and of letter-writing, and even of asking an engineer whether water could be brought in; which was, accordingly, replied to in the affirmative; *naively* telling us—as engineers now-a-days are even compelled sometimes to admit in cross-examinations—that they "neither used levels, nor made any survey of the country, nor measured the flow of the stream, but their opinion was founded on personal view, gained by walking over the ground." In 1822 we next hear of the matter; and it is not now engineers walking over the ground, but the more modern invention, "committees sitting upon it;" and, finally, an accurate survey and estimates, then a report made and approved. The committee have again sat, talked, approved, reported, and again the matter ends—still no wholesome pure water for the city. But now comes a more serious element into the question: *yellow fever* enters the city, commences its ravages alike on rich and poor, beginning, of course, with the latter, who could not get water, and avenging them on the former, who could but would not give it them. Then, indeed, do the bustling mayor and active town council begin to think something might as well be acted as talked. In 1824, 25, 26, we have reports, prospectuses, acts of Congress, ostensible shares, but as yet no water—only on paper. In 1831, there is again talk of taking "more decided steps;" various communications, resolutions, and reports, adducing facts and arguments, are made, in one of which it is actually stated, that the parties now are in earnest, and "require our municipal authorities no longer to satisfy themselves with speeches, reports, and surveys, but *actually to raise the means and strike the spade into the ground.*" These are, indeed, stout words, meaning actual hard labour of digging, and do, indeed, look like a beginning. But the end of the talking is not yet.

Preparations to act, not conducive to action, were all that flowed from the requisitions of 1831; and even the *yellow fever* had now been forgotten. But 1832 brought *the plague of cholera* into the city. Then did the paternal corporation of the municipality arouse itself once more with something of earnestness. Aldermen and members of the common council dying of pestilence, bred in the poorer districts of the town, and in part engendered by want of an ample supply of pure water—alderman and councillor dying of pestilence, bred by ineffective legislature and executive in their own city—were circumstances to bring the subject home to the men and their families. There is now a mighty commotion at the council board. "The Committee of Fire and Water pursued the subject with energy;" and "Myndert van Schaick, being a member of the Board of Aldermen at that time, and holding the situation of Treasurer of the Board of Health, became deeply interested in the measure." With a truly Dutch love of cleanliness and energy of character did the worthy Van Schaick bestir himself; so that after four years of further talk and deliberation, the work was—actually set a-going, and the threat of 1831 was actually put in execution, the New Yorkers having proceeded to "raise the means, and strike the spade into the ground." In May, 1837, the work was commenced, and on the 4th of July, 1842, the waters of the Croton traversed the aqueduct, and entered the joyous city of New York.

The means by which this result has been wrought out are described in the work before us. And in truth this same Croton aqueduct is one of the most remarkable works of modern times, far outstripping our own wretched Water-Works—East London, or West London, or North or South London Water-Works, and all other like private joint-stock enterprises as pump along driblets underground to the ratepayers at so much per gallon per day. Here we have the waters of a river dammed up at their sources, pure and undefiled, a virgin stream, springing up among the woods in a remote forest, and consecrated to the health and happiness of a great city no less than *forty miles* off. The waters of the river, being pent up at their fountain head in the silent woods, are to be transported, or have the means of transporting themselves, through a rough and uneven country those forty miles. An artificial channel, built with square stones, supported on solid masonry, is carried over valleys, through rivers, under hills, on arches and banks, or through tunnels and bridges, over these forty miles. Not a pipe, but a sort of condensed river, arched over to keep it pure and safe, is made to flow at the rate of a mile and a half an hour towards New York. *A mile and a half of pure water measured off to the drinking inhabitants of New York every hour!* And yet this is no tale of a sea serpent, or of a tub, for the reservoir into which this river empties itself on reaching New York, is the worthy basin of such a stream: it covers the area of seven squares of the city of New York, which had been laid off as building ground. It is thirty feet high, covers more than thirty acres, and contains one month's supply for the city, supposing the feeder to fail—a longer period of siege than in the present state of the fortifications of New York it is likely to withstand. It is characteristically stated to extend in length from Seventy-ninth to Eighty-sixth street, and contains one hundred and fifty millions of gallons. Two miles further on is another reservoir for distributing these waters, built entirely of stone, four hundred and thirty-six feet square, and forty-five feet deep, containing twenty millions of gallons. The cost of the whole has been about two millions of pounds sterling.

And then how this river of blessing is distributed!—Passing a picturesque point of the Haarlem river, where there is a pressure of one hundred and twenty feet high, an aperture, seven inches in diameter, is made, and a gigantic *jet d'eau*, equal to a score of Versailles fountains, rears itself in the air to the height of one hundred and fifteen feet, a wonderfully near approach to the height from which it descends. We perfectly sympathize with the writer when he exclaims, after describing this phenomenon, "to those who had watched over the work during its construction and looked for its successful operation, this was peculiarly gratifying! to see the water (for the first time) leap from this opening and rise upwards with such force and beauty occasioned pleasing emotions, and gave proof that the design and construction of the work were alike faultless, and that the proudest hopes of the projectors would be realised. There it stood, a whitened column, rising erect, or shifting its form, or waving like a forest tree, as the winds swayed, with the rainbow tints resting on its spray, while on the other side the wooded hills arose to rival its height; all around was of Nature—no marble basin—no allegorical figures—only Nature adorning the scene with the grandeur and beauty of her green hills and rugged mountains." On reaching the town, with equal liberality, the stream animates the squares and the parks, leaping joyously in the air, murmuring soft music, sending forth cooling and refreshing vapours through the hot summer air, and in the words of the Marquis of Worcester, "keeping the town sweet and running through its several streets." No wonder then, that on the 4th of July, 1842, the entrance of the Croton river into New York was an event hailed by the citizens of New York with a joyous and universal holiday. "The Croton water, with the beauty and grandeur of its fountains, was received with unrestrained enthusiasm."

With works so gigantic as an undertaking of this extent must necessarily require, it was to be desired that some account of them should be given to the public, not only for the information of engineers, but also for the guidance of other communities—and which community is not of the number?—who may equally want and equally desire an ample supply of clear water. This work is, we presume, by a young engineer, and designed for popular, quite as much as for professional, use. It is illustrated by many engravings of the picturesque points of the works, generally well drawn, and sometimes villanously engraved; those executed in mezzotint are often good and clever, the others are wretched. The view of the fountain head, above the Croton dam, is every way good, and that below the Croton dam is every way bad. Plate 20 is perhaps the best in the volume, containing the view of the aforesaid *jet d'eau* on Haarlem river—a pleasing subject very pleasingly treated and delicately executed. On the whole, the subject, which is not altogether a *dry* one, is made as interesting as its nature would admit. There is prefixed a short account of some remarkable aqueducts of modern and ancient times, to support a standard of comparison for the Croton viaduct. The work is handsomely got up, for an American work. We suggest to Mr. Weale the mechanical details of these works as a very suitable continuation to his 'Public Works of America,' of which we have heard nothing lately. On the whole, this book is creditable to New York, and the work it describes pre-eminently so.

The following details may be interesting to the professional reader:—

"The sources of the Croton River are principally in the county of Putnam, at a distance of fifty miles from the city of New York; they are mostly springs, which in that elevated and uneven country, have formed many ponds and lakes, never failing in their supply. There are about twenty of these lakes which constitute the sources of the Croton River, and the aggregate of their surface areas is about 3,000,800 acres. From these sources to the mouth of the Croton at the head of Tappan Bay in the Hudson, the distance is about twenty-five miles. The country bordering upon the Croton is generally elevated and uneven, not sustaining a dense population and cleared sufficiently to prevent injury to the water from decayed vegetable matter. The river has a rapid descent, and flows over a bed of gravel and masses of broken rock. From these advantages there is good reason to suppose that the water will receive very little impurity from the wash of the country through which it flows, and there is no doubt that the sources furnish that which is peculiarly adapted to all the purposes of a large city. The water is of such uncommon purity, that in earlier days the native Indian gave a name to the river which signifies *clear water.*"

Flow of water in the Croton River, Capacity of the Fountain Reservoir, &c.

"The medium flow of water in the Croton where the fountain reservoir is formed, exceeds fifty millions of gallons in twenty-four hours, and the minimum flow, after a long continued drought, is about twenty-seven millions of gallons in twenty-four hours. The dam on the Croton River is about thirty-eight feet above the level, which was the surface of the natural flow of water at that place, and sets the water back

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about six miles, forming the Fountain Reservoir which covers an area of about 400 acres. The country forming the valley of the river was such as to give bold shores to this reservoir generally, and in cases where there was a gentle slope, or a level of the ground near the surface of water, excavations were made, so that the water should not be of less depth than four and a half feet. The great length of this reservoir is favourable for the purity of the water which enters the aqueduct: spread over this large surface, it will have an opportunity to settle and part with some of the impurities which it receives during rainy seasons from the wash of the country through which it flows. The available capacity of this reservoir down to the level where the water would cease to flow off in the aqueduct, has been estimated at six-hundred millions of gallons. Could we suppose that the Croton River will ever in any season of drought fail to furnish a supply greater than would be carried off from this reservoir, and the reservoirs in the city by evaporation, we have still a supply of water which would be sufficient for one million of inhabitants during the space of thirty days, estimating the amount necessary for each inhabitant to be twenty gallons for every twenty-four hours. But we may assume the number of inhabitants at present to be one-third of a million, and therefore we have a sufficient store of water in this fountain reservoir to supply them for the space of ninety days in the emergency before supposed. In addition to the quantity in the fountain reservoir we have sufficient in the reservoirs at the city to supply one-third of a million of inhabitants for about twenty-five days at the rate of supply before mentioned. Thus we find, should such a limit as we have supposed ever happen to the supply from the river, the season of drought cannot certainly be supposed to continue during the length of time (about four months) that would be required for the present population of the city to exhaust the quantity in store when all the reservoirs are full. The minimum flow of water in the river where the dam is constructed, has been stated to be twenty-seven millions of gallons for every twenty-four hours. This would be a sufficient supply for one million of inhabitants; and should the population of the city increase to one million and a half, this supply, together with the quantity in store, will probably be sufficient during any season of drought. There is therefore no fear in regard to the supply for the present, and should the time arrive when the city will require more than the present facilities afford during low stages of the river, other streams may be found which can be turned into the upper branches of the Croton to draw from in seasons of drought. These suggestions would only be useful to provide a supply during the low stages of the river, for at other seasons the flow of water in the Croton would be equal to the full capacity of the aqueduct.

"A description of the general design and purpose of the channel-way in connexion with the reservoirs, will serve to give a clear understanding of the operation of the work. Having ascertained the elevation in the city at which it would be desirable to use the water, it was only necessary then to find a point on the Croton River, where a dam could be constructed that would turn the water into a channel having a gradual descent to the required elevation at the city. So that it may easily be conceived it is only diverting the water into another channel where it will flow on unobstructed. The manner in which water is conducted from its natural channel for the purpose of propelling the machinery of manufacturing establishments, by a race-way or other channel, is a simple illustration of the operation of this great work. At the place where it was determined to build the dam across the Croton River, the surface of the natural flow of water was about thirty-eight feet below the elevation required as a head for the water to flow into the aqueduct leading into the city. By going further up the river the dam would have been of less height, and a point might have been found where it would be only necessary to build a dam to turn the water, and not form a pond of much extent above it; but for such purpose it would have been necessary to go above, where some important tributaries enter the river, and would have required a considerable extension of the aqueduct. It was perhaps desirable to form this fountain reservoir, so that it would afford a supply of water to draw from, should there at any future time, in a season of drought, be more required for the use of the city than would be flowing in the river. No essential change occurs in the form of the channel-way from the fountain reservoir on the Croton to the receiving reservoir on the Island of New York, a distance of thirty-eight miles, except in crossing Haarlem River to reach the island, and in passing a deep valley on the island, where iron pipes are used instead of the channel-way of masonry to provide for the pressure consequent upon a depression from the regular plane. At these points the iron pipes descend and rise again, so that when the latter is flowing in the channel-way they will be constantly full. Thus it will be perceived that the channel-way of masonry will never be filled entirely so as to occasion a pressure on all its interior surface. The surface of the fountain reservoir is 166½ feet above the level of mean tide at the city of New York, and the difference of level between that and the surface of the receiving reservoir on the island of New York (a distance of thirty-eight miles) is forty-seven and a half feet, leaving the surface of this reservoir 119 feet above the level of mean tide. From the receiving reservoir the water is conducted (a distance of two miles) in iron pipes to the distributing reservoir, where the surface of the water is 115 feet above the level of mean tide. This last is the height to which the water may generally be made available in the city."

Such is the general design of the aqueduct, and for the conditions under which it was executed, and the nature of the hydraulic construction, we must refer the reader to the work itself. Sufficient particulars are there given to convey a general idea of the nature of the works and the manner of their execution, but we suggest the propriety of a publication of the details and specifications of the whole work, with accurate observations on the actual velocity and delivery of the stream, the slope of its surface, the distribution through the city, and the expenditure of the *jets d'eau*, &c. as likely to prove a valuable addition to the library of the engineer, and of all the public bodies and private individuals interested in the water-works of great cities.

Diary of Travels and Adventures in Upper India. By C. J. C. Davidson, Esq., late Lieutenant-Colonel of Engineers, Bengal. Colburn.

Mr. Davidson informs us that he is a gentleman of more than portly size, a lover of field-sports, a scientific epicure, and a bit of a humourist. His work is quite consistent with this description of himself; it is written in a style of sarcastic banter, in which old campaigners are accustomed to indulge at the mess-table, especially when they have a lurking suspicion that their merits are not sufficiently appreciated by the higher authorities; and there are occasional touches of bitterness, which bear all the marks of having been suggested by personal disappointment. It is so common for tourists to declare that they did not look forward to publication when they made their original notes, that the phrase has come to be regarded as a conventional matter of course; but, in this instance, there is abundant internal evidence to show that Mr. Davidson's avowal is perfectly true; for no one would have kept so disorganized and disjointed a record, who intended that it should be seen beyond the limited circle of his own friends. Mr. Davidson's excursions, however, brought him into parts of India which are but little known. His sketches of the condition of the country are sometimes graphic, and, we have no doubt, honest; take, for instance, his account of Dhampore, in Rohelcund, which is far from being complimentary to the lords of Leadenhall Street:—

"Dhampore contains a good many substantial *old* houses; such a thing as a new brick huvailee (the origin of our English word hovel?) is not built, at an average, in large towns once a year. The surplus wealth of India, that used to be employed in building extensive towns, crowded ghauts, magnificent stone or brick Seraces, some of them capable of containing from six to eight thousand people; enormous massive bridges, splendid mosques and temples; is all gone; it has disappeared entirely. All the towns in India, with a very few exceptions, are in ruins. Delhi is surrounded by ruins. Agra, Booranpore, Aurungabad, have immense suburbs in ruins. The Deckan is a heap of ruins. Many towns in central India that had their hundreds of thousands of inhabitants, are now literally without one, and are swarming with leopards, tigers, elks, and buffaloes. In deep forests you stumble upon Hindoo temples, Mohummedan gateways, stone tanks eight hundred yards square, brick wells of large dimensions; scores of acres of burying-grounds, and all the other concomitants, and proofs of wealth, and power, and population. Malthus would never have written his too celebrated work, nor Godwin ever written his too little valued answers, had they been in India. India is a large forest, with a great many cultivated spots. India—I say it after due consideration—could contain and support five times its present population with ease; and yet it is unquestionably the poorest country in the known world."

Sultan Mahmúd, of Ghizni, was not the only ruler of the East who could enable owls to endow their daughters with ruined villages; the Company have, it seems, given some opportunities of adding ruined cities to the bargain.

Our author had the good fortune of reaching Hurdwar at the time of its great annual fair. He gives some amusing details of the tricks in horse-dealing, practised by Oriental jockies; but as these are not very different from the artifices practised nearer home, we take a sketch of other objects, which possess rather more novelty:—

"Huge heaps of assafœtida in bags, from the mountains beyond Cabool; tons of raisins of various sorts; almonds, pistachio nuts, sheep with four or five horns; bulkh cats, with long silken hair of singular beauty; faquers begging, and abusing the uncharitable with the grossest and most filthy language; long strings of elderly ladies proceeding in a chant to the priests of the Lingum, to bargain for bodily issue; ghat priests presenting their books for the presents and signatures of the European visitors; groups of Hindoos surrounding a Brahmin, who gives each of them a certificate of his having performed the pilgrimage,—fill up various spots, and infuse liveliness and spirit into the scene."

Passing from one subject to another, *regis ad exemplar*, that is, "without more ceremony than the author himself," we regret to learn that the system of convict-discipline in British India is of little efficacy in repressing crime. *Quis custodiet ipsos custodes?* was asked long ago, and "Who will watch the watchmen?" still continues to be the unsolved difficulty of police regulation all over the world:—

"A jail-bird can easily be distinguished after the first six months, by his superior bodily condition. On his head may be seen either a kinkhâb or embroidered cap, or one of English flowered muslin, enriched with a border of gold or silver lace. Gros de Naples is coming into fashion, but slowly. On his back is a blanket (if he chooses to carry it out of prison), which is renewed annually; and he has in his hands a handsome set of brass plates and dishes, or a curiously carved hooka bottom, if on good terms with the ruling powers. See him at work: the burkundauze is smoking *his* chillum, while he and his friends are sound asleep, sub tegmine fagi! All of a sudden there is an alarm—the judge is coming!—up they all start, and work like devils for ten or fifteen seconds, and then again to their repose. This is working in chains on the roads! In fact, after a man is once used to the comforts of an Indian prison, there is no keeping him out!"

In several places our author adverts to the imperfect administration of justice by the civil servants of the Company. The officers are generally compelled to depend on native agents, who render them difficult of access, for the purpose of securing fees and bribes for themselves:

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"Our civil servants are not accessible; let the fault rest on whom it may, they are not accessible; this the natives feel and lament. A strong instance of this sort once occurred to me. I was requested by a landholder of considerable wealth and respectability, who had once held the situation of kotwal in a large city, to obtain the honour of an interview with the wife of a civil servant of high moral and personal respectability, whom he had dandled on his knee as an infant. 'Introduce you! said I; 'why not go yourself?' 'I go! Why, sir, I dare not approach the very compound of the house he lives in!' 'How!—why!' 'Why, I'll tell you. If his head man should hear that I ventured to present myself before the gentleman without his permission, he would immediately harass me by some false complaint, or even by instituting an inquiry into the very title-deeds of my estate, which might, however falsely, terminate in my ruin! It is not long since I paid eleven hundred rupees to —— to suppress false claims, which, had they actually gone into court, would have cost me ten times the sum."

A more extraordinary instance of the imperfection of the administration of British law in India, was brought under Mr. Davidson's notice at Calpee. He there made acquaintance with the celebrated murderer, robber, and smuggler, Gopal: the brief history he gives of this eminent worthy requires no comment:—

"Gopal is at present about forty-two years of age, a tall, athletic man, with a most hideous muddy eye, having the glare of hell itself. It is said that he has always fifteen servants upon stated pay, and can in a few hours command the services of three hundred armed and desperate men. He is a smuggler of salt, and although mean in his apparel (how is it that the greatest geniuses are generally so slovenly? is it a law of nature?) he asserts that his daily expenses exceed six rupees, and he *must* get them, either by robbery or smuggling. The strength and vigour of the Calpee police may be fairly estimated by the fact, that Gopal has been known to walk into the dwelling-house of a rich merchant, in the centre of the most populous parts of the town, and when he was surrounded by his alarmed servants and family; he has very coolly selected the gold bangles of his children, and silenced the trembling remonstrances of the Mahajun by threats of his vengeance. Nor is this a solitary instance; but he pursues this line of conduct with so much tact and judgment, that he has now established his character, and is greatly respected in the city. When he murders, Gopal is equally above all concealment; as in the recent case of a sepahee returning with his savings for the subsistence of his family, who was waylaid and murdered by our hero in open day. After securing the plunder, he very coolly gave himself up to justice, acknowledging with the most praiseworthy candour, that he had killed the sepahee, who had first assaulted him. It was proved on the trial that the sepahee was wholly unarmed. He was sentenced to be hung by the court of Hameerpore, on his own confession; but so tender are Feringees, that Gopal was released, from want of evidence, by the Sudder Court at Calcutta. Their objection was excellent, though curious: it was, that if Gopal's confession were taken, it must be taken altogether, and not that part only which could lead to his conviction. Gopal was released, and now walks about in his Sunday clothes, or may be seen smoking a delicate chillum in the verandah of his brother's house. Gopal is a living evidence of British tenderness."

A brief conversation with a Thug whom Mr. Davidson suspected of having joined in robbing him, deserves to be quoted:—

"I took the liberty of recounting the interesting particulars of a neat robbery, which had been committed upon my private property while in tents at Hameerpore; and the lively, nay, ultra-professional joy which illuminated his countenance, tempted me to exclaim, rather unguardedly, 'Perhaps you were employed in that little affair yourself, or it may have been executed by some of your agents?' His manner immediately changed 'from lively to severe,' and with a look that might have frozen a less innocent querist, he exclaimed with a sneer, 'No, sir! murder, and not robbery, is my profession!' 'What!' said I, in a timid respectful way, 'do you thugs never divert yourselves with the minor performances of the profession? 'Humâra rozgâr nuheen—it is not my profession! We do rob, there's no denying it, but it's not our profession; we look upon it as low and dirty, and I assure you that none but the merest novices would descend so low as to rob a tent or a dwelling-house."

The Thug's notion of respectability may be compared with a Sepoy's exposition of the doctrine of exclusive salvation, practically afforded to some of the Fakérs at that favourite and holy spot of Hindú pilgrimage, the meeting of the Jumna and the Ganges:—

"Observing that one of these impostors was surrounded by a group of sepoys clad in full uniform, and that they kicked and abused him without mercy, I rode up to interfere. 'What is the matter, my brothers?' said I. 'Why do you maltreat this poor beggar? What has he done to deserve beating and abuse?' One of them briskly approached me, and, with a countenance marked with the strongest indignation, exclaimed—'Sir, this rascal is a chumâr (a low caste, dealing in hides of animals, cutting up carrion and the like), and I am a chuttree! (a Rajpoot). What right has he to defile this holy ground? If he should die of any disease contracted here, the villain would most assuredly claim the merit of having died at the Tribênee, and thus get to heaven! a low scoundrel like that! Is this to be endured? Do you suppose that we have no proper sense of religion to allow such desecration?'"

As a contrast to Hindú intolerance, we shall quote a summary of the edicts issued by the Rajá Peyâdâssí, a Buddhist monarch of India who reigned more than two thousand years ago. The deciphering of the inscriptions on the stone pillars containing these edicts, is one of the many achievements for which Eastern scholars are indebted to the learning, assiduity, and ingenuity of Mr. James Prinsep:—

"On one of the pillars of the Rajah Piyádâsee, is found—I. Edict, prohibiting sacrifice of animals for food and religious purposes.—II. Provides a system of medical aid for men *and animals* throughout his dominions!—III. Enjoins a quinquennial *humiliation*, or the republication of the great moral maxims Buddhistical,—viz., 1. Honour thy father and mother. 2. Charity to kindred, *neighbour*, and priesthood. 3. Humanity to animals. 4. To preserve the body in temperance. 5. To keep the tongue from evil speaking! 6. Appoints *custodes morum*, or a moral police, to take cognizance of the conduct of people at meals, domestic life, families, and conversation; and missionaries are appointed 'to drown them with the overflowing truths of our religion, to release them from the fetters of sin, and bring them into the salvation which *passeth understanding!!*' This is an exact quotation! I skip one or two edicts; not because they are somewhat commonplace. Now for the tenth. 10. Comments on the 'glory or renown' which attend merely the vain and transitory deeds of this world. The rajah being actuated by higher motives, *looks beyond* for the reward for which he strives for heroism (fighting the good fight) the most zealous, yet respectful. 'It winds up (says the learned Prinsep) with a curious passage about victory; which, as far as I can make it out, (mark how he speaks of himself!) describes the victory of victories to be, that which overcometh the passions, and happiness itself, which conquereth the things of this world, and the things of the world beyond, and is the true object of desire!' Four or five of these pillars, more or less mutilated, have been found in different parts of the Bengal presidency; but it fortunately happens, that the erasures do not occur on the same parts of the pillars, and hence a whole can be obtained."

Leaving our readers to form their own reflections on this interesting monument of antiquity, we turn to a natural phenomenon which we do not remember to have seen described before:—

"I observed a singular curiosity,—a small dome-covered building, about eight feet square, with walls two feet thick, had accidentally received a peepul seed, which had taken root, and become a tree. In the course of a few years, it had thrown out roots, which completely surrounded the building; and eventually the roof was sustained entirely by the tree, now above fifty feet high; and the natives had removed the walls. The effect was strikingly picturesque, and only required a venerable, long white-bearded faqueer, to make it perfect. Something nearly similar I have since observed on the Garden-reach road."

Another natural phenomenon of a very different kind, an Indian hail-storm, is described with great spirit:—

"It was about the middle of the month of January, and I had left Sauguor, *en route* to Cawnepore, three marches. About five in the afternoon, the horizon to the west became darkened by a dense black stripe of cloud, which rose gradually to the height of about forty-five degrees before I was much alarmed. Then came gusts of cold wind, each lasting a minute or two—then a gale, which lasted for a quarter of an hour, the sky gradually darkening. At last there was a perfect lull, and then a few drops of rain—a slight shower, and then another lull. Suddenly a sound, the most terrific that human ears ever heard, as that of a million of cavalry galloping over a plain of marble, advancing, until I could not believe that I was listening to mere sound, but to something of which I had hitherto had no experience. This continued for a quarter of an hour. The top or roof of my tent having been tightened by the rain, the hailstones caused it to rattle as if it had been a drum. I expected every moment to see the tent blown to atoms, but the ropes having been carefully tied, it was thereby saved. The corners, however, were weighed down with maunds of hailstones. When the storm finished, I rushed out, and found what had lately been a beautiful, uninterrupted sheet of green corn, for miles, was now glistening six inches deep with hailstones—the whole appearance of the country being that of an English winter. The leaves of the burgot, which are nearly as thick and tough as cows' skin, were cut to pieces; enormous boughs had been broken, and thrown on the ground, without being heard through the frightful blasts. I marched five marches across the traces of this storm, and the leaves of all the trees bore the marks of the storm in the same manner as did the burgot. I found that the storm had begun to the west of Bhopal, at which place it blew away several of the tents of a marching regiment: at Jubbulpore, it unroofed the mess-room of a regiment while the officers were collected for dinner—rolled it up, as if a sheet of paper, and left it on the ground some hundred yards off."

The extracts we have given are sufficient to illustrate the very miscellaneous contents of these volumes; but before closing them we must repeat our complaint of the ever-varying orthography of Indian names, for which each writer seems to have framed a system of his own. Who would recognize his old acquaintance Alí in the barbarous Ulee? The Asiatic Society and the Oriental Translation Committee having recognized Sir William Jones's system as a standard, any departure from it ought to be condemned as mere affectation.

Historical Sketches of Statesmen in the Reign of George III. By Lord Brougham, F.R.S., &c. Knight & Co.

THIS third and concluding volume of Lord Brougham's 'Historical Sketches' is dedicated to M. Guizot, and given to the public as a mark of the author's gratitude for "the favour" with which he affirms that the two former volumes were received. The public has unquestionably done a great deal for Lord Brougham, more than the extension of its patronage to the works of his pen; and it may fairly be doubted, whether he is discharged of his debt by the oblation of another octavo. Indeed, we have reason to opine,—reason furnished by the pages before us,—that this "small return for so much kindness" is intended more for the public that reads books, than for the public that judges of men's lives and actions, inasmuch as there is discoverable, nay manifest, throughout the work, a splenetic hostility to the latter, exhibited in angry denunciations of the great organs of

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opinion, which have sinned, it is but too probable, in refusing to accompany his lordship's trumpet. However, his gratitude, such as it is, is not confined to the bare contribution of a new book to the book-shelf; we are informed (and the information pleased us) that the noble writer has also felt it his duty to "redouble his care to prevent any bias of a party or personal kind from influencing the opinions pronounced, whether upon men or measures." There is certainly no writer of the day more in need of a Mentor at his side to warn him against aberrations of the kind. We observed, in noticing the first series of the 'Sketches,' that "his parliamentary and forensic habits are favourable to the indulgence of one-sided views, and to the adoption of notions, because they suit the occasion;" we remarked also his "habitual devotion to special purposes;" and, giving his lordship credit for a sincere desire to get the better of these faults, we cannot but perceive, in the volume before us, fresh evidence of the mastery they possess over his mind, and how necessary it is for him to lay on the lash with augmented vigour, if he ever hopes to whip the offending Adam out of his character. He would appear, during the four years that have elapsed since he commenced this work, to have flagellated himself with all the delicacy of Sancho, and to have been full as "tender-conscienced of his back," as Hudibras. He is still the same special author, still the same "occasional writer," as far as ever from being even a contributor to History, for which he wants the chief and elementary qualifications—intellectual composure, a cool judgment, and a passion for truth—the only passion, indeed, from which his works are tolerably free.

At the same time, it must be admitted that never did any sketches by mortal or immortal pencil more abound in wrath against the vices of public personages. The iron virtue of the noble lord has no mercy for the offences of courtiers, or of demagogues, no toleration for the reckless pen, or the licentious tongue, no patience at the spectacle of self-seeking ambition, and he turns from the sight of a renegade, as if he had trodden on a toad. Standing immaculate in the crowd of lawyers, senators, and popular leaders, he casts, as he has right to do, his missiles in all directions round about him, and woe to the man who has ever lusted after notoriety, or committed fornication with the mob. See how he "bolts his cloudless thunder" at the head of Wilkes, not without some waste, we think, of the divine artillery, seeing that nobody in the present age shows any disposition to make Wilkes an idol, or a hero:—

"But the fall, the rapid and total declension of Wilkes' fame—the utter oblivion into which his very name has passed for all purposes save the remembrance of his vices,—the very ruins of his reputation no longer existing in our political history—this affords also a salutary lesson to the followers of the multitude—those who may court the applause of the hour, and regulate their conduct towards the people, not by their own sound and conscientious opinions of what is right, but by the desire to gain fame in doing what is pleasing, and to avoid giving the displeasure that arises from telling wholesome, though unpalatable, turths. Never man more pandered to the appetites of the mob than Wilkes; never political pimp gave more uniform contentment to his followers. Having the moral and sturdy English, and not the voluble and versatile Irish, to deal with, he durst not do or say as he chose himself; but was compelled to follow that he might seem to lead, or at least to go two steps with his followers, that he might get them to go three with him. He dared not deceive them grossly, clumsily, openly, impudently—dared not tell them opposite stories in the same breath—give them one advice to-day and the contrary to-morrow—pledge himself to a dozen things at one and the same time, then come before them with every one pledge unredeemed, and ask their voices, and ask their money too, on the credit of as many more pledges for the succeeding half-year—all this, with the jealous and obstinate people of England, was out of the question; it could not have passed for six weeks. But he committed as great, if not as gross frauds upon them; abused their confidence as entirely, if not so shamefully; catered for their depraved appetites in all the base dainties of sedition, and slander, and thoughtless violence, and unreasonable demands; instead of using his influence to guide their judgment, improve their taste, reclaim them from bad courses, and better their condition by providing for their instruction. The means by which he retained their attachment were disgraceful and vile—like the hypocrite, his whole public life was a lie."

We have no disposition to defend Wilkes, nor is it for such a purpose that we have chosen this vapouring passage for citation. But let the reader recal to mind the troth plighted by the noble author in his introduction, his engagement to allow no "party or personal" motives or considerations to ruffle the calm flow of the historian, and then let him observe in the allusion to the "versatile Irish," and the obvious innuendo of the succeeding sentences, how difficult it is for habitual intemperance to keep the pledge. It will also be seen into what inconsistencies of statement the writer is betrayed by the febrile condition of his brain. In one sentence, he says that Wilkes "dared not deceive them (the sturdy English) *grossly*," and in another, written with the same drop of ink, he tells us, that "he committed as great, if not as *gross*, frauds upon them," as the living demagogue to whom he so unbecomingly refers. Again he says of the English ringleader—"like the hypocrite, his whole public life was a lie." Now, if we turn back only a page or two, we find the sketch of the same character beginning with these words—"It is only justice towards him to remark that there was *so little hypocrisy* about him," &c. But this is trivial compared with what follows. After describing, in the above declamatory periods, the various profligate arts by which Wilkes obtained his ascendancy over the rabble, his lordship goes on to observe—"It is the *abuse*, no doubt, of *such* courses, that we should reprobate." The abuse of means which had just been stigmatized as "vile and disgraceful!"—the abuse of slander and hypocrisy!—the abuse of the "base dainties of sedition!" We do not accuse the author of holding that there is a fit *use* of slander and hypocrisy, or any way, consistent with moral taste, of serving up to the public the dishes of Wilkes's *cuisine;* we merely tax him with a heinous carelessness of composition, for which he has long wanted the excuse which forensic labours and official engagements erst supplied him with. The whole account of Wilkes is rambling and unconnected beyond measure; every thing is said twice over: indeed his lordship may go into the category of "Heywood and Shirly" as a master of "tautology." After saying that a man "makes no pretence to the purity of private life, or even to its decencies," it is a little superfluous to state, that of "the *more sterling* qualities of strict moral conduct, regular religious habits, temperate and prudent behaviour, &c., he had absolutely nothing." And why "*more sterling*"?—more sterling than what? It strikes us, that all sterling qualities are included in the phrase "strict moral conduct," to say nothing of the ensuing string of excellencies in endless apposition. Lord Brougham, who is well acquainted with the various systems of education, knows as well as any man what would befal an ingenious youth guilty of such loose composition as this, at Eton, or Westminster, or any of those ancient seminaries where the good system still prevails, which is described by Butler as

> ——Virtue's governess,
> Tutress of arts and sciences.

The extraordinary part acted by Lord Camden at the opening of the session of Parliament in 1770, is related in the sketch of that nobleman, and commented on with just severity by the author, who views with the resentment that becomes him, the spectacle of a chancellor turning like a viper upon his colleagues, and assailing them for counsels in which he had himself, sitting at the same board, concurred or acquiesced. The story is this:—

"When upon the assembling of parliament in 1770 Lord Chatham moved an amendment pledging the Lords with all convenient speed to take into consideration the causes of the prevailing discontents, and particularly the proceedings of the Commons touching Wilkes's election, and closed his remarkable reply by affirming that 'when the law ends tyranny begins,' Lord Camden rose and declared, with a warmth unusual to him, that he had accepted the great seal without condition, and meant not to be trammelled by the king (then correcting his expression)—by his ministers; but he added, 'I have suffered myself to be so too long. I have beheld with silent indignation the arbitrary measures of the minister. I have long drooped and held down my head in Council, and disapproved with my looks those steps which I knew my avowed opposition could not prevent. I will do so no longer; but openly and boldly speak my sentiments.' He then supported Lord Chatham's amendment; declared that, if as a judge he should pay any respect to the vote of the Commons, he should look upon himself as a traitor to his trust and an enemy to his country; accused the ministers of causing the existing discontents, and all but in terms, certainly by implications, charged them with having formed a conspiracy against the liberties of the people. The ministers whom he thus accused had, through all the time of their measures causing their discontents, and their conspiracy against public liberty, been his colleagues and still were his colleagues; for, strange to tell, he made his speech, without having taken any step to resign the Great Seal."

We shall now quote a part of Lord Brougham's animadversion upon this event:—

"The cabinet had no great right to complain of the line taken by Lord Camden; for he plainly had given his colleagues to understand that he differed with them, and that, on this account, he withheld his opinion from them. They had a right to object; they were entitled to require his aid, and on his refusing it, to demand his resignation. They chose to retain him among them, and therefore they took him on his own terms. But the party which had a right to complain of Lord Camden, had an equal right to complain of all his colleagues, and that party was the country. A cabinet so constructed and so acting was wholly incapable of well administering the affairs of the nation, and it was the duty of his colleagues to require either his full co-operation or his retirement; and above all it was the duty of Lord Camden to relinquish his high station whenever he did not choose to perform its highest duties. To remain in office while he disapproved of the government's proceedings; to be responsible for measures on which he pronounced no opinion, but held an adverse one; to continue a nominal minister of the Crown, while the most important acts were doing in his name, which he believed must involve the country in a war with her colonies, and endanger also the peace of the empire at home—acts which he regarded as hostile to the principles of the constitution, and subversive of the people's most sacred rights—*was surely an offence of as high a nature as ever statesman committed.*"

Of the morality of this criticism we fully approve: there can be no doubt that Lord Camden's conduct upon the occasion in question was "an offence of as high a nature as ever statesman committed." But what we complain of in Lord Brougham is the levity with which, after pronouncing the justest censure in the strongest language, he incontinently forgets his own recorded sentence, and, in summing up his judgment of the self-same character, delivers himself, without a scruple or a pang, of a contradictory and undiscriminating panegyric. Here is a flagrant proof of this indefensible laxity:—

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"Two years after he descended to the grave full of years and honours, the most precious honours which a patriot can enjoy, the unabated gratitude of his countrymen, and the *unbroken consciousness* of having, through good report and evil, firmly maintained his principles and faithfully discharged his duty. * * * In the whole of Lord Camden's life there is no passage more remarkable or more edifying than his manly adherence to his own clear and well-considered opinion, in spite of the high professional authority by which it was impugned."

"Unbroken consciousness"! What! — not broken by the stinging memory of his parliamentary conduct in 1770! — not broken by the reminiscence of "an offence of as high a nature as ever statesman committed"? And then we are told that nothing in Lord Camden's life was "more remarkable, or more edifying, than his manly adherence to his own clear and well-considered opinion,"—this, without a syllable of modification, without a solitary set-off, without one retrospective glance at that particular and signal passage of Lord Camden's history, by the writer himself so severely reprobated, and in which assuredly the "adherence to a clear and well-considered opinion" was anything but "edifying," and anything but "manly."

It must, however, be acknowledged that it is only in this way that Lord Brougham is ever liable to the charge of forgetting himself.

We cannot pass from the sketch of Lord Camden without noticing one trait of his public character, for which we are not at all surprised to find that the noble author entertains a feeling of admiration. It appears that he had "no childish fear of lowering the dignity of an ex-Chancellor"! Lord Brougham imitates him in this; but there is another feature which he has not succeeded so well in copying,—he cannot be said to "push his opinions to *the verge of moderation*," his propensity being to press them to the edge of the precipice, as this volume, amongst his other works, abundantly demonstrates.

The sketch entitled "John, fourth Duke of Bedford" has the amiable design of vindicating a character which has been ill-used, and has also been written, the author informs us, with the austere purpose of taking vengeance upon "a certain body of unknown defamers," (appropriately headed by the shade of Junius,) by whose little less than demoniac pranks, it is painfully manifest that his lordship is vexed in his chair by day, and racked upon his couch by night. In the following passage we think we see him presented to our view in something like the agonizing condition of St. Anthony in his cell, with all sorts of imps and devils, but especially the devils of the press, hovering and fluttering before him and about him, pulling, pinching, and clapper-clawing his devoted lordship, and one goblin more forward than the rest presuming to tweak him by the nose:—

"Beside the satisfaction of contributing to frustrate injustice, and deprive malice of its prey, there is this benefit to be derived from the inquiry upon which I am about to enter—we shall be enabled to test the claims of a noted slanderer to public confidence, and to ascertain how little he is worthy of credit in his assault upon other reputations. But we shall also be enabled to estimate the value of the class to which he belongs; the body of unknown defamers, who, lurking in concealment, bound by no tie of honour, *influenced by no regard for public opinion*, feeling no sense of shame, their motives wholly inscrutable, gratifying, it may be, some paltry spite, or actuated by some motive too sordid to be avowed by the most callous of human beings, vent their calumnies against men whose whole lives are before the world, who in vain would grapple with the nameless mob of their slanderers, but who, did they only know the hand from whence the blows are levelled, would very possibly require no other defence than at once to name their accuser. That the efforts of this despicable race have sometimes prevailed over truth and justice; that the public, in order to indulge their appetite for abuse of eminent men, have suffered the oft-repeated lie to pass current without sifting its value, and have believed what was boldly asserted, with the hardly credible folly of confounding with the courage of truth the cheap daring of concealed calumniators, cannot be doubted."

We proceed a few pages, and we hear another equally piteous wail, extorted by the tricks and enormities of the same pack of unseen tormentors:—

"There is no characteristic more universal of such writers than their indiscriminate railing. They are, in very deed, no respecters of persons. Their hand is against every one. Obscure themselves, they habitually envy all fame. Low far beneath any honest man's level, as they feel conscious they must sink were the veil removed which conceals them, they delight in pulling all others down to nearly the same degradation with themselves. Nor is it envy alone that stimulates their malignant appetite. Instinctively aware of the scorn in which they are held, and sure that, were the darkness dispelled in which they lurk, all hands would be raised against them, they obey the animal impulse of fear when they indulge in a propensity to work destruction."

Most righteous is it to defend even departed worth from the shafts of the calumniator; and most righteous is it, also, to feel and to express sentiments of disgust and abhorrence at slander —whether occasional or systematic—whether anonymous or vouched by the name and addition of the libeller. Whether it be for money, or for malice, that false witness is borne against any man, the offence is odious, and its punishment ought to be severe; but why the rage against the vice of calumny just now? Why this furious pamphleteering (for such truly it is) against the abuses of the press just at present? Who has recently stood up and advocated either the excesses of Junius, or the sins of more modern writers of the same reckless school? As it was said of the idle declamation in praise of Hercules, "*Quis vituperavit?*" so we may say of Lord Brougham's diatribe against anonymous slanderers, *Quis approbavit?* Is Junius a model in these days? Do we hold up his style to imitation, much less his morality? Why is it that Lord Brougham cannot expose and rebuke an extravagant misrepresentation, made nearly eighty years ago, without flying into a passion on the general question of anonymous writing, and preparing for its discussion by working himself into the temper of Xantippe? If we saw in the anonymous writings of these times any general tendency to immorality — any symptom of growth in licentiousness, whether in coarseness of language or violation of private character, or public, we could not only understand the drift of Lord Brougham's strictures, but should commend their spirit, guarded, however, against admiring the declamatory strain in which he conveys them. But we do not behold the press of the day with his lordship's eyes; on the contrary, we think we see a continual improvement in its morality and its taste. Ribaldry is not at all in vogue; invasions of private life are rare; and even the lives and actions of public men are seldom visited with any truculence of diction, and still more unfrequently defamed with the audacity but too common in former times. What public journal now would sully its columns with such a letter as that of Junius in reply to Junia? Nay, what newspaper would defile itself with the foul language of the letters signed Poplicola, which Lord Brougham (with all his zeal for literary probity) assumes to be the productions of Junius, without producing a scintilla of evidence to fix them upon him? We might ask the same question respecting many passages in the most celebrated of these epistolatory invectives, whose grossness of expression belongs to an age over which we possess a decided advantage in refinement of language, and, we believe, in delicacy of sentiment and purity of morals. Hence are we forced to conclude, that there is here, in the passages we have just quoted, but another case in which, under cover of reprobating the licentiousness of public writers, the attack is really upon those who have done no more than exercise, in a displeasing way, but within the bounds of propriety, the legitimate functions of the journalist. The press cannot always scatter roses or heap incense: it must sometimes plant the thorn; must sometimes utter truths very painful to public men; sometimes—nay, often, disturb the complacency of self-conceit, and leave the print of merited correction upon the delicate and smarting skin of vanity—that tenderest limb of the moral constitution, and therefore judiciously appointed to receive the rod.* No doubt the operation is afflicting; but Opinion, mistress of the world, must discharge her duty, and her organs must promulgate and execute her sentences, through tears and tribulations, unmoved by the murmurs of the culprit. It would certainly be an ease and a comfort to public characters to be rid of an ever-sitting tribunal to investigate their conduct, and punish their misdemeanours. In the schoolboy's eyes, there is no such nuisance as the birch; and he considers its unseen but poignant strokes much in the same light in which the assailants of the press regard its most legitimate and wholesome rigours. Amongst these rigours there is one, which is perhaps of all the most righteous, but which, we believe, has, more than any other, evoked a spirit of hostility to this incomparable disciplinarian; we mean, the holding up continually to an individual (important enough to invite its attention) the picture of his former self, in order to exact some semblance of conformity between his professions and his conduct: to make his age harmonize with his youth, and save him (if his salvation be possible) the disgrace and the remorse of outliving the generous warmth of his prime; and, after running through all the permutations and combinations of party, becoming a faction against himself, trampling on his own fame, ostracizing his ancient principles, sending his old alliances and early friendships into exile. The press is not to be condemned for this; yet if it be not for this, or some like exertion of its power, we know no cause why any public man of the age should be offended with its liberty, and make it the butt of his invectives. And of all men, the author of these Sketches is not the best entitled to put any public writer upon his trial. In his very attack on Junius, we have proof enough that he is not himself particularly illustrious for the virtues he insists on in other wielders of the pen. In the sketch of the Duke of Bedford, we find the passage following:—

"The hatred which this writer evinced towards the Duke, rests, as far as it has any public ground to support it, upon the junction of the Bedford party with Lord Bute, against Lord Chatham; but, in all probability, there was some sordid or spiteful feeling, of a personal kind, at the root of it. Lord Chatham had been, like all the great men of the day, the object of

* The choice of the *locus in quo*, in such cases, is one in which tastes differ; but Lord Brougham has the oddest of all notions upon this subject: he considers that the tenderest part of a man's character is the virtue, not the vice, for which he is most distinguished. A man of notorious bravery is, according to him, most piqued by being branded with cowardice! Junius, in a private note to Woodfall, proposes to make a charge of cowardice upon George the Third. Lord Brougham observes—"I need hardly add, that the utter falsehood of such a charge was admitted by all parties, even in the utmost heat of factious conflict; but this writer, with *the malignity of a fiend*, frames his slander in order to assail with certainty *the tender point* of his victim." According to this, the tender point of Aristides was his honesty; of Joseph, his continence; of Howard, his humanity; of Hampden, his public spirit. We should be at a loss, upon this principle, where to have Lord Brougham—which is his "*tender point*"?

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the slanderer's fiercest vituperation. He had repeatedly treated him as a lunatic, and frequently as a tyrant: lurking under the name of Publicola, he had lavished upon him every term of gross abuse which his vocabulary supplied—'a man purely and perfectly bad;' 'a traitor;' an 'intriguer;' a 'hypocrite;' 'so black a villain, that a gibbet is too honourable a situation for his carcase' (Woodfall, ii. 458). But in the course of a few months from his last attack, which was in 1770, he became appeased; and whether, from beginning to favour Lord Chatham the year before, or from mere hatred toward Lord Bute, his fury broke forth against the Bedford party in the letter to its chief, which has been the subject of so much observation, and is certainly the most scurrilous of any that were printed under the name of Junius."

Now a fair assailant of Junius, instead of affirming thus hardily, that "lurking under the name of Publicola," he bespattered, after such a fashion, the character of Lord Chatham, would have given Junius the benefit of the reasonable doubt which exists as to his identity with Publicola. We are not aware of any better evidence of this identity than the statement in the "preliminary essay," to Woodfall's edition (1814), that "he is to be recognized under the mask of Publicola, Domitian, Vindex, and several others." But one thing that prevents us from recognizing Junius under the name of Publicola, is the extreme rancour and violence with which Lord Chatham is attacked in the letters bearing the latter signature. We find the author of the "preliminary essay" himself observing (p. 82), that Junius "had more than once *some doubts* of the motives both of Lord Camden and Lord Chatham," but Publicola had evidently no doubts at all, for there are no bounds to the abuse he pours upon the latter. Where is there anything bordering upon the tone of Publicola in any of the unquestionable letters of Junius, where mention of Lord Chatham is made? In the letter to the Duke of Grafton, dated 8th of July, 1769, (the year in which the letters commence) we find Lord Chatham thus spoken of,—"Lord Chatham, Mr. Grenville, and Lord Rockingham, have successively had the honour to be dismissed for preferring their duty as servants of the public, to those compliances which were expected from their station." And again,—"Lord Bute found no resource of dependence, or security, in the proud, imposing superiority of Lord Chatham's abilities," &c. This is as far from the strain of Publicola as Cancer from Capricorn; and in no preceding letter is there to be found a sentence of "fierce vituperation," much less the "fiercest," in reference to the great statesman in question; nor is it true, confidently as Lord Brougham states it, that Junius had "repeatedly treated him as a lunatic." But Junius must be blackened, because he is the most celebrated of anonymous writers, and Lord Brougham has a horror of such writers, amounting to a monomania, and unmitigated by the remembrance that he himself, aforetime, wore the helm of Pluto, and shot his arrows in darkness. It is certainly anything but marvellous, that an anonymous writer should take daring liberties with truth, when we see authors, whose names blaze in the title-page of their books, violating her sacred person without a twinge of conscience. To the following passage, pursuing the same topic, we proceed to invite the reader's attention:—

"It is untrue to assert, as some have done, that he had his idols. Lord Chatham has been named, and we have seen how, more than any other statesman of his age, that venerable patriot was assailed by his foulest abuse; assaulted, not indeed under the same, but another disguise. For as unmingled vituperation would pall upon the appetite, as bitters, like sweets, may require to be dashed and varied, even Junius found it necessary to give some relief to his pictures, and to paint some figures in a brighter hue; not to mention that contrast becomes necessary in order to blame the more effectually, or as Sir Philip Francis in his own person used to say, 'Praise is bearable when used *in odium tertii*.' Eulogy, however, thus bestowed by compulsion, was soon repented and begrudged; nor could so ungenial a soil long support so exotic a plant. If Junius could not with safety for his consistency extirpate it, he ceased to foster it, or pruned it, and let it die away; and he had always the resource of changing the mask, *and then Publicola could make up by increased virulence and scurrility for the temporary laudation into which Junius had been driven or beguiled.*"

Now observe how monstrous is the perversion of fact in this passage. The only letters of Publicola are two; their dates are April and May, 1767. The first undoubted letter of Junius is dated 21st of January, 1769. Yet it is affirmed that Publicola could make up by *increased virulence and scurrility* for the temporary laudation into which Junius had been driven or beguiled!" So that the virulence of Publicola in 1767 is advanced in aggravation of punishment for the crimes of Junius in 1769: and the latter is stated to have resorted to the former signature, when he was wearied of the language of encomium in the character of Junius, and wanted a vent for the scurrility from which he had so long and painfully abstained! If this is not the wolf and the lamb over again, we never saw a fable of Æsop acted in real life.

Sire, répond l'agneau, que votre majesté (Lord B.)
Ne se mette pas en colère;
Mais plutot qu'elle considère
Que je me vas désaltérant
Dans le courant,
Plus de vingt pas au-dessous d'elle;
Et que, par conséquent, en aucune façon
Je ne puis troubler sa boisson.

There can be no better course taken to revive the reputation of Junius than Lord Brougham adopts in these rash strictures. His Lordship burnishes him up while he seeks to tarnish him, and defeats his object by the rancour with which he prosecutes it. Here is more of the same desperate administration of injustice, regardless of evidence, taking guilt for granted, through a predetermination to convict:—

"It is almost equally incorrect to say that Lord Camden was not attacked by Junius. He is in one place represented as an object neither of respect nor esteem; and as having at different times held every kind of opinion and conduct (Woodfall, iii. 174); in another, as 'the invader of the constitution, after trampling the laws under his feet" (ii. 474); and in a third, as 'an apostate lawyer, weak enough to sacrifice his own character, and base enough to betray the laws of his country' (ii. 457)."

Not one of the letters here cited bears the signature of Junius, or was admitted by that writer into the authorized edition of his works. Proof, therefore, is required that Junius was the author, before a just criticism can charge their indecencies upon him. The first is signed Atticus. Its mere appearance in the edition of 1814 (edited by Woodfall, *the son*, a thoroughly honest editor, but whose guesses and opinions can only be received for what they are—guesses and opinions) is no demonstration that Atticus and Junius are one. Lord Brougham would fix upon Junius the crime of libelling Lord Camden, by showing that a writer named Atticus libelled him, without a syllable to establish the identity of the latter with the former. The second letter quoted is subscribed Correggio, and we should say that it bears internal evidence of its not having emanated from Junius. We should be disposed to ascribe it rather to Wilkes, the last paragraph but one being quite in his obscene vein, and the entire letter replete with a degree of coarseness to which Junius, although often coarse, never descends. Other and stronger reasons might easily be adduced, were this a fitting occasion.* The third letter is Publicola again, so completely is the author driven out of the pages of Junius himself to establish his extravagant positions against him. Lord Brougham should either have confined himself to the unquestionable letters of Junius, to show that he was the foul libeller of Lord Chatham and Lord Camden; or, when he desired to avail himself of the letters under unacknowledged signatures, he should have made some attempt to identify the authorships of the two parcels of correspondence. Junius is as well entitled as any other traverser to the benefit of a reasonable doubt; and surely, if we imagine the great shadow indicted at the bar of criticism, the very contradictions between the letters of Publicola and Correggio on the one side, and those of Junius on the other, would be most justly pleadable by the latter, and abundantly sufficient to secure his acquittal—Lord Brougham not holding the scales.

We shall have to pay the work before us the tribute of some further remarks at ~~another time~~. The pages on the French revolution, and some of the prominent characters that figured in it, remain to be reviewed.

The Fundamental Principles of Modern Judaism, investigated by Moses Margoliouth, of Trin. Coll. Dubl. With a Preface by the Rev. H. Raikes, Chancellor of the diocese of Chester. London, Wertheim; Dublin, Curry.

THIS work does not fulfil the promise of its title-page. Mr. Margoliouth has confined his attention to the use of phylacteries, fringes, and inscriptions for the door-posts, which form an important part of the practices of modern Judaism, but which have very little claim to be regarded as principles; to this he has added the six hundred and thirteen precepts collected from the Pentateuch, which contain all the positive injunctions of the Mosaic Law. In these of course the ten commandments are included, and it is therefore rather singular that Mr. Chancellor Raikes should denounce the whole collection as a mass of trifles. Writers of prefaces should try to know something of the works which they introduce, and not denounce all the precepts in the five books of Moses, both moral and ceremonial, as mere trifles.

The apparent object of Mr. Margoliouth is to show that the three distinguishing characteristics of modern Judaism,—the phylacteries, fringes, and inscriptions for door-posts,—are, at least in their present form, rabbinical innovations, and that the various superstitions connected with them have withdrawn the attention of the Jews from "the weightier matters of the law." He has very needlessly perplexed the discussion, by dragging into it several tirades against popery, in which vehement invective takes the place of reasoning, and assertion stands for argument. The converted Jew has transferred his spirit of Pharisaic exclusiveness from Judaism to Christianity; it would have been better had he left it behind with the rest of his old rabbinical errors.

The work concludes with an appeal to the Jews to listen to the evidences of Christianity, and another to learned Christians, exhorting them to study Hebrew literature. In the account given of Hebrew authors since the dispersion, Mr. Margoliouth exhibits a very extensive knowledge of the rabbinical writers,

* The note upon this letter in Woodfall is poor evidence indeed of Correggio's identity with Junius. "The following answer to correspondents in the P. A. of September 16, identifies Junius to have been the author of this letter:—'*Our correspondent C. will observe that we have obeyed his directions in every particular, and we shall always pay the utmost attention to whatever comes from so masterly a pen.*'—*Edit.*" Now, how do we know that C. stands for Correggio? However, let this be assumed; does it follow that because C. was, long after, the signature to the private notes from Junius to Woodfall, therefore the Correggio of 1767 and the C. of 1769 were the same? Then C.'s "directions are obeyed in every particular:" Correggio, so far as appears, gives no directions.

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but his estimate of their literary value is rather deficient in taste and discrimination. He has mentioned only one of the Elegies in which the Jewish poets have at various times bewailed the proscription of their name and nation, and he has not noticed any of their curious histories of the persecutions to which they were subjected in the dark ages. We quite agree with Mr. Margoliouth that a Hebrew Chrestomathy, containing selections from the best writers in prose and verse, since the dispersion, would be useful to the biblical student, and interesting to the general reader, but we cannot recommend him to undertake such a work.

OUR LIBRARY TABLE.

Symbolism, by A. Moehler, D.D., translated by J. B. Robertson, Esq.—These volumes contain a very minute examination of the doctrinal differences between the Catholic and Protestant churches, for the purpose of showing the superior excellence of the former. The writer was a distinguished Professor of Theology in Germany, where his work, on its first publication, produced a great sensation in the religious world. We cannot anticipate similar success for the translation, which is dry and tedious beyond even critical endurance. To one merit of the work we are glad to bear testimony; we have verified several of Moehler's references, taken at random, and have found him to be scrupulously accurate.

The Intellectual and Catholic Poetry of Holy Scriptures, by an Ascetick.—Sheer absurdity.

Promptorium Parvulorum sive Clericorum; ad fidem Codicum recensuit A. Way.—This publication of the Camden Society contains the first part of a Latin and English Dictionary, written by Brother Galfrid the grammarian, about the year 1440, and printed by Pynson in 1449. The author wrote "in conformity with the language of Norfolk with which alone he was acquainted," and the editor in his Notes—a valuable contribution to the study of old English—has compared this language "with the existing dialect of East Anglia, as far as it was practicable." We may notice this work more fully when complete.

The Constitutional Charter of the Kingdom of Saxony, translated from the German by H. Schütze.—Translated at the request of "some British residents in Saxony and some friends in England," to whom, though not without interest for all, it will probably prove more acceptable than to the public in general.

Jack's Edition of Life at Sea; or the Jervian System in 183—, *being a Series of Letters by an Old Irish Captain of the Head to his Nephew: to which are added, a Set of Orders, which are calculated for bringing H.M.S. into "great good Order."*—The quotation of this title will spare the reader a paragraph of criticism. It is a fair but flattering sample of the style in which the work is written. The Old Captain of the Head is one of the ill-used—who would be ironical had he wit enough—and merely attains to ill temper. His book is a heavy and ill-written enumeration of all the small grievances to which sailors can be exposed, when they have Whigs for captains: and the few anecdotes and adventures it contains are not worth detaching.

The Recreation (the fourth of the Series).—The editor of this volume professes to have exercised "much care in the selection of the materials." We, of all critics, are bound to believe this—since the *Athenæum* has furnished its quota; and this not merely in the shape of extracts, but also of comments and connecting links: in proof, see the passages from Mr. Borrow's 'Bible in Spain.' However flattering this may be to *our* "care in selection," it is but shabby work as concerns the public, and as such we direct attention to it.

The Wrongs of Women, by Charlotte Elizabeth. Part I.—Devoted to the wrongs of milliners and dressmakers, whose claims on public sympathy were, not long since, advocated in this journal. The present exposure is cast in the form of a tale, with a strong taint of what the ill-natured might call cant and claptrap. There is, indeed, a large class of obscure writers who are accustomed to convert religious sympathy into current coin; and Charlotte Elizabeth's numberless publications raise a strong suspicion that she has a quick sense of the profitable uses of religion.

Guide to Female Happiness through the Paths of Virtue, by Elizabeth J. Castell.—Well meant, and not ill written.

Biographical Illustrations of St. Paul's Cathedral, by G. L. Smyth.—Short but well written sketches of the lives of the more illustrious of those whom their country has thought worthy of a resting-place within the walls of the cathedral. There is also an Appendix, containing a list of the past dignitaries of the cathedral.

Reform your Waltzing, by an Amateur.—A reform, the necessity for which has escaped the notice of our legislators. We agree with the author, that if it be right to waltz, it is right to waltz well, and this certainly is in England a rare accomplishment. We trust the author's success will recompense him for the reproach he fears—

> Turpe est difficiles habere nugas,
> Et stultus labor est ineptiarum.

The Grave of Genius: a Tale.—True yet Marvellous, by J. O. La Mont.—"Marvellous" indeed is it and "true," that trial, and endurance, and death, have not so far impressed themselves on Mr. La Mont, as to induce him to dispense with pompous fripperies of style, the like of which have hardly been seen since Anna Seward's days.

A Concise and Practical System of Stenography, by G. Bradley.—The author recommends the abridgment of words and the omission of superfluous letters as a preferable mode to the adoption of new and arbitrary signs. Of the respective merits of the two methods those who practise stenography are the best judges.

The Child's Guide through the Bible, by W. E. Fletcher.—The chief novelty of this little work is the enormously thick paper on which it is printed, and which most unnecessarily swells out its dimensions.

Almanacks, Pocket-Books, &c.—About this time of the year almanacks begin to come forward.—Here is Glenny's *Garden Almanac*, which has its merits, but is surely dear at a shilling: and Fulcher's *Ladies' Memorandum-Book and Poetical Miscellany*; as usual, full of charades, the very sight of which is enough to set the brains of "inquiring youth" to work—as usual, containing a liberal supply of original poetry, above the average standard, by Bernard Barton and others, and a selection of a still higher order, in which large drafts have been made on the fugitive verses of our own contributor, Miss Frances Brown. We presume, therefore, that Mr. Fulcher has sent an unusually handsome copy to Stranorlar, Ireland—with a very pretty autograph, which will be recognized at the Post Office.—And here is a merry pocket-companion, not to be disposed of in so summary a fashion as the above; *Punch's* vademecum, full of precise information and comical annotation—cuts on wood and capers in rhyme, with its journals, romances, and aphorisms, after the approved pattern, some of which are illustrated by etchings in that style of historical art in which Mr. Leech is so excellent:—'Intemperance' is a specimen of the higher order, but there is no deficiency of broader fun in the other subjects, as for instance, 'Home in the Holidays,' and the 'Pet of the Ballet by Daylight.' Of the literary wares in *Punch's* budget, we must give a sample; first, a new version of a popular song:—

The Days when we went Gipsying.

Oh! the days when we went gipsying,
A long time ago,
Though meant to be amusing trips,
Proved nothing else but woe.
The fire-place would never draw,
The wood was always green,
And nought but flies and creeping things
Were in the milk-pot seen.
And thus we passed the hours away,
In pastime very slow,
In the days when we went gipsying,
A long time ago.

The tea was always very bad,
The water never boiled;
We wore the smartest things we had,
And they were always spoiled.
And if along the meadows damp
We felt incline to roam,
It usually begnn to rain
Before we got safe home.
And thus we passed, &c.

We never mean to pay again
A visit to the scene,
And seat ourselves on emmets' nests,—
We are not now so green.
We do not love it overmuch,
But when we want our tea,
We'll take it on a table, where
It always ought to be.
And thus we'll drink it properly,
Provided 't is not sloe,
Much better than the gipsying
A long time ago!

To this, add a few receipts for the benefit of such readers as are troubled with housekeeping:—

"*To keep away Chaps.*—Very plain cooks, in common with other female attendants, are recommended for this purpose. You will not then be much troubled with them.

"*Grease Spots* are removed at any time from silks and velvet, by placing a red-hot iron upon the part, which entirely takes them away. The same will apply to ink and mould.

"*To prevent Beer from being turned by Thunder.*—Having ascertained that it is perfectly good, draw off entirely in pint-pots. Then having collected an equal number of railway navigators, distribute accordingly. This will answer in the hottest summer."

A literary journal must spare a paragraph to the—

Habits of Eminent Authors.

"Shelley usually ate a baked potato previously to sitting down to write. He has been heard to assert that some of his finest ideas came whilst putting in the butter. Whether he purchased his potatoes in the street, or had them dressed at home, does not appear.

"Fielding wrote the whole of *Tom Jones* in one night, after a debauch with Hogarth, and sold it the next morning to procure him a meal. Such is the fate of genius!

"Kirke White was much admired for his red hair, which he allowed to grow down his back in two plaits. He never would suffer any allusion to be made to it; but when writing used it as blotting-paper. On this account all his MS. works are transcribed in red ink, as may be seen in the library of the British Museum.

"Cuvier always wrote with a pail of water at his side, in which he alternately dipped his head and feet to freshen his ideas. He has been known to do this upwards of sixty times in one night when preparing his *Règne Animal*. It was his boast that he had never been up in a balloon.

"Dr. Johnson could never see a post without jumping over it. Boswell remarking upon its puerility, Johnson observed, 'Sir, what a boy does in sport, a man may do in earnest.' Upon which Boswell replied, 'Then you mean to say that I might play at chuck-farthing?' 'Sir,' returned Johnson, 'any man might, if he had a farthing to chuck.'

"How brilliant are these sallies, when compared to the inane answers of modern times—the empty retorts of exhausted receivers!"

The 'Notes of a Naturalist' are no less edifying. In short, half-a-crown's worth of better comicality has not often been offered to those who love a laugh.

List of New Books.—Titi Livii Patavini Historiarum ab Urbe Condita Libri Quinque Priores, by William M. Gunn, new edit. 12mo. 4*s.* 6*d.* bd.—Moore's Poetical Works, complete in 1 vol. royal 8vo. 21*s.* cl.—Diary of Travels and Adventures in Upper India, by Lieut.-Colonel Davidson, 2 vols. post 8vo. 21*s.* cl.—Murray's Colonial and Home Library, No. II., 'Borrow's Bible in Spain, Part II.,' 2*s.* 6*d.* swd.—Religion in the United States of America, by Rev. R. Baird, 8vo. 14*s.* cl.—Manton's Commentary on the General Epistle of St. James, edited by Rev. T. Macdonogh, 8vo. 10*s.* 6*d.* cl.—Hymns of Praise, a new Selection of Gospel Hymns, by E. Mote, 24mo. 3*s.* calf, 2*s.* 6*d.* sheep.—Christian Patriotism, or Claims of Home and Country, by Rev. J. Cumming, 2nd edit. 8vo. 2*s.* cl.—Catena Aurea, Vol. III., Part II., 'St. Luke,' 8vo. 10*s.* 6*d.* cl.—The History of the Peloponnesian War, by Thucydides, a new recension of the text, by S. T. Bloomfield, D.D., 2 vols. 8vo. 38*s.* cl.; ditto, Vol. II., separate, 8vo. 20*s.* cl.—Heath's Book of Beauty for 1844, royal 8vo. 21*s.* silk.—Heath's Picturesque Annual for 1844, 'The American in Paris during the Summer,' by Jules Janin, royal 8vo. 21*s.* cl.—The Keepsake for 1844, edited, by the Countess of Blessington, royal 8vo. 21*s.* silk.—A Love Gift for 1844, 24mo. 2*s.* 6*d.* cl., 3*s.* silk.—Clarke's English Hellenes, Vol. II., 'Heber's Palestine,' 32mo. 1*s.* swd.—The Ball Room Annual for 1844, 32mo. 1*s.* swd.—Arnold's History of Rome, Vol. III., 8vo. 14*s.* cl.—The Rhetorical Class-Book, by Henry Innes, 4th edit. 3*s.* 6*d.* cl.—Punch's Pocket-Book, 1844, 2*s.* 6*d.* roan tuck.—The Agricultural Account Book, folio, 12*s.* hf-bd.—Burke's Criminal Law and its Sentences, corrected to the present time, 6 & 7 Victoria, square, 8*s.* bd.—Sanders (F. W.) on Uses and Trusts, 4th edit. by G. W. Sanders and J. Warner, 2 vols. royal 8vo. 1*l.* 12*s.* bds.—Dr. Griffiths on Urinary Deposits, 12mo. 3*s.* cl.—The Young Student, by Madame Guizot, fc. 8vo. 8*s.* cl.—Eagle's Magistrates' Pocket Companion, 2nd edit. 12mo. 15*s.* bds.—Berlin Wool-Work for Ladies, 18mo. 3*s.* cl.—The Home Treasury, edited by Felix Summerly, 'Beauty and the Beast,' new edit. square bds. 3*s.* 6*d.* coloured, 2*s.* tinted; 'Pleasant History of Reynard the Fox,' square, 6*s.* 6*d.* bds.

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METEOROLOGICAL JOURNAL for OCTOBER, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

1843. Oct.	9 o'clock, A.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	3 o'clock, P.M. Barometer uncorrected. Flint Glass.	Crown Glass.	Att. Ther.	Dew Point at 9 A.M., deg. Fahr.	Diff. of Wet and Dry Bulb Thermometer.	External Thermometers. Fahrenheit. 9 A.M.	3 P.M.	Self-registering Lowest	Highest	Rain in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.
⊙ 1	30.048	30.042	59.0	30.040	30.034	60.2	57	03.0	65.0	67.8	56.0	67.0		WNW	Fine—lt. clouds and wind throughout the day. Ev. Fine & starlight.
M 2	30.066	30.058	60.4	30.102	30.094	61.8	58	04.8	62.3	63.5	58.3	70.0		SW	A.M. Overcast—light rain and wind. P.M. Cloudy—light fog and wind. Evening, Fine and starlight.
T 3	30.214	30.206	60.3	30.150	30.142	61.8	55	05.3	58.3	63.4	53.4	64.8	.119	W	Cloudy—lt. wind throughout the day. Ev. Moonlight—lt. clouds.
W 4	30.194	30.186	61.2	30.180	30.172	62.3	57	04.6	61.3	65.3	56.8	65.2		W	A.M. Fine—light clouds and wind. P.M. Overcast—light wind. Evening, Overcast—light fog—frosty.
T 5	30.142	30.134	61.2	30.054	30.046	62.3	57	04.2	58.7	65.2	58.4	67.4		W	A.M. Fine—lt. haze & wind. P.M. Cloudy—lt. wind. Ev. Starlight—few clouds.
F 6	29.792	29.784	61.2	29.724	29.716	62.0	58	05.0	61.2	62.8	57.3	66.4		S	[Ev. The like. Cloudy—high wind, with occasional light rain throughout the day.
S 7	29.636	29.630	62.0	29.630	29.624	63.3	58	04.7	60.5	64.3	57.2	65.0	.158	SW	A.M. Fine—lt. clouds—brisk wind—heavy rain early. P.M. Fine—lt. clouds—brisk wind. Ev. Ovct.—slight rain—high wind.
● ⊙ 8	29.434	29.428	62.7	29.658	29.652	63.0	59	05.0	62.3	59.5	60.2	65.8	.016	SW var.	A.M. Fine—light clouds—high wind. Very high wind throughout the night. P.M. Cloudy—brisk wind. Evening, Overcast.
M 9	29.351	29.348	58.8	29.578	29.570	59.5	54	00.5	47.8	52.7	49.3	64.2	.263	N	A.M. Overcast—lt. rain—high wind. P.M. Fine—lt. clouds and wind. Ev. Fine and starlight.
T 10	29.958	29.950	55.4	29.856	29.848	57.0	48	03.3	47.6	55.8	43.0	54.2	.030	S	[rain—high wind. A.M. Fine—lt. clouds and wind. P.M. Overcast. Ev. Overcast—lt.
W 11	29.238	29.232	55.9	29.158	29.152	57.3	53	01.9	59.2	58.0	48.2	60.5	.352	SW var.	A.M. Fine—light clouds—high wind—very high wind throughout the night. P.M. Overcast—lt. rain—high wind. Ev. The like.
T 12	29.152	29.146	54.4	29.456	29.448	54.0	48	04.1	47.5	48.3	45.0	62.2	.161	W	A.M. Overcast—high wind—the same throughout the night. P.M. Overcast—high wind—slight rain. Ev. Starlight—light fog.
F 13	29.706	29.698	50.3	29.718	29.710	51.0	39	03.3	40.3	48.7	39.2	50.3	.080	WNW	A.M. Fine—light clouds and wind. P.M. Cloudy—light wind. Evening, The same.
S 14	29.780	29.772	48.7	29.820	29.812	49.7	40	03.7	42.0	48.5	40.0	50.2		WNW	Fine—light clouds & wind throughout the day. Evening, Light fog.
⊙ 15	29.720	29.712	46.7	29.668	29.662	47.0	40	02.2	38.7	44.0	38.0	49.8		WNW	A.M. Foggy—lt. wind. P.M. Heavy fog—lt. wind. Ev. Fine & starlt.
M 16	29.692	29.686	44.2	29.676	29.668	45.2	37	02.4	38.8	44.3	36.3	46.0		N	Fine—light clouds and wind throughout the day. Ev. Fine & starlt.
T 17	29.270	29.264	45.0	29.254	29.246	45.9	40	04.0	43.3	45.3	38.6	45.0	.327	S	A.M. Cloudy—light brisk wind—early, heavy rain—high wind. P.M. Cloudy—brisk wind. Ev. Overcast—lt. rain—high wind.
W 18	29.892	29.884	44.3	30.020	30.012	45.4	35	03.9	40.6	46.3	38.3	46.7	.058	W	A.M. Fine—light clouds and wind—rain, with high wind in the night. P.M. Fine—lt. clouds. Evening, Starlight—light fog.
T 19	30.350	30.342	42.0	30.368	30.360	43.7	33	02.3	36.7	47.5	34.6	47.0		WNW	A.M. Light fog and wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight—frosty.
F 20	30.338	30.330	42.0	30.238	30.230	44.0	33	02.0	37.2	50.2	33.0	49.6		NNW	Fine—lt. clouds & wind throughout the day. Ev. Cloudy—lt. wind.
S 21	29.891	29.886	45.6	29.962	29.954	48.4	42	02.7	49.3	52.0	37.6	52.4	.213	S	A.M. Cloudy—light wind—rain early. P.M. Cloudy,—light wind. Evening, Fine and starlight.
⊙ 22	30.116	30.108	46.2	30.030	30.026	48.5	39	02.0	46.3	54.5	40.7	54.8		S	A.M. Fine—light clouds and wind. P.M. Lightly overcast—light wind. Evening, Overcast—light rain.
○ M 23	30.081	30.076	49.5	30.096	30.088	51.3	46	03.4	51.0	55.8	46.6	56.2	.075	W	Fine—light clouds & wind throughout day. Evening, Fine & starlt.
T 24	29.892	29.888	51.4	29.754	29.746	52.7	47	03.6	54.4	57.4	49.7	56.5		SW	A.M. Fine—light clouds and wind. P.M. Lightly overcast—light wind. Evening, Cloudy—few stars.
W 25	29.432	29.424	52.0	29.420	29.412	52.6	47	01.6	45.7	48.7	46.3	57.4	.352	N	A.M. Overcast—light wind—heavy rain early. P.M. Overcast—light wind. Evening, Few stars—light fog.
T 26	29.522	29.516	47.7	29.562	29.554	50.0	41	02.4	39.3	49.3	38.5	51.3		N	A.M. Light fog and wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight.
F 27	29.734	29.728	45.8	29.538	29.530	47.3	41	03.0	39.3	48.7	35.7	49.8		S	[—high wind. Fine—lt. clouds & wind throughout the day. Ev. Overcast—lt. rain
S 28	29.128	29.120	48.3	29.206	29.200	49.2	43	03.9	45.3	48.0	40.6	50.2	.122	S	A.M. Fine—light clouds—high wind—very high wind throughout the night. P.M. Fine—lt. clouds. Ev. Starlight—light fog.
⊙ 29	29.620	29.612	46.0	29.618	29.610	47.8	40	02.8	42.7	49.2	39.8	49.8		S	Fine—lt. clouds and wind throughout the day. Ev. Fine & starlight.
M 30	29.422	29.416	47.3	29.284	29.278	49.2	44	01.1	51.8	54.2	43.2	52.3	.161	SE	A.M. Cloudy—light rain and wind. P.M. Overcast—high wind—continued rain. Evening, The same.
T 31	29.412	29.404	51.7	29.406	29.398	51.2	49	02.2	50.0	44.8	50.2	59.3	.322	N	Overcast—lt. rain—brisk wind throughout the day. Ev. The same.
MEAN.	29.749	29.742	51.8	29.749	29.742	53.1	46	03.2	49.2	53.7	45.5	56.4	Sum. 2.809		Mean Barometer corrected ..... 9 A.M. 3 P.M. F. 29.691 .. 29.688 C. 29.683 .. 29.680

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

FAREWELL TO THE FLOWERS.

"FAREWELL! farewell! bright children of the sun,
Whose beauty rose around our path where'er
We wandered forth since vernal days begun;
The glory and the garland of the year.
Ye came, the children of the Spring's bright promise;
Ye crowned the Summer, in her path of light,
And now, when Autumn's wealth is passing from us,
We gaze upon your parting bloom, as bright
And dearer far than Summer's richest hue—
Sweet flowers, adieu!

You will return again; the early beams
Of Spring will wake ye from your wintry sleep,
By the still fountains and the shining streams,
That through the green and leafy woodlands sweep;
Ye will return again, to cheer the bosoms
Of the deep valleys, by old woods o'erhung,
With the fresh fragrance of your opening blossoms;
To be the joy and treasure of the young;
With birds, from the far lands and sunny hours,
Ye will return, sweet flowers!

But when will they return, our flowers that fell
From Life's blanched garland when its bloom was new,
And left but the dim memories that dwell
In silent hearts and homes? The summer's dew
And summer's sun, with all their balm and brightness,
May fall on deserts or on graves in vain;
But to the locks grown dim with early whiteness,
What spring can give the sable look again,
Or to the early withered heart restore
Its perished bloom once more?

In vain, in vain, years come and years depart;
Time hath its changes, and the world its tears;
And we grow old in frame, and grey in heart,
Seeking the grave through many hopes and fears;
But still the ancient earth renews around us
Her faded flowers, though Life renews no more
The bright but early broken ties that bound us,
The garlands that our blighted summers wore:
Buds to the trees, and blossoms to the bowers,
Return,—but not Life's flowers!"

Thus sung the bard, when Autumn's latest gold
Hung on the woods, and Summer's latest bloom
Was fading fast, as Winter stern and cold
Came from his northern home of clouds and gloom.
But from the dying flowers a voice seemed breathing
Of higher hopes; it whispered sweet and low,
"When Spring again her sunny smile is wreathing
We will return to thee; but thou must go
To seek Life's blighted blossoms on that shore
Where flowers can fade no more!"

FRANCES BROWN.

VERISIMILITUDES.

If you like my "Verisimilitudes," perhaps you will insert them.—Yours, &c. DAVID DRY.

Those who talk much should think a little.

A skull without a tongue often preaches better than a skull that has one.

There are many people, whose whole wisdom consists in hiding their want of it.

A witty man can make a jest, a wise man take one.

The most sensible people are generally the least sensitive.

Laurels grow best in grave-yards.

God is like the air, never seen yet always about us.

A wit and a fool in company, are like a crab and an oyster—the one watches till the other opens his mouth that he may catch him up.

If the Man-in-the-Moon could speak to men upon earth, how many would blush to hear him!

There are more men like women, than women like men.

Silence is the deep fountain of Eloquence.

A man's favourite prejudice is the *nose of his mind*, which he follows into whatsoever predicament it may lead him.

Our weakest years engender passions which our strongest are unable to eradicate.

Friends should have the same tastes but different talents.

Time is a tell-tale, who, like other tell-tales, embellishes the truth as often as he disfigures it.

Words hurt more than blows, and heal more than balsams.

Distinctions of words are determinations of ideas.

The greatest effects often flow from the slightest causes.—A History of Remarkable Events might have for its frontispiece father Peneus or Eridanus pouring a river out of a pitcher.

Better to be brought up at a good mother's knee than at the feet of a Gamaliel.

When Prometheus stole fire from heaven he burnt his fingers.

Ignorance makes some men bold and others timid.

Death is often less painful than the thought of it.

Presume a virtue though you see it not.

The chief pleasures of knowledge are derived from our own previous ignorance and the existing ignorance of others; that is, in the attainment and the display.

Prayer is not so much "the gate of heaven" as the knocker of the gate.

An injury committed with a good grace will often be more tolerable than a benefit conferred with an ill one.

Maxims should seldom be stated absolutely.

Johnson says of Pope (what had been said of Pindar) that "the bees swarmed about his mouth in the cradle:" if so, they left their stings as well as their sweetness.

Nobility and Mobility only differ by a pothook.

The greatest conquerors are but the lieutenants of Death.

What a deal of trouble the gunsmith saves the gallows-maker!

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One foe has the sincerity of a dozen friends. Our acts will be sure to make us enemies enough, let our manners at least make us partizans: for every injurious deed we do we should at least say a dozen civil things.

Fear is often mistaken for conscience.

Was the spectre which Brutus saw his "evil genius" or his evil conscience?

Ill-temper puts as many briefs into the lawyer's bag as injustice.

Our very virtues cannot be with safety left to themselves.

Refined taste often makes us appear insensible, as want of refined taste often makes us enthusiastic.

The heart of man has often wept blood because the eye of childhood has been spared a tear.

Maxims suggested are sounder than maxims invented.

How many histories beside Raleigh's have been written in a dungeon—in darkness and narrowness of mind!

Knowledge of other countries will teach you to know your own.

SIR JOHN HERSCHEL'S REPLY TO DR. ROBINSON.*

Collingwood, Nov. 2, 1843.

I regret being obliged once more to solicit a place in your pages in reference to Dr. Robinson's reply to my letter in the *Athenæum* of Sept. 30th.—the more so as I am sensible that it is a discussion by which science is not likely to be directly advanced. However, it shall be the last time I shall so trouble you, as, if the discussion should be prolonged, it must, of necessity, be through another medium.

Dr. Robinson could not, I think, be reasonably surprised at my feeling pained by the epithet he applied to a work I had always been accustomed to regard with no small degree of veneration. As applied to a *work* of art, that epithet is surely derogatory, though it is not necessarily so to the artist; and if he will again read that part of my letter, he will see that he has here misapprehended the plain meaning of my expressions, which applied to the work alone.

Dr. Robinson considers me to have unduly narrowed the question by restricting it to figure and polish, and waving the true matter at issue, viz. performance. The whole passage, however,† in which the expression I complained of occurs, is devoted to explaining the difficulties of communicating these two qualities to large specula. I cannot therefore see how I have gone out of my way to narrow the question. On the contrary, I consider him to have unnecessarily extended it (and that in a direction and to a latitude, as regards some particulars, where at all events I consider it quite unnecessary to follow him,) by arguing, from the reserve maintained (and in my opinion, under all the circumstances, wisely and laudably maintained) in exhibiting it, and from its admittedly sparing use, that, in plain terms, the reflector was naught, and the artist ashamed of his work.

I waive all comment on Dr. Robinson's *à priori* reasons (from focal length and mode of support) against the action of the telescope, for after all, the question, even as limited to figure and polish, is one of performance, which is their only effectual test. And on this point I have a great, though of course unintentional, mis-citation to correct, which most materially alters the position in which I stand as his opponent, and but for which I should not have considered it requisite to reply to his letter at all. On a careful perusal of my father's papers in vol. 80 of the Philosophical Transactions relative to Saturn and his satellites, I find that I have ascribed a much greater superiority of action to the four-feet over the eighteen-inch reflector, than was its due. The important observation of the 16th October, which I have cited as a triumphant proof of this superiority, was in fact made with the twenty-feet reflector—the ring was seen with that reflector during its "disappearance," and *the motions of both the satellites followed out* to the determination of the periods and the calculation of their tables, by the aid of observations *solely* made with that telescope.

I can only account for this oversight (for which I must apologize to you and your readers, and especially to Dr. Robinson) from having taken up what appears to have been an exaggerated idea of the difficulty of seeing the seventh satellite with an eighteen-inch aperture, arising from my own want of success. In fact, though I have often observed the sixth, both in England and at the Cape, I have no observation on which I can fully rely of the seventh. My letter to Prof. Bessel, cited by Lamont, to which Dr. Robinson refers, contains these words, in reference to my own observations:—"May 16, 1835.... I can have little doubt that the sixth has been several times seen, *and perhaps also* the seventh." A closer examination of these has restricted the *possible* observations of that satellite which may have occurred to me, to a very few cases of doubtful identification and knotted *ansæ*, which I am now engaged in re-examining. The disappearance of the ring also was *total* to my instrument in 1832.

I admit, therefore, that the discovery of these satellites does not afford that proof I had assumed of first-rate action, *in the sense of the word in which we now use it*, and in which the truly marvellous powers of the then twenty-feet reflector authorize it to be used. From that position I recede. But I do contend that they prove a highly respectable amount of definition, such as no artist needed for a moment to be ashamed of at a much more advanced period. And when such definition, *even had it never subsequently improved*, is taken in conjunction with the greatly superior light of a four-feet surface, even of metal somewhat less reflective, I must continue to hold, that the four-feet reflector was really an immense step in advance.

And here I must remark on what Dr. Robinson observes respecting the twenty-feet observations of the 28th of August, of the sixth satellite: that this instrument was employed to verify the "conjecture" which the forty-feet had given rise to. The case was beyond conjecture. It was fixed, at the instant of observation, in the observer's mind, as discovery. There *had* been conjecture, but here was conviction. The brightness and exact allineation of the five near satellites with the ring and with each other, (the remote one being also seen), and the distinct view obtained of them, took the matter out of the domain of conjecture, and stamped it with the seal of reality.

The case was much of the same kind as respects the seventh satellite. That also had been seen before, though under a mistaken identity. Even on the very night of its final recognition and admission into the list of satellites, imperfect and, as it evidently appears, unsatisfactory glimpses, of a nature to leave great doubt as to the reality of the object seen, were obtained with the smaller telescope. It seems to have died away under the attempt to fit it steadily, requiring the planet to be hidden—a thing which of itself might cause illusion, and on the strength of which no cautious astronomer would venture to assert a discovery of importance. The "*great light*" of the four-feet reflector was now called in aid, and a steady and continuous view obtained (not a word being said of hiding the planet), which at once proved the *reality* of the object, marked its characteristic feebleness in comparison with all the others, as a distinguishing physical feature, and justified the observer in dating its recognition *as an undoubted satellite* from that day. Taking, then, the word *action* to mean simply the effective combination of good qualities conducive to seeing, here is a clear case of superiority of action made out.

Definition and light (resulting from aperture, and not from polish or reflective power), though both conducive to good vision, are yet, to a certain degree, conflicting qualities. One or other, then, the four-feet reflector must have had, since in totality of effect, it is clearly shown to have surpassed the other. Dr. Robinson denies both. He cites a letter of Smeaton's, to show that the metal of which it was composed was not even real speculum metal, but some base and unidentifiable alloy. Smeaton's letter refers to the thin metal first cast, which was composed of two parts "hard" (bell?) metal, and one part "white" metal, which latter was no such "impure alloy" as Dr. Robinson (I think somewhat uncharitably) supposes, but such metal as the founder was in the habit of supplying to opticians for small specula—*therefore*, the highest speculum metal then known, whatever the atomic theory may have since done for us in that line. But the thick metal was composed of pure copper and pure tin, in the proportion of 430 lb. of copper to 2441 lb. of a higher speculum metal, whose proportions were 1946 C + 812 T, a quality which I admit to be too low to resist tarnish, but still *real* speculum metal.

I am obliged to take for authority in this statement a MS. 'Register of Experiments on the Construction of Specula,' occupying four thick folios, closely written, containing records in detail of upwards of 2,000 operations on specula of all sizes and foci, and forming the basis of a regular treatise on the subject, embodying the results of all Sir W. Herschel's experience. Had Dr. Robinson confined himself to reasoning on the "facts before the public," without putting purely hypothetical interpretations upon them, I had not done so; but having been thus led by his comments to trace the history of its figure and polish, as it stands there recorded, I must also state, from the same authority, some further facts, which bear on the point.

First, between Oct. 24, 1788, and August 27, 1789, he correctly says, that Sir W. Herschel, not being satisfied with the mirror, continued to work upon it, and the polish being then still imperfect (from certain indications stated), he goes on to say, "It follows that at least a year was expended in giving this imperfect polish," which he appears to consider slow progress. It becomes necessary for me, therefore, to explain in what the work done in this year actually consisted. It consisted in the invention of a till then totally new method of polishing—in the construction of a system of machinery to carry that method into effect—in the trial and improvement of that system, by working on the eighteen-inch speculum, till it was wrought up to the exquisite perfection which it appears to have attained—in constructing a similar mechanism, on a larger scale, for the four-feet—*in destroying*, *by re-grinding*, the whole of the surface, which had previously been produced on the great mirror (to shorten its focus fourteen or fifteen inches)—and in re-polishing it *ab initio*, on the new system. Not one word of all this enormous labour is even hinted at by Sir W. Herschel publicly in plainer terms than "I continued to work on it!"

Second, as to the actual state of the mirror at the date of the *nominal* completion of the "Telescope," the epoch of which (assuredly no bad one) is the day of discovery of the sixth satellite. Here I must let the MS. speak: "August 22, at 6h. we took off the speculum, and the polish *was greatly advanced towards the sides*. By the trial on the Castle it appears to be of very excellent shape. It acts well without any limiting diaphragm. The polish is still very far from being complete, but I shall try the speculum on celestial objects before I polish any more." Thus we see, that so far from being then in the artist's mind anything like a complete work, the mirror yet wanted something of being satisfactorily polished up to the edge!

The interval between this date and March, 1700, was occupied in endeavouring to give a perfect figure to the thin mirror, and in astronomical work of every description, but chiefly in hunting down the orbits of the satellites of Saturn and Uranus, with the eighteen-inch reflector—an instrument which proved fully adequate to the task. To have devoted *this* interval of all others to the casting, grinding, and polishing a new metal, as Dr. Robinson seems to think would have been no unadvisable or difficult matter, would have been the most complete sacrifice of end to means on record, unless the "zealous observer," and the now perhaps somewhat overworked artist, could have dissevered their identity.

It cannot be supposed that in an undertaking so novel, everything went off at once successfully, or that it proved an easy matter to unite the two requisites of figure and polish. In 1790 I find the figure spoken of in terms of high eulogy, but "stains" complained of in the polish. In 1791, the stars were "found thrown into a well-defined round point," and "some pretty close double stars were seen very well, but there was still a faint glory left about them, which denoted that the different parts of the speculum were not yet thrown together." A long and obstinate conflict now commenced, with various changes of fortune; but I do not find that, until 1796, a perfect union of foci was attained in conjunction with an unexceptionable polish. Here I

* For Dr. Robinson's letter, see *ante*, p. 945.

† "Up to the size of six, or perhaps nine inches.....must be regarded as a failure."

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should be disposed to fix the date of its completion, but the contest had continually to be renewed (though an increasing advantage arising from practice), for tarnish was continually destroying the work. This was the real evil—the besetting and disheartening difficulty—and here, if the world please to call it so, is failure. But here, the world and I shall always differ. Dr. Robinson may complain that in 1815 the eye of an observer, in his 77th year, failed to detect two new stars in the nebula of Orion. How often had Struve—how often had I (for here I am forced to refer to my own observations), scrutinized that nebula with every desire to obtain a perfect knowledge of it! Yet how strangely did the novel sight surprise the former, and how yet more strangely did the facility of seeing it when once pointed out as a thing *in esse* strike the latter. De Vico, I believe, counts seven or eight stars where Struve counted only five. Surely there must be a brood of young stars coming out here! How many will the next great reflector be blamed for not showing?

The suspicion of the rings of Uranus died a natural death, from innumerable good views of it obtained with other telescopes, especially the twenty-feet, in the ordinary course of observation, in which views no such appendages were seen. They obviously arose from some accidental flexure of the mirror merely temporary, arising from false bearing on its support.

Sir W. Herschel was no draftsman. His pen and ink attempts to represent nebulæ fail to give any satisfactory idea of them, and description will do little or nothing in such cases. I rejoice to learn that my own representations of many of these objects have been found defective, as it proves that our knowledge of their construction is on the increase.

To conclude—there are two ways of looking through Time's Telescope at inventions and improvements. Dr. Robinson has stationed himself in advance, on the high ground of subsequent achievement—of improvement all but miraculous in every branch of theory and practice—in a scientific age, an age of general information and adaptation of means to the end, without a parallel in history. In all these respects a new world has arisen within the last fifty years. In the pride of such advantages, we may, indeed, look back through the large end of the perspective, and see the steps of our predecessors shrink under our eye. For my own part, I prefer the inventor's end, viewed through which, every step appears gigantic, as it seems to lead on to the unknown and the infinite. In this spirit, I look forward to the results of Lord Rosse's present efforts; and with an earnest hope that their success may exceed even his own wishes,

I remain, Yours, &c. J. F. W. Herschel.

Observations on some of the Decorative Arts in Germany and France, and on the Causes of the Superiority of these, as contrasted with the same Arts in Great Britain. With Suggestions for the Improvement of Decorative Art. By Charles H. Wilson, Esq.

[We lately published (*ante*, pp. 902, 923) the Report on Fresco Painting, made by Mr. Wilson to the Commissioners of the Fine Arts. We are glad now to have it in our power to publish a Paper on the Decorative Arts, with suggestions for their improvement, communicated by the same well-informed and intelligent gentleman to the Royal Scottish Society of Arts, and published in Jameson's Edinburgh Journal. Some few passages which had especial reference to the state of the Arts in Scotland have been omitted—the rest is of general interest.]

The general promotion of taste is an object of great interest and importance, and materially affects our commercial prosperity. We find it asserted on authority which cannot be questioned, that the principles of taste, as applied to manufactures, are better understood on the Continent than with us; and the subject has been deemed of so much importance that parliamentary inquiries have been made into the causes of our inferiority, which inquiries have been followed by active exertions on the part of Government to promote improvement of taste amongst the manufacturing classes, by the establishment of Schools of Design in London and elsewhere, also by the passing of a Copyright Bill, by which an effort has been made to protect the authors and proprietors of novel designs from the piracy which has been so injuriously practised.

There can be no doubt that these measures are important steps, and must tend to promote the objects which those who originated them had in view; but we must not rest here,—we must do much more than has yet been done, or perhaps ever contemplated, before we can hope to meet our neighbours without disadvantage in the display of taste. We must not only, as they do, teach principles of good taste in Schools of Design, and defend honest men from the piracy of knaves, but we must also, as they do, form and throw open to our people extensive museums of art, employ the painter and the sculptor to complete the edifices which are raised by the skill of our architects, call in the aid of the fine arts in commemorating the glories of our country, and unite the labours of the artist with those of the historian.

We must, I think, attribute the superior taste which our neighbours exhibit in their manufactures and decorative arts* in a great measure to the advancement which they have made in the fine arts. I have been unable, in speaking of the former, to omit allusion to the latter, and I do not wish to separate them. The divorce which in our day and amongst us has taken place between fine art and ornamental art, has been in many instances fatal to the latter, and certainly has been of no advantage to the former. It has indeed been asserted that taste in manufactures has nothing whatever to do with the state of the fine arts, but the whole history of art proves the reverse of this proposition; and while there can be no reasonable doubt that many of those decorative arts which are more immediately connected with fine art, rise and fall with it; so do I not doubt that every manufacture where taste can be shown, however apparently unconnected with fine art, is influenced by its actual state. It will hardly, I think, be denied that on taste in architecture depends that in house-painting, in furniture, and in iron-work. In every age the forms and ornaments which have been used in these arts have been in accordance with the architectural taste of the time, and, in fact, we can at a glance tell to what period an old piece of iron-work or carving belongs. I have said that a divorce has taken place between fine and ornamental art, and in the medley designs of our house-painters, cabinet-makers, and smiths, the unhappy effects are sufficiently discernible. Assuredly, some centuries hence, should the works of our artizans survive to such a period, they will puzzle the artist and antiquary of those days to decide to what age they belong.

The majority of modern architects leave their works to be completed by the house-painter, and, I may add, the upholsterer and smith, for a house cannot be said to be complete till these artizans have worked in it, and for it.

If the house be Greek or Italian in architectural style, most house-painters on being consulted will recommend its being painted "à la Louis XIV.;" if Elizabethan, they will still warmly advise the Louis XIV.; and if Gothic, they will advocate the same style. The upholsterer thinks of no style at all, neither does the smith. I am not, indeed, aware, that either is ever called upon to furnish a house in accordance with its architecture; such a thing is never, or, at any rate, rarely, and then only very partially, thought of. We shall see in the course of my observations on foreign buildings, whether such is the case in these.

That a house should be painted in any style but that of its architecture is preposterous; we acknowledge this at times in the completion of public or religious buildings. Why should it not be the universal rule? for certainly furniture might be made as comfortable as modern habits require, and still be in harmony in point of form and taste with the edifice: what a charming variety would thus be attained! * *

I repeat that I cannot omit all mention of fine art, although the present paper bears a title which might authorize the supposition that I intend to confine myself exclusively to descriptions of arts which, according to our present mode of thinking, have no connexion, or, at any rate, a very slight and distant one with the *fine arts*. As I mean to endeavour to show that the contrary is the case, I shall briefly touch upon the state of our School of Art, and offer a few observations upon the state of taste in this country. I shall then glance at the state of art in Germany and France, and contrast the system adopted in those countries for the encouragement and employment of art with that followed in ours.

(Mr. Wilson here gives a sketch of the history and state of the Fine Arts in Scotland.)

The artist in this country has thus two great evils to contend with; in youth, the want of the means of education—in manhood, the want of proper and well-directed patronage. Private patronage can create a very excellent school of art, but it cannot create what we term a great school. We must have that of the State, and also that of Municipalities; I would willingly add, also, that of the Church. I am certain, that if the State finally patronizes art (and I am thankful to think that there is now a certain prospect of its doing so), our municipalities will follow, and do so also. We should then see our artists called upon to design, not only great historical works, but also works which would bear more directly on mere ornamental art, than the production of pictures alone can possibly do, and which would, therefore, tend to its improvement; and, as I hope to show you by my subsequent observations on foreign art, whilst the artist would profit in every point of view by such employment (his field of study, for instance, would be greatly extended, which would unquestionably tend to the general improvement of fine art), the position of the ornamentalist would also be greatly improved, more ability and cultivation would be required in his department; and as juster ideas of art would soon prevail, young men would not so readily esteem themselves fit to be artists, as they do now on very slender grounds, but would continue in departments of art which would offer them secure subsistence, rather than embrace the miserable and hopeless career of the mediocre artist.

In my late continental tour, my express object was inquiry into certain processes of painting; but although much occupied with these, I still had time to give a passing glance to other interesting subjects so closely connected with the particular objects of my journey that I had merely somewhat to extend my observations partially to embrace these also.

The King of Bavaria is the greatest patron of art now living, and in his capital we may see numerous proofs of the results which a well-directed patronage of the arts can produce. The Bavarian artists now enjoy an European reputation, but it is much to be regretted that the zealous praise of some of their admirers amongst ourselves has raised a feeling in some of our artists, which displays itself in *discreditable* abuse in those journals, the pages of which are particularly devoted to art; thus, we have on one side an admiration which, although just, is too exclusive, and, on the other, criticism which is intemperate and ungenerous.

No comparison whatever can at present be instituted between the leading artists of Germany and those of this country: when our artists are, like the former, employed to paint national monuments, then we may institute a comparison, but, at present, none can with justice be entered upon. To paint a single historical work, however large it may be, is one thing, but to paint a series for a particular building, is quite another; it is possible that an artist may succeed in the single picture, yet fail in the series. Where a comparison can fairly be instituted, and that is between the cabinet pictures, landscapes, and portraits of our School and of theirs, I think that it cannot be doubted, that, in many respects, our artists have the advantage, and we may entertain a warm expectation of success when they are called upon to execute works of equal magnitude and importance with those of their continental brethren.

The King of Bavaria has resolved that his capital and dominions shall contain monuments to rival those erected by the magnificence or piety of former days, and he has to a wonderful extent succeeded in his object.

The manner in which His Majesty meets his artists is interesting, and offers, I think, a useful lesson to our amateurs. When he has resolved on the erection of a new church or other important edifice, he summons an architect, painter, and sculptor to his presence, and explains his wishes to them either separately or together; when the plans are ready, the artists again meet their sovereign, and a council is

* By decorative and ornamental art, says Mr. Wilson, I mean that art which is not usually classed by us with fine art. Neither the expressions nor the distinction are correct; but, as I must make a distinction, I use these phrases for want of more appropriate ones in our vocabulary.

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held over them; he encourages them freely to express their opinions, even when contrary to those expressed by himself. When everything is thus at last decided upon, the work is commenced and goes on without interference; and should any part of it prove less successful than was expected, there are no reproaches, for the King at the previous council took his share of responsibility.

It will be easy to conceive that such a monarch is spoken of with devoted attachment by the men he thus employs, and that he is served with enthusiasm. Many express surprise that the King of Bavaria should have been able to carry on and complete such varied and extensive works, when it is known that the resources of his kingdom cannot be very great; but he is aided by the devotion of his artists, who accept of moderate sums for their labour; many of them will leave immortal names, but few of them indeed will leave fortunes.

I beg that it may not be thought by these expressions that I am of opinion that art should ever be poorly paid. I hold a very opposite opinion; it ought to be well paid, but not extravagantly, as some seem to think. I regret to think that, in our country, public undertakings are so frequently viewed by individuals employed in them as sources of immense emolument; hence an outcry, hence opposition to every undertaking that is not of the most utilitarian character, and the apprehension of extravagant cost frequently deters from many undertakings that would be beneficial to art.

I admire the Bavarian artist who is content with the emolument which his king can afford to give him, and who undertakes works at a moderate price for the love of art and the honour of his country; and this spirit prevails amongst all who are employed—amongst artizans as well as artists. The Chevalier Klenze, the King's principal architect, informed me that the operatives bestowed so much time and labour upon everything that they undertook for the King, that in the earnest desire to make their work as perfect as possible, they seriously impaired their profits. These are interesting facts, and assist, at any rate, in explaining how so many works are done, and so well done.

The tendency of the Germans in art has been much misrepresented in this country, and we have heard it repeated, "*usque ad nauseam*," that they are mere imitators of the very early masters. This is not true. I shall not enter at large upon this subject, but beg to refer you, for what I believe to be a true view of it, to Mr. Eastlake's admirable paper at the end of the last report of the last Parliamentary Committee on the Arts.

In Architecture, I am not disposed to consider our friends so favourably:—there is much genius evinced in their productions, their conceptions are great, and magnificent works are undertaken, and brought to a successful termination, but their talent is chiefly shown in very direct imitation, and that imitation is not always discriminating; there are many very tasteful revivals of the middle age Tuscan, of the restored Italian classic, of the Byzantine and Romanesque, but, at the same time, there is also a revival of the principal defects of the Italian architects; and I do not think that much judgment is always shown in the choice of a style. The famous Ludwigstrasse is wholly ineffective as a street; the style of most of the buildings is that of the fortress palaces of Tuscany, and the imitation is not at all times successful. The material, however, is excellent, and so is the workmanship; the details are generally in beautiful taste and admirably executed, and the decorative completion of the buildings is ever in a style of great magnificence.

The few attempts in Gothic are coarse, and almost entirely devoid of all true Gothic feeling; and it is remarkable that the details which, in edifices in other styles, are better than the general designs, are, in the Gothic attempts, very indifferent and inferior to the conception of the mass.

I do not think that the Bavarian School of Sculpture has any very high claims to excellence. The word clever seems to me the most applicable to the works which I saw at Munich. There is no want of employment however. In the new throne-room of the palace, there are twelve colossal portraits of ancestors of the king, in gilt bronze; the Tympana of the Walhalla, the Glyptothek, and portico opposite, are filled with statuary; and I might mention much besides; but the most extraordinary undertaking of all, is a statue of Bavaria now modelling, and which is to be cast in bronze. It seems to be about fifty feet high; and I saw several young sculptors perched on different parts of it, or slung with ropes, chipping away at the plaster of which it is formed, and shaping it with small pickaxes as substitutes for the usual modelling tools.

Whilst the fine arts in Munich are flourishing, the decorative arts which are connected more immediately with them are in a very advanced state. The house-painters of Munich are excellent artists, and paint cleverly in oil, fresco, encaustic, fresco secco, a peculiar art imported from Italy, and in common distemper. The reason of this ability and advancement is evident. The arabesques and ornamental painting in the palace are all designed and executed by eminent artists, and so it was in the best ages of art. Thus, an example of fine designs, correct and appropriate taste, and excellent execution, is set to the mere decorative painter, many of whom, indeed, are employed as assistants, and thus study their art under the most advantageous circumstances. The reason of our inferiority in this department is thus rendered evident, and all efforts to place ourselves on the same level with these artists will be vain, till we see the same system adopted.

The execution of ornamental architectural details at Munich is also excellent; there is no art in which we are more deficient than in this, as is sufficiently evinced in the hard, stiff, and lifeless character of our architectural ornamental details of every description.

I was also much struck with what may be termed the decorative carpentry, or rather joinery, at Munich—[Mr. Wilson exhibited some examples of the beautiful flooring of the palace;] the cost is, however, considerable, about 3*s.* 4*d.* for every 18 inches square, which would make a cost of 100*l.* for a room 30 feet square, although machinery is used in the formation of the pieces of which this mosaic work is formed. The doors also of the palace are beautiful specimens of taste and workmanship; they are about 10 feet high, and formed of various fine woods inlaid in beautiful patterns and highly polished; each door costs 18*l.* I have not seen anything to equal them in any other royal residence which I have visited.

Metals, also, are wrought with great taste and skill; and in ornamental work, attention is paid in the design to the *nature* of the material, which is too much neglected by our designers, amongst whom forms borrowed from those of stone-work are generally used in iron.

I purchased, for the use of our School of Design, a number of examples of ancient iron-work, made in the workshops of Nuremberg, and which unquestionably excel both in taste and in workmanship the boasted productions of our day. It is perhaps impossible to restore, for all purposes, the old modes of working iron; but although we must submit to the trammels of casting processes, yet in designing even for these, just principles of design may be introduced, by paying more attention to the nature and capabilities of the material.

I now beg to call your attention to another important art which has been restored and is practised with much success in Munich; I mean that of glass-painting. Before entering upon a description of it, I would beg such of you as have seen them, to recall to your memories the noble specimens we possess in some of the cathedrals and ancient churches in the south; I would mention the fine windows of Cologne Cathedral, but especially those of St. Lawrence in Nuremberg, in which church the Volkamer window may be mentioned as, in all probability, the finest in the world. The art has never been lost in Nuremberg, and I am happy to show you a copy, by the best artist of that place, of a portion of the Volkamer window. You observe that we have here a figure of St. Catherine, admirably drawn, and she is placed over a Gothic pattern or ornamental design, which runs through the greater portion of the window behind the figures. You have here a specimen of the true system on which such subjects on glass should be designed. These should be treated in a conventional manner; no attempt should be made to represent nature, as we do, for instance, in a picture, as thereby the idea of a window is immediately destroyed; many of you who have seen it must have been struck with the bad effect produced by this mode of painting a window, as seen in St. George's Chapel at Windsor. Notwithstanding the just criticism with which these have been assailed, glass painters, both in the south and amongst ourselves, persist in copying pictures for such purposes, so little do they understand the principles of design, as applicable to their art. I saw in London a copy from Rubens's Descent from the Cross, being executed for a church, and I might cite many other examples of this perversion of taste.

Now, the glass should be painted with architectural ornaments in character with the architecture of the church, and these should be correctly coloured, in imitation of ancient painted examples of church architecture. Some of you are aware that both the exteriors and interiors of ancient buildings were richly painted. It was thus in Egypt, thus in Greece, and such was the practice in ancient and Gothic times. It was a practice which, I believe, was abandoned when the principles of taste were better understood, although I say this with caution, and it would be foreign to my subject to enter upon this interesting question. The architectural and ornamental design, then, in church windows, in the particular examples which I bring before you, seems to be a representation, in brilliant colours, of the painted architecture of the period, and over these are painted the figures, whether of holy personages, saints, or heroes.

The architectural ornaments or design fill the whole window, and the figures are drawn and painted in a severe manner, without any affectation of pictorial effect as to light and shadow.

To give you a more distinct idea of my meaning, besides these specimens of painted glass, I exhibit a coloured engraving from one of the windows of the Au Kirche at Munich; in this specimen the true principles of design, as I view them, have been adhered to with considerable fidelity, although such is not exactly the case with all the windows in that church.

I have made these brief observations upon this important subject, because, as far as I can judge from the examples which I have seen, neither in London nor anywhere in this country, is the art of designing for glass-painting yet understood. The windows which you frequently see executed of pieces of stained glass arranged in patterns, cannot be criticized as specimens of the art at all; those in which ornaments are painted are very far from satisfactory, and as to the copies from ancient masters, from Mr. Martin's coloured prints, the portraits of noble lords, &c. &c., the sooner these are sent to the glass-house, to be melted for some useful purpose, the better.

There is a school of glass-painting at Munich, ostered by the King with the utmost care. Professor Hess, one of the most distinguished of the Bavarian artists, is inspector, and under him there is another accomplished artist, who makes the principal designs and directs the works.

We have here the secret of the superiority of our neighbours in this and, as I have shown you, in other ornamental arts. What are our glass-painters as compared with those of Munich? Instead of being accomplished artists, they have hardly a claim to the title at all. We complain of the imperfection of many of our decorative arts, but how can it be otherwise? They are chiefly practised by individuals who, however meritorious, have little claim to artistic knowledge. The establishment of a school of design in every town in the kingdom will not mend this; the use of schools of design is to educate persons who may execute the designs of artists. To make designers, as is expected by many, except for inferior purposes, is impossible. A classical education, a perfect knowledge of the history of art, in fine, an educated mind and a refined taste, are necessary to the designer for important ornamental works; and till it is made worth while for the professors of these to follow the art, and till such persons are employed, we must, of necessity, make what efforts we may, be behind our neighbours in these ornamental arts, since they avail themselves of the services of the finest talent within their reach.

To return to the Munich School of Glass-Painting. The Director first prepares full size cartoons; these he paints in water-colour (and I have nowhere seen more beautiful drawings): other cartoons are then

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prepared which may be termed maps of the colours; these are coarsely executed, but correctly tinted; the simple colours only are indicated; thus a red robe is painted of a flat red, the shades being left out, and so on with the other colours. This map, so to speak, is put into the hands of the glass-cutter; he matches the tints from his stock of coloured glass, and cuts it to the shapes. This process requires much practice; many of the pieces are very small and of somewhat complicated shapes; he must also allow for the leading, or uniting by means of strips of lead, as you see in this example.

The coloured and white pieces being now united with lead in the usual way, pass into the hands of the artist, and are painted. A mystery is made of the preparation of the colours, and I was not allowed to make any inquiries; but this mechanical part of the art is, I believe, well understood amongst ourselves. After the painting is completed, the lead is taken out, and the pieces of painted glass are put into the stove. An old man from Nuremberg superintends this department, and is the only person in the establishment who has the requisite experience.

The encouragement given to the art which I have just described, has led to great improvements in the manufacture of glass, and the optical instruments of Munich have now a high reputation.

In France, I was also chiefly occupied inquiring into processes of painting, and I had little time to see to other matters. I cannot venture to offer you more than a few very general observations on the arts of this great and interesting country, but I shall bring under your notice a few facts which bear upon the subject which I have been attempting to illustrate.

Art is extensively patronized in France, and frequently with political views. The patronage, however, is not always judicious, and the very frequent changes of government which have taken place of late years in France have led to this. The patronage of the throne, which is very extensive, has been more steady, and has produced great results, whilst that of the ministry has never been on any well-organized plan, and to this most of the faults that have been committed are to be attributed.

Whatever may be the objections to some details of the system, Art is extensively patronized in France by the throne, the ministry, and the municipalities, and great has been the progress that has been made.

I might give you many examples of the munificent care with which the French government watches over and promotes the welfare of Art; I might describe to you that magnificent establishment, the École des Beaux Arts at Paris; but I must content myself with a brief notice of that most important of all establishments, the French Academy at Rome.

The French Academy occupies the Villa Medicis, with its fine and extensive garden on the Pincian Mount. One of the most distinguished of the French artists is sent to Rome as director, his office enduring for five years; he has fine apartments in one part of the villa, and entertains during winter.

I do not know how many pupils are sent or how long they remain; I believe five years; but this is of no consequence to the view that I am at present taking. The whole cost of the establishment is 100,000 francs, or 5000*l.* sterling per annum, of which 20,000 francs are expended in travelling expenses during the hot summer months, when the pupils leave Rome (then unhealthy) and visit other parts of Italy.

The students are required to be at home at meals, unless they have the permission of the Director to do otherwise. They are also required to keep regular hours, to be studious and diligent, and to secure this, tasks are allotted to them. The young architects, who study monuments of antiquity, are provided with scaffolding, ladders, and every convenience, and the painters and sculptors are equally cared for; and, lastly, the Director regularly sees company, generally composed from the best native and foreign society, where the pupils have every opportunity of improving themselves in this agreeable and refined intercourse.

Contrast this with the English system. Every three years a travelling student is sent abroad, and he is thrown into a position, for profiting in which he is often wholly unprepared by previous education; he is generally quite ignorant of the history of art, or of any art but that which he has worshipped in the Academy, and is probably prejudiced against all other; he is, in fact, sent to Rome, provided with funds, and perfectly free to follow any course he may choose, without any guide at the very time he most needs one. The result may be anticipated, and I believe that very few of the travelling students have attained to any eminence; whilst, on the other side, many of the most distinguished of the French artists were students in this Roman establishment.

I was assured by the Directors of the Museums in Paris, by M. Ingres, late Director of the French Academy, and by M. Couder, that they considered the French Academy in Rome as one of the most valuable and useful of their national institutions for the benefit of art.

I have contrasted the French system with ours, and this is one of those unpleasant contrasts that we are forced to make; but still, be it observed, we have in our plan another instance of artists doing what they can for the benefit of art, unaided either by the public or the government of the country.

I am unable, as I have said, to give you any detailed account of the arts and manufactures of France; to do so would also be beside my subject. We have, however, much need to be up and doing. We have admitted the superiority, in point of taste, of many of the French manufactures, but we have claimed for ours great superiority of fabric. This, in many respects, is fast becoming a fallacy; and as the French have greatly excelled us in taste, they are now, in many cases, equalling us in fabric.

I found in the Italian ports our fine woollen cloths and printed goods comparatively unsaleable, because the French goods were much superior. I was informed, that, in America, their glass manufacture, because of its superior beauty, has the advantage of ours in the market; and I have particularly to mention their astonishing progress in cutlery, in which only a short time ago they were, almost to a proverb, deficient. They now produce various articles which, in appearance, at any rate, are equal to our own. We ought to take these things into our serious consideration.

But to return to my more immediate subject.

Great additions have lately been made to the Hotel de Ville of Paris; and the public apartments of the Lord Mayor, if I may so call him, have been painted by some of the most distinguished of the French artists, amongst whom I may mention M. Vauchelet, to whom two of the rooms have been intrusted. In one he has painted, on pilasters of polished white Scagliola, a series of exquisitely designed arabesques; his subject is continued in the frieze and terminated on the ceiling; the other rooms are appropriately and magnificently decorated also. In this building we have an instance of well-directed municipal patronage of art; and a number of churches exhibit, at the same time, instances of the munificent patronage of the worthy magistracy of Paris.

In the Chambre des Pairs, and in that Des Députés, and in a number of churches and public buildings, we see the results of the efforts of the French Government. At Fontainbleau, Versailles, and in the Louvre (and I dare say elsewhere), may be seen a prodigious number of works of art executed by order of his Majesty the King of the French. To give you some idea of the extent of the works carried on at Versailles, I may mention that I was shown by my friend, Monsieur Neveu, the king's architect, sixty large portfolios of the drawings for the works now in progress.

I have endeavoured to show you, in these brief observations on German and on French art, what are the true causes of the superiority of these nations in the decorative arts.

It must be perfectly evident to you that palaces painted by accomplished artists, must be in better taste, better done, and far more complete and interesting, than those like ours, in which, after the architect has closed his labours, the house-painter and upholsterer alone are consulted. This is so evident, that I need not detain you further with many arguments on this portion of my subject.

But our neighbours go farther in this decorative employment of artists. I saw one of the most able of the Parisian artists designing ornamental tapestries for the palace, to be executed at the Gobelins. You will remember that Raphael did the same, and our finest possession are some of the cartoons which he prepared for such a purpose.

The works of artists are, in fine, the very sources from which all our decorative artists draw their examples, and their jumbles are chiefly made up, from the arabesques of the Vatican, those of the palace of the T at Mantua, and the well known designs of Watteau. We shall have nothing new, not even an appropriate application of what is old, till, as of old, and as now in Germany and in France, the most able artists we can command are employed in such departments of art.

The tradesman need not be jealous of this employment of the artist. There can be little doubt that were artists employed to paint, and to direct the painting of our royal and other palaces, that the taste for such decorations would rapidly spread over the land, and the employment of the tradesman would be increased a hundred-fold; whilst, by the diffusion of taste, and the increase of skill on the part of our workmen, that which is now far too expensive for many to adopt would then be brought within the compass of their means.

By the employment of artists, the taste of the nation generally would be greatly improved, and I have no doubt that we should soon be enabled to meet our neighbours in those wide fields where we confess that they have beaten us, and there can also be no doubt that our commercial prosperity would be thereby increased.

Before concluding this paper, I shall briefly bring before you one plan which would, I think, greatly aid in promoting taste in manufactures amongst all classes.

I have endeavoured to show you that, without a more general employment of artists, we cannot hope to rival our neighbours. I have also said that, like them, we must open museums to our people, and increase the numbers of our schools of design.

With regard to museums, our attention has been almost entirely directed to the accumulation in these of precious works of art and of antiquities, but no one seems to have thought of the accumulation of specimens of ancient industrial art, and also of foreign manufactures. To make artists, and to cultivate taste in the fine arts, we have purchased the Elgin and other marbles, and we are slowly forming a national gallery. We do not think it enough to provide our young artists with casts of portions of statues and with prints for pictures; we procure for them real Greek and Roman statues, and real pictures by the great masters—and we do well. Now, I would propose that we should carry out this principle in our efforts to promote taste in manufactures of every description; let us form museums in which the citizen may see, free of all cost, specimens of ancient iron-work, wood-carving, glass-painting, and of such arts as were successfully practised in ancient times, of which examples still exist, and to this museum let there be yearly added specimens of the novel and tasteful inventions of our clever neighbours and rivals, so that we may have an opportunity of knowing what they are about, and of comparing our efforts with theirs.

I was influenced by such thoughts as these, when I purchased, for the Honourable Board of Trustees for Manufactures, the objects which they have obligingly permitted me to exhibit to you. I have formed the nucleus of such a museum as that which I advocate. You may observe amongst these, specimens of iron-work, centuries old, which (as I have already remarked) excel in taste and workmanship all the productions of our days; also a lock of ancient date, which I am told is a miracle both of workmanship and inventive skill.

There are also a few specimens of carving, of ancient glass-painting, and some of tasteful modern German manufactures; there are not many of these, but they are all pleasing examples of taste and skill, and I shall, by their exhibition in our school of ornamental design, give the pupils a better idea of the various arts exemplified in these specimens, than if I were provided with all the prints that ever were published, and were to lecture from morning till night every day of the year.

I have briefly alluded to a plan, for which I trust to have the support of your opinion, as one which will be greatly conducive to our advancement in the arts.

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OUR WEEKLY GOSSIP.

Messrs. Longman announce, as forthcoming during the present season, 'The Miscellaneous Works of Sir James Mackintosh, including his Contributions to the Edinburgh Review; collected and edited by his Son;' 'Southern Æthiopia;' 'Memoir and Correspondence of the late Mrs. Grant, of Laggan;' 'The Life and Times of Richard the Third; by Miss C. Halsted;' 'Some Passages from the Diary of the Lady Willoughby, 1635–47;' the third and concluding volume of the 'Correspondence of John, Fourth Duke of Bedford;' 'The Life and Adventures of Jack of the Mill, commonly called Lord Othmill; by William Howitt;' 'The Wanderings of a Journeyman Tailor through Europe and the East, translated from the third edition of the original German; by William Howitt;' 'German Experiences, addressed to the English, both Goers-abroad and Stayers-at-home; by William Howitt;' 'The Child's Picture and Verse Book, commonly called Otto Speckter's Fable-book; translated by Mary Howitt;' 'Selections from the Rolliad, the Poetry of the Anti-Jacobin, the Pursuits of Literature, and other Works, chiefly poetical, with a few explanatory Notes; by Sir William Heygate, Bart.;' 'A Municipal History of London and the Thames; by J. Fletcher, Esq.;' 'A Pictorial Tour in the Mediterranean; by J. H. Allan;' and 'Researches on Light, by Robert Hunt.'

Since last we noticed the subject of the consolidation of certain of the public records in the Branch Office of Carlton Ride, we are informed that all the records, deposited in the Augmentation Office, have been brought to that repository, and that the subterranean vaults in Somerset House, in which Sir Robert Inglis and Mr. Hallam found stalagmites and stalactites, have been entirely cleared of their contents, which have been also transferred to Carlton Ride. With some few exceptions, we understand that all the records of the Common Pleas, Queen's Bench, and Exchequer, are now placed there.

The opening of the New Gresham College, in Basinghall Street, took place on Thursday, in the presence of the Lord Mayor, the Trustees, and a numerous company. An opening address was delivered by the lecturer on Astronomy—and an inaugural ode, composed by Professor Taylor, performed, in which Miss Rainforth, Miss Dolby, Messrs. Hobbs, Phillips, Roe, and the composer himself, took part.

The boys at Eton are said to have raised a large subscription among themselves for the purpose of placing a stained glass window above the altar in the chapel; and the order has been given to Mr. Willement.

Sig. Fornasari has made his appearance at Paris, in his best part, *Belisario*. His handsome person, and his fine voice seem to have impressed our neighbours favourably; his manner of singing and action less so. That excellent *artiste*, Mdlle. Nissen, made "a hit" as *Irene*. One of the most celebrated Italian tenors, Sig. Bassadonna, is announced as about to pay us a visit.—Meanwhile Sig. Pacini, the composer, some of whose melodies are so original as to make us wistfully desire that he would acquire a little science,—has finished an opera, 'Luciella,' for the next Carnival at Naples.—Sig. Vera, a new composer, described in a private letter as of unusual promise, has brought out an opera, 'Amelda di Messina,' at La Scala, with success. The journals, in particular, mention a *barcarole*, sung by Sig. Feretti, the baritone.—Turning over some of the musical journals of Lombardy a while since, we were amused at the stir which the strictures of M. Fétis on the state of sacred music in Italy (see *Athenæum*, No. 775) seem to have made. In proof that the "land of song" has still its worthy men, a *Requiem*, recently completed by Maestro Perotti, is lauded to the skies—but, alas for our faith!—in the next paragraph comes a panegyric on Donizetti's *Miserere*, in which that facile composer is coupled with Palestrina, Allegri, and Pergolesi. There is small hope of regeneration for a school when discrimination is at so low a point, and vanity is so irritable.—The wise men of Germany, at their recent congress held in Munich, headed by Prof. Thiersch, unanimously resolved that a gold medal should be struck in honour of Dr. Mendelssohn-Bartholdy, for his having so admirably set to music the translated choruses of 'Antigone.'—M. Liszt's success in the Bavarian capital is signal; but rapidly thickening rumours make us look out with interest for the time, now said to be at hand, when, retiring from exhibition, he will seriously betake himself to composition.—A new opera, by Nicolai, entitled 'Heimken,' is about to be produced at Vienna. The King of Prussia has sent this young composer the large gold medal, in recognition of his talent. We remember too gratefully a song by him, sung here by Staudigl, not to desire further opportunities of making his acquaintance.—The 1st of November has given occasion, in Paris, to the execution of two new masses, one by M. Lefebure-Wely, and the other by M. Martin, the meritorious chapel-master of St. Germain l'Auxerrois. Why is it that we hear of no corresponding enterprise at home? and with all the current enthusiasm in the cause of Religious Art, detect among our scantily-employed composers, so little inclination to lend on, or even to keep pace with popular sympathy? We have long believed, that in Oratorio a new style was producible, suited to the genius of our poetry, our music, and our popular taste. Why will not our younger writers give a little of their leisure to this branch of their art, instead of attempting Sonatas, the fashion of which is gone by, and quartetts, when we are as poor in quartett players as in quartett audiences?—We cannot but add to this inquiring word of counsel, a line, recording the success of an English composition abroad. This is Mr. Macfarren's overture to 'Chevy Chase,' which has been performed at the Leipsic Concerts, and received with great enthusiasm.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. Renoux, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. Bouton. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

To the Managers of Schools in London and its Neighbourhood, and also to the Visitors of the Royal Polytechnic Institution.

THE PUBLIC LECTURES, by Dr. Ryan, Professor Bachhoffner, Mr. Goddard, and others, are delivered at Twelve, One, Two, Three, Half-past Four, and at Eight o'Clock in the Evening, and usually occupy about half an hour each. They are generally ELEMENTARY LECTURES, and are delivered in the most simple and inviting form with a view to combine entertainment with instruction. The subject of the Lectures for each day is suspended in the Hall.—To the valuable APPARATUS for ILLUSTRATION has been added ARMSTRONG'S HYDRO-ELECTRIC MACHINE and LONGBOTTOM'S OPAQUE MICROSCOPE.—The EXHIBITION ROOMS, with continued novelties, are Open Mornings and Evenings, except Saturday Evenings.

Admission, One Shilling. Schools, Half-price.

For Instruction in the Private Classes apply to Mr. R. I. Longbottom, the Secretary.

SCIENTIFIC AND LITERARY

Society of Arts.—*Nov.* 1.—T. Hoblyn, Esq. V.P. in the chair. The first meeting for the present session took place for the dispatch of business. J. Wray, Esq., T. Kingsbury, Esq., Dr. Salt, T. Grainger, Esq., Mr. Platow, and Mr. Exall, were elected Members.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of British Architects, 8, P.M.
Tues. Horticultural Society, 2.
— Linnean Society, 8.
Wed. Society of Arts, 8.—'On means of preserving Life, &c. in cases of Shipwreck,' by the Secretary.
— Literary Fund, 3.
Thur. Royal Academy.—Anatomical Lecture.
— Royal Society of Literature, 4.
Fri. Astronomical Society, 8.

MUSIC AND THE DRAMA

Mr. Braham's Concert.—*Mr. Hamilton Braham.*—Early in the year (*ante*, p. 142), on the occasion of Mr. Charles Braham's appearance, we glanced at the career of his father, and with every kind and respectful feeling for one so deservedly a public favourite, pointed out how a repetition of it would be inapplicable to the requisitions of our time, and therefore dangerous to attempt. As far as the latter opinion goes, we are already justified, in the present condition of Mr. Charles Braham as a singer. Possessing fair natural endowments, this gentleman is already a confirmed copyist of his father. Should he ever venture beyond the range of the ballad-concert, he has his education as a vocalist to begin: should he ever appear unprotected by the indulgence extended to his father's associate, he will find himself with a scanty public, and that of the lowest order of intelligence. The introduction of another member of the family far more highly endowed, in the same unartistic and unsatisfactory fashion, calls for protest from those who would not see good gifts thrown away, or a famous name "sink in the ground." Mr. Hamilton Braham has a very fine and mellow baritone voice, already displaying indications of the twang and the *rush* (passed off for execution) and the bawl, which gradually overgrew and vulgarized his father's style; owing, as we before said, to the mistaken purpose of propitiating the galleries. These defects, if not removed in time, will prove fatal to progress, and even (if such matters are an object of consideration) to profit. A great dramatic singer might do much to cherish and advance the popular taste for Opera—an effective ballad singer will only retard it. It is grievous to think, that an aspirant should begin among the shifts and mannerisms at which a veteran ends: and, ungracious as is the task of plain-speaking, we would rather give ourselves the pain now, than hereafter have to deplore the failure of the youngest of Braham's sons.

Covent Garden.—The Manager's forlorn hope, the troop of '*Les Enfans Castelli*,' has not taken the town by storm, and he is wroth: the failure of his first season he attributed to his tragedians; this of his *third* he ascribes to a rival manager, though both the children and the public seem to have disappointed his expectations. It is not for Mr. Wallack to impugn his own management, but it would be in better taste to refrain from throwing blame on others: there might have been persons in the house eager to condemn: had the performances, however, gratified the audience generally, their opposition would have been silenced. But they did not please, nor were they calculated to do so: trained children are, unfortunately, no novelties on the stage; and if full-grown French actors failed to satisfy a select audience in this large theatre, it was not very likely that a few clever boys and girls would succeed with a mixed assembly. The entertainment, too, was not good of the kind, and seemed worse for being misplaced: it was a feast of scraps—a dinner of *entremets* and *hors d'œuvres*; and these neither fresh nor appetising. Half of it—and the worst half too—was furnished by English performers, who were hissed—not for their demerits, but the badness of the pieces. First came a farce, and then a ballet, played by adults; M. Laurençon, a grotesque pantomimist and dancer, being the *primo buffo* of the latter. The children did not appear altogether until the last, when the audience were wearied and out of humour. The juvenile corps is not very remarkable for talent, with the exception of M. Colbrun, a youthful genius, who sings characteristic *chansons*, and plays in vaudeville and ballet with the tact and cleverness of an old stager. He was very much applauded, as also was Mdlle. Leontine, a graceful little dancer; but the disapprobation was predominant. Mr. Wallack's injudicious attempt to put down the expression of public opinion, by calling names and imputing motives, was resented by many who had before been tolerant; and the opposition became more pertinacious in consequence.

Haymarket.—Another French vaudeville, called 'Victor and Hortense,' the names of the hero and heroine, who were played by Mr. Webster and Madame Celeste, has been brought out with success. The incidents are improbable, as usual, and the sentiment is peculiarly French. A countess marries her gamekeeper extempore, on hearing that he is a duke by descent, in order to raise her rank; and though he is enamoured of her, and had saved her life, she leaves him because he is uneducated. They meet by accident after a lapse of time, during which the Revolution has proscribed her and made him a colonel; he saves her from death a second time, and the husband and wife are reconciled. The acting satisfied the audience, and Buckstone's drollery came in opportunely to stifle any misgivings by a roar of laughter. Murphy's pleasant comedy, 'Know your own Mind,' has been revived here, with a certain degree of success. Some of the principal parts were very well performed by Madame Vestris, Mrs. Glover, Mrs. E. Yarnold, Mr. C. Mathews, and Mr. Stuart, and the costumes were in good taste.

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MISCELLANEA

Paris Academy of Sciences.—Oct. 23.—A communication was read from M. Leverrier on the simplification of the construction of astronomical tables.—M. Fourneyron communicated a table for facilitating the calculations of the motion of water in conduit pipes. The object is to fix with greater precision the diameter of pipe necessary according to the flow of the liquid.—Papers on the steam-engine were received from M. Morin and M. de Pambour, and a report was read on the turbine of M. Passot. The report is favourable to the inventor. It recognizes the originality of the discovery, the simplicity of the apparatus, and the practical advantages to be derived from it.—M. Arago again alluded to the recent discoveries of Dr. Belfield Lefevre in photography. The processes now made use of are empirical, and the results obtained are not to be explained in the present state of chemical science. Sir John Herschel had, indeed, pointed out the fact that ioduret of silver was, by the action of light, reduced or transformed into a sub-ioduret; but whether such reduction took place in the camera obscura, by what chemical mechanism that reduction was effected, in what manner the *accelerating substances*, brome and chlorine, intervened to precipitate the action of light, are problems which Dr. Lefevre is supposed to have solved; and, in so doing, to have shown that the process, as at present instituted, is founded on a wrong principle, so that success must necessarily be the exception, and failure the rule. Our readers will form some idea of the minute nature of these investigations when we inform them that, according to Dr. Lefevre, no less than six distinct elementary substances, viz. silver, iodine, chlorine, carbon, oxygen, and hydrogen, compose the sensitive coating which is to be submitted to the action of the light; and that these substances, by their mutual re-actions, successively form seven distinct compounds; whilst the entire thickness of the coating does not equal one ten-thousandth part of that of a sheet of silver paper, and its weight, though extended over an area of 48 square inches, is not equal to the tenth part of a grain.—M. Payen made a report on the opium of Algeria. The qualities of opium vary according to locality, and the mode of culture and collecting it; they vary also, and frequently in a still higher degree, by mixture and adulteration. The general opinion is, that the opium the richest in morphine comes from Asia Minor by Smyrna, and that the opium derived from the neighbouring provinces, *viâ* Constantinople, is greatly inferior. M. Hardy, the Director of the Central Nursery of Algeria, sent to Paris the produce of his crop of opium. It amounted to rather more than an ounce and half, from 990 poppy heads, and had been carefully extracted by means of incisions on the capsules. This opium, says the reporter, presented all the character of the best samples from Smyrna. On being analyzed it was found to contain 5 per cent. of crystallized morphine, deprived of the narcotine by ether. Two samples from Smyrna being analyzed for the purpose of comparison, they were found to contain—one 3.925 per cent.: the other 4.1 per cent. of morphine. Some samples from India were, however, found to be much more rich than either of the samples operated upon as above stated. They yielded 10.7 of pure white crystallized morphine. It would appear, however, by a communication from M. Liautaud, that as much as 12 per cent. of morphine has been obtained from the opium of Algeria.—M. E. Becquerel made a communication relative to solar light. It is known that the same ray has three distinct actions. The question to be determined is, whether they correspond to three elements or to one sole agent, whose action is modified according to the substances exposed to it. M. Melloni has succeeded in passing a solar ray through a medium in such a way as to retain the caloric, and allow only the light to escape. It remains, therefore, only to be ascertained whether a similar separation may be established between the luminous radiation and the chemical radiation. M. Becquerel's experiments would seem to prove that the luminous and chemical properties are inseparable.

British Museum.—The precautions adopted to secure secresy, have been frustrated, by the appearance of a print giving a view of the 'New British Museum,' which confirms the worst suspicions and prognostications. In point of execution, the engraving is poor enough, yet I have my fears that it may be received as tolerably correct in regard to matter-of-fact particulars; and though it is not likely that it was drawn immediately from the model, it would be easy enough for any one, who had obtained access, to go home and put down the design upon paper; for he must have a very short memory indeed, who could not carry away the whole of it. Most assuredly, he would not be burthened by the ideas contained in it, or by its multiplicity of details. This façade turns out to be—what was all along suspected—a mere repetition of the poverty-stricken elevations of the inner quadrangle; the chief difference being, that here the columns are brought forward. Instead of the building deriving richness from the colonnades, these last are rendered common-place insipidities, by the chilling poverty of what they are attached to; besides being not a little monotonous in themselves. It looks as if the architect had merely *planted out* so many columns before the walls of his edifice, by way of substitute for all character and design. His building will look far more like a post-office than a Museum; and, in fact, the portico of his Post Office is better than the one at the Museum will be. As for sculpture, that, it seems, is to be dispensed with altogether: added, indeed, it might be, but hardly combined; for unless a corresponding degree of decoration were extended to other parts, the sticking up of sculpture would be very much like putting a plume of feathers on a Quaker's drab bonnet. The whole is too essentially dowdy to admit of such embellishment. After all, the view which has been put forth may be an unfair and libellous portrait of the 'New British Museum.' If so, the architect can adopt a most effectual mode of redress by doing that which he might have done with better grace before—namely, exhibit his model, and thereby remove whatever injurious impressions may have been made by a misrepresentation of it. Either the view is such misrepresentation, or it fully accounts for the model not being exposed to criticism. * *

The New Royal Exchange.—The last stone of the tower was set on Tuesday. All that now remains to be added to the tower will be the supports of the vane and the vane itself. The vane will be the same grasshopper (the crest of Sir Thomas Gresham) which adorned the old Exchange, and escaped the fire almost uninjured. It has been repaired, and will be regilt before it will be raised. It has been determined that the chimes shall be restored, and the peal of bells increased from eight to fifteen. The first brick of this structure was laid in January, 1841, and it is positively stated that it will be finished and open for the use of the merchants by the time originally mentioned, viz., the middle of next year. The portico is completed, with the exception of the fixing of the sculpture in the pediment, which will consist of sixteen figures, in high relief, by Mr. R. Westmacott. As soon as the mass of building in front, called Bank Buildings, shall have been removed, the space will be arranged and the statue of the Duke of Wellington by Chantrey will be erected.

Self-Priming Gun.—The Messrs. Needham have obtained a patent for an improvement in percussion locks, by which the caps are, by the motion of the lock, placed at once, in a small cavity beneath where the nipple generally is, and there held fast till exploded on pulling the trigger. The contrivance further provides, that directly one cap is exploded it is forced from its cavity, and another cap takes its place. The caps are contained in a groove along the side of the stock, which groove is covered with a small plate of brass. The groove holds sixty caps.—*Times.*

New Public Park at Birkenhead.—The populous town of Birkenhead, which has sprung into importance, and almost into being, within the last ten years, may be regarded as a kind of suburb to Liverpool, being on the opposite, or Cheshire, side of the Mersey, by a cheap ferry across which it is readily connected with that great emporium of commerce. It presents more of the aspect of an Australian colony than an English district; as an immense tract of ground has been laid out in streets and roads, while buildings of all descriptions are rising in every quarter. The Commissioners of the township have recently determined to devote a large portion of ground to the formation of a public park; and Mr. Paxton, of Chatsworth, having been applied to, has undertaken to design and superintend its execution. The plot of ground comprises about 180 statute acres, and is nearly a mile long and half a mile wide, in its longest and broadest parts. It is of an irregular oblong figure, with an undulated variety of slope towards Liverpool. The plan provides eight entrances; and immediately within the inclosure there will be a belt, of varied width, for terraces and villas. The central and principal portion will be laid out as a park, with a serpentine drive all round it and across the middle; and there will be two spacious lakes in this, surrounded by a sort of ornamental park-garden. We learn that it is intended to admit the public to all this part during the day, closing it only at night. The operations have already commenced; and when the lines of the road, &c. are marked out, the whole of the works are to be conducted with the greatest possible celerity. Too much commendation can hardly be bestowed on the public body which have so nobly originated the scheme, since the day is now past when it is necessary to prove by argumentation that such things have a highly beneficial effect on the physical and moral health of a country.—*Gardeners' Chronicle.*

Strange Calculation.—Some genius has perpetrated the following calculations:—I have been married 32 years, during which time I have received from the hands of my wife three cups of coffee each day, two in the morning and one at night, making about 35,040 cups of half a pint each, or nearly 70 barrels of 30 gallons each, weighing 17,520 lb., or nearly nine tons weight. Yet from that period I have scarcely varied in weight myself from 160 lb. It will, therefore, be seen that I have drunk in coffee alone 218 times my own weight. I am not much of a meat eater, yet I presume I have consumed about eight ounces a-day, which makes 5,806 lb., or about ten oxen. Of flour I have consumed in the 32 years, about 50 barrels. For 20 years of this time, up to 1831, I have drunk two wine-glasses of brandy each day, making 900 quarts. The port wine, madeira, whiskey, punch, &c., I am not able to count, but they are not large. In champagne I have been moderate, as I find from my bills that I have paid for 53 baskets in the last 13 years, which is about one bottle a week, and this not all consumed by me. When we take into the account all the vegetables in addition, such as potatoes, peas, asparagus, strawberries, cherries, apples, pears, peaches, raisins, &c., the amount consumed by an individual is most enormous. Now, my body has been renewed more than four times in 32 years; and taking it for granted that the water, of which I have drunk much, acts merely as a diluent, yet, all taken together, I conclude that I have consumed in 32 years about the weight of 1,100 men of 160 lb. each. —*Paris paper*, quoted in *The Times.*

Kings, b. ii. c. 9.—In March last, as I was crossing the Soubunreekà river (India), my attention was attracted to a number of human skeletons, which lay scattered upon the white sands adjacent to the course of the stream. Upon inquiry, I learned that these were the remains of pilgrims who were on their road to the great pagoda at Juggernaut, and had been drowned two evenings before by a ferry-boat sinking with them. On approaching several of these sad vestiges of mortality, I perceived that the flesh had been devoured from the bones by Pariah dogs, vultures, and other animals. The only portion of the several corpses I noticed that remained entire and untouched, were the bottoms of the feet and the insides of the hands; and this extraordinary circumstance immediately brought to my mind that remarkable passage recorded in the 2d Book of Kings, chap. 9, relating to the death and ultimate fate of Jezebel, who was, as to her body, eaten of dogs, and nothing remained of her but the palms of her hands and the soles of her feet. The former narrative may afford a corroborative proof of the antipathy that the dog has to prey upon the human hands and feet. Why such should be the case, remains a mystery.—*Malta Times.*

Antiquities of Ceylon.—A discovery of great historical importance was lately made by a gentleman at Manaar. In digging under the foundation of a very old house, some Roman bricks of a flat form were found, and, in sifting the rubbish, a gold ring, marked ANN. PLOC. (our types cannot imitate the exact characters), turned up of ancient manufacture, quite plain, and of a shape similar to those in the British Museum, which are said to have been worn by Roman knights. Now, we know from Pliny that the farmer of the duties in the Red Sea, Annius Plocanius, was carried by a storm to the coast of Ceylon in the year 50 B.C.; he was of the equestrian order, and there seems little reason to doubt of the ring having belonged to him. It is much time-worn, or rather injured by the effects of damp and corrosion.—*Ceylon Herald, July 4.*

To Correspondents.—W. R. C.—M. E. M. J.—L. T. M.—received.

An obliging Correspondent has enabled us to correct an error in our notice last week respecting copies sent to Nice. "In sending the *Athenæum*," he observes, "to Nice, it is necessary to pay twopence, and the postage at Nice will be three sous. Having received the *Athenæum* during three years that I resided at Nice, I speak from personal knowledge. At Pisa and Florence the postage of the *Athenæum* is half a paul, about 2½d."

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LONDON, SATURDAY, NOVEMBER 11, 1843.

REVIEWS

Travels in Ireland, Vol. II.—[*Reisen in Irland*]. By J. G. Kohl. Dresden and Leipzig, Arnold; London, Williams & Norgate.

Mr. Kohl's second volume has just reached us, and we resume our translation with the same tale of want and misery—with another incident in which the wretchedness of Ireland comes prominently forward—because we believe, with the author, that the amount of suffering heroically endured in that unhappy country is either not known or not appreciated in England. Mr. Kohl's party is here about to start from Kilkenny for Waterford :—

It was still rather dark, but there was light enough for us to discern groups of figures, which surrounded our vehicle. They were, as usual, women, whom hunger had already driven out of their beds. The chorus of their cries was indeed heartrending: each of them zealously recited her troubles, the number of her children, the distress of her husband, just as the "Bajazzos" on the Kilkenny racecourse enumerated their curiosities. They implored our party, if they would not each give something, at least to club together and give them sixpence, which they would afterwards change into halfpence and divide amongst them. When they saw that our hearts remained unmoved, they brought forward from the midst of the throng a poor old blind woman, whom they led up to the coach, so that we could perceive her darkened eyes even in the twilight, and exclaimed, "Look, your honours, at this misery—look at this poor, wretched woman! Give her something, if it be only a penny, your honours, and your journey will be lucky. God will protect your eyes, and lead you home safely to your families!" When the poor old blind woman, whose hand the rest of the party extended towards the coach, had received something, they all seemed quieted, and were not so urgent for themselves. I have often remarked, among the Irish beggars, that the wretched have retired, as it were for shame, in the presence of those more wretched. A traveller in Ireland cannot say too much of the extraordinary misery of the poorer classes, in order, if possible, to overcome the prejudices of those Englishmen who will not believe in the misery of Ireland, who always deny it, laugh at it, and think him a fool who talks of and believes it. Ruin, decay, rags, beggars, and misery, are to be found everywhere in Ireland; not only in the wild vicinities of Clare, Donegal, Mayo, and Kerry, where they are at their height, and are exhibited in the most extreme and wildest degree, but they extend everywhere through the most beautiful and fruitful counties, because they are not caused by the poverty of nature, but by men—partly by Englishmen, through their hard laws—partly by Irishmen, through their want of industry. Thus, too, this beautiful road to Waterford exhibits the usual Irish exuberance of poverty and superfluity of want. It is said that a great deal of the land in this fruitful vicinity is under the administration of middlemen; and there are, therefore, many poor villagers, and farmers whose rents are raised to the highest point, or who, in Irish phrase, are "rack-rented." A landowner who thus screws his tenants, is entitled a "rack-renter," and the castle where he dwells a "Castle Rack-rent."

At Waterford Mr. Kohl visited the Repeal Rooms :—

These repeal rooms are to be found in many Irish towns. One finds in them always the friends of repeal gathered round the opposition papers of England and Ireland, which are constantly to be found there. Most of the provincial papers of Ireland are naturally opposition papers; and in Waterford alone three of these are published. The *Dublin Mail* is the chief Tory newspaper in the country: this, however, I did not find in any of the repeal rooms which I visited. I fancy we Germans, were we ever such zealous repealers, would now and then read the *Dublin Mail*, were it only to see what our opponents said of us. The English parties are always so buried in their own interests, that they only read the newspapers of their own party, and never appear to trouble themselves about the arguments of their opponents. In this respect they put an entire trust in the articles of their own party journalists, who now and then inform them of the faithless and disgraceful doings of the opposite faction. At Waterford the east of Ireland begins; and as the people of the south—the Phœnicians, the Spaniards, and the French—always landed in the south-west of the country, near Bantry, in Kerry, Clare, &c., so the eastern nations—the Danes, Welch, and English—have always made their descent at Waterford. The Danes possessed to the last the towns of Waterford and Wexford. The Welch Strongbow landed just between Wexford and Waterford. The English King, Henry the Second, landed at Waterford, and thence began his conquest of Ireland. At Waterford, too, Cromwell landed, and marched thence into the interior, to commence anew the same conquest. The town is still full of Cromwell, that extraordinary man, that rude warrior, and mighty oppressor of Ireland. The inhabitants still point out to the traveller the rock from which Cromwell fired upon the town. The ruin of the old tower still stands at the end of the quay, bearing marks of Cromwell's cannon-balls, which made a breach in it. How many breaches made by Cromwell's cannons in Irish walls remain still unrepaired and unhealed, as his soldiers left them! and so, too, in the political condition of Ireland there are many unhealed breaches and wounds which he inflicted on the land. Cromwell's times correspond pretty nearly with our thirty years' war, with which they may, in many points, be compared. But how long have the wounds of Germany which this war inflicted been scarred over and forgotten! how much has grown up since! how completely has everything been restored! It may be remarked as a peculiar feature in the constitution and nature of Ireland, that no wounds in her ever heal, but that the land rather bleeds from a thousand large or small wounds and conspiracies, without coming to a decided outbreak. Ireland has never had energy enough to free herself fully, and raise herself up again safe and sound, but yet clings too strongly to life to perish altogether.

At Wexford, after admiring the fine harbour, and "Parkin's patent slip," Mr. Kohl was taken to see an infant school, the first he had yet visited :—

We often see in small places what is denied us in larger; and thus in Wexford I saw one of the many hundred infant schools which are now scattered over England and Ireland. These schools have in Ireland a peculiar interest, inasmuch as Catholic and Protestant children are educated together in them. These schools, are, therefore, a sign of the greater degree of toleration now existing between these two sects, and will probably lead to still greater advances in the same direction. In the school which I visited in Wexford, there were ninety-one Roman Catholic, and thirty Protestant, children. Like most schools of this kind in Ireland, it had been about five years in existence. The children usually remained in them till the age of twelve, but the Roman Catholics often send their girls after their twelfth year back to the infant school, because, as the teachers informed me, they are not satisfied with the schools which their own community provide for them, and therefore prefer the infant school. The Protestant girls, on the other hand, as also the boys, do not return to the school, because they find themselves better provided for. The instruction at these infant schools takes a peculiar and very poetical turn. The whole process is conducted in verses, which are sung by the little pupils, and accompanied, if the poems admit of it, by action. Above all, every ordinary movement of the children is accompanied by singing. Thus, for example, they sing the following verses when they enter the school,—

> We'll go to our places and make no wry faces,
> And say all our lessons distinctly and slow,
> For if we don't do it, our mistress will know it,
> And into the corner we surely shall go.

When I entered the school the little children were all in the garden; but summoned by the bell of the mistress, they immediately formed in a line, and marched two and two into the school, singing this song, which consisted of several verses. I immediately recognised the melody, which was an old English national tune, which I had frequently heard before in Ireland. They called it the infants' march. They all looked cheerful and happy, and gave tongue merrily; and even the little three year old ones, who could not sing the words with the rest, opened their mouths as wide as if they had cherries to swallow. As they all go in procession, each hurries to take his place in the long line: no one remains behind, and the scolding entrance scenes at school-doors are not to be found here. Indeed, there is no one to scold, for the mistress walks side by side with the children, and joins in their song. * * The movement and exercise ensuing from the pantomimic accompaniments of the singing, tend also considerably to relieve the monotony of the long continued sedentary posture so common in schools. It is also practice in singing, and cultivates in the children an ear for music. I was frequently astonished how the little children begin to learn these verses; for, as the mistress has no time to devote to individuals, they must acquire them in a certain measure by themselves. The very little ones at first imitate the motion of the hands, then they open their mouths, and learn by degrees some leading words, and remark the rhymes and intonations. Thus, at length the whole verse is acquired, and out of it, after a little culture, grows the clear comprehension and the fruitful idea. This adornment of learning by means of poetry, and this mode of learning by committing verses to memory, is a very favourite method in England, and extends from the infant schools to Eton College, and other learned academies. I believe the English consider this the most practical plan. As there are a number of very little children collected in these schools, a bed always forms part of the ordinary school furniture, in which the weaker infants are laid to rest. The infant schools have only existed five years in Ireland, and their effects on the better education of the people, are as yet, scarcely visible. They must, however, be very beneficial, for thousands of children, who would otherwise run wild in the streets, or grow up in miserable huts, here have the advantage of a reasonable supervision, and a far better management and home than their parents could provide for them. As the Irish are an especially intelligent people, and very earnest in the pursuit of knowledge, I cannot but look with the greatest expectation and the fairest hopes on the immense number of new schools with which this country is being covered. I think I scarcely passed through one village in Ireland in which I did not discover a bran new school-house, as I did not pass through a single village where a distillery falling to decay was not shown to me. What ruin would one more gladly see than the latter, what restoration more gladly than the former? In Wexford there were to be found, not long since, seven breweries, and now there is only one kept in active work. In New Ross and Enniscorthy, the chief distilleries had reduced their establishments. The contemplation of such objects as these, gives a higher pleasure to the philanthropist than the sight of scenery and monuments.

Of the poor-houses and poor-law, Mr. Kohl thus speaks :—

The poor-houses, in general, appear like fortresses. They are usually situated on the top of an elevation outside the town, probably in order to secure fresh air. They are built of a hard grey stone, surrounded with high walls, and provided with little turrets, and fortress-like outworks. They look out over a great extent of country, and are the terror of the Irish beggars all round, who prefer their independent beggary to the confinement, though free from care, of the workhouses. In some places no poor-houses have as yet been erected, and where this is the case, the beggars are to be found in hordes, flying from the detested poor-houses. Up to the present time almost all the poor of the land were supported exclusively by private charity. This was in no part of the United Kingdom so prevalent as in Ireland; and consequently Ireland is, more than all other parts of the empire, enraged at the newly appointed order of things, and opposed to the attempted introduction of the poor-law. As the Irish, in accordance with their benevolent goodness of heart, do not like to set bounds to their liberality, their expense is consequently doubled by the imposition of poors' rates; and the beggars, as well as those who were in the habit of relieving them, join in the opposition. They appear

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firmly convinced, that the poor-houses cannot be maintained in the land, and hope to see them soon disappear; in this hope, however, they will probably be disappointed; for, however many inconveniences may for the present follow the transition, from the relief of the poor by private benevolence to the establishment of a provision made by the State, yet there is no doubt that the latter plan is by far the more advantageous of the two. The feeling among the Irish beggars and their patrons is somewhat similar to that which pervades the Irish tenants and their landlords. These, too, complain, that in consequence of the spirit of improvement, enlightenment, and independence, which has sprung up among the country people of late, and more especially of the agitations of O'Connell, the good understanding of past times has been, in a great measure, disturbed. The landlords complain that it sometimes occurs to their tenants to have opinions of their own, and therefore, now and then, to vote against them, their natural lords; and the tenants bewail the old times, now gone by, when they were supported and aided by their protecting masters; and say they can no longer rejoice in the old confidence and mutual trust, the old kindness and support, but rather that they are more frequently than ever driven out of house and home. This is sad, and recals to our recollection the case of Courland, Livonia, and other countries where the removal of bondage has produced circumstances and complaints similar to those one meets with in Ireland. And yet, in the name of the cause of freedom, we must rejoice even at these temporary calamities, hoping, as we may venture to do, that at last everything will draw to a fair and glorious end. Wexford was the scene of a horrible incident during the last Irish rebellion at the end of the last century. The rebels put to death a crowd of English and Protestant prisoners, on the bridge built over a narrow part of the arm of the sea, by plunging them one after another into the sea beneath. Mulgrave says, in his Memoirs of the Rebellion, which, though famous in Ireland, are now, from some cause or other, scarce, that most of the prisoners were first run through, behind and before at the same time, and then hurled into the water. If we reflect that this affair occurred within the memory of many now living, and that similar atrocities are to be found on many of the pages of a history so rich in civil war as that of the Irish, we shall not venture to place any full reliance on the present peaceful state of that country, nor feel an assured hope that such an event will not recur.

The "sweet vale of Avoca" introduces a chapter on Tom Moore, from whose songs Mr. Kohl quotes largely, in order to prove to his German countrymen that Moore is an Irish, and not an English, bard, drawing all his inspiration from Irish deeds, Irish scenery, and Irish sympathies:—

Tom Moore's beautiful and musical verses are written from an Irish heart, and stamped on every Irish brain. They have more power to move than O'Connell's longest speeches, which will be forgotten when the verses of the Irish bard are still sounding on from generation to generation. Thomas Moore is, in fact, a more dangerous agitator than O'Connell, although he remains quietly in his comfortable home reposing in his easy chair. His influence extends to the inmost heart of the Irish, and he marches to battle against the Saxon with tears and sighs, with enthusiastic blessings and curses, with the voice and verse of the poet. O'Connell fights in the van, and Moore is the bard who stands by his side. O'Connell, Moore, and Father Mathew—this is the great triumvirate who now stand at the head of all moral movements in Erin, each occupying his own peculiar post. They form the mighty trefoil of the wondrous shamrock, which is verdant and blooming on the mountain top of Irish fame, and to which Erin's people look up with loving and admiring gaze. It is worthy of remark, that all three were born in the south of Ireland, and in the neighbourhood of the sea,—O'Connell in Cahirsirveen in Kerry, Father Mathew in Cork, and Tom Moore in Wexford. The circumstance of the birthplace of these three great men being in the south, confirms what I have before remarked, that the chief of Irish patriotism is to be found in that quarter. . . . . .

We must not, however, forget Avoca, while mentioning its panegyrist:—

The whole country is rich in interesting and romantic scenes and valleys. The most famous of all, however, is the valley of the Avoca, in the spot where the chief sources of its waters join, and shortly before it empties itself into the sea. In Ireland the vale of Avoca is as famous as the valley of Vaucluse in Southern France. It is striking how frequently beautiful names are connected with beautiful things. Avoca sounds quite an Italian name, though not half so much so in the mouth of an Englishman. Hosts of such Italian-like names are to be found in Ireland, such as the town of Portumna on the Shannon, the bay of Lescanor on the coast of County Clare, the headland Brandon, and the town of Bandon, Fort del Ore in Kerry, Garomna and Castello in Connemara, Marino, Matilla, and Portobello near Dublin. Are these names in the Celtic language of Ireland the same as in the original language of Italy, or are they really Italian names, which have been transplanted to Ireland as to other countries, on account of the sweetness of their sound? The beautiful foliage of the vale of Avoca constitutes its principal charm. Here are beautiful oaks and beeches, forming the most picturesque groups, and clothed over with ivy. All the valleys of the mountain districts of County Wicklow, through which rivers run, are decked in the same way with beautiful foliage, whilst the broad ridges, the pyramidical mountain tops and the unwatered neighbouring valleys are quite bare. By the side of the beautiful watered valleys are to be found large tracts perfectly treeless. The Irish oak has a peculiar conformation, which makes it easily recognizable and distinguishes it from the English variety. But although I could tell an Irish oak at a single glance by its peculiar physiognomy or growth of its branches, yet I should find considerable difficulty in describing it. The most characteristic mark appears to me to be, that the branches do not grow so interlaced, so gnarled, or so broad as those of the same tree in other countries. It appears to me that straight lines prevail more than curve, length more than breadth, in the Irish oak. The main branches form usually more or less the figure of an expanded fan. The Irish oaks, also, are generally not so large as the English; but as a counterbalance, the wood of the Irish oak is, as the Irish boast, harder and more durable than that of the English, and many works in carved wood, as for example those in Westminster Hall in London, are in Irish oak. But that which constitutes the beauty of the vale of Avoca, and generally of all the glens of County Wicklow, is the luxuriant ivy. There is scarcely a single tree in this whole neighbourhood, which is not adorned with ivy; and it is an employment of no common interest to examine all the various and multiform figures assumed by the circling parasite on the hundreds and hundreds of beautiful columns in this vast leafy temple. At one time it is a single freshly verdant shoot, climbing like a slender streak on the gnarled bark of some burly tree, at another a hundred shoots twine round the pillar like so many gay-coloured snakes. In another part they clothe some dead old tree as with a shaggy skin, and climbing over its topmost branches, invest it as it were with artificial foliage, such as it can never produce for itself again. It was autumn when I visited Avoca, and the foliage of the oak was already becoming yellow, while the ever-green ivy was as fresh and verdant as ever; and thus, in its double pomp of colours, each tree represented at once the beginning and end of the year. The extraordinary luxuriance with which the ivy here grows round every tree, and the manner in which it rises out of the ground wherever there is any support, and climbs round that support, is really wonderful. Beautiful, however, as it makes every thing,—each hut and wall and hollow tree to the sight of the painter, it must yet be a great and annoying nuisance to every landowner. Out of how many old and mighty trees does it suck the life-sap, and suffocate them! It is probably one of the chief, but least noticed, causes of the devastation of the forests of Ireland. The little town of Arklow lies at the mouth of the Avoca, near the sea, and from it goes the road to the woody valley, first passing through the forest of Glenart, in which lie Glenart Castle, and another equally beautiful and picturesque building, Shelton Abbey. The whole road between Arklow and Rathdrum, a village some twelve miles distant, is rich in most lovely scenery. The most beautiful parts, however, are between the embouchures of the rivers Avonbey and Aughrim, or between the first and second "meetings of the waters." Thomas Moore does not say in the note to his little poem, 'The Meeting of the Waters,' to which of these two points he alludes; but the Irish pointed out to me the first as the scene, and even showed me the oak under which he sat and was inspired.

> There is not in the wide world a valley so sweet,
> As that vale in whose bosom the bright waters meet—

sings Moore, and among the Irish these words meet with an almost too literal echo. They do not reflect that a poet, entranced for a moment by the wonderful charms of a scene, may, without intention to deceive, pronounce it the sweetest spot in the world; but that, if a prosaic *æsthetic* is seated on the judgment seat, and employs such expressions, he is guilty of exaggeration. There are so many charming valleys, and nature is so gracious and beautiful in a hundred thousand spots on earth, that one may only venture to forget this fact, when hidden in one's own delicious valley, and intoxicated with its beauty; not when one lifts up one's head and looks forth into the wide world for comparison's sake. The Americans who come here, say the Irish, assure us that they never saw its equal. A Frenchman, too, was lately here, and declared that its equal was not to be found in his vast country. Only the German visitor was unwilling to come forth so readily with his "the most splendid scenery he ever saw in his life." It is often with the inhabitants of some secluded and narrow district as with lovers who have made acquaintance with the divinity of human nature, and in particular with the general beauty of the female sex, only by means of a single individual. As they study this individual more deeply, learn it more thoroughly, and appreciate more nearly all the beauties with which the human soul as well as the body are adorned, they begin to consider this as individual merit in the particular person, and when they ought reasonably to love the whole race of mankind, as a creation of God, with the same affection as the individual, they leave the path of reason, and fall in love, as the English express it, that is, fall into a deep hole, whence they can see but one star of the millions which crowd the vault of heaven. Thus the Irish have found all the fragrance of heaven in their vale of Avoca. They and their journalists and poets have discovered and praised all its beauties, and thus has arisen the exclusive affection for this valley, as though it were unique in the whole globe.

A long moral, truly, for so short a tale. But Mr. Kohl is a traveller, and must be permitted to sit in stern judgment even on the "sweet vale" of Avoca, albeit thereby he hurl down some favourite idol from its throne in the hearts of a whole nation. From the vale of Avoca, and its bard, we pass naturally to another of Mr. Kohl's great triumvirate of Ireland, and proceed to introduce to our readers Mr. O'Connell and Repeal of the Union:—

On my return to Dublin, I was first introduced to that man whom every stranger in Ireland is as anxious to see as they would be to get a sight of the Pope at Rome. I mean that man, whom they in Kerry call king, by courtesy or in jest; who, at the time of my visit to Dublin, happened to be Lord Mayor, and who, throughout all Ireland is entitled the immortal, the great, the great agitator, and for whom in London they have so many different names. It is undoubtedly a pleasure to be able to converse with so sensible, experienced, talented, distinguished, and intellectual a man, who, at the same time, within his own house, is so agreeable and hospitable to his guests. But it is not of the private character of O'Connell I wish to speak, as it is not my practice to speak of the private character of individuals with whom I become acquainted. Many people remain entirely in the narrow circle of private life, and these remain in their own power; others make themselves remarkable as actors, statesmen, or authors on the stage of public life; and these own only part of themselves, since they exhibit another part to be looked at and criticised. Such people, so long as they wear the garb of the character they act, one may freely and

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publicly criticize and talk about without any indelicacy; we may attack them boldly, and be their enemy in public, although in private one may be their friend, or, at least, have little objection to them. O'Connell has kept less of himself than any man in Great Britain, for he has made himself more public than any one else: he exhibits himself everywhere to the gaze and opinion of the public—in parliament, at public meetings, in the streets, at elections, even on his travels. He scarcely ever ceases to lead a public life, and almost everything he does is done before the eyes of hundreds or thousands of witnesses. Peel, Wellington, and other great statesmen, wrap themselves up in the secresy of their bureaux and cabinets, from which they only emerge in their public measures, and in person only in parliament, at public dinners, &c. O'Connell, the tribune of the people, is all public: even his domestic and family affairs are talked of at his meetings, since it is only through the direct support of the public that he is enabled to keep up his house and family. A person travelling in Germany for ethnographical or geographical objects, and who wishes to become acquainted only with the character of the country or nation, need not take any trouble to ascertain particulars of our distinguished men; but travelling in Ireland for the same purposes and overlooking O'Connell, the man who, as Atlas bears the earth, has taken the Emerald Isle on his shoulders, is almost impossible, for he is himself an ethnographical phenomenon; partly because for thirty years he has exercised the most extraordinary influence on the formation of the character and the change of the condition of his nation, partly because he himself and his power are also phenomena which can only be explained by reference to the national character. The Irish are, indeed, a people of an ancient stamp, such as can hardly be met with elsewhere. With us, people have everywhere become too rational, too enlightened, and too independent for a single individual, risen from the midst of them, to grow up into such preponderating influence. We laugh at the prophets: but among the Irish is still to be found the ancient faith in saints and miracles; and the strong, the immortal, and the great, still find here a fruitful soil, from which laurels for their temples and halos for their heads may spring up, such as can no longer be acquired elsewhere. They are enthusiastic, credulous, blind, still infants, and patriotic enough to give themselves up to admiration of a man of genius, and to raise him upon their shoulders and shields, as the Roman soldiers did their generals. At the same time, they are in a state of wretchedness, and anxious to be relieved from their sufferings, and are willing to cover him with praises who shows in this respect an interest in them and devotedness to their cause, and to applaud him from the bottom of their aching hearts. In a well-regulated state, among an enlightened, well-governed people, where every one knows how to act for himself, and possesses the means of subsistence, the appearance and growth of such a tribune is absolutely impossible. It was only when Rome's *infima plebs* had dissolved into a large and shapeless mass, that its tribunes made their appearance. Ireland is a country which possesses more unfortunate, wretched, poverty-stricken proletarians, without rights or possessions, than any other in the world, and therefore is also a soil in which such talented, active, eloquent tribunes as O'Connell may thrive; a man who, for these thirty years, has been representing the powerful and unwearied arm of Ireland, with which it is ever threatening England, and with which it gradually recovers, one after another, the natural rights of which it has been deprived. It is, of course, not my intention to attempt a perfect character of so remarkable a person as O'Connell, as my powers will not be adequate to accomplish such a task; yet I will endeavour to give my German readers, who have not had an opportunity of witnessing a meeting of the Emerald legion—as O'Connell sometimes, in the poetical flights of his speeches, entitles his repealers—or of a division of this Emerald legion, a faithful picture of such a meeting; adding a few observations, which I had opportunity to make, of men whose names often figure in the newspapers. It was one of the common repeal meetings which O'Connell frequently calls together, in order to keep up the fire of agitation among the people, and took place in a room of the Corn Exchange, at Dublin. Although I arrived at the appointed hour, I found the room full to suffocation. The assembly consisted, to judge by their exterior, almost entirely of such Kerry men and Clare and Kildare men as I had observed in the interior of the country, dressed in their peculiar garb of rags. To my surprise, I saw but few whole coats, and but few such people as we should call respectable and substantial citizens. They all stood and sat on benches, ranged like an amphitheatre, round the room. At the table, in the middle, sat some writers and reporters. A gallery, which was raised above the heads of the rest, was filled with women, boys, and girls. I perceived that there was some room at the centre table, and endeavoured to make my way to it. Instantly a number of arms were ready with their kind assistance, and at last I was lifted up and handed over the heads of the people, and over the railing which surrounded the table, from which I safely descended. Rags and tatters hung over the railings on every side, for torn clothes were almost the universal uniform of the Emerald legion. I do not wish to say anything insulting or offensive, nor would I speak with any hardheartedness or want of compassion of the poor fellows who could provide no better uniform than rags for the solemn assembly of the repealers, but I wish only to impress upon my readers the fact, that most of O'Connell's repealing friends who appeared here in public, wore tattered garments. The next morning, however, I read in the Dublin papers that "the repeal meeting of yesterday was very *respectably* attended," which certainly was not the case in the every day acceptation of the phrase. The whole assembly presented such an appearance as would not be seen on the Continent, either in France or Germany, except when some public hurricane had stirred up the lowest depth of the waters: nay, even in times of revolution, we should scarcely find anything similar among ourselves.

Mr. Kohl then gives the inscriptions on some of the banners, and proceeds again to comment on this strange scene of rags and repeal:—

It is one of the most remarkable traits of the English national character and government, which foreigners do not sufficiently admire, that they can both endure and tolerate such uproarious agitation without seeming to suffer by it. O'Connell himself, his uninterrupted life of tribune of the Irish people, during thirty or forty years, and his position as the grand agitator of Ireland, form the most brilliant praise on the one hand of the craft of this clever man, who has been always venturing to the utmost bounds of legality, yet never has ventured beyond them; and, on the other hand, of English political freedom, indeed of the character of the whole English nation, and among them, for all their authorities and statesmen, to whom O'Connell has been always a grievous eyesore and stumbling-block, and who yet have never stepped beyond the strict bounds of law, nor ventured to touch a hair of the agitator's head. I will not stop to inquire here, whether it would have been possible for a man like O'Connell to pursue his occupation as free as air in France or Germany, without coming within reach of prison or guillotine; but I will merely, for an instant, turn to the republics of Greece and Rome, and think of the end and fate of their popular leaders and tribunes. I do not believe that any of these republics can produce an instance of a man raising and supporting so long, and with such impunity, as O'Connell, a war against so vast an aristocratical power as that of England and Ireland. It appears to me that O'Connell's history is in this point unique, as also in this, that he has never once changed his position and principles. He was the man of the people and the agitator thirty years ago, and the man of the people and the agitator he still is. He has never forgotten his part, as did those Roman tribunes, who almost all ended with attempting to grasp the regal power. I do not forget that O'Connell is still living, and that we "can pronounce none happy before his death;" but that this phenomenon should have lasted through thirty years is surely a miracle such as has never been heard of before.

O'Connell's personal appearance in his Lord Mayor's robes is then described, but this is too well known to need repetition; our readers, however, may not be so well acquainted with one of O'Connell's most celebrated supporters:

No one among the notabilities on the platform excited my attention to such a degree as the Tom Steele of newspaper notoriety, who is almost of equal fame with O'Connell through all Ireland, as O'Connell's satellite, and who, without O'Connell, would probably have been as little known as Jupiter's satellites without Jupiter. This man has, as I was informed, spent no inconsiderable fortune, entirely in agitating. He is now poor, and appears more than ever devoted to the cause for which he has sacrificed his property. Tom Steele possesses as striking an appearance as one of Bardolph's, Pistol's, and Nym's boon companions, or rather looks like what one could imagine Corporal Bardolph himself to have been. He has the long and meagre figure of a corporal, and withal the fiery nose of Bardolph. The only difference is, that his face appears, at any rate now, more careworn and melancholy than that of Bardolph. I need hardly say, that he has the manner of a man without education, and when one hears him speak, it is hard to understand how, except by expenditure of money, he has obtained any influence and power with the people. It may be that the man has other inward and nobler qualities, which I know nothing of: this is possible, but so much is certain, that I have not exaggerated in the least in my description. Falstaff blames Prince Harry for the bad company in which he finds him; and I must say, that Tom's physiognomy,—judging only from his physiognomy,—was such as led me to wish that I had not seen O'Connell in his company. He was, however, received with loud cheers, which he acknowledged, and then took a seat by O'Connell.

Mr. Kohl proceeds to give several extracts from O'Connell's speeches, with which the English reader is well acquainted. The collection of rent, however, does not pass unnoticed. Of this he says:—

I must confess that these money boxes were the greatest eyesore to me in the whole matter. I cannot forgive O'Connell for it, and I think nobody else can. And will posterity be able to forgive him for making a gain and a money matter of his patriotic toils, and carrying on this business openly and publicly without shame or fear? I believe it never occurs to him himself, that there is anything bad in the affair, for he has entrenched himself, and made himself secure behind some such reasoning as this:—"I was an advocate with excellent practice, which promised to be better than it already was. I became a patriot, and dedicated all my powers to my country and to your cause, ye men of Ireland! This business is an expensive one to me, for I must not only provide for myself and my family, but also maintain several of my friends who help me and mine, and stand by me in Parliament, and put me in a condition to do effectually, whatever I do for your cause. There can be nothing more just than that all Ireland should pay for the cost of this business, and also reimburse me for the profits of my profession, which I have surrendered for love of her. I can, therefore, with the greatest right, demand of you the O'Connell tribute, and receive it with a good conscience." This species of reasoning it is which O'Connell, for some time, has been constantly repeating, and allows to be repeated by all his friends, and in all the journals of his party. As almost all his speeches contain requests for money or rent, and his usual arguments in behalf of his just claims on his country for support and indemnification, his enemies are constantly employed in vilifying him as a false prophet, a regular robber, a knave in politics, a hypocrite in religion, and whatever other epithets of abuse the Tories have at their command, and they reproach him with picking the pockets of the people that he himself may live in luxury. His friends, on the other hand, many of them contributors of money, assert that O'Connell could not possibly order matters otherwise; that if he is to direct all his energies towards the good of his country to any profit, he must both ask and accept this money, and that if they gave no money, they could have no repeal. The question is now in what light we should regard the affair; and this will be difficult to decide, without a closer knowledge of the heart and financial condition of O'Connell than any one, but God, possesses. The following facts, however, are certain; that in consequence of his patriotic and stirring endeavours and agitations, O'Connell enjoys a yearly rent of no inconsiderable

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magnitude (to the amount, it is said of more than 10,000*l.*), and that he and his friends live well on this, with far better clothes and far better food than thousands of those from whom they draw the rent. Farther, it is certain that O'Connell and his friends do not say, "we will walk in rags, we will eat potatoes and salt, like millions of our compatriots for whom we toil; we will set aside all worldly advantages, and all the money which is contributed shall be devoted solely and singly to the cause, and not employed for any personal purposes." The tendency of their argument is rather this: "if we had continued as advocates, we could now be living gloriously, and in the enjoyment of all kinds of pleasure; if therefore we are to forget this, you must fully protect us from want." We cannot, therefore, place the O'Connells in the same rank with the great and glorious spirits whom the world has exalted so high, because they kept their soul and their thoughts free from the atmosphere of money, and kept their hands undefiled by the touch of Satan's worst invention, gold,—such men as the unselfish Fabricius, Cincinnatus the worker at the plough, the barefooted Caliphs, the world-denying apostles and prophets, and other highly exalted prophets and patriots. This is not, however, to say that all that O'Connell does, is done solely from interested motives, and that all his zeal, all his eloquence, and all his patriotism, arise only from greediness for gain, and that we must, therefore, consider him a public deceiver and hypocrite. For an intermediate position is perfectly conceivable of a man equally zealous for his country and her cause, and for his own interest. Perhaps he may have commenced out of pure zeal for his native land, out of pure antipathy and thorough hatred to the Tories, and has unexpectedly, on this his path, stumbled on a spring of gold, which he allows to pour forth its riches for him, inasmuch as it helps him on. There are, I believe, prophetic souls standing midway between the pure angelic spirit and the evil one, which we may call, if we will, false prophets, but which are in truth prophets still. Such as these are, we may think, the more extraordinary, for while they serve Mammon, they know how to preserve their soul ever fresh and ever young, and have the art to keep alive the fire of enthusiasm, not allowing one half of their soul to be corrupted by the other. I am inclined to think, that to such a class O'Connell belongs. Are there not men to be found who, with devotion and enthusiasm, serve a God in whom they themselves do not believe? Had not Mohammed inspirations, and was he not zealous for his God, while he yet, with cunning craft, used that God as means to his own end? We must also look on O'Connell as a child of our times, and as such, lay much good to his share. It is quite possible, it is indeed probable, that had he followed the example of Jean Jacques Rousseau, had he refused the support of his friends, had he, like Cincinnatus, determined to live by the plough, or had he, like millions of his poor compatriots, been content to dress in rags and live on potatoes, he never would have attained to his power. Perhaps the people would have despised him and passed him by. Perhaps this age must and will see its heroes well clothed and well fed. As the English national debt is a yoke and burden which holds all England together, so, perhaps, is the O'Connell tribute a burden which holds all the Repealers together. They have once pledged themselves to pay a certain amount of tribute, and this binds them to advance with O'Connell. They perhaps wonder at the extraordinary character of this tribute, which a man without external power, only by his eloquence and earnestness, has imposed upon them, and on this very account value him the more highly. The sum of the whole is; O'Connell is a wonderful man of the 19th century, (the century of money,) who has arrived at influence, power, and prosperity, by means such as the world has rarely heard of previously; who, without physical power and without giving up anything, has for forty years bid defiance to the most powerful aristocracy of Europe, having on his side nothing but a few millions of beggars."

Opinions will, of course, be various as to Mr. O'Connell's character; at any rate, there is much that is valuable in the portrait which Mr. Kohl has drawn, for the author has no prejudices to incline him to one side rather than the other. Mr. Kohl is not, however, always right, and of this there is an amusing instance in the chapter following that from which we have just quoted. On his way to Drogheda he fell in with a person, whose name he inquired, in the following remarkable manner (which he asserts to be the only feasible method of getting at an English name): "How do you spell your name, sir?" This strange question produced the equally strange answer, "John Kjulpen is my name, sir!" on which answer Mr. Kohl thus amusingly comments:—

As I was not very well versed in the English alphabet, I did not quite make out the name, notwithstanding the spelling. For I neither knew how to write nor how to pronounce it; a difficulty which very frequently occurs in English. I however knew at once, by the final syllable *pen*, as also by the Christian name John, that my friend must be from Cornwall. For the following verse is recited concerning the Cornishmen, as the inhabitants of Cornwall are called in English:—

> P'ill, pull, and pen
> Spell the name of Cornish men.

These Cornishmen are generally named John, as the most common name in Wales is Johnson. Whence the Cornishmen assert that the Welchmen are their sons!

A tolerable concatenation of amusing blunders for one sentence.

In another place he informs us that the Irish tinkers are called *rowers*, and adds, in English, the explanation—"That means, they are always rambling about." He then enters on a speculation, that though rowers means really people who row, yet perhaps the Irish attach a peculiar meaning to the word. A more probable explanation, one would think, might be found in its being either the Irish or Kohlian pronunciation of the word *rovers*, at all events an easier method of settling the difficulty. Mr. Kohl's blunders are, however, not frequent, and easily excusable; and as they are always good-humoured, even when they are intended to tell against us, we will not violate the rites of hospitality by citing any more. An anecdote recorded by our author, of Lizst's having been mistaken in the neighbourhood of Belfast for O'Connell, and nearly ducked in a horse-pond in consequence, may or may not be true, but it serves, at any rate, to introduce some apposite remarks on the state of party in Ireland.

That which constitutes the peculiarity and the unhappiness of Irish parties is, that they harmonize in scarcely a single point, and that their interests and their sympathies are so divided that they can scarcely unite in any single thing for the good of the whole. It is true, indeed, in a certain sense, that all who live on Erin's soil, and are inclosed in the circumference of the island, are peculiarly and exclusively Irishmen, and necessarily sympathize, to some extent, with their native land, which they either entered as colonists, or have inhabited from ancient times. The old original Celts, the newly-arrived English and Scotch, the Roman Catholics, Presbyterians, and High Churchmen, the poor tenants, the merchants, the high and mighty landlords, all have become Irishmen, or have always been so. The name of Erin finds a response in the breast of all of them; they all desire the prosperity of the country, and there is scarce one of them to be found, who does not bewail her misfortunes. They have united also, to a certain extent, against the claims and assumptions of England, the original Celtic inhabitants and the Roman Catholics being naturally and inveterately opposed to her, and the Presbyterians of Ireland, like those of Scotland, strongly adverse to the High Church party. Nay, even the Presbyterians of Ireland stand in a kind of opposition to the Kirk of Scotland, which, as Mother Church, has now and then attempted to exercise a kind of authority over the Irish synod. In the same way, the Irish Protestant church is by no means in harmony with the English; and the interests of the Irish Presbyterian, Lutheran, or Catholic merchants, and manufacturers of Saxon or Celtic origin, are diametrically opposed to those of the English. Neither are the Irish nobility the same in their views and opinions as the English; the Irish nobleman being frequently laughed at in England, and the English far from loved in Ireland. One would imagine that out of all this there must spring up in Ireland a noble, united, and powerful opposition to England, and that all parties would cordially shake hands when called upon to join against England, as parties in other countries, France for instance, have always heartily united when their country has been attacked from without. Passionate as is the conflict of parties and principles in France, yet, as soon as the foe appears, the contending factions become brothers. In Ireland, however, the very opposite is the case; as often as England, the foe and the oppressor, appears in Ireland, she finds there parties ready, from feelings of party hate, to repress a portion of their patriotic sympathies, and even to sacrifice a portion of their interests, in order to gratify their enmity and save the remaining portion of their interests. Thus, though the Irish landlords were far from liking the restrictions to which the trade of Ireland was subjected before the Union, because they themselves naturally suffered by them, yet they did not complain, feeling that they needed the support of the English monarchs to maintain them in the possessions which they had received at their hands. Thus though the Irish Parliament was far from receiving willingly hints and commands from the English, yet it showed itself obedient, in order to have its privileges maintained. Thus too, though the Presbyterian and Roman Catholic parties are both averse to the claims of the High Church and the Protestant aristocracy, they hate each other so bitterly that they often desert and betray one another in the very heat of the battle. It is said to have occurred during the last revolution, that Presbyterian soldiers looked on inactively, and even rejoiced, when bodies of Roman Catholics were cut to pieces by the English, although both parties were nominally contending against these same English. Thus the interests of two Irish parties never run parallel, and even if both are opposed to England, yet they are so much more bitterly opposed to each other, that they often make friends with England, even though it be against their inclination. People in Ireland think and feel so differently on the most important relations in which men are held one to another, on religion, state, and nationality, and are interested in such opposite ways in the same things, that it is almost impossible to propose or carry any general measure for the country, that will not be looked upon as a poison by one party, while it is blest by another as a healing balm and wholesome medicine. If it be proposed to help the poor by means of poor-houses, the Presbyterians are contented with the plan as one that is calculated to promote order and relieve them of beggars; while the Roman Catholics, who are led by their religion to give much in alms, are opposed to the measure as one which would impose on them a double tax. If it is attempted to improve the instruction in the schools, the Protestants insist on the whole Bible, the Romanists object to the whole Bible, and the schools are the sufferers between them. If it is desired to drain the bogs, and bring the bare hills into cultivation, the farmers applaud, but the great lords will not part with their pastures? or the great lords approve, and then the petty farmers are unwilling to lose their peat. If an endeavour is made to lower the tithes, the high Church party shake their heads, while the Roman Catholics nod assent. Men rejoice in the west over what is done for the Celtic language and antiquities, and over the newly erected chairs of Celtic literature, while in the east this is ridiculed; and the Union, for the maintenance of which one party would die, is like to whelm the other in destruction. And what is worse, there is no prospect of these differences ending, and these clashing interests becoming reconciled, for the attempts at such reconciliation which are being made, advance so slowly, that one dare not calculate on reaching a goal so distant. The Celts vanish but tardily before the aggressions of the Saxon, and a difference of language must continue for no inconsiderable length of time. The Romanists have so much to demand back again from the Protestants, and these latter, at this moment, exercise such grossly unjust privileges, and enjoy a spoil so violently taken from the former, that it will be long before they can accustom themselves to the sacrifice. The great landowners have not advanced

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a step towards giving up any of their unjust claims on the tenants, and a righteous division of the large estates has never even been dreamed of.

With this view of the state of Irish parties, which, gloomy as it is, we fear is but too just, we take our leave of Mr. Kohl and Ireland. We cannot speak too highly of the urbanity which distinguishes Mr. Kohl's volumes,—an urbanity not interrupted even by the firm and decided expression of his opinion respecting all anomalies and abuses: and we are led, by this description of our sister isle, to look forward with pleasure to our author's promised volumes on England; and thankful should we be if we could persuade ourselves that we had nothing to fear from such an impartial delineation, as we have good reason to expect.

Religion in the United States of America. By the Rev. Robert Baird. Glasgow, Blackie; London, Duncan & Malcolm.

It is rare to find a volume going beyond the professions of its title-page both in the extent and variety of its subjects; the work before us is not confined to religion, but is a clear, philosophical examination of the circumstances which have contributed to mould the form of society in the United States, to establish democracy in government as well as the voluntary principle in religion, and to open for both a career to which it is impossible to assign limits. In nations, as in individuals, the circumstances of infancy and childhood produce effects which are influential over the whole course of future life. In our notices of Bancroft's History of the United States, we pointed out the rugged and stern traits of inflexible perseverance, in whatever was believed to be the path of duty, which distinguished the Pilgrim Fathers. Their resolution to worship God according to their own consciences, led them to abandon their English homes for the wild forests of Northern America; they were daunted by no perils, they despaired under no sufferings, and their energies achieved triumphs greater in their amount, extent, and duration, than the chivalrous daring of Cortés and Pizarro. These men were the progenitors of the New Englanders, to whom they bequeathed the broadest characteristics of their Anglo-Saxon ancestry — inflexible resolution, and a spirit of independence, which, as Tacitus said of their German forefathers, was sometimes carried beyond the bounds of social and conventional restraint. Qualities such as these cannot be thoroughly appreciated by men living within a circle of high civilization, but they are of inestimable value on the frontiers; they are the true elements of triumph over the savagery of Nature and the barbarism of man.

While we look back with pride to our Anglo-Saxon ancestry, we cannot be insensible to the exhibition of their great qualities, displayed by those who are, like us, descended from the same stock in the back-woods of America. Here is a picture of an Anglo-Saxon conquest, more glorious than the capture of Montezuma in his own capital:—

"Take the following case as an illustration of the process that is continually going on on the frontier. A man removes to the west, he purchases a piece of ground, builds a house, and devotes himself to the clearing and tillage of his forest acres. Ere long he has rescued a farm from the wilderness, and has reared a family upon it. He then divides his land among his sons, if there be enough for a farm to each of them; if not, each receives money enough to buy one, as he comes of age. Some may settle on lands bestowed on them by their father; others, preferring a change, may dispose of their portion and proceed, most commonly unmarried, to 'the frontier country' as it is called, that is, to those parts of the west where the public lands are not yet sold. There he chooses out as much as he can conveniently pay for, receiving a title to it from the district land office, and proceeds to make for himself a home. This is likely to be in the spring. Having selected a spot for his dwelling, generally near some spring or where water may be had by digging a well, he goes round and makes the acquaintance of his neighbours, residing within the distance, it may be, of several miles. A day is fixed for building him a house, upon which those neighbours come and render him such efficient help, that in a single day he will find a log-house constructed, and perhaps covered with clap boards, and having apertures cut out for the doors, windows, and chimney. He makes his floor at once of rough boards riven from the abundant timber of the surrounding forest, constructs his doors and erects a chimney. Occupying himself, while interrupted in out-door work by rainy weather, in completing his house, he finds it in a few weeks tolerably comfortable, and during fair weather he clears the underwood from some ten or fifteen acres, kills the large trees by notching them round so as to arrest the rise of the sap, and sows the ground with Indian corn, or maize as it is called in Europe. He can easily make, buy, or hire a plough, a harrow, and a hoe or two. If he find time, he surrounds his field with a fence of stakes. At length, after prolonging his stay until his crop is beyond the risk of serious injury from squirrels and birds, or from the growth of weeds, he shuts up his house, commits it to the care of some neighbour, living perhaps one or two miles off, and returns to his paternal home, which may be from fifty to three hundred miles distant from his new settlement. There he stays until the month of September, then marries, and with his young wife, a waggon and pair of horses to carry their effects, a few cattle or sheep, or none, according to circumstances, sets out to settle for life in the wilderness. On arriving at his farm, he sows wheat or rye among his standing Indian corn, then gathers in this last, and prepares for the winter. His wife shares all the cares incident to this humble beginning. Accustomed to every kind of household work, she strives by the diligence of her fingers to avoid the necessity of going to the merchant who has opened his store at some village among the trees, perhaps some miles off, and there laying out the little money they may have left. With economy and health they gradually become prosperous. The primitive log-house gives place to a far better mansion, constructed of hewn logs, or of boards, or of brick or stone. Extensive and well fenced fields spread around, ample barns stored with grain, stalls filled with horses and cattle, flocks of sheep and herds of hogs all attest the increasing wealth of the owners. Their children grow up, perhaps to pursue the same course, or as their inclinations may lead, to choose some other occupation, or to enter one of the learned professions."

We have described an isolated settler; let a few years pass, when his example shall have induced others to "locate" in his neighbourhood, and here is the process by which the new settlement obtains a place of worship:—

"Let us suppose a settlement commenced in the forest, in the northern part of Indiana, and that in the course of three or four years a considerable number of emigrants have established themselves within a mile or two of each other in the woods. Each clears away by degrees a part of the surrounding forest, and fences in his new fields where the deadened trees still stand very thick. By little and little the country shows signs of occupation by civilised man. In the centre of the settlement a little village begins to form around a tavern and a blacksmith's shop. A carpenter places himself there as a convenient centre. So do the tailor, the shoemaker, the waggon-maker, and the hatter. Nor is the son of Æsculapius wanting; perhaps he is most of all needed; and it will be well if two or three of his brethren do not soon join him. The merchant of course opens his magazine there. And if there be any prospect of the rising city, though the deadened trees stand quite in the vicinity of the streets, becoming the seat of justice for a new county, there will soon be half a dozen young expounders of the law, to increase the population, and offer their services to those who have suffered or committed some injustice. Things will hardly have reached this point before some one amid this heterogeneous population come from different points of the older States, intermixed with wanderers from Europe,—Irish, Scotch, or German,—proposes that they should think of having a church, or at least, some place of worship. It is ten chances to one if there be not one or more pious women, or some pious man with his family, who sigh for the privileges of the sanctuary as once enjoyed by them in the distant east. What is to be done? Some one proposes that they should build a good large school-house, which may serve also for holding religious meetings, and this is scarcely sooner proposed than accomplished. Though possibly made of mere logs and very plain, it will answer the purpose for a few years. Being intended for the meetings of all denominations of Christians, and open to all persons who may be passing, word is sent to the nearest in the neighbourhood. Ere long some Baptist preacher in passing preaches in the evening, and is followed by a Presbyterian and a Methodist. By and bye the last of these arranges his circuit labours so as to preach there once in the fortnight, and then the minister of some Presbyterian congregation, ten or fifteen miles off, agrees to come and preach once a month. Meanwhile, from the increase of the inhabitants, the congregations, on the Sabbath particularly, become too large for the school-house. A church is then built of framed beams and boards, forming no mean ornament to the village, and capable of accommodating some 200 or 300 people. Erected for the public good, it is used by all the sects in the place, and by others besides. For were a Swedenborgian minister to come and have notice given that he would preach, he might be sure of finding a congregation, though as the sect is small in America, and by many hardly so much as heard of, he might not have a single hearer that assented to his views. But it will not be long before the Presbyterians, Methodists, or Baptists feel that they must have a minister on whose services they can count with more certainty, and hence a church also for themselves. And, at last, the house, which was a joint-stock affair at first, falls into the hands of some one of the denominations, and is abandoned by the others who have mostly provided each one for itself. Or it may remain for the occasional service of some passing Roman Catholic priest, or Universalist preacher."

So rapid is the increase of population in the New States, that the objection which may be taken against the use of the same place of worship by different religious denominations is very soon obviated. Mr. Baird's testimony on this point is as decisive as it is wondrous:—

"When in the State of Alabama, in February, 1831, I visited the town of Montgomery, in company with a worthy Baptist minister, in the course of an extensive tour through the western States, in behalf of one of our benevolent societies. It was then hardly more than a large village, and on the night of the second of the two days we spent in it, we preached in a large school-house, which, if I remember rightly, was the only place for holding religious meetings existing there at the time. We had a good congregation, though a circus was held hard by. Just three years after, when repeating the same tour, I spent a Sabbath and one or two days more at the same spot, but under amazingly different circumstances. In the morning I preached in a Presbyterian church built of frames and covered with boards, and every way comfortable, to at least 600 persons. The church, which reckoned 100 members, had got a young man as pastor, to whom they gave a yearly stipend of one thousand dollars. At night I preached in a Baptist church, built of brick, but not quite finished, which could hold 300 persons at least. Besides these there were one Methodist Episcopal and one Protestant Methodist church, each, in so far as I can recollect, as large as the Baptist church. Then there was an Episcopal church, not less in size, though probably with a smaller congregation, than the Baptist church. And withal there was a Roman Catholic church, though not a large one, I believe. All this after an interval of only three years! Eventful years they had been."

But the voluntary principle has done still more in America; a Home Missionary Society has been formed, for the purpose of conveying religious instruction to families on the outskirts of civilization, and last year it employed 791 missionaries, at an expense of more than one

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hundred thousand dollars. The collections made by the missionaries in these scattered congregations for religious and benevolent purposes amounted to nearly fifteen thousand dollars.

"The plan pursued by this society, and by all the other societies and boards established for the promotion of home missions, is never to support a missionary at its sole charges, if it can be avoided; but to give 100, or 150, or 200 dollars, rarely more than 100 or 120, to a young and yet feeble church, or two congregations near to each other, on condition of their making up the deficiency in the missionary's salary. Thus they are stimulated and encouraged to help themselves, and as soon as they can walk alone, if I may use the expression, the society leaves them for others which have been just organised, and which need assistance. In this way hundreds of congregations have been built up, and hundreds are at this moment emerging from the weakness of childhood into the vigour of youth and manhood. In no case, however, does the society do anything towards the erection of church edifices. The people must find these for themselves, and this they willingly do. The cheapness of materials in the new settlements, and in the villages of the interior, renders it easy to erect such houses as will suffice until the flock gathers strength, and can do something more."

Let us next take a glance at the state of education in the United States,—a matter closely connected with religion; for, as Archbishop Sharpe well observed, "Though God has little need of man's knowledge, he has still less of man's ignorance."

"The white population of the United States amounted in 1840 to 14,189,218, of which number it was ascertained that 549,693 persons, above twenty years of age, could neither read nor write. A large proportion of these must have been foreigners,—Irish, Germans, Swiss, and French,—as is evident from 13,041 of them being found in the six New England States, where education is nearly as universal as can well be imagined. That a native of either sex, in short, above the age of twenty, may be found in Connecticut or Massachusetts is not denied; but that there should be 526 such persons in the former of these States, and 4448 in the latter, cannot be believed by any one who knows the condition of the people there. The greater number were not native Americans, and even of those that remained the majority were idiots. By the census of 1840, it appears that the number of primary and common schools amounted to 47,209, attended by 1,845,245 scholars; of whom 468,264 were taught at the public charge, the remainder at that of their parents and friends. From this it will be seen that education in America depends very much on the voluntary principle; but though primary schools were in all parts of the country originated and sustained at first, as in most of the States it continues to be, by the people themselves, or rather by the friends of education, State after State is beginning to be induced by the efforts of these friends of education to make a legal provision, to a certain extent at least, for the instruction of all who may choose to avail themselves of it, for in this they do not see that they violate any rights of conscience."

Every traveller, who has examined them, has borne testimony to the excellence of the charitable institutions established for the relief of the insane, the blind, the deaf and dumb, and the orphan. Mr. Baird's statistics are not sufficiently definite to enable us to enter into any comparative estimate of their extent and efficiency. But we know from other sources that a system of charitable economy has been established in Boston, which is well worthy of imitation elsewhere. A central board has been formed of delegates from all the charitable institutions in the city, which are thus enabled to work together in harmonious association. The unity thus given to the exertions of benevolence, while it facilitates the detection of imposture, ensures the application of the specific relief required. We know that the advocate for economy in charity is unpopular in this country; we know that—

> The pleasure is as great
> Of *being cheated*, as to cheat;

but as we have no great respect for the amateurs of either pleasure, we have no hesitation in recommending the American plan of systematic and associated charity.

Statesmen of the Reign of George III. Third Series. By Lord Brougham.

[Second Notice.]

THE portion of the volume before us, which relates to the more remarkable characters that figured during the Reign of Terror in the French Revolution, is prefaced by a brief inquiry into the origin of that event; and we cannot discover that Lord Brougham has succeeded in throwing any new light upon the subject. We are disposed to think that his principal motive for going over this ground, has been to create an occasion for the moralizings with which he winds up his view of the period in question; and the fault of these moralizings is, that they have manifestly a special political object. It requires no great sagacity to perceive throughout them an under-current of allusion to another country, and to demagogues of a later time, bearing no very striking resemblance to Robespierre and Couthon. To the moral inferences themselves we have no objection to make; they are as little questionable as original; but believing them to be pointed at occurrences and personages of the day, we are justified in describing this oblique species of writing as only pamphleteering in masquerade, leaving it to other judges to determine how much truth and how much decency there may be in the insinuated parallels.

Lord Brougham has just now a horror of agitators, and therefore the important fact which he reads in the French Revolution is, beware of agitators—do not neglect to take precautions against agitators—the numbers of the ill-intentioned may be inconsiderable, but the tendency of their opinions is to spread, whereas the tendency of the respectable classes is to inaction, apathy, and ultimately submission.

"The power of the clubs and the Paris mob did not at all rest upon the refusal of the Government to give whatever improvements were required by the state of France. No pretext could be urged on any such ground either to justify or to palliate the enormities of those who acted in the sanguinary scenes, or the pusillanimity of those who permitted them to usurp and to abuse supreme power. The utmost latitude had been given to reformation in every branch of the state long before any attempts were made to subvert the constitutional government; and the success of those attempts had nothing whatever to do with the views or the grievances of Reformers, or with any complaints of the people."

According to this mode of reasoning, in seeking the causes of the ascendancy of violence in the latter period of the French Revolution, we are to go no further than the cowardly apathy and non-resistance of the middle classes of Paris! It was not the existence of enormous abuses, argues Lord Brougham, in the state, that called forth the spirit of Jacobinism and the fury of the Mountain, because "the utmost latitude had been given to reformation long before;" and therefore (taking his lordship's remarks connectively,) we should be satisfied with the statement that it was the pusillanimity of the respectable *bourgeoisie* of the French capital, which led to the Reign of Terror and all its sanguinary horrors! With profound respect to a writer of such ability, we take this to be one of the shoals of his political philosophy, for it appears to us not less clear that the first stage of the revolution was owing to the thorough awakening of the French nation to its manifold grievances, and a determination no longer to endure them, than that the latter is to be accounted for by the delay of the required reformations, and the unmitigable opposition of the privileged classes. The true lessons derivable from those portentous times, are the dangers of permitting public wrongs to accumulate unredressed, until they can only be thrown off by a force which rends the frame of the state asunder, as the exorcized demoniac is torn by the departing fiend. Reformation may come too late to avert revolution; just as a physician may be called in when the case is beyond pharmacy, and nothing but miracle, or some hidden energy of nature, can save the patient. It seems but too plain that the author has been seduced into this erroneous reasoning by his eagerness to push the parallel which he had in his mind's eye. Whether or not the parallel holds, as to "the utmost latitude" having been "given to reformation," is a question with which we have nothing to do. Lord Brougham embraces an extreme opinion, being now in the aphelion of his very eccentric orbit, where, however, he no more "perplexes monarchs," nor any longer makes "guilty nations tremble."

If we did not perfectly understand Lord Brougham's system of writing, we should never suspect a personal allusion in the following passage, which closes his account of Robespierre. Our suspicion certainly does not arise from the slightest agreement with the noble lord as to the justice of the application intended. On the contrary, it appears to us to be gross in an extreme degree, and breathing the very worst spirit of those moral assassins whom he unsparingly reviles in his strictures on Junius:—

"Such was Robespierre—a name at which all men still shudder. Reader, think not that this spectacle has been exhibited by Providence for no purpose, and without any use! It may serve as a warning against giving way to our scorn of creatures that seem harmless because of the disproportion between their mischievous propensities and their powers to injure, and against suffering them to breathe and to crawl till they begin to ascend into regions where they may be more noxious than in their congenial dunghill or native dust! No one who has cast away all regard to principle, and is callous to all human feelings, can be safely regarded as innocuous, merely because, in addition to other defects, he has also the despicable weakness of being pusillanimous and vile."

This would be violent pamphleteering, and even outrageous writing, in the columns of the most unscrupulous newspaper. But it is not enough to compare the manifest but un-named mark of Lord Brougham's rather blunt stiletto with Robespierre, for after resting from his rancour for a page or two, he rushes at his victim again, and proclaims him a Marat! And here, indeed, the attack is open, if not honest. The reader will be pleased to recollect that the citation following is from a work on the Statesmen of the Reign of George III., by a writer who invokes "the historic muse," parading himself as at least a Curtius:—

"That no such scenes could now be renewed in France we may very safely venture to affirm, though much mischief might still be wrought by undue popular excitement. That in this country such things are wholly impossible needs no proof. * * It is impossible to say the same thing of all parts of our people; it would be most false to assert, for example, that the Irish people are safe from such influence. On the contrary, they manifestly do not think and judge for themselves; they certainly are in the hands of persons who need not take the trouble to give sound reasons, or any reasons at all for their advice. The Irish people are excited and moved to action in the mass by appeals to matters of which they do not take the pains to comprehend even the outline, much less to reflect on the import and tendency. They are made, and easily made, to exert themselves for things of which they have formed no distinct idea, and in which they have no real interest

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whatever. They leave to others, their spiritual and their political guides, the task of forming their opinions for them, if mere cry and clamour, mere running about and shouting, can be called opinions. They never are suspicious of a person's motives merely because they see he has an interest in deceiving them. They never weigh the probabilities of the tale, nor the credit of him that tells it. They may be deceived by the same person nine times in succession, and they believe him just as implicitly the tenth; nay, were he to confess that he had wilfully deceived them to suit a purpose of his own, they would only consider this a proof of his honesty, and lend an ear if possible more readily to his next imposture. A people thus uninstructed, thus excited, thus guided, are most deeply to be pitied; and the duty is most imperative on their rulers, by all means, and without delay, to rescue them from such ignorance, and save them from such guides by every kindly mode of treatment which a paternal Government can devise. But such a people, especially if the natural goodness of their dispositions were not outraged by scenes of a cruel kind, would easily be moved to witness, and to suffer the grossest violations of justice, would let themselves be hallooed on to the attack of their best friends by any wily impostor that might have gained their confidence, and would suffer men as base and as execrable as Marat to usurp the honours of their Pantheon."

The offensiveness of this species of composition would be but little aggravated by being anonymous. However, our objection to it is purely critical; we consider it monstrously unhistorical, and cannot believe it to have been "whispered by the historic muse" with whom Lord Brougham affects to be in communication —we acquit Clio of it altogether.

It is with pleasure we turn to passages where, unperverted by pique or party, the author shows himself capable of better things. Lord Brougham's estimate of Robespierre as an orator is worth having, and we shall, therefore, give a few of his remarks upon this subject. After quoting specimens from his most effective speeches, he observes:—

"No one at all acquainted with the rhetorical art can deny to these passages merit of the highest order. Above all, no one acquainted with the conduct of debate can doubt that they are precisely the kind of passages most surely calculated to awaken, to gratify, to controul an assembly deliberating on the actual affairs of men. The speaker who thus delivered himself was plainly gifted with extraordinary eloquence; and however he may have dwindled down to a frigid, sententious, unimpressive rhetorician upon occasions of an *epideictic* kind, occasions of mere display, like the fête in honour of the Supreme Being, or even when in the Convention, his personal vanity and desire of oratorical renown made him overdo his part, it is certain that he was capable of excelling in the art; that he did excel on those great occasions which are fitted to call forth its highest displays; and, sure test of excellence, that he rose with the difficulties opposed to him, meeting with superior power the more pressing exigencies of the occasion. That Robespierre may be tried by this test, we naturally turn to his great speech on the 8th Thermidor, the eve of his downfall; that speech of which we shall presently see that Cambacérès pronounced a very high panegyric to Napoleon, himself rather disposed to admire the revolutionary Dictator. It is a production of the highest merit, and manifestly elaborated with extraordinary care as well as skill in oratory. The passage respecting the fête in honour of the Supreme Being is, for a popular Assembly, perhaps too splendid, and might be deemed exaggerated; but the taste of the speech generally is correct and severe. That he had in various passages the masterpieces of the ancient orators in his mind, can admit of no doubt: but there is nothing to be seen like servile imitation; and even in the instance which most reminds us of the original ('Non! nous n'avons pas été trop sévères! J'en atteste la république qui respire! J'en atteste la représentation nationale environnée du respect dû à la représentation d'un grand peuple!' and ending with 'On parle de notre rigueur, et la patrie nous reproche notre faiblesse'), we find nothing nauseous in the imitation, but so fruitful a series of illustrations from the actual state of things, that all notion of pedantic recourse to Demosthenes is put to flight. There is also throughout the speech a tone of deep feeling, which was not natural to the speaker, and probably was awakened by the peculiarity of his unprecedented position, and the extreme singularity of the crisis in which he spoke."

This is high praise from a good judge. The following remarks on Robespierre's title to the epithet of "Incorruptible" appear to us to be sound:—

"He soon acquired, and even retained, the name so popular at all times, in revolutions so omnipotent, of '*Incorruptible*.' How came it to pass that while all, or nearly all, were equally careless of money; while the terrible Committee, with the disposal of uncounted millions, limited their whole salary and whole expenditure to eight shillings a-day, and all ended their lives in the greatest distress, he alone should be called the '*Incorruptible*?' The reason is to be sought for elsewhere than in the freedom from pecuniary corruption; for his possessing the feature common to them all never would have formed a mark of distinction. But as he had early perceived the power of the people—that is, the power of the multitude acting on or overawing the people; so had he observed almost as early the favour in their eyes of extreme courses; of unhesitating pursuit of one principle, without the least deviation to suit the temporary purposes of expediency, or the least temporizing to consult prudential views, whether of individual advantage or of public safety; and he saw that as whoever most rigidly conformed his course to this canon, so whoever went further than all others, outbidding them in violence and in blindness to all the advantages of compromise—was sure to carry away the chief favour of the unreflecting multitude. By this view was his conduct always guided; and as the people were ever sure to find him foremost among the more violent, ever at the head of those who would sacrifice all considerations to the favourite maxims, falsely called the *principles* of the day—laying all prudence on the shelf—giving moderation to the winds—flinging peace to the dogs, the dogs of war—now crying '*perish the colonies*,'—now '*perish commerce*'—and ever ready to wade through blood, the best blood of France, towards the attainment of the darling equality and unbridled licence of the multitude—he was for this hailed as the '*Incorruptible*,' that no one could ever doubt on a question which side he would take, and no one could expect others to outstrip his zeal and determination."

Danton's speeches were less studied and elaborated than Robespierre's:—

"The speeches of Danton were marked by a fire, an animation, very different from anything that we find in those of Robespierre, and the other leaders of the Revolution, except perhaps Isnard, the most ardent of them all. In Danton's eloquence there appears no preparation, no study, nothing got up for mere effect. We have the whole heart of the man poured forth; and accordingly he rises upon any incidental interruption, and is never confounded by any tumult or any attack. In one particular, as might be expected from his nature, he stands single among the great speakers of either France or England—the shortness of his speeches. They are, indeed, harangues prompted by the occasion; and we never lose the man of action in the orator."

Lord Brougham has the candour to acknowledge that in a former volume he expressed himself with undue harshness. Of this eminent chieftain he speaks thus highly:—

"His natural endowments were great for any part in public life, whether at the bar or in the senate, or even in war: for the part of a revolutionary leader they were of the highest order. A courage which nothing could quell; a quickness of perception at once and clearly to perceive his own opportunity, and his adversary's error; singular fertility of resources, with the power of sudden change in his course, and adaptation to varied circumstances; a natural eloquence springing from the true source of all eloquence—warm feelings, fruitful imagination, powerful reason, the qualities that distinguish it from the mere rhetorician's art,—but an eloquence hardy, caustic, masculine; a mighty frame of body; a voice overpowering all resistance: these were the grand qualities which Danton brought to the prodigious struggle in which he was engaged; and ambition and enthusiasm could, for the moment, deaden within him those kindlier feelings which would have impeded or encumbered his progress to eminence and to power. That he was extremely zealous for the great change which he so essentially promoted, can admit of no doubt; and there is no reason whatever for asserting that his ambition, or any personal motive, overtopped his honest though exaggerated enthusiasm. The zeal of St. Just and Camille Desmoulins was, in all probability, as sincere as Danton's; but they, especially St. Just, suffered personal feelings to interfere with it, and control their conduct to a very much greater extent; and their memory, especially St. Just's, is exposed to far more reproach for their conduct in the bloody scenes to which the Revolution gave birth."

Danton used to say of himself—"La nature m'a donné en partage les forces athletiques et la physiognomie âpre de la Liberté,"—the "athletic strength and harsh expression of freedom," as Lord Brougham renders it. As Danton was marked with the small pox, a revolutionary painter, inspired by this idea, would possibly pourtray Liberty with the fascinations of a pitted face; and certainly the Liberty of the Reign of Terror had every forbidding charm. Robespierre possessed the graces of the same disease, in addition to the ghastly complexion of habitual dyspepsia,—one of the keys to the understanding of his inhuman moral constitution. Couthon was paralytic; and Camille Desmoulins stuttered incurably. Of these physical defects the last is that which one is most surprised to find in a popular leader of celebrity. Lord Brougham observes upon this:

"It is a remarkable circumstance in the history of Camille, that he was wholly precluded by an incurable hesitation from speaking in public, and consequently could take no part in debate. Nothing can show more conclusively than the station to which he rose in the annals of the Revolution, that oratory, mere speaking, bore a far more inconsiderable part in the conduct of affairs than it usually does in the administration of popular governments. The debates of the Convention were for the most part short, full of quick and sudden allusions, loaded with personalities and abounding in appeals to the popular feelings, but with few long or elaborate speeches. The principal pains appear to have been bestowed upon the reports of the Committees, which were eagerly listened to, and produced a great effect, by the importance of their subjects and the authority of the bodies from whom they proceeded. In general, the debates resembled more the practical discussions of men engaged in action than the declamations or the arguments of debaters. Thus oratory was of less avail than might have been expected in the action of so popular a government. It should seem that such a government must be settled before eloquence can have its full scope. 'Pacis comes, otiique socia, et jam bene constitutæ reipublicæ alumna eloquentia.'"

Of the Abbé Siéyes, the author relates the following personal reminiscence, characteristic of that most intrepid theorist:—

"In the beginning of the year 1817, I made acquaintance with the Abbé, at that time, with Cambacérès and other regicides, residing at Brussels. I was then on my way to attend my parliamentary duties at the opening of the Session; and finding himself in company with a party leader, he was,—unfortunately for me, who desired to hear him descant on matters which he understood,—led to give me at great length and with little fruit, his ideas upon a point the most incomprehensible to a foreigner, and indeed the most difficult for any uninitiated Englishman, any Englishman out of the vortex of practical politics, to understand, namely, the course most fitting, in the circumstances of the moment, for the English Parliamentary opposition to take. I admired the unhesitating confidence with which he delivered authoritatively his opinions, oracularly dictating to me his crude, absurd, most ignorant notions. I marvelled at the boldness of the man who could thus lecture one necessarily well acquainted with the

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subject, of which the lecturer could not by possibility understand the A, B, C. I exceedingly lamented the loss of what might have been an interview filled with curious information. I returned to England without the least disposition to put a single one of his absurdities to the test of experience; for indeed to have mentioned even the most tolerable of them to the least experienced of my party would have been to raise a doubt of my seriousness, if not of my sanity. Both my valued friend Lord Kinnaird and myself were mightily struck with the contrast which Cambacérès presented to the Abbé in these interviews."

Upon the whole review of the lives and deeds of the terrible chiefs of the French Revolution, the judgment of Lord Brougham, pronounced with unwonted calmness and balancing of considerations, appears to be discriminating and philosophic, and tends to a considerable mitigation (with one or two exceptions) of the sentence long since pronounced, but upon no distinct and solid grounds, against the revolutionary leaders promiscuously.

"We learn, when candidly examining the merits and the history of its great leaders, to distrust the general opinion of them which has prevailed, formed under the influence of the feelings naturally excited by the dreadful events of their day, events the horror of which almost inevitably tended to involve all that had any share of their guilt in an indiscriminate charge of sanguinary and profligate ambition. The public voice might be excused for thus pronouncing one undistinguishing sentence of condemnation upon them at the time, and while the sentiments that had been raised by so bloody a tragedy retained their force. But subsequent authors and reasoners have too frequently fallen into the same error, and treated the subject as superficially as the ephemeral writers and the speakers of the day. The common, almost the invariable, course has been to make no distinction whatever between the different actors in the drama. Danton has been treated with the same severity as Robespierre; Camille and St. Just have received the same award of condemnation, nay, the wretched Marat, whom it would be a profanation of the name to call a statesman, has not been held up to greater execration and scorn, than those who really, more or less, were entitled to be so called. A more calm examination of their history, for which survey the time may be admitted now to have arrived, begets far more than doubts upon the soundness of the commonly received opinion, and teaches us to distribute in very different and very unequal shares our praise and our censure. Even respecting Robespierre himself, it is probable that the pitch of the public voice has been somewhat too high, and that his bad and despicable character, dark as undeniably it was, had still some few redeeming traits to distinguish it from the Collots and the Billauds, by far the worst of the whole."

We cannot take leave of these Sketches without a few additional words of comment upon their style, the defects of which are not to be passed over as we should pass over those of a writer of less distinction. Lord Brougham is diffuse as a speaker, but, as a writer, there are no bounds to his diffuseness. His pages would infallibly be "referred for prolixity," if literature had a Court of Chancery. There is an accumulation of epithets and phrases *ad infinitum* and *ad nauseam*, as if the writer's object was to clothe each observation in every dress in his wardrobe, which certainly is as rich in words, as that of Lucullus was in mantles. Then he writes as it were in a circle, generally returning in a page or two to the place whence he started, and then repeating himself through every point of the compass, as if he felt discontented with the first way of expressing his meaning, and was always trying to mend the matter. This method (or the want of all method, rather) produces a slipshod composition, which would be wholly insufferable, were it not that the slippers in which Lord Brougham rambles glitter so gaily. He is as loose as possible, but he never wanders into the regions of dulness; and where he is not lucid, it is not for the want of brilliancy, but for want of the art of disposing his lights with skill, or because he is not so sparing as he should be of his resources of illustration. Singularly enough, he has all the air of elaborateness, while he is careless beyond any writer of the day. He reminds us of a sloven passing hours at his toilette, and coming from his labours a greater sloven than before; his gay clothes and jewellery proving nothing but his possession of those fine things. Then if he is never dull, he makes amends for it by being very often extravagant. He recognizes none of the standard measures of language, and uses the superlative degree much too freely, particularly when bestowing censure, or inflicting praise. This, however, is more a fault of the mind than of the pen: but the exaggerations of diction, into which it seduces an author, offend the ear as it does the judgment. We like sober sentences as well as sound judgments, and a perpetual rhapsody is more than we can bear. This is aggravated not a little by the evident search after the bitterest forms of expression, which, when they are found, betray more passion than the subject exacts or warrants. A passionate historian is an unseemly thing; so is a choleric biographer; but what is more unseemly than either, is a moral lecturer blowing a hurricane, blustering about vice and virtue like Boreas in a chair of Ethics. This arises, we are well aware, from the circumstance that the same gust is frequently intended to blast the memory of the dead, and to wither the character of the living; but it is a fault in style as well as in purpose, for there is a mood of composition germane to every subject; and the boundary question has been settled long ago between historic writing and pamphleteering. In short, the turbulent unquiet spirit of an author will assuredly infect his works, unless he is closely on his guard, and unless he uses every cool and lucid interval to allay the original heat of his effusions. There is much more of the poetic furor in Lord Brougham's temperament, than consorts with any undertaking of an historic or philosophic nature; but even the fury of poetry is far remote from truculence and rancour. The satiric rage of Juvenal is very different from the indignation of our author, although he may, perhaps, aspire to be an Archilochus, should he ever count a rhyming frenzy amongst his other possessions, and cease to publish his lampoons in prose. The vein of Archilochus, however, will not do for a philosopher who engages to teach by examples, and to instruct by the lessons of experience, not by the volubility of his tongue. We remarked, some years since, that his lordship had much of the "*varium et mutabile*" in his moral structure. Time has not corrected his termagancy; he writes more shrewishly than ever, and seems, indeed, to have taken a higher degree in Billingsgate University. We regret this for the sake of literature, of which he might be a more lustrous ornament, if he had but a better temper and a less unruly pen. It is this violence of mind that produces the disorderly style which characterizes him as an author. The disorder is not without beauty, and is often even a superb chaos; but it is inhabited too palpably by—

> Orcus and Hades and the dreaded name
> Of Demogorgon.

The angry passions haunt and infect his page. The work is too often a hubbub of dazzling sentences—a tumult of eloquent periods—a general rising of discontented and irritated feelings. When self-government is restored, we shall take up, with pleasure, a work by the noble Lord.

The Spas Revisited; a Supplement to the Spas of Germany. By A. B. Granville, M.D. Colburn.

"Dere is no honest man dat shall come in my closet," might appropriately be prefixed for motto to this small book of great words. Dr. Granville is as jealous of interference with his "simples" as was *Dr. Caius* before him. He cannot tolerate any other spa-peeping save his own;—accuses Dr. James Johnson of having trusted to hearsay, while he himself acknowledges a like source of information in his appendical notices of Gastein and Teplitz; and, considering himself as "The Great Pan" of the groves and springs in Germany, hymns his own praises, alternately with those of the Kings and Grand Dukes who have "listened to his sweet pipings," and of the landlords, who have pulled down and built up in dutiful obedience to the precepts of "the former work." In short, egotism, conceit, and fine language, are here amusingly combined; and in picking out a notice or two from pages so sumptuously embroidered with flowers of speech, we must confess our inability to make the frame-work correspond with the picture. Enough, however, shall be taken to prove that there is one healthful fountain which the Doctor holds in as small account as Sir Hugh Evans's antagonist: we mean "the well of English undefiled."

Baden-Baden, to begin with "the Queen of Spas," ("raised to this dignity in my former work,") has reached "the *ne plus ultra* of completeness." The Oosbach has been cleaned out, the *Speise-saal* of the Badische Hof "newly painted *à la Vatteau*" (!)—the *salle* and the *atrium* are especially deserving notice,—"the *habitués*" speak well of "the *cuisine*," and the landlord is "short of stature, but straight, with head erect, and *cheveux artistement arrangés*"—(by the bye, the landlord at the Hotel d'Angleterre has an "*empressée* manner"): "*Petit lait de chêvre*"—goats' milk whey—"from a neighbouring *châlet*," is attainable at the *Neue Trinkesalle*;—Dr. Guggart "has succeeded in the post of *Bade-arzt*," and brought the waters of the *Ursprung*, by a *trajet* of scarcely half a mile, to the *Neue Trinkesalle*, or Leopoldsaal;—the Grand Duchess Stephanie, and her youngest daughter, "who used to take an active part in the dance, impart a superior tone to the balls," which, under Monsieur Benazet, the gambling-house keeper, have greatly improved;—"the *mélange*" is no longer what it was;—the company "more *soignée* in their toilette,"—that of the ladies "being to the utmost *recherchée*."

Wildbad, too, as the Americans say, has "gone ahead"; but the greatest improvement is "an extensive *badhaus*," with "a *grand salon de réunion* on the first floor, a *caffé* on the *rez de chaussée*," and "the *thermæ* have extensive accommodations." It is true that no curled landlord, no Benazet, is there, to minister to the pleasures of the visitors, but "man and nature" are "ready to sympathize in their sufferings." A friend and patient of Dr. Granville's gives "terse and significant" testimony to the efficiency of this sympathy:—"'Unquestionably,' continues the writer of the letter, 'no one can dip into Wildbad, and advert to its peculiarities, without conceding to it the praise of being one of the very best warm waters.'" After a character so satisfactory and conclusive, we need no further "advert to the peculiarities" of Wildbad.

Next comes Ems—that dullest haunt of aristocratic dulness, blocking up one of the loveliest and most cheerful Rhine valleys, with its barrack-like hotels, and its concourse of Russian travelling carriages; for at Ems the Russian magnates love to congregate. This spa, accord-

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ing to Dr. Granville, is thriving magnificently. The postmasters and hotel-keepers, however, told a different story in September. The new Kursaal is a huge, tasteless room, ("the ceiling divided into casoons with gilded rosaces,") and Chabert, lost from Baden, presides over its "*cuisine*." Ems, too, shows signs of a disposition to cross the Lahn,—much activity of brick and mortar manifesting itself on the left bank of the stream. A "splendid thermal establishment" is there in progress; but a suspension bridge is bespoken by Dr. Granville, to make "Ems the Ems it should be."

We must skip the pages given to Wiesbaden, Gastein, Teplitz, Carlsbad, "the King of the Spas," raised to that dignity in the Doctor's former work, (at which resort of the rheumatic our author appropriately refers to Mr. Martin's plan of utilizing the manure of London, whom, however, he does not mention, merely referring to "*my* two reports,")—Schlangenbad, to which he was unjust; and Aix, at which he breaks out into justifiable pæans in praise of Herr Dremel, landlord of Le Grand Monarque, and of Herr Dremel's cellar. Better Rhine wine, indeed, is nowhere to be drunk, save, perhaps, from the casks of jolly Herr Soherr, at the Weisse Rosse, Bingen. So, too, we must pass Soden and Veilbach, to halt for a while at Kissingen, which seems to be the Doctor's "closet of closets." Here he and the King of Bavaria have matters all their own way—have built a "highly tasteful, light, *dégagé* pavilion of cast-iron bronzed," "over the Ragotzi and Pandur"; and revised the *tables-d'hôte*, which once upon a time (see *Athen.* No. 727) were arranged upon the absurd plan of making the diet of the visitor subservient to the medical treatment which led him to the spa. Now that guests have become more numerous,—allured by the hopes of playing at puss-in-the-corner with Royalty itself, and hunt-the-slipper among Grand Duchesses seated Turkish fashion,—this sanitory control of the kitchen has been relaxed. They will here, too, find Dr. Granville resident for two months every summer, by the special permission of the King aforesaid, prepared to uphold his privilege "against all illegitimate intruders." Bold must be the English Esculapius who will henceforth dare to set foot in Kissingen!

After having mentioned Cannstadt on the Necker, as a spa strongly recommended by our author for its cheapness, retirement, and the virtues of its waters, we have done with this tawdry, trumpery book. It were idle to offer a comment, for what cares Dr. Granville for our opinion, so long as, with *Dr. Caius*, he can say to landlords, curled or uncurled, and spa proprietors, gentle or simple: "By gar, me tank you for dat;—by gar, I love you, and I shall procure-a you de good guest—de earl, de knight, de lords, de gentleman, my patients."

History of the Conquest of Mexico, with a Preliminary View of the ancient Mexican Civilization, and the Life of the Conqueror, Hernando Cortés. By W. H. Prescott.

[Second Notice.]

THE more closely we examine Mr. Prescott's work, the more do we find cause to commend his diligent research, as well as his care and candour in comparing together his numerous and oftentimes conflicting authorities. His vivacity of manner, and discursive observations scattered through notes as well as text, furnish countless proofs of his matchless industry. In point of style, too, he ranks with the ablest English historians; and paragraphs may be found in his volumes, in which the grace and elegance of Addison are combined with Robertson's majestic cadence and Gibbon's brilliancy. What, for example, can be more simple, clear, and vivid, more naturally conceived or more elegantly expressed, than the following paragraph, with which our author commences his inquiry into the origin of the Mexican civilization?—

"When the Europeans first touched the shores of America, it was as if they had alighted on another planet,—every thing there was so different from what they had before seen. They were introduced to new varieties of plants, and to unknown races of animals; while man, the lord of all, was equally strange, in complexion, language, and institutions. It was what they emphatically called it, a New World. Taught by their faith to derive all created beings from one source, they felt a natural perplexity as to the manner in which these distant and insulated regions could have obtained their inhabitants. The same curiosity was felt by their countrymen at home, and European scholars bewildered their brains with speculations on the best way of solving this interesting problem."

There is no part of our author's work in which he appears to greater advantage than in that which is devoted to the early history and civilization of the Mexicans. On this topic many and copious sources of information have, of late years, come to light, of which he has zealously availed himself. The *Historia Antigua* of Don Mariano Veytia, who was born at Puebla, in Mexico, in 1718, was published in the city of Mexico in 1836, and is a most important contribution to the early history of that country. Another work, of perhaps still greater value, is the *Historia universal de Nueva España*, written by Bernardino de Sahagun, a Franciscan friar, contemporary with the conquest. Having gone as a missionary to Mexico in 1529, Sahagun conceived there the design of illustrating the antiquities of the Aztecs. For this purpose, he resided some years in a Tezcucan town, where he conferred daily with a number of the natives unacquainted with Castilian. He propounded to them queries, which they, after deliberation, answered in their usual method of writing, by hieroglyphical paintings. These he submitted to other natives, who had been educated under his own eye, in the college of Santa Cruz; and the latter, after a consultation among themselves, gave a written explanation in the Mexican tongue, of the hieroglyphics. This process he repeated in another place, in some part of Mexico, and subjected the whole to a still further revision by a third body in another quarter. He finally arranged the combined results into a regular history, in the form it now bears; composing it in the Mexican language, which he could both write and speak with great accuracy and elegance. The finished work contained an immense mass of curious information. But Sahagun's literary ardour and liberality excited the jealousy of his order, so that at last his Provincial took possession of his manuscripts, and scattered them among the various religious houses in the country.

In this forlorn state of his affairs, Sahagun drew up a brief statement of the nature and contents of his work and forwarded it to Madrid. It fell into the hands of Don Juan de Ovando, President of the Council for the Indies, who was so much interested in it, that he ordered the manuscripts to be restored to their author, whom he requested to set at once about translating them into Castilian. Sahagun thus recovered his papers, though not without menace of ecclesiastical censures, and at eighty years of age began the work of translating them from the Mexican, in which he had written them thirty years before. The Spanish version, when finished, formed, with its numerous paintings, two volumes in folio. It was sent to Madrid: where, instead of being published, it disappeared, buried perhaps in some of the numerous cemeteries of learning with which Spain abounds. At length, at the close of the last century, the indefatigable Muñoz disinterred it from the library of a convent at Tolosa. This work was published at Mexico in 1829; and the year after, it appeared also in the magnificent work of Lord Kingsborough, who imagined that he was the first to give it to the world. It is a curious fact, and highly characteristic of Spain, that a work of such singular merit as Sahagun's history should lie buried there for nearly three centuries, and at last be published to the world in foreign countries.

The writings of Antonio Gama, another learned Mexican antiquarian, who lived in the last century, have also been published of late years; and if we add to these recent acquisitions the general results of Humboldt's researches, and the facilities afforded by Lord Kingsborough's work on Mexican antiquities, it will be obvious that a writer on the history of Mexico has, at the present day, great advantages over those who have previously treated of this obscure subject. Mr. Prescott has known how to turn these advantages to the best account; and hence, in the preliminary portion of his work, where no dramatic interest misleads, he furnishes a faultless specimen of historic writing.

Our author gives an accurate and lively account of the picture writing of the Mexicans. How far a fixed adherence to conventional forms could render it unambiguous, is evident from the fact, that it was used in the records of the tribunals. The statement of the case, the testimony, and the proceeding of the trial, were all set forth by a clerk in hieroglyphical paintings, and handed over to the court. The paintings were executed with so much accuracy, that in all suits respecting real property they were allowed to be produced as good authority in the Spanish tribunals, very long after the conquest; and a chair for their study and interpretation was established at Mexico in 1553, which has long since shared the fate of most other provisions for learning in that unfortunate country. The following anecdote is characteristic of the age and nation it refers to:—

"At the time of the arrival of the Spaniards, great quantities of these manuscripts were treasured up in the country. Numerous persons were employed in painting, and the dexterity of their operations excited the astonishment of the conquerors. Unfortunately, this was mingled with other, and unworthy feelings. The strange, unknown characters inscribed on them excited suspicion. They were looked on as magic scrolls; and were regarded in the same light with the idols and temples, as the symbols of a pestilent superstition, that must be extirpated. The first archbishop of Mexico, Don Juan de Zumarraga,—a name that should be as immortal as that of Omar,—collected these paintings from every quarter, especially from Tezcuco, the most cultivated capital in Anahuac, and the great depository of the national archives. He then caused them to be piled up in a 'mountain-heap,'—as it is called by the Spanish writers themselves,—in the market-place of Tlatelolco, and reduced them all to ashes! His greater countryman, Archbishop Ximenes, had celebrated a similar *auto-da-fe* of Arabic manuscripts, in Granada, some twenty years before. Never did fanaticism achieve two more signal triumphs, than by the annihilation of so many curious monuments of human ingenuity and learning! The unlettered soldiers were not slow in imitating the example of their prelate. Every chart and volume which fell into their hands was wantonly destroyed; so that, when the scholars of a later and more enlightened age anxiously sought to recover some of these memorials of civilization, nearly all had perished, and the few surviving were jealously hidden by the natives. Through the indefatigable labours of a private individual, however, a considerable collection was eventually deposited in the archives of Mexico; but was so little heeded there, that some were plundered, others decayed piecemeal from the damps and mildews, and others again were used up as waste paper! We contemplate with indignation the cruelties inflicted by the early conquerors. But indignation is

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qualified with contempt, when we see them thus ruthlessly trampling out the spark of knowledge, the common boon and property of all mankind. We may well doubt which has the strongest claims to civilization, the victor or the vanquished."

In a century, however, after the conquest, the knowledge of the hieroglyphical writing had almost disappeared; and it may be doubted whether the art of reading these pictures is likely to be recovered. According to Bustamente, nevertheless, a Mexican writer of the present day, the key to the whole system of Mexican hieroglyphics was discovered by a person named Borunda, and carried to Spain in 1795, where it probably lies mouldering in some of the archives.

Superstition never contributed to the downfall of a nation more directly than in the case of the Mexicans. Let the reader give attention to the last sentence of the following extract:—

"A far more interesting personage in their mythology was Quetzalcoatl, god of the air, a divinity who, during his residence on earth, instructed the natives in the use of metals, in agriculture, and in the arts of government. He was one of those benefactors of their species, doubtless, who have been deified by the gratitude of posterity. Under him the earth teemed with fruits and flowers, without the pains of culture. An ear of Indian corn was as much as a single man could carry. The cotton, as it grew, took, of its own accord, the rich dies of human art. The air was filled with intoxicating perfumes and the sweet melody of birds. In short, these were the halcyon days, which find a place in the mythic systems of so many nations in the Old World. It was the *golden age* of Anahuac. From some cause not explained, Quetzalcoatl incurred the wrath of one of the principal gods, and was compelled to abandon the country. On his way he stopped at the city of Cholula, where a temple was dedicated to his worship, the massy ruins of which still form one of the most interesting relics of antiquity in Mexico. When he reached the shores of the Mexican Gulf, he took leave of his followers, promising that he and his descendants would revisit them hereafter, and then entering his wizard skiff, made of serpents' skins, embarked on the great ocean for the fabled land of Tlapallan. He was said to have been tall in stature, with a white skin, long, dark hair, and a flowing beard. The Mexicans looked confidently to the return of the benevolent deity; and this remarkable tradition, deeply cherished in their hearts, prepared the way, as we shall see hereafter, for the future success of the Spaniards."

Some of the Catholic missionaries have laboured to prove the identity of this god with the apostle St. Thomas. We wonder that he has not been of late years claimed as a Scandinavian.

If the superstition of the Mexicans hurried their empire to ruin, it also deprived them of any claim on the sympathy of mankind. Whatever may have been the amount of their civilization, however innocent and unoffending they may have been towards the Spaniards, we cannot but feel pleasure in their complete subjugation when we cast an eye on the sanguinary rites of their religion:—

"Human sacrifices were adopted by the Aztecs early in the fourteenth century, about two hundred years before the Conquest. Rare at first, they became more frequent with the wider extent of their empire; till, at length, almost every festival was closed with this cruel abomination. These religious ceremonials were generally arranged in such a manner as to afford a type of the most prominent circumstances in the character or history of the deity who was the object of them. A single example will suffice. One of their most important festivals was that in honour of the god Tezcatlepoca, whose rank was inferior only to that of the Supreme Being. He was called 'the soul of the world,' and supposed to have been its creator. He was depicted as a handsome man, endowed with perpetual youth. A year before the intended sacrifice, a captive, distinguished for his personal beauty, and without a blemish on his body, was selected to represent this deity. Certain tutors took charge of him, and instructed him how to perform his new part with becoming grace and dignity. He was arrayed in a splendid dress, regaled with incense, and with a profusion of sweet-scented flowers, of which the ancient Mexicans were as fond as their descendants at the present day. When he went abroad he was attended by a train of the royal pages, and, as he halted in the streets to play some favorite melody, the crowd prostrated themselves before him, and did him homage as the representative of their good deity. In this way he led an easy, luxurious life, till within a month of his sacrifice. Four beautiful girls, bearing the names of the principal goddesses, were then selected to share the honours of his bed; and with them he continued to live in idle dalliance, feasted at the banquets of the principal nobles, who paid him all the honours of a divinity. At length the fatal day of sacrifice arrived. The term of his short-lived glories was at an end. He was stripped of his gaudy apparel, and bade adieu to the fair partners of his revelries. One of the royal barges transported him across the lake to a temple which rose on its margin, about a league from the city. Hither the inhabitants of the capital flocked to witness the consummation of the ceremony. As the sad procession wound up the sides of the pyramid, the unhappy victim threw away his gay chaplets of flowers, and broke in pieces the musical instruments with which he had solaced the hours of captivity. On the summit he was received by six priests, whose long and matted locks flowed disorderly over their sable robes, covered with hieroglyphic scrolls of mystic import. They led him to the sacrificial stone, a huge block of jasper, with its upper surface somewhat convex. On this the prisoner was stretched. Five priests secured his head and his limbs; while the sixth, clad in a scarlet mantle, emblematic of his bloody office, dexterously opened the breast of the wretched victim with a sharp razor of *itztli*,—a volcanic substance hard as flint,—and, inserting his hand in the wound, tore out the palpitating heart. The minister of death, first holding this up towards the sun, an object of worship throughout Anahuac, cast it at the feet of the deity to whom the temple was devoted, while the multitudes below prostrated themselves in humble adoration. The tragic story of this prisoner was expounded by the priests as the type of human destiny, which, brilliant in its commencement, too often closes in sorrow and disaster."

These victims sometimes rejoiced in their lot; they were themselves intoxicated with fanaticism, and these exalted feelings may seem to many perhaps to mitigate the cruelty of such sacrifices. But where multitudes were sacrificed we can conceive no feeling to have predominated over the thirst for slaughter. Our author exhibits Mexican superstition in all its hideousness:

"The most loathsome part of the story, the manner in which the body of the sacrificed captive was disposed of, remains yet to be told. It was delivered to the warrior who had taken him in battle, and by him, after being dressed, was served up in an entertainment to his friends. This was not the coarse repast of famished cannibals, but a banquet teeming with delicious beverages and delicate viands, prepared with art, and attended by both sexes, who as we shall see hereafter, conducted themselves with all the decorum of civilized life. Surely, never were refinement and the extreme of barbarism brought so closely in contact with each other! Human sacrifices have been practised by many nations, not excepting the most polished nations of antiquity; but never by any on a scale to be compared with those in Anahuac. The amount of victims immolated on its accursed altars would stagger the faith of the least scrupulous believer. Scarcely any author pretends to estimate the yearly sacrifices throughout the empire at less than twenty thousand, and some carry the number as high as fifty! On great occasions, as the coronation of a king, or the consecration of a temple, the number becomes still more appalling. At the dedication of the great temple of Huitzilopotchli, in 1486, the prisoners, who for some years had been reserved for the purpose, were drawn from all quarters to the capital. They were ranged in files, forming a procession nearly two miles long. The ceremony consumed several days, and seventy thousand captives are said to have perished at the shrine of this terrible deity! But who can believe that so numerous a body would have suffered themselves to be led unresistingly like sheep to the slaughter? Or how could their remains, too great for consumption in the ordinary way, be disposed of, without breeding a pestilence in the capital? Yet the event was of recent date, and is unequivocally attested by the best informed historians. One fact may be considered certain. It was customary to preserve the skulls of the sacrificed in buildings appropriated to the purpose. The companions of Cortés counted one hundred and thirty-six thousand in one of these edifices! Without attempting a precise calculation, therefore, it is safe to conclude that thousands were yearly offered up, in the different cities of Anahuac, on the bloody altars of the Mexican divinities."

These terrible rites impressed on the people an air of profound melancholy, which still clings to their descendants at the present day. With many refinements in manners, with great stability and much wisdom in the system of government, and with a kind of writing which only required a little time to ripen it to perfection, with all these elements of civilization, the Mexicans combined a pompous barbarity of religious usages, which almost surpasses belief. Our author justly observes,—

"The Aztec character was perfectly original and unique. It was made up of incongruities apparently irreconcileable. It blended into one the marked peculiarities of different nations, not only of the same phase of civilization, but as far removed from each other as the extremes of barbarism and refinement. It may find a fitting parallel in their own wonderful climate, capable of producing, on a few square leagues of surface, the boundless variety of vegetable forms which belong to the frozen regions of the North, the temperate zone of Europe, and the burning skies of Arabia and Hindostan!"

Enough has been already said to show the high estimate we form of Mr. Prescott's merits as a historian. In the completeness of his research, the clearness, copiousness, and elaborate finish of his style, he rises to excellence. He is generally also judicious, and intent on the truth. Yet he appears to be misled at times by his sensitiveness, or by his ambition, as a writer, uniformly preferring those representations and expressions which are calculated to lend to his pictures the highest degree of dramatic action and the warmest colouring. The process of expunging from the mass of his authorities whatever is in its nature of doubtful authenticity, or likely to involve prejudices, is one in which he does not exhibit the perseverance of Niebuhr. He shrinks from the extreme rigour of sceptical criticism, as if he feared that the mere truth might be too dry for history. The consequence is, that many passages may be found in his volumes which seem to belong, not so much to a history, as a historical novel. We cannot allow our justification of this remark to run to any extent, but shall be content to illustrate our meaning by reference to the first few pages of our author's history of the conquest of Mexico:—

"In the beginning of the sixteenth century, Spain occupied perhaps the most prominent position on the theatre of Europe. The numerous states, into which she had been so long divided, were consolidated into one monarchy. The Moslem crescent, after reigning there for eight centuries, was no longer seen on her borders. The authority of the crown did not, as in later times, overshadow the inferior orders of the state. The people enjoyed the inestimable privilege of political representation, and exercised it with manly independence. The nation at large could boast as great a degree of constitutional freedom, as any other, at that time, in Christendom. Under a system of salutary laws and an equitable administration, domestic tranquillity was secured, public credit established, trade, manufactures, and even the more elegant arts, began to flourish; while a higher education called forth the first blossoms of that literature, which was to ripen into so rich a harvest, before the close of the century. Arms abroad kept pace with arts at home. Spain

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found her empire suddenly enlarged by important acquisitions both in Europe and Africa, while a New World beyond the waters poured into her lap treasures of countless wealth, and opened an unbounded field for honourable enterprise."

Now here we object, in the first place, to the expression, "Moslem crescent." The crescent, matched in contrast and alliteration with the cross, belongs to a hackneyed and tinselled style. Besides, our author's use of it is especially incorrect; for the crescent was not the ensign of the Mohammedans in general, nor of the Arabs; it adorns the standard of the Ottoman Turks alone: and consequently it is erroneous to say, that the Moslem crescent ever reigned in Spain. Again, our author says that the Spanish nation, in the beginning of the sixteenth century, enjoyed the benefits of political representation, and could boast as large a share of political freedom as any other people. Surely they could not boast any securities like the *habeas corpus* and trial by jury. They had the forms of liberty but not the substance. We shall not quarrel with our author about the "salutary laws," but as to the equitable administration of them, we are unable to credit it. In the Spanish history of those days, we meet at every step with judicial persecutions—with accounts of suits iniquitously prolonged or wrongfully decided under the influence of open corruption. Next, our author, speaking of the long reign of Ferdinand and Isabella (1516), tells us that at that epoch, "the New World poured into the lap of Spain treasures of countless wealth," and opened a field of "honourable enterprise." As to the enterprise of the first adventurers to the New World, it appears to us to be a gratuitous piece of generosity to call it honourable. A great majority of the Conquistadors were worthy of admittance into the club described by Sir R. Steele, "the members of which, being all men of honour, had shot one another, or were hanged within a twelvemonth." Then, as to the treasures, certainly none had flowed in from the New World at the period alluded to. And did they ever flow in? Gold and silver certainly did, but not wealth, in the proper sense of the word. The precious metals flowed into Spain by deep but narrow channels, causing an enhancement of prices; injuring thereby Spanish industry, and infusing deeply into the vitals of the nation the causes of decay. Of Ximenes our author says, that, with all his faults, he was a Spaniard. This appears to us to be the language of boastful nationality, and not worthy of Mr. Prescott's classic pages. It might be said, with equal, if not greater truth, that Ximenes was in nothing so truly Spanish as in his vices, pride, and bigotry. The Flemings who accompanied Charles the Fifth are described by our author as all knaves and sycophants; and truly they may have been such; but it is much more certain, that had they been the most honest men living, they would have been described, under the circumstances of the time, as arrant knaves; and, consequently, we ought to be cautious how we repeat the language of national and popular dislike.

The Conquest of Mexico forms the brightest achievement in Spanish-American history. Hernando Cortés was the first, and by far the greatest of the Conquistadors. Yet, in the empire which he won, the Indian interest now predominates. We shall extract from our author's pages the following allusion to the unhonoured remains of the great conqueror:—

"In 1823, the patriot mob of the capital, in their zeal to commemorate the era of the national independence, and their detestation of the 'old Spaniards,' prepared to break open the tomb which held the ashes of Cortés, and to scatter them to the winds! The authorities declined to interfere on the occasion; but the friends of the family, as is commonly reported, entered the vault by night, and secretly removing the relics, prevented the commission of a sacrilege, which must have left a stain, not easy to be effaced, on the escutcheon of the fair city of Mexico.—Humboldt, forty years ago, remarked, that 'we may traverse Spanish America from Buenos Ayres to Monterey, and in no quarter shall we meet with a national monument which the public gratitude has raised to Christopher Columbus, or Hernando Cortés.' It was reserved for our own age to conceive the design of violating the repose of the dead, and insulting their remains! Yet the men who meditated this outrage were not the descendants of Montezuma, avenging the wrongs of their fathers, and vindicating their own rightful inheritance. They were the descendants of the old Conquerors and their countrymen, depending on the right of conquest for their ultimate title to the soil."

THE ANNUALS FOR 1844.

The Forget-me-Not.

THE letter-press of this volume is the best which has been given for many years; especially in the article of verse. The Editor has drawn forth from some nook of his escritoire a ballad by poor Miss Landon, now of course doubly valuable; he has availed himself of a scrap of unpublished verse by James Thomson, given to Mr. W. Shoberl by Lady Charlotte Bury, which, though of small intrinsic worth, may pass for a literary curiosity. He has tempted Miss Mitford to break into a MS. tragedy, 'Otto of Wittelsbach,' for a Rhine song,—graced his pages with delicacies by Lady Blessington and Lady Emmeline Stuart Wortley, while his more established contributors, Delta, Mr. Swain, Mrs. James Gray, Miss Gould, Mrs. Howitt, &c. are not less interesting than usual. In proof of this, we shall first give a copy of verses, which deserves to take a permanent place among poems of the affections:—

My Father.

BY MISS H. F. GOULD.

"In the evening time there shall be light."

Sacred the hour when thou, my sainted father,
Wast of thy worn-out, sinking clay undressed,
Softly, by his pale hand who comes to gather
Time's weary pilgrims home to joy and rest.

Noiseless and clear, and holiest of the seven,
That day when thy last earthly sun went down,
Thy Sabbath, closing here, began in Heaven,
Whilst thy meek brow changed ashes for a crown.

Hush was the evening: not a zephyr swelling
Heaved the tree-blossom or the woodbine leaves,
Silent, the bird that sung about our dwelling
Slept where she nestled, close beneath its eaves.

Cloudless the moon and stars above were shining
When Time's last ray to thy mild eye was shed;
While Death's cold touch, life's silver cord entwining,
Brought his chill night-dew on thy reverend head.

Ninety full years of pilgrimage completing,
How didst thou linger till one sabbath more:
'Twas holy time: thy pure heart stilled its beating:
Pain, work, and warfare, were for ever o'er!

* * *

Now, while the robin past thy window flying,
Leads off her young, forsaking here her nest,
Constant the wild bird, where thy dust is lying,
Sings her sweet hymn, a requiem to its rest.

There has it joined the ashes of my mother,
Faithful, re-wedded to its only bride:
And there thy latest-born, my younger brother,
Thy fond heart's care, sleeps closely by her side.

Yet, angel-father, over Jordan's water,
Is it so far, that now thou canst not see
Back to the shore, where lonely stands thy daughter,
Sprinkling its rocks and thorns with tears for thee?

Art thou so distant, visions of thy glory
May not be granted to her mortal sight;
When she so long watched o'er thy head so hoary,
Smoothing its pillow till that mournful night?

Since here so oft, in pain, the path of duty
Thy patient feet with steady steps have trod,
Safe now they walk the golden streets in beauty;
And O! thy blessed eyes see peace in God!

At the risk of being thought somewhat overmournful in our selection, we must further give—

Enduring Woe.

[From the German of Immermann.]

BY MARY HOWITT.

The leaves come whirling from the trees,
The autumn wind blows chill;
Know you the old decaying house
In the wood so deep and still?

The yellow leaves lie thick around,
The winds wail all about,
A pale and lovely countenance
Looks from the window out.

That pale and lovely face, how calm
It looks in evening gray!
The lady who has spoke to none
To none a word will say.

No serving-man hath she, no maid;
To no man's voice gives heed;
A sound is heard when day declines,
As of a coming steed.

Like a horse's tread it comes a-near;
She listens—forth she bends;
And lo! an old grey-headed knight
Before the door descends.

He climbs the stairs: and now, a kiss
Upon her brow imprest,
"How art thou now, dear child?" said he,
And held her to his breast.

They sate them to a table of stone,
And looked with looks of woe:
"Sing me," said he, "that little song,
As thou didst long ago."

She answered, "Ah! how gay I was
When Love's young morning shone,
But now, old man, 'tis so no more,
My young friend he is gone!

"I deck my hair with rosemary,
My funeral crown to be!
Thou knows't, old man, thou knowest well,
Thy only son was he!"

In a ghostly voice the old man spake,
In a ghostly voice replied:
"He fell in the joyous strength of youth—
In the ocean-fight he died!"

"For the honour of my Lord he fell,
Mangled with sword and shot—
I gladly gave my lord my all—
My son withheld I not!

"My Lord is dead! thy Love is dead!
Like sorrow for us two!
The world plays now another game,
With which we've nought to do!

"The world turns topsy-turvy now
And lauds the new as prime:
But we—we have our bitter grief
And memory of old time!

"And with us two the play is played:—
Thou art weak and I am old!"
The yellow leaves whirled round the house,
The autumn wind blew cold.

Who had been there had wept to hear
The two so sadly speak:
But there was not a single tear
On either woful cheek!

We shall now extract one of the prose contributions. Mrs. Hall, Mrs. Lee, Mrs. Gore, Miss Pardoe, and Mr. R. Bell, each of whom has helped the editor to good purpose, must excuse us, if, to their tales, we prefer an original letter of Lord Byron's to the Ettrick Shepherd, communicated by Delta. This, with two others, was overlooked, as a note informs us, at the time when Mr. Moore was collecting his materials:

"13, Terrace, Piccadilly, March 1st, 1816.

"Dear Sir,—I never was offended with you, and never had cause. At the time I received your last letter I was 'marrying and being given in marriage,' and since that period have been occupied and indolent; and am, at best, but a very ungracious or ungrateful correspondent—hardly ever writing letters but by fits and starts. At this moment my conscience smites me with an unanswered letter of Mr. W. Scott's, on a subject which may seem to him to require an answer; as it was on something relative to a friend* of his, for whose talents I have a sincere admiration. My family, about three months ago, was increased by a little girl, who is reckoned a fine child, I believe, though I feel loth to trust my own partialities. She is now in the country. I will mention your wishes on the score of collection and publication to Murray, but I have not much weight with him: what I have I will use. As far as my approval of your intention, may please you, you have it: and I should think Mr Scott's liking to your plan very ominous of its success. The objections you mention to the two things of mine lately published, are very just and true; not only with regard to them, but to all their predecessors, some more and some less. With regard to the quarter from which you anticipate a probable and public censure, on such points I can only say, that I am very sure there will be no severity but what is deserved; and, were there ever so much, it could

* Probably the Rev. Mr. Maturin.

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not obliterate a particle of the obligation which I am already too much under to that journal and its conductors (as the grocer says to his customers) 'for past favours.' And so you want to come to London? It is a d——d place, to be sure, but the only one in the world (at least, the English world) for fun. Though I have seen parts of the world that I like better, still, upon the whole, it is the completest, either to help one in feeling one's self alive, or forgetting that one is so. I am interrupted, but will write again soon. Yours very truly, BYRON.

"P. S.—I forgot to thank you for telling, &c. &c., but am much obliged to you, as well as for a former compliment in the inscription of your 'Pilgrims of the Sun.'"

So much for the verse and prose of the oldest of the Annuals. Its illustrations, this year, are below par; the only two for which we can say a good word being Mr. Latilla's 'Young Bandit,' by Ryall, and Mr. Cattermole's 'True Traitor,' by Mote: that clever water-colourist's 'Manor-House of the Wyndhams,' has obviously been engraved from an unfinished sketch.

OUR LIBRARY TABLE.

The Englishman's Hebrew and English Concordance of the Old Testament, 2 vols.—This Concordance, contained in two large volumes, is, without doubt, the most accurate which has hitherto been published. The amount of labour bestowed on it, as recorded by Mr. Wigram, its ostensible editor, is almost beyond belief, especially in these days of off-hand publication. The first step was to form a new Standard of comparison, which was entitled the 'Hebraist's Vade Mecum,' and was arranged as follows:—"The Hebrew Bible from beginning to end was distributed, as printers would say, each word being placed as it recurred with those like it which had occurred in the preceding parts of the Bible. The MS. of the Concordance was then formed by means of this Standard, and compared before printing with a Hebrew and English, and afterwards with an English Bible. After printing the whole was read through in six different ways for different objects, all tending to secure the greatest accuracy." This work ought to be chronicled as a monument of patient industry, and we cordially wish success to all parties interested in so laborious a publication.

Observations on Days of unusual Magnetic Disturbance, printed by the British Government, under the Superintendence of Lieut.-Col. E. Sabine.—In this work is recorded the contemporary observations made at the British Colonial Magnetic Observatories. It is intended to publish the observations taken from 1840 to 1845, and this, the first Part, comes down to the close of 1841. It is the first attempt of the kind in the department of magnetic science, and calculated to lead to important results.

Lord Dacre of Gilsland, by Elizabeth M. Stewart. 3 vols.—In the days when the Miss Porters wove their showy historical romances, 'Lord Dacre' might have commanded a public; but times are changed for the novelist: and, clever as are portions of this tale, its fate, we regret to prophesy, is, to be speedily forgotten. The authoress appeals to the inexhaustible interest which belongs to Mary Queen of Scots in captivity, and exhibits, too, not unskilfully, the Virgin Queen; at first, with her lion port, commanding the Cecils and Walsinghams of her council; afterwards prostrate on her dying bed—in this estate, recalling to us Delaroche's awful and forcible picture of the last days of Elizabeth, in the Luxembourg Gallery. Then, to throw a romantic interest round Gertrude Harding and Lucy Fenton, the heroines of her romance, Mrs. (?) Stewart has had large recourse to the old artifice of abduction: opening her story with a spirited scene which may have been remotely suggested by the night-affray in Curfew Street, in Scott's 'Fair Maid of Perth.' Further, those who love the Midland districts and the North, will find themselves pleasantly led to Tutbury, to Barnard Castle, and to "merrie Carlisle," and shown the chiefs of those noble houses, to which so many a stout old ballad refers. Great care has been taken in the execution of this novel, but it has been badly planned, and is chargeable with the common fault of works by inexperienced hands—confusion of plot and superfluity of incident.

The Young Student, or Ralph and Victor, by Madame Guizot; *from the French*, by Samuel Jackson.—We are indebted to Mr. Jackson for many interesting translations; and have the highest respect for the memory of Madame Guizot, but neither pleasant associations nor esteem can convert 'Ralph and Victor' into one of the books for the young, which we can either admire or commend. If our children are to have fictions, the tone in which these are wrought is not an unimportant matter. Meretricious luxuriance of colouring is dangerous; but flatness and aridity are also objectionable. Madame Guizot's stubborn hero (her tale has a pair) runs away from his academy, and gets involved in all manner of strange adventures; her paragon has retrieved himself from the evil consequences of a theft committed when very young: hence there is stuff in the vicissitudes of Ralph and Victor's fortunes to make a couple of full-grown romances. But the discreet authoress recounts these in a manner so passionless and prosy, that the discrepancy will be felt by others as well as ourselves, and none are more sensitive in their literary likings or dislikings than the young. Further to illustrate, Madame Guizot stands at the antipodes of Miss Edgeworth. Nothing can be more unpicturesque and utilitarian than the events which that admirable writer assembles in most of her tales for youth, but the characters are genial. We love Rosamond with her scrapes; take a lively interest in warm-hearted Lucy's experiments, and enjoy Frank's acquisitions of knowledge as if they were so many novelties to our sadder selves—owing to the truth of character, and charm of style. In his preface Mr. Jackson associates Madame Guizot as a moralist with "Marmontel, St. Pierre, and Madame de Genlis." But the periods of the first had the grace of a perfect and polished harmony—and the scenes of the second got hold of the heart so strongly, that there was no stopping to ask how far such pathos was healthy; while the sprightly, vain, indefatigable, Madame Sillery, abounded in a busy inventiveness, and sometimes, as in 'The Palace of Truth,' in an arch wit—which amused when she failed to convince. Madame Guizot's 'Young Student' is not superior in probability to the above-mentioned efforts, while it is far behind them in artistic fascination.

The Earl of Leicester; a Tragedy.—This play, dramatized professedly from 'Kenilworth,' affords a curious instance of the extent to which good materials may be spoiled by bad workmanship. We have always thought Scott's novel full of brilliant scenes ready made: what can exceed the hearing of Tresilian's complaint by Elizabeth, in presence of the Leicester and Sussex factions?—or that thrilling moment on the terrace at Kenilworth, when the Virgin Queen confronted the "Gipsy" Earl with his wife? Again, what can be more forcibly scenic, than the interview at Cumnor Hall, in which Varney endeavours to win the Countess into connivance with Leicester's deceits, and to gain a hearing for his own passion? These are all here: but so tamed and stripped of their poetic garniture, that we can scarcely recognize one of the most powerful of modern romances, in this very lachrymose melodrama.

Hours of Meditation and devotional Reflection, by H. Zschokke, translated by J. D. Haas.—The author has long been known in Germany as a tale writer of no ordinary power, and the work before us will satisfy an English public that he is a sound and sensible moralist. Mr. Haas appears to have executed his humble office with judgment.

An Epitome of the First Book of Dr. John Bridge's Defence of the Government of the Church of England, by Martin Marprelate.—This tract is more argumentative and less abusive, and therefore less graphic and amusing—throwing less light on the manners of the age—than those which we lately noticed (*ante*, p. 751). That the author, however, was equally in earnest let the following rhymes, appended to his preface, testify:

Either from countrie or court,
M. Martin Marprelate will do you hurt.

Rime doggrell
Is good inough for bishops I can tell,
And I doe much maruell
If I have not given them such a spell
As answere it how they cannot tell.

Doctor Bridges up and downe
Writeth after this fashowne.

The Hope that is in us; a Poem.—This poem is smoothly written, in some parts not without power, and, considering the difficulty and argumentative nature of the subject, creditable to its author.

Champs de Roses, par Adolphe Duhart-Fauré.—A collection of French poems, from the pens of some of the more distinguished writers. The selection appears to have been made with judgment.

A Plea for the Liberties of the Scotch Universities, by J. I. Blackie.—The cause now pending between Sir D. Brewster and the Presbytery and Senatus Academicus of St. Andrews has given rise to this pamphlet, wherein the author, with great show of reason, maintains that it is harsh and unjust to enforce old tests for the purpose of depressing political or theological adversaries.

A Defence of the Church of England against the Attacks of a Roman Catholic Priest, by Dr. Tattam.—A discussion arising out of a meeting at Aylesbury, for the purpose of considering the duty of Protestants towards the Oriental churches, has ended in the publication of this volume of letters, which do not however add anything new to the already too large library of controversial theology.

The Morning and Evening Service of the Church of England briefly explained, by a Lady.—An unassuming little work, apparently well fitted for the use of children, for whom it is designed.

An Examination of Dr. Pusey's Sermon on the Eucharist, by Rev. B. Goodwin.—A contribution by a Dissenting minister at Oxford, to the numberless strictures on Dr. Pusey's well known sermon.

Thoughts on Moral and Spiritual Culture, by R. C. Waterston.—A reprint, in an enlarged form, of a lecture delivered before the American Institute, and contains much that is good with much that is fanciful.

Outlines of Sacred Geography, by Rev. R. Thomas.—*Outlines of British Geography*, by Rev. R. Thomas.—Such works are necessarily very brief, but these appear to contain almost all that is needful on their respective subjects, and will no doubt prove useful to the younger student of geography.

The Art of Questioning and Answering in French, by A. C. Jobert.—The object is sufficiently explained in its title-page. Use will best decide on its utility.

List of New Books.—Introduction to the Study and Practice of Midwifery, by W. and A. Campbell, Esqs., 2nd edit. 1vol. 8vo. 16*s.* cl.—The Life of Gerald Griffin, by his Brother, forming the first volume of his Life and Works, to be completed in 8 vols. 12mo. 6*s.* cl.—The Practical Angler, by Piscator, with plates, 8vo. 8*s.* 6*d.* cl.—The Gospel according to St. Matthew, translated from the Greek, by Sir John Cheke, with Introduction, by J. Goodwin, 8vo. 7*s.* 6*d.* bds.—Virgil, in Usum Delphini, new edit. 8vo. 11*s.* sheep.—Homeri Ilias, vol. duo in uno, 12mo. 6*s.* bd.—English and German Dialogues, by J. H. Hedley, square, 3*s.* 6*d.* cl.—The German Reader in Prose and Verse, by F. Demmler, 12mo. 4*s.* bd.—Williams's Symbolical Euclid, 7th edit. 18mo. 6*s.* 6*d.* cl., 7*s.* roan.—Conversations on Arithmetic, by Mrs. H. Ayers, 12mo. 6*s.* cl.—The Churches of York, with Historical and Architectural Notices, by Rev. J. Fawcett, imperial 4to. 2*l.* 2*s.* hf-bd.—Sermons by the late Rev. Francis Goode, 8vo. 10*s.* 6*d.* cl.—Claughton's (Rev. P. C.) Brief Comparison of the Thirty-nine Articles with Holy Scripture, 8vo. 5*s.* cl.—Marriott's (Rev. C.) Sermons before the University, &c. 12mo. 6*s.* cl.—Sermons Preached at St. Mary's Church, by Rev. Dr. Dibdin, 8vo. 12*s.* cl.—Philosophy of Christian Morals, by S. Spalding, 8vo. 10*s.* 6*d.* cl.—The Oculist's Vade Mecum, a complete Practical System of Ophthalmic Surgery, by John Walker, fc. 8vo. 10*s.* 6*d.* cl.—A Manual of Fresco and Encaustic Painting, by W. B. Sarsfield Taylor, post 8vo. 7*s.* 6*d.* cl.—Romantic Fiction, from the German, with woodcuts, &c. 12mo. 7*s.* cl.—The Book of Scottish Song, with Historical and Critical Notices, by Alexander Whitelaw, square, 9*s.* cl., 11*s.* morocco.—Ned Myers, or a Life before the Mast, by J. Fenimore Cooper, Esq., 2 vols. post 8vo. 18*s.* bds.—The Waverley Novels, People's Edition, Vol. I., royal 8vo. 9*s.* swd.—Elements of Anatomy, by Jones Quain, M.D., 5th edit. edited by Mr. Quain and Dr. Sharpey, Part I., 8vo. 13*s.* cl.—English Landscape Scenery, by George Childs, oblong, 7*s.* 6*d.* cl.—Life and Literary Remains of Charles Reece Pemberton, by W. J. Fox, edited by J. Fowler, 8vo. 12*s.* cl.—Narrative of a Journey from Heraut to Khiva, by Capt. James Abbott, 2 vols. 8vo. 24*s.* cl.—Remains of Margaret Davidson, new edit. fc. 8vo. 5*s.* cl.—Remains of Lucretia Davidson, new edit. fc. 8vo. 5*s.* cl.—Catlin's North American Indians, new edit. 2 vols. royal 8vo. 30*s.* cl.—Speed's Land Measurer's Ready Reckoner, square, 2*s.* bd.—The Heavens Illustrated, with 25 coloured engravings, 4to. 7*s.* 6*d.* cl.—The Birthright, and other Tales, by Mrs. Gore, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Nimrod Abroad, by C. J. Apperley, Esq., new edit. 2 vols. post 8vo. 12*s.* cl.—Lee's Treatise on the Evidence of Abstracts of Tithe and Real Property, 8vo. 16*s.* bds.—Fish, how to Choose and how to Dress, by Piscator, fc. 8vo. 3*s.* 6*d.* cl.—Chanting Simplified, by Rev. T. G. Ackland, D.D., 2nd edit. 12mo. 2*s.* 6*d.* cl.—Tables of Chemical Analysis, by Simeon Shaw, L.L.D., 8vo. 5*s.* cl.—The Legal Almanac Remembrancer and Diary, 8vo. 4*s.* cl.

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THE OWL'S SOLILOQUY.

'Twas the twilight hour. "Tuwhit-tuwhoo!"
Said the Owl, as he peered the branches through
Of the grim old churchyard tree.
"Tuwhit-tuwhoo!"—and he plumed his wing;—
"They are silent now—they shall hear *me* sing—
That will gladden their hearts," quoth he.

"I'm the king of birds, and t'would ill agree
With my royal state and my dignity,
To mix with the vulgar throng;
So I wait till the shades begin to fall,
And the Earth is hushed,—then I charm them all
With my soft melodious song.

If I *were* to sing in the broad daylight,
I've not the least doubt they would all be quite
As pleased and as mute as now;
But I've often been told—and I think they're right,
That my voice has a grander sound by night,
And my notes a richer flow.

—Aha! there's that silly young bird again—
That nightingale, with his tedious strain—
Now really it's very wrong:—
He listened to me, one summer's eve,
And ever since then, without my leave,
He has tried to learn my song.

Tuwhit-tuwhoo, tuwhoo, tuwhoo—
He'll be sensible soon, what a vain to-do
He has made, with his rivalry;
Indeed, I've a mind myself to teach
The bird, how completely beyond his reach
Is the tone of my minstrelsy.

So now for a stave!—tuwhit-tuwhoo!"
Said the Owl, as he fluttered the branches through,
Of the grim, dark churchyard tree;
And a proud old fellow was he, that hour,
As, perched on the top ofthe belfry tower,
He hooted right dismally.

T. Westwood.

MUSIC IN THE NORTH OF EUROPE.

The following interesting communication requires no introduction. We cannot, however, give currency to the biographical notice of M. Weyse, without reminding the musical reader, and acquainting our Correspondent, that the name of this composer is not wholly unknown in England. Some of his works will be found in the *Allegri di Bravura*, published some twenty years ago by Boosey & Co., and now out of print. Our Correspondent obligingly promises to forward us the Ambrosian Chant referred to in this notice, with a view to its introduction in London, and to which our best attention shall be given on its arrival.

In your valuable journal of July 22nd, whilst making honourable mention of the Symphony of M. Gade of the Copenhagen Orchestra, you have, as already on a former occasion, pointed to the possibility of a new vein of musical invention (as you are pleased to call it) developing itself in Northern Europe, and having heard of Dr. Mendelssohn-Bartholdy's favourable critique of M. Gade's production, you indulged in the pleasing hope that your speculation was not wholly chimerical. Giving full credit to your powers of divination, I would merely add, with regard to M. Gade, that he is a young man of most promising talent, whose first great compositions have already acquired a certain celebrity. In the autumn of 1841, his grand Overture, 'Resonance of Ossian,' gained the prize from the Musical Society of Copenhagen, according to the award of Dr. Schneider of Dessau, and Dr. Spohr of Cassel, and is universally admired by those who have yet heard it executed, for its delicacy, sweetness and fanciful colour. It is a complete vision of sounds. M. Gade's Symphony, strange to say, was coldly received by the committee of the Copenhagen Musical Society, on which—too proud to take a refusal—M. Gade demanded the return of his score, and sent it to Dr. Mendelssohn, from whom it met, as you have stated, with the most flattering reception.

The object of my letter, however, is not to make you further acquainted with M. Gade. Living at a time when the works of Genius are diffused throughout the civilized world with railroad speed, he will find and make his own way. I am desirous of offering you some notice of the great Master Composer of the North, whose genius and compositions have formed M. Gade and many others. This is M. Weyse, who died at Copenhagen a year ago, aged sixty-eight years.

Christopher Ernst Frederik Weyse was born at Altona, in 1774, of indigent but respectable parents; his mother was well known in that town for her performances on the piano, and his grandfather, the Cantor at the parochial church, gave him his first musical lessons; his stepfather, however, destined him for the counting-house, and had the mortification of finding him most unqualified for the task. In the autumn of 1789, young Weyse landed at Copenhagen, provided merely with a few letters of introduction; one was for the leader of the Royal Orchestra, Schultz, a man of talent and merit; whose compositions were, at the time, much admired, and Weyse won his heart at their first interview, by improvising a pianoforte *fantasia*, on one of Schultz's airs. After a short time, Weyse received an appointment to his taste, that of organist to the church of St. Peter. He had now full time for the study of counterpoint and composition. The works of Sebastian Bach and Gluck were the foundation of his studies. He acquired the art of extemporizing on the piano to a very high degree, and played with exquisite taste. In 1799, the *Allgemeine musikalische Zeitung* made mention of Weyse in the following terms: "He is one of the first performers on the piano now existing; in his Fantasias he unites the science of Bach to the inexhaustible genius of Mozart; if he can succeed in reaching the taste of the latter, the art cannot be carried to greater perfection. Of his masterly compositions, we have yet only seen a collection of Sonatas; his great Symphonies not having found a publisher, notwithstanding they have been offered without regard to compensation or emolument."

With his studies of music Weyse united at that time those of philosophy, astronomy, medicine, and the languages. Even poetry was successfully cultivated by him; but whilst thus engaged an unfortunate attachment threw him into a state of melancholy which lasted for years. He was roused from his despondency by hearing Mozart's 'Don Juan' (in 1807), and seriously betook himself to composing for the stage; Oehlenschlager supplied him with a text, and Weyse gave full vent to his genius in the comic opera, 'The Sleeping Draught,' which has been given with continual success at the Copenhagen Opera, since 1809, and in the exquisite romantic operas, 'Faruk' and 'Ludlam's Cave,' the latter of which might easily be transferred to the English stage. Weyse became the father of the romantic opera in Denmark. Till then the influence of Gluck and Mozart had not been felt, although Copenhagen possessed composers of much merit and originality, as Schultz and Kuntzen.* For this Weyse paved the way, and his dramatic genius seemed to culminate in his music to Shakspeare's 'Macbeth' (1817), a subject worthy of his poetic mind. Amongst his later dramatic works, I may mention his 'Floribella' (1825), 'Kenilworth' (1832), and an operetta, full of spirit and beauty, entitled, 'An Adventure in the Garden of Rosenberg,' the subject being a comic love-intrigue in a favourite public garden of Copenhagen.

As a dramatic composer, Weyse became very popular in his own country, and his lyric songs are not less admirable and admired for their simplicity and sweetness. They are now universally sung in schools, and by the people throughout the country. Notwithstanding his great productiveness during almost half a century, every one of his compositions, even the smallest and most whimsical (of which not a few exist) bears witness to his correctness and excellence in handling his subject, and to the high estimation in which he held the science of Music.

But I have not yet mentioned that branch of composition in which he attained the greatest perfection, which more than any other is destined, I think, to carry his fame to posterity, and to place him, sooner or later, by the side of Handel and his predecessors, the old Italian masters. In his compositions of sacred music he has broken through all conventional barriers, and created what may be called a truly Protestant style. His 'Ambrosian Chant,' a Protestant transformation of the 'Te Deum Laudamus' of St. Ambrose, his 'Pentecost,' and Easter oratorios, his 'Sacrifice of Jesus,' his 'Oratorio in Celebration of the Reformation,' and a host of others, may be heard and studied repeatedly, even by scientific composers. Always original, and still plain, the most difficult problems are solved in a surprisingly easy manner; every idea is expressed in the most correct and beautiful way.

Why these oratorios at least, so easily accessible, so congenial to our Protestant feelings, have not yet attained their due celebrity throughout Protestant Europe, it is not difficult to explain. The reason is obvious to those who knew Weyse, and the character of his compositions. He was far in advance of his time, and his greatest works were, in consequence, understood only by a comparatively small band of true admirers, and not accessible to the superficial and uncultivated minds of the great mass of hearers and players of music. Then, too, Weyse had such an utter contempt for popularity-hunting, that he neglected availing himself of any means whatever to become known out of that narrow but enthusiastic circle where his affections centered. He composed, not to create a name for himself, nor with the least idea of lucre, but because he could not do otherwise.

As a composer of sacred music, I hope the name of Weyse will one day be established in religious England—not hesitating to express the opinion, that he was the father of an entirely new school of church music, indicating the truly and purely *Protestant* way of approaching the Deity in song, in a manner worthy of that religion. The reason why this high degree of purity was attained by Weyse, is, that he was entirely lyric in his sacred music, and but very seldom has given it an epic, and still less a dramatic character; whereas, all other composers have almost exclusively chosen the two latter in their great compositions of Protestant church-music; witness F. Schneider's 'Weltgericht,' Beethoven's 'Christ on the Mount of Olives,' Mendelssohn's 'Paul,' Handel's 'Messiah,' Spohr's 'Fall of Babylon;' the dramatic nature of which causes them to be generally considered as unfit for the Church,* and as too profane ever to be allowed to form part of our worship. I am by no means of opinion that music ought to be excluded from the Church; still I am not surprised at the reluctance with which many Protestants have received it. The old-fashioned "Oras" and "Kyrie-Eleisons" of the Catholic Church, were unfit to express the feelings of Protestants; and it was reserved for Weyse to give the true interpretation of the fundamental principles of Christianity. In short, we consider him as the Luther of the musical age, whose influence, now scarcely dawning, will shine in resplendent glory, when the works of the hour have long time been buried in oblivion. I remain, &c.

October 8, 1843. A Dane.

* The 'Hallelujah of the Creation,' by the above composer, is a work well known to our choral societies, especially in the provinces. But, with deference to our Correspondent, while admitting its merit, our recollection of it hardly permits us to allow his praise for originality to pass without some qualification.—*Ed.*

* From this somewhat hasty confusion of the music destined for devotional service, and for the spiritual concert, it would appear as if a bald and tabernacular psalmody had been, till M. Weyse's time, the only music recognized in the Danish Church. Our Correspondent, however, forgets that, besides Oratorios, Handel wrote Motets and Anthems. It would be too much to expect him to be acquainted with the rich stores of cathedral music possessed by the English Church.

OLD LONDON WALL.

While the deity, or demon, of Innovation drives tandem through the streets at such a hand-gallop, with Destruction as his fore-horse and Construction as his wheeler, let us remind him that to metamorphose is not always to beautify, but far oftener to *uglify* (if the parallel verb be allowed us). Every tramp of his said leader may crush an old monument into dust; every stamp of his hindermost Pegasus may produce some novel object, yet both tramp and stamp may agree in disfiguring the fair face of *Augusta Trinobantium*, our thrice honoured metropolis. Had we a hundred hands we would raise them against his approach towards certain localities where he threatens improvement by his two compendious processes—knocking down first, "knocking up" afterwards, mansions, magazines, and messuages, wholesale. For example we hope he will keep a reverential distance from Old London Wall, which trembles throughout its solid masses at the light rattle of his gig, worse than new lath-and-plaster erections

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when a broad-wheeled waggon disturbs their nice equilibrium. Pronounce those venerable remains accumulations of compact rubbish, if you please, what would houses just turned out of the hod to replace them most probably be, but modern rubbish instead of antique? As regards practical usefulness, the few portions still visible above ground perform, or could perform, each the part of a dozen walls like those now built; indeed, we may entitle them Cyclopean for their comparative vast dimensions and durability. Their very mortar has the strength of modern brick, their concrete is an adamantine pudding-stone that would pose "little Jack Horner" to pull out the plums from it, even were not his fingers all "thumbs," we promise him. One immense portion, which might serve various mural purposes, has been long left almost unemployed by its proprietor, who stands as idle as itself,—we believe the Government. It supports a wine-vault, protects a stable-yard, and embellishes a vacant back-court upon Tower Hill, dividing elegance and Trinity Square from the Cimmerian purlieus of the Minories farther east: its aspect towards the former is gray and reverend, towards the latter sympathetically rugged, squalid, and grim. This east front looms over the back-court we mention, for about the length of a hundred and fifty feet, attaining perhaps the height of thirty-five, but is patched in different places in different manners, and has far less masonic attractiveness than the opposite or western front, which, however, appears scarce a third so long, or within ten feet so high, because of the elevated soil and other concealments. Both seem to have been here above six feet thick, faced with alternate broad and flat layers, very regular on the more perfect side, and with Roman tiles among them. Hyssop, or some weed more worthless in the materialist's eye, though precious in the moral philosopher's, waves along the ridge and lends its haggard brow a picturesque character, like thin and scattered locks crowning a beggar-patriarch's temples. Upon the waste ground here, we learn, a New Church is to be erected: were this fine old remain incorporated with the walls, they would derive from it additional venerableness, if not sacredness: for us we own it would have greater interest *cæteris paribus*, than the nicest, sprucest, specimen of *Vandal* architecture, called Gothic, raised in its stead. A second fragment stands opposite Sion College, at the corner of Philip Street, and flings its silver-pale reflexion over a burial-ground, into which the college library looks—one place of repose contemplating another! Both too, are deposits for dust and worms—but we digress: the said fragment runs along Messrs. Deacon's premises, and through them towards Cripplegate. Massive substructions exist beneath Mr. Hall's warehouse, and elsewhere hereabouts. All facilities will be afforded the antiquarian, or ruin-hunter, by the proprietors, who seem to feel a creditable pride in those memorials of olden times. What struck us as a third super-terranean portion bounds partly the small triangular green, fronting All-Hallows Church, Broad Street; its dim and sombre hue harmonizes well with that sequestered spot, and has also perhaps caused explorers to overlook it. But the largest, if not most perfect fragment, lines Cripplegate churchyard on the south: this immense cantlet of our "old dragon" wall displays a very piebald surface—antique, transition, and modern masses mingled together; still its original vertebræ peep out so often, that the comparative physiology of architecture enables an adept to determine their details. We buried ourselves deep here "in the abysm of time;" a circular bastion, protruding itself amongst the peaceful graves, has an air somewhat Roman, and may suggest the idea of a Saxon imitation, but is be-patched and bedarned with Middle Age and recent materials to such a degree as would perplex altogether *l'Art de verifier les Dates*, however subtle. Not many paces from this proud bulwark, (now itself needing protection!) Barbers'-Hall pushes into the cemetery another apsidal structure, which looks like another bastion raised and roofed over; if one indeed, (its coat of plaster prevents verification), it proves that a judicious architect might easily preserve an archaic remain, yet render it useful. But why, certain persons may ask, why preserve these non-conforming old samples of uncouth stone-work amongst smart new brick erections? does not the mere principle of homogeneity demand their removal? Yes, and why preserve that vegetable ruin, the wrinkled, decrepit, weather-beaten oak in the village-green? why not let a fine tall poplar spring up there instead, and flourish to heaven like the miraculous beanstalk? would not this exhibit much more "homogeneity" among the aspiring mud-cottages which have replaced the former humble ones? Let us also ask, how many fond associations and deep-rooted reminiscences would you tear from the heart when you dragged the sylvan monarch from his ancient domain? Is it of no use to cultivate the affections? Would the peasants who once assembled round this hoary trunk, and talked about bygone times and departed neighbours, whose existence it brought back, as it were, like a consecrated column inscribed with their names—a "monumental oak":—would these peasants, we ask, profit or lose were such an uncouth nonconformist doled out to them, seven logs a-piece, for firewood? These so-called incumbrances and inutilities are nevertheless silent friends, unto whom the simple-hearted often communicate their sorrows and their joys, which perhaps no other ear will receive: how many a forlorn night-wanderer has leaned his feeble arm against London Wall, and wept his bitter lot to the one old acquaintance that afforded him any resting-place? But no matter! demolish these rugged relics of British-Pelasgian art—these huge stumbling-blocks in the way of modern improvement. Certain politico-economical Savages, we are told, eat their very parents when superannuated and past service, thus carrying out the utilitarian principle to its utmost; and certain brute-creatures devour their disabled companions lest they might prove a drag on their progress: wherefore should men have less of the native Adam Smith in them than savages and brute-creatures? Yet if our Innovators would now and then bethink them, that there is a moral character to be built up among their fellow-citizens, as well as a new line of shops, perchance they would obtain a more catholic notion of Utility, and perceive, that however important physical welfare is to beings of flesh and blood, moral amelioration is likewise momentous to those who have *souls*.

OUR WEEKLY GOSSIP.

LETTERS from Egypt announce the death, in the 28th year of his age, of Mr. George Lloyd, only son of Major Sir W. Lloyd. He was accidentally killed near Thebes, by the bursting of a fowling-piece on the 10th of October. Mr. Lloyd was born in India and educated in Germany. A friend, in whose judgment we have much confidence, informs us that though Mr. Lloyd left India when a youth, he was singularly well acquainted with the character of the people of that country, and the modifications it had undergone from European associations; that he had devoted much time to the study of Middle Age history, and particularly to the influence of Saracenic science on European civilization; and latterly to Egyptian antiquities. Mr. Lloyd, unfortunately, came before the literary world too early for his reputation, and it was our duty two years since (No. 644), to comment somewhat severely on a volume to which his name was prefixed as Editor, and not much more favourably when he appeared as Editor of Capt. A. Gerard's papers (No. 733).

Mr. Duruset, for many years an unobtrusive and useful second tenor in English ballad opera, died within the week, aged fifty-two. He was the original *Sherasmin*, if our memory serves us, in Weber's 'Oberon.'

Silliman's Journal, just arrived, announces the death of Mr. Nicollet, at Washington, on the 11th of September, aged, it is supposed, about forty-eight. "Mr. Nicollet's labours," says Prof. Silliman, "in the departments of physical astronomy and geography are well known. He was the favourite pupil and friend of La Place; and the frequent occurrence of his name in the Mécanique Céleste, shows in what estimation he was held by his teacher. Mr. Nicollet came to this country about ten years since, and has been engaged principally in carrying out a survey—geographical, topographical, astronomical, and geological—of the vast region embraced by the sources of the Mississippi and Missouri Rivers. His map of this important labour was completed before his death, and was shown by him at the Association of American Geologists in April last, at Albany, and referred to in explanation of an interesting paper on the geology of the region in question. Mr. Nicollet also devoted much effort to the collection and preservation of the various Indian dialects, and in fact every thing which could illustrate the history of this interesting race. It is said that his collections of MS. notes on this subject are voluminous."

We must add to these obituary notices the name of the Rev. W. L. Rham, who died at Winkfield, in Berkshire, on the 31st ult. in the 64th year of his age. He was, we believe, of a German family, but born in Switzerland, and well known as a very able writer on agriculture, with which subject, theoretically and practically, few men were better acquainted. Mr. Rham contributed many valuable papers to the Journal of the Agricultural Society and the Penny Cyclopædia, and, in announcing his death in the Gardeners' Chronicle, Dr. Lindley mentions that he was the writer, in that Journal so well known to its readers, under the signature M.

On Monday last, Mr. C. W. Cope and Mr. J. Duncan were elected Associates of the Royal Academy. The principle on which these elections or selections are made, has not always been recognized without the walls of the Academy; but—no disparagement to Mr. Duncan—we think the public will agree with us, that the designer of 'The first Trial by Jury' was fully entitled to the honour.

It was lately announced in some of the German, and copied into the Paris papers, that M. Arago had refused the Order of Merit offered to him by the King of Prussia. Baron Humboldt has formally contradicted the statement, in a letter published in the *Prussian Gazette*. The King of Prussia, he says, simultaneously named, as Knights of the Order of Merit, MM. Arago, Letronne, De Chateaubriand, Daguerre, Horace Vernet, and Gay-Lussac, and M. Arago was the first to signify his acceptance, which he did in a letter to the Chancellor of the Order, expressive of his satisfaction at the distinction conferred on him.

The latest announcement of Mr. Murray is the 'Correspondence of William Taylor, of Norwich, (Author of "The English Synonyms,") with Robert Southey, Esq., from 1798 to 1830, with a Memoir of his Life and Works,' by J. W. Robberds, Esq.

We noticed lately the satisfactory clause in the treaty between France and Sardinia, extending the protection of copyright to musical and dramatic works. A deputation of French artists and men of letters connected with the theatres, having waited on M. Guizot to express their thanks, and to entreat that the means of carrying so just a measure into effect might be granted, were received by the Minister with the welcome assurance that the protection of French arts and letters in foreign countries should be forwarded by every possible means in the power of the government.

Monsigny's 'Déserteur' has been just revived at the Opéra Comique with success. A curious rumour—*ben trovato*, to say the least of it—promises an opera on the 'Consuelo' of George Sand, the music by Liszt; and even goes the length of indicating the probable cast of parts. *Consuelo*, Madame Stoltz; *Corilla*, Madame Dorus; *Maria Theresa*, Mdlle. Mequillet; *Count Albert von Rudolstadt*, Baroilhet; *Anzoleto*, Duprez; and *Maestro Porpora*, Levasseur.

The son of Hummel, who was for a season or two in London, has produced an opera at Weimar, but without success.—There is a talk of a German opera to be held in the Teatro Carcano, Milan, during the coming carnival,—a most royal return made by the Austrians, if true, for the present which Italy has made them of their *Kapellmeister* Donizetti. Good can hardly fail to accrue from both courtesies—to German singers and to Italian composers.

We observe, by one of the Bombay papers, that a native of Hyderabad confirms the hope of Col. Stoddart being alive, by stating explicitly that, when at Bokhara some months since, he had seen that officer, and been requested, by him, to make known his position.

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SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.—*Nov.* 1.—Mr. Murchison in the chair.

The magnificent collection of drawings of fossil fishes, being the originals of the great work of Prof. Agassiz, from whom, in order to aid their publication, they were purchased by Lord Francis Egerton, was presented by his Lordship, and exhibited.

The following communications were read:—

1. 'On the Fossil Remains of Star-fishes of the Order Ophiuridæ, found in Britain,' by Prof. Edward Forbes.—After enumerating the several Ophiuridæ recorded as British fossils, the author described four new species—viz. 1. *Ophioderma tenuibrachiata*, and 2. *Ophiura Murravi*, discovered by Dr. Murray in the lias near Scarborough; 3. *Amphiura Pratti*, discovered by Mr. Pratt in the Oxford clay; and 4. *Ophiura cretacea*, communicated by Mr. Tennant, from the chalk. The animals of this order appear to have commenced their existence in the earliest periods of organic life, and to have continued to the present day without any great modifications of form of family or generic value. They seem at present to be much more numerous than at any former period. None of the fossil species is identical with the existing.

2. 'On the Geology of Malta and Gozo,' by Lieut. Spratt, R.N., Assistant Surveyor H.M.S. Beacon.—The formations composing these islands are tertiary, and appear, from the author's researches, to belong to one geological epoch. They are all of marine origin, and very regularly deposited in parallel strata, but little inclined from the horizontal. They may be grouped under four divisions:—1. Coral limestone; 2. Yellow sandstone and blue clay; 3. Yellow and white calcareous sandy freestone; and 4. Yellowish white semi-crystalline limestone. Each of these groups is characterized by peculiar fossils, some of which are common to more than one. By a careful examination of the organic remains in each, the author was enabled to detect several extensive faults in both islands. These displacements amount generally to about half the present height of the islands above the sea—viz. about 300 feet, and the direction of the faults is transverse to the line of elevation, or the direction of the islands, that is, N.E. and S.W., the chain of islands running N.W. and S.E. Advantage of the irregularities of surface caused by these faults has been taken in constructing the military defences of the island. The author concludes with a detailed account of the several strata and their subdivisions, describing the distribution of the contained fossils, a collection of which accompanied the paper.

INSTITUTE OF BRITISH ARCHITECTS.—*Nov.* 6.—Mr. Tite, V.P. in the chair.—The minutes of the preceding session having been confirmed, the chairman, in a brief address, proceeded to congratulate the members on the increased attention paid to Gothic architecture, and considered it a source of gratification to the profession to witness the almost daily restoration of the most beautiful monuments of the middle ages, in all their pristine beauty; but at the same time he would caution the junior members against the exclusive study of that style, to the neglect of the classical styles of Greece and Italy, which were obviously more suitable on many occasions for modern purposes, and hoped they would not be forgetful of those great and grand types introduced by Inigo Jones and Sir Christopher Wren. He further offered some observations on the state of architecture in Germany, suggested by a recent tour in that country, particularizing among the buildings ancient and modern most worthy of attention the "Walhalla," the "Theatre at Munich," and the "Cathedral at Ulm." Of the first mentioned he spoke in the highest terms, with regard not only to the design and situation, but also to the perfect manner of its execution. Mr. Donaldson, V.P., then read an account of the models of churches preserved in Henry the Fifth's Chantry, Westminster Abbey, and which were proposed to be built in the reign of Queen Anne. Three, however, only, out of the thirteen—at Greenwich, St. James's Westminster, and the New Church in the Strand—had been constructed. The others were designs of a high class, and he considered it a serious loss to the architectural character of the metropolis that they were never carried into effect. The models are beautifully executed and in good preservation, and it is to be regretted that they are not more open to inspection. The names of the architects are unknown. Prof. Donaldson also explained the mode practised by the old Italian masters of preparing the fronts of their buildings for decorations in fresco, and exhibited an original drawing by Polidoro in illustration. He likewise read a communication from Mr. J. Crace, containing observations made during a recent tour through the north of Italy and Germany, on modern frescoes, and the methods adopted in their execution.

HORTICULTURAL SOCIETY.—*Nov.* 7.—R. W. Barchard, Esq., in the chair. Mr. J. Bagster and Mr. H. Waterer were elected Fellows. From Mrs. Lawrence, was a well-grown plant of *Cattleya labiata*, with two spikes of beautiful light pink blossoms; and a fine specimen of *Epiphyllum truncatum violacium*, with pretty purple flowers: this plant was exceedingly handsome, from its pyramidical form; this was effected by grafting it on *Cereus speciosissimus*, inserting the longest branches at the bottom, the shortest ones at the top, and filling up the intermediate space in the form of a regular pyramid; it was nearly three feet high, and the branches were all in bloom, from top to bottom, which rendered it an object of great interest: a Banksian medal was awarded. The Marquess of Bath sent two Queen Pine-apples, weighing 5lb. 4oz., and 5lb. 9oz., and measuring each 5½ in. in diameter, and 9½ in. in length; the number of pips was 10. These were exceedingly handsome fruit, and were not produced by mere accident, as those exhibited by his gardener from time to time prove; but were the result of steady successful cultivation and good management. There is little doubt that in a few years the manner of cultivating the Pine will be greatly altered, and that larger and better fruit will be produced than we have hitherto seen. A Banksian Medal was awarded. G. W. Ward, Esq., exhibited two bunches of Grapes, weighing 1lb. 4oz., and 1lb. 3oz.; these were said to have been brought from Paris in 1840, under the French name of Raisin Monstre: they much resembled the Gros Ribier du Maroc. They, although as ripe as ever they would be, were not so well flavoured as could have been wished; though they had had the benefit of all the heat that was given to Muscats, and it was said to have been put on the first week in March: this grape would require a warmer and better climate than that of Britain to bring it to perfection. Viscount Maynard exhibited a Cassaba, a Pearson's Green-fleshed, and a Netted Green-fleshed Melon; these were stated to have been from plants from which two crops had been cut. From the Gardens of the Society were ten varieties of Chrysanthemums; these were placed under glass about three weeks or a month ago, and from their having had abundance of light and air, which is so necessary for Chrysanthemums at this season, their flowers were finely coloured. There was also a collection of Pears, and amongst them Marie Louise, from a large tree which had been removed from a wall about three or four years ago, and had not suffered from the operation of lifting and transplanting.

LINNEAN SOCIETY.—*Nov.*—R. Brown, Esq., in the chair. A paper was read by Mr. Kippist on the discovery of the *Backhousia setosa* of De Candolle at Saffron Walden, in Essex, by Mr. J. Clarke. This plant had been previously described as *Picies nievacioides;* but there can be no doubt now of its identity with the *Backhousia setosa* of Europe. A paper was commenced from Mr. Griffiths, on the sub-class of plants called Rhizantheæ. The author proceeded to examine in detail the characters on which this class was founded. He considered that in each of the characters this class did not differ so much from the other classes as many of the plants undoubtedly referred to them. Their parasitic character differed. Many of the species had a higher vascular developement than was supposed. The absence of the embryo in the seed was an inference. There might be an embryo arrested in a stage of developement earlier than we are acquainted with in the higher forms of plants. Prof. Forbes exhibited some specimens of Orchidaceous flowers which had been electrotyped, and retained their form and character in a remarkable manner.

BOTANICAL SOCIETY.—*Sept.*—J. E. Gray, Esq., President, in the chair. Dr. Wood, of Cork, presented a specimen of *Neottia gemmipara*, found in Ireland. Dr. T. Taylor presented the following species of Jungermanniæ, new to the British Flora: *Jungermannia reclusa* (MSS. Taylor), *J. fragilifolia* (MSS. Taylor), *J. germana* (MSS. Taylor), and *J. riparia* (MSS. Taylor). Read:—'Observations on some varieties of Hypna, and on a new species of Lichen,' by Dr. Taylor. The specimens described were collected in North America by Dr. Gavin Watson, and by him presented to the Society. The new lichen described was named *Cenomyce foliacea*.

Oct.—J. Reynolds, Esq., Treasurer, in the chair. Mr. A. Gerard exhibited a collection of Fruits and Seeds from Sierra Leone, containing specimens of the fruits of the Butter and Tallow Tree (*Pentadesma butyraceæ*). Read:—'Notes of a Botanical Excursion to Tilgate Forest in August last,' by the Chairman.

Nov.—Hewett C. Watson, Esq., V.P., in the chair. The following papers were read:—'On the Botany of Lichfield,' by the Rev. R. Garnett; 'Notes on a species of Cuscuta found at Duxford, Cambridgeshire,' by Mr. Frederick Bond. The Chairman presented a series of specimens of the common Birch, in order to show that the forms described by different authors under the names of *Betula alba, pendula, glutinosa*, and *pubescens*, are only varieties of one single species, the original *Betula alba* of Linnæus. Mr. Watson stated that he had repeatedly found on different branches of the same tree the various forms of leaf and other characters which were given as the distinctions between these supposed species, and that the leaves of *Betula glutinosa* or *pubescens* were produced usually (if not always) on the seedling plants of *Betula alba* or *pendula*. Specimens of *Primula elatior*, from the Bardfield Station, were presented by Mr. E. Doubleday. They were remarkable for the wide variation in the relative length of the calyx and corolla, and also in the form of the leaves, some specimens resembling the primrose in their tapering leaves, while others had the abruptly contracted leaves similar to those of the cowslip.

SOCIETY OF ARTS.—*Nov.* 8.—G. Moore, Esq. V.P. in the chair.—The Secretary read a paper on the means at present known of preserving life in cases of shipwreck, which was illustrated by numerous models.

MEETINGS FOR THE ENSUING WEEK.

SAT.	Asiatic Society, 2, P.M.
	Botanic Society, 8.
MON.	Geographical Society, half-past 8.
TUES.	Meteorological Society, 8.
—	Medico-Chirurgical Society, half-past 8.
WED.	Society of Arts, 8.—'On Elkington's Process of Coating Iron with Zinc, Copper, &c.' by Mr. P. Pellatt.
—	Geological Society, half-past 8.
—	Microscopical Society, 8.
THUR.	Royal Society, half-past 8.
—	Royal Academy.—Anatomical Lecture.
—	Society of Antiquaries, 8.
FRI.	Botanical Society, 8.

FINE ARTS

DECORATION.

Pavements.

IN spite of great mistakes in taste committed in high quarters, such, for instance, as surrounding the finest remains of ancient sculpture in the world—the Elgin Marbles at the British Museum—with *sham* red granite walls, (bad even if real granite, but offensive as a pretence,) whilst red cloth hangings would have been effective and genuine;—erecting a statue to be invisible on the summit of a column, the column itself placed in a large open space, where its sole merits, its proportions, are lost;—deadening the many-tinted marble shafts at Westminster Abbey

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with hideous leaden wash, to set off the abortions of Gibbs and Rysbrack;—in spite of these, and many other abominations, which might be recounted, all discouraging and perplexing, it appears to us, that a better taste in the decorative arts is gradually spreading and developing itself. We are beginning to be again sensible of the charms of colour in the decoration of our buildings, our garments, and our furniture. Form is assuming a more legitimate application in respect of ornament, and there is a wholesome preference for modest realities over meretricious shams. We need not conceal, that the direction of this improved taste is, at the present time, rather towards revival of what has once existed, than towards new creations. This, however, is no cause for regret. Emerging from the ignorance, conceit, and apathy of a transition state, in which we have been shuffling from the time of the Commonwealth in most points respecting art, we must necessarily collect our materials and pass through the phase of knowing, understanding, and appreciating the past, before we can proceed to reconstruct or create. Even the revival of ancient decorations, partakes, in some measure, of the character of inventions, in consequence of the new and improved means which progressive discoveries in science enable us to apply in the realization of them. Let us never forget, however, that the business of machinery can be but perfect *reproduction* after a given pattern. Its powers are infinite in this respect; but the work of the machine is not the work of a human mind. The skill of the fingers and the precision of the lathe have each their respective objects for which they are best suited, and in which neither can compete with the other. The boundaries are nice, and scarcely distinguishable. It might seem that the Birmingham smith, with all his modern appliances of steam-power, &c., ought to produce better iron-work—gates, for example—than his predecessor who relied on his rude and simple tools. Yet let any one who questions the superior mastery of the hand over machinery, compare the gates at Hampton Court with those on Constitution Hill, in the Green Park, or even the bronze gates before Buckingham Palace. The first are the work of an artist, the latter of a machine; the first full of light, beautiful, and graceful lines, waving in endless luxuriance, and cunning diversity; the latter, solid, heavy, clumsy, graceless; not bad in themselves, but very bad by comparison. The power that we now possess should make us the more cautious about the perfection and beauty of the original model. The creation of a single china or iron Frankenstein, resting on a solitary chimney-piece, matters little; but the multiplying them by millions, which stare you in the face in every house you enter, is a serious and appalling crusade against good taste. Good taste! "There is no disputing about taste," says Jones of the city: "Every one to his own taste," says Lord Jones of Belgrave Square. No more pernicious fallacies than these in their way, despite the principle has been upheld by Art-Unions. We might as well and as truly say, "No dispute about knowledge!" "Every one to his own morals!" But there are signs of the beginning of a practical warfare against these fallacies, and we will not here discuss them further.

Our attention has recently been called to the new tiles laid in the Temple Church, to the mosaic pavements in the Reform Club, in Messrs. Hilditch's shop on Ludgate Hill, in the Hall of the London Coffee House opposite, and elsewhere, as the early signs of improvements likely to be realized in pavements,—a subject which has been as much neglected as ceilings. Since the days of the Reformation, we have had little else on our floors than rude coarse flagstones, or, at best, chequers of black and white marble. The old English tile, in its immense variety, seems to have gone out of use, and even in the universal employment and adaptation of classical models, the use of the handsome mosaics of the Romans seems to have been altogether overlooked. It was natural enough to forget the tesselated pavements of the Middle Ages—of which a fine remnant may be seen before the altar of Westminster Abbey, if the visitor can persuade the vergers to remove the rush matting, or a more perfect specimen still in Trinity Chapel of Canterbury Cathedral—but it is not easy to account for the neglect of the Roman models, except so far as the difficulty and cost of manufacture may have influenced it. The revival, however, of both styles of pavement—old English tiling and Roman mosaics—and the invention of a third and cheaper process, ruder, and susceptible of less variety, by means of asphalte, are actively at work for the adornment of our floors. Two extensive factors of pottery ware, Messrs. Chamberlain, of Worcester, and Mr. Minton, of Stoke-upon-Trent, are busy in the preparation of Encaustic Tiles. These tiles are the true and genuine ecclesiastical ornaments for church pavements, and we hope no more sandstone flags will again be laid in a sacred edifice so long as tiles can be procured. If the foundation on which the tiles are to be laid is sound and level, the cost of appropriate tiling is not materially greater than of stone. The improved machinery of modern times subjects these tiles to great pressure, and they are consequently much harder and less porous, and therefore more durable than the ancient tiles. Indeed, unless there be some accidental defect in the clay, it is next to impossible, either by force or friction, to inflict any injury on them. They will sustain the roughest usage to which they are at all likely to be subjected, even by the hobnails of clodhoppers. These advantages are some set-off against the mechanical look which the modern tiles have, but which is not apparent in the ancient. The patterns in the first are more uniform, and seemingly the product of machinery, whilst the latter appear to be the work of the hand. Of the tiles of the two makers we have mentioned we prefer those of Mr. Minton. They have the more genuine ancient features about them. The tiles laid in the chancel of the Temple Church are of his manufacture. The patterns were almost wholly obtained from the Chapter House of Westminster Abbey, where the original pavement, having been carefully boarded over when that building was fitted up as a Record Office, remains in probably greater perfection than any elsewhere. Many of these patterns are of great beauty; some consist of heraldic cognizances, others of figures, some evidently relating to the life of Edward the Confessor, and others of very beautiful scrolls. They are probably as old as the reign of Edward III. who decorated this structure. The average price of each tile is sixpence. The ground is unglazed; the colours are a red, somewhat between Indian and light red, with the patterns of orange or bright yellow, highly vitrified and glazed. The red is decidedly susceptible of improvement. In the ancient tiles, the whole surface was glazed, and it must have been difficult to walk on them, unless barefooted. These tiles are about an inch thick. Besides these, Mr. Minton has produced a cheaper kind, which are wholly unglazed; they are red, buff, and black. The alternations of the black tiles are effective, and the whole appearance, rather Romanesque than Gothic, is chaste, but less ecclesiastical than the glazed. For this reason they are better suited to lay buildings, and are worth the attention of architects, for halls and passages even of very moderate sized houses. Very ornamental, too, they would prove for hearths and mantel-pieces, &c., and they might be applied for dairies, conservatories, and even some articles of domestic furniture. In the imitation of the ancient tiles, only red and buff colours hitherto appear to have been used. It may be well to point out that they were made of other colours. Green and white tiles were used by Henry VIII. for Hampton Court, these being his chosen—the Tudor—colours, and we should be glad to see them restored to the great Hall of that Palace.

One of the first specimens of the revival of the Tesselated Pavement, we believe, is to be seen in the hall of the Reform Club. It was manufactured by Mr. Singer, and laid on a principle for which he took out a patent. Excellent as the effect of this pavement is, it has a dingy appearance, and this, we believe, is unavoidable in the process adopted by Mr. Singer. The tesseræ, which are usually about an inch square, are laid not one by one on the floor itself, but on a ground of cement, thus forming slabs about eighteen inches square, which slabs are then placed together on the floor. In order to obtain a level surface, the tesseræ so fixed are, we believe, planed or ground smooth: for this purpose, they are made rather softer than would otherwise be necessary, and thus their ground surface absorbs the dirt. Mr. Blashfield has improved on this process, and though he adopts Mr. Singer's method of laying, he makes the tesseræ themselves so true and smooth that they require no further levelling. They can, therefore, be made much harder, are so made accordingly, and their original vitrified surface is not disturbed. Their colours remain unaffected by wear, and the white tesseræ are as clean and pure as biscuit china. These tesseræ, of the finest porcelain (being flint and fine clay,) are manufactured in the *powdered* state, in all varieties of colour, and consequently are coloured throughout their entire body; the powder, which is almost of impalpable fineness, is made to cohere by means of hydraulic pressure. Thus formed, they are highly vitrified. Pavements of this kind are necessarily much more costly than those of tiles, and their price will limit the use of them as pavements, except in the mansions of the wealthy. Still in passages subjected to much traffic, they are cheaper than oilcloth. We have seen a beautiful mosaic that cost fifty pounds, but will last a thousand years, substituted—from economical motives—for floorcloth of similar size, which it was necessary to replace annually. They might well be used before the altars of churches; and sufficient remains of Abbot Ware's Mosaic Pavement, laid in Henry the Third's reign, before the high altar in Westminster Abbey, exist to furnish models of ancient workmanship. The revived use of these tesseræ will lead, perhaps, to the erection of tombs like those of Edward the Confessor and Henry III.—(What a shame that the British Museum did not secure Cavallini's shrine at Strawberry Hill!) and it is not difficult to foresee the application of this mosaic work to many minor ornamental purposes, such as chess-boards, tables, &c.

Thus much of this paper was written when Mr. Owen Jones's Designs for Mosaic and Tesselated Pavements opportunely appeared,* to aid the revival of these beautiful floorings, by furnishing admirable patterns for them. The patterns are new combinations of ancient forms, chiefly Pompeian and Moorish—one of the handsomest (No. 7) to our taste, seems to result from a happy union of the general features of both. The whole of these patterns have been designed for square areas, and their application is consequently circumscribed, for the most part, to large mansions or to public buildings. We trust Mr. Jones will invent patterns suitable for smaller houses—for such passages as are generally found in the houses of the middle classes whom we may expect to see using the Tesselated Pavements. Mr. Jones's work contains ten designs, most of them intricate combinations of great variety. Though parts of them might be separated and applied to passages, we should still prefer having patterns invented expressly.

And here, whilst on the subject of patterns, we must find room for some judicious remarks on the subject, which appear in Mr. Eastlake's letter appended to Lady Mary Fox's 'Country House.'

"I can hardly approve the occasional practice of the ancients, in placing Mosaic 'histories' under their feet. The passion for this kind of decoration was carried so far, that the ornamental floor of the dining room sometimes represented the scattered fragments of a repast. The objections are sufficiently obvious. The forms and hues employed should be merely calculated to gratify the sight. Among other preliminary considerations, I would also include the nature of the mere surface, as well as the distinction of every apartment. Thus a pavement, however decorated, should still express the character of firmness and solidity. For this reason, I would banish even the lowest kind of life (that of plants), and every approach to perspective. Geometrical forms would thus be alone admissible: the variety is infinite: but even here I would again exclude abrupt and irregular contrasts of colour, which have sometimes the effect of making the evenness of the surface doubtful: the last consideration is even applicable to carpets."

Accompanying Mr. Jones's designs, is an essay 'On the Materials and Structure of Tesselated Pavements,' by Mr. J. O. Ward. It gives an account of the old Roman pavements, their materials and workmanship, and of the various experiments by Mr. Wyatt and others before the applications of the compressed tesseræ, the use of which it is the particular aim of this work to recommend. It enables us to add a few particulars to those we have already stated. The Romans laid the tesseræ, wanting uniformity in size and shape, one by one on the floor of cement—after-

* Designs for Mosaic Pavements. By Owen Jones, Archt. Weale.

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wards rubbing and polishing the surface. "We need not dwell," says Mr. Ward, "at length on the time and trouble that it must have taken to set each tessera separately in the cement, and to try the surface with the level after every few pieces were laid. With respect to the subsequent operation of grinding down and polishing the surface of the work, it must have been, in most cases, (and particularly where stones of a hard and gritty nature were employed) the most tedious and laborious part of the process." Mr. Ward justly regards Mr. Singer's invention of cutting the tesseræ into uniform shapes out of thin layers of clay, and uniting them "with cement so as to form slabs of convenient size for paving"—"as one of the most important steps towards the revival of the art in this country." It appears that the material which Mr. Blashfield applied to the manufacture of his tesseræ, had been previously used in the production of buttons to supersede those of mother-of-pearl, bone, &c., according to a patent taken out by Mr. Prosser and worked by Messrs. Minton.

We have before admitted, that in so far as they are harder and truer in their levels, than those of Messrs. Singer, and consequently requiring no smoothing, these tesseræ are to be preferred,—but judging from our own observation, we think some qualification should be made in the following statement of the advantages. "First being formed in similar steel dies, they are of uniform size and shape, so that they can be fitted together accurately in the laying down of the most complicated designs." Now we beg to say that the varieties of material, or the process of baking, or something else, causes very manifest differences in size and shape to appear in the tesseræ of different colours. The blue invariably shrink most, the buff least, to a difference of one in twelve. Whether or not these differences are important in the actual laying, we cannot say. Next, it is said that "being all composed of the same material, variously coloured, they are all of precisely equal hardness." We doubt very much if the buff and white and blue are equally hard, or even of the same clay. We incline to think that the material of the first comes from Staffordshire, whilst that of the white is brought from the disintegrated granite of Cornwall. The process of laying is thus described: "the pavement is first put together, face downward, on a smooth surface, so that the tesseræ find their level without any trouble to the workmen; and as soon as a sufficient portion of the design is finished, it is backed with fine Roman cement, which is worked in to fill the crevices between the tesseræ; the pavement is thus formed into smooth flat slabs of convenient size (according to Mr. Singer's method), and these are laid on a foundation properly prepared in the usual way." "Pavements, thus constructed, are singularly beautiful. The outline of the design strikes clearly and sharply upon the eye, and the brilliant colours of tesseræ are reflected from the level surface, uninterrupted by those broad, uneven lines of cement which, in the Roman pavements, detract so much from the general effect. The truth of every line and angle in the figure, and the first proportion of all its parts, however complicated and various, impress the mind with an agreeable sense of order and precision."

Some imitations of tesselated pavements, and also of the encaustic tiles, have been attempted in Keene's cement, but we cannot say that we look on them, or, indeed, any imitations, with much favour, unless some very obvious advantages result. It has not the durability of either tesseræ or tiles. We have our doubts whether this composition be fit for pavements, though we have no doubt of its excellence for walls and ceilings. It is harder and more durable than scagliola, and is applicable for all sorts of inlaid marble work, realizing the effects at a tithe of the price.

The use of asphalte has not been so general as might have been wished or expected, and yet there would seem to be no good reasons against employing it in all cases where the cost of tiles or tesseræ is a consideration. For street pavements it is certainly susceptible of greater ornament than flag stones, and it might be agreeably diversified in colours and variety of patterns. Some attempts, but not carried out sufficiently as respects colour, have been made before the Ordnance Office in Pall Mall, at the foot of the steps of the Carlton Column, in Whitehall Yard, &c.

Floorcloths and carpets might be appropriately treated in connexion with pavements, except that what we have to submit, on carpets especially, to our fair readers would extend this paper inconveniently, and the discussion of the subject must, therefore, be postponed.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.

On WEDNESDAY EVENING, November 15, 1843, the Society will perform, for the first time, HANDEL'S Oratorio, DEBORAH. Principal Vocal Performers, Miss Rainforth, Miss Cubitt, Miss Dolby, Mr. Walker, Mr. Glubilei, and Mr. H. Phillips; the Band and Chorus will consist of above Five Hundred Performers. Tickets, 5s. each; Reserved Seats, 5s.; may be had of the principal Music-Sellers: of Mr. Mitchell, 39, Charing-cross, and of Mr. Ries, 102, Strand, opposite Exeter Hall. T. BREWER, Hon. Sec.

The doors of the Hall, for the future, will be opened at Half-past Six, and the performance commence at Seven o'Clock. The Subscription to the Society is One Guinea per annum. Persons desirous of becoming Subscribers are requested to apply at Exeter Hall on Tuesday Evening, between the hours of Eight and Ten.

NEW PUBLICATIONS.

Orpheus: a Collection of Glees, or Vocal German Quartetts, by the most admired German Composers, with English Poetry. Book 13.—The form of this publication argues an increase of musical acquirement in England worth noticing. A dozen years ago three-fourths of our amateur glee singers—*spelling*, instead of reading their parts, and depending on the indications given by the accompanist at the pianoforte, and the proceedings of their neighbours, for time,—would have been unable to make anything of a new composition, if denied the privilege of crowding together round one full score; a disposition of forces not only destructive of musical effect, but leading to conjunctions and disasters as whimsical as those of the never-to-be-forgotten quartett party in Paul de Kock's 'Mon Voisin Raymond.' Now, it would appear as if our singers are beginning to count their bars and rests,—to depend upon the eye and not the ear for the right interval; for a collection of music, issued in the good German form of separate vocal parts, has arrived at the thirteenth number. This advance is well worth a paragraph of notice and encouragement. As regards the intrinsic value of the German vocal quartett by way of addition to our vocal stores, the most catholic of critics must speak less confidently. That we are not blindly devoted to English glees, all must admit who will refer to a former number (*Athen.* No. 588), where principles were stated so unpalatable to native self-appreciation as to excite controversy. Good or bad, however, but few of the German part-songs can be accepted as a valuable addition to our store of native manufacture. Many are merely harmonized melodies, and, as such, not a whit more musically respectable than the 'O Nanny's, which the Knyvetts used to whisper for the applause of sexagenarian audiences. Polaccas, waltzes, marches, without number, occur to us, coming under this definition. To this class, however, belong some of the noblest popular strains of any country,—we mean Weber's settings of Körner's martial lyrics, which, by their invention and grandeur, must conciliate the severest musical purist, while, by the incomparable nature and spirit of their melodies, they stir the least educated listener as with "the voice of a trumpet." We are accustomed to pique ourselves on our 'Britons, strike home' and 'Rule Britannia,' but which of these, in its intense and over-mastering enthusiasm, approaches the 'Sword Song' and 'Lutzow's Wild Chase'? While speaking of the German melody-glees, we must not forget to praise those by Eisenhofer, in which a soft and flowing *cantilena* is set off by rich but not extravagant harmony. Coming from songs of the table and the troop, within the sphere of more strict musical contrivance, we shall find our cousins less rich than such admirable choral singers and such thoroughly-trained composers ought to be. Many of what may be called their serious glees are profoundly tedious, and stand in the catalogue of Music where 'The Burgomaster of Berlin' (see *ante*, p. 959,) stands among historical novels. There are fine compositions by Zelter and by Spohr,—the 'Rastlose Liebe' of the latter is a very gem;—we have heard, too, one or two by Marschner of great merit, but, on the whole, nothing to make our Danby, and Paxton, and Calcott, and Webbe, and Horsley ashamed of their selected works,—nothing so delicate as the last-mentioned writer's 'See the Chariot,' and 'By Celia's Arbour,' and 'Nymphs of the Forest.' This, by the way, may arise from the German part-songs being written for many voices, whereas our best have been only planned for a quartett of *soli*. To come directly to the matter in hand, the thirteenth number of Messrs. Ewer's 'Orpheus' shows that in this field of Music, also, that indefatigable and high-toned artist, Dr. Mendelssohn-Bartholdy has not been idle. He has on the present occasion, written for soprano, contralto, tenor, and bass, and not in the limited form of the harmonized melody. *That* he had already triumphantly attacked in his 'Sechs Lieder für vierstimmigen Männerchor,' (Op. 50), the second of which, 'Der Jäger Abschied,'—the same which was performed with so much pomp at the recent Brandenburg Festival—is one of the finest things ever composed for male voices. The songs under notice, as might be expected from the superior delicacy of the voices employed, are more exquisite in their harmonies, and less bold in their style than the collection referred to. 'The Nightingale' (No. 4) is in form of a round, with some liberties; 'The Hunting Song' (No. 6) unique, in our experiences, as starting off in a *minor* key; 'The Vale of Rest' (No. 5), and 'The Departure' (No. 3), in slower time and in a smoother style: in both will be found peculiar harmonies, ascribable probably to the composer's intimate knowledge of the ancient German Protestant church writers, but applied in positions entirely his own, and producing effects as interesting as they are unhackneyed.

Much of interest could be said concerning the German part-song, as belonging to those cheerful and enthusiastic popular festivals, which are, unhappily, so strange, perhaps so impossible, in England. But enough, on the present occasion, by way of sketching the outlines of its character, and of calling the attention of musicians of every quality—most of all those concerned in popular vocal instruction—to the publication before us.

MISCELLANEA

Paris Academy of Sciences.—Oct. 30.—M. de St. Venan, an engineer of the Ponts-et-Chaussées, read a paper on the calculations of the resistance and flexion of solids with simple or double curves, taking simultaneously into account the various trials to which they may be subjected in every sense. M. de St. Venan proposes to complete and rectify in several points, and also to simplify in many cases of practical application, the theory of the resistance of solid bodies, and the calculation of the slight modifications which they undergo within the limits of their elasticity. —M. Largeteau laid before the Academy a set of abridged tables for the calculations of equinoxes and solstices.—M. Walferdin made a communication on the improved manufacture of thermometers for measuring heights.—A report was received from M. Lewy on the analysis of a specimen of wax received from China. This wax, which is of vegetable origin, is of a beautiful white colour, crystallized, and resembles spermaceti in its external character. It melts at a heat of 82.5 of Centigrade; its boiling point is superior to that of mercury. The produce of the distillation is white, and differs in its nature from the substance when undistilled. It is very soluble in boiling alcohol and ether, and is completely dissolved by the oil of naphtha. When subjected to a boiling solution of potass the wax becomes a soluble soap, and it also mixes freely with barytes. When acted upon by nitric acid, it appears to yield the same products as those obtained with this acid from beeswax. Amongst other products is a volatile acid, possessing the principal characters of butyric acid. There is every reason to believe, from the analysis, that this wax is obtained from the *Rhus succedaneus*. —M. Bory de Saint-Vincent read a note on a publication by M. L. Villa, of Naples, respecting the flames issuing from volcanos. M. Villa has stated that a blueish flame, like that of spirits of wine, escapes with a certain degree of force, like that from a lamp. M. Bory de Saint-Vincent observed, "These occasional flames are the only ones that I have seen in craters, and there is reason to believe that volcanos give out no other, what are generally called flames in eruptions being only burning vapour. True flames are only seen in the openings which are in direct communication with the volcanic fire, and are never seen in the current of lava."—A paper was received from M. Lherminier on the earthquake of Guadaloupe, in 1839. He states:—1st, That there is nearly as much variety and irregularity in the distribution

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of atmospheric electricity and earthquakes in the climate of the Antilles, as in the heat and humidity of clouds, winds, and luminous meteors, aerial and aqueous. 2ndly, That the months of July, August, September, and October are the periods of the greatest accumulation of caloric and vapour in the basin of the sea of the Antilles, and thus constitute the period when thunder is most frequent. 3rdly, That the average of the observations, made during a period of nine years at Martinique and Guadaloupe, gives thirty-eight days of thunder annually, whilst the observations made at Guadaloupe during a period of rather more than three years, gives thirty-nine days annually for thunder, and four for earthquakes.

Meteoric Phenomena.—I called your attention, about this time last year, (No. 786) to an observation recorded by Cowper the poet, of the meteoric phenomena of November, on November 10, 1787, at 3 A. M. It appears, from Madame D'Arblay's 'Diary,' that very brilliant phenomena were observed on the night previous in the same year. "On Nov. 9, at 1 A. M. the Prince of Wales came to inform the Queen that there were the most beautiful northern lights to be seen that could possibly be imagined, and begged her to come to the gallery windows."—'Diary of Madame d'Arblay,' Vol. III. p. 452.—I am, &c. L.

Galvanic Light.—A highly interesting experiment with the galvanic light, proposed by M. Archereau as a substitute for that of gas, has been made at Paris. The light exhibited appeared to be about an inch and a half in diameter, and was inclosed in a glass globe, of about twelve inches in diameter. In the first instance, the gas lights of the Place de la Concorde, which are 100 in number, were not extinguished. The appearance of those nearest the galvanic light was quite as faint and had the same dull hue as the ordinary oil-lamps when near a gas light of the full dimensions. When the gas lights of the place were put out, the effect of the galvanic light was exceedingly brilliant, eclipsing even, in the opinion of many persons present, that of the hydro-oxygen light. It was easy to read small print at the distance of 100 yards, and it was only necessary to look at the shadow of the objects in the way of the light to be convinced of its great illuminating power. The single light exhibited did not replace the whole of the gas lights which had been put out, but we may fairly estimate it as equal, at least, to twenty of the gas burners of the Place de la Concorde, where they are larger in volume than in most of the other parts of Paris. It would, therefore, require five of these galvanic lights to light the whole of the place; but the rays of these five lights meeting each other, would, in all probability, give a much more intense light—to say nothing of the superiority in softness and colour—than the present gas-lamps. That the substitution of the galvanic light for gas-light would be a great improvement there can be no doubt, and we imagine that the expense of renewing the supply of the galvanic battery by which the electric fluid is conveyed to the burner, and then thrown upon the charcoal which becomes thus brilliantly incandescent, would not be so great as that of the generation of gas. We should like, however, to see a light of greater diameter than that exhibited, and at a greater elevation, in order that we might judge of its effect when unobstructed by intervening objects. —*Galignani.*

Improvements.—According to a writer in *The Builder*, Her Majesty's government has determined upon placing the statue of his Majesty George the Fourth, by Chantrey, upon the eastern pedestal of Trafalgar-square, facing St. Martin's Church, whilst the statue of King George the Third, by Wyatt, in Cockspur-street, is to be removed from its present position and placed upon the western pedestal, opposite the College of Physicians, and the steps, the lions, and the relievos for the Nelson Column will be likewise proceeded with immediately. Another decision has also been come to, viz. the removal of St. Margaret's Church, Westminster, from its present locality to a more eligible site. The funds and the site have both been provided, and the work will be commenced during the present year.

Electro Lace.—A specimen was exhibited at the late exhibition of the Polytechnic Society, Cornwall, and is thus described in the Report:—"Electro lace is made by stretching common net on a frame of stout copper wire, and then brushing it over with plumbago, until its surface has acquired an uniformly black colour. It is then connected with the negative pole of a galvanic battery, and subjected to the voltaic action, between two plates of copper positively electrified, which causes it to be rapidly and effectually coated with metal, each thread being enclosed in a tube of copper. When it is desired that the sheets of lace be of large size (several feet square for instance), it will be necessary to divide the large frame by fine wires into squares of seven or eight inches, which forming nuclei for the deposit of metal, enables the sheets to be made of any extent, and at the same time tends to strengthen the work. The uses of electro lace are similar to those of common wire gauze, but when silvered or gilt it forms a beautiful material for fancy work."

Stained Glass.—There are some communications in the *Ecclesiologist* on the subject of Stained Glass, which yield one or two quoteable anecdotes. The spoliation of the rich windows in Tattershall Church, Lincolnshire, is thus related:—"Lord Exeter, not having learned the Commandments, or not understanding, or totally disregarding, the 8th and the 10th, employed a man of the name of Banks, of Revesbay, to get possession of the glass for his Lordship's use. Celerity and secrecy are essential to success in most schemes of spoliation; and as the townspeople had some sort of suspicion that their church was marked as a prey to the spoiler, and were quite disposed to obstruct the robber in his work, Banks used such speed, and took down the glass so hastily, that no plan for its re-arrangement could be observed: part of it, however, was put up in the chapel at Burleigh, part sent to Warwick for Lord Warwick's castle, and part, says Gough, still remains unpacked; and thus was this noble church—one of the noblest, one of the finest specimens of masonry in the kingdom—ruthlessly despoiled; and it was left for many, many years without any glass whatever in its magnificent windows, open to all the winds and snows and storms of very many successive winters."—The church at Stoke Golding, a village in Leicestershire, two miles south-west of Hinckley, formerly possessed some beautiful windows, "a great quantity of which, with figures of the Four Evangelists, was taken down and carried off by the very person above all others—at least so report says—who ought to have watched most jealously for its preservation, even the incumbent of the parish. But as there have been various incumbents within the last hundred years, it would be unjust to the innocent to confound them thus vaguely with the guilty; and, as the name was mentioned to me, so, in justice to others, I at once say that the incumbent alluded to was Dr. Staunton. He persuaded the parishioners, it would seem, that the glass needed fresh setting, and the lead had perished; and he undertook to have the whole windows perfectly re-set, and in the very best manner, if he was allowed to send them to a house in London, 'in which he had confidence.' Meanwhile, common glass windows were to be provided till these could be returned. But they never did return; and to this day, said my informant, we are in utter ignorance of every thing respecting our windows, excepting that they are totally lost to us. The very natural conclusion in his mind was, that Dr. Staunton had sold them; for he never would account for them, and made all sorts of evasive replies to all questions respecting them: and the natural conclusion seems to me the just one, and not in the least less charitable than the circumstances of the case fairly admit of. And if the fact was that Dr. Staunton sold these windows, then he sold what he stole; and a more flagrant case of fraud and deception could be instanced of few men. Hundreds have been hanged, and thousands transported, for offences not surpassing this in depravity and villany. The loss to the parish is of course irreparable."

To Correspondents.—S. P.—A. W.—A Reader.—H. V. Pickett—A. Z.—received.

We should be very happy to oblige a Subscriber at Sligo, but we never answer like questions. The objections are obvious.

If Mr. Payne does not see the difference between the cases which he assumes to be alike, it is needless our discussing the question with him. If he be really anxious to have the law settled by authority, let him ask his solicitor, who will inform him that it was long since so settled, or turn to the *Athenæum* (No. 746) where he will find the decision of the Vice Chancellor.

Erratum.—In the advertisement last week of the new work, 'Paris and its People,' by the author of 'Random Recollections,' 'The Great Metropolis,' &c., the book was announced for Tuesday the 7th, instead of Thursday next the 14th instant.

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LONDON, SATURDAY, NOVEMBER 18, 1843.

REVIEWS

Life of Gerald Griffin, Esq. By his Brother. London, Simpkin & Marshall; Dublin, Cumming.

We have here a book which requires tender handling on the part of all who sympathize with the heart of a poet. By those whose *desideratum* in a biography is gossip, and even by many less exclusive persons, the 'Life of Gerald Griffin, by his Brother,' will be found too meagre, and too dreamy in its details. But the career of a literary man must always possess a fascination for literary men: and he with whom we have to deal, besides exciting a special interest as a contemporary, did not altogether follow the author's hackneyed path from the cradle to the grave. It is true that there were the usual indications of genius in childhood, the consuming desire for fame in youth, the struggle to achieve it in manhood, and the success: but the end is strange and unwonted; and will be read by some as a melancholy extinction of a bright light, by others as a vivifying example of conscience listened to, and worldly honours forsaken for "palm and amaranth." We shall refrain from offering an opinion on a question which there will be enough, and too many, willing to canvas, for controversy's sake—but shall, in preference, attempt a picture, "in little," of the man; relying on his affectionate biographer for traits and lineaments.

Gerald Griffin was the ninth son of his parents; his mother is described as a woman of talent, his father as one of those sanguine men so common in the sister country, given to speculation, yet wanting in experience. The child was born in Limerick, on the 12th of December, 1803. He was small, delicate, and gave early proofs of possessing a susceptible imagination and a nervous temperament. The legends of ghost and goblin, with which Irish servants are so richly provided, took root in a congenial soil—and we fear there was no one at hand to repress the growth of credulity, or to disentangle for the visionary boy the poetry of these things from its less worthy accompaniment. But the germ of much literary excellence lay in his wild familiarity with the pleasures of fear. No contemporary exercised a more entire mastery over Terror. A description occurs to us, as we write, of a girl carried off in the dusk of a summer evening, from a house filled with company, the effect of which has always seemed to us stronger than the most pompously paraded apparition in the romances of Mrs. Radcliffe or Maturin.

The first schoolmaster of our hero, a Mr. MacEligot, was one of the eccentrics of Limerick. He announced himself to Gerald's mother as one of three persons in Ireland who knew how to read—the Bishop of Killaloe and the Earl of Clare being the other two—and began a Christmas advertisement of his opening day thus: "When ponderous polysyllables promulgate professional powers," &c. His odd ways and pompous speeches must have supplied the novelist in embryo with a mine of humorous sayings and doings. But he seems to have done little for Gerald beyond keeping him from those venturesome experiments in which poet-children delight; and the boy probably acquired little knowledge, save in the humours of men, till his removal into the country, at the age of seven years. Fairy Lawn, the place where the Griffins established themselves, is beautifully situated. MacEligot was now well replaced by a daily tutor; and the poet's mother, who seems to have been aware of the genius of her son, was neither an indiscreet nor an uncultivated monitress. The following home picture is pleasing:—

"The circumstances in which Gerald was placed, though they did not afford opportunities for extensive or varied information, were not on the whole unfavourable to the cultivation of literature, and his early love for it was remarkable. It evinced itself at this time by his generally sitting to his breakfast or tea with a book before him, which he was reading, two or three under his arm, and a few more on the chair behind him! This was often a source of amusement to the rest of the family. He had a secret drawer in which he kept his papers, and it was whispered that he wrote scraps and put them there, but he was such a little fellow then that it was thought to be in imitation of one of his elder brothers who had a strong taste for poetry, and as it did not on this account excite the least curiosity, no one ever tried to see, or asked him a question about them. My mother met him one night going to his room with several large octavo volumes of 'Goldsmith's animated Nature' under his arm. 'My dear child,' said she with astonishment, 'do you mean to read all those great books before morning?' He seemed a little puzzled, but looking wistfully at the books, and not knowing which to part with, said he wanted them all, upon which he was allowed to take them. One evening while one of our young people was reading aloud something about the trade-winds, one of his elder brothers, to whose tastes I have before alluded, and who from his childhood had shown the greatest activity of mind, imagined he could illustrate the subject with a spinning wheel that was in the kitchen, and went out to try. While the servants observed him with astonishment, and some concern for his senses, Gerald instantly guessed what he was about. On returning to the parlour, my mother asked, 'Gerald, where is William?'—'He is *spinning monsoons*, mamma,' said Gerald with an air of great gravity. He made a blank book and many of his hours of recreation were occupied in copying pieces of poetry into it. As our library was not large, the poetry it contained was very select in its character, so that anything he could lay hands on in general quite satisfied him, but for the most part the pieces he copied consisted of Moore's Melodies, or extracts from his longer poems, which were written out with a care and completeness that showed his high admiration of them, the air being marked at the head of each of the melodies, and even the notes to them being included."

Gerald was fond of animals, and yet, withal, a sportsman so keen that he manufactured his own gunpowder. He used to fish most patiently, too, attended by an idiotic familiar:—

"A little simpleton named Kilmartin, who went about with a sort of one-sided jerking gait, like St. Vitus's dance, spoke with a very indistinct articulation, and stammered dreadfully, his attempts to make himself understood throwing his countenance into contortions, that only in a more horrible manner relieved its natural expression of imbecility. Wherever Gerald's line was thrown, little Kilmartin's was sure to be beside it, or sometimes flung across it, as if he was determined to share in all his fortunes whether good or evil, and it was amusing and yet touching and pitiful to observe the joyous light that struggled feebly in his eyes, and the distortions of face and indistinct chuckling that expressed his pleasure, and his triumph, whenever he drew a trout from the spot where the line of his companion lay in dull and unpromising repose."

When fourteen, Gerald Griffin was sent to Mr. O'Brien's school, Limerick. Three years later the establishment at Fairy Lawn was broken up. The father, and part of the family, emigrated to Pennsylvania, while four of the children, including Gerald, remained with their elder brother, Dr. Griffin, at Adare, near Limerick. At this place are the remains of three abbeys, and of an old castle belonging to the Earls of Desmond. These ruins became the favourite haunts of the visionary boy: and who can tell how far remembrances of his evening walks, rising up to his mind's eye in the midst of the fever and drudgery of London, may have disposed him, by their influence, to the last step of his life? The spirit of such scenes, at all events, was vividly reproduced in both his prose and his poetical works, and some extracts given from the latter, besides this merit of local colour, have a true *Irish* sweetness. At Adare, Gerald first began to dream of the drama. A letter addressed to one of the Limerick journals, which excited some notice, led to his connexion with the *Limerick Advertiser*. The policy of the paper at that time was to "please the Castle," and Gerald, taking small heed of this, soon gave offence by unpalatable opinions. In a letter to his mother, he expresses his regret, that "through so vain a weakness as an eagerness to display elevated feelings," he should have run the hazard of injuring the poor proprietor; and, therefore, compelled himself to write a flattering portrait of Lord Wellesley, by way of *placebo*—his first, and he determined it should be "his last step into that commodious versatility of principle which is so very useful to newspaper writers." How this determination was kept we shall see hereafter. The drama now so far gained the ascendant over journalism, that we find young Griffin seriously bent upon migrating to London, to produce 'Aguire,' a tragedy which was "to bring the playhouse down." Relations doubted, wise heads were shaken, the usual dissuasive arguments used: which he answered by employing the interval of suspense in the construction of a new 'Tancred and Sigismunda,' and in 1823 he had so far made good his purpose, that we find him fairly planted in the arena of his ambition—"that monster London," as wise old Abraham Cowley called it even in his day.

There are few states of existence more chequered and trying than the life of a young man who has to depend exclusively upon literature. Uncertain gains, promises, which are almost crimes when uttered by those who have themselves felt the heart-sickness of hope long-deferred, the courage which feels itself equal to any task, so but the opportunity be vouchsafed! and a keen sense of every social pleasure,—are so many elements of disquiet and temptation. Gerald Griffin's began in the midst of the delusive and dazzling uncertainties which tantalize the dramatic aspirant. He found a strenuous friend in Mr. Banim, gathered sound counsel from Mr. Young and Miss Kelly, was courteously received by managers—yet his drama 'Aguire' never even came to a hearing; and of the four in which so large an amount of youthful expectation and endeavour was invested—but one, 'Gisippus,' obtained a trial, and that only after its author had ceased to hear the plaudits of men! That tragedy, by the way, was written "on little slips of paper, in coffee-houses," the others were destroyed. Meanwhile, its author must live—and he did live, by reporting for the daily press, contributing to the magazines, and ill-remunerated drudgery for a great publishing house. But Gerald Griffin was more willing to work hard than to lie under obligations—possibly he carried the latter reluctance to the extremes of morbid pride and suspicion:—

"'You have no idea,' he writes, 'what a heart-breaking life that of a young scribbler, beating about, and endeavouring to make his way in London is: going into a bookseller's shop, as I have often done, and being obliged to praise up my own manuscript, to induce him to look at it at all—for there is so much competition, that a person without a name will not even get a trial—while he puts on his spectacles, and answers all your self-commendation with a 'hum—um;'—a set of hardened villains! and yet at no time whatever could I have been prevailed upon to quit London altogether. That horrid word failure,—No!—death first.' * *

"He had, (says his biographer) on all occasions,

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an almost morbid horror of patronage, arising partly from a natural independence of mind, but yet more from the depressing disappointments of his early literary life. When first he came to London, he sought by a few introductions and the friendly exertions of literary acquaintances, to bring his productions favourably before the public, but without the slightest success. His powers seemed to be undervalued precisely in proportion as he made interest to procure them consideration, until at length disgusted by repeated failure he resolved in future to trust wholly to his own unfriended exertions, and if they should not sustain him, to abandon the struggle. It was soon after forming this resolution that success first dawned upon his efforts, and that he was anxiously sought for as an anonymous contributor by the editors of periodicals, who when he was previously introduced to them, would give him nothing to do. In proportion as his success increased, the remembrance of the many mortifying disappointments he had formerly experienced, seemed to sink more deeply into his mind, and he gradually acquired a degree of sensitiveness with respect to patronage, that made him recoil from even the ordinary and necessary means of obtaining attention for his pieces."

The periodicals, at that time in their palmy days, proved more accessible than the theatres —and to several of them Mr. Griffin became a welcome contributor. A letter describing his avocations is curious, as throwing light upon a dynasty of criticism, the form and fashion of which has passed away:—

"London, Nov. 10, 1824.

"My dear William.—Since my last I have visited Mr. J—— several times. The last time he wished me to dine with him, which I happened not to be able to do, and was very sorry for it, for his acquaintance is to me a matter of great importance, not only from the engine he wields—and a formidable one it is, being the most widely circulated journal in Europe—but also because he is acquainted with all the principal literary characters of the day, and a very pleasant kind of man. He was talking of Maginn, who writes a good deal for Blackwood, and spoke in high terms of his talents: nevertheless, though he is his friend, he confessed he did not think him a very considerate critic, and thought there was something unfeeling in his persecution of Barry Cornwall, who by the way is an acquaintance of my Spanish friend's. You may have seen those letters to Bryan Proctor in *Blackwood's Magazine*. Barry Cornwall is, he says, one of the mildest, modestest, young fellows he ever knew, and does anything but assume. Maginn, however, imagines that those he attacks, think as little of the affair as himself, which is by no means the case. The other day he attacked Campbell's 'Ritter Bann' most happily, and at the same time cuttingly, and afterwards wanted J—— to get up a dinner and bring Campbell and him together. J—— begged leave to decline. He is a singular looking being, Dr. Maginn. A young man about twenty-six years of age, with grey hair, and one of the most talented eyes, when he lets it speak out, I ever beheld. Banim, who is his bosom crony, says, he considers him the most extraordinary man he ever knew. He attacked Banim too before they were acquainted, but that's all forgot long since. Hazlitt praised Banim in the *London Magazine*, and of course rendered it imperative on *Blackwood* to abuse him. Have you seen Campbell's late poems, any of them? I have been told that the volume of his, which is coming out shortly, Theodric, &c., is very poor indeed—lamentably so. Campbell is the most finical exact kind of fellow in the whole world. As an instance, I have heard that he was asked to write a little poem some time since for the occasion of Burns' monument, which was then in agitation, and in which my informant took great interest. Campbell consented, but directed that proofs should be sent to him to the country, and before the poem appeared, had actually sent five or six messengers back and forward to and from town, with revisions of commas and semicolons!! There is a young writer here, Miss Landon, the author of the 'Improvisatrice,' a poem which has made some noise lately, who has been brought out by J——, and to be sure he does praise her. She sent some pieces to the *Literary Gazette* a few years since, and through that journal (without intending any insinuations as to desert,) has made herself popular enough to run through a few editions. J—— has asked me to meet Alaric Watts at his house, when the latter comes to town, which he intends shortly. Watts is a very sweet writer in his own way, and rather a favourite. I have got a few days since, a note from my friend Banim, to know 'what has become of me?' and he adds as a spur that Dr. Maginn has just been with him, and said that Mr. J—— expressed himself highly pleased with the series I am at present furnishing him. I dined the other day—at least about a month since—with him and a friend of his, an artist of the name of Foster, (to whom, if you recollect, Madame de Genlis dedicated one of her works, and expresses her gratitude for his assistance in some of her literary labours). He is one of the most delightful facetious fellows I ever saw. My dear William, ever affectionately yours,

"Gerald Griffin."

There are also meagre notices of Mr. Neal, the author of 'Brother Jonathan,' Mr. Llanos, and other of the literary men, then about town, interwoven among passionate self-questionings and complaints of opportunity and success denied: and noticeable, as reflecting a past time, is the picture which the biographer gives of his brother's services as a reviewer:—

"This occupation of reviewing and of passing judgment on unpublished manuscripts, gave him little trouble, and the remuneration was liberal. He was often highly amused at receiving from the editor of some periodical, three volumes of a newly published novel, accompanied by a request that he would not cut the leaves. This, which he at first conceived so very ridiculous, and so apparently impossible with any justice to the author, he eventually found was almost a matter of necessity with many of the publications sent to him. They were of so trashy a description, that no one of ordinary taste could possibly get through even the first few chapters. His usual plan was to glance through the early part of a work, so as to obtain some notion of the plot, a peep here and there in the second volume gave him an idea of the skill with which it was developed, and a slight consideration of the latter end of the third or slaughter-house as he used to call the concluding part of a disastrous story, or fifth act of a tragedy, satisfied him both as to the genius of the author, and the merits of the performance. He no doubt made a more intimate acquaintance with his subject, when his first hasty supervision gave him reason to believe it was written by a person of more than ordinary talent, and did not appear to feel conscious of having done any injustice during the short period he was engaged as a professional critic."

Here is a text on which a homily might be written, showing the extent to which an unhealthy condition of critical morality could palsy and vitiate the mind of one so sensitive and conscientious. It seems never once to have suggested itself to this practiser of the "uncut" system of cutting up, that the publications, trashy as they seemed to his fastidious eye, might be each the 'Gisippus' or 'Collegians' of some family circle, as affectionate as that at Pallas Kenry. Mr. Griffin, indeed, never learned to be as patient with the efforts of others, as his own struggles should have taught him—never attained the blessing of a tranquil and tolerant spirit, without which, he who ventures on the vexed waters of literary life can hardly fail to wreck his happiness. It is bad enough to see all discriminating power lost, and truth itself sacrificed to a sickly benevolence or personal good-nature—but it is worse to sport with inferiority, and, because the mind is self-occupied, and the labour ungracious, to cast on one side the responsibilities which author owes to author—and to the public who, more or less, put trust in his verdict!

Mr. Griffin's health seems to have suffered severely in the wear and tear of his London life. He was subject to palpitations of the heart, which were only to be subdued by a very severe regimen. In the year 1825, an operatic melodrama was accepted, and produced by Mr. Arnold at the English Opera House. It was on this occasion, that what may be called the morbid jealousy of his nature led to a temporary misunderstanding with his active friend, Mr. Banim. This, at the time, was much talked of in the coteries—but we will not dwell on it, adverting in preference, to the sound notions with regard to the English musical drama, which Mr. Griffin seems to have entertained, in advance of his manager. Had Mr. Arnold listened to his suggestions, we might now have had an operatic theatre for authors and composers, instead of—

Bare ruined quires, where late the sweet birds sung.

Early in 1827, the publication of the 'Hollandtide' established Mr. Griffin's reputation, and enabled him to take a holiday among his own people. The boy returned home a man —thin and pale, his "cheeks flattened, and as it were bloodless, and his voice feeble and slightly raised in its pitch, like that of one recovering from a lingering illness." He was doomed, too, to receive a terrible shock in the moment of his return: being met by tidings of the death of a favourite sister. From this time we find traces of a self-reproaching and anxious spirit in the records of his life. Even while completing his impassioned and pathetic tale, 'The Collegians,'—in right of which, we think, he must be placed as an Irish novelist above Banim and Carleton—Mr. Griffin was troubled in his mind, as to the morality of the story: owing to the superior interest which attached itself to its Lovelace. Gradually, such thoughts gathered round him like a mist: at first overclouding his imagination, then obscuring it. He began to imagine himself called to a more spiritual devotion of his powers, in the service of the Roman Catholic Church; the bias of his mind receiving no inconsiderable direction from the circumstances of a female relative having set him the example by taking the veil. This will be seen in the following verses, the sincerity of which will affect those who refuse sympathy, and deny their poetical merit:—

Seven dreary winters gone and spent,
Seven blooming summers vanish'd too,
Since on an eager mission bent,
I left my Irish home and you.

How passed those years I will not say;
They cannot be by words renewed—
God wash their sinful parts away!
And blest be he, for all their good.

With even mind and tranquil breast,
I left my youthful sister then,
And now in sweet religious rest
I see my sister there again.

Returning from that stormy world,
How pleasing is a sight like this?
To see that bark with canvass furl'd
Still riding in that port of peace.

Oh darling of a heart that still,
By earthly joys so deeply trod,
At moments bids its owner feel
The warmth of nature and of God.

Still be his care in future years
To learn of thee truth's simple way,
And free from foundless hopes or fears,
Serenely live, securely pray.

And when our Christmas days are past,
And life's faint shadows faint and dim,
Oh, be my sister heard at last,
When her pure hands are raised for him!

Christmas, 1830.

While, however, the feet of the novelist—to whose further successes it is needless to advert —were thus involuntarily moving cloister-ward, he seems for awhile to have enjoyed home, and friends, and increasing renown, with great zest, and even cheerfulness. The indications of the gradual increase of religious melancholy are alternated with warm-hearted letters to a kind Quaker family—pleasant notices of domestic intercourse and journeyings to and fro—and here and there a lively glimpse of some of those greater ones to whom his literary successes introduced him. He was nominated by the

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electors of Limerick, in 1838, to carry to Mr. Moore their request that the Irish Melodist would represent their ancient city in Parliament: and though the extract be long, we cannot but give the account of the visit to Sloperton, as remembered and recorded by his brother:—

"Mr. Moore has been often spoken of, as one whose wit and liveliness in conversation shed a lustre on any society he enters; but he must be seen in his own house, and among his own immediate friends, to have the charm of his manner thoroughly felt and appreciated. The only person we met at dinner besides Mr. and Mrs. Moore, was a Mr. ——, who seemed very intimate with the family, and who, we afterwards understood, was gay and sprightly beyond all previous custom. Mr. Moore was fond of anecdote, and full of it; especially of Irish anecdote. * * He spoke with the enthusiasm of a youth of nineteen of the ever-memorable debates in the Irish Parliament in the times of Grattan, Corrie, and Flood; and, remarking upon the number of men of extraordinary talent who flourished about that period, and their rarity since, seemed to be of opinion that one of the most lamentable effects of the Union was the manner in which it appeared to operate to the destruction and annihilation of all Irish genius. He had the most intense admiration of Grattan, and told several amusing stories of him which I had not heard before. One of them I cannot omit noticing, as it related to Mr. Moore himself, and was one he took a very justifiable pride in. In his younger days, though after he had been already known to the world, he happened one day to be in Mr. Grattan's company at the house of a mutual friend. Grattan was holding forth, with some sharpness, on the servility of literary men, and the manner in which they almost universally prostituted their talents to the great and powerful. He appeared at first to exclude no one from this sweeping censure; but, suddenly recollecting himself, he continued, 'but I'm wrong; there are *some* exceptions;' and, turning to Mr. Moore, who stood near him, and patting him kindly on the shoulder, he said to those he had been addressing, 'I'm wrong; my young friend here is one who'—he paused a moment and then added emphatically—'*who wears his hat before the king*.' He mentioned another incident which I may just speak of, as it serves to show the feeling with which Irish interests are frequently regarded in England, even by those who profess liberal opinions. At a reform dinner, given, I believe, in Bath, to the Marquis of Lansdowne, Mr. Moore's health having been drank, he rose to return thanks, and was received with a good deal of enthusiasm. On such occasions as these his country was never forgotten, and he ventured in the progress of his speech, though cautiously, to make some allusion to it. 'England,' said he, in one of his happy illustrations, 'will not permit so large a segment of her orb as Ireland to remain for ever shrouded in darkness.' He expected this sentiment to awaken a few cheers of sympathy; but there was immediately a dead silence, as if he had said something very disagreeable. It was evident he had entered upon forbidden ground, and that he could not venture further in that direction with safety. He therefore sounded a retreat as quickly as possible, and slipping gently into some other subject, restored harmony to the hearts of his hearers. He could not, however, avoid feeling some degree of surprise at such a result; and after he had sat down, he asked of some person who sat next him, a stranger, what *could* be the reason that sentiment about Ireland was received with so much coldness? 'Ah, Sir!' said the other, '*Irishmen and pigs are very unpopular all along this line*.' It was singular, though I could perceive that Gerald enjoyed himself very much during the evening, and though the gaiety and freedom of Mr. Moore's manner were calculated to put all kinds of formality to flight, he could not shake off that constitutional timidity and reserve which was so apt to assail him before strangers; he did, it is true, take a part in what was going forward, yet he did not, as he would have done on a little further acquaintance, fling himself into it with all his heart. It is evident that nothing could tend more effectually to lessen the interest of his conversation than the existence of any such feeling, yet I think Mr. Moore, though he could not perhaps distinguish all the light that was hidden, had too much penetration not to see pretty fully into his character; for, on our visit next day, when we chatted over the proceedings of the evening, and Mrs. Moore said, 'But did you observe —— last night, what wild spirits he was in, and how he did talk? Why I thought he was mad! I never saw any thing like him.' 'Oh!' said Mr. Moore, 'don't you know the meaning of that? That was,'—he continued, turning playfully to Gerald, and darting his finger towards him with a good natured smile,—'that was in order to get *you* to talk.' Gerald seemed rather taken aback by the suddenness of this gentle little reproach, but made no reply."

Not all his rapidly strengthening views of the worthlessness of literary distinction or the necessity of self-mortification could prevent Mr. Griffin from taking pleasure in the introduction, as the following sprightly letter shows:

"Monday Morning, March 31, 1833.
Pitman's, senior, Taunton.

My dear L.—Procrastination—it is all the fruit of procrastination. When Dan and I returned to the inn at Devizes, after our first sight and speech of the Irish melodist, I opened my writing case to give L—— an account of our day's work; then I put it off, I believe, till morning; then, as Dan was returning, I put it off till some hour when I could tell you about it at full leisure; then Saunders and Otley set me to work, and I put it off until my authorship should be concluded for the season, at least; and now it is concluded, for I am not to publish *this* year; and here I come before you with my news, my golden bit of news, stale, flat, and unprofitable. Oh dear, L——, I saw the poet! and I spoke to him, and he spoke to me, and it was not to bid me 'get out of his way,' as the King of France did to the man who boasted that his Majesty had spoken to him; but it was to shake hands with me, and to ask me 'How I did, Mr. Griffin,' and to speak of 'my fame.' *My* fame! Tom Moore talk of my fame! Ah, the rogue! he was humbugging, L——, I'm afraid. He knew the soft side of an author's heart, and perhaps he had pity on my long, melancholy-looking figure, and said to himself, 'I will make this poor fellow feel pleasant, if I can;' for which, with all his roguery, who could help liking him and being grateful to him? But you want to know all about it step by step, if not for the sake of your poor, dreamy-looking *Beltard*, at least for that of fancy, wit, and patriotism. I will tell you, then, although Dan has told you before, for the subject cannot be tiresome to an Irishwoman.—I will tell you how we hired a great, grand cabriolet, and set off—no, pull in a little. I should first tell you how we arrived at the inn at Devizes, late in the evening, I forget the exact time, and ordered tea (for which, by the bye, we had a prodigious appetite, not having stopped to dine in Bath or Bristol), when the waiter (a most solid-looking fellow, who won Dan's heart by his precision and the mathematical exactness of all his movements) brought us up, amongst other good things, fresh butter, prepared in a very curious way. I could not for a long time imagine how they did it. It was in strings, just like vermicelli, and as if tied in some way at the bottom. King George, not poor *real* King George, but Peter Pindar's King George, was never more puzzled to know how the apple got into the dumpling; but at last, on applying to the waiter, he told us that it was done by squeezing it through a linen cloth; an excellent plan, particularly in frosty weather, when it is actually impossible to make the butter adhere to the bread on account of its working up with a coat of crumbs on the under side; but that's true—Tom Moore—and besides, 'tis unfashionable now to spread the butter, isn't it? I'm afraid I *exposed* myself, as they say. Well, we asked the waiter: out came the important question, 'How far is Sloperton Cottage from Devizes?' 'Sloperton, Sir? that's Mr. Moore's place, Sir; *he's a poet, Sir*. We do all Mr. Moore's work.' What ought I to have done, L——? To have flung my arms about his neck for knowing so much about Moore, or to have knocked him down for knowing so little? Well, we learned all we wanted to know; and, after making our arrangements for the following day, went to bed and slept soundly. And in the morning it was that we hired the grand cabriolet, and set off to Sloperton; drizzling rain, but a delightful country; such a gentle shower as that through which *he* looked at Innisfallen—his farewell look. And we drove away until we came to a cottage, a cottage of gentility, with two gateways and pretty grounds about it, and we alighted and knocked at the hall door; and there was dead silence, and we whispered one another; and my nerves thrilled as the wind rustled in the creeping shrubs that graced the retreat of—Moore. Oh, L——! there's no use in talking, but I must be fine. I wonder I ever stood it at all, and I an Irishman, too, and singing his songs since I was the height of my knee,—The Veiled Prophet; Azim; She is far from the Land; Those Evening Bells. But the door opened, and a young woman appeared. 'Is Mr. Moore at home?' 'I'll see, Sir. What name shall I say, Sir?' Well, not to be too particular, we were shown up stairs, where we found the nightingale in his cage; in honester language, and more to the purpose, we found our hero in his study, a table before him covered with books and papers, a drawer half open and stuffed with letters, a piano also open at a little distance; and the thief himself, a little man, but full of spirit, with eyes, hands, feet, and frame for ever in motion, looking as if it would be a feat for him to sit for three minutes quiet in his chair. I am no great observer of proportions; but he seemed to me to be a neat-made little fellow tidily buttoned up, young as fifteen at heart, though with hair that reminded me of the 'Alps in the sunset;' not handsome, perhaps, but something in the whole *cut* of him that pleased me; finished as an actor, but without an actor's affectation; easy as a gentleman, but without *some* gentlemen's formality; in a word, as people say when they find their brains begin to run aground at the fag end of a magnificent period, we found him a hospitable, warm-hearted Irishman, as pleasant as could be himself, and disposed to make others so. And is this enough? And need I tell you that the day was spent delightfully, chiefly in listening to his innumerable jests, and admirable stories and beautiful similes—beautiful and original as those he throws into his songs and anecdotes, that would make the Danes laugh? and how we did all we could, I believe, to get him to stand for Limerick; and how we called again the day after, and walked with him about his little garden; and how he told us that he always wrote walking, and how we came in again and took luncheon, and how I was near forgetting that it was Friday (which you know I am rather apt to do in pleasant company), and how he walked with us through the fields, and wished us a 'good-bye,' and left us to do as well as we could without him."

A tour in Scotland is journalized in a style no less lively: and yet it was on his return from this, that Mr. Griffin announced to his family, his intention of retiring from the world. His tender conscience had become impressed with the idea of his unworthiness for the priesthood, and in place of attempting its duties, he resolved on joining the Christian Brotherhood, who devote themselves incessantly to the humbler task of instructing the poor. This purpose he carried into effect in the autumn of 1838. But the conflict, or the repose, in whichever light we are to view his retreat, did not last long. He was seized with typhus fever in the second year of his noviciate; and his weakened frame offering small resistance to the malady, he died on the evening of Friday the 12th of June, 1840.

Quarterly Papers on Architecture. Part I. 4to. Weale.

A new Quarterly, devoted exclusively to original papers on architecture, in the various branches of study comprehended under that art. As regards externals, the work is unusually prepossessing, being got up in a very handsome manner. Ten years ago there was not a single architectural periodical; for the first of the class, *Loudon's Magazine*, did not commence till 1834. That magazine, since discontinued, has been succeeded by three or four others, yet while these serve to show the demand that exists for such journals, they are, for the most part, mere journals affording matter-of-fact information;—nor do we say this by way of reproach, for we rather wish that more matter of that kind, especially in regard to architecture,

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could be found in them. Mr. Weale's 'Quarterly,' therefore, neither interferes with existing architectural periodicals, nor is it interfered with or forestalled by them. Instead of trespassing upon their grounds, it has a domain of its own, and one of considerable extent. Still, with every wish for its ultimate success, we cannot say that this first Part is quite so attractive as it might have been. The leading, and by very far the longest, article, "an Essay on those powers of the mind which have reference to Architectural Study and Design," is one hardly to be judged of from a mere perusal. Highly creditable as it is to its author, Mr. George Moore, it is too abstruse, and deals too much in abstractions; and while there is somewhat more than enough about "Parthenon" and "Pantheon," there is no exemplification of the principles sought to be established, derived from modern buildings, whether in regard to beauties arising from the observance, or defects from the neglect of them. There are, besides, not only various degrees, but even different modes in which the same general qualities, or what are considered such, manifest themselves; and others almost as innumerable as they are indefinable, which, though they operate imperceptibly, may in some cases be more influential than those primary qualities which are almost at once recognizable. Any theory, therefore, which refers everything to these last, and takes no notice of more recondite and latent influences, must, even though correct, be imperfect, and still leave us a great deal unaccounted for. Accordingly, though speculation of the kind may have its value; and be useful to a certain extent, it is nearly useless as regards practical application. The office of criticism is to explain, and to render us the more keenly sensible to beauties which already exist; but it cannot pretend, otherwise than by vague hints and suggestions, to direct us to those which lie buried in the unfathomed possibilities of art. No one has yet discovered the power of transmuting precepts and rules into inspirations of genius. In every true work of art, there is always more or less of that felicitous *non so che* which is altogether incommunicable, and which cannot be repeated at will even by him who has achieved it. We do not, however, mean to say that theoretical criticism is profitless, or that this "Essay" may not be studied to advantage; but it requires to be deliberately studied, and for that reason we question if it were altogether judicious to make it the leading article in the first number of a periodical.

The next article, which gives an account of the "Deptford, Greenwich, and Woolwich Union Poor House," is in strange contrast with the preceding, for, in regard to design, the building seems intended to serve as a pattern for ugliness; and it unluckily happens to be the only architectural design in this the first number—at all events, the plans would have been quite sufficient, to show the arrangement and accommodation, which constitute the sole claims which the building has to notice.

The third paper is of interest as a contribution to architectural biography. The subject is W. Vitruvius Morrison, son of the present Sir Richard Morrison, of Dublin. As an architect, Mr. Morrison, we are told, had the merit of being the first to introduce the Tudor style into Ireland, for mansions and private residences; and is said to have been particularly attentive to keeping up character throughout and in every respect, not as regards the house alone, but furniture and other accessories within, and the gardens and grounds without. No information, however, is afforded as to any particular instances, for though there is a list of his principal buildings, it is a mere list, without any thing amounting to description.

The two other subjects—for articles they cannot very well be termed, consist of specimens of stained glass, printed in colours; and of carvings and other details of the primitive timber architecture of Norway; all of which are curious, and some of them not devoid of taste.

The H—— Family. By Frederika Bremer. Translated from the Swedish. Smith.

Here—forming part of 'Smith's Standard Library'—comes the reprint of another of the American translations which will so sadly disconcert the arrangements of Miss Bremer's first English chaperon. On the whole, and after a second reading, 'The H—— Family' seems to us the most unequal of the Swedish novels. The finely discriminated nature of what may be called Miss Bremer's level characters makes us all the more impatient of the high-flown personages and scenes she falsely imagines it necessary to introduce. Could our remonstrances reach Stockholm, we would have no more blind girls, such as Elizabeth, with her almost demoniacal passion and its frightful disclosure,—no more such wives for eldest sons as the Italian maiden in the forest house, drinking tea out of "Rorstrand's coarsest ware" (the commonest Swedish crockery), and yet decked out in a white crape robe and a golden arrow; while, on the other hand, we would welcome as many Beata Everydays, and Bobina Bults, and red-nosed custom-house officers, and Lieut. Arwids, and Professor L——s, as Miss Bremer will send us. Her variety, as we said some five weeks ago, seems without stint; she has no need of the spasms and trickeries by which poorer novelists conceal their weakness of invention.

This petition respectfully laid on Miss Bremer's writing-desk, we have now to draw upon 'The H—— Family' for such sketches as do the heart good by their truth and feeling. The very beginning of the story has a humanity in it, which Sterne rarely reached with twice the effort.

"About the end of February, in the year 1829, I found myself at the barrier one evening, awaiting the compulsory visit of the Custom-house officer, who was to admit me into the Swedish capital. It was amid a violent drifting of snow, and in a small open sleigh, I sat there, frozen, tired, and sleepy, no very enviable situation, as my fair and gentle readers will allow. My poor steed, who had a cold, coughed and sneezed. The servant who drove my sleigh beat his arms across his body to warm himself; the storm howled, and the snow drifted about us. I closed my eyes and waited, as I have often done in snow-storms, within as well as out of the house; and this I have always found the best way, if one cannot escape such evils. At last I heard the slow steps on the crackling snow. The officer approached with his lantern. He had a red nose, and appeared unhappy. I held a gold piece in my hand, and was desirous of transferring it unperceived into his, that I might secure for myself a quiet and an undisturbed ride. He drew his hand back. 'It is not necessary,' said he, dryly, but politely. 'I will not give you much inconvenience,' continued he, while he began to examine my carpet bag, and look over my packages. I found myself compelled, not without vexation, to alight. Out of humour, and with some malicious pleasure, I put my money back into my reticule, and thought,—'Well well, he is too proud to take anything for his trouble.'"

It appeared, in answer to questions, that this pearl of custom-house officers was a poor man with four children. We must give the sequel:

"After the inspector had convinced himself that a goodly variety of cheeses, loaves of bread, and ginger cakes, made up the principal part of the lading of the sleigh, he replaced everything in the neatest order, gave me his hand to assist me into it, and carefully tucked the furs about me. My ill-humour had vanished long ago. Is it, thought I, the fault of the poor inspector, that he is the plague and torment of travellers? This one, certainly, has performed his duty in the most civil manner. And while he went on to restore everything to its place, carefully and conscientiously, various considerations arose in my mind which disposed me to still more kindness. The red, frozen nose, the depressed expression of countenance, the stiff fingers, the poor children, the snow-storm, the dark dismal evening, all these passed before me like the shadows in a camera obscura, and my heart was quite softened by them. I felt again after the piece of money. I thought of some gingerbread and a cheese for the four children's supper; but while I was feeling, and while I was thinking, the man opened the bar, took off his hat politely, and I quickly passed through the gateway. I would have cried out 'Halt!' but I did not. With an oppressed heart and uncomfortable feelings, as if I had lost something valuable on the way, I proceeded through the city, and saw in the white snow-flakes before me as in a transparency, the frozen red nose and sad face, on which I might so easily, at least for a moment, have called up a cheerful look."

The lady who has spoken in the above extract, is a sort of Swedish Miss Becky Duguid, with a touch of poetry in her nature not owned by her Scottish prototype. And, by the way, the skill with which this is always kept in sight, without the slightest intrusion of fustian or sentiment, is enough in itself to establish the authoress as an artist of the highest order. Has not she looked in the glass for her original? Beata, as we have seen her, was on her way to assist at a wedding in the H—— family, and to do her part in reconciling the tender-conscienced bride to be happy without questioning the future over curiously. We must say that Emily's struggles with herself teaze rather than interest us; and we only exhibit her to our fair readers in the crisis of her malady, in the hope that they will take warning by the catastrophe, and behave better when their time comes.

"Some one now came in, and said the stairs and entry were full of people who wished to see the bride. A new trial for the timid Emily. She stood up, but quickly sat down again, and grew pale. 'Cologne water, Cologne water!' cried Julia to me; 'she looks pale, she is fainting.' 'Water!' cried the Colonel in a thundering tone. The tutor seized up the tea-kettle, and rushed forward. I do not know whether it was this sight, or the reaction of her spirits, but it had the effect of restoring Emily from her weakness; she arose quickly, and accompanied by her sisters went out, while she threw a glance of uneasiness and discontent towards Algernon, who stood immovable at some distance, and looked at her with an unusual, almost severe earnestness. 'Are you mad?' cried Uncle P., in a half whisper, as he pulled the arm of the master, who was still standing there, his eyes wandering, and the tea-kettle in his hand. The master in alarm turned hastily round, and knocked down the little Thickeys like two pins thrown over by the ball. The kettle slipped in his hand, burnt his fingers, and he let it fall, with a cry of pain, upon the unfortunate boys, over whose immovable bodies a cloud of steam arose. If the moon had fallen, greater confusion could not have been enacted, than was at the first moment produced by this catastrophe of the kettle. Axel and Claes made no noise, and their mother began to fear it was all over with them. But after Algernon and the Colonel had raised them up and shaken them, it was apparent they were all alive. They had been so surprised and frightened, that in the first moment they could neither move nor speak. Fortunately, the hot water which was spilled upon them mostly came upon their clothes, and it was beside pretty well cooled, as tea had been over for half an hour. Only one spot on Axel's forehead, and one on the left hand of Claes, required treatment. The master was in despair, the children cried, they were carried to bed, and I promised as soon as I had time, to come and see them. The amiable disposition of Madame H., which would never allow her quietly to see a troubled face, led her to console the master. She succeeded in so doing by making him observe with what real Spartan spirit the boys had received the first shock, and by declaring that she considered it a decided proof of the excellent education he was giving them. The master was very happy,

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and grew quite excited, and said while he drew himself up, that he hoped to make real Spartans out of the lady's promising boys. The lady hoped this newly invented shower-bath of hot water might not be tried again, but she kept her hopes to herself. Meantime the exhibition of the bride had ended; and Emily, exhausted, had left the room, where according to the old and singular Swedish custom, it had been necessary for her to show herself to a multitude of curious and indifferent people."

Once married, no one could do more credit to her education than Emily, with the aid of a touch of domestic Machiavelism from Julia, worth imparting to bridesmaids:—

"The following day was full of consolation for Julia. Emily was gayer; and, happy to be able to receive her parents and brothers and sisters in her own house, she busied herself with unrestrained care and with heartiness to entertain them well. The Colonel had all his favourite dishes at dinner, and joy sparkled from Emily's eyes, when her father a second time asked for some turtle soup, and added, 'It is very excellent!' Her mother was not a little satisfied with the arrangement of the meal, and with the preparations; she stared a little anxiously at a pudding which had somewhat of a ruin on one side, but Julia quickly and unobserved turned the dish round, and the good lady, who was somewhat short-sighted, thought the fault was in her own eyes, and was quiet."

There is a larger amount of cookery than usual in this 'H—— Family,' and *apropos* of this, we may advert to a second pair of lovers. The gentleman is one of the characters in whom Miss Bremer delights: a young soldier, as beautiful as Adonis, and with a voice as "musical as is Apollo's lute," since it makes a stupid exclamation fascinating for a while to the ears of the gifted and faëry Julia. Excellent is Lieutenant Arwid, her betrothed! sufficient to her happiness when they are in town together, and he has the nothings of polite society to retail to her, but becoming progressively wearisome when they get out to Thorsborg, Colonel H——'s country seat. There this dull mortal finds no pleasure save in sleeping on a sofa, however "stimulating" (as the American said) be the conversation passing round him. At length the fair Julia becomes so impatient of dreaming in his company, and her ire is so justly aggravated by his preferring the smell of hot cutlets in the house, enjoyed alone, to the "incense airs from beds of flowers" on a summer's evening, in her company, that she determines to break her engagement: a serious thing to achieve, it appears, in Sweden, and in her case only to be brought about by Miss Bremer's art. For the manner in which the same is exhibited, we must refer to the work.

We could go on lecturing from this lesson to young ladies, and guessing what the happy pairs we take leave of at its close are now doing, an hour by "Shrewsbury clock," so pleasantly is the circle of our acquaintance enlarged by its means. Enough, however, has been said to recommend the tale. As we have not hitherto noticed one of Miss Bremer's excellencies, we must repair the omission ere our article is closed: this is the care bestowed on her secondary figures. The musical family D——, whose skill in performance and in French are alike so wonderful, —the two children, Claes and Axel, with their mining experiments, and their master Nup, who, while reading, burnt his hair four times on the same evening, are life itself. We have already given in our adherence to the Provost's widow, Madame Bobina, of whom we have too passing a glimpse in the closing chapter. May these not be the last, by a hundred, of the odd and worthy men and the brave housewives who shall be-made known to us—an honour to Sweden —by their still more honourable countrywoman, Frederika Bremer!

Chaplain's Report on the Preston House of Correction, presented to the Visiting Justices at the October Sessions, 1843. Preston, Clarke.

We always turn to Mr. Clay's Report with interest and anxiety. Let all who consider its melancholy iteration as tedious or painful, remember the necessity which exists for making known the extent of intellectual darkness and moral depravity by which we are surrounded, that society may exert itself for their removal. We have at length reason to hope that instruction and discipline have not been without their beneficial influences: it appears that, but for the unfortunate riots in August, 1842, the criminality of the year would have been less than that of the preceding by about twenty per cent., and that the frequency of *relapse* into crime has greatly diminished. Other facts of interest and importance may also be gleaned from this Report. We constantly hear poverty described as the mother of crime, and are ourselves by no means accustomed to underrate its influences; yet it appears from the official returns that 1404 males and 2146 females received out-of-door relief within the Preston Union, thus proving that, *as suffering distress*, the females are to the males nearly as two to one; while as guilty of dishonesty, *the reverse exists in the proportion of more than six and a half to one!* Another fact, and of great interest, is recorded by this shrewd observer and benevolent man:—

"It is one of the greatest disadvantages attached to the condition of the working classes that there are so few places calculated to afford them healthy and innocent recreation. A few years ago, when an exhibition of natural curiosities, works of art, &c., was open to them in Preston, *the public-houses were deserted.*"

How often have we sought to impress this truth on the public?—how often have we suggested the beneficial consequences that would result from like exhibitions in London?—(see *ante*, p. 264, and other places).

The amount of ignorance will appear to many persons wholly incredible. Could it be believed that sixty-two per cent. of those committed could not read, seventeen per cent. could only read, and twenty per cent. read and write badly—that forty-three per cent. of the male and female prisoners "were ignorant of the Saviour's name" —that some had never even heard of the Duke of Wellington, and though they seemed more familiar with the name of Nelson, they did not know whether he was dead or alive?—

"The following is a literal account of part of a conversation held with a young man of twenty-one, which I give as furnishing a specimen of the unintelligence which I have, too often, met with. 'Did you ever hear tell of the Duke of Wellington?' 'No,—but I *seed* his *shape* once.' 'Did you see it over a public-house door?' 'No; I seed it ridin' on a jack-ass, with a pair o'owd boots on, and a pipe in his mouth.' 'And where did this happen?' 'Why at Marsden;' —where, as I subsequently gathered, this effigy of his grace had been paraded on the occasion of some political excitement."

Surely with such facts before them, Churchmen and Dissenters will hereafter agree, that any Education Bill is better than none at all.

We have before alluded to the improved discipline in the Preston House of Correction, and after reading the following statement our readers will agree with us, that it was needed:—

"The discipline in the Preston House of Correction has been gradually improved for some years past; but within the last eighteen months its progress towards complete efficiency has been very great. The management now, compared to the strange kind of imprisonment once existing,—it can scarcely be said, *within* the jail, presents a remarkable contrast. There are gentlemen now in the magistracy who recollect the time when it was *usual* to hire felons under sentence, to act as labourers in the neighbouring factories; and it is within their knowledge that a man convicted of felony, and sentenced to a year's imprisonment, was employed, during the whole of that term, *in the capacity of gardener at the residence of a gentleman within two miles of the town:* this 'prisoner at large' merely coming *home* in the evenings to sleep. Long after such extraordinary laxity had disappeared, it still continued an almost daily practice to send prisoners into the town for weaving materials, &c., in the society—rather than in the custody—of an officer. I have known, too, as a proceeding indeed which was of common occurrence until the establishment of the county constabulary, prisoners brought to the jail in charge of coachmen, carriers, and carters; and sometimes, in order to avoid unnecessary expense, the services even of these special constables have been dispensed with, and prisoners have arrived at the jail in no custody *but their own;* and have surrendered themselves to the prison authorities by virtue of the commitments carried in their own pockets! This may now occasion a smile; but it implied a sad absence of discipline; for it showed that the prison did not possess its proper terrors for the idle and depraved."

We shall leave the facts here adduced to their just and natural influence.

Statesmen of the Reign of George III. Third Series. By Lord Brougham.

[Concluding Notice.]

Having got rid of Lord Brougham and his pamphleteering, we shall repose for a few columns on a reminiscence, contributed by Earl Stanhope, of—

Fouché Duke of Otranto.

"I formed his acquaintance at Dresden, where he arrived about November, 1815, as French Minister, but in a sort of honourable exile; and he told me that the Duke of Wellington had advised him not to accept that mission, saying, 'You will get into a hole which you will never be able to leave.' He afterwards expressed to me his regret at not having followed that advice, and his opinion that the anticipation was realized by the event. From an exaggerated opinion, both of his own importance and of the malice of his enemies, he had left Paris in disguise, and was so apprehensive of being recognized, that when he met his wife on the road he would not acknowledge her. He had remained some weeks at Brussels, and carried on a correspondence with the Duke of Wellington and others, but, after receiving from the French government a peremptory order to repair to his post, he continued his journey under the name of M. Durand, marchand de vin, till he came to Leipzig, where he resumed his own name. He was accompanied by his wife, who was of the family of Castellane, and related, as he said, to the Bourbons, with four children by his former marriage, by an eldest son who appeared to be of weak intellect, and who became remarkable for his avarice, by two other sons who, even in their childhood, exhibited a strong disposition to cruelty, by a daughter, and by a very intriguing governess, Mdlle. Ribaud. He had been early in life a professor in the Oratoire, and it was said very truly at Dresden that he had 'le visage d'un moine, et la voix d'un mort,' and, as he was for some time the only foreign minister at that court, that he appeared 'like the ghost of the departed corps diplomatique.' His countenance showed great intelligence, and did not indicate the cunning by which he was eminently distinguished; his manner was calm and dignified, and he had, either from nature or from long habit, much power of self-possession. When I announced to him the execution of Marshal Ney, o which by some accident I had received the earlies information, his countenance never changed. He appeared to be nearly sixty years of age, and his hair had become as white as snow, in consequence of his having according to his own expression, 'slept upon the guillotine for twenty-five years.' His conversation was very animated and interesting, but it related chiefly to events in which he had been an actor, and his inordinate vanity induced him to say: 'I am not a king, but I am more illustrious than any of them.' His statements did not deserve implicit credence, and I may mention as an instance his bold denial that during the whole course of his long administration as

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Minister of Police, any letter had ever been opened at the post-office."

"Amongst a great number of anecdotes which he related to me, there were two that exhibited in a very striking manner the fertility of his resources when he acted on his own theatre, though, as I shall afterwards show, he appeared utterly helpless amidst the difficulties which he encountered at Dresden. While he was on a mission to the newly-established Cisalpine Republic, he received orders from the French Directory to require the removal of some functionaries who were obnoxious to the Austrian government. He refused to comply, and stated in his answer that those functionaries were attached to France; that the ill-will with which they were viewed by the Austrian government was not a reason for the French government to demand their dismissal; that, according to intelligence which had reached him, Austrian troops were advancing, and that the war would be renewed. The orders were reiterated without effect, and one morning he was informed that an agent of the Directory was arrived at his house, and was accompanied by some gens-d'armes. Fouché desired that the agent might be admitted, and that a message might be sent to his friend General Joubert, who commanded some French troops then stationed in the same town, requesting him to come immediately, and to bring with him a troop of cavalry. The agent delivered to Fouché letters of recall, and showed to him afterwards an order to arrest him and to conduct him to Paris. Fouché made some observations to justify himself till the arrival of Joubert with the cavalry was announced, when he altered his tone, and told the agent: 'You talk of arresting me, and it is in my power to arrest you.' Joubert said, on entering the room, 'Me voilà avec mes dragons, mon cher ami; que puis-je faire à votre service?' and Fouché replied: 'Ce drôle-là veut m'arrêter.' 'Comment!' exclaimed Joubert,' 'dans ce cas-là je le taillerai en mille pièces.' The agent excused himself as being obliged to execute the orders which he had received, and was dismissed by Fouché with the remark, 'Vous êtes un sot; allez tranquillement à votre hôtel.' When he had retired, Fouché observed that the Directory was not respected either at home or abroad, that it would therefore be easy to overthrow the Government, and that Joubert might obtain high office if he would assist in the undertaking. Joubert answered that he was merely a soldier, and that he did not wish to meddle in politics; but he granted Fouché's request of furnishing him with a military escort to provide for his safety till he reached Paris. On the road he prepared an address to the Council of Five Hundred, which was calculated to be very injurious, and perhaps fatal, to the government. When he arrived at Paris he called on each of the Directors, but was not admitted, and he expressed to me his conviction that he should have been arrested the next morning if he had not immediately insisted upon having an audience with Talleyrand, then Minister for Foreign Affairs. Fouché, after defending his conduct, said that he considered it his duty, before he presented his address, to show it to Talleyrand, who no sooner read it than he saw its dangerous tendency, and the whole extent of the mischief to which it might lead. He told Fouché: 'I perceive that there has been a misunderstanding, but everything may be arranged;' and added, 'the post of Minister to the Batavian Republic is now vacant, and perhaps you would be willing to accept it.' Fouché, who perceived that the other was intimidated, determined to avail himself of the advantage which he had acquired, and replied that his honour and character had been attacked, that immediate reparation was necessary, and that his credentials must be prepared in the course of the night, in order that he might the next day depart on his mission. This request having been granted, Fouché proceeded to state that his journey to Paris had been very expensive; that he had, through his abrupt departure from the Cisalpine Republic, lost several valuable presents which he would have received; and that his new mission required another outlay, for all of which he demanded an order for the immediate payment of two hundred thousand francs by the national treasury. Talleyrand gave the order without hesitation; and Fouché, who had arrived in disgrace, if not in great danger, departed the next morning as a minister plenipotentiary with a considerable sum of money. After Napoleon, on his return from Elba, had made such progress as alarmed the French government, Monsieur, afterwards Charles X., sent a message to Fouché requesting a meeting with him in the Tuileries. Fouché declined it, saying that as the circumstances would be known, it would place his conduct in a very ambiguous light, and he then received another message proposing to meet him at the house of a third party. To this proposal Fouché assented, on the condition that the interview should take place in the presence of witnesses, two of whom should attend on each side. On such an occasion any questions of etiquette must have appeared of very subordinate importance, the condition was accepted, and in the interview, which lasted several hours and till long after midnight, Fouché was offered the appointment of Police, the title of Prince, and the decoration of the St. Esprit. Fouché replied that the advance of Napoleon was the natural and necessary consequence of the general discontent which prevailed; that no human power could prevent his arrival at Paris; that Fouché's acceptance of office under such circumstances might create an impression of his having betrayed a sovereign whom he ought faithfully to serve; and that he was therefore obliged to reject the offers which in the course of the conversation were repeatedly pressed on his acceptance. It seemed to be supposed by the French Government that the refusal of such offers was an indication of attachment to Napoleon, and the next morning, when Fouché was in his carriage, at a short distance from his own house, he was stopped 'in the name of the King,' by an officer of police, attended by gens-d'armes. Fouché desired them to accompany him to his house, when, on getting out of the carriage, he demanded the production of the warrant by which he was arrested; and on its being shown to him, he threw it on the ground, exclaiming, 'It is a forgery; that is not the King's signature.' The officer of police, astounded by the effrontery with which Fouché spoke, allowed him to enter the house, when he made his escape through the garden, and went to the Princesse de Vaudremont, who concealed him till the return of Napoleon. Mdlle. Ribaud, the governess, sent a message to the National Guards requesting their immediate attendance, and conducted through the house the officer of police, as he told her that he had orders to take possession of Fouché's papers. His bureaus, &c. were searched, but nothing of any importance was found in them, and Mdlle. Ribaud when passing through her own room drew a trunk from beneath her bed, and, taking a key out of her pocket, offered to show her clothes to the officer of police, who said that he had no wish to give her that trouble. It was, however, in that trunk that Fouché's important papers were deposited. In the meantime the National Guards had arrived, and after they were harangued by Mdlle. Ribaud on the merits and services of Fouché, and on the insult and injustice with which he had been treated, they drove away the gens-d'armes who attended the officer of police.

"Fouché, who after the return of Napoleon was reappointed Minister of Police, was asked by him whether it was not very desirable to obtain the services of Talleyrand, who was then one of the French ambassadors at Vienna. Certainly, replied Fouché; and Napoleon then said, 'What do you think of sending to him a handsome snuff-box?' Fouché was aware of the extreme absurdity of endeavouring to bribe a minister, who was supposed to be rapacious, by a present which, as a matter of course, he had received on the conclusion of every treaty, observed, if a snuff-box were sent to Talleyrand, he should open it to see what it contained. 'What do you mean?' inquired Napoleon. 'It is idle,' replied Fouché, 'to talk of sending to him a snuff-box. Let an order for two millions of francs be sent to him, and let one half of the sum be payable on his return to France.' 'No,' said Napoleon, 'that is too expensive, and I shall not think of it.' When Napoleon determined to hold the Assembly of the *Champ de Mai*, he convened his Council of State, and read to them the speech which he intended to deliver on that occasion. Some of the members expressed their entire and unqualified approbation, and others suggested a few verbal alterations; but Fouché, when it came to his turn, said that he disapproved of it both in its form and in its substance, and he then strung together some of the commonplace phrases with which his ordinary conversation so much abounded, that 'truth must be heard,' that 'illusions could no longer prevail,' &c. One of the Councillors having remarked that a written document would be very desirable for the discussion, Fouché produced the speech which he had prepared. It stated that the Allied Powers had declared war not against France but against Napoleon; that if they were sincere in their professions, they would guarantee to France her independence, and the free choice of her own government, and that he would in that case abdicate the throne; but that if such a guarantee were refused, it would be a proof that they were insincere, and that he would then ask permission to place himself at the head of the French armies in order to defend the honour of the country. Napoleon made no observation; but, calling the Councillors to him in succession, and whispering a few words to each of them, they rejected the proposal. He must have perceived that the Allies, who viewed with anxiety and mistrust the mighty conflict in which they were about to engage, would have granted the guarantee which was required; that he should have been obliged to abdicate; and that a Republic would have been established in which Fouché hoped and expected to acquire more power than he had yet possessed. Napoleon had on a former occasion removed Fouché from office, and reproached him with his insatiable ambition, saying, 'You might always have been minister, but you aspired to be more, and I will not suffer you to become a Cardinal Richelieu.' The Memoirs which after Fouché's death were published under his name do not appear to be authentic, and the statements contained in them differ in many respects from those which I received from him, but neither the one nor the other may have been founded in truth. He read to me occasionally some detached passages, which he composed without any reference to chronological order, but as the circumstances occurred to his mind, and according to his original plan, which he communicated to me in a letter. He intended to divide his narrative into the following parts:—'La 1e explique la révolution qui a fait passer la France de l'antique monarchie à la république; la 2e celle qui a fait passer la France de la république à l'Empire de Bonaparte; la 3e celle qui à fait passer la France de cet Empire à la Royauté des Bourbons; la 4e partie dira la situation de la France et de l'Europe.'"

"In another letter he states:—'Je travaille huit heures par jour à mon mémoire. Ceux qui croyent que ce sont les hommes qui font les révolutions seront étonnés de voir leur origine. J'ai déjà peint le premier tableau des événemens d'où sont sorties nos tempêtes passées. Le pendant de ce tableau sera un assez gros image d'où partira la foudre qui menace notre avenir.' His participation in the atrocities of the Revolution inspired horror at Dresden, where he formed very few acquaintances, and received hardly any visits except from Count Salmur, a Piedmontois, who had known him at Paris, and from General Gaudi, who had been sent by the Prussian Government to negotiate with respect to the line of demarcation of the Saxon provinces which were ceded, and who had received instructions from Prince Hardenberg to see Fouché frequently, and to watch his proceedings. Fouché said to me very often, 'J'ai une folle envie d'écrire, et il faut que j'aille à la campagne;' and I knew that he was not disturbed by many visitors, but I observed to him that he might give directions not to admit them. He replied, 'Ne voyez-vous pas que j'ai une jeune femme, et quand je me pousse en force, je la perds d'une autre manière.' I told him that he might very easily hire one of the country houses which at that time of year were unoccupied; but he said that he should expect the owner to remain there during his residence, and to treat him with the respect and attention which were due to him. He seemed to think that even a stranger would be too happy to accept the proposal, and to have an opportunity of associating with a person who, according to his own opinion, was 'more illustrious' than any king. The confidential communications which he received from Paris were addressed to him under another name, and directed to the care of a pastrycook in that part of the town which lies on the other bank of the Elbe. He preserved his former habits of 'espionnage,' and remarked to me that a person who lived on the opposite side of the street sat close to the window, was much occupied in writing,

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was very regular in his habits, &c. He seemed to be amused in watching this unknown individual, who was afterwards discovered to be a spy sent by the French Government to observe Fouché. His ignorance of geography, &c., was really ludicrous. When he heard that Napoleon was sent to St. Helena, he inquired on which side of the Cape it lay; and when he was told by an Englishman that he was going to Hamburgh to embark for England, he asked, 'Are you not afraid at this time of year of making a voyage in the Baltic?' The other replied that he did not embark on the Baltic. 'No,' said Fouché, after some consideration, 'you will go by the sea of Denmark.' He was extremely delighted when he was informed that Lavalette had effected his escape by the good offices of Sir Robert Wilson and two other Englishmen, and after making a pompous eulogium on them, he said that although they had been punished by the French Government, they would everywhere be respected and honoured; that their conduct must excite general admiration, &c.; and after a long course of high-flown compliments, he concluded by an anticlimax, 'if they should come here I will even invite them to dinner.' According to a homely expression, 'there was no love lost' between Fouché and Talleyrand. The former said, 'Talleyrand est nul' till after he has drunk a bottle of Madeira: and the latter asked, 'Do you not think that Fouché has very much the air of a country comedian?' Fouché spoke very contemptuously of the late Emperor of Austria, whom he called 'un crétin.' I thought it indiscreet to ask any questions of Fouché on the cruelties of which he was represented to have been guilty at Lyons and at Nantes; but I took an opportunity of mentioning to him that a biographical memoir of him had appeared in the German language. It excited, as I expected that it would, his curiosity, and he requested me to translate it *viva voce*, which I accordingly did; and when the sanguinary scenes of Lyons were noticed he exclaimed, 'I went there to save the inhabitants, all of whom would otherwise have been murdered by Collot d'Herbois. As for Nantes, I never was there.' I remarked to him that the Memoir referred to letters which were signed both by him and by his colleague, and which had been published in the 'Moniteur,' but he replied that it would at that time have been dangerous to disavow them. He had received from the Prince of the Asturias, afterwards Ferdinand VII., during his residence at Valençay, the most servile letters, earnestly entreating that Napoleon would confer upon him the high honour of allowing him to be allied with some relation, however distant, of the Imperial Family. Fouché said that his hand was kissed by the prince whenever he had occasion to see him; and added, 'I washed it afterwards, for he was very dirty.' The intelligence which he received from Paris, through private as well as through public channels, and the hostility which was shown towards the regicides, of whom he was one, rendered him very apprehensive that his property would be confiscated, and he spoke to me frequently upon the subject. He observed that the Charter did not allow confiscation, but added, 'ils ne se gênent pas;' and he proposed to make a nominal sale of his property to me, in order to place it beyond the grasp of the French Government. I objected to it on the ground that it would not be a *bonâ fide* transaction; but a day or two afterwards I received from him a note, expressing a wish to see me immediately. On going to him, he read to me some papers prepared in technical and legal phraseology, which stated that I had purchased his estates, the annual value of which was, I think, 7000*l.*, and also his house at Paris, with the furniture that it contained. I told him that I had already expressed my disapprobation of the principle on which the transaction would proceed; and I observed to him that the fraud would be discovered, for the French Government would upon inquiry learn from the English ambassador at Paris that I was only an eldest son with a very limited income, and that it was utterly impossible for me to make such purchases. He replied that I might be supposed to have given bonds, or other securities, which were satisfactory to him. I represented to him that the French ambassador in London might by a Bill in Chancery compel me to declare upon oath whether I had or had not purchased his property; and if so, with what funds? And he answered, 'Ces parjures-là ne blessent point la conscience.' I then said, 'You have already informed me that one half of your property is settled on your children, and the easiest way of placing the whole of it in safety would be to settle the remainder on Madame la Duchesse.' He exclaimed, 'Parbleu, vous avez plus d'esprit que moi, et je ferai venir mon secrétaire sur le champ.' An Act in due form was instantly prepared, and, being registered in Dresden, became the subject of general conversation: but I considered his communications as confidential, and I said nothing as to the suggestion which I had offered, or as to my knowledge of the transaction. He was also very apprehensive as to his personal safety, and said, 'I fear that I may be carried off by some gens-d'armes, and that no person will ever hear of me again.' He then asked whether, in the event of his being arrested, he should not request General Gaudi to intercede for him with the prime minister, Count Einsiedel? I answered, that they had no doubt much personal regard for each other, but that in their respective positions it could not be supposed that the former could have any influence with the latter. 'Then,' replied Fouché, 'I will write to the King of Saxony, inquiring what course he will pursue if an order should arrive here for my arrest.' He did so, though he was at that time French plenipotentiary; and he received from Count Einsiedel an answer, informing him that the King would under any circumstances act as became a man of honour.

"On one occasion, when he was more than usually disquieted by the information which he had that morning received from Paris, he called on me, and after mentioning that he was in great danger, and that he wished to go into the Prussian dominions, he inquired if I would accompany him thither? I assented; and we went together to General Gaudi, who was not acquainted with the objects and motives of the intended journey, but seemed much astonished when Fouché abruptly said to him, 'You once told me that you have an aunt who is settled in Silesia; and I should like to go and live with her.' General Gaudi replied that his aunt was old and infirm, and not accustomed to company, and that she would not like to see a stranger. Fouché then conversed with General Gaudi on the choice of a residence, and was with great difficulty dissuaded from going to one of the ceded provinces, the governor of which entertained for him the strongest aversion. After we had left General Gaudi, I asked Fouché when he intended to depart? and he answered, 'At twelve o'clock to-night.' I told him that it would have a better appearance if he went by daylight; and, I added, 'You should prepare a passport for yourself.' 'No,' replied Fouché, 'I intend to travel under your passport.' 'How so?' I inquired. 'As your valet-de-chambre,' answered Fouché. I then said that I was willing to accompany him in his quality of French minister, but that I would not convey him under a false character, or smuggle him through the country as if he were contraband goods. He was much displeased, and employed by turns flattery and abuse; but I remained inflexible; and, as I would not accompany him in the manner which he proposed, he determined to remain at Dresden. At length there appeared in France a law, or edict, which allowed the regicides to reside, at their own choice, either in Austria, in Prussia, or in Russia; and the Austrian minister desired Fouché to determine which of them he would prefer. He wished to settle at Berlin, where, as he said, his advice would be very useful; but he found upon inquiry that this would not be permitted, and Breslau was proposed to him for a residence, which he did not approve, and he went into the Austrian dominions—first to Prague, where he lived very obscurely and with great economy—afterwards, and for a short time, to Linz on the Danube—and then to Trieste, where he died. His widow, who had a life-interest in half his property, re-married. His house at Paris was sold to Baron Rothschild; and it was said, but I know not with what truth, that he bequeathed his manuscripts to Louis XVIII."

THE ANNUALS FOR 1844.

It is no safe task to criticize the Illustrations to Heath's *Book of Beauty*—seeing that they are all portraits. Were we to object to this nose, or the other chin—to wonder at a redundancy of tresses—to ask how it is that so many short-faced beauties find themselves assembled in one given book—affectionate relatives and friends might be pained, when our intention was to admonish the artists. For what beauty-painter could be cynical enough to exaggerate the peculiarities of the Hebes and Dianas and Minervas, who are willing to oblige the public through his unworthy agency? Let, then, brown and fair be passed by in admiring silence: while, unwilling to deal in Iago's vein with contemporary lilies and roses, we perform the easier task of applying the standard of perfection to more mortal prose and verse. This, it needs not be added, is, as far as the Gift-books are concerned, "a sliding scale." We do not look for Byrons and Shelleys and Moores in the pleasant rhymesters whom year by year Lady Blessington so skilfully assembles. Nor is her *cento* of tales, daintily worded though these be, quite a new Decameron. But, drolling apart, the letter-press of these books is good and pretty. The garland of fugitive verse, which the series could now furnish, besides many a gay and scented window flower, would show also its sturdier plants, though, to bring these into a requisite harmony they were planted, after the Chinese fashion, in porcelain vases. We shall presently give a specimen from the *Keepsake*, in proof of our assertion. In the meanwhile, let those who busy themselves with the social position of what Jonathan Oldbuck called "the Womankind," settle accounts with Mr. R. M. Milnes, for the following view, through a rose-coloured veil, of

The Harem.

Behind the lattice closely laced
With filagree of choice design,—
Behind the veil whose depth is traced
By many a complicated line,—
Behind the lofty garden-wall
Where stranger face can ne'er surprise,
That inner world her all-in-all,
The Eastern woman lives and dies.

Husband and children round her draw
The narrow circle where she rests;—
His will the single perfect law—
That scarce with choice her mind molests,
Their birth and tutelage the ground
And meaning of her life on earth,
She knows not elsewhere could be found
The measure of a woman's worth.

If young and beautiful, she dwells
An idol in a secret shrine,
Where one high priest alone dispels
The solitude of charms divine.
And in his happiness she lives,
And in his honour has her own,
And dreams not that the love she gives
Can be too much for him alone.

Within the gay kiosk reclined
Above the scent of lemon groves,
Where bubbling fountains woo the wind,
And birds make music of their loves,
She lives a kind of faëry life,
In sisterhood of fruits and flowers,
Unconscious of the outer strife
That wears the palpitating hours.

And, when maturer duties rise
In pleasures' and in passions' place,—
Her duteous loyalty supplies
The presence of departed grace;
So hopes she by untiring faith
To win the bliss, to share with him
Those glories of celestial youth
That Time can never taunt or dim.

Thus in the ever closed hareem,
As in the open western home,
Sheds womanhood her starry gleam
Over our being's busy foam.
Through latitudes of varying faith,
Thus trace we still her mission sure,
To lighten life, to sweeten death,
And all for others to endure.

Then follow two awful verses describing Man's despotic supremacy, which we are too generous to quote, satisfied with the moral of the whole, as under:—

Then let the moralist, who best
Honours the female heart that blends
The deep affections of the West,
With thoughts of Life's sublimest ends,
Ne'er to the Eastern home deny
Its lesser, yet not humble praise,
To guard one pure humanity
Amid the stains of evil days.

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Never, we imagine, have the *yashmac* and the *arabah* been so plausibly defended:—Mr. Milnes must surely aspire to be the modern Hafiz, as well as the modern Chaucer. We had marked for another extract Sir E. L. Bulwer's 'Content and Desire;' but, on returning to it, its mysticism somewhat cooled our first admiration. Mr. W. S. Landor has some lines to Lady Charles Beauclerk, terse as a monumental inscription, but tender and elegant as some old Provençal *lai;* Mr. Hallam, a somewhat Johnsonian tribute to another fair lady; Horace Smith, a sensible "copy of verses" on a like subject; Barry Cornwall, a snatch of song worth a score of such personalities. "The sex" speaks for itself through the Editor, Mrs. Torre Holme and Mrs. Garrow, Mrs. S. C. Hall, and others. But, with all deference to their graces (not airs), we are inclined to think that the 'Book of Beauty' is this year surpassed by

The Keepsake.—The illustrations of this twin-volume are better than has been usual of late years. Mr. C. Heath's name is affixed to several of the plates; and 'The Anglers,' 'The Coquette,' and 'The Gleaners,' are among his best efforts. Redgrave's 'Daily Teacher,' a gracefully modest portrait by Chalon; and the 'Queen of the Belgians,' after one of Sir William Ross's excellent miniatures, are all attractive. Then for contributors, Lady Blessington has gathered a sketch by Capt. Marryat, a story of a picture by Mr. Westmacott, jun., with much lively and various prose and verse; among which it were shame to pass 'The Ghost of the Private Theatricals,' a tale of terror so well told, that we incline to ask whether it be original or a translation. Nor can we overlook Barry Cornwall's pæan to Lady Sale, which is excellent, all but the last stanza,—the name not lending itself kindly to the uses of poetry. This, by the way, is one of the racier and more manly contributions indicated awhile since. Another, which will be a greater novelty, and, we should think, will startle a round hundred at least of aristocratic readers in their country houses, is

A Word in Season.

BY CHARLES DICKENS.

They have a superstition in the East,
That ALLAH, written on a piece of paper,
Is better unction than can come of priest,
Of rolling incense, and of lighted taper:
Holding that any scrap which bears that name,
In any characters, its front imprest on,
Shall help the finder through the purgiug flame,
And give his toasted feet a place to rest on.

Accordingly they make a mighty fuss
With every wretched tract and fierce oration,
And hoard the leaves; for they are not like us,
A highly civilized and thinking nation;
And always stooping in the miry ways
To look for matter of this earthy leaven,
They seldom, in their dust-exploring days,
Have any leisure to look up to Heaven.

So I have known a country on the earth,
Where darkness sat upon the living waters,
And brutal ignorance, and toil, and dearth,
Were the hard portion of its sons and daughters;
And yet, where they who should have oped the door
Of charity and light, for all men's finding,
Squabbled for words upon the altar-floor,
And rent The Book, in struggles for the binding.

The gentlest man among these pious Turks
God's living image ruthlessly defaces:
Their best high churchman, with no faith in works,
Bowstrings the Virtues in the market-places.
The Christian Pariah, whom both sects curse,
(They curse all other men, and curse each other,)
Walks thro' the world, not very much the worse—
Does all the good he can, and loves his brother.

Taken in conjunction with Mr. Milnes's 'Hareem,' this poem is noticeable as an illustration of the different modes in which human tolerance may utter its large thoughts of benevolence. After such a reality, we can have nothing to do with *boudoir* verses. For like reasons,—and having given the reader enough from the Gift-books of 1844, for one dessert,—we shall reserve *The Picturesque Annual*, with M. Jules Janin's 'Summer in Paris,' for another sitting.

List of New Books.—Eton Latin Grammar, by T. W. C. Edwards, M.A., 19th edition revised and corrected, 12mo. 2*s.* 6*d.* cl.—Selecta e Poetis Latinis ordine temporum disposita, 12mo. 5*s.* bd.—A Summer at Port Phillip, by the Hon. Robert Dundas Murray, 12mo. 5*s.* cl.—A Plea for Woman, being a vindication of the importance and extent of her Natural Sphere of Action, by Mrs. Hugo Read, 12mo. 3*s.* 6*d.* cl.—Gutch's Literary and Scientific Pocket-Book for 1844, 3*s.* 6*d.* roan tuck.—Boyer and Delatanville's French and English Dictionary, by D. Boileau and A. Viquot, new edit. revised and corrected, 8vo. 12*s.* bd.—Simson's Elements of Euclid, edited in the Symbolical Form by R. Blakelock, M.A. 18mo. 6*s.* cl.—Elements of Fractional Arithmetic, by G. Lees, A.M. 12mo. 2*s.* 6*d.* cl.—Transactions of the Royal Geological Society of Cornwall, Vol. V. 8vo. 28*s.* bds.—Plain Sermons, by Contributors to Tracts for the Times, Vol. V. 8vo. 6*s.* 6*d.* cl.—Poole's Sermons on the Holy Communion, 12mo. 4*s.* 6*d.* cl.—Justorum Semita, or Path of the Just, a History of the Saints and Holy days in the present English Calendar, fcp. 8vo. 4*s.* 6*d.* cl.—Winslow on Holy Spirit, 2nd edit. 18mo. 3*s.* 6*d.* cl.—Pietas Domestica—Family Prayers, and Discourses on the Services appointed by the Liturgy, by the Hon. and Rev. S. Best, 1 vol. 12mo. 6*s.* 6*d.* cl.—A Companion to Family Prayer, by the Hon. and Rev. S. Best, 12mo. 5*s.* cl.—Sunday Evening Musings and other Poems, by W. B. Flower, Esq., royal 12mo. 5*s.* cl.—Lady Coffin Greenly's Sermons, Vol. II. 5th edit. post 8vo. 6*s.* cl.—The Voice of the Glorious Reformation, by the Rev. C. P. Miles, B.A. 12mo. 8*s.* cl.—Sparrow's Rationale upon the Book of Common Prayer, new edit. 18mo. 5*s.* cl.—Animal Chemistry, or Chemistry in its Application to Physiology and Pathology, by J. Liebig, M.D. edited by Wm. Gregory, M.D., 2nd edit. 8vo. 9*s.* 6*d.* cl.—Arnold's (Rev. T. K.) English Grammar for Classical Schools, 3rd edit. 12mo. 4*s.* 6*d.* cl.—An Elementary Grammar of the Greek Language, by Dr. R. Kuhner, translated by John H. Milliard, 8vo. 9*s.* cl.—Pyper's Horace, complete with Quantities, 18mo. 2*s.* 6*d.* cl.—Crane's English Grammar, with Exercises, 12mo. 5*s.* cl.—Moore's Greek Grammar, by Rowlatt, 2nd edit. 12mo. 3*s.* cl.—French Comic Annual, 24 plates, obl. 8vo. 12*s.* cl.—Paris and its People, by W. Grant, 2 vols. post 8vo. 21*s.* cl.—A Manual of Greek Prosody, by Rev. L. P. Mercier, 12mo. 3*s.* 6*d.* cl.—The Emigrant's Hand-book to North America, 12mo. 1*s.* 6*d.* swd.—Elements of Natural Philosophy, by Dr. Golding Bird, 2nd edit. fcp. 8vo. 12*s.* 6*d.* cl.—Sir Geo. Lefevre on Thermal Comfort, 2nd. edit. 18mo. 2*s.* 6*d.* cl.—Dr. Henry's Bilious Dialogue, 6th edit. 8vo. 1*s.* swd.—Dr. Hunter's Anatomical Description of the Human Gravid Uterus, 8vo. 6*s.* cl.—Van Butchell on Fistula, &c. 7th edit. 8vo. 7*s.* 6*d.* cl.—Dendy's Hints on the Health and Diseases of the Skin, fcp. 1*s.* 6*d.* swd.—The Annual Register, Vol. LXXXIV. for 1842, 8vo. 16*s.* bds.—Smith's Ladies and Gentlemen's Letter Writer, 12mo. 1*s.* 6*d.* cl.—A Hand-book for Travellers in Ireland, by James Fraser, 3rd thousand corrected, &c., 12mo. 12*s.* cl., or with Maps 16*s.* cl.—A History of Palestine, by John Kitto, adapted for tuition by Alex. Reid, A.M., 12mo. 3*s.* 6*d.* sheep, or with Map, 4*s.* roan.—The Yorkshire Cattle Doctor and Farrier, by John C. Knowlson, 8vo. 7*s.* bds.—The Neighbours, by Frederika Bremer, translated by Mary Howitt, 3rd edit. 2 vols. post 8vo. 18*s.* bds.—The Ladies' Work Table Book, 2nd edit. fcp. 8vo. 4*s.* 6*d.* cl.—Comic Almanack for 1844, 12mo. 2*s.* 6*d.* swd.—Walter Gray, and other Poems, by Mary Chalenor, 2nd edit. fcp. 8vo. 6*s.* cl.—The Poetical Remains of Mary Chalenor, fcp. 8vo. 4*s.* cl.—France, her Governmental, Administrative, and Social Organization exposed and considered, 8vo. 10*s.* 6*d.* cl.—Dr. Weiss's Hand-book of Hydropathy, 8vo. 7*s.* 6*d.* cl.—Memoir of Joseph Shepherd Munden, by his Son, crown 8vo. 10*s.* 6*d.* cl.—Thompson's London Commercial Directory, with Classification of Trades, and Court Guide complete, 8vo. 36*s.* bd.; ditto, *without* Court Guide, 8vo. 30*s.* bd.; ditto, Street Guide and Alphabetical Arrangement with Court Guide, 8vo. 21*s.* bd.; ditto, Street Guide and Alphabet, 8vo. 15*s.* bd.; ditto, Court Guide, pocket edition, 12mo. 5*s.* bd.—Greece under the Romans, an Historical View of the Condition of the Greek Nation from B. C. 146 to A. D. 717, by G. Finlay, 8vo. 16*s.* bds.—Evans's Improved House and General Expense Book for 1844, 4to. 4*s.* 6*d.* cl.

METROPOLITAN IMPROVEMENTS.

"A tree is a nobler object than a prince in his coronation robes."—*Pope.*

"A jet d'eau is a nobler object than a princess in her coronation jewels."—*Anon.*

EVERY successive summer, we have remarked, there is a cry to heaven, (as for water in the Great Desert,) raised in this wilderness of Sin, London, for fountains, baths, jets, pumps, crystal-dropping basins and silver-flowing kennels; but, like any other summer fashion, though all the rage then, it never lasts beyond the season. We do not mean to laugh at a cry so well founded, which only appears ridiculous when, from a howl almost loud enough to frighten the sun out of the firmament, it dwindles into utter silence. But neither can we laud such deciduous patriotism. Real public spirit, instead of pairing-off with the Dog-star, would still burn as bright as before,—instead of making just three months' hubbub per annum, would continue a temperate firm demand until the object was attained. Let us keep up a little mild clamour about it, since the first cool blast has frozen the lips of our summer-patriots thereupon. We have slender hopes indeed that Government will establish a *jet d'eau* beside each lamp-post, or the Lord Mayor with his magic wand strike a river of life and health from every second flag-stone; but something towards a sanatory system, by means of aqueous supplies proportional to this immense town's consumptive powers, may be accomplished, or at least attempted. It is singular how much more timid and circumspect and sluggish men are in doing good than evil. The most luxurious capital on the face of the globe wants the greatest of all luxuries—water! the people who most plume themselves on their superfluous comforts want the simplest of all conveniences—water! No marvel if mad dogs abound, when hydrophobia prevails among men themselves! Englishmen can find a way to transport the means of drunkenness—of drenching their insides—from France and Portugal, yet not the means of cleanliness from the next shire! But a combination of other rustic features with aquatic would prove, we think, as salutiferous as ornamental to a large town like London, and are more indispensable the larger it becomes. We would lift up our voices for a few *Oases* amidst the labyrinthine tracts of livid mud and masses of red brick which constitute our endless, or so far forth, Eternal City—the preservation and improvement of those few green spots already existing, the creation of more—whereby to refresh both sight and spirit, to be the lungs and spiracles and air-cells, of our giant metropolis. We do not, however, contend for "hanging gardens" in this Modern Babylon, not even for circuses and campuses and stadia and naumachia, as in Ancient Rome; no more than we do for an *Aqua-Vergine* at Seven Dials, or Antonine *thermæ* at Cold-Bath Fields, or for Sadler's Wells being expanded into a *Lake Mœris.* As there is a medium between hydrophobia and hydromania, there is one between childish "babble about green fields," and a love of hollow brick-stacks, called houses, street after street without cessation. A Frenchman once offered the politest suggestion—whether in our island we had not *trop de verdure;* with a Frenchman, too much verdure may be a fault even in "*la campagne,*" but he could hardly find that fault in our great towns and cities. Beyond all, London, from its present and prospective vastness should have, we repeat, numerous little Goshens interspersed throughout its area, wherever and whenever they are practicable. Instead of which observe what the great Logothetes of Lincoln's Inn have decided on:—blocking up the one open side of Lincoln's-Inn Fields with a huge and heavy morone brick library! disfiguring the beautiful broad green esplanade that lent such a bright aspect to their Cimmerian courts and three-storied caverns, with a dull specimen of bastard Gothic called Elizabethan! Those long wigs who formed the Committee of Taste, seem anything but able judges of architectural improvements; for this capital offence against the public, they deserve less to be *on* the Queen's Bench than *in* it. Are they so fond of incarcerations that they must make their own residence look like a jail? or of dark and crooked ways that their Inn must typify them yet further?

London, let us recollect, is not altogether a bee-hive, though perhaps as full of business and of humming; the business is somewhat less *clean,* and the hummers exhale effluvium rather less fragrant than the breath of flowers, the treasures they collect by no means resemble the pure and innocent products of Hybla or Hymettus, nor does their diet consist of heaven's own dew, liquid amber, bee-bread, and pollen. The bills of mortality do not include many such "garden-houses" as Milton tenanted—nor the bills of immortality many such ethereal natures as he. Now that the dead are about to be rusticated, we hope their ci-devant receptacles, the churchyards, will be suffered to lie fallow, and thus form a kind of rus-in-urbe for the living. We advocate this on other accounts, besides their ventilative and respirative uses, and their verdure,—the moral effect of their quiet and cloister-like seclusion amidst tumult and uproar that would drown the voice of Moses giving the commandments. What is there fitter to arrest the foot and the thoughts of a passenger than one of those silent, dim grave-yards in the heart of the worldliest capital in the world—such as old St. Laurence Pountney, or St. Alban's—close behind the noisiest, most crowded thoroughfares, yet breathing perfect stillness? Buried themselves amongst innumerable edifices, they afford to the toil-wearied spirit a momentary rest if no more. They perhaps echo the din outside, but with a deadened sound that

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mimics and mocks its hollowness. We would have all these verdant recesses, however disused as cemeteries, kept as sanctuaries—sacred at least to contemplation: their very gloom has an impressiveness which must affect the lightest mind—now perhaps a little, much perhaps years hence, though but half-remembered—and their pallid headstones gleaming above the heavy grass utter a mute *Memento mori* where everything else proclaims *Memento vivere* the single important motto. Useful things are not always *utensils*. Believe us, materialists! these idle patches of ground are amongst the utilities.

Again: those isolated trees which stand in odd nooks and angles, or lean against blind walls, or fling their boughs over the foot-pavement, have a like healthful effect both on the spirits and the spirit; we would preserve them as so many off-sets from the Tree of Life—for all the sylvan tribe may be considered emblems and invigorators of vitality. Look where Wood-street empties its dark chasm-like sewer of pedestrians into the torrent along Cheapside; there a beautiful "lady of the forest" extends her arms like an Elysian willow at the conflux of Styx and Phlegethon: what an eye-salve is her summer-foliage in that adust atmosphere, and her moist-green rind in the lurid winter! What a freshness and sweetness she breathes through that foul and pestilent congregation of vapours! her delicate virgin form hallows that most secular (not to call it profane) neighbourhood, as it were a shrine which sanctifies even the unholy ground within its view. We could point out many other trees whose retiredness and repose furnish a grateful contrast to the bustle and wretched turmoil beyond their pale, but there is one now threatened with destruction, too near at hand peradventure for this late plea and humble petition to save her. Our gentle client stands on or nigh the projected line of "improvement" between St. Martin's Court and Newport Street, forming the sole natural object, except sky (and a fool or two) visible in that semi-subterranean quarter: dilapidation and ruin surround her, how can the helpless, solitary thing, escape a similar fate? Will not mighty Pan—we mean my lord of the Woods and Forests—be chivalrous enough to defend the Dryad of St. Martin's-in-the-Fields (or rather out-of-the-Fields) from the hatchet or tomahawk of savage tree-butchers? Ought not the Maiming and Mutilation Act to protect from wanton defacement and disfigurement the vegetable form divine, as well as the human, which has often as much of the block or stock about it as the other? Our own proposition is that, where possible, all such trees should, like those on village-greens, be made parish properties, approachable but still isolated; that where no such tree exists, one should be planted at every commodious spot; and that a fountain, jet, basin, or pump, should be constructed beside it. Oriental barbarians do this; are the most civilized people of the West to remain compared with them "asses unpolicied"? We cannot grant our proposition in any particular Utopian, unless, perhaps, in its visionary expectation of sufficient public spirit or common sense among London citizens for carrying it out. But a large portion of the present *terra practica* was once part of Utopia, and more and more of the latter region is reclaimed and rendered profitable every year: so we do not despair. "Pressure from without" would soon make water rise; let the Press produce that pressure, and become a force-pump of many handles, to compel an abundant flow. We are neither nympholepts nor partizans of the cold-water cure as a panacea; we consider our fellow-townsmen neither owls nor loup-garous, to be shut up in ivy-mantled abodes, or have London streets like forest walks "shagged with horrid shades" to roam in: but the metropolis, we humbly submit, may reform its unclean and un-sane habits—may enjoy after a rather more plentiful fashion, the advantages of wood and water, without being turned into a Lake of the Dismal Swamp or a Vallombrosa.

These remarks were written before Mr. Towers's 'Account of the Croton Aqueduct' reached us (see *ante*, p. 974), and as a stranger, we gave him welcome and precedence;—what New-York has done towards self-purification and self-preservation, proves what a wealthier town could do, and would, were the Typhus as aristocratical a disease as the yellow fever.

DR. ROBINSON'S REPLY TO SIR JOHN HERSCHEL.

My assertion, that the forty-feet telescope did not produce effects proportioned to its magnitude, is virtually admitted by Sir J. Herschel in his last letter. The two satellites of Saturn, which were supposed to be its tribute to astronomy, now are confessed to have been discovered by a twenty-feet reflector; and "their motions were followed out, to the determination of their periods and calculation of their tables," with that instrument. What then has its gigantic companion really achieved?

Sir John objects to my "à priori reasonings," "hypothetical interpretations," and thinks I ought to have "confined myself to reasoning on facts before the public." In these respects I cannot see how I could act otherwise; I had expressed an opinion, which had been formed on careful examination of every circumstance that could bear on it, in terms which ought not to have offended any one. For this I was arraigned by him, and in my defence stated at length the motives which induced me to form it, which I think are not impugned by any of his statements. Yet they admitted of a very simple answer. If Sir John had used this telescope in his father's lifetime, his testimony would be decisive; if not, he might at least explain why this singular "reserve" was extended to him. If any *test* double stars were observed with it, he might have given us their names, as I suggested. If any comparison of its light to that of the twenty-feet was made by diaphragms, it might have been stated. This, at least, was the course I pursued when I made public my opinion of the power of Lord Rosse's three-feet speculum, and Sir John himself, by his valuable list of test objects, has shown its propriety.

In one respect this discussion is "likely to advance science." It has brought to light the existence of the journal and treatise, which must be invaluable as stores of experimental research; and I hope that public opinion will be so powerfully expressed, as to induce Sir John to give them to the world. Any reason for withholding them must have ceased long since, and he ought not to subject himself to the charge of wishing to be the solitary possessor of intellectual wealth. At the same time I cannot refrain from remarking how much astronomy might have gained, if the few, who have been labouring at the construction of large reflectors, had been enabled to start from the vantage ground of his father's experience, instead of wasting time in inventing what already existed, or trying experiments which had already proved vain.

Some parts of Sir John's references to the journal require notice, and especially that where he taxes me with being "somewhat uncharitable," in believing a certain white metal to be an impure alloy. I am sorry he should form such an opinion of me, but I think the words of Smeaton's letter will show that I do not deserve it. They are:—"Mr. Herschel tells me there is a warehouse in Thames-street where they keep for sale metal ready made into ingots, of which they have two sorts; what they call white and bell-metal, I suppose such as the bells of clocks are made of, but *he did not know exactly their composition*. For his speculum they put two ingots of bell-metal to one of white metal. He *thinks* it a lower metal than what he used for his former specula of nineteen inches." Here is a distinct statement that Sir W. Herschel did not know the composition of this metal, nor even of the mirror; he describes the bell-metal by its use, but not the other. Some years since I requested a friend to inquire among the warehouses in Thames-street, and similar shops, for it, but found that no such article was known. Afterwards, visiting the copper-works at Hafod, I observed such a material, looking like coarse speculum metal, and called white metal by the workmen. This, I supposed, might be the material in question.

But this extract gives rise to another question. Sir William Herschel did not know the composition of metal in 1785: his son declares it to have been "the highest speculum metal then known." If so, the other must have known what it was. London opticians did not surely work at random; and it must have been some standard composition. Mudge's, of 32 copper+14½ tin, was long known; Edwards had just published his. Either this is stated as Sir John's *opinion*, or on the authority of the journal: if the former, it should have been mentioned; if the latter, the words should have been given, *and the date*, for possibly Smeaton's question might have prompted subsequent inquiry on the part of Sir William.

It appears that the second mirror was not the same composition. This Sir William had quite suppressed. And I think it is also evident that he had attempted to cast one of the "higher" alloy, but failed, possibly from cracking in cooling; else why form such a quantity, and then debase it? When reduced to Mudge's standard, it is 32 copper + 10.7 tin, which can only be called "real speculum metal" by courtesy; and we need not wonder that it tarnished rapidly and wanted brilliancy.

If I considered the instrument "finished" in 1789, I did so on Sir William Herschel's express statement. Sir John thinks it was "completed" in 1796; but could it ever be called finished if it required constant repolishing?

My estimate of the time required in polishing is necessarily vague; so is Sir John's, though I have no doubt that every day spent in that work, as well as in grinding and making machinery, is recorded in the journal. The latter two ought not to have consumed much time; and as, of course, Sir William Herschel did not do the work of a common labourer, these operations could only require a superintendence not inconsistent with his "astronomical work." Why rely on indefinite declamation instead of dates?

The defects in the nebula figures, to which I alluded, are not errors of drawing, as would seem to be implied by Sir John; they show want of sufficient power to show them well in the telescopes employed.

It remains only to notice the answer given to that proof of imperfect definition, which I deduced from the invisibility of the fifth star in the trapezium of Orion; and I do this, specially because it seems to insinuate against me a want of respect for the infirmities of age. "Dr. Robinson (it is said) complains that, in 1815, the eye of an observer in his seventy-seventh year failed to detect two new stars in the nebula." Quite the reverse: I asserted, that if on the 19th of January, 1811, (not 1815,) "in a clear view," he failed to see these stars, the fault was in the telescope, not the observer. I did so, because published observations show that at no great distance from that date he was fully capable of it. With his seven-feet Newtonian 6.3 inches aperture, he observed, in July 12, 1807, the difficult double star ζ Bootis, and on January 17, 1809, a faint companion of α Cygni, and that of 39 Eridani, which is neither very much larger nor more distant than the 5th of the trapezium. The eye which could do this would, I confidently assert, have detected at once both stars in Lord Rosse's three-feet, though this ought only to have four-tenths of the other's light. Then, as to Struve's not having at once perceived the fifth, and Sir John Herschel himself having overlooked it while drawing the nebula with the twenty-feet, (facts which he was disposed to explain by supposing it variable,) this is quite disposed of by Struve, who *now* (Mens. Microm. p. 242,) rejects all such notions, and refers the occasional difficulty of seeing it to the state of the air. But is it not illogical to reason from this difficulty, with a telescope of 9½ aperture, to one of 48?

The allusion to De Vico, if a jest, is out of place; if serious, is at least surprising from a man like Sir John Herschel; I may add imprudent; for that privileged astronomer is said to see in a telescope of 8 inches aperture even the 7th satellite of Saturn, the *chef-d'œuvre* of the forty-feet! If, however, his observations are to originate such speculations as the abrupt emergence of "a brood of stars," or even to cloak the defects of instruments and observers, I hope I may be permitted to say that they should be confirmed by some other observer. Should my friend and countryman, Mr. Cooper, not be prevented by illness, this will not long be delayed, for he has taken to Nice his achromatic of 13 inches aperture.

To conclude: in defending myself from the attack of Sir John Herschel, I have kept in mind the motives which prompted him to it, and admitted them as an excuse for the tone of asperity which pervades it. What I said before, I repeat; that his father's true fame is quite independent of this instrument. He discovered the planet that bears his name with a seven-feet Newtonian, which also was the source of his Catalogue of double stars. With the twenty-

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feet he achieved his triumphs in the field of satellites and nebulæ. It is the employment, not the making of these telescopes, that constitutes his glory; and whatever be the amount of mechanical skill or patient labour expended on the forty-feet, however honourable to another it might have been, to him it is nothing. If, however, Sir John think otherwise, and estimate so highly this practical knowledge, let him take the advice I have already given, and by publishing the treatise referred to, he will erect a memorial of his father's skill, which will be precious when every specimen of his art shall have perished.

I have the honour to be, &c.

Armagh Observatory, Nov. 9, 1843. T. R. Robinson.

MR. WILLIAM SEGUIER.

We record the death of this well-known public officer, which took place on the 5th ult., less on its own account, though it deserves mention, than because it allows us to express certain opinions regarding the superintendence of national establishments—opinions that we have long held, from profound conviction of their truth, but also withheld from delicacy towards an amiable and most respectable man. Our acquaintanceship with Mr. Seguier was in matters of *connoissance* alone, and would enable us to furnish few details of his private life and character, were they even relevant or important. He once informed us, as we recollect, of his having been "taught" by the celebrated William Blake—how different the master and the pupil! how different their lot! Blake earned eighteen shillings a week and immortal renown, while his scholar earned the directorship of almost all the great picture galleries—and such slight memorials as this! But if he did not imbibe any of that fanciful painter's sublime and singular genius, Nature had bestowed upon him a far more profitable gift—common sense—which he best evinced, perhaps, by resigning an art that promised him neither fame nor fortune, and undertaking a lowlier one, that ensured the latter. Instead of an artist, he became a pictorial artizan, called a picture-cleaner; and by his diligence, his adroitness, and discretion, did, we believe, as much service in the reparation of ancient master-pieces as any other adept, and rather less than the customary damage—no small praise. Extended and observant practice of this kind matured his judgment, and made him, before long, a wary connoisseur—a leading critic—and, at length, an oracle. To his successful career, no doubt, conduced his extreme urbanity, good humour, kindliness, and communicativeness upon the subject of art. Although an uneducated man (we might use a stronger adjective), and speaking, as some persons not illiterate do, the vernacular *patois*, with all its characteristic redundancy and deficiency and vicarious interchange of letters, Mr. Seguier frequented the highest circles, where his natural good breeding received a polish that, despite the said drawbacks, carried him well through conversations not over-refined. We particularize these little items, because they afford an irrefragable test of the state in which artistic criticism stood under the last two reigns: how any one who possessed no intellectual endowments or acquirements—no very purified, or exalted, or expanded tastes—who had no pretensions beyond those of a skilful picture-mender, should have obtained the sovereign chair of connoisseurship, above all his coevals, can be accounted for only by the despicable nature of the "æsthetics" then prevalent. George the Fourth was, at best, a dignified *petit-maître*, ostentatiously elegant, and essentially vulgar-minded: to him we owe Buckingham Palace, Regent Street, and Brighton Pagoda—each a gigantic display of littleness; through him and his patronage, *Nash*, from a confectioner of lath-and-plaster houses, became a popular architect—*Lawrence*, from an exquisite limner a limner of exquisites—*Seguier*, from a picture-cleaner, superintendent of all the royal and national picture-collections together! We do hope, that if these numerous pinacothecas must have, like the separate wings of Millbank Penitentiary, but one overseer, this lay-plurnlist will be sought in a more elevated class of *savans* than picture-cleaners;—let him be a gentleman, either artist or amateur, not unacquainted with ancient and middle-age and modern literature, familiar with the whole department of Criticism, theoretical as well as practical, possessing enlightened taste, and a comprehensive esteem for *all* the Arts, and all the Schools, and all the Masters, in their distinct yet connected and convergent lines. We may have here sketched out a "Grandison" director—

A faultless monster which the world ne'er saw.

Yet we could *point out* a close approximation to our model—on the Continent. The very low standard, likewise, taken hitherto by our countrymen makes them, we suspect, imagine the qualities above-mentioned not so much incompatible as superfluous. The late Director's knowledge of art suited their ignorance; it was chiefly, or altogether, anecdotical and traditional; he could cite a pleasant tale about Claude when a pastrycook, or tell what Cromwell said about his warts to the portraitist, or all the Emperor of Austria remarked about Sir Thomas's 'Pope Pius;' he could descant upon the grace of Raffael, and the airs of Guido, &c. &c.; but a deeper vein of criticism is, we trust, now in demand. The Catalogue he drew up for the National Gallery would vindicate more than we have said against his limited attainments; it swarmed at first with errors, and is still over-run with them. Of the Spanish school he knew as much as any cognoscente among us—quasi nothing; of the German little more; of the Italian far from enough; of the French perhaps a good deal (though his mistake between *Lancret* and *Watteau* renders us sceptical); but of the Dutch and Flemish schools we believe him to have been an excellent judge, and no ill one of the English. About Sculpture we should guess he understood a *minimum*, about Architecture nought whatever, about Engraving much, especially of the particular schools. Upon the whole, as a connoisseur, if he was not in advance of his own era, he was fully abreast of it, and let this merit enjoy its due praise, when so many a presumptuous man lags behind the present age while he thinks to lead it.

OUR WEEKLY GOSSIP.

Germany has sustained a heavy loss, in the department of Medical Science, by the death, at Leipsic, at the advanced age of seventy, of Doctor Heinroth. Heinroth was a pupil of the celebrated Pinel; whose views and those of Esquirol, as to the substitution of moral treatment for physical coercion, in the cure of madness, he was the first to introduce into Germany, both in his own practice, and by his publication and annotation of the works of those two eminent physicians. On his return from France, the Saxon government created a chair, for the teaching of this class of medical science, expressly for him; and appointed the new professor, head physician to the St. George's Hospital for the insane—the functions of both which offices he discharged till his death. He was the author of many works of reputation, connected with his own specialty,—besides some popular novels and romances, published under the pseudonym of Treumund Wallentreter—and member of most of the learned bodies in Europe, including the Royal Society of London.

The members of the Royal Society will hear with regret of the sudden death of Mr. Roberton, the assistant-secretary. It appears, by the evidence given at the inquest, that on Monday evening the wife of the Porter took letters to Mr. Roberton who was then in apparent good health, said he was going out, but should return in about an hour. The next morning his servant, when she went to call him, found his door fastened. She at first presumed that he had gone out, and locked the door, as was his custom; but as he did not make his appearance, a blacksmith was sent for, and upon the door being opened he was found lying upon the sofa in a reclining position, quite dead; and Dr. Bostock has given it as his opinion that he had been dead about seventeen hours. Mr. Roberton was a most obliging and amiable man, and an indefatigable officer of the Society.

It is with pleasure we announce that a pension of 200*l.* a-year has been granted by Her Majesty to Sir William Hamilton, Professor of Astronomy, and President of the Royal Irish Academy.—Rumours are current that the Presidency of King's College, London, is about to be given to Dr. Mill, formerly President of Bishop's College, Calcutta.

The Paris papers mention a rumour that there is to be a new creation of Peers, and that M. Victor Hugo will be one of them. They also announce the death, on the Blue Nile, of Dr. A. Petit, who had been sent by the National History Society of Paris on a scientific mission to Abyssinia. The *Univers* expresses great indignation at the neglect which has suffered the magnificent Pagan Sarcophagus—brought from Salonica—and the frieze of the Temple of Diana,—from Ephesus—by the government, at great pains and expense, to lie for six months, at the foot of the Colonnade of the Louvre. "Since their arrival in the inhospitable climate of Paris," says the *Univers*, "they have endured more fog and rain than during their long existence in their native soil. When the frost shall attack them there will remain but the degraded fragments of what have cost several hundred thousand francs, and the lives of seven men,—among whom we have to mourn the ill-fated painter, Clement Boulanger." The Paris Mint has just struck a very fine medal, in commemoration of the visit of Queen Victoria to the Château d'Eu. On the obverse is the profile of the young Sovereign of Great Britain, and on the reverse the following legend: "*S.M. Victoria, Reine d'Angleterre, visite S. M. Louis Philippe, Roi des Français, au Château d'Eu, en Septembre, 1843.*" The die was cut by M. Borrel.—The king has ordered, of M. Davéria, for the next annual exhibition at the Louvre, a picture representing the ceremony of inaugurating the statue of Henri Quatre, at Pau.

Donizetti's 'Don Sebastian' was performed early in the week at the *Académie Royale*, with but a dubious success, (if the reports hitherto received are to be relied on,) as regards that essential of an opera—its music. All that M. Scribe's practised pen could do, in setting forth the striking passages of the romantic story, seems to have been done; and the presence of Camoens, the poet, has enabled the librettist to introduce a higher strain of interest than usually pervades such melodramatic productions as French opera books. The pageantry is sumptuous beyond precedent, the singers impassioned and energetic: nothing seems to have been wanting but inspiration to Donizetti, whose music, as might have been foreseen, is blamed for its deficiency in originality and local colour.

The south of France has again been the scene of inundations, which, though less fruitful in calamity than those of the years 1840 and 1843, wore, for a time, an aspect as threatening, and appear to have created almost as great an amount of alarm throughout Provence, from the apprehension that each year's harvest is to be at the mercy of this destructive visitation. The valleys of the Rhone and the Durance have been everywhere invaded by these rivers, which make the fertility they thus periodically destroy. Bridges swept away, and dikes broken through in all directions, are among the least painful characters in which the story of these wild irruptions is written; and one of the finest provinces of France is in danger, unless a remedy be found, of being, at no distant day, lost to civilization,—a mere waste, or succession of marshes, replacing one of the richest soils in Europe. Surely, however, the resources of science, in this its age of power, wielded by a great and wealthy nation like France, may find the means of curbing these torrents at their sources, or in their course.

Speaking of natural convulsions, the Continental papers have been filled with accounts of an alarming earthquake, which has left terror and suffering in Ragusa: and the small, but fertile, island of Nias, situate to the westward of Sumatra, has undergone a still more dreadful visitation of the same scourge, which has overthrown several hundreds of houses, the Government House, the hotel of the Military Commandant, and three churches; and left an awful list of 1500 persons killed or wounded. A large part of the hill on which the citadel stood, which contained a garrison of about 300 men, was thrown down, and the land on the sea-border was submerged. Several small Hindoo barks, at anchor near the mountain Lie-Tobiá, were thrown to a distance of from 150 to 200 feet inland, and there dashed to pieces.

A letter from Rome in the *Post* mentions that "An event is on the *tapis* which causes much satisfaction amongst the English artists here. The English students have hitherto been unable to follow their professional avocations without many disadvantages, as the institutes here have not afforded them facilities to carry out their artistic pursuits, not from any want of courtesy, but from actual want of space and accommodation. The British Minister resident at Naples, Sir George Hamilton, has opened a subscription among the English nobility and others re-

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sorting to the Italian States, and the fund already amounts to near three thousand pounds, with which it is intended to erect an Academy, in which all English students will be enabled to progress with their studies throughout the year, and not to be compelled to remain inactive for months, without access to the public collections. The establishment is to contain all that is necessary for their use, also a large and magnificent collection of casts from the antique and the chief works of the most celebrated modern sculptors, &c.; likewise an extensive library."

The next meeting of the Scientific Association of Italy is to take place at Milan, and that city has come to a resolution to grant 10,000 Austrian livres "to be expended in one or more grand experiments within the region of the physical or natural sciences, to be made during the meeting of the Congress. The Italian *savans* are requested to send to the Municipal Council of Milan, by the 1st of January, 1844, indications of the experiments they propose to make. These are to be submitted to a committee, which, after considering their importance and their cost, is to decide which shall be undertaken. The report of the committee will be communicated to the proposers of the experiments adopted, and conjoint measures will be taken for their execution. The experiment must be of a nature to elucidate and establish some new fact, or some progress in one recently discovered. It must be capable of being finished within the duration of the Congress, so that the members may participate in it." In the North, too, a fact is recorded, in connexion with these Scientific Associations, which is a pleasant evidence of their tendency to open themselves a way through the prejudices of darker times. The Congress of Scandinavian Naturalists assembled last year at Stockholm, having decided on holding their next meeting at Christiania, the President had to express his regret that several distinguished members of that body would be precluded from taking part in the coming year's proceedings, because of the law which forbids the entrance of persons professing the Hebrew faith into Norway. The Association, thereupon, determined to memorialize the Norwegian government on the subject, and the result has been a suspension of the interdict in favour of such Jewish naturalists as shall desire to make part of the Congress,—with a good prospect of its expansion, at the next sitting of the *Storthing*, into a larger measure of religious liberty.

Letters in town, from Germany, announce the successful appearance of Miss Birch at the Leipsic Concerts. Her reception is said to have been the warmest witnessed for many seasons. Among other "musical changes," the approaching visit of Strauss to St. Petersburgh may be mentioned. Nor must the recent appearances of M. Raphael and Mdlle. Rebecca Felix at the *Odéon* be forgotten. These young tragedians seem to have been pushed forward on the strength of their sister's name, rather than their own merits. A new opera by *Maestro* Persiani, 'Il Fantasma,' is in preparation at the Italian Opera House, at Paris. To these matters, we may add a home rumour which is current, and on tolerably good authority: this promises the return of Madame Vestris to her old throne in Covent Garden Theatre.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.—BRILLIANT EFFECTS are produced by ARMSTRONG'S HYDRO-ELECTRIC MACHINE at three o'clock, and at Eight in the Evenings (except Saturday Evening). By LONGBOTTOM'S OPAQUE MICROSCOPE the singular Optical Illusion of converting a Matrix into the appearance of being a Cast in bold relief, is exhibited, with a variety of other curious effects. Particulars of the CHEMICAL and PHILOSOPHICAL LECTURES, which are delivered Daily, are suspended in the Hall of Manufactures. DISSOLVING VIEWS. DIVER and DIVING BELL. Numerous STEAM ENGINE and other MODELS at work. The original CRAYON DRAWINGS of RAPHAEL'S CARTOONS, &c. &c.—Admission, One Shilling.—Schools, Half-price.

A NEW EDITION of the CATALOGUE, with Illustrations, One Shilling each.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.—*Nov.* 13.—R. I. Murchison, Esq., President, in the chair. The Secretary having announced the departure of several travellers for different parts of the world, and read various letters received during the recess from correspondents abroad, the donations were announced, among which we noticed the 'National Atlas,' by Mr. A. K. Johnston, of Edinburgh, and a pair of Globes, constructed and presented by Mr. Malley. Various papers had also been received, which will be read at subsequent meetings. These preliminaries terminated, Dr. C. T. Beke, lately returned from Abyssinia, proceeded to detail some of his routes in that little-known country, and to explain the manners and customs of the inhabitants, the features of the country, and its productions, &c. An abstract of Dr. Beke's account will be given next week.

ASIATIC SOCIETY.—*Nov.* 11.—Sir T. E. Colebrooke, Bart. M.P., in the chair. This was the Society's first meeting for the season. A large number of presents were laid upon the table. The Secretary read the commencement of a paper on the History, Geographical Limits, and Chronology of the Chera Kingdom, one of the three great divisions by which the peninsula of India was anciently occupied. We shall defer our notice of its contents to our report of the next meeting.

ROYAL SOCIETY OF LITERATURE.—*Nov.* 9.—L. H. Petit, Esq., in the chair. The routine business, being the first meeting of the season, electing members, &c., being finished, Mr. Osburn, jun., of Leeds, read a paper on the funeral rituals of the Egyptians, and illustrated it by copies made from the ancient papyri.

SOCIETY OF ARTS.—*Nov.* 15.—W. Tooke, Esq., V.P., in the chair, read a communication, by Mr. Pellatt, on Elkington's process of Coating Iron with Zinc, Copper, &c. Several specimens of hinges, ornamental railings, &c., were laid on the table. Ordinary crystallized sulphate of zinc is dissolved in water, with a proportion of 1 lb. of the sulphate to one gallon of water, which forms the zinc solution. The iron to be zinced having been cleansed, by remaining for a short time in dilute sulphuric acid, and afterwards well scoured with sand, is placed in the zinc solution, and being attached to the negative pole of the galvanic battery, (plates of zinc being connected with the opposite pole which face the articles in the solution,) the deposit takes place. After being a short time in the solution the article should be taken out and brushed all over, so that any portion which may not have been properly cleansed, and to which the zinc has not perfectly adhered in consequence, may be discovered. It is then returned to the solution, and allowed to remain until a covering of the requisite thickness is obtained. In coppering iron, a solution is formed of ferro-cyanide of copper dissolved in the cyanide of potassium. When the iron to be coated has been cleansed, it is placed in this solution, heated to about 120 degrees and in connexion with the battery. In from two to five minutes the article is coated with copper; it is then scoured with sand, and placed in an acid solution, when, if any portion of the iron is found to be uncovered with the alkaline solution, such part will turn black, and must then be cleansed and returned to the solution for one or two minutes. In order to test the adhesion of these metals, bolts of iron coated with copper have been driven through African oak twenty-four inches thick without at all disturbing the coating of copper; they have also been heated above redness, and then plunged into cold water, without any injury arising thereto from the difference of expansion and contraction of the metals.

MEETINGS FOR THE ENSUING WEEK.

MON. Statistical Society, 8, P.M.
— Institute of British Architects, 8.
— Chemical Society, 8.
TUES. Linnean Society, 8.
WED. Society of Arts, 8.—Mr. C. W. Williams's smokeless Argand Furnace will be described.
THUR. Royal Society, half-past 8.
— Royal Academy.—Anatomical Lecture.
— Royal Society of Literature, 4.
— Society of Antiquaries, 8.
— Medico-Botanical Society, 8.
— Numismatic Society, 7.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY.—*Deborah.*—As affording the public an opportunity of hearing the less known works of Handel, the performances at Exeter Hall maintain their value in spite of their incompleteness: the above word meaning not only to reprove imperfections of execution, but also to remonstrate against the mystification of Handel's intentions by Mr. Perry's "additional accompaniments." Such patchings-on and decorations are only sufferable when the artist is a Mozart; a truth which, at the risk of being thought tedious and pragmatical, we must again and again repeat, till our manufacturing professors "assume a virtue, though they have it not," and refrain from these presumptuous tamperings with the works of the great masters. 'Deborah' is one of Handel's least worthy Oratorios. The passage of scripture history on which it is based, is too restricted to admit of greater variety, in sentiment or description, than the obvious contrast between Pagan tyranny and Israelitish valour: since the scene of *Sisera's* destruction by *Jael*, if treated otherwise than in recitative, must of necessity have become too dramatic for the solemnity of Oratorio. It is observable, by the way, how, for the most part, Handel seems to have shrunk from dealing with such portions of his subject, save in chorus. With the aid of this engine, no judgment was too tremendous, no surprise too sudden for him to represent. Is it not possible that he felt that in this manner of illustration was a more complete escape from the passion and *attitude* of stage representation, than if he had thrown the weight of situation upon single interlocutors? We are inclined to doubt whether the Great Poet so deliberately reasoned with himself, but the idea has again and again suggested itself, and may be worth recording. Nothing, at all events, can be worse contrived than the text of 'Deborah,' which was concocted by one Samuel Humphreys, in the foolish and bombastic manner of the time. The Prophetess is all but degraded to a scold. *Barak*, her associate—save in one *aria*, where he compliments the gentler sex for *Deborah's* sake—repeats the same warlike sentiments, while *Abinoam*, the Jewish patriarch, has but one song in a paternal strain. We are writing without a score of the Oratorio before us, and therefore can take no exact account of the omissions which were probably made. It is fair, however, to presume, that the best songs have been retained, and these justify the above character. Our favourite is the solemn air "In Jehovah's awful sight"—here the modulation of the accompanient ought to silence for ever all such as fancy Handel old-fashioned: but the public prefers "Tears such as tender Fathers shed." The airs given to *Barak* were probably written for a different voice than is now to be obtained, the female *mezzo soprano* or *contralto* being not poignant enough, especially in *bravura*, to replace the penetrating tones of the artificial *soprano*. This must be pointed out for Miss Dolby's sake: whose endeavours were but ineffective in spite of the real genius they displayed. We never heard her put forth so much dramatic power. Were her delivery of text equal to her conception of music, we should be inclined from this, as from other recent indications, to augur a first-rate addition to our stage singers. Little space remains for the choruses—which are, as usual, the finest part of the work. The first very striking burst, unfamiliar to the audience, is "O blast, with thy tremendous blow." "Immortal Lord" and "See the proud chief" have been long stock pieces at our sacred concerts. Next must be mentioned the wonderful "O Baal": for wonderful are its expression, colour, and character: and how much so, will best be felt on comparing it with two choruses in which a similar rhythm of $\frac{12}{8}$ is employed by Handel: the one being the stupendous "But the waters overwhelmed their enemies" ('Israel'), the other, "Happy we" ('Acis and Galatea'). It was a pity that the alluring grace of the middle portion of the movement was so largely impaired by want of firmness in entry among the choralists. "Lord of Eternity" is a noble contrast to this Pagan hymn. To us, too, the opening of the third part, "Now the proud insulting foe," is peculiar for its dignified and picturesque beauty. It is an evening scene after a victory—in which the thoughts of the desolation upon which the sun is going down, give a certain sadness even to the triumphant jubilations of the conquerors. The last chorus we can mention is the short "Doleful tidings,"—another noble example of modulation and dramatic effect. As a whole, 'Deborah' was better performed than any oratorio given for the first time at Exeter Hall, which we recollect. Miss Rainforth, Miss Cubitt, Mr. Giubilei, and Mr. Phil-

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lips—with Miss Dolby—were the singers. The band and the chorus were steady. 'The Messiah' is to be the next of the winter series.

MISCELLANEA

Old London Wall.—Respecting the fine old fragment on Tower Hill, a Correspondent reminds us that, on the petition of the Church Building Society, the Common Council lately granted the site for the erection of a new church, which necessarily involved its destruction; but that the Members of the Council of the Society were no sooner made aware of this than they suspended operations. He urges on us the propriety of establishing in this country, as in France, a permanent Commission for the better conservation of our national antiquities; and quotes a passage from Smith's 'Collectanea Antiqua' in support of this argument. "Ecclesiastical buildings surely are public property, the property of past and future ages as well as of the present; and their existence or destruction ought not to be decided by such reasons as would be advanced for the pulling down of a shop or warehouse: it should be the duty of government at least to provide some competent tribunal to decide on so serious a question as that of their demolition. And yet it can be shewn that even in the City of London, within the last few years, several ancient churches have been needlessly destroyed. It can be proved that, at the Coronation of George the Fourth, the fine monument of Anne of Denmark, Queen of James the First, Great Britain's Solomon, was at one fell swoop pulled down and carted away. Its choice marble columns and statuary were long exposed for sale in a mason's yard near the Wooden Bridge at Pimlico! This superb monument is the subject of one of the finely engraved plates in Dart's History of Westminster Abbey. It can be proved that, in the same sacred edifice, at a date not more or less remote than that of the last coronation, the splendid monumental brass of John of Salisbury was torn up and stolen! It can be proved that another kind of monument, the records of the City of London, have been in part sold out of the Guildhall itself for *waste paper*."

Stybarrow Crag, Ullswater.—The papers mention that this stupendous cobble crag has been shattered and has in part fallen, so that the road was impassable, from the large masses of rock, and the postman was obliged to return to Patterdale with his gig, and find his way back to Penrith by traversing the higher part of the mountain on foot. The largest blocks, which were of immense size, have rolled down into the lake of Ullswater. Large numbers of the country people have repaired to the place to witness the devastation caused to one of their favourite scenes of stern romantic grandeur. This singular convulsion has given rise to much excitement in that part of Westmoreland.

Relics at a Discount.—The mortal remains of two saints, coming from Civita Vecchia, and destined for Belgium, were presented, a few days back, at the Custom-house of Lisle, says a journal of that town, where they were subjected to duty as objects of curiosity.—*Galignani.*

An Ancient Coffin was discovered some time since in the cemetery of Lens (Pas de Calais). The body, which fell to dust when exposed to the air, was supposed to have been that of a person of rank, from a certain quantity of jewels found with it. They consist of a pair of earrings, a brooch, two cloak-clasps, a large pin, and a bulla or medallion, all of gold. Several are covered with rose-coloured quartz, exceedingly thin, and having imitation pearls and coloured stones at the corners. The workmanship, though not remarkable for excellence, produces a good effect. The clasps are covered over with a fine tracery of gold, giving the appearance of net-work. The whole of these articles were submitted to the Historical Committee of Paris. The opinion given by the committee is, that the objects date from the time of the Merovingian race, and that they formed the ornaments of a princess. This opinion agrees with the tradition handed down, that Lens was formerly inhabited by the Merovingian princes.

W. C.—G. W. B.—received.

J. C.—We admit the hardship, but do not see how it concerns the public.

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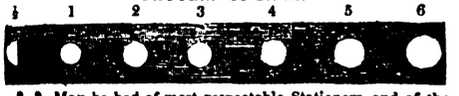
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LONDON, SATURDAY, NOVEMBER 25, 1843.

REVIEWS

Mohammed the Prophet, his Life and Doctrines, &c. — [*Mohammed der Prophet, &c.*] By Dr. Gustave Weil. Stuttgart. London, Williams & Norgate.

It is essential to the actual progress of society, and accords well with the enlightenment of modern times, that the historical critic should occasionally trace back, from original sources, the views which have come down to us of characters that belong to universal history, should judge them impartially, and present them to the eyes of the world in their true light. That the history of Mohammed—of a man who brought about a political and religious revolution, so deeply and so widely rooted—should up to this day have been comparatively neglected, is not a little surprising. Who, indeed, can deny that one who founded an empire, which soon after his death overturned the Persian, and inflicted a mortal wound on the Byzantine monarchy, who was the propagator of a creed that counts among its believers the fairest portion of the old world,—whether we look to his authenticated exploits or to less authentic tradition—deserves to be better known and appreciated? It was the conviction of this truth in the mind of the author, that led him to undertake the work now before us.

Dr. Weil is known in Germany as an oriental scholar, by his translation of the 'Thousand and One Nights,' Samaschari's Golden Necklace, an Essay on the Literature of the Arabs, and numerous contributions to the periodical reviews on subjects treating of the East. He passed several years at Cairo, and on his return to his own country was appointed Arabic Professor, and one of the librarians of Heidelberg. He says in his preface—

Having occasion to lecture on the Life of Mohammed, I found only one work, that could in any way serve me as a guide. This work was the ill-digested biography of the Arabian Prophet by Gagnier, which appeared in 1732. It however by no means entered into the contemplation of this French scholar to paint Mohammed as he was, but only, as the title implies, to make Europeans acquainted with what orthodox Mussulmans *relate* and *believe* of him. With this view he contented himself with translating some oriental texts, in which many lacunæ remain to be filled up, texts not only faulty, but here and there misunderstood and misinterpreted. With all its defects, however, this Life has served as the groundwork for all later biographers. None of them undertook to compare the translations with the originals, or to exercise an historical criticism on their contents. Every one, from the very onset, more or less propped up his labours according to his political bent or party spirit, now with this, now with that fragment of this colossal edifice, (*Riesen-Gebaüde*), discarding as useless lumber, all that did not coincide with his own particular preconceived notions. Other sources than those which were open to Gagnier have since been at the disposal of biographers, but they led to little that was new, and these materials were slurred over with such superficiality and negligence that little confidence can be placed in them. Of late also, not only, as in Gagnier, have historical facts been confounded with fabulous legends which common sense disowns, but contradictions of all kinds, anachronisms which scarcely Arabs themselves would pardon, and similar improbabilities, have been heaped together in such masses, that the reader in the most important periods of the life of the Arabian prophet, in vain seeks to reconcile them.

The introduction presents a picture of the moral, political, and religious condition of Arabia at the birth of Mohammed, and gives some details respecting his family. The first chapter brings down the history from his birth, to the time when he appeared as a prophet. But few facts are known concerning Mohammed's youth and education, except that he led for several years a shepherd life. Dr. Weil attaches but little importance to his travels in Syria and Arabia, and considers that Mohammed owed his knowledge of Judaism and Christianity to his dealings with Jews and Christians that dwelt in Arabia, and especially to a cousin of his wife Kadija, an Arab, who first embraced Judaism and afterwards became a Christian:—

We hear (says Weil) nothing further of Mohammed for the next five years, save that he grew fonder and more fond of solitude, and retired for many days together, sometimes alone, sometimes in company with Kadija, to a cavern of Mount Hara, and where, after the example of his grandfather, Abd Almultalib' he passed the entire month Ramadan engaged in devotional offices and pious meditations. Here he had ample leisure for musing over the different religions of his time, and detecting their prominent defects. We may easily conceive, too, that during his journeys, as well as in Arabia itself, where very many Jews and Christians abode, he, without having even read the Holy Scriptures, might have become acquainted with their contents. This intercourse, as well as his own reflections, must have convinced him, that the idol or star-worship, which prevailed in Mecca, was an error and a superstition; but at the same time the dark side of both the other religions, as taught in his day, did not escape his observation. * * When, also, he looked back to Abraham, who, though neither a Jew nor a Christian, was accounted as a true believer, a Muslim (a man of God), and not only admitted by Jew and Christian to *be* a holy prophet, but adored by the Arabs as the father of Ishmael and the builder of the Caaba, he naturally came to the conclusion, afterwards so frequently avowed and declared, that Holy Writ had been partly falsified—in part falsely interpreted, and thus he might feel himself called upon to re-establish a purer faith, such as we find it in the time of Abraham and in the Old Testament. Having in the way of reflection reached this point, his ardent imagination could not long remain inactive, and he soon, whether in night or day dreams, saw an angel sanctioning with divine revelation, what he had satisfied his own mind to be true. Such self-deception on the part of Mohammed is the less surprising, when we reflect that, being at one time, epileptic he, in accordance with the received opinions of his time, considered himself "possessed," and that unconsciousness, which succeeded to his frequent intense mental excitement, might make him suppose, that during the continuance of this lethargy he had been holding communion with angels in another world, and after awakening from his trance look upon whatever was clearly present to his soul as a divine revelation.

In the second chapter we find Mohammed opposed by the idolators of Mecca; at first they treated his doctrines with mockery, but in proportion as he gained proselytes, they persecuted him. The protection of his uncle was his only safeguard, but his defenceless partizans were obliged to take refuge in Abyssinia. At this critical moment Mohammed was on the point of making terms with his enemies, and acknowledging their idols as mediators between the Supreme Being and humanity. Scarcely, however, had he yielded for a moment, when he withdrew his concessions, and exposed himself anew to all the hostility of the Meccaites. We cannot follow the author in the details of the sufferings which Mohammed had now to endure, and the patience with which he supported them. Respecting Mohammed's nocturnal visit to heaven, Dr. Weil considers the marvellous narration as no other than a legend invented after his death, and founded on the mistaken sense of some passages in the Koran, in which Mohammed spoke of a vision, and not of a reality; which may be true, but we must observe, that Mohammed spoke equivocally, whether intentionally or not. The curious reader will find a passage from the Koran quoted in proof, *Athenæum*, No. 299.

The third chapter contains the history of Mohammed, from his flight till the Battle of Bedr. Mohammed once firmly established at Medina, thought more of augmenting his temporal dominions and satiating his vengeance, than of propagating his creed. His was no longer the religion of peace and suffering. It was no longer Allah who menaced unbelievers with eternal torments, but Mohammed, who arrogated to himself, in the name of God, the power of exterminating them. In short, he declares himself authorized by Heaven to take up arms against his enemies. But unprepared as yet for open war, he contents himself with the plunder of the caravans of Mecca. Dr. Weil treats with great lenity these marauding excursions, finding some excuse for them in the prevailing habits of his time;—what he cannot pardon, however, is the desecration of the sacred months, the violation of an unabrogated law, and his sending forth an expedition, which he at first disavowed and afterwards endeavoured to justify. This passage in his life tends so much to the elucidation of Mohammed's character, that we shall translate the words of our author:—

Mohammed desired Abd Allah Ibn Jash, to come to him, and told him, with eight, or as some say twelve, men, who were formerly under the command of Obeida, to take the road to South Arabia. In order to avoid all discussion, or difficulties that might be started, as to carrying on a war during the holy month Rajab, for such it was, perhaps also to insure the more obedience in the undertaking of so dangerous a mission, he gave him, instead of verbal instructions, a sealed letter, which he enjoined him to open on the third day of his journey, and bestowed on him as the price of his services, or rather as a bribe, the honourable distinction of Commander of the Faithful (Emir Al Mo'menin), a title which afterwards Omar was the first califf who assumed. Abd Allah complied with the will of the prophet, and when on the third day he broke the seal of the letter, he found therein an order to repair with his companions in arms to the Valley of Nachla, that lay between Mecca and Taif, and there to lay wait for the caravan of the Koreishites. Abd Allah communicated to his comrades the contents of this letter, and inquired who would follow him; for, added he, the Prophet has expressly enjoined me not to force the inclinations of any one: as far as concerns myself, I am resolved, even if I must do so alone, to execute the commands of the messenger of God. He thereupon continued on his way and all his followers with him. But a camel, on which rode two of his soldiers (Saad and Otba), went astray on the road; they, on that account, remained behind to look for it, whilst Abd Allah, and the remaining six or ten men, pursued their journey towards the Valley of Nachla. Having reached their destination, they saw the camels of the Koreishites laden with cubebs, leather, and other wares, pass along under the guard of only four men. Abd Allah followed at some distance in their rear until they made halt, and perceiving that he excited their suspicions, caused one of his number to cut close his hair, and go a round-about way to meet them, so that they believed him to be a pilgrim, who had returned from fulfilling the rite of Umra. Whilst, however, anticipating no danger, and trusting to the sanctity of the month Rajab, they neglected all further precautions for their safety, Abd Allah fell upon them with his band, killed one of them (he was the first Arab who fell by the hand of a Mussulman), made two others prisoners, and only the fourth escaped, and sought for help. This, however, came too late, for Abd Allah, with his two prisoners and his booty, lost no time in returning to Medina, which he reached in safety. The first news of the desecration of the holy month caused such discontent even among the Mussulmans in Medina, that Mohammed, dissatisfied with himself, endeavoured to lay the blame on Abd Allah, telling him that he had not commanded him to shed blood during the holy month, and refused to accept the fifth part of the booty offered. But as these brave soldiers were much blamed, and although Mohammed said they had exceeded his instructions, it went abroad through all

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Arabia, that Mussulmans sanctioned robbery and murder during the holy month; nay, more, that Mohammed, utterly to destroy the commerce of the people of Mecca, grudged them four secure months in the year: then appeared the following verse from the Koran, "They will ask you (so spoke God to Mohammed) about the holy month (namely), about waging war in it: answer, war is a grievous thing, but to withhold men from the path of God, to disown him, and to drive away the faithful from his holy temple, is a far greater sin in the eyes of God; revolt (against him) is worse than murder, therefore you shall not cease from battle till they renounce their faith if they can. He, however, among you who becomes an apostate and dies an unbeliever, his works, both in this world and that to come, are of no avail, and he shall be among the companions (*Gefährten*) of hell, in which he shall abide for ever." After the circulation of this verse Mohammed took his share of the plunder. He demanded of the Koreishites eighty okk of silver as a ransom for the two prisoners; one of them, however, was converted to Islam, the other he did not send back to Mecca until Saad and Otba had arrived in Medina.

It is out of our power to follow Dr. Weil through the succeeding chapters, which contain all the memorable actions of Mohammed, as well public as private, from the affair at Bedr till his death. The last chapter embodies all that Dr. Weil has been able to collect respecting the Koran and the character of Mohammed. In his external appearance, and the simplicity of his private life, Dr. Weil depicts Mohammed much as he is represented by Gagnier, but differs from his predecessors respecting the courage of Mohammed. He considers him to have been absolutely wanting in active courage, and only endowed with a great inflexibility of purpose, and a passive bravery. Respecting the Koran, Dr. Weil relates the manner in which it was collected by Abu Bekr and Othman, and comes to a conclusion that many parts are lost. This supposition rests upon an ancient tradition derived from Omar, who declared one day that the Koran contained an injunction, that a woman taken in adultery should be stoned to death; whereas, no such injunction is to be found therein. Dr. Weil also attributes some interpolations to Abu Bekr; for in a passage of Sirát Ar-rasul, it is said that "on Omar's being unwilling to believe in the death of Mohammed, Abu Bekr proved it to him by the quotation of a verse of the Koran, *unknown to all the world;*" whereas we find this very verse, together with many others predictive of the death of Mohammed, in the Koran. The manner in which the fragments of the Koran were put together, explains to the reader the numberless contradictions and the want of order which are found in that volume: for instance, Mohammed at first pointed out Jerusalem as the place towards which to turn in prayer, but when he abandoned all hope of the conversion of the Jews and Christians, he, thinking to please the Pagans, put Mecca in its place. Not less remarkable are the want of chronological order, and the repetitions observable in the Koran, and we are tempted to believe, that Zeid, who was charged by Abu Bekr with editing the work, performed the office in a very slovenly manner, and put together the scattered materials as they came to hand, without troubling himself much with the epoch of their publication, their repetitions, or contradictions.

These contradictions, according to Dr. Weil, would have been more numerous still, had not Mohammed himself suppressed his earlier works, and commanded those who had learned them by heart to forget them. This will explain how it is that the word Koran figures in the oldest chapters. Dr. Weil considers that the most ancient of these compositions bore a strong resemblance to those of the poets and soothsayers (Kahen); that Mohammed intentionally changed his style, and adopted that of the prophets. On this subject he says,—

The names of Poet, Soothsayer, and Possessed, (*Besessener*) with which Mohammed was mocked by the Meccaites, may have induced him not only to put some check on his glowing imagination, but also to adopt a style of writing to distinguish him from the Seers of his own country, and hence, in all probability, arose the difference between the earlier and later Surats, not only as regards their matter but their manner. In proportion, however, as Mohammed changed his style, he became less and less poetical. His periods grew longer and longer, his rhythm more sparing, studied and hard; and before leaving Mecca, the style of the Koran sunk down into a heavy prose, disfigured rather than ornamented by the repetition dragged in at the end of every verse of "God is gracious—May ye be enlightened—God is omniscient—Heavy punishment awaits the Sinner," &c. The striking diversity of style observable in the Surats of Mecca and Medina, may also be accounted for as well by the changes that had taken place in his own mind, spiritually, as by the alteration of his temporal circumstances after his return from his flight. Whilst he had constantly before his eyes the idolatries of Mecca, Mohammed was impressed with such a lively conception of, and belief in one allmighty and allwise Allah, that his thoughts not only became elevated and sublime, but his language original and figurative, his expressions noble and powerful, God's creative power laid open to his poetic spirit all the wonders of Nature. The Earth with all it brings forth—Heaven with its glittering worlds—the interminable ocean, were depicted as the works of one Supreme Being. * * In the following verses, even if they possess no extraordinary claim to originality, who can fail to recognize a spirit at once pious and impressed with a firm persuasion of a deity? "God splits the seed and the kernel, brings life out of death, and death out of life. This is (the true) God, how can ye be so dull of comprehension? He it is who causes the morning red to break forth—has appointed the night for rest—the sun and moon for the reckoning of time. These are the dispensations of the Most High—the Allwise. He has created the stars as a guide in the darkness over the dry land and the sea. Such clear and indisputable signs has he given to the Intelligent. He it is who has made you all from one man, and allotted you a secure resting place. Those who reflect aright on these things find a sure sign therein. He it is who sends down the waters from Heaven, that make to sprout forth plants of all kinds, all verdant things, thickly growing corn, palm trees with heavily-laden branches, vineyards, olive grounds and gardens with pomegranates of all sorts. Observe only how these fruits grow and ripen, they are signs enough for a faithful people."

Equally rich materials for the developement of his poetical talents does Mohammed find in his lessons on the justice of God, which close with the last Judgment, Paradise, and Hell. Here his imagination revels in, and broods over, all that he had collected from the Talmud, and he dilates with equal satisfaction on the infinite torments that await the sinner, and in the description of the enjoyments and raptures that are to be the portion of true believers. On these topics, however, he shows less of grandeur and sublimity, from his entering too much into details, and dipping his pencil too deeply in sensual colours. After having cited, in proof of this last remark, the Resurrection as painted in the Koran, Dr. Weil goes on to say:—

The histories and legends of the old prophets borrowed from the Jews and Christians furnish no inconsiderable portion of the Mecca Surats. Mohammed by these entertaining narratives sought partly to amuse the people and partly to carry out and expound his mission; but his principal object was, by the example of the fate of earlier unbelieving nations, to warn the idolators of Mecca against the wrath of Heaven. This portion of the Koran which may be mostly dated from the last five years of his residence in that city, contains, indeed, here and there passages of much beauty, but on the whole exhibits a great falling off of poetical power, and betrays a mighty effort to make himself master of the substance of whatever heterogeneous materials he could collect from Jew and Christian. While, however, during his first stay in Mecca, the poetical, and during his last the prophetic element predominated, so in Medina, where he was no longer a persecuted innovator, but at the head of a political and religious party, the oratorical style most prevailed. Mohammed was, indeed, as great an orator as a poet, but the positive which is the province of the one, did not leave him free space as the other. He was obliged, too, from a daily increasing want of confidence in himself, and belief in his prophetic mission, whenever he wished more than ordinarily to raise his ideas, to substitute artistical flourishes for the involuntary expression of his feelings, empty sophisms for deep-felt truths; and one may mark well from his manner of writing, that his thoughts no longer sprung from an enthusiastic imagination, but were the produce of a cold and calculating understanding. Polemics with the Jews, and half-and-half Jews, and Christians of Arabia, were not so easily carried on, as with the heathens of Mecca. * * But at this time he was no longer a weak sinner whom God had been forced so frequently by his admonitions to warn not to quit the right path, no longer a mere prophet sent to bring back Jew and Christian to the natural religion of Abraham; no, he now set himself up as a political and religious lawgiver, the last and the most permanent that God had sent to mankind. Now, therefore, from the fear of betraying himself, not only when he treated of actual circumstances, but even when he reverted to earlier themes, no longer following the dictates of his own heart, and letting his language take its natural course, he was obliged to calculate and weigh every word beforehand.

Dr. Weil then proceeds to draw up a summary of the character of Mohammed.

In Medina, he showed himself no longer a patient sufferer, but an all-powerful actor; his ordinances, no less than his conduct, stamped him for a weak, passionate, inconsistent, artful indeed, but short-sighted man and legislator. First he flatters the Jews and seeks to win them over by various concessions; then he revokes all that he had done in their favour, and becomes their bitter enemy. Some he pardoned from fear of Abd Allah, others he allowed to be butchered in the name of God. To-day he sets limits to polygamy—to-morrow, also in the name of God, he himself oversteps the appointed bounds. Were any one assassinated or maimed, by the consent of the relatives the culprit was permitted to expiate his crime with money; whilst no mercy was shown to the thief, who lost his hand for his offence. In the most critical moments of his public and private life, he suffered himself to be biassed, contrary to his own better reason, by the opinion of others; as at Ohed where he engaged the enemy against his will; at the siege of Medina, where he wished to conclude a separate treaty of peace; and at Taif, where, according to some accounts, he gave orders for storming the place, though he well knew that it could be attended with no favourable result. The strongest proof, however, of the weakness of his character is, that he died without naming his successor, and thus as it were prepared the overthrow of an empire, of which he had been the founder. It was very possible that he could not make up his mind as to the succession. His heart probably leaned towards Ali, the husband of his beloved daughter—his understanding to Abu Bekr, who was not only better fitted to govern, than the all too-open-hearted and worthy Ali, but was supported (in his pretensions) by the powerful Omar. Mohammed, without any extraordinary gifts of the spirit, might in Mecca have been acknowledged by many as a prophet, because the faith that he preached was a vast improvement on the gross idolatrous worship there practised. His prepossessing person, his distinguished eloquence, his unexampled liberality, his self-sacrifice for his friends, and his protection and support of the poor, of slaves, and of exiles, must have swelled the number of his retainers, and made them passive instruments of his will. But if such were the sources of his influence in Mecca, he owed the extension of his power in Medina to his near relationship with the Ausites, to the prospect of the booty to be gained under his banner, the want of

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unity among the Arabs themselves, to his flattery and artifices, rather than to a real greatness of mind, warlike talents, or personal bravery. No means were dishonourable in his eyes, by which he could overreach an enemy, or sow dissension among his adversaries. The main secret of his success consisted in his consummate art; for, making it his business to be thoroughly acquainted with all that transpired far and near, he was enabled to take his foes by surprise, and such was the mystery in which he enwrapped his plans, that only on one occasion, during the campaign of Tabuk, did he communicate them to his own followers. By these means, before the end of his career, the most remote Arab tribes submitted themselves to his rule.

At the same time that Dr. Weil exposes the vices and defects in the character of Mohammed, he does justice to him in other respects, and thus concludes:—

The doctrine of a Supreme Being, and the high destination of man, which Mohammed disseminated over a land sunk in the grossest idolatry, and almost without a conception of the immortality of the soul, must, in despite of his defects and weaknesses, reconcile us to him; the rather, because his own life exercised no disadvantageous influence on the converts to his faith; for, far from holding himself up as an example to his followers, he wished to be regarded, and was, indeed, ever more and more regarded as a person privileged by God himself to overstep all established laws. We must, indeed, be unjust or blinded by prejudice, not to acknowledge that his people were indebted to him for very many truths, blessings, and virtues. He united in the belief of one God and one brotherhood, the innumerable hostile tribes of Arabia; he substituted for arbitrary self-government, for redress of injuries by violence or bloodshed, an appeal to justice, which laid the foundation-stone of all the laws of the Islamite Empire; he limited blood-revenge (*Blut-rache*), which, before his time, was carried down to the remotest generations, to the individual convicted before the judges of his crime. Mohammed deserves, in an especial manner, the gratitude of the fair sex; for not only did he put an end to the barbarous custom, then prevalent, of female children being murdered at their birth by their own fathers, but protected widows against the next of kin of their deceased husband, by whom they were considered as heir-looms; and women in general against ill treatment by their husbands. He set bounds to polygamy; inasmuch as he limited the faithful to four wives, instead of eight or ten, as had been the custom before his time, particularly in Medina; and even this smaller number was only allowed to such as had the means of supporting them respectably. He forbade also that one should be preferred above the rest; and this law was so difficult to observe, that very few men could take more than one. * * Slaves, also, though slavery was not altogether abolished by Mohammed, found in the Koran many ordinances in their favour. Their emancipation is represented as a work pleasing to God, as an expiation for many transgressions, and their equality with the free in the eyes of God distinctly affirmed. Nor were the poor forgotten; for not only does the Koran contain repeated admonitions to charity, but provision is made for them by a formal tax, as well as by a stipulated share of the booty and tribute. By the prohibition of gaming, wine and other intoxicating liquors, many crimes and misdemeanors, not to speak of quarrels and broils, were repressed. Cruelty, pride, arrogance, lying, extravagance, avarice, ostentation, and other vices that debase human nature and disturb the peace of society, were, in energetic terms, denounced as ungodly. Philanthropy, humility, forbearance, integrity, chastity in word and deed, and, before all, truth and honesty, were enjoined as the first and greatest of virtues. Thus, if we do not acknowledge Mohammed to have been a true prophet, because he adopted forcible and unlawful means for the propagation of his faith; if he was fallible and weak, and set himself above his own laws; and if, in spite of his declaration that God might substitute a better revelation for his, he styled himself the seal of the prophets; yet inasmuch as he planted the finest precepts of the Old and New Testament among a people unenlightened by a creed, Mohammed, even in the eyes of unbelievers in Islam, must still be considered as a messenger of God.

Ned Myers; or, a Life before the Mast. Edited by J. Fenimore Cooper. 2 vols. Bentley.

Mr. Cooper vouches for the genuineness of this book, which contains the adventures of an old shipmate, recently told to the American novelist, and set down, as nearly as possible, in the language of the narrator. Together with the charm, we find in it some of the tediousness of a true tale; and, compared with young Dana's book, this can rank but as second in the marine library. We are sorry for the frequent shipwrecks of Ned Myers; we pity him for so perpetually getting into scrapes from his passion for drink—and are glad when that demon is at last exorcised; but we care little for the man. He is rude, unkempt, careless: displaying more than one indication of the true sailor's indifference, so finely pointed out by Charles Lamb, when descanting on the character of *Ben*, in Congreve's 'Love for Love.' There is little in him "rich or strange," and his confessions will be alone found interesting as a tale of adventure, not of character. That sea truth, however, is stranger than sea fiction, we have ample warrant for asserting. Take, for instance, the following scenes on board the *Scourge*, an American schooner of war, one of a fleet out against Sir James Yeo's squadron. Coil it up as we will, "the yarn" is of the longest.—

"It was a lovely evening, not a cloud visible, and the lake being as smooth as a looking-glass. The English fleet was but a short distance to the northward of us: so near, indeed, that we could almost count their ports. They were becalmed, like ourselves, and a little scattered. We took in our sweeps, as ordered, laying them athwart the deck, in readiness to be used when wanted. The vessels ahead and astern of us were, generally, within speaking distance. Just as the sun went below the horizon, George Turnblat, a Swede, who was our gunner, came to me, and said he thought we ought to secure our guns; for we had been cleared for action all day, and the crew at quarters. We were still at quarters, in name; but the petty officers were allowed to move about, and as much licence was given to the people as was wanted. I answered, that I would gladly secure mine, if he would get an order for it; but, as we were still at quarters, and there lay John Bull, we might get a slap at him in the night. On this the gunner said he would go aft, and speak to Mr. Osgood on the subject. He did so, but met the captain (as we always called Mr. Osgood) at the break of the quarter-deck. When George had told his errand, the captain looked at the heavens, and remarked that the night was so calm, there could be no great use in securing the guns, and the English were so near we should certainly engage, if there came a breeze; that the men would sleep at their quarters, of course, and would be ready to take care of their guns; but that he might catch a turn with the side-tackle-falls around the pommelions of the guns, which would be sufficient. He then ordered the boatswain to call all hands aft to the break of the quarter-deck."

There was a pilot on board, who used to keep a look-out occasionally, to make matters more secure.—

"The schooner, at this time, was under her main-sail, jib, and fore-top sail. The foresail was brailed, and the foot stopped, and the flying-jib was stowed. None of the halyards were racked, nor sheets stoppered. This was a precaution we always took, on account of the craft's being so tender. We first spliced the main brace, and then got our suppers, eating between the guns, where we generally messed, indeed. One of my messmates, Tom Goldsmith, was captain of the gun next to me, and as we sat there finishing our suppers, I says to him, 'Tom, bring up that rug that you pinned at Little York, and that will do for both of us to stow ourselves away under.' Tom went down and got the rug, which was an article for the camp that he had laid hands on, and it made us a capital bed-quilt. As all hands were pretty well tired, we lay down with our heads on shot-boxes, and soon went to sleep. * * I was soon asleep, as sound as if lying in the bed of a king. How long my nap lasted, or what took place in the interval, I cannot say. I awoke, however, in consequence of large drops of rain falling on my face. Tom Goldsmith awoke at the same moment. When I opened my eyes, it was so dark I could not see the length of the deck. I arose and spoke to Tom, telling him it was about to rain, and that I meant to go down and get a nip, out of a little stuff we kept in our mess-chest; and that I would bring up the bottle if he wanted a taste. Tom answered, 'This is nothing; we're neither pepper nor salt.' One of the black men spoke, and asked me to bring up the bottle, and give him a nip, too. All this took half a minute, perhaps. I now remember to have heard a strange rushing noise to windward as I went towards the forward hatch, though it made no impression on me at the time. We had been lying between the starboard guns, which was the weather side of the vessel, if there were any weather side to it, there not being a breath of air, and no motion to the water; and I passed round to the larboard side, in order to find the ladder, which led up in that direction. The hatch was so small that two men could not pass at a time, and I felt my way to it, in no haste. One hand was on the bitts, and a foot was on the ladder, when a flash of lightning almost blinded me. The thunder came at the next instant, and with it a rushing of winds that fairly smothered the clap. The instant I was aware there was a squall, I sprang for the jib-sheet. Being captain of the forecastle, I knew where to find it, and throw it loose at a jerk. In doing this, I jumped on a man named Leonard Lewis, and called on him to lend me a hand. I next let fly the larboard, or lee top-sail-sheet, got hold of the clew-line, and, assisted by Lewis, got the clew half up. All this time I kept shouting to the man at the wheel to put his helm 'hard down.' The water was now up to my breast, and I knew the schooner must go over. Lewis had not said a word, but I called out to him to shift for himself, and belaying the clew-line, in hauling myself forward of the foremast, I received a blow from the jib-sheet that came near breaking my left arm. I did not feel the effect of this blow at the time, though the arm has since been operated on, to extract a tumour produced by this very injury. All this occupied less than a minute. The flashes of lightning were incessant, and nearly blinded me. Our decks seemed on fire, and yet I could see nothing. I heard no hail, no order, no call; but the schooner was filled with the shrieks and cries of the men to leeward, who were lying jammed under the guns, shot-boxes, shot, and other heavy things that had gone down as the vessel fell over. The starboard second gun, from forward, had capsized, and come down directly over the forward hatch, and I caught a glimpse of a man struggling to get past it. Apprehension of this gun had induced me to drag myself forward of the mast, where I received the blow mentioned. I succeeded in hauling myself up to windward, and in getting into the schooner's fore-channels. Here I met William Deer, the boatswain, and a black boy of the name of Philips, who was the powder-boy of our gun. 'Deer, she's gone!' I said. The boatswain made no answer, but walked out on the fore-rigging, towards the mast-head. He probably had some vague notion that the schooner's masts would be out of water if she went down, and took this course as the safest. The boy was in the chains the last I saw of him. I now crawled aft, on the upper side of the bulwarks, amid a most awful and infernal din of thunder, and shrieks, and dazzling flashes of lightning; the wind blowing all the while like a tornado. When I reached the port of my own gun, I put a foot in, thinking to stop on the muzzle of the piece; but it had gone to leeward with all the rest, and I fell through the port, until I brought up with my arms. I struggled up again, and continued working my way aft. As I got abreast of the main-mast, I saw some one had let run the halyards. I soon reached the beckets of the sweeps, and found four in them. I could not swim a stroke, and it crossed my mind to get one of the sweeps to keep me afloat. In striving to jerk the becket clear, it parted, and the forward ends of the four sweeps rolled down the schooner's side into the water. This caused the other ends to slide, and all the sweeps got away from me. I then crawled quite aft, as far as the fashion-piece. The water was pouring down the

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cabin companion-way, like a sluice; and as I stood, for an instant, on the fashion-piece, I saw Mr. Osgood, with his head and part of his shoulders through one of the cabin windows, struggling to get out. He must have been within six feet of me. I saw him but a moment, by means of a flash of lightning, and I think he must have seen me. At the same time, there was a man visible on the end of the main-boom, holding on by the clew of the sail. I do not know who it was. This man probably saw me, and that I was about to spring; for he called out, 'Don't jump overboard!—don't jump overboard! The schooner is righting.'"

Well it was for Myers that he gave himself no time to weigh this advice:—

"It came across me that if the schooner should right she was filled, and must go down, and that she might carry me with her in the suction. I made a spring, therefore, and fell into the water, several feet from the place where I had stood. It is my opinion the schooner sunk as I left her. I went down some distance myself, and when I came up to the surface, I began to swim vigorously for the first time in my life. I think I swam several yards, but of course will not pretend to be certain of such a thing, at such a moment, until I felt my hand hit something hard. I made another stroke, and felt my hand pass down the side of an object that I knew at once was a clincher-built boat. I belonged to this boat, and I now recollected that she had been towing astern. Until that instant I had not thought of her, but thus was I led in the dark to the best possible means of saving my life. I made a grab at the gunwale, and caught it in the stern-sheets. Had I swam another yard, I should have passed the boat and missed her altogether! I got in without any difficulty, being all alive and much excited. My first look was for the schooner. She had disappeared, and I supposed she was just settling under water. It rained as if the flood-gates of heaven were opened, and it lightened awfully. It did not seem to me that there was a breath of air, and the water was unruffled, the effects of the rain excepted. All this I saw, as it might be, at a glance. But my chief concern was to preserve my own life. I was cockswain of this very boat, and had made it fast to the taffrail that same afternoon, with a round turn and two half-hitches, by its best painter. Of course I expected the vessel would drag the boat down with her, for I had no knife to cut the painter. There was a gang-board in the boat, however, which lay fore and aft, and I thought this might keep me afloat until some of the fleet should pick me up. To clear this gang-board, then, and get it into the water, was my first object. I ran forward to throw off the lazy-painter that was coiled on its end, and in doing this I caught the boat's painter in my hand, by accident. A pull satisfied me that it was all clear! Some one on board must have cast off this painter, and then lost his chance of getting into the boat by an accident. At all events, I was safe, and I now dared to look about me. My only chance of seeing was during the flashes; and these left me almost blind. I had thrown the gang-board into the water, and I now called out to encourage the men, telling them I was in the boat. I could hear many around me, and, occasionally, I saw the heads of men struggling in the lake. There being no proper place to scull in, I got an oar in the after rullock, and made out to scull a little in that fashion. I now saw a man quite near the boat; and, hauling in the oar, made a spring amidships, catching this poor fellow by the collar. He was very near gone; and I had a great deal of difficulty in getting him in over the gunwale. Our joint weight brought the boat down so low, that she shipped a good deal of water. This turned out to be Leonard Lewis, the young man who had helped me to clew up the fore-topsail. He could not stand, and spoke with difficulty. I asked him to crawl aft, out of the water; which he did, lying down in the stern-sheets. I now looked about me, and heard another; leaning over the gunwale, I got a glimpse of a man, struggling, quite near the boat. I caught him by the collar, too; and had to drag him in very much in the way I had done with Lewis. This proved to be Lemuel Bryant, the man who had been wounded by a hot shot, at York, as already mentioned, while the commodore was on board us. His wound had not yet healed, but he was less exhausted than Lewis. He could not help me, however, lying down in the bottom of the boat, the instant he was able. For a few moments, I now heard no more in the water, and I began to scull again. By my calculation I moved a few yards, and must have got over the spot where the schooner went down. Here, in the flashes, I saw many heads, the men swimming in confusion, and at random. By this time little was said, the whole scene being one of fearful struggling and frightful silence. It still rained; but the flashes were less frequent, and less fierce. They told me, afterwards, in the squadron, that it thundered awfully; but I cannot say I heard a clap after I struck the water. The next man caught the boat himself. It was a mulatto, from Martinique, who was Mr. Osgood's steward, and I helped him in. He was much exhausted, though an excellent swimmer; but alarm nearly deprived him of his strength. He kept saying, 'Oh! Masser Ned—Oh! Masser Ned!' and lay down in the bottom of the boat, like the two others; I taking care to shove him over to the larboard side, so as to trim our small craft. I kept calling out, to encourage the swimmers, and presently I heard a voice, saying, 'Ned, I'm here, close by you.' This was Tom Goldsmith, a messmate, and the very man under whose rug I had been sleeping at quarters. He did not want much help, getting in, pretty much, by himself. I asked him if he were able to help me. 'Yes, Ned,' he answered, 'I'll stand by you to the last; what shall I do?' I told him to take his tarpaulin, and to bail the boat, which, by this time, was a third full of water. This he did, while I sculled a little a-head. 'Ned,' says Tom, 'she's gone down with her colours flying, for her pennant came near getting a round turn about my body, and carrying me down with her. Davy has made a good haul and he gave us a close shave; but he did'nt get you and me.' In this manner did this thoughtless sailor express himself, as soon as rescued from the grasp of death!"

Till now, with the presumption of landsmen, we have ever and anon asked whether Mr. Cooper had not made the most of the terrors and surprises of the deep, for the sake of scenic effect. With such an example as the above in our memory, we dare not hint such a thing again. The book abounds in like scenes, though few so graphically set forth.

Travels in the Great Western Prairies, the Anahuac and Rocky Mountains, and in the Oregon Territory. By Thomas J. Farnham. New York, Greeley & M'Elrath.

Mr. Farnham is one of the fervent pilgrims returned from the farthest West—that paradise of estates without bounds, revenue without taxes, and society without laws. We confess that on first looking into his journal, we felt reluctant to follow one so apparently headstrong, so full of words, and so pugnacious, for he tells us at the outset, that the best title of the United States to the territory of Oregon rests on their determination to fight for it. Moreover, though he professes to speak plain truth for the information of plain men, he runs in fact to the extreme limit of affectation and conceit. To say nothing of ordinary Yankee extravagance, his style is a perpetual exhibition of what may be called the grimace of language, or an attempt to convey some shade of meaning, together with an indescribable something more. Yet, as he advances on his journey, he comes to himself. Fatigue, and the increasing number of objects of observation, gradually restore him to a natural and sober mood, so that by the time of his arrival among the Britons in Oregon, he has become a reasonable and candid man, and we find his narrative, on the whole, to be instructive as well as amusing. Mr. Farnham's native good sense breaks out as often as he forgets himself, or relaxes in his effort at fine writing, and the reader is encouraged to go on by these unexpected gleams of sunshine.

Our author's narrative commences with the starting of his party (sixteen adventurers besides himself) from the town of Independence, which stands at the furthest limit of civilization, on the south-western bank of the Missouri, whence the track of the traders leads across the rivers Osage and Arkansas to Santa Fé, in Mexico. That town has some claim to notice, as having been the first seat of the Mormons, or Mormonites, west of the Mississippi. We long since gave an account of these fanatics—(see *Athen.* No. 701), and of the origin of their prophetic book. We shall therefore here confine ourselves to a glance at the suffering and downfall of these "latter-day saints," as they style themselves. In accordance with one of their prophecies, as our author relates, a band of the brethren was organized, called the "Tribe of Dan," whose duty it was to take and bring to "the Lord's store" any of the Lord's personal estate which they might find in the possession of the world, and which might be useful to the saints in advancing their kingdom. The depredations of the tribe of Dan increased to such an extent, that at length, in 1838, the Governor of Missouri ordered out the troops of the State against them, and their leaders were lodged in prison. Fanaticism takes the same shapes in all quarters of the globe, and it is curious to observe the exact parallelism between the Mormonites in Missouri, when the magistrate attempted to break open the "Lord's brick store," and the White Quakers in Dublin, recently suffering under proceedings in Chancery. In the former case, as our author tells the story, "one of the sisters, in robes of white, accosted the man, who was about to force his way into the depôt of stolen property, and with proper solemnity made known, that the Lord of the faithful had revealed to Joe, the prophet, that every hand raised against that holy structure would instantly be withered." The law took its course nevertheless, and stripped the wretched Mormonites of all, save their delusions.

The route across the Osage to the banks of the Arkansas, leads at first over fine prairies, with here and there a strip of forest; but as the latter river is approached, the country assumes that desolate appearance which afterwards continues westward for many hundred miles. In June, the season of our author's journey, the summer rains fall on these prairies in storms of extraordinary violence, converting the plains into quagmires, and swelling the brooks into impassable rivers. He observes—

"It would readily be presumed by those who have a correct idea of the floods of water that the thunder-storms of this region pour upon the rolling prairies, that a few miles of the channels of a number of the creeks over which the storms pass may be filled to the brim in an hour; and that there are phenomena of floods and falls of water occurring in this vast den of tempests, such as are found nowhere else. Still, with this evidently true explanation in mind, it was with some difficulty that I yielded to the evidences on the banks of the Little Arkansas, that that stream had fallen 15 feet during the last 12 hours. It was still too deep for the safety of the pack animals in an attempt to ford it in the usual way."

With these difficulties, together with insufficiency of food, our traveller and his companions had to contend. A little further on they began also to keep a sharp look-out for Indians, as they approached the hunting ground of the Pawnees, and of the Caws or Kausaus. Of the abodes of the latter we have the following description:—

"We crossed the Pawnee Fork, and visited the Caw Camp. Their wigwams were constructed of bushes inserted into the ground, twisted together at the top, and covered with the buffalo hides that they had been gathering for their winter lodges. Meat was drying in every direction. It had been cut in long narrow strips, wound around sticks standing upright in the ground, or laid over a rick of wicker-work, under which slow fires are kept burning. The stench,

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and the squalid appearance of the women and children, were not sufficiently interesting to detain us long; and we travelled on for the buffalo which were bellowing over the hills in advance of us. There appeared to be about 1,500 souls: they were almost naked; and filthy as swine. They make a yearly hunt to this region in the spring—lay in a large quantity of dried meat—return to their own territory in harvest time—gather their beans and corn, make the buffalo hides, taken before the hair is long enough for robes, into conical tents; and thus prepare for a long and jolly winter. They take with them, on these hunting excursions, all the horses and mules belonging to the tribe, that can be spared from the labour of their fields upon the Konzas river—go south till they meet the buffalo—build their distant wigwams, and commence their labour. This is divided in the following manner between the males, females, and children: The men kill the game. The women dress and dry the meat, and tan the hides. The instruments used in killing vary with the rank and wealth of each individual. The high chief has a lance, with a handle six feet and a blade three feet in length. This in hand, mounted on a fleet horse, he rides boldly to the side of the flying buffalo, and thrusts it again and again through the liver or heart of one, and then another of the affrighted herd, till his horse is no longer able to keep near them. He is thus able to kill five or six, more or less, at a single heat. Some of the inferior chiefs also have these lances; but they must all be shorter than that of his Royal Darkness. The common Indians use muskets and pistols. Rifles are an abomination to them. The twisting motion of the ball as it enters—the sharp crack when discharged—and the direful singing of the lead as it cuts the air, are considered symptoms of witchcraft that are unsafe for the red man to meddle with. They call them medicines—inscrutable and irresistible sources of evil. The poorer classes still use the bow and arrow. Nor is this, in the well-trained hand of the Indian, a less effective weapon than those already mentioned.—Astride a good horse, beside a bellowing band of wild beef, leaning forward upon the neck, and drawing his limbs close to the sides of his horse, the naked hunter uses his national weapon with astonishing dexterity and success. Not unfrequently, when hitting no bones, does he throw his arrows quite through the buffalo. * * A cloud of squaws that had been hovering in the neighbourhood, now hurry up, astride of pack animals—strip off hides—cut off the best flesh—load their pack-saddles, mount themselves on the top, and move slowly away to the camp. The lords of creation have finished their day's labour.—The *ladies* cure the meat in the manner described above—stretch the hides upon the ground, and with a blunt wooden adze hew them into leather. * * Thus the Konzas, Kausaus, or Caws lay in their annual stores. Unless driven from their game by the Pawnees, or some other tribe at enmity with them, they load every animal with meat and hides about the first of August, and commence the march back to their fields, fathers, and wigwams, on the Konsas River. This return march must present a most interesting scene in savage life—700 or 800 horses or mules loaded with the spoils of the chase, and the children of the tribe holding on to the packs with might and main, naked as eels, and shining with buffalo grease, their fathers and mothers loaping on foot behind, with their guns poised on the left arm, or their bows and arrows swung at their backs, ready for action, and turning their heads rapidly and anxiously for lurking enemies."

Besides the wild Indians, these plains present another source of danger, not so easily foreseen or guarded against. If a panic seizes the herds of buffalo grazing around, the traveller may be trampled to death. Some stragglers from our author's party encountered these animals in immense numbers:—

"It appeared that they had found the buffalo troublesome as soon as night came on; that the bands of bulls not unfrequently advanced in great numbers within a few feet of them, pawing and bellowing in the most threatening manner; that they also lost the trail after midnight, and spent the remainder of the night in firing upon the buffalo, to keep them from running over them. Their situation was indeed dangerous in the extreme; for when buffalo become enraged, or frightened in any considerable number, and commence running, the whole herd start simultaneously, and pursue nearly a right-line course, regardless of obstacles. So that, had they been frightened by the Santa Fëans, or myself, or any other cause, in the direction of my companions, they must have trampled them to death. The danger to be apprehended from such an event was rendered certain in the morning, when we perceived that the whole circle of vision was one black mass of these animals. What a sea of life—of muscular power—of animal appetite—of bestial enjoyment! And if lashed to rage by some pervading cause, how fearful the ebbing and flowing of its mighty wrath! * * Another storm occurred to-night. Its movements were more rapid than that of any preceding one which we had experienced. In a few moments, after it showed its dark outline above the earth, it rolled its pall over the whole sky, as if to build a wall of wrath between us and the mercies of heaven. The flash of the lightning, as it bounded upon the firmament, and mingled its thunder with the blast, that came groaning down from the mountains; the masses of inky darkness crowding in wild tumult along, as if anxious to lead the leaping bolt upon us—the wild world of buffalo, bellowing and starting in myriads, as the drapery of this funeral scene of nature, a vast cavern of fire was lighted up; the rain roaring and foaming like a cataract—all this, a reeling world tottering under the great arm of its Maker, no eye could see and be unblenched; no mind conceive, and keep its clayed tenement erect."

During three days' journey, the plains, as far as the eye could reach, comprehending, according to our author's calculation, not less than 1,350 square miles, were crowded with buffalo; yet the country had but a scanty covering of vegetation, short prickly grass, and several species of cactus. While the buffalo were in the neighbourhood, famine was banished from the expedition; but dissensions took its place. Our author thus speaks of a critic in the company:—

"During the entire day's march, Shakspeare was on the tapis. Poor old gentleman's dust and ashes! If there be ears of him about the ugly world, to hear his name bandied by boobies, and his immortal verse mangled by barbarians in civilized clothing, those ears stood erect, and his dust crawled with indignation, as this savage in nature and practice, discharged from his polluted mouth the inspirations of his genius."

This last sentence will probably remind the reader of the late C. Mathews's impersonation of the showman describing the combat between the terrier dog and the lion Nero, when the latter "switched out *his* eyes with *his* tail."

The tract lying between the Mississippi and the western mountains, and to which our author gives the name of the Great Prairie Wilderness, has an extent of nearly 1,000 miles in longitude and 2,000 in latitude. But, notwithstanding the ampleness of its open plains, and the numerous great rivers which flow through it, it holds out but little temptation to settlers. Yet our author augurs well for the banks of the river Platte. He says that—

"In years to come, when the Federal Government shall take possession of its Territory West of the Mountains, the banks of this stream will be studded with fortified posts for the protection of countless caravans of American citizens emigrating thither to establish their abode; or of those that are willing to endure or destroy the petty tyranny of the Californian Government, for a residence in that most beautiful, productive country. Even now loaded wagons can pass without serious interruption from the mouth of the Platte to navigable waters on the Columbia River in Oregon, and the Bay of San Francisco, in California."

One of the most valuable portions of Mr. Farnham's volume is his account of the Indians, wild as well as semi-civilized, who now dwell or wander between the Mississippi and the Western Ocean. The half-reclaimed Indians form part of that congregation of the Red race, nearly 95,000 in number, which the government of the United States has established in the tract extending from the Missouri to the frontiers of Texas. This grand scheme of colonization is thus described by our author:—

"The 'Indian Territory' has been selected for this purpose. And assuredly if an inexhaustible soil, producing all the necessaries of life in greater abundance, and with a third less labour than they are produced in the Atlantic States, with excellent water, fine groves of timber growing by the streams, rocky cliffs rising at convenient distances for use among the deep alluvial plains, mines of iron and lead ore and coal, lakes and springs and streams of salt water, and innumerable quantities of buffalo ranging through their lands, are sufficient indications that this country is a suitable dwelling-place for a race of men which is passing from the savage to the civilized condition, the Indian territory has been well chosen as the home of these unfortunate people. Thither the Government, for the last thirty years, has been endeavouring to induce those within the jurisdiction of the States to emigrate. The Government purchase the land which the emigrating tribes leave—giving them others within the Territory; transport them to their new abode; erect a portion of their dwellings; plough and fence a portion of their fields; furnish them teachers of agriculture, and implements of husbandry, horses, cattle, &c.; erect school-houses, and support teachers in them the year round; make provision for the subsistence of those who, by reason of their recent emigration, are unable to subsist themselves; and do every other act of benevolence necessary to put within their ability to enjoy, not only all the physical comforts that they left behind them, but also every requisite facility and encouragement to become a reasoning, cultivated, and happy people."

The Americans propose to give the Indians a form of government similar to that of the United States, and pretend to have hitherto succeeded in the experiment. Our author does not hint at any disappointment encountered in the attempt to change the habits of the Red race, and to alter the whole system of Indian life within the Indian territory. A fine tract of land on the Osage river, about seven miles square, was surveyed in 1837, and fixed upon as a suitable site for the central government. Some of the tribes, as the Choctaws for example, have a written constitution, trial by jury, and even a kind of parliament wherein they smoke their pipes and palaver for the good of the nation. Our author, who states all these curious particulars with minute precision, adds also, that in these parliaments, "the journals are kept in the English language; but in the progress of business are read off in Choctaw." Without venturing to doubt the benevolent intentions of the Federal government towards the red race, we confess that we are somewhat incredulous respecting the rapid progress of civilization in the Indian territory. We know that the few Indians (chiefly Senecas) who showed any inclination towards industry and a settled life, did not join in the emigration, but remained in the United States, where they are cattle-keepers, rarely meddling with agriculture, and totally regardless of political rights. Several savage tribes, not easily reclaimable, were forced to enrol themselves among the emigrants; and besides, the fevers and other diseases consequent on change of climate, or, perhaps, the unwholesome waters of the new settlement, must have operated unfavourably on the progress of the Indian community.

Our author's party halted at Bent's Fort, on the Arkansas, a trading station belonging to merchants whose name it bears. It is situate on what may be called the neutral ground of many hostile tribes of Indians. The following picture will suffice for all these factories in the wilderness:—

"A trading establishment to be known must be

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seen. A solitary abode of men, seeking wealth in the teeth of danger and hardship, rearing its towers over the uncultivated wastes of nature, like an old baronial castle that has withstood the wars and desolations of centuries; Indian women tripping around its battlements in their glittering mocassins and long deer skin wrappers; their children, with most perfect forms, and the carnation of the Saxon cheek struggling through the shading of the Indian, and chattering now Indian, and now Spanish or English; the grave owners and their clerks and traders, seated in the shade of the piazza, smoking the long native pipe, passing it from one to another, drawing the precious smoke into the lungs by short hysterical sucks till filled, and then ejecting it through the nostrils; or it may be, seated around their rude table, spread with coffee or tea, jerked buffalo meat, and bread made of unbolted wheaten meal from Taos; or, after eating, laid comfortably upon their pallets of straw and Spanish blankets, and dreaming to the sweet notes of a flute; the old trappers, withered with exposure to the rending elements, the half-tamed Indian, and half-civilized Mexican servants, seated on the ground around a large tin pan of dry meat, and a tankard of water, their only rations, relating adventures about the shores of Hudson's Bay, on the rivers Columbia and Mackenzie, in the Great Prairie Wilderness, and among the snowy heights of the mountains; and delivering sage opinions about the destination of certain bands of buffalo; of the distance to the Blackfoot country, and whether my wounded man was hurt as badly as Bill the mule was, when the 'meal party' was fired upon by the Cumanches; present a tolerable idea of everything within its walls. And if we add, the opening of the gates of a winter's morning—the cautious sliding in and out of the Indians whose tents stand around the fort, till the whole area is filled six feet deep with their long hanging black locks, and dark watchful flashing eyes; and traders and clerks busy at their work; and the patrols walking the battlements with loaded muskets; and the guards in the bastions standing with burning matches by the carronades; and when the sun sets the Indians retiring again to their camp outside, to talk over their newly purchased blankets and beads, and to sing and drink and dance; and the night sentinel on the fort that treads his weary watch away; we shall present a tolerable view of this post in the season of business."

The expedition here received an increase in the person of a trapper, (one who traps beaver) who had received an excellent education in Dartmouth College, New Hampshire. "He was altogether," says our author, "one of the most remarkable men I ever knew; a splendid gentleman, a finished scholar, a critic on English and Roman literature, a politician, a trapper, an Indian! His stature was something more than six feet; his shoulders and chest were broad, and his arms and lower limbs well formed and very muscular." That sentiments and moral habits are transmitted as certainly as physical characters, seems to be proved by the fact, that although many young Indians have been carefully educated in the United States, and have distinguished themselves as scholars while young, there is no instance of one of them remaining attached to a sedentary life, or who has not, on attaining maturity, gone off to the wilderness. The love of a wandering life is a feeling "that grows by that it feeds on." Our author met with trappers of different nations, French, English, Swiss, and Indian, all complaining bitterly of their ill-requited labours, yet passionately attached to their pursuits. This common passion, however, does not obliterate original difference of mood and feeling, as the following shows:—

"These solitary Frenchmen were apparently very happy. Neither hunger nor thirst annoys them, so long as they have strength to travel and trap and sing. Their camps are always merry, and they cheer themselves along the weary march in the wilderness with the wild border songs of 'Old Canada.' The American trappers present a different phase of character.—Habitual watchfulness destroys every frivolity of mind and action. They seldom smile; the expression of their countenances is watchful, solemn and determined. They ride and walk, like men whose breasts have so long been exposed to the bullet and arrow, that fear finds within them no resting-place. If a horse is descried in the distance, they put spurs to their animals, and are at his side at once, as the result may be, for death or life. No delay, no second thought, no cringing in their stirrups; but erect, firm, and with a strong arm, they seize and overcome every danger 'or perish,' say they, 'as white men should,' fighting promptly and bravely."

The Anahuac mountains now rose to view, 80 miles distant, and extending from south to north about 100 miles. As far as they were visible, they exhibited nothing but a mass of snow, towering to a stupendous height. For the particulars of the route from the Rocky mountains to the shores of the Pacific Ocean, we must refer to our author's volume. It will be sufficient here to state, that westward of those mountains, to the distance of 300 or 400 miles, the country is a complete desert, in which rain seldom falls. The rivers flow in deep rocky chasms, and the vegetation on the plains is (to use an American phrase) so "sparse," that a horse must be fleet of limb, as our author expresses it, in order to get food and water the same day. Grisly bears, the most formidable of the bear kind, are the only inhabitants of this forbidding region. Our author's party, originally ill provided, here began to feel the realities of famine. It was no consolation to them to hear from an experienced trapper, "many's the time that I have starved six or eight days, and when I have found meat, have eaten all night: that is the custom of the country." The paths, too, had their difficulties, and knocked up the horses. The passes down the mountains were steep and dangerous; the descent in one case is described, in true American style, as being "four miles perpendicular." The fatigues and fastings of these deserts did not subdue our author's sanguine temper. Speaking of certain springs, near which he dined on "the eighth part of a pelican," he triumphantly predicts, that "the magnificence of the scenery in the best routes to them from the States and from the Pacific, the manifest superiority of those waters over any others, will cause the Soda Springs to be thronged with the gay and fashionable of both sides of the Continent."

We now hasten to quit what our author calls "the ugly desert," and conduct him at once to Fort Vancouver, on the Columbia, the chief establishment of the Hudson's Bay Company on the western side of the American Continent. His examination of the much talked-of territory of Oregon appears to us to have been extremely hasty and superficial. Having consumed six months in the journey to that paradise, he gave but six days to the survey of its beauties. It is true that he visited the valley of the Willamette, which he candidly tells us, "is the only portion of Oregon from which grain can to any extent become an article of export," that is to say, the only fertile and eligible spot for an agricultural settlement, is a valley which would not accommodate one score of ambitious American settlers. He says, truly enough, that above nine-tenths of the territory called Oregon is a dreary waste; of the remainder, by far the greater part is a dense forest, of a kind which no one would ever think of clearing. The desirable territory, therefore, is thus reduced to a few small valleys near the Columbia and the sea. The American public has been unduly inflamed on the subject of the Oregon territory, by the Report of Lieut. Wilkes, the commander of a late scientific naval expedition, on whose ill-considered looseness of expression we have been already obliged to animadvert—(see *Athen.* No. 782). Our author appends this report to his volume, but, as a lover of truth, prefaces it with the following remark:—

"There is one point only of any importance that needs to be named, in regard to which truth requires a protest; and that is contained in the commander's concluding remarks. It will be seen, on reference to them, that the agricultural capabilities of Oregon are placed above those of any part of the world beyond the tropics. This is a most surprising conclusion; at war with his own account of the several sections which he visited, and denied by every intelligent man living in the territory."

Mr. Farnham evidently started on his journey an enthusiastic admirer of Oregon, and he does not distinctly tell us that his experience got the better of his enthusiasm, yet the plain facts which he states are certainly not calculated to propagate enthusiastic feelings. He tells us, too, that there are veteran backwoodsmen who, with better opportunities, saw things in a clearer light than himself. On his way down to the coast he met Paul Richardson; and what report did this "old Yankee woodsman" make of the country?—

"Oregon also came under discussion. Mr. Richardson had travelled over the territory; knew it well; it was not as productive as New England; fifteen bushels of wheat to the acre was an extraordinary crop; corn and potatoes did not yield the seed planted; rain fell incessantly five months of the year; the remainder was unblessed even with dew; that the Indians and whites residing there had the fever and ague, or bilious fever, the year about; that what little of human life was left by these causes of destruction, was consumed by musquitoes and fleas; that the Columbia river was unfit for navigation—fit only for an Indian fish-pond. Such a description of Oregon—the part of the American domain represented by traders, trappers, and travellers as most delightful, beautiful, and productive—was astonishing, unlooked for, and discouraging."

Speaking of Oregon our author proceeds as follows:—

"During my tarry here, several American citizens unconnected with the mission, called on me to talk of their fatherland, and inquire as to the probability that its laws would be extended over them. The constantly repeated inquiries were,—'Why are we left without protection in this part of our country's domain? Why are foreigners permitted to domineer over American citizens, drive their traders from the country, and make us as dependent on them for the clothes we wear, as are their own apprenticed slaves?' I could return no answer to these questions, exculpatory of this national delinquency, and, therefore, advised them to embody their grievances in a petition, and forward it to Congress. * * Their condition is truly deplorable. They are liable to be arrested for debt or crime, and conveyed to the jails of Canada! Arrested on American territory by British officers, tried by British tribunals, imprisoned in British prisons, and hung or shot by British executioners! They cannot trade with the Indians. For, in that case, the business of British subjects is interfered with, who, by way of retaliation, will withhold the supplies of clothing, household goods, &c., which the settlers have no other means of obtaining."

Now the tyranny here alluded to is not of a political character; it is purely mercantile. There is nothing to prevent Americans from supplying themselves with merchandise, if they think fit to do so. American factors, no less than English, would refuse supplies to neighbours who were hurting their trade. As to the hardship of being liable to arrest for debt or crime, it is obvious that the community would be much worse off if its members were exempt from it. Both Mr. Farnham and Lieut. Wilkes candidly allow that the great superiority of the Hudson's Bay Company as traders—for wherever they come they soon drive competitors out

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of the market—is due, not more to their great capital, than to their intelligence, civilization, and probity. They are just, and even generous, to all with whom they deal. They take care, also, to preserve the fur animals within their domain from wanton destruction, whereas these animals disappear rapidly from the grounds hunted by the American trappers. The illiberal mercantile jealousy, therefore, which seeks to drive them from the banks of the Columbia, is extremely short-sighted; for the flourishing trade of Vancouver would quickly and inevitably wither in the hands of the rapacious adventurers who hope to seize it.

We shall conclude with a few words on the question of the right to the Oregon territory. The Americans claim the coast near the Columbia through the Spaniards, who were, they say, the first discoverers of it. But the Spaniards never took possession of that coast, nor made a settlement on it; and no jurist ever held that a mere right founded on discovery, could be transferred by treaty or otherwise. Again: how much sophistry lurks in the arbitrary application of a single name to an immense extent of territory! The Americans give the name of Oregon to a country extending eight hundred miles from north to south, and five hundred from east to west. Did the Spanish discoverers of the Straits of Fuca ever think of laying claim to so vast a territory? Titles to localities may certainly be founded on prior discovery, but if the nation discovering does not take possession, the title falls to the ground. If nations were to give attention in such cases to anything but vested rights, they would be perpetually involved in the chancery of war. The reasonable and equitable adjustment of the Oregon question would be this: let the disputing nations divide the territory between them, each taking the portion which it finds naturally most accessible; let us keep the maritime tract, and Jonathan is welcome to the other four-fifths.

On the Expediency of Restoring to the Church her Synodical Powers. By J. T. O'Brien, D.D., Bishop of Ossory. Seeley.

We have occasionally noticed the discussion to which this pamphlet refers, and therefore shall be brief on the present occasion. It is generally known that the Church of England has been virtually without any government of its own for more than a century; it has no legislative power whatever, and its executive power is consequently either sinking into desuetude or passing into other hands. Several zealous churchmen, both lay and clerical—the latter division including some of the most distinguished prelates—have appealed to Parliament to give the Church some power of self-government. The Bishop of Ossory is, we believe, the only divine who has yet formally objected to such a concession, and his argument is, that however desirable it may be, such a measure is neither prudent nor expedient, and is, under the present circumstances, pregnant with danger. In our former notices of this subject we did not disguise our belief, that the restoration of church government would be a matter of considerable difficulty; and one of our strongest reasons for urging attention to the subject was, that the difficulties were increasing, and must necessarily increase by delay. The case is not very dissimilar to that of the waters which accumulated behind the great glacier in the valley of Martigny; every year that the cutting of a channel through the ice was delayed, the task became more difficult and dangerous, but at the same time the chance of a ruinous flood became more imminent. The channel was cut when it was all but too late; it did, however, greatly diminish the damage which would otherwise have been wrought; and when the flood was past, the work was continued, to prevent a recurrence of such a disaster.

In the House of Lords, when this subject was discussed, the Archbishop of Dublin illustrated the weakness of the "not now" fallacy by the example of men who would not build a bridge over a stream when the water was low, because it was unnecessary, nor when the water was high, because the work was dangerous. The application of this analogy the Bishop of Ossory denies, but at the same time asserts that the water is now high, and that, therefore, the attempt to build a bridge must be adjourned until it subsides. We wonder that so acute a logician did not discover two assumptions in this argument which are equally fallacious; the first that the work is now impracticable, which nobody admits, and that the danger will pass away of its own accord, which everybody denies.

No one, at this time of day, would dream of reviving the Convocation with all its imperfections; and all are agreed that any synod or body which should legislate for the church, must truly represent it. But after having established this principle, the Bishop of Ossory enters into a discussion on the perils of electoral contests, and the probable abuse of power by a majority in a representative assembly: now if these arguments be good for anything, they tell against every species of representative government whatever;—unless indeed the Bishop means to say, that his clerical brethren would form worse constituencies than any of our boroughs, and that their representatives would be a more impracticable body than our House of Commons.

We are, however, glad to find that a prelate, of such eminence as Bishop O'Brien, agrees so far with us in our view of a question in which we take some interest, as to join cordially in approbation of the end to be attained, and to differ from us only as to the time and the means. We, therefore, have only to commend to his consideration the Horatian lesson—

> Qui rectè vivendi prorogat horam,
> Rusticus expectat dum defluat amnis; at ille
> Labitur et labetur in omne volubilis ævum.

A Pastor's Memorial of Egypt and the Principal Localities of the Holy Land. By the Rev. G. Fisk, L.L.B. Seeley & Co.

This volume is to be regarded as a pastoral letter, rather than a book of travels. It consists of very meagre observations, made by an invalid visitor to Egypt and Palestine, eked out by extracts from old sermons against Popery, conjectural elucidations of Scripture, and interpretations of prophecy. A horror of Romanism and all belonging to it, haunted the author's mind through France and Italy, giving such a jaundiced tinge to his impressions, that he seems not to have recovered the power of distinct vision until he reached the Arabian Deserts. Circumstances led him to take rather an unusual route from Sinai to Akaba; and as this part of his journey possesses the most novelty, and is, also, the most free from his besetting faults, it shall chiefly engage our attention. Mr. Fisk's dread of Popery was for a time suspended by the hospitable reception which he met with at the Convent of Santa Katarina, on Mount Sinai:—

"While seated at the door of our cells, we were soon waited on by several of the monks—one bearing a bason, and another, a large ewer of water, with clean white napkins. While we held our hands over the bason, he poured the fresh water upon the parched skin, which afforded a refreshment that was extremely delightful. Another brought a bountiful supply of water, fresh and sparkling, from the convent well, for drinking. I took a fearfully long draught of it—and felt as if sweet, fresh water were the only fit beverage for man. It was almost too delicious. We had been drinking water little better than diluted mud, for several days previous to our arrival. While our meal was in preparation, they served us with a fragrant cup of coffee; and in these slight and simple matters of refreshment and restoration, I felt as if all the toils of travel might be soon forgotten. How charming it was to be thus housed, after eleven days of toilsome vagrancy—dwelling in tents among wild Arabs—lawless men. How delightful to have our eyes resting—no longer upon the dry and brown sands and rugged mountain passes of the desert—but upon trellised grape vines, of the freshest and most luxuriant verdancy—fresher and greener, I thought, than I had ever beheld before; and upon cypresses and other fair and graceful trees and flowers, in little patches and terraces, growing like youth and innocence in the midst of a bleak and dreary world. The little cells which we inhabited, had their white-washed walls written over, in many places, with the names of travellers from most parts of Europe, who had, from time to time, like ourselves, been tenants for a brief space, and shared the hospitality of these kindly monks."

The disputes between the Arab tribes for the monopoly of guiding European travellers through the desert, have, of late, greatly increased in frequency and fierceness, so that the journey through these regions is likely to be soon restored to all its ancient difficulties and dangers. Had Mohammed Ali been allowed to retain possession of Syria, the influence of his name would have kept the Bedouins in order: but now that the country has been restored to the indolence and incapacity of the Turks, there is little doubt that it must rapidly retrograde into barbarism. To avoid any interruption from the rival tribe of the Mezzeni, Mr. Fisk's guides took an unfrequented route, where water was found but scantily. The discovery of a fountain in the valley of Wady-el-Ayún will remind our readers of Scott's description of 'The Diamond of the Desert,' in the Tales of the Crusaders:—

"Near the mouth of Wadey el Ayún, and standing on a slight rocky elevation, is a single palm tree, of no very considerable size, yet visible at a great distance. Around it are sedges, rushes and such like succulent plants, giving an indication that water is not far away. We pressed onwards with increased speed; and the servants were in advance, in order to secure a supply of fresh water for our use, before it should be soiled by watering the camels. The arrival at a fountain is always an event in desert life. I have often recalled the delight with which I reached that fountain, and drank of its refreshing stream. As soon as we had provided for ourselves, we led the camels down. And there, too, were the Arabs lying flat at the brink of the water, drinking among the camels, like camels. Wadey el Ayún is a long unbroken pass, of many miles extent, along which, frequent small streams wind their quiet way, garnished in the most lovely manner, by tamarisk bushes and palm clumps, on all sides. Here indeed the wilderness seemed to put off its savage grin, and to smile in verdant gentleness; though, on either side of this narrow pass, the rocks are bold, lofty and most picturesque. The pass itself is evidently the deep bed of a vast mountain torrent, winding in the most fantastic manner, and presenting a new and charming picture at every turn. The slightest sound awakened a thousand echoes; and there was an air of wildness about the whole party, occasioned by the loud and harsh voices of our joyous Bedaween calling forth replies, in every variety of tone, from the surrounding rocks and caverns far and near."

The precautions which Suleiman, the guide, had taken, unfortunately for himself, were ineffectual. He was murdered almost in sight of the travellers, under circumstances which show that Bedouin respect for the laws of hospitality is not always security against treachery:—

"On making a careful inquiry into the particulars immediately connected with this sad catastrophe, I collected the following:—It appeared while we were resting on the previous day at Wadey el Ayún, the

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Mezzeni came down in order to make a final effort at supporting, without bloodshed, their claim to conduct travellers through their territory to Akabah. Sheikh Furriqh was of the number, as I have already stated. When he was about to retire, after an unsuccessful attempt, an Arab of his tribe came and secretly informed him that his (Furriqh's) nephew had been sent on the previous day by one of Suleiman's tribe, in reference to the very question then pending. On receiving this information, Furriqh at once broke off all negociation, and quitted the encampment. It is believed that Suleiman never knew the fact which had been communicated to Furriqh; but news was brought to him that the Mezzeni intended to pursue us with an increased force; and this quite accounts for all the anxiety and timidity which he evinced during the afternoon and evening preceding his death. It appears, that the Mezzeni, bent on accomplishing their purpose, gathered together their force, and following us at dromedary speed, arrived at the encampment as early as two o'clock in the morning —that a deputation from them came to Suleiman, while some of the rest remained in the palm-grove, and others went in advance, and formed ambuscades —that Sheikh Furriqh was one of the deputation— that Suleiman shewed them the usual hospitality of breaking bread with them—that the conference ended without any adjustment of the matter in dispute— that after the deputation had retired to the copse, two Arabs of a neutral tribe, who had come with us from Mount Sinai, went to the Mezzeni in order to mediate, but were unsuccessful—that while they remained Suleiman was sent for, and that having broken bread with the Mezzeni, he had a right to expect that his life would be held sacred—that Suleiman had scarcely reached the adverse party, when Sheikh Furriqh said —'We do not care about the money; but there is blood between us,'—that instantly one of the Mezzeni shot him through the body, and that Furriqh cut him down with his sabre, while two other shots which were fired took effect upon him. My recollection of Furriqh, from the first moment that he appeared in our caravan, is such as to convince me that he would readily commit such an act as this—so subtle—so cruel—so cowardly—without one feeling of remorse or misgiving."

In consequence of the exorbitance of the demands made by the Arabs who claim the guardianship of the route to Petra, Mr. Fisk and his party, instead of visiting the ancient capital of Idumæa, took the road to Palestine which leads through the dreary wilderness of Paran. His brief description of the sensations impressed by these wild wastes is striking:—

"I feel it difficult—as I have before intimated—to convey to an European mind an idea of the impressions left upon my own, by a desert route. Its loneliness amidst numbers—its frequent sameness—its hoary antiquity—the dreaminess of the ordinary pace of the camels—the absence of all human habitations—the sense of vast distance from the great world and its civilization—the fewness of incidents—the melancholy chanting of the Arabs towards sunset—the wild, gypsey-like appearance of the bivouac—all combine to form a picture of sensations (if I may be allowed such an expression), not easily obliterated by time. I feel it all, while now writing, with a keenly excited recollection. On the third day, our way lay through Wadey el Mushehhem, by easy passes between sandstone-rocks, the structure of which in some parts resembles architectural remains—in the form of citadel and towers; and sometimes conveys an idea of the graduated seats of a vast amphitheatre. At other parts they were extremely white and chalky, and appeared to have been washed, and almost polished as if with mechanical smoothness, by the torrents of many a thousand years, whose evident bed gave the line of our march. Finding a deposit of rain water, fit for the camels, and not altogether intolerable for ourselves, we encamped at a rather earlier hour than usual; for water in the desert is too much prized to be knowingly passed by."

From the moment of entering Palestine to his arrival in England, Mr. Fisk abandons description for preaching; and as we are not in the habit of reviewing sermons, we must here take leave of him, sincerely hoping that he may be, in his future works, induced to obey the apostolic injunction—"Add to your faith charity."

Heath's Picturesque Annual for 1844.—*The American in Paris during the Summer.* By Jules Janin. Longman & Co.

Paris and its People. By the Author of 'Random Recollections of the Lords and Commons.' 2 vols. Saunders & Otley.

It is enough to make the sanguine lose all hope, and the patient all temper, to discover that they are indebted for 'Paris and its People' to the success of similar ventures made on home ground. The book could only have been written by one alike ignorant of the language and the literature of the country, unacquainted with society everywhere, and habituated to blundering, even in such simple matters-of-fact as are within the comprehension of the deaf and the dumb. It were idle to waste words in exposing the presumptuous folly of such a writer; we shall, therefore, at once hand him over to the Jedwood justice of the French critics; and especially commend him to the notice of M. Paul de Kock, when, in some future tome of his 'Grande Ville,' he may be in the humour to exhibit, amongst the curiosities to be met with in omnibuses, parterres, passages, restaurants, &c. a Random Recollecter from England.

It is pleasant, after a moment wasted in such bad company, to join a pair of guides so sprightly, entertaining, and in the main, too, reliable, as M. Jules Janin, and M. Eugène Lami. The artist is particularly satisfactory: she is so altogether national. Look at the *tournure* (no English word will express it) of the figures on the grand staircase at Versailles—and a grace will be seen, the speciality of which our Stephanoffs and Chalons could hardly represent. Look at the "Meeting of the Hounds" and the "Steeple Chase:" how drolly French they are, let our Landseers and Grants declare. What need of a description to tell us, that the "party in the opera-box" is "killing music" with *causerie* and not small talk—that the "convalescent" has been brought round by gentle *tisanes*, and not the fiery doses in which our physicians excel? M. Lami's very faults in taste, are so many warrants for his accuracy. We dare not say quite as much for his comrade: because M. Jules Janin is only scrupulous not to be dull—and cares little whence his ideas come, or how his words hit, so that the firework display of picturesque brilliancy is kept up. This we are sophisticated enough to find entertaining—once a twelvemonth. Never, to be sure, was there such a master of florid exaggeration: since Hood's 'Miss Killmansegg,' we have had few such choice examples of accumulation for effect, as the following:—

"There recently died, in a lone house of an obscure street at Fontainebleau, a wretched woman, nearly a hundred years old: this woman lived on brown bread and unwholesome water, and was covered with tatters. The rivulet of the street became more muddy when she ventured to cross it, the smell of the sewer more poisonous. It was dreadful to see the abominable creature, thus crawling along in the filthy attire of the most abject avarice. Her house was not a house, but a fortress, built of freestone, cemented by iron plates; for in it were contained immense riches. There this miserable being, with whom neither alms nor charity had anything in common, either to give or receive, had heaped, not only gold, diamonds, and pearls, but the choicest furniture, the most exquisite marbles, the rarest paintings, the most charming masterpieces of every art. The smoky hole in which this woman, on Sunday, cooked her food for the whole week, contained the finest and most delicate chefs-d'œuvre of the Flemish masters; the Dutch enchanters, the joyous fairs of Teniers, the elegant scenes of Van den Berg, the whims, caprices, and beautiful countenances of Gerard Dow; more than one simple and whimsical drama of Jan Steen's, more than one beautiful heifer of Paul Potter's, more than one fresh and glowing landscape of Hobbeima's, more than one sweetly lighted forest of Cuyp's or of Ruysdaal's! These beautiful works, which had been the ornaments of the palaces of Marly, of the great and little Trianon, or at least of the galleries in the Palais Royal, were dying for want of air and sun. Smoke, cold, and time, which consume every thing, overpowered with their formidable tints the splendid colours, which but lately had rivalled the wonders of creation. So that the stupid rage of this woman crushed, at pleasure, the joy of the future, the glory of past generations, the ornament of the present time. In her fits of ill humour, oh shameful abuse! the horrible old woman struck with her abominable foot, these delicate gems of the fine arts, she treated them as she would have treated lovely, chattering children, as if she could have heard, for her delight, their groans and sobs. How many did she break! what numbers did she destroy! Did she want a board to hold her breakfast of onions, she made a table of some panel of Watteau's; did she want a piece of copper to mend her saucepan, she took a little painting of Vandyke's. The rarest cloth served her to mend the tapestry which hung on the poisonous walls. The same abuse was found in the smallest details. The mug from which the toothless hag drank her cold milk, milk weakened by dirty water, was nothing less than a beautiful porcelain vase of the Sèvres manufacture, on which was yet visible, though cracked, the noble and beautiful likeness of the queen Marie Antoinette. Oh, profanation! that such a mouth should touch the edge of the limpid vase, on which had rested the soft lips of the greatest and most lovely woman in the world! Such was the frightful and startling confusion of this house. A dirty apron stained with the blood of some unhappy pigeon fallen in this dwelling, ignominiously concealed the richest laces, magnificent remnants from the small apartments at Versailles; a golden spoon, graven with the arms of a Montmorency or a Crillon, was put into a wooden porringer. When the hag returned to her hole, she extended her limbs upon the gilt sofas which she had bought at the revolutionary auctions; she placed her half-broken *sabots* upon marble brackets, she looked at her wrinkles in the finest Venetian glasses, she covered her hair with a greasy hood, but round this frayed cap she hung, in derision, pearls large enough to be envied by the princesses of the blood royal. Around her, all was gold and dirt, purple and the coarsest cloth, the finest art and the commonest utensils. She put her vinegar in cut glass, and frightened away the bold flies that rested upon her forehead with a fan that Greuze himself had signed. Her bed, or rather her pallet, was covered with the richest brocades; the straw upon which the monster sought sleep was inclosed in embroidered velvet. * * Thus she lived on, the purse of some, the licence of others, the impiety of all. Miserly among the spendthrifts, skilful and prudent among the dissipated, the sole desire of this depraved creature was to enrich herself with the spoils and sophisms of all these men. She swallowed up every thing; she was like the North Sea, in which nothing reappears after a shipwreck. Thus, in the great shipwreck of former times, she alone survived. She saw all her admirers, one after the other, depart for the scaffold, or for exile; they left without a louis in their pockets, a cent upon their backs, or a hat upon their heads, and yet it never occurred to her, to lend them so much as her coachman's cloak. She saw crawling to the baker's door, those, whose husbands she had ruined by her extravagance; and for these poor, weak, emaciated beings, she had not even a piece of black bread! Even in 1792, this woman could think of counting the money in her strong box! Even in 1793, when distracted kings listened to the noise of the falling axe, she counted her gold! She was accumulating heap upon heap! She went round the scaffolds, to collect the last garments of the victims; she entered the deserted houses, to buy for a mere nothing, the spoils of the absent masters. She would not trust land, even to buy it cheap, for land is faithful, and often returns to its owners; but she trusted gold, which is a vagabond and a traitor, like herself! It was her delight to carry off to her closet the beautiful ornaments and master-pieces of former days, and to insult them in her own fashion! This was her way of revenging herself upon those good ladies, who

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would have washed their hands immediately, if they had happened, in passing, to touch the cloak of this despised creature. * * Dead to the world, dead to all human joys and affections, overwhelmed by public contempt, which weighed upon her heart, as heavily as the earth of her tomb now weighs upon her body, she nevertheless had strange and sudden fits of anger. It is said, for instance, that when Charles X. hunted in the forest of Fontainebleau, she was in the habit of seating herself in some crossway of the forest, in the middle of the road, and there she waited till the king passed. Then she would stand up, shaking her rags; she would gaze intently at the howling pack, who uttered plaintive groans on their road; then, when it was the king's turn to pass this woman, he would hesitate, become pale as death, and shiver from head to foot. Alas! she recalled to the king of France, now old and threatened on every hand, the folly and madness of the young Count d'Artois."

Credat——but, true or false, the description is forcible enough to have figured in a page of one of the novels of the romantic school, which, from time to time, M. Jules Janin abuses so roundly. In a like amplifying strain, the obituary notice of M. Alexander Lenoir, the antiquarian, is clever. The dithyramb, too, to the memory of poor Herr Schlesinger, the musical composer, who died at New York, is kindly felt, but inexact in most of its allusions, and we suspect, in one or two of its facts. We are not sorry to be spared a similar outpouring on behalf of M. Victor Hugo's daughter, remembering how the romancer had already "improved" that melancholy calamity in the *Journal des Débats*. But the reader must not conclude from the above passage, that 'The American in Paris' passes his whole summer in Père la Chaise. On the contrary, much rurality is—talked of, in the shape of excursions to Versailles, Fontainebleau, and the like; and our last extract, besides its intrinsic sparkle, may amuse some who love contrasts, and who are read in the "green books" of our Mitfords, and Wilsons, and Howitts:—

"It is especially on Sundays and holidays that the Parisian yields himself to his love,—what do I say?—to his passion, for the country. He has worked all the week, but then, with what joy does he greet the Sunday sun! All are sure to rise early; the young man makes himself as handsome as possible, the girl assumes her prettiest look; the father and mother are a little less eager to start, and yet they hasten; this day recalls to them their youth. They breakfast in all haste, the ladies go to hear mass at their parish church, and listen to it with the greatest fervor. Yes,—but no sooner have they quitted the church, than they meet again, and together they ascend, by chance,—you understand, that chance which makes pleased hearts and happy marriages—a large vehicle called a *tapissière*. This vehicle is a whole world; the father, the mother, the children, the young people, the old dog and the puppy, find room upon these seats hung by leather straps; the whole is drawn by a trusty horse well fed and well beaten, who, by carrying all these people, rests from the hard work of the previous week. They set out at a hand trot to arrive walking. What delight! what enjoyment! They salute each other, express their good wishes, and recount the stories from the old newspapers, a little slander sprinkling the joyous conversation. To each party is sure to be invited a clever man, proverbial for his wit, one of those good fellows who are always hungry, always ready to laugh at every thing, and to amuse the Amphytrion with whom they dine. People listen to him, more than they love him. They invite him, because usually he invites himself. Forward then!—to what place is the happy caravan going? They know nothing about it, they are on the way, and will see by and by. Thus they go, sometimes to the Bois de Boulogne, rather vexed by the fortifications which have cut down so many old oaks; sometimes to the Bois de Vincennes,—overlooked by the threatening dungeon; Vincennes, the state prison which was even more dreadful than the Bastile! The oak, under which sat Saint Louis, to administer justice to all, that time-worn and respected oak, does not yet throw a shade sufficiently thick to cover all the lamentations and miseries which have been shut up within these walls. There, was confined the unvanquished Mirabeau, with his delirious frenzy, eloquence, passion, youth, violent love—and what vengeance did he afterwards take, for this abominable captivity! Stoop, and at the bottom of the fossé, you can still see the place where the last Condé, the duke d'Enghien, was murdered in the night by gunshots.—No, the royal oak of Vincennes has not power to blot out this foul stain! Since that day, the Parisian goes less frequently to the Bois de Vincennes. Tell him of the valley of Montmorency, green and tufted,—beautiful shadows—resounding dales,—the house inhabited by the author of *Heloïse*,—the white horse painted by Gérard, the richest sign which ever swung at the door of an inn;—but at the time for lilacs and fresh verdure! for nothing in the world will the Parisian consent to go anywhere, except to the Bois de Romainville. Romainville is the watchword of Parisian joy; it is the country of garlands and rose-coloured scarfs, of impenetrable thickets and gay dances; at Romainville, the Parisian is at home;—there he reigns,—there he breathes,—these are his lands—*mea regna videns!* You should see with what a joyous step they tread the brilliant moss. They look, they contemplate, they admire! They can hardly distinguish the poplar from the oak, barley from wheat, an apple tree from a pear tree; but it is just on account of this happy ignorance of all which forms the country, that the Parisian so much enjoys it. Then, at a certain hour, when there is a little shade around the tree, suddenly a whole banquet is drawn from the immense carriage. O happiness! all that culinary art can prepare in a citizen's household, is found in this vehicle of abundance; pies, cold fowls, hams, salad, biscuits, a nice light wine of Mâcon's, the *pelure d'oignon*, cherries, nosegays for the ladies, and even hay and oats for the horse. No thing and no person is forgotten. Off with the scarfs! let us hang on the branches of the hospitable ash tree our new hats! Are you hungry? are you thirsty? Well, spread out the dainties! The table is ready found,—at the foot of the tree;—this verdant carpet will serve us for a cloth;—the singing birds will provide the music of the repast; they will be paid by the crumbs! In a moment, every thing is ready; they take their places, the same places as in the carriage, and, strange to say! the guests are as eager as the travellers. In less than an hour or two of devouring appetite, two hours of mirth and wild delight, all this food has disappeared, all these bottles are empty, nothing remains but the joy of the repast. Then the gaiety commences anew, the *entrain* is the same, but more lively; the bon mots of the professed joker are no longer needed, each makes his own bon mots. And if by chance, or by good luck, a fine storm arises, the fête is only the more complete for it! 'Look out for the scarfs and the hats!' The hats are concealed at the bottom of the carriage, the scarfs are put into some prudent hiding-place, and now our young girls return with bare heads, very wet and very happy. They have breathed air, health, and hope, for a week's work. Thus for real enjoyment, the environs of Paris have nothing to envy in Paris itself."

But enough of this showy and elegant Annual. It will do its part in lighting up the foggy atmosphere of the current November; how far it deserves a place on the library shelves, after the accomplishment of its immediate mission, is another question.

OUR LIBRARY TABLE.

The Home Treasury.—Another bouquet of flowers,—"immortals," as the florists would call them, for they are not subject to change, and will be fresh and fragrant at Christmas, or on New-Year's Day, or at Easter, or at any other and all other holiday seasons—for which our young friends are indebted to Felix Summerly. We earnestly hope that these little volumes will be welcomed in every family; the paths of learning may thus be made paths of pleasantness, and children's libraries become lustrous with beauty, pleasurable as well as profitable. The illustrations are greatly superior to what are usually met with, even in the best works of the class. Who can look on *Beauty and the Beast*, and not admit, that "the youngest of the three daughters" was justly named "Beauty, on account of her surpassing loveliness"? and then there is *Little Red Riding Hood*, all simplicity, purity, and innocence, as become the character of the "handy little maid." And who can read the first half-dozen pages of this fanciful tale without acknowledging the moral influences of the sympathy it must awaken in children? The *Pleasant History of Reynard the Fox* requires a few words of more serious description. The illustrations of Everdingen are well known as among the treasures of choice portfolios. Felix Summerly has, it appears, by some accident, got hold of the original copper-plates, two hundred years old, had impressions transferred to lithographic stone, corrected these from the finest copies in the British Museum, and now offers them once again for the instruction and amusement of children. We need not say that the story is admirably told, or that the quaint humour and spirit of the old artist will be felt now as ever by children; but as the satire might pass their comprehension, a selection of forty of the illustrations has been published, and poetical justice done to the Fox, who instead of becoming the Lion's Prime Minister, according to the old tradition, is here hanged, according to natural justice.

Popular Tales and Legends—Legends and Traditional Stories.—Two nice little books of fiction, consisting of "Child's Fairy Tales, Ancient Traditions of the North, Irish Legends, Tales of Chivalry, Popular Household Stories as told at the firesides of England, Germany, and Scotland"; collected from all sources, but principally from the German. Grimm's works have furnished not a few, which appear to have been expressly translated. We doubt if the German style of the Illustrations, which are wood-cuts, is suitable for children.

Robin Hood, by Stephen Percy,—with its very good melo-dramatic coloured pictures by Mr. Gilbert, has reached a second edition, for the delight of boys of all ages.

The Original Preface to the History of Old and New Sarum, by H. Hatcher.—The 'History' was undertaken at the request, and published at the cost, of Sir R. Colt Hoare, and his representative, Mr. Merrick Hoare; but when the preface, title-page, and dedication were in type, "they were suppressed," says Mr. Hatcher, "without my consent, and the 'History' published principally under the name of Robert Benson, Esq." Recorder of Salisbury. Against this proceeding Mr. Hatcher protests, and, in justification of his conduct and claims, has here published the correspondence which passed, and a narrative of the facts connected with the subject. It is impossible to pronounce judgment on an ex-parte statement. Mr. Hatcher, we admit, makes out a strong case; but, on the other side, Mr. Hoare, who must be well informed, and has no doubt well considered the evidence, and could have no interest one way or the other, has decided against him.

New Editions.—Since our last announcement, new editions of some interesting and some valuable works have been published. Amongst them are a third thousand of the *Memoirs of the Rev. John Williams*—the eighth and ninth volumes of *The Works of William Jay*, published under the author's superintendence—*Sabbaths at Home*, by H. March—an abridgment of *D'Aubigné's History of the Reformation*, by Mr. Dalton—a second thousand of *Lectures delivered to Young Men in Glasgow*, by Ministers of various denominations—Dr. Foster's *Duties of the Married State*—an eighth edition of Dr. Dick's *Christian Philosophy*—and a second of Dr. Grant's work on the *Nestorian Tribes*. We have also to notice a republication of Coleridge's valuable *Aids to Reflection*, accompanied by Rev. James Marsh's preliminary Essay and three Appendices, one of which, a very long and learned treatise on Rationalism, is from the pen of the poet's daughter, Sara Coleridge. In the domains of poetry and the drama, we have a reissue of Mr. Longfellow's *Voices of the Night, Hymns from the Church Service*, by T. Ragg, and two plays, one religious and one secular,—*The Portion of Jezreel*, by Rev. T. Bradley, and *The Lords of Ellingham*, by H. Spicer. In Church Architecture we have to announce a fifth edition of Mr. Bloxam's work *On Gothic*, and a second of Mr. Barr's treatise on *Anglican Church Architecture*. In Art and Science have appeared a re-issue of Hazlitt's well-known *Criticisms on Art*, a fourth edition of Low's valuable *Treatise*

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on Agriculture, a reprint of Mackintosh's *Supplement to the Bridgewater Treatises*, new editions of Smee's *Electro-Metallurgy*, extended and improved, a third edition of Mr. E. Lee's *Animal Magnetism*, and a sixth of Mrs. R. Lee's *Taxidermy*. Prof. Orfila's useful *Table of Poisons and their Antidotes*, Dr. Willis's work on *Mental Derangement*, and Miss Lambert's *Decorative Needlework*, with additions, have also been reprinted. In History, Travels, Statistics, &c., we have an eighth volume of *Adolphus's History of England*, bringing the work down to 1798, *Reminiscences of an Old Traveller*, by T. Brown, Esq., Hamilton's *Men and Manners in America*, Dr. Oliver's *Antiquities of Freemasonry*, and Hutchinson's *Spirit of Masonry*; a second edition of Lee's *Baths of Germany*, J. T. Burn's *Letters on Emigration*, and the same author's edition of Granville Sharp's *View of Frankpledge*. In connexion with Travelling, we have *Black's Guides through Glasgow* and *Edinburgh*, both of which have reached, and deservedly, a third edition. We have also to notice a very neat edition of *White's Natural History of Selborne*, with notes, by the Rev. L. Jenyns, which are brief, but pertinent. In Foreign Literature, Baudry's Collection of Italian Authors has reached the fortieth volume, and a new edition of Manzoni's *Promessi Sposi* has been published by the same bookseller; as also the *Storia della Colonna Infame*, with a French translation and preface, by Antoine de Latour.

Almanacks.—The year brings round its customary visitors, and here are some of our old acquaintance. Mr. Bogue, as usual, offers almanacks of various sizes and uses:—Tilt's 'Miniature,' 'Pocket,' 'Hat,' 'Useful,' 'Paragon,' 'National,' 'Poor Richard's,' and 'Sunday' Almanacks. Mr. Cleaver has published a Companion for Churchmen, in the way of a 'Calendar of the Lessons.' Messrs. Smith & Elder issue a 'Meteorological Ephemeris,' by H. Doxat. Pawsey's 'Ladies' Repository' has its usual attractions—and the Stationers' Company have forwarded to us the 'British Farmers' Almanack,' and the 'Gardeners' Almanack,' edited by Mr. Johnson.

List of New Books.—The Correspondence between Burns and Clarinda, with a Memoir of Mrs. M'Lehose (Clarinda), by her Grandson, post 8vo. 8*s.* 6*d.* cl.—History of St. Andrew's, Episcopal, Monastic, Academic and Civil, by Rev. C. J. Lyon, M.A., 2 vols. 8vo. 1*l.* 8*s.* cl.—Greek Prosody, by Prof. Dunbar, 8vo. 4*s.* cl.—The Principles of Physiology applied to Health, by Andrew Combe, people's edition, royal 8vo. 2*s.* 6*d.* swd.—The Constitution of Man, considered in relation to external objects, by Geo. Combe, 5th edit. royal 8vo. 1*s.* 6*d.* swd.—A Practical Grammar of Scottish Gaelic, by J. Munro, 2nd edit. 18mo. 4*s.* bd.—The Practical Angler, by Piscator, 8vo. 8*s.* 6*d.* cl.—Simmonite's Juvenile English Grammar, 18mo. 1*s.* bd.—Skyring's Printers' Prices, corrected to 1844, 8vo. 4*s.* swd.—The Student's Manual of Modern History, by W. C. Taylor, L.L.D., 3rd edit. post 8vo. 10*s.* 6*d.* cl.—Parochial Sermons Preached at Glasbury, by Rev. C. Bradley, 8th edit. 8vo. 10*s.* 6*d.* cl.—Practical Sermons for every Sunday and Holyday in the Year, by Rev. C. Bradley, 2nd edit. 2 vols. 8vo. 1*l.* 1*s.* cl.—Bradley's Practical Sermons, Vol. III. royal 12mo. 8*s.* cl.—Cheke's Gospel according to St. Matthew, &c. edited by J. Goodwin, B.D., 8vo. 7*s.* 6*d.* cl.—Offices of Prayer for Private Devotion, 24mo. 2*s.* cl. swd.—Thornton's Family Prayers, 16th edit. 12mo. 3*s.* cl.—Hamilton's Conic Sections, 5th edit. 8vo. 10*s.* 6*d.* bds.—Stephen's History of the Church of Scotland, Vol. I. 8vo. 13*s.* cl.—Guy's Principles of Forensic Medicine, Part II. 12mo. 4*s.* swd.—The Surgeon's Vade Mecum, by R. Druitt, fcp. 8vo. 12*s.* 6*d.* cl.—Travers on Inflammation and the Healing Process, 8vo. 7*s.* cl.—Beamish on the Cold Water Cure, fcp. 8vo. 4*s.* cl.—The Grumbler, a Novel, by Miss E. Pickering, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—The Light Dragoon, by the Author of the Subaltern, 2 vols. post 8vo. 1*l.* 1*s.* cl.—Foreign Library, Part X. 'Ireland,' by J. G. Kohl, 8vo. 5*s.* swd.—Modern Chivalry, or a New Orlando Furioso, by Mrs. Gore, 2 vols. post 8vo. 1*l.* 1*s.* cl.—Borrow's Bible in Spain, complete in 1 vol. square, 6*s.* cl.—Memoirs of Admiral the Right Hon. Earl of St. Vincent, G.C.B., by J. S. Tucker, Esq. 2 vols. 8vo. 1*l.* 10*s.* cl.—Caloric, its Mechanical, Chemical, and Vital Agencies in the Phenomena of Nature, by S. L. Metcalfe, M.D., 2 vols. 8vo 1*l.* 15*s.* cl.—A Voice from the Vintage, by Mrs. Ellis, people's edition, 12mo. 1*s.* swd.—Pater's Law of Landlord and Tenant, 2nd edit. 12mo. 3*s.* cl.—Shakespeare's Library, a Collection of Romances, Novels, &c. with Introductory Notices, by J. P. Collier, Esq. 2 vols. 8vo. 1*l.* 1*s.* cl.—Skelton's Poetical Works, with Notes, &c., by Dyce, 2 vols. 8vo. 1*l.* 12*s.* cl.—Heath's Shakspeare Gallery, new edit. royal 8vo. 1*l.* 14*s.* mrco. elegant.—The Rose Amateur's Guide, by T. Rivers, jun., 3rd edit. fcp. 8vo. 6*s.* cl.—The Monumental Effigies of the Temple Church, by E. Richardson, imp. 4to. 1*l.* 1*s.* cl., large paper, folio, 1*l.* 11*s.* 6*d.* cl.—A Guide to the Reading of the Greek Tragedians, by J. R. Major, 2nd edit. 8vo. 9*s.* cl.—Select Pieces from the Poems of William Wordsworth, square, 7*s.* 6*d.* bds., 8*s.* 6*d.* hf-bd.—The Red and White Roses, and other Stories from the German, sq. 3*s.* cl.—Little Alice and her Sister, sq. 2*s.* 6*d.* cl.—Little Princes, Anecdotes of Illustrious Children, by Mrs. Slater, with illustrations, super-royal 16mo. cl. 6*s.* 6*d.* plain, 8*s.* coloured.—Robin Hood and his Foresters, sq. 16mo. cl. 4*s.* plain, 5*s.* coloured.—Stories from the Greek History, from the German of Niebuhr, 8vo. 2*s.* swd.

CROTON AQUEDUCT.

In our recent notice of the Croton Aqueduct, a gigantic undertaking commenced and completed in a worthy spirit by the citizens of New York, we endeavoured to do justice to the liberal and enlightened views which had regulated their proceedings, and which entitled the work to rank with some of the aqueducts of the Italian cities and States. But we expressed our desire that some of the scientific results of so great an undertaking, and some data to enable us to judge of the efficacy with which the Corps of Engineers had carried out these great plans, should be afforded us. Some of these desiderata have reached us much sooner than we could have anticipated, and appear to prove that the scientific calculations of the engineers as to the ultimate effects of their arrangements for the flow of the water, have not corresponded with the expectations which the citizens of New York had a right to entertain.

We should have simply contented ourselves with the insertion of our intelligent correspondent's long letter had we not risen from its perusal with the impression, that in some points the case appears to be argued more strongly against the Engineers than facts advanced seem altogether to warrant. In some of these statements also, our correspondent is himself in error. Now, as his accusations are grave and in several instances weighty,—and further, as the parties he accuses are at a distance which deprives them of an opportunity of vindicating, at an early period, their arrangements and proceedings, we think it but fair that we should put in a demurrer, in order that decree against them may not issue in absence. For the purpose of making the subject clearer, we have divided our correspondent's letter into such portions as treat of different subjects, so as to place our observations in juxtaposition with the subject to which they refer. Our correspondent writes as follows:—

Croton Aqueduct.

"London, Nov.

"Observing in your publication of the 4th instant your critique upon Mr. Towers's account of the Croton Aqueduct at New York, and in your concluding remarks the expression 'that some particulars as to details, velocity, and delivery of the stream, the slope of its surface, and distribution through the city, the expenditure of the *jets d'eau* &c. would be desirable to the scientific world,' I take the liberty of addressing you.

"Having resided near the aqueduct during a considerable portion of the time required for its completion, having seen most of the Reports of the commissioners and chief engineer, and having been furnished by them, by order of the governor of the State, the Hon. W. H. Seward, with all the information I might require, and having witnessed its opening and its subsequent performances, I beg to furnish you with a few particulars relating to it. To give long and extended details, though I have all the materials and calculations at hand, would take more time and space than I can afford, or than you would accord. I will however pass cursorily over the whole.

"The dam which supplies the aqueduct covers, by report of the commissioners, three hundred acres,—not four hundred, as Mr. Towers states; but without precisely crediting his assertion about three millions of square miles of lake and swamp, we may implicitly believe that the supply is most abundant, and the dam more than sufficient; the only trifling difficulty with which the engineers have had to contend being, *how to get the water out of the dam*, not by what means of tributaries in future they shall get more in. In this item the aqueduct is a miserable failure; but facts must speak for themselves: it is not by flowery diction and an avoidance of actual results that in this age men will be satisfied. They expect in the execution of a work of such a magnitude, on which the people of New York have never limited the expense, though the estimate has been doubled, to find a knowledge as far as the most abstruse of all sciences will admit, viz. Hydrodynamics, of constructing dams, of making levels, and of obviating all possible obstructions to the course of the water. We shall see how these have been attended to.

"The dam across the Croton is raised about 40 feet high: the first dam was carried about half way across the river by mason work, well and sufficiently executed for its purpose, the other half was composed of earth or mud, and raised some feet higher than the masonry, over which last the water flowed in ordinary times. But the occurrence of a great flood had not been foreseen, yet such took place in the winter of 1840–41, passed over the mud bank, and swept it completely away. The great rush of water from the dam aiding the flood, carried away mills and houses below, to the loss of from 80 to 100,000 dollars, and the law has yet to decide, if it ever does, whether the engineers, the water commissioners, or the people at large, shall pay the damage. The batter or bevil was 1 foot to 1½ in height, the dam is rebuilt of stone, and is again filled. The aqueduct is completed to Sing Sing, about 8 miles, and a trial is made, so far, as to the capabilities of the aqueduct as to the supply of water, or in other words, how much water in a given space of time could be got out, and delivered thus far. This is in fact the main point; the citizens of New York do not want an artificial lake, but they want the water.

"The surface of the water in the dam is 10 feet above the sole of the aqueduct, or 6½ feet above its axis, the aqueduct being 7 feet high, and about 6 feet wide; this column is the true power of propulsion, not the size of the area of the dam, as most good people think. The water issues from the dam into two strong chambers, to mitigate its violence, as is averred, by twelve gates, each gate when open forming a sectional area of 4½ feet, or totally of 54 feet, whilst the section of the aqueduct is, allowing for curvatures, about 40 feet: previously to letting in the water, a stop-gate is placed in the aqueduct at Sing Sing, and a waste-water opened at the side, of 3 feet square. The commissioners being present, the gates are opened, and the water rushes in, and the following notes are taken and published.

"The water reached Sing Sing at the velocity of 1½ mile per hour. Examined through a ventilator at two and a half miles from the dam, the water was 2½ feet in depth. On its arrival at Sing Sing waste-water, it was 1 foot 9 inches in depth.

"Now we have the basis of correct calculation as to its performance. A sectional area of water in the aqueduct at its outset, no doubt it was then full, of 40 feet, in two miles reduced to 2½ feet depth, and 6 feet wide, giving an area of 15 feet, at Sing Sing: the area being 3 feet by 1 foot 9 inches gives a section of 5 feet 3 inches only. The velocity must have been proportionally reduced, it ending with 1½ mile per hour.

"Now let us suppose the waste-gate closed, and the stop in the aqueduct removed, it is clear that the water would not fill a greater space in the aqueduct, and that the depths would be reduced from 1 foot 9 inches, to 10½ inches in a 6-feet wide area of the aqueduct; but let us, for ready reckoning, allow 1 foot deep in the aqueduct, and velocity 1½ mile per hour. Mile feet cubic feet $1\frac{1}{2} = 6336 \times 6 = 38016 \times 6$, the number of gallons in a cubic foot, and we have 228,090 gallons per hour; $228{,}090 + 24 = 5{,}474{,}204$ gallons per day. Now this is all that issues from the dam; and by no flourish of the pen, by no necromancy, can the subsequent supply to the city be calculated by the capacity of the dam, and its 600 millions of gallons. The true question is, how to get it. From hence it now flows the remaining distance to Harlaem River of 25 miles. During the whole of the course from the dam, the declination of the sole of the aqueduct is 1 foot 1 inch per mile, and the lateral bends or deflections range from 500 to 1000 feet radius.

"At Harlaem river a temporary inverted syphon is laid, the pipes of which are iron; and 3 feet diameter; they are raised about 10 feet above the water. As the height from the surface of the water of Croton Dam to this place has been reduced by first 10 feet to the sole of the aqueduct, and about 36 feet by declination of grade, the total height of dam, said to be 166 feet above mean tide at New York, is here reduced to 120 feet from the debouchure of the aqueduct to the mean tide at Harlaem River."

[Up to this point our correspondent's statement is fair and sufficiently correct, as far as the facts adduced enable us to judge. In the next portion of it, his statements are not only less relevant, but incorrect. He states that a jet of water will only rise to three quarters of the height of the reservoir, from which it receives the pressure that forces it into the air.—"that the height of the jet is in the proportion of three quarters of the propelling power"—this is an

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assumption wholly gratuitous and incorrect; on the contrary, the height to which the column will rise, depends on the area of the pipe which brings it to the orifice of the jet, on the perfection of the jet nozzle, and on the diameter of the jet. By these means, the height to which a jet may rise, may be made more and more nearly to approximate to equality with the height of the column or head of water which elevates the jet by its pressure; and the statement Mr. Towers makes, that a head of 120 feet raised a jet to 115, that is, to within 5 feet of the upper level, only implies that the required conditions were very satisfactorily complied with in this case; and even if we admit a little exaggeration in the statement of this fact, we are by no means warranted to conclude, with our correspondent, either that Mr. Towers stated a contradiction in terms, or asserted an impossibility in fact—or was ignorant of the first law in hydrodynamics. We have, therefore, rejected the whole of this statement as unjust and irrelevant. In what follows, our correspondent speaks more closely and pertinently to the merits of the case.]

"We will now proceed with the current, and passing over Manhattan valley, we will at once land at the great reservoir of 30 acres, which was destined, —alas! only destined—to contain 600 millions of gallons of water. I beg to call your attention to the following grades of declination as stated to me by the commissioners, and one of the principal engineers.

	Ft.	In.
The descent from the higher to the lower end of the Syphon at Harlaem River, is	2	4
From the nearer side of the river to Manhattan Valley Syphon two miles, grade 1 foot 1 inch....	2	2
Difference between the farther and nearer ends of this Syphon, which is also inverted, is	3	10
From the nearer end of the Syphon to the reservoir is 2 miles, grade 9 inches only.....	1	6
Total feet	10	8 *
Previous descent to Harlaem Bridge	46	0
From the Dam	56	8

"We now enter, with the aqueduct, into the basin or reservoir. Now most people would have supposed that we should have looked down, with the water, from the top of the bank: but no such thing, the idea was not to be thought of; and judge of my surprise when I first saw the aqueduct approaching; for it was not then finished so far. On a level far below the top of the banks, and when finished, the sole of the aqueduct was, and is now, 12 feet 2 inches by my measurement, and by confession of the above engineer. When I named this circumstance, for the first time, to the commissioners, they all totally denied the fact. I offered to accompany any one of them to the spot, but it was not accepted; though they allowed, if it could possibly be so, it must be fatal to a large portion of the undertaking. In naming it to the engineer above alluded to, he said they meant to hold up the water in the aqueduct and syphons till it was raised to their contemplated level. It must, however, be obvious, that this water-logging of the line must nearly destroy the velocity of the water, as it must go back on a dead level to two miles beyond Harlaem River. The thing has been since tried: the water was raised about two feet during the first months of its being introduced to the city, and now stands (May last) about the height of the sole of the aqueduct. Thus, the expense of raising the walls of the reservoir twelve feet on both sides with masonry, and the inside with puddle, has uselessly cost some hundred thousands of dollars; and remains, with the distributing reservoir in similar circumstances, a standing monument of the corps of engineers, sixteen or eighteen in number. By this exploit the intended water in the reservoir has been reduced one half, at least, for the excavation of the northern division was only two-thirds made."

[In the latter part of this statement, also, our opinion is at variance with that of our correspondent. According to the first part of his statement, a delivery of water out of the Croton Dam was provided for, sufficiently great to keep this reservoir full. When full, it was necessary that the walls of the reservoir should be raised as high as the level of that point in the aqueduct at which the excess of water should escape and run to waste, if sent down when the reservoir was full, and the lower part of the aqueduct stagnant. Now, this is precisely what our correspondent says was provided, when he states that "It must be obvious that this water-logging of the line must nearly destroy the velocity of the water, as it must go back on a dead level to two miles beyond the Harlaem River." Here, however, he rather stretches his fact to suit his argument; because, if he allow —which we hope he will—that it might not be expedient, in any case, to raise the water till it was just level with the edge of the reservoir, so that the agitation of the winds would send it over the masonry—if he allow that a couple of feet might and ought to be left of the parapet above the water, to keep in the water even in the agitation of the surface by the strongest gale —as we hope he will allow—then, by his own showing, the engineers have only raised the masonry to such a height as would, when the reservoir was full, raise the level as far back as Harlaem River, where provision was made for the escape and wastage of the water; and so the height to which he objects is no more than a wise provision to save the works from inundation and overflow. Giving, therefore, the accused the benefit of the facts adduced, as far as they are to be reconciled with a just precaution, we must acquit, or, at least, defer condemnation *in hoc statu*.]

"We will now, before we proceed further, describe the entrance of the water into this reservoir. The 4th of July, 1842, was the day fixed upon. All the authorities of New York, with the governor of the State, were present, as well as many distinguished strangers, among whom was Lord John Hay, his vessel, the *Warspite*, being then in the harbour; the firemen of the city, large detachments of troops, six or eight pieces of artillery, with their military bands. The President of the water commissioners made a very appropriate speech, and concluded by presenting 'The Croton Maid of Croton Lake' to the firemen of New York. This is a flat-bottomed boat so named, in which the commissioners and the chief engineer had floated with the stream, at about one mile and a fifth per hour, from the dam to Harlaem River; during which a most extraordinary hydraulic feat occurred—namely, that the velocity of the boat was, for the last ten miles, two miles per hour, with the same declination of grade and stream of water. All this was published at the time. For myself, I had taken a station opposite to the flood-gates, that I might observe the effect, velocity, and quantity of the water. Observing near me some of the workmen employed at the basin, I asked them how long the flood-gates had been closed, as I expected some display. They said the water had been let in at Harlaem River twenty-four hours before, and the gates had been closed on the entrance into the reservoir during that time, and that at twelve o'clock it was three feet and a half deep, and might then be a little more. All being now ready, the flag was hoisted; the pent-up water bounded out; the people, not knowing the trick that had been played, shouted; the artillery roared; the bands played 'Hail Columbia' and 'Yankee Doodle.' Anon the citizens departed, intoxicated with water and delight.

"As it was clear to me, that when this head of water had expended itself, a steady current must follow, so it happened; a very competent witness, who watched it, told me, the next morning, that in the chamber behind the flood-gates, where the water had stood at 3 feet 6 inches, it was reduced to 6 or 7 inches deep, running steadily.

"Next evening I examined and plumbed it myself, and found the stream was 7 inches deep. As the out-flow was within 10 or 12 feet, I judge that up the aqueduct it might have been 1 foot deep. The commissioners being present, we had a conversation as to its velocity. They pointed out to me some pieces of shingle and small wood, that by their orders had been put into the syphon at Harlaem, and which had just emerged. It appeared that they had been five hours in the passage; and as the distance was five miles, the velocity was one mile an hour. This reduced velocity of one-fifth of a mile per hour, will occasion a reduction of one-fifth of the quantity delivered at Sing Sing; making the total delivery into the reservoir daily, 4,379,364 gallons. We have proved that the sole of the aqueduct, on its entering the reservoir, is 56 feet 8 inches below the surface of the Croton Dam; deduct this from 166 feet, the dam above mean tide at New York, and we have 109 feet 4 inches for the height of the sole of the aqueduct above the tide. Then, if we add to 109 feet 4 inches 12 feet 2 inches, the height of the walls of the reservoir = 121 feet 6 inches above mean tide, and 1 foot 6 inches higher than the farther end of the syphon at Harlaem. It is quite incomprehensible how any engineer, with a descent of 10 feet 8 inches in the course of the water before him, levelled and projected by himself, should have made these banks so high. *We may remark, that the decrease of velocity in the water may be fairly attributed to the syphons, where the water, being pressed by a column of water* 100 *feet high, which is equal to the weight of three atmospheres, or forty-five pounds upon every inch of internal surface in the lower pipes, is naturally subjected to three times the ordinary friction.*"

[Here, again, we must stop the current of our correspondent's argument. He is himself again at fault—practically and theoretically wrong. He ought to have known that the theorem he propounds in this last sentence is unknown in science, and contradictory to truth. *We* have printed the theorem in italics. We may simply state, for his information, that the "decrease of velocity in the water" *cannot* "be fairly attributed to the syphons," as the water is *not*, in the circumstances, "naturally subjected to three times the ordinary friction." If he consult the highest authorities, he will find it so. The remarks which follow are vitiated by this error, in so far as they are concluded from this false theorem.]

"We now proceed from the receiving to the distributing reservoir. The distance is two miles, and there are two lines of 3 feet diameter pipes, and they pass over three eminences as syphons, first down and then up, and so on.

"The first descent from the *sole of the great reservoir* to the lowest point, previous to its beginning to ascend, is 27 feet 9⅞ inches; the ascent to the next apex is 33 feet 1 inch; consequently the apex is 5 feet 3⅛ inches higher than the sole of the reservoir; thereby rendering the efflux of that depth of water from the reservoir impossible. This operation cuts off 5 out of 14 feet of water below the sole of the aqueduct. The former reduction, from the top of the embankment to the sole of the aqueduct, cut off 12 feet, which, added to this 5, make 17 feet of altitude of water totally lost out of 26 feet; on which the calculation of a reserve of six hundred millions was made.

"It is of no use tracing these syphons further: the vibrations incident to all upright syphons, alternately advancing and receding, the extrication of air from the water in motion and under pressure, if not attended to, occasioning strangulation, are sufficient to have deterred any educated engineer from having recourse to them.

"On speaking to the commissioners and the engineer above mentioned on this subject, they stated that Frontinus, who had the charge of the aqueducts at Rome in the time of the Emperor Nerva, had used an inverted syphon of 14 feet, and that what was true of 14 feet, must be true of 100 feet. I believe increase of column, of pressure, oscillation of the fluid, or strangulation by evolved air, all conducing to increase of friction, and retardation of velocity, had never entered their heads. They did, however, afterwards leave openings for air at the apices. The above level was made by myself with the utmost care, and afterwards verified by reference to the specification of the contractor's agreement as to gradients in his cuttings. The declination between the two reservoirs is 4 feet, or 2 feet per mile. The walls of the distributing reservoir are 4 feet lower than those of the receiving one, and these were proved to be 121 feet 6 inches above mean tide, at New York; those of the distributing one therefore must be 117 feet 6 inches. Mr. Towers states, that a command of delivery of water at New York, may be taken at 115 feet. Now for the facts and the truth. The water was introduced into this reservoir when the other had about 14 feet in it, and which never since has risen to above 17 feet from the top of the walls, and this is consistent with the state of the other; the first being 12 feet 2 inches below the top, and this added to the 4 feet declination, would make 16 feet, an approximation sufficiently near. Thus then stands the case:—

	Ft.	In.
Top of the walls above tide	117	6
Deduct less than full	17 ft.	
Height of Park at New York above tide-way ..	38	
Total	55	
So much for command; read therefore	62	6

instead of 115.

* Some error here is obvious, but the MS. has been followed.

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As to application and distribution in the city, we may as well take the fountain in the Park as an index. When the water was first sent from the distributing reservoir to the city, few great side mains, and very few of the service pipes to the houses, were laid. Of course the great principal main through Broadway to the Park was full of water, pressed by the 62 feet 6 inches at the distributing reservoir; when the fountain was opened, it rose to a considerable height. It was published in the papers that its altitude was 60 feet. The truth was, in ten days afterwards, by measurement, it was 36 feet; 60 feet is quite impossible, from the reasons given as to the jet at Harlaem. Now if this could have been maintained, the higher parts of New York might have been supplied with water to most of the upper apartments; but it could not, in accordance with practical experience, be so for any length of time; as mains were opened, especially to the lower parts of the city, and service pipes laid, the pressure on the great main necessarily fell off. So that in March last the fountain only rose 11 feet, and in May last it was reduced to 2 feet, and was not daily open. Yours, &c. J. A. Borron."

From all that has been said, it appears to us that there is but *one* error, and that is a capital error. It is an error, the source of which appears to lie at or near the junction of the Croton dam and the aqueduct, certainly within the first eight miles of the aqueduct. From that region, downwards, the aqueduct appears to do its duty, and to convey its charge with greater rapidity than we should have expected from the very small charge which actually enters it at the head. That error corrected, if corrigible, it seems to us that all the others will remedy themselves; the others seem no more than its consequences. The day is gone by, except in Turkey, perhaps also in China, when the bowstring settled the matter, as far as the demerits and misdeeds or ignorance of the engineers are concerned. We feel sure they are adequately punished by the loss of reputation which must follow errors so great as these are stated to be. But we entreat the citizens of New York *not* to be disheartened. We trust they will try the remedy, which is, to get the wisest man money can procure—to discard those who have made the blunders, if any there be, and without further delay get the matter remedied, ere the town be too much enlarged to be in danger of a scarcity of water. They have, we hope, "*one* poor *wise* man among them, who by his wisdom can save the city." Let them not despise him because he is poor, if he be wise. But! if there be none in New York there is yet gold in Ophir; and there are clever hydropathic practitioners here, whose advice they can easily procure, and who may yet get them out of the scrape—*i. e.* if they will acknowledge they are in one, which remains to be seen.

THE CHINESE EXHIBITION.

There is no word of abhorrence oftener in the mouth of Englishmen than the ugliest word in the language—humbug:—a clear proof that the thing itself is pretty frequent among them. Indeed, so much has it become matter of course, that even honest wares must be put off by its help, and purchasers be humbugged to their own benefit. We have now a collection both entertaining and instructive, advertised like a quacksalver's panacea: "The proprietor, anxious to increase the popularity of this Exhibition, by enabling all classes to become acquainted with its wonderful contents, has reduced the price of admission to 1*s.* each person," &c. Increase the popularity!—increase the *profitability*—this was the right word, but would have been a vast deal too candid. In plain terms, the proprietor had exhausted his half-crown visitors, and, with legitimate shrewdness, lowers his price to attract shilling ones. What forbids him who sold his first crop at a fancy-price because it was procurable, from selling his after-grass at a fair valuation because he can now get no higher? Wherefore affect philanthropical motives when the mere commercial are just as useful to the public? We suppose for the reason above-said: like false Lothario's honied speech, humbug, though very hateful, is still dear to those it has seduced—

> Like the bee-plundered blooms in gorgeous Spring and Summer,
> The victims of the pilferer's hum are pleased as is the hummer!

But a fee laid out on a good exhibition is "twice blessed; it blesses him that gives and him that takes;" so let us have no more pretences about prices reduced through sentimental patriotism instead of justifiable self-interest. We noticed this splendid outlandish raree-show when it was first set up, and have now little to add, seeing it has added little to itself. If we can hardly assert, with the Curator, that the Celestial Empire is at Hyde-Park Corner, as Napoleon said of a little fort outside Toulon—*Toulon est là;* yet the Exhibition, though not "China in miniature," brings it nearer our mind's eye than ever it was before. Neither books nor travellers' tales furnish half so good a means of studying this extraordinary people, who seem the link between an extinct human species and the present one, or at least to indicate a cycle of civilization which preceded the oldest phase of it recognized by western archæologists. Surely ichthyosauri and palæotheria, deinotheria and dodos could not have differed more from modern lizards, elephants, and ducks, than the primitive Chinese from all existing races of men, save their successors? They must have lived, we almost think, when the earth turned on her axis the opposite way, so directly opposed were their habits to such as predominate everywhere else now-a-days. Their descendants yet retain many of these inverse characteristics: thus, among their luxuries enter what any other civilized people would count abominations—sharks' fins, salted earth-worms, sea-slugs, wild-horses' flesh, grubs, larvæ of the sphinx moth, Japan leather, bamboo salads—not to mention dogs, cats, rats, mice, soup of birds' nests, and another delectable *potage*, concocted of mares' milk and blood, far beyond Spartan black broth or witches' gruel for potent *bouquet* and pungent savour; then their soldiers draw their swords *behind* them, and their carpenters pull their saws towards them (the teeth being set points-inward), their compasses have no legs, their mourning is white, and their biers are carried in the rear of funeral processions, respectfulness gives you the left-hand seat, and contempt takes off the hat to you, &c. &c. Those numerous inventions, however, which the world outside the Great Wall have borrowed from the world within it, and the latter from the world before or next after the flood, would connect the races, were this needful to prove their relationship. We will specify a few, as so many rowels of a spur, which may prick the sides of our readers' intent to visit the Chinese Exhibition: printing, mariner's compass (see *Athen.* No. 369), gunpowder, tea, porcelain, mercury, coal, winnowing-machine, paper-money, a species of lithography, ditto of phrenology, cast-iron buildings (see *ante*, p. 718)—all these discoveries were made by the luxuriators upon sharks' fins and Japan leather!

OUR WEEKLY GOSSIP.

When announcing, last week, the demise of Mr. Seguier, late Inspector of the National Gallery, we expressed rather wishes than hopes as to the person who might succeed him: C. L. Eastlake, Esq. R.A. has since been named his successor—we need not declare whether our wishes are disappointed, or our hopes surpassed. It can hardly be said, we think, that this choice reflects much credit upon the discernment of those who made it, for Mr. Eastlake's qualifications were palpable, unmistakeable, unimpeachable; but the promptitude with which it was made deserves public approval. We are glad to find that our air-drawn portrait of the required Inspector, has made itself substance: a gentleman, a scholar, and a connoisseur (as well as artist), "possessing enlightened taste and comprehensive esteem for *all* the Arts, all the Schools, and all the Masters," now superintends the National Collection. Under such auspices, we prognosticate the very best results to it, and through it to those various arts, and through these again to the whole circle of humanizing pursuits and professions. Being personally unacquainted with Mr. Eastlake, we can hazard no conjecture about his *practical* abilities in Connoissance; he may or may not be an oracle on the authentic and the spurious, on styles, manners, dates, pedigrees of pictures, &c. &c.; but these are secondary matters—inborn taste, refined by incessant culture, enlarged views, solid and extensive acquirements; more than all, elevated, poetical, and philosophical spirit—these are the indispensable requisites, and these evince themselves in his works both of pen and pencil. We have little fear that he will pander to the rampant lust for garish and florid colouring, to the green-sick appetite for false-sentiment, or the coarse relish for pseudo-sublime phantasmata,—from one of which into another popular taste plunges headlong, if at all encouraged in such corrupt propensities. Our expectations of the advantages that this appointment may produce, become more sanguine when we consider how far above pecuniary motives acceptance of it must have been; the patriotic hope, and sense of power to effect beneficial changes, can alone have influenced Mr. Eastlake. His stipend is but 200*l.* a year.—Court-patronage, it would appear, anticipated or at least soon followed, another of our suggestions,—the same person monopolizes no longer all the grand pictorial curatorships throughout the kingdom, and fritters away his attention among them: *Sir Augustus Callcot, R.A.* is constituted Keeper of the Queen's Pictures. Albeit we plume ourselves neither on possessing back nor front stairs interest, this second appointment, from its perfect accordance with our wishes, would almost make us think we returned the "Sixteen City Members;" any attempt of ours to characterize Sir A. Callcot's qualifications for his office were in a great measure to rehearse those of Mr. Eastlake.

Respecting the stained glass removed from Stoke Golding, and referred to in a late number (*ante*, p. 1015), we have received the following letter:—

"In a recent number of the *Athenæum* you commented upon the conduct of Dr. Staunton, formerly rector of Stoke-Golding, in the county of Leicester, relative to the abstraction of some painted glass from the chancel of that church. It is due to the character of that gentleman, if living, and to the vindication of his memory, if dead, that the facts be fairly stated to the public, and you will oblige me by giving insertion to the following statement. It is true that Dr. Staunton did remove the painted glass in question, but from what motives is best known to himself. There is no evidence, at least I have none to offer, that he imitated the conduct of Lord Exeter, in the case of Tattershall church, alluded to in the same article, by appropriating any portion to his own use. About ten or twelve years ago, I applied to him for its restitution, and he, without hesitation complied with the request. But when it came, the churchwardens refused to receive it, and without my knowledge of its arrival, it was sent back to Dr. Staunton. The churchwardens' refusal of it is to be ascribed to their being in dudgeon at the time, in consequence of a letter which had been written to the present Bishop of Lincoln, by a Lady Thompson, who having visited the church, complained, and not without reason, to the Bishop of its dilapidated state, and calling his lordship's attention, at the same time, to the abstraction of the painted glass from the chancel window. The churchwardens deemed it an improper interference upon the part of her ladyship, and therefore took vengeance upon her, by refusing to receive their own. It is due, therefore, to their obstinacy that the parish is deprived of a valuable relic, for it was too much to expect, even from Dr. Staunton's sense of justice, that he would of his own free motion, have returned it a second time after such treatment. I am, &c. J. Bray.
Heather, Ashby-de-la-Zouch. (formerly curate of Stoke-Golding).

The School of Design has recently established a class for the instruction of females in the art of wood-engraving; and the proceeding, we regret to hear, has called forth the remonstrance of the wood-engravers, as being one not legitimately within the object for which the school was established, and as unduly interfering with the ordinary principles and practice of the profession: in short, a violation of the principles of "free trade." Of the peculiar suitableness of the art of engraving on wood as an occupation for women, no one who knows anything of the practice of the art, or of the narrow limits to which fashion restricts the employment of women, without subjecting them to degradation, can entertain reasonable doubts. The practice of wood-engraving is clean; it may be best performed in the quiet of home; it requires no extravagant outlay for tools, &c; and a lady, in other respects duly qualified, may, for a few shillings, procure gravers and wood, and establish herself as a wood-engraver. Yet simple as the process of becoming an engraver seems to be thus far, we would guard our fair readers against imagining that any one who has tools and good will may become a wood-engraver. Qualifications far more important, and quite independent of the art of engraving, must be possessed. Lead-pencils and drawing-paper are not costly, and a steel pen and a sheet of paper may be bought for a halfpenny—but the mere possession of them does not make draughtsmen or literary men; nor will wood and tools make an engraver. Even the next step in wood-engraving—the handling of the tools—is not very difficult: a month's practice will enable any delicate and sensitive fingers to cut the wood without

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slipping; even all the instruction which words can convey, might be learned in another month; but the person who shall have undergone thus much is still far from being a good engraver. If a pupil, accomplished in the art of drawing with precision and delicacy—not merely skilled in copying other drawings, but competent to draw from nature in honest and determined lines—having, too, a perception and feeling for art—should take up wood-engraving, we think it not unlikely that, having learned the first obvious rules of the art, she might, after a practice of six months, render her hand and the graver subservient to the direction of her knowledge. But without a feeling for art, and the capacity to handle dexterously a lead-pencil, let no one conceive that she may become a wood-engraver in this short time. The utmost that could be hoped for is, that after a hard practice of about two years, she might become sufficiently skilful to cut well enough for the cheap illustrated periodicals. In another two years, if kept in sufficient employment, she may be qualified to take rank among the average professional engravers of the day, which, indeed, is no great position to take as an artist; but sufficient, with connexions, to obtain employment. We have gone into these particulars for the purpose of correcting an erroneous impression that wood-engraving is a short road to employment for women. By far the most difficult part of wood-engraving, is the art of drawing—that most essential thing, in which our wood-engravers, with few exceptions, are lamentably deficient. Our advice, then, to young females is, not to enter upon the art unless they are skilled in drawing: but if able to draw well—the human figure especially—then we would certainly encourage them to become wood-engravers, with a fair prospect of success. Have the Directors of the School of Design made such a qualification a preliminary condition of admission? From what we hear of their proceedings, we fear that they have not. If so, their excellent intentions will be frustrated, and they will only have helped to overstock a profession already crowded with mediocrities. If they have, and if they rigidly enforce it, they may, and they ought to, set at defiance all selfish remonstrance.

The Committee for the Holkham Monument, to be erected to the memory of the late Thomas William Coke, Earl of Leicester, have advertised for designs, but in so doing have virtually designed it themselves, having decided beforehand that it shall be a column; and as the Ionic capital is out of the question for any such purpose, the competitors will be reduced to the alternative of either Doric or Corinthian. Another column! an adjective without a substantive, a sentence without a prædicate, a limb without a body, are all so many types of such an architectural *composition*.

The monuments in the Cathedral of Cologne, many of which are much defaced, are being gradually restored. That of the Archbishop Frederic of Saarwerden in the choir of the cathedral, has been restored, it is said with great judgment, by a sculptor of the name of Stephan, to whom it is likely the other restorations will be committed. A notice has also appeared of an extensive work about to be published at Munich, containing working drawings of the portions necessary to complete the building, according to the designs of the architect, together with a history and description of the cathedral. The work is by Mr. S. Boisserée, and is to consist of sixteen copper-plates in royal folio, with the text in quarto, the price of the whole work to be about four guineas.

The glimpses obtained by recent travellers of the literary wealth hived in the various convents of Mount Athos, having awakened the interest of the Western world, our readers know that M. Villemain, the French Minister of Public Instruction, some time since, despatched M. Minoï de Mynas, into Greece, to search for buried treasures in these Eastern libraries. After an exploration of four years, M. Mynas has returned to France, bringing with him, amongst other valuable manuscripts, a collection of fables in Choliambic verse, by Babrias, of which only some fragments previously were known; a fragment of the twentieth book of Polybius; several pieces of Dexippus and Eusebius; a fragment of the historian Pryseas; a new set of fables by Esop, with a life of the fabulist; a work on Greek Syntax, by Gregory of Corinth; an unpublished grammar of Theodosius of Alexandria; a treatise of Philostratus on gymnastics; some collections of civil and canon law; lexicons, grammars, and scholia on the Greek poets, and a number of other works. The safe arrival of these treasures in Paris, and the desirableness of similar researches to be conducted in the like direction, are enhanced by the statements made by M. Mynas. While engaged with the MSS. written on vellum, he was beset by fishermen, begging for bits of parchment, which they use as bait. The paper MSS. serve in winter to stuff the windows, and stop up chinks in the walls of the houses of Mount Athos! The mission of M. Mynas has had this good effect, that it has taught these unfaithful guardians the value of the hoards in their keeping, by the spectacle of the interest taken therein by Western Europe.

A society was not long since formed in Leipsic, somewhat resembling our "Lending Libraries," for the diffusion of good and cheap popular works. The second yearly Report has just been published, from which it appears that its success has been considerable notwithstanding the depression of trade in the neighbourhood. Such societies, if conducted on a liberal principle, would do much service to the cause of national education by taking up those who leave the national schools, and providing them with suitable mental food. We have had occasion to notice one or two attempts of the kind in our own country, and should be glad to see them more extensively adopted.

At the last meeting of the Academy of Sciences, November 20th, M. Mauvais was elected a Member, in the room of M. Bousend, the astronomer, deceased: and the vacancy in the Academy of Inscriptions and Belles Lettres, occasioned by the death of the Marquis de Fortia d'Urban has been filled by the election of M. Mérimée.

Accounts from Hanover mention the death, at the early age of thirty-two, of M. Salomon-Philippe Gans, author of a variety of works on jurisprudence, which have acquired celebrity throughout Germany. The death of this accomplished writer and pleader derives a melancholy and significant interest from the fact of its having taken place in the *Maison de Force* at Celle, where he was confined under sentence of perpetual imprisonment, the penalty awarded by the Supreme Court of Hanover, for having described the government as tyrannical, in the course of his pleading last year, before the tribunals of Göttingen and Osterode, in defence of certain parties charged with political offences.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. ROUTOV. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.—BRILLIANT EFFECTS are produced by ARMSTRONG'S HYDRO-ELECTRIC MACHINE at three o'clock, and at Eight in the Evenings (except Saturday Evening). By LONGBOTTOM'S OPAQUE MICROSCOPE the singular Optical Illusion of converting a Matrix into the appearance of being a Cast in bold relief, is exhibited, with a variety of other curious effects. Particulars of the CHEMICAL and PHILOSOPHICAL LECTURES, which are delivered Daily, are suspended in the Hall of Manufactures. DISSOLVING VIEWS. DIVER and DIVING BELL. Numerous STEAM ENGINE and other MODELS at work. The original CRAYON DRAWINGS of RAPHAEL'S CARTOONS, &c. &c.—Admission, One Shilling.—Schools, Half-price.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.—*Nov.* 13.—Dr. Beke's routes and observations in Abyssinia.—Dr. Beke, whose passage of the Abai and arrival at Dima, in Gojam, on the 29th of Nov. 1841, are reported in vol. XII. of the R.G. Society's Journal, was detained at Dima until the 20th of the following January, when the Ruler of Gojam and Damot having returned to the neighbourhood of that town, Dr. Beke proceeded in his company to Dembecha. The road, for three days, lay west along a grassy plain, on the north of which rose the mountain chain of Talbawaka, described as covered with perpetual snow, but which in reality, as Dr. Beke afterwards found on crossing the range, is nothing more than hoar-frost. In this plain were seen numerous herds, but no trees, population, or cultivation. On the first day, the conical peak of Debeit became visible, which it continues to be throughout a great portion of Gojam. Several small streams coming down from the mountains, and flowing towards the Abai, were successively crossed, and the party arrived at Lachitachita, where they remained the next day, Sunday. On the 24th they again set out, and taking a N.W. course, entered Damot. This province is described as very different from Gojam, being gently undulating, copiously studded with fine trees, and better peopled. Having crossed the river Gódiet, about thirty feet wide and two deep, the village of Arrat was reached, where the Dejazmach halted for two days, after which they proceeded northward to Dembecha. The road approaching the hills now became very irregular; lofty mountains were seen rising to the N.E., the rivers, Tamcha and Gudela, were crossed and Dembecha was reached. The Dejazmach encamped outside, but a residence was given to Dr. Beke in the town, where he was directed to remain till the Ruler should return from another military expedition. Dembecha is described as having a church and a sanctuary, and several thousand inhabitants; it has considerable commerce, a large weekly market, and is one of the stations of the Mohammedan merchants trading between Baso and Gondar and the coast. At Dembecha, Dr. Beke had to remain five weeks, when the Dejach Goshu returned, and the traveller obtained permission to make a journey north-westward into Agaumider, and to the sources of the Abai. Leaving Dembecha, on March 8th, in company with a daughter of the Dejazmach, who was going to join her husband, Dejach Baria, the governor of Agaumider, the party first traversed a very beautiful country, well peopled, and cultivated, and presenting more the appearance of an English than an African landscape. At the village of Yervorada, where the party halted the first night, Dr. Beke saw a plantation of the *Enset*, described by Bruce. In Shoa and in Gojam, a few plants are frequently met with, but in Damot the number is much larger. On the second day, they began a steep descent into the valley of the river Bir, which, at the ford, is divided into two streams, the first crossed being thirty feet wide and a foot or more deep, and the other about fifty feet wide and two feet deep. The valley of the Bir is not unfrequently exposed to the inroads of the Amuru Gallas inhabiting the opposite bank of the Abai. Having rested at Mankusa, the party continued through the same fertile country, watered by several tributaries to the Bir which streams running with a considerable fall, enable the farmers to turn off the waters for irrigation. The road was continually intersected by these water-courses, which hurried through innumerable fields of every species of production of the country and where the inhabitants were seen busily employed in agricultural labours. The party next stopped for a day at Wassua, which enabled Dr. Beke to visit the neighbouring town of Burie. It was formerly a place of importance, but has now fallen into decay. About eight miles S.W. of Burie is Debelin, the principal town of Wambarrema (Umbarma), and a day's journey beyond this the Abai is reached, in the country of Shinasha (the Chinchon of the Portuguese), which extends to both sides of the river. Having returned to Wassua, the party started for Azga. Dr. Beke observes, that although the inhabitants, in this portion of Damot, understand the Amharic, their native language is the Agáwi, of which he has collected a vocabulary. From Azga, the route lay westward, and having crossed the rivers Fatzam and Zingini, the party quitted Damot and entered the province of Agaumider. The mountains of this country are described by the traveller as consisting of a mass of volcanic cones, that named Fudi being visible far above the rest. On the second day after crossing the frontier, the party reached Banja, the residence of Dejach Baria. At this place Dr. Beke remained a week, during which he visited a village inhabited by some of the remarkable people known by the name of Falashas, from whom he obtained much information of their very peculiar customs, the details of which we cannot go into, and also a number of words of their language bearing a close resemblance to the Agau. Dr. Beke also availed himself of his stay at Banja to visit the western frontier of the province. On the road thither, several tributaries of the Durra were crossed, and a ride of five hours and a half brought the traveller to Chughai in the district of Matakkel towards the valley of the Abai, inhabited by Shankalas, or Pagan negroes. It was

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market-day when the Doctor arrived, and he describes the commotion occasioned by the presence of the first white man seen amongst them, and the fear with which stout and well-armed men fled and hid themselves as he approached: they are described as all but naked. Beyond these, to the south, is a tribe of Gallas, named Wambera. To the north of the Shankalas is Ginjar, inhabited by Mohammedan negroes, speaking a corrupt Arabic. The people of Agaumider think it no *sin* to sell slaves, which the other Christians of Abyssinia refrain from doing from religious motives. On the 21st of March, Dr. Beke left Banja on his return towards Dembecha, but took a route to the north of that by which he went for the purpose of visiting the source of the Abai, which, if visited, has not been described by any traveller since Bruce. Our traveller thus describes this interesting locality, which he reached on the 26th. "It is a swampy piece of ground covered with grass and rushes, and surrounded by trees of no great size and brushwood, in about the middle of which a spot was pointed out as the source of the Abai, at first scarcely distinguishable from the rest of the marsh, but which, on closer inspection, exhibited a small collection of water about a foot in diameter, and which could just be reached with the hand, when kneeling on a narrow mound of sod that surrounded it." To the N.N.W., and separated from the former by a patch of dry ground about three yards wide, was another source, and on asking for the third, the traveller was told there was no other. As Dr. Beke visited the source of the Abai a second time on the 23rd December, he read to the meeting his notes taken on that occasion also, when, owing to the close of the rainy season, he found the appearance of the place somewhat different. The whole ground was so saturated with water that the spot could not be reached without continually sinking up to the ankles in water. Dr. Beke was accompanied by the priest of the neighbouring church of St. Michael, who brought the cross of the church, with which he blessed the source before giving him some of the water to drink. He related to the traveller several practices which are evidently remains of a higher degree of veneration paid to the spot, at a period when the inhabitants were not yet converted to Christianity. Some of these practices were described by Dr. Beke. From three observations, Dr. Beke makes the latitude of the spot to be about 10° 57′, which, coinciding so closely as it does with that of Bruce (10° 59′ 10″), is entirely corroborative of that traveller. The elevation of the priest's house at Wásha, Dr. Beke determines by the boiling point of water to be 8520 feet, and from a comparison with the climate and vegetation of Angolalla in Shoa, the elevation of which he had determined in the same manner at about 8400 feet, he is of opinion that the estimate cannot be far from the truth.

[In last week's notice of the Society's meeting, the name of Mr. Malby was misprinted *Malley*.]

GEOLOGICAL SOCIETY.—*Nov.* 18.—Dr. Buckland, V.P. in the chair.—The following papers were read:

1. 'On some fossil Remains of an Anoplotherium, and two species of Giraffe, from the tertiary strata of the Sewalik Hills in India,' by Dr. Falconer and Capt. Cautley. The Anoplotherium is an undescribed species, differing from those of the Paris basin, and much larger, its size being between that of the horse and of the Sumatran rhinoceros. It is founded on two upper jaws, with the near molars perfect. It is a true Anoplotherium, as distinguished from the subgenera of Xiphodon and Dichobune. The discoverers have named it *Anoplotherium Sivalense*. The remains were dug out of a bed of clay in the tertiary strata of the Sewalik hills, mixed up with bones of Sivatherium, Camelus Sivalensis, Antelope, Crocodile, &c. The authors describe two species of giraffe. The first, which they designate *Camelopardalis Sivalensis*, is founded on the third cervical vertebræ of an old animal, and they infer it to have been one-third smaller than the existing species. The bone is very perfect, and completely silicified. It measures 8 inches, while the same vertebra of the existing species is 11½ to 12 inches. The bone is more slender in its proportions than the existing one, and exhibits a series of specific differences in addition to the size. The second species they name *Camelopardalis affinis*, provisionally, from its close resemblance to the existing Cape Giraffe, in form and size of teeth, &c. The species is founded on two fragments of the upper jaw, with the back molars, and a fragment of lower jaw containing the last molar. The dimensions agree to within the tenth of an inch with those of a female head in the Museum of the College of Surgeons. The giraffe bones were found along with those of Anoplotherium Camel, *Crocodilus biporcatus*, &c., in a clay bed in the Sewalik hills.*

2. Prof. Sedgwick commenced the reading of a paper, in continuation of his former memoir, on the Geology of North Wales, and described a section across the Berwyns.

STATISTICAL SOCIETY.—*Nov.* 20.—T. Tooke, Esq. V.P. in the chair. A number of donations, received during the recess, were reported.—A paper was read by Prof. Guy, 'On the Influence of Employments upon Health.' The author's former paper on this subject went to examine the influence of employments upon health by means of two concurrent probabilities; the ratio of cases of pulmonary consumption to those of all other diseases, and the observed age at which pulmonary consumption occurs. The results of the two inquiries were found to confirm each other. The object of the present communication was to show the effects of actual employment upon health, and the diseases to which employments gave birth.

INSTITUTE OF BRITISH ARCHITECTS.—*Nov.* 20.—W. Tite, Esq. V.P. in the chair. A paper was read by Mr. Bailey the Honorary Secretary, 'On the several species of Foreign Fir Timber and Deals supplied to the English Market, and their respective qualities for the purposes of Building.' The professed object of the paper was to present to the members, in a condensed form, the more important portions of the information relative to the growth and manufacture of the timber of the North of Europe, and of our American colonies, derived from the evidence of practical men, given before the Parliamentary Committees on the timber duties, at different times and other sources, which might be useful in assisting the judgment of the young architect, in selecting, from the several kinds of timber to be found in the market, the sorts most suitable for the various purposes to which wood is applied in buildings, either for roofs, floors, framing, the external portions, and internal finishings and fittings. The relative properties, as to strength, durability, facility of working, and economy in conversion of the Memel, Dantzig, Riga, St. Petersburg, and the several descriptions of Norwegian and Swedish timber and deals, were described, and their defects noticed, as likewise those of the red and yellow pine of Canada, the use of which is daily increasing in this country. The alleged tendency of the American timber to imbibe and communicate the dry rot was noticed and accounted for from the treatment to which that timber is usually subjected. The larger portion of the timber and deals from Canada is floated down the river St. Lawrence to the port of shipment on rafts, becoming in consequence saturated with water, and in that condition most commonly placed in the confined hold of the ship which is to convey it to this country; the result is, that by far the larger portion, both of the timber in log, as well as the deals, on their arrival here, exhibit symptoms of the dry rot, and if means are not adopted to repress it, the timber becomes strongly infected, and, when placed in a building, not only rapidly decays, but communicates the rot to the timber in contact with it. If it were not for the circumstances above noticed, there is no reason to suppose that the fir timber of Canada is of a less durable nature, or inferior in quality to the European timber of the same description.

In the discussion, which followed the reading of the paper, it was stated that impure pyroligneous acid still retaining the creosote, had been employed with success on timbers affected with the dry rot.

MICROSCOPICAL SOCIETY.—*Nov.* 15.—J. S. Bowerbank, Esq. F.R.S., in the chair.

Mr. A. White read a paper describing the application of a lever movement to the stage of a microscope. It consists of a lever, to the shorter arm of which a ball is firmly screwed, moving in a socket formed by the upper plate of the stage, and a cap, which is a brass plate, secured by two screws to that plate. This lever passes through a perforated ball moving in a socket formed by an arm attached to an immovable part of the microscope, and a cup formed and secured upon the arm, as in the former instance. This lever is about five inches long, having the longer arm equal to three, and the shorter to one. This proportion, however, varies according to position; and hence the necessity of a perforation in the second ball to allow for it. This construction affords facility of motion in every way, and the range, in the instrument exhibited, was ¼ of an inch.

Mr. Jackson read a paper describing an improvement in the mode of applying a divided glass micrometer to the measurement of objects under examination, described by him in a former paper. The micrometer is mounted in a thin brass frame, which slides easily (under a spring) through slits in the opposite sides of the eyepiece, which slits, when not in use, are closed by a quarter revolution of an internal tube, having similar slits. Its divisions are $\frac{1}{10}$th of an inch apart, with one of the spaces divided into five by finer lines, which, as they may be readily brought by the sliding of the micrometer into contact with the magnified edge of the object to be examined, afford great facility of measurement. He concluded with some observations relative to the method of using this instrument, and of finding the value of its divisions, under the various circumstances in which it may be employed.

A paper by J. S. Bowerbank, Esq., entitled 'Additional Observations on the Structure of the Shells of Molluscous and Conchiferous Animals,' was read. The paper, of which this is a continuation, was read on the 18th of January last, and the present Observations relate to the mode in which wounds in the periostracum are repaired, which differs in many respects from the analogous operation in the shelly structures.

ASHMOLEAN SOCIETY.—*Oxford, Nov.* 6.—The President, Prof. Twiss, in the chair.—Prof. Daubeny read a paper on the institution for the cure of Cretinism established near Interlachen, on the Abendberg, a mountain overlooking the lakes of Thun and Brienz.* This institution originated in the benevolent views of its present conductor, Dr. Guggenbühl, a physician of the Canton of Zurich, who has devoted the last eight years to the cure, or rather prevention, of this malady, for which purpose he has selected a situation above the elevation at which the disorder is ever endemic, and admits as patients only those in whom from their tender age, the disease, though apparent, has not as yet fully developed itself. Great attention is paid not merely to the physical but also to the moral treatment of his patients; the physical means consisting of such diet and medicine as are calculated to strengthen the system and to stimulate the dormant energies, for which purpose use is likewise made of electricity, friction, baths, &c.; whilst the moral comprehend a course of discipline applied to all the senses, the organs of which require to be roused and trained to receive the impressions of external objects, as it frequently happens that the cretin is with difficulty made susceptible of any stimuli. The organs of speech also require to be trained, and here an extraordinary degree of patience and perseverance is needed on the part of the conductor and his assistants. In the hope of aiding this benevolent scheme a subscription has been set on foot, not merely in Switzerland but in other countries; and in England Dr. W. Twining, of Bedford Place, has consented to be the medium of transmitting any sums which may be contributed. With regard to the causes of the lamentable condition of mind and body which constitutes cretinism, Prof. Daubeny, made some remarks; and after stating that it could not be attributed to the drinking of water derived from snow, or of that which was destitute of air, or of that which held calcareous matter in solution, he proceeded to show that it was most probably produced by some form of malaria generated by the humidity of the low Alpine valleys, and modified in its character by the peculiar features of the climate, viz. the alternation of extreme heat with severe cold, the interception of the sun's rays, and the stagnation of the air—causes which may also produce a languor of constitution in the inhabitants, which deprives them of the power to resist the action of the *virus*. The difficulties which stand in the way

* The first announcement of the fossil remains of the Giraffe, was made by Capt. Cautley in the Journal of the Asiatic Society of Bengal, vol. 7, p. 658 (15th July, 1838).

* Alluded to before, *ante*, p. 588.

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of this hypothesis, the Professor conceived might be removed, if it were admitted, that there are many forms of malaria, as there are of epidemics, and that one form will produce a disease, which like yellow fever, carries off the patient in a few hours, and another form will create a morbid habit of constitution, which may not become manifest till after the individual has been long exposed to its influence, and which, being transmitted to his posterity, shows itself first as goître, and afterwards as confirmed cretinism. The error of medical men he contended to have been, that they imagined all epidemic and all endemic diseases to follow the same laws; whereas the truly philosophical method of proceeding would be to ascertain their peculiar modes of propagation, and to examine in detail the phenomena of each severally. Had medical men observed this rule, they would not have denied that cholera, for example, had been transmitted from one country to another by human contagion, because in its propagation amongst the inhabitants of a town or district it did not follow the same laws as typhus or as small pox; nor would they be disposed to question the malarious origin of goître and cretinism, because the *virus* emanating from the soil of the Alpine valleys, in which these diseases are endemic, does not diffuse itself in the same manner as ague or dysentery. The statistics of cretinism are at present very imperfect, but it is hoped that the official returns ordered by most of the cantons will furnish more correct information, both as to the number of persons affected, who are estimated at not less than 5,000 in Switzerland, and to the physical influences to which the disorder may be referred.

MEETINGS FOR THE ENSUING WEEK.

SAT. Asiatic Society, 2. P.M.
MON. Geographical Society, half-past 8.
TUES. Zoological Society, 8.—Scientific Business.
WED. Botanical Society, 8.—Anniversary.
— Society of Arts, 8.—'On the Patent Metallic Sand,' by Mr. C. K. Dyer.—Mr. Chanter's Moveable Fire Bars and Smoke Burner will be explained.
— Geological Society, half-past 8.
THUR. Royal Society, 1.—Anniversary.
— Royal Academy.—Anatomical Lecture.
— Society of Antiquaries, 8.
FRI. Botanical Society, 8.

FINE ARTS.

The Monumental Effigies of the Temple Church, with an Account of their Restoration in the Year 1842. By E. Richardson. Longman & Co.

Mr. Richardson was the sculptor employed to restore the various effigies of the Crusaders and others in the recent repairs of the Temple Church, and he here presents us with lithographic sketches and a description of the objects which were intrusted to his charge. We heretofore noticed these old monuments, and shall therefore on the present occasion confine our remarks to the work of Mr. Richardson.

The drawings are made upon a scale of an inch and a half to a foot, and are sufficiently large to exhibit the characteristic details. Of all of them a full front view is given, as if the figure were placed in a perpendicular position before the spectator. One or two profiles accompany this view, according to the variety of subject. Mr. Richardson has evidently aimed at accuracy in his drawings, and has succeeded so well in this respect, that we are content with his success, though we might have desired rather more picturesque feeling, especially in the light and shade. On the whole the work, no less than the restoration of the monuments, is creditable to him.

The remembrance of the Crusaders is much quickened by the perpetuation of these old memorials, and as the public interest about them seems rather on the increase than otherwise, our readers may like to have some of the particulars which Mr. Richardson's labours have enabled him to give. Previous to the restoration of the effigies, he describes them as having suffered much from time and ill-usage —thickly covered with coatings of paint, dirt, and white-wash, "which not only concealed all the minute details of sculpture and costume, but made it impossible at first to ascertain the extent of their decay." The process of restoration was commenced, with the very proper determination "of preserving every part of the original surface that might exist, however isolated or small," by the removal of the coatings of dirt, paint, &c. The figures were found to have suffered much decay, both internal and external. This was remedied by stone cement. Remains of "rich original colours and gilding" were found, but "these it was impossible to preserve, because of their adhering to the paint, and owing to the moist and perishing state of the stone and marble. The oil-stains on the marble figures, which entirely hid its rich quality, were next removed. The extent of this operation may be conceived after being informed that in every effigy from ten to twenty thousand rings of mail, besides the surcoat, features, and appendages, had to be carefully gone over. Then followed the stopping in all the general decays and more minute fissures and holes with a cement which closely resembled the material of the effigy, and tended likewise to bind together and preserve the decayed and detached pieces, which otherwise would disappear. This cement, after it was hard, was worked down even with the adjacent surfaces. The effigy was then bedded on a York slab cut to the exact size of the plinth." The missing portions were carefully supplied, in a few cases rather from analogy than positive data.

Those who look for a symbol in every old ecclesiastical sculpture may like to see the interpretations which have been given to the attitudes of these figures. "How far," says Mr. Richardson, "the different positions in which monumental effigies were sculptured, denoted the life of the deceased, the author will not presume to say, but it has been supposed, that the attitudes in many instances were used to some extent in lieu of inscriptions. Thus, the crossing the legs, we are told, implied a vow taken by the Crusader; the hands in prayer, that he died a natural death, and an earnest Christian; the drawing the sword, that he died in action; sheathing it, that he died after vanquishing his enemies. The lion at the feet indicated valour —the dragon, sin." We may, perhaps, more safely admit that "the expressive features, full of individual character and detail, in these effigies, clearly mark them as being portraits."

We must say a word or two on the peculiarities to be found in the individual sculptures. The curious in ancient armour may learn that the inner figure of the upper pair of the four on the north, called Geoffrey de Magnaville, or Mandaville (A. D. 1144), is thought to present a unique example of a "cylindrical flat-topped helmet over the hood of mail." The shield of this figure is said, by Gough, to present the earliest example known of armorial bearings on a monumental effigy in England. Most remains of colour and decoration were found on the inner figure of the upper pair on the south side under the Round Tower, "which is given to William Mareschal, the younger Earl of Pembroke." (A. D. 1231.) The evidence on all sides seems to be conclusive, that the sculpture of the Middle Ages was coloured and gilt. "Traces of delicate flesh-colour remained on the face. The embattled tower had some red left on it; the mouldings some light green. In the two longitudinal recesses on the sides of the cushion fragments of blue or violet glass remained. Traces of gilding appeared on the vingmail throughout, excepting those rings which passed over the narrow bands at the coif and wrists, which, with the band at the coif, appeared to have been blue. The buckles, spurs, and squirrel had also been gilt. There were some traces of red on the field of the shield, but none remained on the lion. The outer surface of the surcoat had upon it considerable remains of crimson lake; the under side, of light blue. There remained on the edges of the belts some red, and some orange on the plinth near the feet."

MUSIC AND THE DRAMA

Madame Dulcken's Soirées.—This is the season for chamber-music, and Madame Dulcken has shown her judgment in opening her house for a series of private concerts of this description, at which, of course, her own pianoforte playing is intended to be a main attraction. She has not often been heard to greater advantage than on Wednesday, her first evening, when she performed Mendelssohn's new Duo with Mr. Lucas,—Hummel's Septuor, with half-a-dozen able confederates,—and Weber's magnificent Sonata for the Pianoforte in D minor. This ought not to have been the least familiar work of the three, —so full is it of beauty, contrast, and thoughts of a striking originality, which now seems to have vanished from the world of musical creation. No symphony for full orchestra was ever conceived on a grander scale than the first *allegro*, the interest of which is not lessened by a single bar of commonplace, or stave "to let." In the middle part of the slow movement, or varied *arietta*, which succeeds—with as artless and unforced a subject as if it had come out of the elder-fashioned Haydn or Pleyel mint for such melodies—occurs a fine example of the manner in which, by unceremoniously treating rhythm and accent, and by using modulations alike unusual and unstudied, Weber knew how to give a regular composition the apparent charm of an improvisation. In the final and most brilliant *rondo*, which was executed by Madame Dulcken, most honourably to her command of nerve, more than one of the newest effects of the pianists even is indicated; and with a freshness of idea, to contemplate which is enough to make the hoper melancholy. The instrumental music was agreeably diversified by two songs given by Mr. Manvers,—by Miss Rainforth's impassioned delivery of the great *scena* from 'Oberon,' which, however, cries aloud for the stage,—and by a couple of Mr. John Parry's drollest drolleries. Mr. Moscheles accompanied the vocal music.

DRURY LANE.—Carlotta Grisi has been succeeded by Pauline Leroux, and M. Petipa, by M. Carey: the male dancer has found an efficient substitute, but Carlotta Grisi is not so easily matched. 'The Devil in Love' is an attractive title for a ballet, though it suggests comic ideas; and this is quite a serious business —too much so, indeed, for three acts, as all who have seen 'Le Diable Amoureux' will remember. The impression made by Pauline Leroux's pantomime, as *Fenella*, some years ago, has been effaced from the recollection of London players by so many "twinkling feet," that she might pass for a novelty here; but time spares neither face nor form, and the admirers of the ballet, sated with a constant succession of young, beautiful, and graceful heroines, are not likely to welcome an almost forgotten favourite, in whom these charms fall short of perfection: nor does this *danseuse* supply by expressive pantomime what is wanting in more material fascination. M. Carey is a powerful male dancer, and his pirouettes are as extraordinary as Perrot's were; but his execution is merely mechanical—not a ray of intelligence lights up his countenance. The action of the ballet, consequently, dragged heavily on, relieved only by Mr. H. Payne's drolleries as the old *Dominie*. The scenery and accessories are handsome.

HAYMARKET.—The names of Madame Vestris and Mr. C. Mathews figure in the bills, but they themselves do not appear. Mrs. Nisbett is still the principal attraction in comedy, for though Mr. Farren is recovering, his appearance on the stage is not yet to be looked for. It is to be hoped he will be able to take a part in the prize comedy, for doubtless all the competitors have had him in view for a principal character. Since our last mention of this theatre, a farce called 'Laying a Ghost' has been added to the bill of fare: it is not a very stimulating dish, but something better is promised.

MISCELLANEA

Paris Academy of Sciences.—Nov. 6.—A report on Savings Banks, by Baron Charles Dupin, was read. The object was to show, from the official tables, that the progress of these Institutions has been constant and rapid, and that they have fully answered the intention of the founders.—The next paper read was from M. Payern on the tendency of the roots of plants to escape from the action of light. He mentions a series of experiments, all showing that, in the same proportion as the plant above ground seeks the light, the root avoids it.—A communication was made by M. Aimé on terrestrial magnetism. Magnetic declinations and inclinations are of two kinds: the one periodical, the other progressive. The first depend upon the position of the sun, and vary with the hours and seasons. Graham was the first to notice this fact in the year 1722, and Cassini confirmed his observations in 1783; and M. Arago, in 1818, ascertained that the magnetized needle, on the existence of an aurora borealis, was suddenly deranged, not only in the places where the aurora was visible, but also in countries where this was not the case. In order to throw light upon this

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phenomenon, he induced Mr. Kupffer to undertake at Kasan a series of magnetic observations simultaneously with those of Paris, and from the comparison of these two series resulted the fact that the *maxima* and *minima* of the deviation observed at Kasan corresponded with the *maxima* and *minima* at Paris at the same moment. In order to follow up the discoveries, the Academy of Sciences, on the proposition of M. Arago, charged M. Aimé to make a series of observations at Algiers, and provided him with proper instruments for the purpose. His observations commenced in June, 1841, and were continued until the end of 1842. Amongst the results stated by him to the Academy are the following. He says there exists between the temperatures of the surface of the globe and the magnetic declinations so complete a correspondence that he is led to infer that the variations of declination may be generally considered as the consequence of those of the temperatures of day and night, and if this mode of viewing the subject be correct, there must be found in eclipses of the sun a deviation in the normal diurnal course of the needle of declination. As to the annual variation, on comparing the observations of M. Aimé with those of Captain Bérart, made in August, 1832, it is seen that it was in nine years, 24 min. 36 sec., which gives per annum 2 min. 4 sec. of diminution of declination, M. Aimé found that the curves of declination varied little in winter and summer, and that it is towards the equinoxes that the most striking anomalies are manifested. M. Humboldt and other scientific men having expressed an opinion that it would be important to watch carefully the magnetic variations during the periods of the falling stars, M. Aimé did not fail to attend carefully to this suggestion during the month of November, 1841, but the periodical fall of these meteors was not visible at Algiers, and if it did take place it had no action on the magnetic needle.

William Stanley Roscoe.—We hear from a correspondent that this gentleman, the eldest son of the late William Roscoe, Esq., died at Liverpool, on Tuesday, the 31st ult. "To his father," says our correspondent, "he in many points of his character bore a strong resemblance, and in none more than in his attachment to literary pursuits, which he displayed at a very early period of his life, and preserved to its close, with undiminished ardour. He received the rudiments of his education under Dr. Shepherd, of Gateacre, and afterwards passed some time at the University of Cambridge, as a student of Peterhouse. At that period of his life he studied with great assiduity the classic writers of Greece and Rome, of which he continued the perusal till within a short time of his death. With several of the modern languages Mr. Roscoe was also familiarly conversant, but more particularly with the Italian. Of his poetical genius, which was developed in him at an almost precocious age, the fruits have appeared in a volume of miscellaneous poems, published a few years since. In the cultivation of this talent he never ceased to find a favourite occupation for his hours of leisure, and, amongst other less voluminous productions, he has left behind him a translation, in blank verse, of Klopstock's *Messiah*, and of the *Api* of Rucellai. Soon after leaving Cambridge, Mr. Roscoe, though his views were originally directed to the profession of the law, was admitted as a partner into his father's bank, and continued to be connected with that concern, until its failure in 1816. This and similar disasters, if he was, unhappily, not qualified to avert, his conscious integrity, his placid temper, and well regulated mind, enabled him to meet with dignity, and to support with fortitude. During the latter years of his life, he held the office of Serjeant-at-mace to the Court of Passage at Liverpool. The health which he had uniformly enjoyed some months since began to give way. In July, he was advised to try the effects of change of air, and for this purpose he visited Germany, and thence extended his tour to Switzerland. The hopes which were reasonably entertained from this source, and from the anxious application of the most efficient medical treatment, were destined to be disappointed. On his return home, he became gradually weaker, and, in perfect resignation to the will of his Creator, he sank without a struggle into the arms of death. Under an exterior somewhat reserved, and great sedateness of manners, his affections in every relation of life were warm and enduring, and by the friends who knew him intimately his memory will be long cherished, and his virtues best appreciated."

Luton.—The destruction by fire of the mansion belonging to the Marquis of Bute, must be already known to our readers. The papers, as usual on these occasions, speak of it as a place of surpassing beauty and interest. This is hardly correct. The building was of great extent, but from one of the worst designs by Adams, although with some capital points in the plan. What Smirke did there, besides building the chapel, fitted up with stalls and screen-work, from Tittenhanger, we cannot, at the moment, ascertain. The principal part of the valuable collection of pictures has been saved.

Front of the British Museum.—Why do not the Society for Metropolitan Improvements take up this matter, and make a formal application to the Trustees to cause the model of the new front to be exhibited in the Museum? Such an exhibition would not cost one shilling, and be in accordance with that laudable public curiosity which the Trustees ought rather to encourage than suppress. Whether the model be good, bad, or indifferent, the public have a right to see what they are about to get for their money, and it is no infringement on the authority or dignity of a trustee to ask to see an object which he holds in trust for you. AMATEUR.

Metropolitan Improvements.—As a denizen of that semi-subterranean locality alluded to in last week's *Athenæum*, I beg to thank you for your advocacy of that, to us, interesting object, "The Dryad of St. Martin's in the Fields," which has only been spared to this time at the intercession of Dr. Golding, near whose house it stands. With reference also to this neighbourhood, I must observe that all the residents are not to be included among the "natural" objects. Shortly after the late calamitous fire, the inhabitants and neighbourhood thought that there was a good opportunity for improving this crowded thoroughfare, and memorialized the "Woods and Forests," the Board for "Metropolitan Improvements," and also had an interview with the agent of the Marquis of Salisbury, urging them to widen, &c. the narrow part of the court, the greater part then in ruins, but without success: all allowed that it would be a great public improvement, but we had to argue against "breeches pocket," and the latter interest prevailed. The trade of this place is suffering most severely from the tardy operations in the formation of the new street, and many speculations are made as to the reason of the "bit by bit" manner in which it is carried on. That *erudite* writer, the author of 'Random Recollections,' among other *useful* and *interesting* statistical inquiries, naïvely asks, "What becomes of all the pins?" I would also inquire what becomes of *old bricks*, and the answer would, perhaps, be a solution for the tardiness of the present proceedings. It seems there are but few dealers in such antiquities as old bricks, and to prevent the market from being overstocked, and to enable these worthies to get rid of their stock only a *few* houses are pulled down at long intervals, and thus, for the benefit of a few, "my public" suffer. I am, &c.,

An Inhabitant of St. Martin's Court.

Antiquities near Guisborough.—On the 9th inst. Mr. Walker Ord, who is engaged on 'The History and Antiquities of Cleveland,' and other gentlemen, opened two of the tumuli on Barnaby Moor. The first tumulus, which was 90 feet in circumference, consisted of immense masses of coarse unpolished stone; and a few feet from the summit was a huge block of sandstone, 7 feet 3 inches long, 4 feet broad, and weighing about two tons. This stone was placed like a vast slab over a large open hollow beneath. The second tumulus exhibited the same exterior form and appearance as the first, but the interior was essentially different, being composed of a fine, brown, loamy earth, which, from its consistence, had been exposed to the action of intense heat. Considerable quantities of charcoal (burnt oak) were also dug up; this was clustered in masses, or layers, densely heaped together; and the fibrous structure of the wood, the joints, &c. were quite perfect. In this tumulus was discovered a fine ancient urn, the construction most probably of a remote British era, although the superiority of the workmanship and carving would almost induce the antiquarian to attribute it to the later period of the Roman invasion. This urn was placed immediately beneath a large shield-like stone, carved with many quaint devices on the inside. On carefully opening the urn, it was found to contain a large number of human bones, which had been exposed to the action of fire, and these not belonging to one adult person, but evidently to several.

Engravings.—A copy of the works of Mark Antonio, and some of his scholars, containing 133 plates, (117 by Antonio himself), was recently sold at Lyons for 18,000 francs. This copy formed originally part of the collection of Sig. J. M. Zanetti, of Milan. It was offered at the sale of Denon's property, in 1826, for 15,000 francs, and withdrawn, there being no bidder. The collection will now, probably, be dispersed.

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DIVISION OF PROFITS.
The Directors beg to remind those desirous of effecting Assurance on their lives, that all Policies opened with this Office on the participating scheme, before the 31st of December next, will secure the full benefit of the current year's entry at the approaching septennial investigation in 1844, when, from the prosperous state of the Company's business, a considerable addition, or bonus, to the existing policies may be confidently expected.
Fire Insurances may be effected at the Company's Western Branch Office, 10, Pall Mall East, on Private Houses, Country Mansions, Furniture in the same, and Farm Steadings, at the lowest rates of premium corresponding to the risk.
Prospectuses, containing Tables of Rates, and a full List of the Directors, &c. who are all responsible *Partners*, may be obtained on application to Messrs. B. and M. Boyd, Resident Members of the Board, 4, New Bank-buildings; or to the Actuary, 10, Pall Mall East.
JOHN KING, Actuary.

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Prospectuses and every information obtained on application at the Offices as above, or to the Agents of the Company established in every City and principal Town in the Kingdom.
R. TOOKER, Secretary.

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No. 34, Bridge-street, Blackfriars, London; established 1823. Empowered by Act of Parliament, 3 William IV.

Lower Rates of Premium than those of any other office that entitle the assured to participate in the profits.

The bonus declared in 1834 amounted upon an average to 16*l.* per cent. on the premiums then paid; and in 1839 a second bonus was declared, amounting on the average to 31*l.* per cent. on the premiums paid during the preceding five years.

Prospectuses and other particulars may be obtained at the Office, between the hours of ten and four, or will be forwarded to persons resident in the country, on application.

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VICTORIA LIFE ASSURANCE COMPANY.

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Credit of half the premiums for the first five years allowed on policies effected for the whole term of life.

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THE WESTMINSTER and GENERAL LIFE ASSURANCE ASSOCIATION,

At the WESTMINSTER FIRE OFFICE,
No. 27, King-street, Covent-garden.

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FOUR-FIFTHS, or 80 PER CENT. of the total profits, are divided among the Assured at intervals of five years; and all Policies on which two payments have been made, participate in the division.

The Profits respectively allotted may be received by the Assured in present money, by a reduction of the Annual Premium, or by adding to the Policy an equivalent reversionary sum.

All Persons Assured on their own lives for 1,000*l.* or upwards, have the right (after two Annual payments) to attend and vote at the General Meetings of the Society.

W. M. BROWNE, Actuary.

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The following table will show the result of the last division of profits, as declared on the 10th of May, 1843, to all persons who had on that day paid six annual premiums:—

Age when Policy was issued.	Date of Policy.	Sum Assured.	Original Premium.	Reduced Annual Premium (for the current year).
20	On or before 10th of May, 1838.	£1,000	£19 6 8	£9 13 4
30		1,000	24 8 4	12 4 2
40		1,000	31 10 0	15 15 0
50		1,000	42 15 0	21 7 6
60		1,000	66 11 8	33 5 10

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Empowered by special Act of Parliament, 5 & 6 Will. IV. c. 76.

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The Rates of Premium are reduced to the lowest scale compatible with the safety of the Assured and the stability of the Company, thereby, in effect, giving to every policy-holder an immediate and certain bonus without risk, in lieu of the deferred and frequently delusive prospect of a periodical division of profits.

Annual Premium to Assure £100.

Age.	For One Year.	For Seven Years.	Whole Term.
20	£0 17 8	£0 19 1	£1 11 10
30	1 1 8	1 2 7	2 0 7
40	1 5 0	1 6 9	2 14 10
50	1 14 1	1 19 10	4 0 11
60	3 2 4	3 17 0	6 0 10

One-third of whole-term Premiums may remain unpaid at 5 per cent. comp. int. as a debt upon the Policy for life, or may be paid off at any time without notice.

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Annual Premium..	£. s. d. 2 4 7	£. s. d. 3 0 3	£. s. d. 4 4 9	£. s. d. 6 2 5

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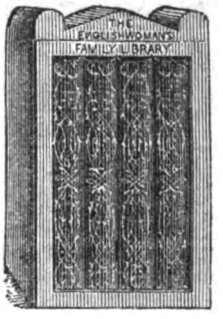
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November 21, 1843.

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The following resolutions were agreed to;—

It was moved, seconded, and unanimously carried—

1. That the Report now read be received, printed, and circulated amongst the proprietors.

2. That a Dividend of 3½ per cent., recommended in the report now read, be payable on or after the 20th December, 1843, between the hours of twelve and three o'clock on each day, to such proprietors as are duly qualified to receive the same.

3. That Sir John Campbell, K.C.H., and James Hartley, Esq., be re-elected Directors of this Company, in conformity with the provisions of the deed of settlement.

4. That the Honourable John T. Leslie Melville, and Jameson Hunter, Esq., be re-elected the Auditors for this Company for the ensuing two years.

5. That the Thanks of this Meeting be tendered to the three Managing Directors, for the zeal, ability, and persevering exertions, by which they have promoted the interests of this Company.

6. That the remuneration to the Directors be fixed at Two Guineas for each day's attendance for the future.

7. A Vote of Thanks and Confidence was then moved to the Chairman, which was carried unanimously, and the meeting adjourned.

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LONDON, SATURDAY, DECEMBER 2, 1843.

REVIEWS

Memoirs of Admiral the Earl of St. Vincent. By Jedediah Stephens Tucker, Esq. 2 vols. Bentley.

PERHAPS to no officer, not even excepting Nelson, is the British Navy and the Country under such important obligations as to the Earl of St. Vincent. Though popularly known only as the commander-in-chief who gained a great victory off the cape whence he derived his title, over a very superior Spanish fleet, in February 1797, yet that brilliant event formed but a small part of the service he rendered to his profession, or of the benefits he conferred upon the nation. It is to Earl St. Vincent, pre-eminently, that the Navy owes that high state of efficiency and discipline which contributed to so many conquests, and rendered it superior to the Marine of the rest of the world. But it was as the uncompromising detector of abuses in dockyards and other naval establishments, and by the reforms he introduced when First Lord of the Admiralty, that he mostly benefited that service, and which induced Mr. Thomas Grenville, many years afterwards, to write to him, "You got a great name for a foreign naval victory, but, and as I always assert, you had no justice done you for your domestic naval victories." The life of such an officer, written with a full knowledge of facts, with access to public and private documents, and with impartiality and judgment, would be an invaluable present to the profession he adorned, and an acceptable addition to general literature. Our readers are aware that this is not the first account of Earl St. Vincent's career, and that his Life was written, in two volumes, by the late Capt. Edward Pelham Brenton.

The present biography appears under every circumstance which could give it value. Mr. Tucker is the son of Lord St. Vincent's private secretary and confidential friend, and he has also been assisted by the papers, and recollections, of his Lordship's family. But we fear the author himself has brought few other qualifications for his work—evidently a labour of love—than generous and grateful admiration of his hero. To literary composition he seems unaccustomed, for his style is so involved and verbose as to be sometimes almost unintelligible; and in minute details he is occasionally inaccurate. He speaks with becoming diffidence of the incompetency of a civilian to write the life of a naval commander; but there are other requisites for a biographer besides professional knowledge, and we apprehend that *the* life of St. Vincent, which will form a manual for aspirants for naval renown, remains to be written.

The volumes are, nevertheless, extremely valuable for the numerous letters they contain, and which, fortunately, render Earl St. Vincent his own biographer, while they exhibit the mind, feelings, and powers, of some of the most eminent of his contemporaries, with nearly the same clearness as his own. Some of the personal anecdotes, which the author's father has preserved of his patron, are amusing, and afford more insight into the real nature of a man whose official exterior inspired awe, and whom every idle, incapable, and negligent officer equally feared and disliked. It might have been wished that a more judicious selection had been made from the documents in Mr. Tucker's hands, for many of the letters are on mere matters of routine, and neither afford professional information, nor illustrate, in the least degree, their writer's character. This is a sin of redundancy; but there are numerous others of St. Vincent's letters, scattered in a variety of publications (especially his remarkable correspondence with Sir John Orde on a point of discipline), which ought to have been inserted in these volumes.

Lord St. Vincent was the second son of Swynfyn Jervis, Esq., a gentleman of ancient family in Staffordshire, and was born on the 23rd January, 1734-5:—

"His ancestral families (says Mr. Tucker) may be but briefly noticed, and merely to show that the sturdy vigour and manliness with which he was eminently gifted, characterised them also, and was almost a natural source of his extraction; for his must be a name which it would be least permissible to try to emblazon with lineal splendour, who, in reply to a request for such information, and that for the avowed purpose of Memoirs of himself, wrote: "They were all highly respectable, but *et genus et proavos*, &c.—nearly all the Latin I now recollect—always struck my ear as the sound maxim for officers and statesmen."

Young Jervis was intended for the law; but the appointment of his father to the auditorship of Greenwich Hospital in 1747, where he took up his residence, is supposed to have directed the boy's mind to the Navy. His desire to go to sea being resisted, he ran away from school; but the family finding his resolution not to be shaken, placed him as a midshipman in January 1748. The hardy independence of character and reliance on himself for which he was conspicuous throughout life, showed themselves very early. Having drawn upon his father for 20*l.*, while serving in the West Indies, and the bill being dishonoured, he underwent the most severe privations—"sold all his bedding, and slept on the bare deck, made, mended, and washed his own clothes"—to pay it, and never afterwards obtained a sixpence from his family. To this fact he alluded while First Lord of the Admiralty, in 1802, in answer to an application to him to provide for a young officer who had got into debt:—"Having fought my way up to where I now stand, without the smallest pecuniary aid from any one, even when I was a Mid, I cannot possibly entertain an opinion that officers, whose half-pay is considerably more than formerly, cannot practise the same necessary economy which marked the character of, my dear Sir, yours, &c. St. Vincent."

Jervis obtained a lieutenancy in 1755, and was flag lieutenant to Sir Charles Saunders in the expedition to Quebec in 1759, when Wolfe (erroneously called *Sir* James Wolfe, with whom Jervis had been to school,) fell. Being in the same ship, the general and lieutenant renewed their friendship, and—

"On the night previous to the battle, after all the orders for the assault were given, Sir James Wolfe requested a private interview with his friend; at which, saying that he had the strongest presentiment that he should be killed in the fight of the morrow, but he was sure he should die on the field of glory, Sir James unbuttoned his waistcoat, and taking from his bosom the miniature of a young lady, with whose heart his own 'blended,' he delivered it to Commander Jervis, intreating, that if the foreboding came to pass, he would himself return it to her on his arrival in England. Wolfe's presages were too completely fulfilled, and Commander Jervis had the most painful duty of delivering the pledge to Miss Lowther."

Soon after his promotion he took command of the *Albany* sloop in Plymouth, to proceed with dispatches to America; but the crew having refused to go on so distant a voyage, the young commander gave proofs of that firmness in subduing mutiny which never deserted him. He obtained post rank in October 1761, and remained for six years on half-pay. In February 1769 he was sent to the Mediterranean, in the *Alarm* frigate, and being in Genoa, two Tunisian slaves jumped into his boat, clasped the colours, and claimed their freedom. They were, however, taken out of the boat by the Genoese; but, in consequence of his spirited remonstrance, were restored to him, with an apology for the insult offered to the English flag. The act seems to have been disapproved of by the Admiralty, as he says, "I had an opportunity of carrying the British flag in relation to two Turkish slaves as high as Blake had ever done, for which I am *publicly* censured, though I hope we have too much virtue left, for me not to be justified in *private*."

This circumstance would have been scarcely worth noticing here, had not Mr. Tucker said, "it so unquestionably bears upon the line of conduct exhibited by St. Vincent in the House of Lords, in speaking against the abolition of the Slave Trade;" but he forgets that Captain Jervis did not insist upon the slaves being given up to him because he hated slavery, but because the English flag had been insulted by their recapture. In March, 1770, his ship was nearly wrecked at Marseilles, and in the measures he adopted for her restoration he showed great professional ability and energy of character. Of this event he said, in a letter to his father:—

"I have had a severe lesson of submission to the Divine Will; gained some experience, and, I have the vanity to think, lost no reputation, although other loss I have sustained enough; but that is not to be named. * * I have received the most satisfactory letters from the Admiralty, public and private: a glorious action in the midst of a war could not be more applauded than the gallantry of the officers and crew for theirs."

To his sister, Mrs. Ricketts, he thus touchingly expressed himself:—

"Thanks, my dear Sister, for your cordial of a letter. The only vacancy I felt in the most arduous task I ever yet saw, was the want of your remembrance. I have it now, and am happy—but worn down to the merest skeleton you ever saw."

He was soon after appointed to convey the Duke of Gloucester from port to port in the Mediterranean, and being paid off on his return to England, he proceeded to the Continent, and visited the principal arsenals of Europe, with the view of obtaining information which might be turned to account in future wars. In 1778 he commanded the *Foudroyant*, 84, under Admiral Keppel, and having been present in the drawn battle with the French off Ushant, in July of that year, became an important witness for his chief on the court martial instituted by Sir Hugh Palliser, his evidence on this occasion filling seventeen of Mr. Tucker's pages.

In April, 1782, Captain Jervis fought one of the most remarkable actions in the naval annals, and justly acquired the highest reputation for bravery and skill, by the capture of the French line-of-battle ship *Pégase*, after an engagement of three quarters of an hour, without losing a single life, and having only five men wounded. We shall give the author's short description of the affair, because it shows how early professional tact sometimes displays itself, and, what is more rare, sufficient greatness of mind in a superior officer, to admit and take advantage of the suggestion of a mere boy. The Mr. Richard Bowen there mentioned, had been directed by Jervis to keep sight of the chace during the night, which he executed so much to his Captain's satisfaction, as to induce him to exclaim, "That's right, Bowen, do you only keep sight of her, and rely upon it I will never lose sight of you;" a promise he fulfilled, until Bowen gallantly fell a post captain at Teneriffe, where Nelson lost his arm:—

"The two ships were running at the rate of eleven knots, with the wind on the starboard quarter, the enemy being rather on the weather bow of the Foudroyant. When they were nearly within hail of each other, and before a gun had been fired, the officer on the Foudroyant's forecastle called out, 'She has put her helm up to rake us, sir.' On that, Capt. Jervis's

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first impulse was, to put the Foudroyant's helm a-starboard, and deliver her broadside from her starboard guns; but it had already occurred to young Bowen that the contrary manœuvre would enable the Foudroyant to give the first fire, and instead of being raked, to rake her opponent; and so forcibly did this strike the boy, that he could not help exclaiming, 'Then if we put our helm to port, we shall rake her.' Captain Jervis immediately caught the idea; and feeling the force of it, 'You are right, Bowen,' he said, conceding the credit to whom it was due; and giving his orders accordingly, thus commenced his action. As the enemy hauled up, Captain Jervis clewed up his main-sail, took in his studding-sails, and passing under his opponent's stern at the distance of about twenty fathoms, continued his raking fire. It seemed that carnage threw the chase into confusion; for she then ran right before the wind, her sails and everything being in the greatest disorder. Perceiving this, Capt. Jervis determined on boarding, and laid the Foudroyant on the enemy's larboard side, a little abaft the main-mast. Headed by young Bowen, his boarders were soon in possession of the enemy's deck, struck her colours with cheers, and thus, at one A. M., the action having lasted three quarters of an hour, ceased."

A nephew of Captain Jervis, the son of his favourite sister, Mrs. Ricketts, was on his first cruise with his uncle on that occasion, and there is so much simplicity in the boy's letter to his mother, that we are tempted to insert it:—

"I have the happiness to inform you we have taken a seventyfour-gun ship from the French, after 50 minutes' action. We had not one man killed, only five wounded. My uncle has got a splinter, which has made both his eyes black, but he is very well; it is upon the top of his nose; he says you must write to Meaford, at Spithead, to-morrow. The ship's name is Pégase, seven months old, the captain an old acquaintance of my uncle's. We have taken about sixteen or seventeen transports out of twenty. We engaged till one in the morning; and shall most likely be with you soon.—Yours, affectionately,

H. Ricketts.

"P.S.—I assure you, upon my word, he is not very bad. H. R."

Mr. Tucker says, that for this exploit, "the red ribbon and a baronetcy were immediately conferred," a singular inaccuracy, for Sir John Jervis, neither then nor at any other period was created a *baronet*. That the *Foudroyant* was a model of discipline, and her commander stern and inflexible on all points of duty, we can readily believe; but the following statement will, we think, surprise naval officers of the present day:—

"Not a few are the very old officers whom the writer of these memoirs has had the honour to meet, who recollected her, and who took delight in talking about how 'great a thing it was then thought to go on board the Foudroyant;' with what awe they used to approach Sir John Jervis! what a stern officer he was! what an object of curiosity the ship was to all in the port! but especially to the officer, who when any important piece of duty was going on (let the young midshipmen mark this) used then to make interest to be admitted on board, for the express purpose of learning from the best model of the day!"

That this rigid disciplinarian's heart was always influenced by kindness and humanity, will abundantly appear from many of our extracts. Among the letters of this class is one from Dr. Huntingford, afterwards Bishop of Gloucester, commencing thus:—

"The kind, generous, and humane behaviour which you have been pleased to show to my unhappy brother, demands my earliest acknowledgments, and most sincere thanks. You have relieved from bitter anxiety an afflicted family; you have rescued from an abode of distress and despair a young man, born to good prospects, liberally educated, and brought up to a genteel profession. For such instances of benevolence may you reap every blessing, which minds sensibly affected with your goodness can possibly conceive or wish for you."

To Mr. Jackson, the Under Secretary of the Admiralty, Sir John Jervis wrote on the 9th August, 1778:—

"You must allow me to interest your humanity in favour of poor Spicer, who overwhelmed with dropsy, asthma, and a large family, and with nothing but his pay to support him under these afflictions, is appointed to the —— under a mean man, and very likely to go to East India. The letter he writes to the Board, desiring to be excused from his appointment, is dictated by me. Admiral Keppel has already offered to take Boger into the Victory, if you promote as you ought to do, out of her; and when that takes place, I shall write for Spicer to be first-lieutenant of the Foudroyant, with intention to nurse him and keep him clear of all expense."

But poverty and distress, more especially when found in the son of an old officer, were ever irresistible claims to his patronage and assistance. The impartiality of his conduct towards his relations, and the treatment they were to expect if placed under his command, are strikingly exhibited in his answer to his sister's letter about one of her sons:—

"I forgot to answer the passage in your letter relative to Edward, which I now do briefly thus: His choice of our profession must be entirely his own: and he should be made to understand, that I do not encourage it, by any means. That he must lie in the berth with the other midshipmen; live as they do; and have no other distinction whatsoever; for the first year, he must rise at break of day; and apply closely to his studies, and to his seamanship; be very subordinate and respectful to all in authority over him, and never repine at the hardships and impositions he is bound to bear in common with others. The life is a very rigorous one, and what few boys, educated as he has been, can bear. If he chooses to embark on these terms, I shall be ready to receive him; but if he disgraces me and his family afterwards, by turning his back, I shall bury in total oblivion his alliance of blood, (which is no tie to me when unaccompanied by manly virtue,) and have no other feeling about him than I should have for any other indifferent person entrusted to my care, who acted in such a manner, as not to merit my esteem and regard. I forgot to mention, that after the first year, in which I expect he will become master of the theory of navigation, he must watch and do his duty with punctuality and alertness; and at least with as much precision as the best midshipman in the ship,—for I shall always exact *more* from a very near relative than from those I receive on recommendation. Henry is gone to his business again, but he has been rallied about his illness, and the plan to let the ship sail without him, as well as for carrying his new bought sword, unknown to me (I mean the purchase) to Longwood, as the officers tell him, to swagger before the shepherd-boys, and to cut the rabbits' heads off at their holes. He takes it all as I could wish him to do. I must beg you will never order him any clothes without my participation, for I shall make him wear his worst jacket through the winter; he must not, on any account be more expensive in dress or pocket money, than the others."

Sir John Jervis having become an admiral, was allowed to recommend a midshipman for promotion on striking his flag, and though surrounded by high-born candidates, he selected the friendless but well-conducted son of a poor lieutenant for advancement, and the admiral's reply to his letter of gratitude should be fixed in the memory of the chiefs of both services:—

"I named you for the lieutenant I was allowed to promote, because you had merited the good opinion of your superiors, and that you were the son of an old officer and worthy man, in no great affluence. A steady perseverance in that conduct which has now caused you to be thus distinguished, is the most likely means to carry you forward in your profession; for I trust that other officers of my rank will observe the maxim I do, to prefer the son of a brother officer, *when deserving*, before any other."

Though Jervis sought connubial happiness in 1783, he always considered marriage as the destruction of an officer. His sentiments on this subject were expressed on hoisting the flag of Vice-Admiral in 1793, when he chose his officers from his old followers:—

"The appointment of another previous follower, Mr. Bayntun, had been preceded by a trifle, which even now it is difficult to recollect without a smile. On the first report of Sir John Jervis being about to hoist his flag, Mr. Bayntun applied to rejoin him; and daily watching the post for his reply, one morning he was astounded that it should be this rather chuffish note:—Sir, You having thought fit to take to yourself a wife, are to look for no further attentions from Your humble servant, J. Jervis. Now, marriage most assuredly was, in Sir John Jervis's naval code, *the* nautical misdemeanour; officers intending it he would call 'moonstruck.' But while loftier annals than these are alone fit to record how truly worthy, as a hero, Mr. Bayntun was of his great patron; here it may be permitted to tell, how singularly similar, in their most sage principles of being wedded only to their profession, and how equal in unconquerable valour in maintaining them these mighty men were. Mr. Bayntun too was fated to be smitten, and transgress. As yet, however, being only an officer after his admiral's own heart, and not yet a lunatic, his reply, in 'all astonishment,' that any one could imagine him capable of the crime, was, as has been since ascertained from himself, 'a request to know who could have so traduced him, and injured him in Sir John's opinion; for that he abhorred the idea as much as Sir John did.' And this was couched in language showing that he was but in right earnest in his protestations, and alarmed at his peril. Explanations followed; letters had been misdirected by Lady Jervis; and the officer, who had received the favourable answer intended for Mr. Bayntun, was obliged to exchange it for the discouraging *coup*, to which he had rendered himself liable."

No man knew better how to appreciate bravery than Lord St. Vincent. Captain Faulknor, who afterwards fell nobly in action, having performed a dashing exploit in his presence, in command of the *Zebra*, was thus rewarded:—

"The signal being made to the Zebra, for her Captain; when he was seen approaching in his boat, Sir John ordered the Boyne's hands to be turned-up, assembled all her officers, and placing himself at their head, he greeted the hero, at his first step on the Boyne's quarter-deck, with a commission promoting him to Post rank, addressing him, 'Captain Faulknor, by your daring courage this day, a French frigate has fallen into our hands. I have ordered her to be taken into our service; and here is your commission to command her, in which I have named her after yourself, sir, The Undaunted*.'"

Lake Mœris—[*Mémoire sur le Lac Mœris*]. Par Linant de Bellefonds. Alexandrie, 1843.

A very obscure, though interesting point in the descriptions of Ancient Egypt, transmitted to us by the Greek and Latin writers, is cleared up by the author of this Memoir, in an unexpected, and, at the same time, perfectly satisfactory manner.

Herodotus, after remarking that the edifices and public works of Egypt far surpassed in costliness and magnitude those of Greece; that one of the Pyramids was, in this respect, equal to a number of the finest Greek temples taken together; and, again, that the Labyrinth was much superior to the Pyramids, goes on to say, that Lake Mœris, or (to use the historian's own expression) the Lake of Mœris, was a still more astonishing and admirable work than the Labyrinth. It was, he expressly tells us, not a natural sea or lake, but made with men's hands; it had a circuit of 3,600 stadia, or about 360 geographical miles;† it received the waters of the Nile during the season of inundation, and then flowed back again as the

* Never should the British navy be without an 'Undaunted,' whose figure-head should exhibit Capt. Faulknor's handsome bust.

† M. Linant assumes, to no purpose, that Herodotus here employs a *small* stadium. It may well be doubted whether the Greeks, inexact as they often were, ever blundered so systematically as to employ the same denomination of measure with different values; but here such an assumption is quite out of place, since it is in the very paragraph which contains the description of the Lake of Mœris, that Herodotus states his system of measures; from the palm upwards, and assigns 600 feet to the stadium.

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river fell. Thus, it appears to have been constructed as a great reservoir, which moderated the floods, and likewise supplied water for irrigation in the dry season. Its general direction was from south to north, but it made an angle westwards, and was thought by the people to have a subterranean outlet to the Syrtis (Gulf of Sert). We know that Crocodilopolis, afterwards Arsinoë, the ruins of which lie at no great distance from Medinet, the capital of Fayúm, was on the shore of the Lake of Mœris; the Labyrinth, too, was not far from it. But what has become of that great sea? What traces remain of the works which supported such a body of water? Strange to say, no one traveller, or commissioned body of travellers, of all who have visited Egypt, has hitherto attempted to answer these inquiries, or has even engaged in a serious investigation of the difficulties here suggested. Some of the learned have supposed, that by the Lake of Mœris we are to understand the Bahr Yusef, or Joseph's Canal. Absurd supposition! why should Herodotus give the title of lake to a canal fifty yards wide? Why should he speak of its circumference? How could he say that it was 300 feet deep—that it had two pyramids in the midst of it, and was connected with the Nile by a canal? Others maintain that Lake or Birket Keïrún is the remnant of the Lake of Mœris. But this hypothesis, though generally received, is easily refuted. Lake Keïrún is not an artificial reservoir, but a natural receptacle of water; and, besides, it could never have communicated with the Nile.

This last point has been fully established by M. Linant. Filling a high post as engineer in the service of the Pasha, that gentleman has had ample opportunities of surveying carefully the valley of Fayúm, which lies within the Libyan hills, its opening towards the east being about six miles distant from the Nile. It is distinguishable into three terraces, the first and highest of which is the easternmost portion of the valley. At Awarat el Macta, near the entrance to the valley, the Bahr Yusef flows in a channel cut through the rock. This point, therefore, must be taken as an invariable level; the bed of the canal, where it receives its waters from the Nile, is 46 mètres (150 feet) higher. The second terrace is 7 mètres (23 feet) lower than the first, which it encompasses on the west and north. Beyond this, in the same direction, lies the third terrace, in the lowest part of which, towards the north-west, extends Birket Keïrún, 30 miles long and 6 or 8 in width. The surface of this great lake is 20 mètres, or 66 feet below the level of the second terrace, the soil and configuration of which show that it has never been under water. The supposition, therefore, that Birket Keïrún was the Lake of Mœris, and that it flowed one half of the year into the Nile, is quite inadmissible. M. Linant had arrived at the conviction that the site of the Lake of Mœris must be sought in the highest part of Fayúm, long before he detected any facts directly corroborative of his theory. At length, while resting one day in a ravine in Fayúm, he perceived something like the transverse section of a mound on the top of the banks on both sides, and recollecting that in the direction to which these pointed he had seen a similar appearance, he commenced an investigation which led him at once to the discovery of a great dam, obliterated in many places, but still so frequently traceable, that its general outline may be determined with certainty. It inclosed an area of about 150 square miles. The width of the dam at its base was, perhaps, about 200 feet. Its height above the level of the country outside (*i. e.* toward the north or west), is now about 30 feet, while it is hardly raised 7 feet above the plain within. This difference of level between the internal and external plains has evidently been caused by the deposition of sediment from the waters of the lake. In short, the highest terrace of Fayúm is the site of Lake Mœris, and it owes its present elevation above the second terrace to that circumstance. M. Linant shows clearly that the outline which he has traced of the Lake of Mœris, coincides perfectly with the sites, of Crocodilopolis, for example, and the Labyrinth, connected with it by the ancients. He has also pointed out the remains of the two pyramids in the lake, described by Herodotus.

But we cannot enter into details of this kind; it will be sufficient to say, that M. Linant's discovery is complete in itself, and that, considering the amount of industry employed for nearly half a century in investigating the antiquities of Egypt, it may well take the learned world by surprise. But perhaps some may be dissatisfied with this discovery, because it represents Lake Mœris with only a fifth part of the circumference ascribed to it by Herodotus. We can only say, that the historian's mistake appears to us quite obvious: he allowed his imagination to eke out the defects of his positive knowledge. He visited the Labyrinth and the City of the Crocodiles, but where he crossed the lake the low dam which supported it on the north was below the visible horizon. Seeing, therefore, that the lake washed the Libyan hills on the east, he supposed it to be co-extensive with that range, to be *behind the hills above Memphis*, and thence to stretch away westwards. We here venture to differ from M. Linant's interpretation of the supposed western bend. With one more remark we shall conclude. It is generally supposed that Fayúm owes its name to Birket Keïrún; but this lake, which was anciently filled by the drainage of the Lake of Mœris, is in the desert; whereas, the name Fayúm is properly applied to the elevated and fertile portion of the valley. Is it not more probable, that when, from neglect and dilapidation, the dams of the Lake of Mœris gave way, and the water was drained off, the rich land thus recovered received from the Egyptians the natural appellation of Ph-iom, or the sea? Thus the name Fayúm would properly belong to the bed of the Lake of Mœris.

George Selwyn and his Contemporaries, with Memoirs and Notes. By J. H. Jesse. Vols. III. & IV. Bentley.

THE character given of this work on the appearance of the former volumes (*ante*, pp. 501, 526) applies, of course, to the present, and to the manner in which they are edited. It is true that here are displayed workings of feeling deeper, perhaps, than any which were revealed in the former series. George Selwyn's attachment for Mademoiselle Fagniani, and his schemes to obtain the guardianship of her, are constant topics with many of his correspondents. His health is spoken of as endangered by the suspense, and "Mie Mie" (the pet name of the child) approached as a person who must be propitiated by all who wished to stand well with her protector. Strange speculations on the trenches which may be ploughed in the heart of even the most polished and indifferent man of the world, are awakened by the whole story; to say nothing of the numberless glimpses it affords into a region of morals and sentiments unknown, we are happy to believe, to the middle classes. But, with this exception, and the more selfish Jeremiades of Lord Carlisle over his play-impaired finances, the correspondence is mostly, as before, elegantly turned and flavourless:—*lemonade* compared with the *champayne* of the Strawberry Letters. Nor has Mr. Jesse come one step nearer an understanding of the duties of an editor since we last met him. He is learned in explaining, "for the benefit of country gentlemen," what *sortes Virgilianæ* mean, but still neglects names, and confuses dates, &c. on which our town memories want refreshing, with a carelessness hardly seen in print since the ill-fated Swinburne Correspondence was issued.

Our gleanings, then, from this collection cannot be of much value. The Honourable Henry St. John writes, with unction, of a "night-gown *à la* Dauphine," of a gauze bespoken for Madame Fagniani, and of the establishment of a "*White's* Club" at Mahon. The Honourable Charles James Fox finds Clarendon hard reading—his Lordship bad in style, and "a good deal of the old woman." Horace Walpole is prettily pleasant about lap-dogs, and bitterly scandalous in a new version of La Fontaine's "*fiancée du Roi de Garbe.*" The Earl of Carlisle calls "dear George's" attention to an advertisement in the papers "to desire Lady Harrington would not disturb the audience at the playhouse with her snuffling gabble": and here is a little of the Earl's morality about "dear Charles" (Fox), which is singularly illustrative of human instability when read as prologue to a series of confessions of play-debts and play-difficulties which follow:—

"It gives me great pain to hear that Charles begins to be unreasonably impatient at losing. I fear it is the prologue to much fretfulness of temper; for disappointment in raising money, and any serious reflections upon his situation, will (in spite of his affected spirits and dissipation, which sit very well upon Richard,) occasion him many disagreeable moments. They will be the more painful, when he reflects that he is not following the natural bent of his genius; for that would lead him to all serious inquiry and laudable pursuits, which he has in some measure neglected to hear Lord Bolingbroke's applause, and now is obliged to have recourse to it and play, to hinder him from thinking how he has perverted the ends for which he was born. I believe there never was a person yet created who had the faculty of reasoning like him. His judgments are never wrong; his decision is formed quicker than any man's I ever conversed with; and he never seems to mistake but in his own affairs. It is fair to think that he will not give his reason fair play in his own case. It seems to be very extraordinary that he can make his understanding useful to the whole world, but will not upon any account permit it to be of service to himself; and for his own private affairs he borrows one of some of the fools who tell him it is impossible but that, any morning he chooses, he may set his affairs right again. When he tells you that he will not talk to you upon his circumstances, he is certainly right; for if your head is not so much heated with chimerical schemes as his own, or if you are not prepared to hear of enchantment and miracles, you will never enter into his manner of reasoning, or derive any comfort from those resources which he brings into his picture. These he would willingly think are very near and on the fore-ground, but which to every other eye must appear flung far back in the distance."

Next, we will give a scrap of virtù, with the true Strawberry mark upon it:—

"York, Aug. 12th, 1772.

"Dear George,—I love to please you when it is in my power, and how can I please you more than by commanding Castle Howard? for though it is not the house that Jack built, yet you love even the cow with the crumpled horn that feeds in the meadow that belongs to the house that Jack's grandfather built. Indeed, I can say with exact truth, that I never was so agreeably astonished in my days as with the first vision of the whole place. I had heard of Vanbrugh, and how Sir Thomas Robinson and he stood spitting and swearing at one another; nay, I had heard of glorious views, and Lord Strafford alone had told me I should see one of the finest places in Yorkshire: but nobody, no, not *votre partialité*, a Louis Quatorze would have called you, had informed me that I should at one view see a palace, a town, a fortified city, temples on high places, woods worthy

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of being each a metropolis of the Druids, vales connected to hills by other woods, the noblest lawn in the world fenced by half the horizon, and a mausoleum that would tempt one to be buried alive; in short, I have seen gigantic places before, but never a sublime one. For the house, Vanbrugh has even shown taste in its extent and cupolas, and has mercifully omitted ponderosity. Sir Thomas's front is beautiful without, and except in one or two spots, has not a bad effect, and I think, without much effort of genius, or much expense, might be tolerably harmonized with the rest. The spaces within are noble, and were wanted; even the hall being too small. Now I am got into the hall, I must beg, when you are in it next, to read Lord Carlisle's verses on Gray, and then write somewhere under the story of Phaeton these lines, which I ought to have made extempore, but did not till I was half way back hither:

> Carlisle, expunge the form of Phaeton;
> Assume the car, and grace it with thy own,
> For Phœbus owns in thee no falling son.

"Oh! George, were I such a poet as your friend, and possessed such a Parnassus, I would instantly scratch my name out of the buttery-book of Almack's; be admitted, *ad eundem*, among the muses; and save every doit to lay out in making a Helicon, and finishing my palace. I found *my* Lord Northampton: his name is on his picture, though they showed me his nephew Suffolk's portrait, who was much fatter, for his. There is a delicious whole-length of Queen Mary, with all her folly in her face and her hand and a thousand other things, which I long to talk over with you. When you write to Spa, pray thank Lord Carlisle for the great civilities I received here. The housekeeper showed me and told me everything, and even was so kind as to fetch Rosette a bason of water, which completed the conquest of my heart. Wine I was offered, and fruit was heaped on me, and even dinner was tendered; in short, I never passed a day more to my content. I only wanted you, and I should have been as happy as I was at Iceaux; you know my ecstasies when I am really pleased. By the end of next week I shall be in town, and hope to find you there, that we may satisfy both ourselves with larger details. When I mentioned the attentions paid to me, I am ungrateful to forget the sun, who was complaisance itself, shone all day, gilt an hundred haycocks that were spread over the great lawn, and illuminated the mausoleum during my dinner. And now, will you tell me that Lord Carlisle is not nearer related to him than some folks thought? Let me tell you, this is much better authenticated than his lordship's priority to Howard of Corbie, in which you are mistaken, and so good night. Yours most cordially, Hor. Walpole."

Bishop Warburton, and that seldom-seen-or-heard-of personage, the Bishop's Lady, shortly afterwards figure in the correspondence, Selwyn having lent the latter his house during a time of convalescence. The Earl of March, in five lines, fillips off "some bad news from Boston," which ended in the loss of the United States. Mr. Brodrick counts up the names of the Parisian wits, quotes the then prices of French silk-stockings—fifteen livres a pair!—and Walpole, also in Paris, detects an Englishwoman at the French opera by her heap of plumes and her want of rouge, adding a sketch of one of his "dear old blind woman's" new friends:—

"A Madame de Marchais. She is not perfectly young, has a face like a Jew pedlar, her person is about four feet, her head about six, and her *coiffure* about ten. Her forehead, chin, and neck, are whiter than a miller's; and she wears more festoons of natural flowers than all the *figurantes* at the Opera. Her eloquence is still more abundant, her *attentions* exuberant. She talks volumes, writes folios—I mean in *billets*; presides over the *Académie*, inspires passions, and has not time enough to heal a quarter of the wounds she gives. She has a house in a nutshell, that is fuller of invention than a fairy tale; her bed stands in the middle of the room, because there is no other space that would hold it; it is surrounded by such a perspective of looking-glasses, that you may see all that passes in it from the first antechamber."

Shortly after this, we find the Lord of Castle Howard provoked at Sir Joshua sending home some portraits before it was convenient to pay for them. Then he loses 10,000*l.*, it appears, at one sitting; on which occasion the following repentant comments suggested themselves:—

"There is no argument or reasoning in your letter that I can attempt to controvert; there is no idea in it that does not perfectly coincide with mine; I own, and submit to the truth of it. Brought up to no profession, I have only to regret that no road of that kind is open to me; that, at the same time I was retrieving my affairs, I was adding to my reputation. I do protest to you, that I am so tired of my present manner of passing my time—however I may be kept in countenance by the number of those of my own rank and superior fortune—that I never reflect on it without shame. If they will employ me in any part of the world, I will accept the employment, let it tear me, as it will, from everything dear to me in this country. My friends and my family have a right to call upon me for the sacrifice, and I will submit to it with the resolution of a man. I would have held this language to others, but the discovery of my intentions might (instead of procuring me what my rank and birth entitle me in some measure to expect) have obtained for me, perhaps, the consulship of Smyrna! If any of our expectations should be gratified in the winter, I cannot expect anything sufficient to balance the expenses of living in London. If I accept anything, I must attend Parliament—I must live in London. If I am not treated with consideration I can live here; if that can be called living, which is wasting the best years of my life in obscurity; without society to dispel the gloom of a northern climate; left to myself to brood over my follies and indiscretions; to see my children deprived of education by those follies and indiscretions; to be forgotten; to lose my temper; to be neglected; to become cross and morose to those whom I have most reason to love! Except that the welfare and interest of others depend upon my existence,—I should not wish that existence to be of long duration."

The next letter—and the last on which we shall pause, is one from kind Mr. Storer, containing confirmation strong of the popular belief that George Selwyn loved "a hanging," which, it will be remembered, Mr. Jesse, in his introductory preface, did his best to disprove. The opening strikes us as whimsically artless:—

"I should be very inclinable to obey your commands, which Lord March delivered me, respecting the fate of the unfortunate divine, but though an eyewitness of his execution, as I never was at one before, I hardly know what to say respecting his behaviour. Another was executed at the same time with him, who seemed hardly to engage one's attention sufficiently to make one draw any comparison between him and Dodd. Upon the whole, the piece was not very full of events. The Doctor, to all appearance, was rendered perfectly stupid from despair. His hat was flapped all round, and pulled over his eyes, which were never directed to any object around, nor even raised, except now and then lifted up in the course of his prayers. He came in a coach, and a very heavy shower of rain fell just upon his entering the cart, and another just at his putting on his night-cap. He was a considerable time in praying, which some people standing about seemed rather tired with: they rather wished for some more interesting part of the tragedy. The wind, which was high, blew off his hat, which rather embarrassed him, and discovered to us his countenance, which we could scarcely see before. His hat, however, was soon restored to him, and he went on with his prayers. There were two clergymen attending him, one of whom seemed very much affected. The other, I suppose was the ordinary of Newgate, as he was perfectly indifferent and unfeeling in every thing that he said and did. The executioner took both the hat and wig off at the same time. Why he put on his wig again I do not know, but he did, and the Doctor took off his wig a second time, and then tied on a night-cap which did not fit him; but whether he stretched that, or took another, I could not perceive. He then put on his night-cap himself, and upon his taking it he certainly had a smile on his countenance, and very soon afterwards there was an end of all his hopes and fears on this side the grave. He never moved from the place he first took in the cart; seemed absorbed in despair, and utterly dejected, without any other signs of animation but in praying. I know the same thing strikes different people different ways, but thus he seemed to me, and I was very near. A vast number of people were collected, as you may imagine. I stayed till he was cut down, and put into the hearse. I am afraid my account cannot be very satisfactory to you, but I really do not conceive an execution with so few incidents could possibly happen; at least, my imagination had made it a thing more full of events than I found this to be. Adieu, my dear George."

With this, we must close our extracts for the week. Enough remains for another notice.

Fulton and Steam Navigation—Memoirs of Edward Cartwright, &c.

In our recent notices of Dr. Cartwright's biography, we omitted a subject of interest and historical value, because it occurs somewhat accidentally in that biography, forming, indeed, an episode in which Dr. Cartwright is hardly more than a passive spectator. The subject of that episode is the American Fulton and the invention of steam navigation. The correspondence of Mr. Fulton is one of the most interesting parts of the volume, both as throwing light upon the character of that extraordinary man, and as furnishing us with facts and dates of value in the history of the invention of steam navigation. Indeed, the character of Fulton is not sufficiently estimated or understood in this country; chiefly, we believe, because his claims to the invention of steam navigation have been matter of national dispute between America and Britain; and, as usual, there has been awakened in the controversy so much party feeling, that the dispute has been conducted with a warmth, and even acrimony, by no means favourable to a clear and impartial view of historical truth. On the one hand, Fulton has been put forward as the exclusive inventor of steam navigation; the sole heir to the gratitude of posterity; the only man endowed with the talents, science, experience, and foresight equal to the achievement of so great a revolution. This exaggeration—not unnatural—of the merits of a countryman, has led, not less unfairly or less naturally, to the injustice, on the other hand, of denying him all share of merit; of reporting him merely as a copyist,—as a man of successful enterprise and commercial speculation, and in no way entitled to our respect or gratitude. This is the unhappy—would it were the unusual—effect of controversial writing. We desire to embrace the opportunity which the publication of these letters gives us of considering Fulton's character apart from these controversies, and of presenting his claims to the kindly feelings and estimation of our countrymen, as a man of high talent, refined taste, enlightened and generous views, who, originally descended from this country, spent many years of his life among us, mingled in the stirring scenes of an eventful period of our history, and was, finally, to his own country that great benefactor who *introduced there*, most unquestionably, a new element of transport admirably suited to the geographical constitution and historical position of his young and rapidly advancing country.

The life of Fulton contains few events of importance until the period when this memoir introduces him to our notice. Ambitious both of fortune and of knowledge, he was the founder of his own fortune, and his own schoolmaster—important elements in the formation of character. His father was a native of Kilkenny, and his mother of Irish extraction: he lost the former when three years old, and enjoyed the blessing of an affectionate mother's care till he attained the age of twenty-one. His natural disposition unchecked, led him to adopt the profession of a painter, which he practised in

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Philadelphia, where he was noticed by Franklin; and so considerable were his talents in art that he was recommended to set out for England, and push his fortune in London. West, the painter, patronized his young countryman, took him into his house, and became his friend; but art does not appear to have occupied his mind or his time further than as the means of respectable subsistence—a purpose which, for some years, it answered sufficiently well. He had, however, imbibed the true spirit of an artist; for in the wealthier years of a prosperous life, he made strong efforts to imbue his countrymen with a love of art, and to establish among them high standards of art.

But it is as an engineer, rather than as a painter, that the world has to do with Mr. Fulton. He came to London at the age of twenty-one, in the year 1787; and he does not appear to have assumed any other functions than those of the artist until 1794, when he took out a patent for certain expedients in canal navigation! and soon after (1796) published a work on canals, exhibiting great originality, and no little invention, science, and sagacity. He proposed a system of small canals, instead of large ones, to be navigated with light small boats of a few tons' weight. These canals he proposed to accommodate to the inequalities of the country by means of vertical lifts and double inclined planes, to be worked by water. Had his views been carried into effect, and had experience of these canals pointed out what recent researches have discovered, that high velocities may be obtained on small canals at a much less expenditure of power than low velocities on large canals, then, in all probability, a system of communication might by this time have been created to rival railways in velocity, and to excel them in economy both of power and cost of transit.

From this time it seems that Fulton ceased his practice as an artist, and devoted himself wholly to the employments of engineer and mechanist; but we have not been able to meet with any records of his labours as an engineer, if we except the volume on canals, and some patents for rope-spinning and flax-spinning, a machine for sawing marble, and the mechanical dredging scoop, still used extensively both in England and Ireland for clearing canals and harbours, which his American eulogist attributes to him. The prosecution of his inventions soon afterwards (in 1797) led him to France.

It is here that the biography of Cartwright helps us out with the history of Fulton and of steam navigation. The following passage introduces us very agreeably to the company of two amiable and distinguished men. In 1796, Mr. Cartwright removed to London with his family, and the scene of the following description is in this city:—

"By his removal to the metropolis, Mr. Cartwright enlarged the sphere of his acquaintance amongst men of ingenuity and science, and his house again became the resort of projectors, of various merits and pretensions. His own manners were peculiarly calculated to make his society coveted where his talents were admired. No man who knew so much was so little pertinacious in conversation; he had a thorough contempt for arrogance, and was remarkable for his openness and freedom from jealousy towards rival and contemporary projectors. The coincidence of their respective views produced, instead of rivalship, intimacy and friendship between two such projectors; and Mr. Fulton's vivacity of character and original way of thinking, rendered him a welcome guest at Mr. Cartwright's house. The practicability of steam navigation, with the most feasible mode of effecting it, became a frequent subject of discourse. The writer of these memoirs has now to regret, amongst many other neglected opportunities of acquiring knowledge, that, from the carelessness of youth, such a degree of attention was not given at the time to these discussions as might have thrown considerable light upon a subject since become of such universal interest. Who could then contemplate.... that speculations apparently so chimerical should have been realized to their present wonderful extent? It is not assumed that Mr. Fulton, even with Mr. Cartwright's assistance, had at that time brought his plan of a steam-boat to any degree of maturity; but it is believed that neither of these gentlemen were then aware of any other person having advanced towards steam navigation as far as themselves.... It is, however, well known, that Mr. Cartwright did construct the model of a boat, which, being wound up like a clock, moved on the water, so as to prove the experiment in a manner satisfactory to the inventor."

These statements prove little more than that Fulton and Cartwright were on a footing of familiar intercourse, and conversed together frequently on mechanical matters. They serve, however, as an introduction to the correspondence which followed this personal intercourse, and give us a key to some of the allusions contained in it.

It was in France that Mr. Fulton's career first became attended with distinction and importance. We find him, in 1797, in Paris, where he continued to reside for the next seven years, in the bosom of a family to whom he was endeared by a lasting and changeless friendship, and where he met with the sympathy, appreciation, and co-operation, so conducive to the peace of a man of genius, yet so rarely enjoyed by them to the same extent as in this instance. In this asylum he engaged in studies of a kind well suited to discipline his mind, and furnish it with instruments of future achievement. The following picture of this happy period of mixed repose and activity, we have taken from the account of one who participated in the enjoyments of this peaceful scene:—

"Here commenced that strong affection, that devoted attachment, that real friendship, which subsisted in a most extraordinary degree between Mr. Barlow and Mr. Fulton during their lives. Soon after Mr. Fulton's arrival in Paris, Mr. Barlow removed to his own hotel, and invited Mr. Fulton to reside with him. Mr. Fulton lived seven years in Mr. Barlow's family, during which time he learnt the French, and something of the Italian and German languages. He also studied the higher mathematics, physics, chemistry, &c., and those sciences which aided his natural genius in attaining that superiority which he afterwards displayed over those who, with some talents and without any sort of science, have pretended to be his rivals."

There is no sufficient reason to doubt that Mr. Fulton discovered some means of submarine navigation, though, as the plan was never published, this extraordinary invention has been lost to society; that he actually constructed and used with success, a vessel capable both of sailing on the surface of the water and of descending below to any desired depth, remaining any given time, without inconvenience to passengers. He could regulate his ascent or descent, and controul the motion, in velocity and direction, so as to move with as great ease and certainty below as upon the surface. The following facts enable us to form some estimate of the degree of success which his system had attained:—

"On the 26th of July, 1801, he weighed his anchor and hoisted his sails; his boat had one mast, a mainsail, and a jib. There was only a light breeze, and she did not move on the surface more than two miles an hour; but it was found that she would tack and steer, and sail on a wind, or before it, as well as any common sailing boat. He then struck her masts and sails, to do which and perfectly to prepare the boat for plunging, required about two minutes. Having plunged to a certain depth, he placed two men at the engine intended to give her progressive motion, and one at the helm, while he, with a barometer, before him, governed the machine which kept her balanced between the upper and lower waters. He found, that with the exertion of one hand only he could keep her at any depth he pleased. The propelling engine was then put in motion, and he found upon coming to the surface that he had, in about seven minutes, made a progress of above four hundred yards. He then again plunged, turned her round when under water, and returned to near the place he began to move from. He repeated his experiments several days successively, until he became familiar with the operation of the machinery and the movements of the boat. He found that she was as obedient to the helm under water, as any boat could be on the surface. In the next experiment he descended, with three companions, and remained there for four hours and twenty minutes! at the expiration of this time he came to the surface without having experienced any inconvenience from having been so long under water."

This species of ship he appropriately named the *Nautilus*, and a careful examination of Professor Owen's description of the *Nautilus* might materially assist the inventor of any apparatus destined for a similar use.

Having discovered the means of descending at pleasure beneath the surface of the ocean, and of moving in that element whithersoever he would, Mr. Fulton next attempted to derive useful, practical results from this new faculty, of moving unseen, and his first application of it was to the uses of warfare. He invented missiles and projectiles of various kinds suited to this new element, and gave to them the name of torpedoes; these appear to have been shells charged with gunpowder in large quantity, capable of being propelled through water by the mechanism which they contained, and so designed as to explode whenever they had traversed a given distance. By this means he succeeded in blowing up vessels made the subject of experiment, one in France, another off Walmer Castle, and finally one in his own country. But he had those difficulties to contend with which are common to all inventors of new methods and systems—prejudice, interest, ignorance, and inexperience. The effect, however, produced by his experiments was such, that there is every reason to suppose that the invention, or at least his non-intervention, was purchased by Government. On this subject Dr. Cartwright's Memoir has the following passage:—

"The British Ministry did not think it unworthy of inquiry how far Mr. Fulton's pretension to success, in so formidable an art, was well-founded or not. Mr. Cartwright, who was probably in full possession of Mr. Fulton's secret, and no less impressed than Earl Stanhope with the notion of its dangerous extent, was consulted in this inquiry. On the renewal of the war, Mr. Fulton's neutrality, at least, was considered worth the purchase; and Mr. Cartwright was appointed one of the arbitrators to settle the terms upon which Mr. Fulton consented to the suppression of his secret. The terms of the award were probably satisfactory to Mr. Fulton."

These facts, if authentic, are important, and are omitted in the American biography of Fulton.

The claims of Mr. Fulton, or rather the claims made for him by his friends (for we have no evidence that he claimed to be considered the inventor of steam navigation), have been the subject of disputes between the partizans of Fulton and of rival claimants, in his own country and between America and England. Oliver Evans, Fitch, Rumsey, Livingstone, Stevens—all in America—had not only conceived the idea of navigating vessels by steam, but had actually embodied their ideas in working steam-boats with more or less success; while in other countries, as in England, the idea was not only entertained, but full descriptions and engravings of the principle and mode of operation were published as early as 1737, and sold in London for sixpence: and in Scotland two steam-vessels had been propelled with success, one in the year 1788 and the other in 1789, and a third, larger than the former, was afterwards constructed with still greater success, in 1802. In all these expe-

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riments something like six miles an hour was the velocity attained, and full accounts of their success were published in the prints of the day; they were matters of notoriety. The whole design of a steam-vessel, propelled as now by paddle-wheels, was conceived by Hulls in England, in 1737, and executed on three different scales of magnitude in Scotland, in 1788, 1789, and 1802, by Miller, Taylor, and Symington. We shall be able, from the documents before us, to arrange these claims in their respective places with regard to Mr. Fulton.

It is plain, therefore, that after the dates 1788 and 1789, the construction of boats propelled by steam, at the rate of five and six miles an hour, having been accomplished, and ample accounts of their performances in the public prints having rendered their success matter of notoriety, the subject was one of frequent and interesting discussion among scientific men and inventors in Great Britain. We accordingly find Earl Stanhope, Mr. Cartwright, and others, devoting their attention to this subject, and already engaged in experiments. It was in 1787 that Mr. Fulton came to this country, —consequently he was here at the very time when these early steam-boats were constructed, and when every one interested in mechanical matters, and associating with mechanical men, must have been aware of the steps which had been taken in so interesting and fascinating a subject for mechanical ingenuity. It was not till 1797 that Mr. Fulton left this country to reside in France. The biographer of Dr. Cartwright accordingly shows us, that the subject occupied both the attention of Cartwright and that of his young friend Fulton. He says, "Mr. Cartwright did construct the model of a boat, which, being wound up like a clock, moved on the water, so as to prove the experiment in a manner satisfactory to the inventor;" and again, "At this time, also, navigating by steam was one of Mr. Cartwright's favourite projects, and he conceived that his newly-invented steam-engine might be made applicable to that purpose." Further, "Mr. Fulton's vivacity of character and original way of thinking, rendered him a welcome guest at Mr. Cartwright's house. The practicability of steam navigation, with the most feasible mode of effecting it, became a frequent subject of discourse." It is plain, then, that as far as the general scheme of navigation by steam was understood at that time, it was discussed by Fulton in common with others.

A letter from Lord Stanhope to Mr. Fulton has been added by his biographer, and proves, as we have already stated, that the subject was then one of frequent discussion. Lord Stanhope writes from Holdsworthy, Devon, 7th Oct. 1793: "Sir,—I have received yours of the thirtieth of September, in which you propose to communicate to me the principles of an invention, which you say you have discovered, respecting the moving of ships by steam. It is a subject on which I have made important discoveries. I shall be glad to receive the communication which you intend, as I have made the principles of mechanics my particular study," &c. It is plain, from the terms of this letter, that neither Mr. Fulton nor Lord Stanhope at this time spoke of steam navigation as a thing to be invented—neither alluded to the invention *of* steam navigation, but the invention and discovery of something *respecting* steam navigation: just as at the present time we have frequent announcements of new inventions, discoveries, and improvements in steam navigation, concerning generally either some change in the engine, or in the ship, or the paddle-wheels, or some other modification of parts. This distinction between the invention of the art itself and the invention of something concerning the art, is of some importance, and we shall find it of use to us in weighing the value and understanding the true tenor of the following correspondence.

Carrying with us this estimate of the amount of information possessed at that period by mechanical men in England regarding the invention of steam navigation, and of the extent to which the attention of inventors was directed towards the improvement of its details, so as to contribute to its perfection and introduction into general usefulness, we shall now follow Mr. Fulton to France, in 1797; whence we find him writing to his friend Cartwright, as follows:—

"Paris, Sept. 20, 1797.

"I have not had an opportunity of answering your letter of the 20th August until now. I am much pleased with your mode of making houses fire-proof, and should be happy to see it extended to America. * * My idea of many of those things which may be considered as only the overflowings of your mind, is to convert them into cash, and adhere firmly, even without partners, to some of your more important objects, such as the steam-engine, boat moving by steam, or cordelier. I have a great objection to partners. I never would have but one, if I could help it, and that should be a wife," &c.

"R. Fulton."

Hitherto, therefore, it appears that we are to regard the inventions already alluded to, concerning steam navigation, and indeed the whole subject, as far as it was matter of intercourse between Fulton and Cartwright, as belonging to the latter almost exclusively.

In the following year, however, we find Fulton engaged in experiments having an immediate relation to steam navigation—namely, a mode of propelling through the water by means of a fly or smoke-jack, not unlike the Archimedean screw in its mode of action.

"Paris, February 16, 1798.

"I have received yours of December 11th, at which time you could not have received my last letter, which was dated December 8th. You speak of expecting my return, but that, I fear, is very doubtful, in consequence of the delays at the patent office, the approaching period when I must necessarily return to America, and the difficulty of obtaining a passport from hence to England. * * Works of magnitude I find cannot be hurried. It would give me much pleasure to make the produce of your mind productible to you. You will, therefore, consider what part of your inventions I may be intrusted with. The steam-engine, I hope, may be made useful in cutting canals and moving boats, so that it will be directly in my line of business. By the bye, I have just proved an experiment on moving boats, with a fly of four parts, similar to that of a smoke-jack. * * I find this apply the power to great advantage, and it is extremely simple. The patent law is now altering, but I fear the price will not be reduced; yet the payments will, perhaps, be made easy, by being 20*l.* a-year for three years. My small canals are making many friends, which business I shall leave in the hands of a company. The celebrated Montgolfier has just made a great discovery in hydraulics; it is a means of raising water from the beds of rivers, by the simple movement of the stream, without either pump or wheel. I know him well, and have seen his model frequently at work. It is forty feet high, and consisting of only two tubes, extremely simple. I also have been contriving a curious machine for mending the system of politics, and applying manual labour to advantage. Of these two inventions I will send you sketches before my departure.—Believe me, &c. "Robt. Fulton."

The mode of propelling, here incidentally mentioned as the subject of experiment, does not appear to have had the application of steam to navigation as its principal object, if indeed as its object at all, for the writer was then actively occupied with the endeavour to obtain the means by which his submarine or diving boat might be urged through the water by the power of the men within it.

It is not, indeed, until 1802 that we find him applying his powers of invention directly to the application of the steam-engine for the purpose of propelling passage-boats through the water; then, indeed, he appears to have taken up the matter in earnest. The circumstances which now, for the first time, induced him to do so, are as follows. Mr. Livingstone had just come over from America, where the general question of steam navigation had been entertained by the legislature of New York, and where Mr. Livingstone had himself constructed a steam-vessel, which, however, failed to attain the required minimum speed of four miles an hour. When Mr. Livingstone arrived in France, as minister from the United States, "he communicated to Mr. Fulton the importance of steam-boats to their common country; informed him of what had been attempted in America, and of his resolution to resume the pursuit on his return, and advised him (Mr. Fulton) to turn his attention to the subject. It was agreed between them to embark in the enterprise, and immediately to make such experiments as would enable them to determine how far, in spite of former failures, the object was attainable: the principal direction of these experiments was left to Mr. Fulton, who united, in a very considerable degree, practical to a theoretical knowledge of mechanics." From this time Mr. Fulton appears to have zealously directed his attention to the subject, as we are warranted to infer from the following letter to Dr. Cartwright:—

Paris, 10th March, 1802.

"My good Friend,—Be so kind as to let me know how you have succeeded in your steam-engine. To what state of perfection you have brought it? What will one of a six-horse power, making a three or four foot stroke, cost? How much will it weigh? How much space will it require when rendered as compact as possible? What weight and value of coals will it consume per hour? And how soon can it be made? —I think you once mentioned to me your intention to use spirits of wine, and that you would obtain a power of at least thirty pounds to the square inch? Have you succeeded in these great objects? The object of these inquiries is to make part of an examination on the possibility of moving boats of about six or seven tons by steam-engine, and your engine I conceive best calculated for such a work, particularly as the condenser may always have the advantage of cold water without adding much to the weight of the boat; and having the advantage of cold water may enable you to work with ardent spirits, and produce the desired elasticity of steam with one-half the heat—hence, in calculating the weight of the whole apparatus, the weight of the condensing water will be trifling: it is therefore the weight of the engine and the fluid in the boiler which are to be calculated. For this object I believe the engine should be double, with the steam acting on the top and bottom of the piston, or in two cylinders, the one ascending while the other descends. For the particular case, where such a boat is wanted, I believe it is of more importance to have a light and compact engine, than to have too much regard to the economy of fuel, unless the additional weight of the fuel to go twenty miles would be more than the additional weight of the engine to economize the heat. To gain power in a smaller space, how would it answer to make the boiler sufficiently strong to heat the steam to two atmospheres, or thirty pounds to the square inch? thus a cylinder of six inches would give a purchase of 300 lb.; that is 900 lb. constant purchase, which is about the run of my demand. As for example, 3 lb. will draw a piece of timber twenty feet long which presents a butt end of one foot square at t he speed of—

		1 mile per hour.
12 pounds	2	ditto.
48 ,,	4	ditto.
96 ,,	6	ditto.
120 ,,	7	ditto.

Now supposing my boat to be forty feet long and five feet wide—boat, passengers and engine, weighing six tons—it will present a front of about six feet resistance, or 720 lb. purchase: to run such a boat 7 miles per hour—

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Suppose the boat to weigh.....2 tons.
30 passengers, with their baggage....3
5

one ton is left for the engine and machinery. From this calculation you will be able to judge what can be done by your invention; and if by your means I can perfect my plan, I have got a good opportunity of rendering your engine productive to you, and it will give me pleasure to do so. You will be so good as write to me as soon as possible, answering in a particular manner the questions stated, with any observations you think proper and will be so good as to make on my proposed attempt.

"ROBERT FULTON."

These are the shrewd calculations of a sagacious inventor, and indeed the whole of his progress in this matter exhibits no ordinary degree of practical sagacity. It is not, however, to be wondered that Fulton did not at first select, from among the many methods that presented themselves to him, all the true elements of success. He seems to have tried many methods of propelling, rather than adopt the paddle-wheels which Miller used in 1788, and which all men use in 1843. But he set about it in a proper spirit, and prosecuted his inquiries in a sound philosophical method. Three separate subjects appear to have occupied his attention; 1, the construction of a suitable vessel; 2, the adoption of an appropriate steam-engine; 3, the most efficient mechanism for propelling. It is interesting to follow the developement of his ideas in these several departments; and first, of the paddle-wheel as a means of propulsion. Like many ingenious men in his time and ours, Mr. Fulton appears to have found great difficulty in reconciling his mind to the use of so simple and obvious an expedient as the ordinary water-wheel. Paddles, oars, ducks'-feet, chains, chaplets, smoke-jacks, flies, screws, and jets—anything less known or less simple—appear to have possessed, and to possess, greater charms for the inventive mind, than the simple wheel now, and then, so effectively used. Practical experiment and some science at last convinced Mr. Fulton of his errors on this head, and induced him to acquiesce in the adoption of the paddle-wheel of old Mr. Miller.

Many of these experiments were made on a small scale, and the examples we have seen of his methods of operation impress us with a high idea both of the fertility of his resources and the soundness of his judgment. In the spring of 1802 he accompanied an invalid friend to Plombières, through which village there ran a small rivulet, and on this rivulet he made an extensive course of experiments with his ingenious models. But this course of experiments was not concluded without an *experimentum crucis* on a scale large enough for practical purposes. A boat was constructed, sixty-six feet in length and eight feet wide, and was nearly ready for experiment early in the spring of 1803: and Fulton was on the point of making an experiment with her, when one morning as he was rising from a bed on which anxiety had given him little rest, a messenger presented himself, and exclaimed in accents of despair, "Sir, the boat is broken in pieces and gone to the bottom." Mr. Fulton who related the anecdote, declared that this news created a despondency which he had never felt on any other occasion. Upon examination he found that the boat had been too weakly framed to bear the weight of the machinery, and that, in consequence of the agitation of the river by the wind of the previous evening, what the messenger had represented, had literally happened—the boat had broken in two, and the weight of the machinery had carried her fragments to the bottom. His disappointment did not check his perseverance; on the very day that his misfortune happened, he commenced to repair it, and to labour with his own hands to raise the boat, working for four-and-twenty hours without interruption. They were obliged almost entirely to rebuild the boat, which was accomplished in the month of July, 1803.

It was in August, 1803, that a conclusive experiment was made with his boat. It took place in the presence of the French Institute, and of a multitude of Parisians. The French were so grateful for this exhibition, that they called their early steam-boats on the Seine, twenty years afterwards, Fulton-boats. The American biographer states that in this experiment the boat did not move with so much speed as Mr. Fulton expected; "but he imputed her moving so slowly to the extremely defective fabrication of the machinery, and to imperfections which were to be expected in the first experiment with so complicated a machine."

Here we find an inconsistency in the American biographer's statements.—"Mr. Livingstone," he says, "also wrote immediately after this experiment to his friends in this country, (America) and through their interference, an Act was passed by the Legislature of the state of New York on the 5th of April, 1803, by which the rights and exclusive privileges of navigating all the waters of this state, by vessels propelled by fire or steam, granted to Mr. Livingstone by the Act of 1798, which we have before mentioned, were extended to Mr. Livingstone and Mr. Fulton for the term of twenty years from the date of the new Act." Now this implies an impossibility: the experiment is stated to have been made in August, 1803; the application to have have been subsequently and in consequence of the experiment, and yet the Act so applied for passed in April—four months before the experiment! We therefore must conclude that the application for the Act had nothing to do with the experiment, or that the date of the Act was later; say 1804, instead of 1803.

It would have been interesting to know the exact velocity attained by this first steam-boat, and to have learnt something regarding the construction of the engine, but on these points the American biographer is silent. As the velocity of Fulton's next and improved vessel was four miles an hour, it may be inferred that this, which fell so far short of his expectation, was considerably less.

With this experiment, though unsuccessful, yet not unprolific in instruction to the inventor, ended Mr. Fulton's European experiments in steam navigation. He went to France in 1797. For six years he was chiefly occupied in attempts to introduce submarine navigation and submarine warfare, and the experiments on steam were but an episode. His plans of warfare alarmed the English, although they did not obtain confidence or substantial encouragement from the French; and in 1803 Fulton engaged in negotiations with the British government, and came over to this country, the result of which, as Mr. Cartwright's biographer informs us, was the purchase of his neutrality by England. After spending some years in this country, Mr. Fulton embarked at Falmouth in October, and arrived at New York on the 13th December, 1806.

We have thus the following dates:—

Mr. Fulton in England	1787 to 1797	Ten years.
——— in France	1797 to 1804	Seven years.
——— in England	1804 to 1806	Two years.

Mr. Fulton returned to America in the end of 1806.

In this latter visit to England he appears to have accomplished two important objects. He saw the steam-vessel built by Symington for Lord Dundas, and which moved along the Forth and Clyde Canal at the rate of nearly six miles an hour. This vessel was the third constructed by that ingenious man, and was propelled by the common paddle-wheel, driven by a cranked axle, as now in use. This must have fully established Mr. Fulton in his conviction of the practicability and success of such a method of propulsion by steam. We accordingly find that his next important step was to order from the manufactory of Messrs. Watt & Bolton, at Soho, a steam-engine suited to the purpose of propelling a boat by means of a cranked axle and paddle-wheel, and directing it to be sent out to him in America.

In 1807, we find Mr. Fulton established as a citizen of New York—and already embarked in the speculation of his first American steamer. His friend, Mr. Livingstone, appears pecuniarily to have embarked with him. Fulton, however, was sole contriver of all the arrangements. In 1807, the *Clermont* was launched on the Hudson, with the steam-engine of Messrs. Watt & Bolton; she was tried, and achieved five miles an hour. The *Clermont*'s next voyage was a trip of one hundred and fifty miles and back—three hundred miles, to Albany and back, without accident—at the mean rate of five miles an hour; a feat truly wonderful—exhibiting in the mind which superintended the combination no common degree of sagacity, judgment, and foresight.

Mr. Fulton's genius was at last triumphant—his fame and his fortune were established. His country received, at his hands, benefits incalculable—a vehicle of locomotion admirably suited to the young resources and natural advantages of that extensive and fertile continent. The inventions of Watt, Miller, Taylor, Symington, find their consummation as elements of the combination achieved by Mr. Fulton, and have become practical elements in the history of modern society. *America received the benefit with alacrity, honoured the benefactor while he lived, provided for his family when he died, and now justly glories in his memory.*

In this country, there still survive the widow of Taylor, one of the three British inventors of steam navigation—the widow of Bell, the first practical introducer of steam navigation in these islands—and the son of Watt. To these men, this country owes incalculable benefits, immeasurable gratitude—some of the most wealthy and powerful men in the empire, even the Prime Minister of England, owes his wealth and power to one of these inventors. What honour has the son of Watt received at the hands of his country? What tokens of gratitude have these poor widows, impoverished by that whereon we have become rich, received from a generous country? *Ingratitude, shame and wealth are ours*—these only. Here, indeed, America has shown us a worthy example, as yet—probably for ever to be—without imitation.

On the whole, the impression produced on us by the history of Mr. Fulton is, that he was worthy to convey to his country so great a blessing as the art of steam navigation. He appears to have been a man of unquestionable talent, and indefatigable industry: placing a high value on scientific knowledge, he took the trouble to acquire it—he applied it successfully to practical use, not rashly, but regarding with a due value the gradual acquisition of practical and experimental knowledge to aid him in the application—shrewd and far-seeing, he yet possessed sufficient enthusiasm to carry him through the difficulties of enterprises, so new and arduous as those which engaged his active mind. His views regarding his inventions were benevolent and patriotic, with little of mere selfishness or petty ambition. He appears to have prosecuted his aims with singleness of purpose and sincerity. He was amiable, honour-

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able, and beloved—an honour to his country and to ours.

Remarks on English Churches, and on the Expediency of rendering Sepulchral Monuments subservient to Pious and Christian Uses. By J. H. Markland, F.R.S. 3rd edition, enlarged. Oxford.

The circumstance of this volume having reached a third edition, not only vouches for its own merit, but proves the popularity of the subject, but for which it might, with equal merit, have stuck to the publisher's shelves. Church-building is—not to speak profanely—one of the hobbies of the day, and the study of it has given rise to another *ology*, termed ecclesiology. Till of late, the Gothic style, even in structures of the ecclesiastical class, was studied merely as architecture, without any particular sympathy—sometimes with ill-concealed contempt, for what was more immediately connected with the religious practices and feelings of former ages; or if matters of that kind called forth any expression of admiration, it was more antiquarian than devotional; the "piety of our forefathers" being merely slipped in occasionally as a harmless unmeaning phrase. Now, however, a change has taken place, no less great than sudden. People have passed from one extreme to another, from negligence and indifference to a scrupulous preciseness in matters of external forms and church ceremonial. To what extent this feeling is now carried by some is evident enough from their endeavours to revive the mystical and enigmatical conceits of symbolism (see *ante*, p. 897), which even when interpreted to us, seem altogether fanciful and arbitrary, not to say puerile or drivelling.

We suspect that there are many "good sort of people" who think they promote religion while they are only indulging in a hobby-horsical taste and notably busying themselves—somewhat after the fashion of "Aunt Elinor"—in establishing orthodox patterns for churches, and for church furniture and upholstery. Church service ought, undoubtedly, to be performed with impressive decency, and with something more; yet there is one particular in which decorum is often sadly infringed, although no one, not even among those who are so tender-conscienced and so scrupulous on minor points, has protested against it, or affected to be in the slightest degree scandalized at it: we mean the practice of making a church a place for displaying showy apparel. Some few years since, when on a visit to a friend residing in a small country town, we observed that the church was unusually full, and our friend, by way of explanation, informed us, that two rival milliners had just arrived from town, with the newest fashions; and certainly, on recollection, the exhibition of bonnets, feathers, and flowers, had been far more tasteful than edifying. A church is not the place for parading finery, and those who can afford it, can also afford a change of plainer attire when they resort to the house of prayer. This sort of indecency is not considered as a profanation of the holiness of the place, gross as it must appear when reflected on, and dividing as it does a Christian congregation into two parties—those who can, and those who can not, afford Sunday gew-gaws. If we have strayed from our own proper subject, we have, at any rate, suggested one to some zealous "Aunt," who may now lecture her own sex upon the proprieties to be observed in regard to church-going apparel. There are other improprieties which call for amendment, which we shall pass in silence, though they are not likely to be detected by Symbolists and Camdenists.

Somewhat akin to each other are frivolity, or parade of dress, on the part of a congregation, and the ostentatious foppery with which tombs and monuments are decked out, as if a church were a sort of Vanity Fair for both the living and the dead. To the subject of monuments, Mr. Markland devotes no inconsiderable part of his volume, the additional chapters relative to them and to epitaphs, in the appendix, included; and hardly need we say that, with him, we strongly protest against the absurdity and bad taste so frequently displayed in them. While the majority of mural tablets and smaller monuments have no pretensions whatever to be considered works of art, they often tend to disfigure the building, being huddled together, and put up wherever a vacant space could be found, and sometimes to the serious injury of walls, mouldings, and pillars, cut away, or cut into, to allow of their being fixed. A mere jumble, a sort of broker's shop look, is the result; and after all, in behalf of very few memorials of the kind, can it be said that they are even instructive; they may flatter family pride, they may possess some interest for the antiquarian and topographer, but to all besides, they are no more than the obituary in an old newspaper.

Modern monuments of a more ambitious kind are, almost without exception, in false taste, if not when considered as mere works of sculpture, without reference either to the building and its architecture, or to the intended purpose, still they are more or less inconsistent, both as Christian and as English memorials, and at variance with our faith and our feelings. It is true, wholesale allegory, with its sprawling and bustling monster compositions, has been laid aside; nevertheless, Pagan ideas and Pagan emblems are almost perforce retained, if there is to be any expression of that sort, and the monument is not to consist of a mere portrait statue, which would equally well, perhaps still better, suit a private gallery, or hall, than a church. It would instantly be scouted as, perhaps, a scandalous profanation, were any one hardy enough to propose that portraits of eminent persons should be painted, or hung up, on the walls of churches in lieu of other monuments to them. Yet, although it must be admitted, that as a question of art, there is a difference between a portrait in painting and one in sculpture, the propriety or impropriety is pretty much the same in either case.

One strong objection brought forward by Mr. Markland in regard to public monuments and statues in churches, and which it is hardly possible to ward off, is that they are almost exclusively in honour of those, who, however well they may have deserved of their country and the state, have no particular claim to stand within the sanctuary of religion; at least not in the character which there secures them a place. The Christian moralist, the Christian philanthropist, may fitly stand beneath the dome of a Christian church—although in more appropriate guise, it could be wished, than do Johnson and Howard; but the military or naval hero,—the literary man, and the man of science, might be more becomingly honoured elsewhere. That the state should express its gratitude towards those who have defended it by their valour, adorned it by their genius in letters or in art, or advanced society by their discoveries in science,—is most commendable, but then it would be still more so were it to provide edifices set apart for such purpose, instead of peopling St. Paul's and the Abbey with them;* where a good deal becomes exceptionable, that would elsewhere not strike as improper, even though it might not be in the best taste.

Whether Gwynn was altogether serious in recommending it, may be doubted, but that writer suggests in his 'London and Westminster Improved,' that there should be a public mausoleum exclusively for those who had "no other pretence for perpetuating their memories, than that they existed a certain number of years, and died worth a certain sum of money": and in such a place old Rundell the silversmith, and Thwaites the grocer, and the millionaire shoemaker of Bishopsgate Street,—whose name we have already forgotten, would shine as worthies of the highest rank. More than once there have been schemes for public mausolea or receptacles for monuments. One of them, on a colossal scale, was projected some dozen years ago by the late Mr. Francis Goodwin, of unlucky memory; it was, however, more of the nature of a cemetery than a mausoleum; and would have extended over we know not how many acres, skirted by copies of all the buildings of Athens, repeated and *dittoed* for the sake of symmetry! The *symmetry* indeed showed itself in the plan, where it was perhaps meant as a pun. Notwithstanding all its symmetry and its double Athens, that cemetery scheme was soon buried in oblivion. More recently there was another scheme for a "Grand National Mausoleum," a gigantic Gothic pile with a spire that would have been loftier than any other either in existence or upon record; besides which there would have been four spacious cloisters and Campo-Santos in addition to avenues or galleries for monuments within the fabric. This project, however, never got so far as to come actually before the public, although a large lithographic view was—we cannot say published, but engraved. Within such a *Utopian* fabric there would have been ample space for the most perfect classification of monuments; yet in regard to these it may be questioned whether the style proposed for the building would have been the best for the purpose, or, in other words, if the monuments themselves could have been sufficiently in accordance with it. In our opinion there would have been in that respect just about the same incongruity as is now so disagreeably striking in Westminster Abbey, or as would be produced if Gothic tombs were erected within St. Paul's. Having again adverted to the two last-mentioned edifices, we would suggest that for some of the memorials which are there rather out of their "element," far more appropriate receptacles might be found already provided. Within the colonnades of Greenwich, and at Chelsea Hospital, the monuments and statues of Britain's naval and military heroes would be at home, protected by the *genius loci;* whereas memorials of warfare, though they be also those of victory and triumph, do not very well accord with the character of the House of Prayer: there are bounds to be observed even by national pride and the exultation of patriotism.

There are bounds, too, to be observed by ourselves, yet instead of attending to, we have broken through them. Instead of "coasting" along Mr. Markland's book, we have run out to sea, and have lost both rudder and compass, by which we might steer back again. We had intended to notice at some length the chapter on "Epitaphs" in the Appendix, which might very well form a chapter in the Curiosities of Literature, on account of the many curious specimens it gives of mortuary composition. Some of them amount to a species of Protestant canonization of the deceased, and fully justify the remark of Goldsmith, that "to go through a cemetery, one would be apt to wonder, how mankind could have so basely degenerated from

* Should there ever be any public structure erected in the metropolis for the reception of monumental statues to British worthies, hardly could there be any scruples raised against a gallery of that kind being opened on Sundays, since if to do so would be inconsistent with the respect due to the day, how infinitely more inconsistent must it be with the respect due to the church to introduce within its hallowed walls, memorials that incite to worldly ambition, and the lust of worldly fame.

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such excellent ancestors." We must now content ourselves with thus referring to it, and with merely remarking, that if the writer is somewhat excursive in his observations, it would ill become us to reproach him on that score, after our own desultory rambling on the subject.

Narrative of the Travels and Adventures of Monsieur Violet. Written by Capt. Marryat, C.B. 3 vols. Longman & Co.

We deferred our notice of this work, from the difficulties we encountered in our attempts to separate obvious fiction from fact. A fiction, from the author of 'Peter Simple' is generally welcome—fact from any one is welcome—but when a book is so written that it is impossible to distinguish the one from the other, we are inclined to denounce such gallimaufry as neither "fish nor flesh, nor good salt herring." In this state of perplexity the following letter, addressed to the *Spectator*, has arrived, and it will save us all further trouble.

"Paris, 14th November, 1843.

"I have just read a work entitled 'A Narrative of the Travels and Adventures of Monsieur Violet in California, Sonora, and Western Texas; written by Captain Marryat.' Such is the title page. In the preface, Captain Marryat states that the opinions and occasional remarks are not his—'I have merely *written* the work.'

"The portions of the work relating to Texas are in chapters 13, 19, 20, 21, 22, 25, 26, 27, and 32. Of the 'authenticity and correctness' of what M. Violet asserts, Captain Marryat declares that he has 'no doubt.' All the reviews of the work that I have seen conclude that it is a mere fiction; and it may probably be added to the number of literary curiosities if I illustrate the curious example of bookmaking, which this work presents, and at the same time confirm the opinion of its fictitious character.

"The second paragraph of chapter 13, with the exception of the last 18 words, is taken *verbatim*, and without a mark of its being a citation, from a small pamphlet, written by me, and published at New Orleans in May 1842, with my name on the title-page. The last 17 paragraphs of the same chapter are taken from a communication signed 'G,' published in the *Arkansas Intelligencer*, printed at the town of Van Buren, in the same year. The paragraphs 15, 16, 17, 18, 19, and 20 of chapter 19, giving a description of the missions of San Antonio de Bexar, are manufactured, with some patchwork, from an account of Texas and of the Santa Fé expedition published in the *Picayune*, a newspaper of New Orleans, by Mr. G. W. Kendall. The original description was written by me; Mr. Kendall, being on one occasion much pressed by his business, asked me to write for him a brief account of the missions, which we had both visited. I agreed to do so, and copied for him my notes, from my own journal, which is still in my possession. The account I wrote thus forms part of his narrative. If he should see this statement, I have no doubt that he will pardon my publication of the fact. The two last paragraphs but two, with the exception of some interpolated words about robberies, are also taken from my pamphlet; and are contained also in a letter to a friend in England, written by me at Matanzas, in Cuba, in April, 1842. Some passages in the same chapter, descriptive of the town and river of San Antonio, are borrowed from Mr. Kendall's own narrative.

"The greater portion of the 20th chapter is taken from Mr. Kendall's publication. Chapter 21 is derived from the same source, with the exception of about eight paragraphs, which interpolate a fictitious story of Indian cannibalism, in the place of the particulars given in the original of the massacre of a young Englishman, the only son of the late Major-General Trevor Hull, and five others of our party, who were suddenly surrounded by some Caygua Indians, when separated a short distance from us. Chapter 22, with the exception of some imaginary Indian talk, also owes its authorship to Mr. Kendall.

"Chapter 25 contains what is called 'the Mexican version' of the Santa Fé expedition, prepared from what M. Violet 'saw,' from 'what he heard on the spot,' and 'from Mexican documents still in his possession.' All the Mexican documents on the subject are accessible. They were published in the *Diario del Gobierno*, and in *El Siglo XIX.*, in Mexico. They include the accounts given of the expedition by the Mexican General Armijo, who was actually an eye-witness of what occurred in New Mexico: and they do not sustain a single fact of the 'Mexican version' of the expedition. In the course of that expedition no Wakoe or other Indian village was destroyed—no Indian stores were set on fire—and no Indian children were shot. We only found one inhabited Indian village along the whole route, over a previously unknown country, extending upwards of 700 miles, from the city of Austin to the Rio Puerco, or Mexican settlements. It was left undestroyed, and no Indian was killed. There were no Mexican shepherds nor any other Mexicans killed in New Mexico, and there were no sheep stolen. The story respecting a man named Golphin is a most extravagant invention. He neither killed a Mexican woman nor robbed her: his right hand had been perfectly disabled for some months before we reached New Mexico, and he had long been sick and infirm. He was shot by the Mexicans between the Indian village of Socorro on the Rio Grande and Paso del Norte, merely on account of his inability to walk. The other allegations against him and an alleged identification of him, are equally unfounded.

"There is then left, to preserve a claim of originality to 'Adventures in *Western* Texas,' abuse of the merchants of San Antonio; an Indian story for the neighbourhood of Trinity River, in *Eastern* Texas; a story about the passing of some forged notes at Galveston, in Eastern Texas, mentioned in chapter 27; a story in chapter 32, intended to represent the manner in which justice is administered in *Eastern* Texas; and lastly, a complaint against Judge Webb, who is alleged to have charged M. Violet for water, though the great freshwater river of the Colorado flows near his house, open to the access of every one.

"It is a remarkable fact that until the town of San Antonio was surprised by the Mexicans in the course of last year, its chief trade was in the hands of Irishmen. The principal Irish stores were those of Messrs. Elliott, Robinson, and Riddle. Where every man knew everything respecting his neighbour, I never heard anything against these persons, nor indeed against many others whom I could name; and Mr. Elliott was much respected by the Mexican as well as the American population. The town itself, though upon the very frontier, was exceedingly well governed.

"Any story of corrupt mal-administration of the law in America or in Texas, among the white population, I should always be disposed to doubt. The evidence that it is not corruptly administered is the general contentment of a most active, intelligent, and clear-sighted people with it, the facilities they possess to correct its abuses, and the confidence with which they invoke its protection. Exceptional cases to the contrary may sometimes occur in the west; but that which must strike any observer, who has lived only a few months in recently-settled districts, is the rapidity with which the influence and the power of the law is established. It is this legal control which has chiefly contributed to the prosperity of America. It is to be traced to the operation of the English laws which we gave to that country, and to our mode of procedure in civil and criminal cases, equally as much as to their own political institutions, which take away the desire and prove the inutility of obtaining constitutional changes through violence. How different would be the condition of the Spanish colonies of America if similar influences prevailed among them!

"I am, however, well aware of the immediate source of Captain Marryat's information. I should have been perfectly silent respecting it, if the materials he has used had been accompanied with comments of a generous character; but the feelings of Captain Marryat towards America are known to be very bitter and very hostile. He may justify them by his own experience, and by what he has heard; but the preface of this work proves the great extent of his credulity, while the thousands of British emigrants who annually settle in America, and who leave Canada to settle in it, support a more important conclusion, adverse to his opinions.

"I am so far from London that I have not the opportunity of sending to you the papers to which I refer. I have no doubt, however, that many weeks before I return to England, American papers will be received confirming what I have stated, and perhaps setting forth the claims of others to passages of the work not having any reference to its facts in natural history; which are so very odd, that it would puzzle the Zoological Society to ascertain in what 'unknown countries such unknown creatures can be expected to be met with.—Yours, &c.

"Thomas Falconer."

OUR LIBRARY TABLE.

Memoirs of Joseph Shepherd Munden, Comedian, by his Son.—These Memoirs, republished from the pages of a periodical, and not peculiarly rich in adventure and anecdote, will not detain us long. They possess, however, the merit of being free from that pretence and affectation—those washy outpourings of *Surface* sentiment, and stale odds and ends of green-room anecdote, so distinctive of books of this class, that a natural and unpretending record bears a value in our estimation. What is wanting is arrangement. The author wanders from actor to actor, from Garrick's *Macbeth* in a red coat, to "Quick and others," and too often treats his subject incidentally. It is true that he has little story to tell, beyond the facts that Munden was the son of a poulterer in Brook's Market, Holborn, where he was born *anno Domini* 1758—that he passed from an apothecary's shop to a law stationer's office, and from the latter to a clerkship in a municipal office at Liverpool—that, unable to control "his demon," he presently abandoned pen and parchment for the dear and dirty delights of a strolling player's life—that in this capacity he underwent the severe and incessant practice of his art, which is indispensable,—that he became a shareholder in the Chester Theatre (now an investment about as hopeful as a Poyais swamp, but times have changed), and played there in company with Cooke, Mrs. Whitlock, Mrs. Siddons's sister, who emigrated to America, and Mrs. Hunn, the mother of George Canning,—and that, in 1790, shortly after Edwin's death, he dared an appearance at Covent Garden, and succeeded. For thirty-four years he was the delight of the town, appearing successively at Covent Garden, Drury Lane, and the Haymarket; and then retired, wisely for his fame, resisting all efforts made to tempt him into the actor's folly of "more last appearances." Having acquired a competence in his profession, he became miserably penurious in his old age; died on the 6th of February, 1832, and was embalmed in the *Athenæum* by Elia. There is little in the volume to fill up this outline.

An Account of the Roman Antiquities found at Rougham, by Rev. J. Henslow.—The antiquities here described were found in September last at Rougham, near Bury St. Edmunds. While some labourers were digging on Eastlow Hill a large barrow in the parish of Rougham (Low being the Saxon for barrow), they discovered an iron lamp and one or two other remains, which induced the proprietor to dig systematically on the site of one or two smaller barrows in the vicinity. In one of these, which, from its containing burnt human bones, was pronounced to be of that species of Roman tomb called *bustum*, were found the following articles: an urn, of pale bluish glass, with two reeded handles and an eared mouth—the *ossorium*, or bone urn: a lachrymatory, or perfume vessel, of dull green glass: a very corroded coin: two black jars or jugs: a large spherical pitcher, of coarse yellow pottery, and another of the same character, but much smaller: a patera, of red ware, with the potter's mark on it, but almost illegible: two simpula, of similar ware, on one of which the potter's mark, Albuci, for *Albuci officinâ*, is very legible: an iron lamp, two iron rods, and some gold dust. The date of these barrows has not yet been satisfactorily determined, but Prof. Henslow seems to think, from the nature of the tombs, that there is good reason to believe them of the same date with the barrows at Bartlow, noticed by Mr. Rokewood, believed to be of the period of Hadrian; consequently, between the first and second centuries of our era.

The Theogony, Philosophy and Cosmogony of the Hindus, [*Die Theogonie, &c.*] by Count M. Björnstjerna, translated from the Swedish by J. R.—Count Björnstjerna, when in England, published a work on the British power in the East Indies. He has since directed his studies to the Theogony and Philosophy

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of the Hindus, and the result of his researches are now before us. The views advanced are not new, as the author himself confesses. He agrees with Herder, Heeren and others, that India is "the cradle of religions, and the first abode of civilization." Count Björnstjerna, however, maintains peculiar views with reference to the general character of the Brahminical religion, which he holds to be a natural religion far superior to the mythology of Greece or Rome. Buddhism he imagines to be a collection of reforms in the Brahminical worship promulgated at different times, but all of course of later origin than Brahminism. In the Hindu cosmogony, the Count thinks he has discovered a key to the migrations of nations which, coupled with geological science, may, at some future time, lead to important consequences.

The Mayflower, or Sketches of Scenes and Characters among the Descendants of the Pilgrims, by Mrs. H. B. Stowe.—This American miscellany is commendable: though not very original in manner, it is full of American character. Silence, in "Love *versus* Law," "the housekeeper," with her trials, in the article "*Help*," "Uncle Jim," and "Old Father Morris," could neither have flourished on this side of the Atlantic nor have been so well described by an English pen. Mrs. Stowe writes professedly with the purpose of adding to the stores of wholesome, we might say religious fiction; and the Puritan flavour of some among them will be relishing, rather than repelling, to the mere critic.

Edward Somers, a domestic Story, and a Legend of the Coast, by the author of 'Poems by Viator.'—If old anecdotes, great vanity, and spiteful attacks on individuals and bodies can make a good book, then assuredly this must take rank among the best. The author is evidently an Oxford man, and takes care to let his readers know that he was at Christ Church College. The plot is old, and the telling of the story no improvement on the former versions.

Gleanings respecting Battel and its Abbey, by a Native—are gleanings for the most part of dry husks and long straws—from antiquarian stores. But the work is said to be the only published account of the Abbey, and the "gleaner" apologizes for its "crudeness and imperfections;" so we leave it to its fate.

One Word before you go, by J. G. Hengiston.—A loud appeal against a residence in France, or even a temporary sojourn at the French watering-places. Some truth, with much absurd exaggeration.

France—her Governmental, Administrative, and Local Organization, Exposed and Considered.—The writer is well acquainted with France, its government and administration, and the work has been compiled with elaborate care; but he is so fiercely opposed to what may be considered the general policy of Louis Philippe, and to Louis Philippe himself, that all he says must be well weighed and tested. From internal evidence, we are of opinion that it is the work of a practised writer, one accustomed to indulge in the habitual exaggeration of a party politician; and that the writer's name is not given, because it would only detract from the value which the public might otherwise attach to the opinions here advanced.

The British Almanac—The American Almanac and Repository of Useful Knowledge for the Year 1844. In addition to all the requisites of an almanac, these contain, as usual, much valuable information.

The Parent's School and College Guide, or Liber Scholasticus.—A work that will be found useful to parents about to determine on a school or college to which to send their children, setting forth, as it does, the benefits to be derived at each scholastic establishment in the United Kingdom. Such a work, however, to be useful, must be accurate; and we have noted more than one error on those points which come within our own knowledge,—as where the author states that Merchant Taylors' School has forty-three fellowships at St. John's College, Oxford, thus confounding six law exhibitions, which are but temporary, with fellowships which are permanent.

Simmonite's Juvenile Grammar of the English Language.—An abridgment of a larger work on English grammar, which was considered by "gentlemen practically engaged in the education of youth" to be too large and expensive for children.

Wood Pavement; its Origin and Progress, by A. B. Blackie.—An advertisement—to the effect of "try Stead's patent."

List of New Books.—The Sporting Almanack and Oracle of Rural Life, for 1844, 12mo. 2*s.* 6*d.* swd.—Des Carrières' Histoire de France, new edit. 12mo. 7*s.* bd.—The Life, Voyages, and Exploits of Admiral Sir Francis Drake, Knt., by John Barrow, 8vo. 14*s.* cl.—The Royal Kalendar, and Court and City Register, for 1844, 12mo. 5*s.* bd.—The British Imperial Calendar, for 1844, 12mo. 5*s.* red—The British Almanac and Companion, for 1844, 12mo. 4*s.* cl.—Contributions to the Edinburgh Review, by Francis Jeffrey, 4 vols. 8vo. 2*l.* 8*s.* cl.—The Grave Digger, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—The Soldier of Fortune, by H. Curling, Esq. 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Scott's Tales of a Grandfather, Vol. III. fcp. 8vo. 5*s.* cl.—George Selwyn and his Contemporaries, by J. H. Jesse, Vols. III. and IV., 8vo. 1*l.* 8*s.* cl.—The Prism of Imagination, by the Baroness de Calabrella, post 8vo. 1*l.* 1*s.* mrco.—The New Sporting Almanack, 1844, edited by Wildrake, 12mo. 3*s.* cl.—On Superstitions connected with the History and Practice of Medicine and Surgery, by T. J. Pettigrew, Esq., 8vo. 7*s.* cl.—Taylor's Manual of Medical Jurisprudence, fcp. 8vo. 12*s.* 6*d.* cl.—Cases of Dropsical Ovaria, by D. H. Walne, 8vo. 3*s.* 6*d.* cl.—Affection's Gift, for 1844, 32mo. 2*s.* 6*d.* silk.—Rhoda, or the Excellence of Charity, 16mo. 2*s.* cl.—Short and Simple Prayers for Children, 16mo. 1*s.* 6*d.* cl.—Glimpses of Nature, by Mrs. Loudon, 16mo. 3*s.* 6*d.* cl.—Stories of the Animal World, by B. H. Draper, square, 6*s.* 6*d.* cl.—Tidd Pratt's Magistrates' and Parochial Statutes, 8vo. 8*s.* cl.—The Gardener and Practical Florist, Vol. II., royal 8vo. 10*s.* 6*d.* cl.—Niebuhr's Heroic Tales of Greece, with Notes, by Felix Summerly, royal 16mo. 4*s.* 6*d.* cl.—Rigg's Experimental Researches in Chemistry and Agriculture, post 8vo. 7*s.* 6*d.* cl.—Gaugain's Miniature Knitting Book, oblong 32mo. 1*s.* cl. swd.—The Law and General Almanack, for 1844, 12mo. 1*s.* swd.—Flugel's German-English and English-German Dictionary, abridged by Fieling and Oxenford, royal 18mo. 9*s.* bd.—Morton's Manual of Pharmacy, 3rd edit. fcp. 8vo. 10*s.* cl.—Scoresby's Magnetical Investigations, Part II. 8vo. 10*s.* 6*d.* cl.—Sewell's Law and Practice of Registration of Voters, 8vo. 10*s.* cl.—The Sources of Physical Science, by A. Smee, 8vo. 10*s.* 6*d.* cl.—The Highway and Surveyor's Guide, 12mo. 1*s.* swd.—General Highway Act, by A. Fry, 12mo. 3*s.* bds.—Clarke's English Helicon, Vol. III. 'Domestic Affections, and other Poems,' by Mrs. Hemans, 32mo. 1*s.* swd.—The Brothers, a tale of the Fronde, and other Stories, 3 vols. post 8vo. 1*l.* 11*s.* 6*d.* bds.—Travels in Kashmir, by G. T. Vigne, 2nd edit. 2 vols. 8vo. 1*l.* 8*s.* cl.—Colonial and Home Library, No. III. 'Bishop Heber's Journals in India,' Part I. 2*s.* 6*d.* swd.

THE LIVING POLITICAL POETS OF GERMANY.

Liberty! ha! that sounds most wondrous fine!
It is the day's great word.....Away! away!—
O ye are pregnant with whole worlds divine,
Yet 'neath the yoke your necks so fondly lay.
What! to be free?—thereon we scarce dare reason;
Speak of it not till Caution's self be stronger;
But, write of it!—ha! that is rankest treason!
In short, this watch of Freedom—goes no longer!

Ortlepp's Songs of a Day-Watchman.

AMONGST the many curious phases which the present social and political state of Germany presents, there is none more singular than that exhibited in its political poetry. The system of paternal government is there so completely organized, and so beautifully carried out, that scarcely a restless motion can be detected in that great stalled ox, the Public, and if a groan escape it, it is so modulated by custom, that it may be mistaken rather for a low of too much rest and fulness, than an expression of pain. The police are so admirably distributed and posted in every city, village, street, field, lane, wood, and public-house; the censorship is so alert at its station in every printing and newspaper office, that not a sigh can escape through the press. The great net woven by the German governments for the accommodation, as they call it, of that many-headed animal, the Public, has been so scientifically constructed that not one of those many heads but is caught in a mesh, and the whole living fry is dragged along with wondrous ease. Then, this great and heterogeneous fry is not only so cunningly netted, and scientifically dragged along, but, it must be confessed, is so well fed, that he would seem to be a very unreasonable sort of fellow who would wish them out of their net at all. The learned are well supplied with professorships, librarianships, and secretaryships; the nobles with commands in army, and offices in cabinet and bureau; the middle ranks are all equally engaged and employed by these paternal governments in the thousand and never-wanting posts in the magistracy, the post-office, the police, the customs, the stewardships of forests and domains; nay, the very members of the common herd are universally distributed through all the more ordinary employments of justice-rooms, post-offices, railroads, travelling posts; as watchers of roads, of streets, of highways; as gens-d'armes, parish schoolmasters, scavengers, aye, as chimneysweeps, which are all in the patronage, or under the surveillance of government, that well may people ask, What do they want more?

Yet there are, as there always have been, and always will be in this discontented world, those very unreasonable people, who insist that a great deal more is wanted for the true developement of the true happiness and glory of a nation. They think that the grand thing needed, is that governments should let three-fourths of its present concerns alone, and leave them to the enterprise and competition of the public; and that they should grant the four great ????—as they are significantly called—the four great demands of Free Constitutions, a Free Press, Free Speeches, and Open Trials by Jury. On this the governments fairly lift their hands and eyebrows in astonishment, and through their hired scribes of the press, cry—"Look at France! see what Free Presses and Free Speech and Free Constitutions, did there? What blood! what horrors! what confusions!" "Nay," reply the discontented, "that was the previous work of despotism." "Look at England!" exclaim the government scribes, "see, with all its free institutions, what a debt! what continual agitation! what horrid masses of poverty in its manufacturing districts, and in its very capital!" "Set all that down," retort the advocates of freedom, "to invasions of the British Constitution, and not to the free constitution itself; and then set on the other side—what national wealth! what national activity! what fleets of merchantmen, what merchant princes! what colonies! what a stupendous empire stretching round the whole globe! What a noble fabric of free mind is there raised! How every man, however oppressed by debts and exactions he may be, dare, like a man, look his governors in the face, and at least demand redress, justice, and the proper administration of a representative constitution!" They will insist that men who go about with bridles in their mouths, are not men, are not even horses, but something lower and less noble, that is, mules. They will insist, that if whole nations are to be held like children in go-carts and leading-strings, and never suffered to arrive at a majority like other children, they will cease, spite of all coercion, to be children, but will not become nations of men—for Nature will not be resisted with impunity—but of idiots and drivellers; that it is only by the exercise of all their faculties, and amongst them pre-eminently their faculty of freedom, that men and nations acquire their full strength, display their full powers, and attain the glory and happiness which God and Nature have placed within their reach. Nay, they add, that the very stalled ox will be visited in his pampered rest, with visions of open fields, green mountains, and river banks; the caged bird (and what objects on earth so wretched as caged eagles!) even in a golden cage, will dream of woods and wilds of wide liberty, and languish after them; and the very fish in the most fine and philosophical net, will think of the broad space of waters in which they have revelled, of the clear springs which gush into them, of the depths of sweet gloom beneath the shadows of woods where they have ranged, and will flash and flap in agony at the tantalizing idea.

So think the free spirits of Germany. So think, no doubt, thousands who, themselves provided by paternal governments with all the creature comforts of office, dare not, and do not, utter such ideas; and, indeed, what help? The system, as we have said, is so thorough and artistically perfected; the numbers who are engaged in it by all the hopes and comforts of life, are so numerous; the pressure is so equal and universal, that it can be no ordinary combination of powers or circumstances which can alter it. The paternal tile which is laid upon the acanthus of freedom, is so stout and broad, that it is impossible for this acanthus to heave it off, or to bore its way through it; it does, therefore, only what it can—it curls up all round its edges, and gives birth, not to a new order of architecture, but to a new order of poets!

These are the men of whom we are now about to speak. There never, indeed, have been wanting in Germany poets who in their songs, and even epics, have fanned the fire of freedom, and breathed through their fellow-men that hallowed soul of liberty, without which men and nations must die to all that is great and noble. From the days of Walther von der Vogelweide, these men have never been wanting. Walther himself, Hans Sachs, the tower-fast Luther, in his hymns as much as in his sermons or his Table-Talk, Weckerlin, Martin Opitz, Logau, Johan Riss, Gryphius, Assmann; and amongst those of the revival of

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German poetry, Klopstock, Gleim, Bürger, Herder, and a host of others, to Schiller, whose noble soul, thoroughly permeated by all that was great and generous, acted on the minds of his cotemporaries like a summer heat, making it thrust forth its shoots on all sides, and ripening it to richness even when no political word was spoken. Even Goethe, who sunk into the worldling and the courtier, and while the thunders of the war of oppression and of the war of freedom bellowed round his study, sate calmly, lifting neither hand nor voice for the fatherland, but entered in his journal, as the visitants of one of his later birth-days, the two words, "Metternich" and "Hardenberg!"—even this great defaulter in his country's cause, in some of his earlier and better works, had contributed to the great mass of liberal opinion; and Uhland had, both as popular representative in the national chamber, and in his ballads, made his high and independent voice heard like a trumpet; and far and wide were those trumpet-tones heard, and felt, and responded to. Even on Austria he called boldly and sternly:—

Up, mighty Austria!
Forwards! do like the rest!
Forwards!

And while Uhland sits in his age, freed by his hereditary property from any dependence on princes, he is honoured throughout all Germany as something far above a prince—the genuine patriot poet—the most glorious and divine amongst the titles of men. We shall soon see that even from the very heart of Austria a zealous echo to his fiery appeal came back to him and the whole nation, and besides, on all hands, glowed in the poetry of Platen, Börne, Rau, Heine, Hagen, Deeg, Welter, Lenau, Immermann, Chamisso, Freiligrath, and a host of others, the Uhlandish and the national spirit. But these, for the most part, uttered their political oracles either amid the heap of their other poetic inspirations, presented the little glittering rose of patriotism wrapped in the bouquet of many poetic flowers, or clothed their patriotic calls in general terms. There were more fiery, or more impatient spirits, who resorted to poetry as to a special and exclusive vehicle of their political discontent—who looked round them, and saw scarcely any other mode of reaching the ears of their countrymen with the words of liberty. The pen of the censor had become omnipotent over the pen of every other writer. It hung, in the shape of a *Black Eagle*, over all the other feathered creatures, were they poets or politicians—did they speak exciting words in the midst of their own volumes, or in the columns of a journal. Most of those writers of whom we have spoken, especially those of late years, had many grievous secret wounds to complain of from the point of the censor's pen—from the great pen plucked from the wings of the Black Eagles. They could tell of much Burking in the dark; of many a plaster clapped on their mouths in the secret passages and dens of the censorship; of much suffocation and strangulation. The class of young and ardent spirits of whom we now speak determined, therefore, not to expose themselves to the talons of the Black Eagles—to the scalping and mutilating processes of the censorship; but to concentrate all their fire in small compass; to print their little books beyond the jurisdiction of the national literary anatomists. They considered that it is one thing for creatures to be strangled in the dark, and the stranglers then to cry, "These were abortions!"—one thing for honest men to be stabbed in the dark, and the murderers, clothed in police costume, then to cry, "Ay, these were thieves!" and another thing, when the truth was fairly issued to the daylight, for the hardiest and most hypocritical rogue of them all to dare to suppress it. They therefore printed their little volumes either in the free city of Hamburg or in Switzerland, and the result justified their calculations. From Hamburg, from the bold house of Hoffmann & Campe, or from Bern, Zürich, Schaffhausen, &c., accordingly came flying whole showers of these poetico-political volumes. They were everywhere eagerly caught up, and are now to be had in all shops. Not one of them would have ever seen the light if the claws of the black eagles could have been set upon them in manuscript: but once in the light, no man is so bold and honest as to say, "These are the prophets of liberty, and must, therefore, be stoned to death!" They are, and will remain. They are adopted by the people, and will do their work, be that more or less. These little tomes are almost as numerous as the snowflakes from the Swiss Alps themselves: like them, many, indeed, fall and melt on the spot. Others have excited the most lively feeling, and are become generally popular. What is most remarkable, is, that the first, and perhaps the most powerful, the earliest, and by the others regarded as the heart and leader of the school, is not only a nobleman, but a nobleman of Austria.

Count Auersperg, better known by his assumed poetical cognomen of Anastatius Grün, is well known in that character as a poet of great elegance and fancy, but in this little volume called 'Spaziergänge eines Wiener Poeten'—Walks of a Viennese Poet—he spoke in a strain of equal fire and boldness. True, he did not put on the title-page of that little volume of 106 pages even the *nom de guerre* of Anastatius Grün. It was issued to the world from the press of Hamburg anonymously; but it was issued at a time when a single spark was enough to kindle and spread a wide and devouring fire. It was about the time of the Parisian Revolution of July, 1830. This rapid and brilliant revolution went like an electric flash throughout all Europe. All people who had grievances to complain of from their governments—and which had them not?—raised their heads, and called loudly for redress and constitutional rights. Switzerland, Germany, Belgium, Poland, Spain and Portugal, England, Italy, and almost every state of Germany, rose in active commotion. For two years the ferment went on. The Belgians achieved their object; England reformed her parliament; the different states of Germany, even to Bavaria and Prussia, were shaken with political agitations for popular chambers, freedom of the press, and the like, which, in some of the smaller states, were, to a degree, successful. But the princes and their armies, both of soldiers and police, were too strong. Poland, Italy, and Switzerland felt the heavy hands of Russia and Austria, and the larger German states were coerced. The great Radical meeting at the Castle of Hambach, in Rhenish Bavaria, in 1832, gave a pretext to the princes of the German Confederation: the reign of arrests and police severity began. The patriots fled on all sides, and press and speech were put into their ancient bondage.

Exactly at this crisis appeared the second edition of Count Auersperg's 'Walks.' Its effect may be imagined. For a time it seems to have been secretly devoured with the keen relish which that sacred writer so well described when he said, "Stolen waters are sweet." At length, however, as the restrictions on political freedom were continued; as the promises of the princes of free constitutions were falsified: when Hanover, robbed of the constitution given it by our William the Fourth, cried to the "Bund" for help against despotism, and received only the startling reply, that the Bund could take no cognizance of any complaint which did not come through a *government* channel—in other words, that the Confederation was a confederation of princes, not for, but against the people; then broke forth a tribe of zealous followers in the Count's train. The most effective of these, however, are such as have appeared within the last two years.

We must give a specimen or two of the Count. He wanders forth into the country to breathe the fresh air, and seated on the Cobenzlberg above Vienna, writes "Spring Thoughts." Charmed by the landscape before him, he wishes that the Emperor were sitting even there, and would cry to the vale beneath—"Austria! thou Land of the East, let it be day in thee!" He recals the great deeds of its armies, and asks whether in its campaigns Right, and Light, and Freedom always stood as warrior allies in its ranks; to which he is obliged to respond that "the answer is not sweet." In the next poem, however, he so admirably touches off Metternich that we must translate wholly the—

Saloon Scene.

'Tis evening; flame the chandeliers in the ornamented hall;
From the crystal of tall mirrors thousand-fold their splendours fall.
In the sea of radiance moving, almost floating, round are seen
Lovely ladies young and joyous, ancient dames of solemn mien.
And amongst them staidly pacing, with their orders graced, elate,
Here the rougher sons of war, there peaceful servants of the state.
But observed by all observers, wandering mid them one I view
Whom none to approach dare venture, save th' elect, illustrious few.
It is he who holds the rudder of proud Austria's ship of state,
Who mid crowned heads in congress, acting for her, sits sedate.
But now see him! O how modest, how polite to one and all;
Gracious, courtly, smiling round him, on the great and on the small.
The stars upon his bosom glitter faintly in the circle's blaze,
But a smile so mild and friendly ever on his features plays:
Both when from a lovely bosom now he takes a budding rose,
And now realms, like flowers withered, plucks and scatters as he goes.
Equally bewitching sounds it, when fair locks his praise attends,
Or when he, from heads anointed, kingly crowns so calmly rends.
Ay, the happy mortal seemeth in celestial joys to swim
Whom his word to Elba doometh, or to Munkat's dungeons grim.
O could Europe now but see him! so obliging, so gallant,
As the man in martial raiment, as the church's priestly saint,
As the state's star-covered servant, by his smile to heaven advanced,
As the ladies, old and young, are all enraptured and entranced!
Man o' th' Empire! Man o' th' Council! as thou art in kindly mood,
Show'st thyself just now so gracious, unto all so wondrous good,
See! without, a humble client to thy princely gate hath pressed,
Who with token of thy favour burns to be supremely blessed.
Nay! thou hast no cause of terror! he is honest and discreet,
Carries no concealed dagger 'neath his garments smooth and neat.
It is Austria's People!—open,—full of truth and honour—see!
How he prays most mildly, "May I—*take the freedom to be free?*"

In "Priests and Parsons," and in "The Fat and Lean," the Count compares the good and mischievous clergy, expressing his love and reverence for the one class, and his indignant hatred of the other. It is a curious fact, that while popery has been growing more and more popular, and winning proselytes where it has ceased politically, and its old features have become forgotten, in those countries where it has continued most prominent, it has been suddenly attacked by the people, as in Spain, or so far as any interference of the papal power is concerned, has been, by the very governments, politically annihilated. In the two great catholic states of Germany, Austria and Bavaria, where the mass of the people, and where the monarchs themselves are strictest catholics, there, though the religion is upheld, the papal power has been put down by the governments. Popery and the Jesuits are especial objects of detestation with the German liberals, and they do not forget that Metternich, the most wily of all wily ministers, was the man who hit on the grandest discovery in political despotism ever yet made—that of converting *National Education* into the basis and great engine of slavery.

When despotic Princes began to tremble before the advance of popular knowledge, Metternich only smiled. He called to mind the words of Solomon—"Bring up a child in the way that he should go, and when he is old he will not depart from it." "That," thought he, "which is good for one way, is equally good for another. Bring up a people in *any* way, and when they are old they will not depart from it. Here, then, is a great political light! Seize the principle—apply it to the nation, instead of letting your enemies, the liberals, apply it. Bend the twig while it is young, and all the powers on earth shall never be able to raise it again!"

Austria was the first to adopt this grand discovery—the principle of a *Government Education* as a *National Education*, and that with a success which caused it to be immediately copied, and carried out with the most conclusive results in Prussia; where, while the unsuspicious liberals of England have been watching to see the growth of a universal knowledge amid the people blow up the Prussian despotism, it has been, by a subtly adopted system, by which the national schoolmasters became half schoolmasters and more than half policemen, perhaps rivetted for ever. We have alluded to this subject merely to show why the modern political poets so bitterly denounce popery and priestcraft, and, passing over Count Auersperg's poems on these subjects, shall content ourselves with two short ones—the 'Mauthcordon' (Cordon of Customs) and 'The Censor.'

The Customs Cordon.

Our country is a garden, which the timid gardener's doubt
With an iron palisado has enclosed round about;

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But without live folk, whom entrance to this garden could make glad,
And a guest who loves sweet scenery, cannot be so *very* bad.

Black and yellow lists go stretching round our borders grim and tight;
Custom-house and beadle watchers guard our frontiers day and night—
Sit by day before the tax-house, lurk by night i' th' long damp grass,
Silent, crouching on their stomachs, louring round on all who pass,

That no single foreign dealer, foreign wine, tobacco bale,
Foreign silk, or foreign linen, slily steal within their pale;
That a guest, than all more hated, set not foot upon our earth,—
Thought, which in a foreign soil, in foreign light has had its birth!

Finally the watch grows weary, when the ghostly hour draws near,
For in our good land how many from all spectres shrink in fear!
Cold and cutting blows the north-wind, on each limb doth faintness fall;
To the pot-house steal the watchers, where both wine and comfort call.

See! there start forth from the bushes, from the night-wind's shrouding wings,
Men with heavy packs all laden, carts up heaped with richest things.
Silent as the night-fog creeping, through the noiseless tracks they wend;
See! there too goes *Thought* amongst them—towards his mission's sacred end!

With the smugglers must he travel,—he who nothing hides from sight!
With the murky mists go creeping—he the son of Day and Light!
Oh! come forth, ye thirsty drinkers! weary watchers, out! —this way!
Fling yourselves in rank and file—post yourselves in armed array!

Point your muskets! sink your colours, with the freeman's solemn pride!
Let the drums give joyful thunder—cast the jealous barriers wide!
That with green palms all victorious, proud and free in raiment bright,
Through the hospitable country THOUGHT may wander scattering light!

The Count extends his walks mid the charms of the spring, and asks when shall the spring of freedom bloom thus in his country? He sits in the garden bower of a country inn, enjoying the delicious scene before him; a stranger approaches with a friendly face, and seats himself beside him; but, suspecting that he may be a police spy, the Count hastens away and, plunging into a neighbouring wood, weeps burning tears over the spirit of distrust which the government infuses between man and man. He paces the field of Aspern, and thinks how the freedom of Austria was achieved there only to be lost again. A swallow flying southward awakes in him the question "Whither?" which is echoed by another question—"Whither are the princes of Austria conducting the country?" To which he gives them answer: To a reign of hypocrites when no man dare look another in the face; when the monks' censers are busy wafting the incense of flattery; when geese flourish, and are never plucked, for there is no press, and no need of pens,—except for the tax-gatherers; when the professor shrinks from his own students, who present before him but two classes,—savage cannibals, and youths who still have some ideas; when an imperial ediet is passed to extinguish all lamps, as people can very well find the way to their mouths without them; and when priests rejoice in the perpetual midnight, exclaiming "What a beautiful day!" but the very dead remove with coffin and shroud to a more genial resting-place. In 'The Victory of Freedom,' the 'Hymn to Austria,' 'Maria Theresa,' 'The Statue of Joseph II.,' 'The Right of Hospitality,' address 'To the Emperor,' &c., abound the same noble, free, and generous thoughts, the same keen irony; but we must hold to our purpose, and give only—

The Censor.

Many a hero-priest is shown us in the storied times of yore,
Who the word of truth undaunted through the world unceasing bore;
Who in halls of kings have shouted,—"Fie! I scent lost Freedom's grave!"
And to many a high dissembler bluntly cried, "Thou art a knave!"

Were I but such Freedom's champion, shrouded in the monkish frock,
Straight unto the Censor's dwelling I must hie, and loudly knock;
To the man must say,—"Arch scoundrel, down at once upon thy knees,
For thou art a vile offender—down! confess thy villanies."

And I hear the wretch already how he wipes his vileness clean—
"Oh your reverence is in error, I am not the man you mean!
I omit no mass, no duty, fill my post with service true;
I'm no lewd one, no blasphemer, murderer, thief, or godless Jew!"

But my zeal indignant flashes from my heart in flaming tones,
Like the thunder mid the mountains in his ear my answer groans.
Every glance falls like an arrow cutting through his guilty heart;
Every word is like a hammer which makes bone and marrow part.

Yes! thou art a stock-blind Hebrew! for thou hast not yet divined,
That for us, like Christ all glorious, rose too—Freedom of the Mind!
Yes! thou art a bloody murderer! doubly curst and doubly fell,—
Others merely murder bodies—thou dost murder souls as well!

Yes! thou art a thief, a base one, or by heaven! a fouler wight!
Others to steal fruits do merely leap our garden fence by night;
But thou, wretch! into the garden of the human mind hast broke,
And with fruit, and leaf, and blossom, fell'st the tree too at a stroke!

Yes! thou art a base adulterer! but in shame art doubly base—
Others burn and strive for beauties that their neighbours' gardens grace;
But a crime inspired by beauty for thy grovelling soul's too poor:
Night and fog and vilest natures can alone thy heart allure.

Yes! thou art a foul blasphemer! or by heaven! a devil born!—
Others wood and marble figures dash to pieces in their scorn;
But thy hand, relentless villain! strikes to dust the living frame,
Which man's soul, God's holy image, quickens with its thoughts of flame.

Yes! thou art an awful sinner! true, our laws yet leave thee free;
But within thy soul in terror rack and gallows must thou see.
Smite thy breast then in contrition, thy bowed head strew ashes o'er;
Bend thy knee—make full confession,—"Go thy way and sin no more!"

Can this zealous and able champion of freedom have abandoned the great cause of his country? So suspect, and so accuse him, the greater part of his followers. In the *Allgemeine Zeitung* of Feb. 13th, 1840, appeared this paragraph, from a Viennese paper—"Anastatius Grün has been some days here to solicit for himself the golden key of Gentleman of the Bedchamber, as his wife, hereditary Countess Attems, has been created Lady of the Order of the Starry Cross, and cannot go to court alone. It is said the Count has completely renounced the poet." On this, great has been the outcry and indignation throughout all "Young Germany;" and every radical poet has fired off at him his poetico-political blunderbuss. We do not, however, spite of all the court metamorphoses that our times have shown, lightly credit the apostacy of such a spirit. It is more likely that the Count sees clearly that he has done all that he can at present do, and without wishing to make a useless martyr of himself, leaves the seed he has sown to grow and produce its natural fruits.

The songs of Dingelstedt, Hoffmann, Dalei, Herrwegh, Ortlepp, Scherr, and Püttmann, we reserve for another paper.

OUR WEEKLY GOSSIP.

AT the Anniversary Meeting of the Royal Society, held on Thursday last, the following noblemen and gentlemen were elected the Council of the Society:—PRESIDENT—The Marquis of Northampton. TREASURER—Sir J. W. Lubbock, Bart., M.A. SECRETARIES—P. M. Roget, M.D.; S. H. Christie, Esq., M.A.—FOREIGN SECRETARY—J. F. Daniell, Esq. OTHER MEMBERS OF THE COUNCIL—M. Barry, M.D.; *W. Bowman, Esq.; Sir T. M. Brisbane, K.C.B.*; H. J. Brooke, Esq.; R. Brown, Esq. D.C.L.; *W. F. Chambers, M.D., K.C.H.; G. Dollond, Esq.; T. Graham, Esq., M.A.*; J. T. Graves, Esq., M.A.; R. Lee, M.D.; W. H. Miller, Esq., M.A.; *R. I. Murchison, Esq.; R. Owen, Esq.; J. Pereira, M.D.; Captain J. C. Ross, R.N.; J. Walker, Esq.* [The gentlemen whose names are printed in italics were not Members of the last Council.]

Mr. Monck Mason is exhibiting, at Willis's Rooms, a large model of a Balloon propelled by machinery. The balloon is supported in the air by the ordinary means of hydrogen gas; the propelling power is the Archimedean screw, worked, in the model, by a spring wheel; and the balloon can be made to ascend or descend, to a limited extent, by raising or lowering an attached rudder. The contrivance is ingenious, and the experiments were successful. As it is not offered as a model of an aerial locomotive by which road and railway travelling are to be superseded, we are not called on to point out those inherent defects which would prove insurmountable obstacles to any such practical application of it.

The French papers mention, that a telescopic comet was discovered at the Paris Observatory on the morning of the 22nd, at one o'clock. It was near the star γ Orionis. The nucleus is very distinct. It has since been seen in England.

In our remarks last week on the establishment, at the School of Design, of a class for the instruction of females in wood-engraving (*ante*, p. 1048), we adverted to the importance of skill in drawing the figure, as an essential qualification for success. We have been since informed, and think it well to make the fact known to those who desire to attain this skill, that the study of the figure now forms part of the routine of Mr. Butler Williams's classes for model drawing, established under the sanction of the Council of Education, and formerly held at Exeter Hall, but lately removed to the Gallery in Maddox Street, Hanover Square. These classes meet in the evening, and, the instruction being afforded at a very small charge, are available to persons engaged during the day. The practice of drawing from models is so superior to the old method of copying prints, that the progress of the scholar is much more rapid and certain, both as regards knowledge of form and dexterity in using the pencil.

The sale of Cardinal Fesch's magnificent gallery is fixed to take place at Rome in March next. No gallery in Italy is, it is said, so rich as this in the multitude and diversity of schools. There are many first-rate pictures of Holbein, Vanhuysen, Teniers, Backhuysen, Rembrandt, Vandervelde, Wouvermans, Sneyders, Jan Steen, Rubens, Vandyke, Ruysdael, &c.; capital works of Raphael, Leonardo da Vinci, Guido, Titian, Andrea del Sarto, Giulio Romano, Albano, the Carracci, Beato Angelico, &c.; many of Watteau, Lesueur, Claude Lorraine, Greuse, Poussin, &c.

The people of New York are, it seems, about to achieve an architectural prodigy, to be erected in commemoration of American Independence, and be designated the *Washington Memorial*. The structure is to be an immense pentagonal tower crowned with a spire, and therefore we hardly need say that the style selected for it is Gothic—the very last we should have thought likely to be adopted for such a commemoration, it being one eminently expressive of the Old World—of mediæval Europe and its institutions. Classical architecture is a sort of common property, and carries with it no mark of nationality; it has, moreover, already established itself in the New World,—but in regard to Gothic, the case is different: that style has hardly been attempted—certainly not with success; and, judging from the drawing exhibited in the *Builder*, we should say that this colossal work will prove quite a Babel Gothic affair—such a curious medley as must shock without electrifying the sticklers for precedent. There are, however, some original and novel ideas in it—one of which is a glass spire—or rather a glazed one, formed of metal ribs and bars, not, however, in imitation of such open-work spires with flowing tracery as that at Freiburg, but with a mere checked or diamond pattern.

The career of a second English *prima donna* has been prematurely cut short by a matrimonial alliance. Last year, about this time, Miss Adelaide Kemble's marriage took place; last week Miss Clara Novello was married to Count Gigliucci, of Fermo, in the Roman states; and she also retires into the privacy of domestic life. A sterner fate has deprived the stage of a popular and agreeable comedian, Mr. Benjamin Wrench, who for upwards of thirty years has been constantly amusing London audiences at one theatre or another: he died of asthma, on the 23rd ult. His last character was that of *Captain Dudley Smooth*, in Sir E. Bulwer's play of 'Money,' in which he made quite a hit by his gentlemanlike ease and address: indeed, whether he played a *Jeremy Diddler*

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or a *Belcour*, he was alike free from vulgarity and affectation. Mr. Wrench was of good family, and educated for the church, but his passion for the stage was not to be restrained. We believe he was unmarried, his brother and sister, Captain and Miss Wrench being mentioned as his only surviving relatives.

It is reported, that Mr. Macready, on his return from America, will assume the management of the Lyceum. We should be glad to have this rumour confirmed, being of opinion that the only chance for the restoration of Tragedy in the present state of the stage, is the establishment of a well chosen corps at a moderately sized theatre, under the direction of a man of experience and energy. When no less than seven minor theatres adopt a French melo-drama of crime and wretchedness, such as 'The Bohemians, or the Rogues of Paris,' which was first introduced at the Adelphi a few weeks ago—a medley of horrors and vulgarities, with something of 'Jack Sheppard' and 'Tom and Jerry' in its composition—there is little chance for the Shakspearian drama in those quarters.

We perceive that Sir Henry R. Bishop has resigned his Professorship at Edinburgh; the reason alleged being bad health. The situation, if treated otherwise than as a sinecure, must require no common attainments. The musician for "the Northern Athens" should be a good speaker, and apt at his pen, too, if needful; nor without a thorough understanding of that debateable land on which Art, Literature, and Science meet. Qualifications like these are increasingly required everywhere from the professor (not practitioner), but they seem to us indispensables for the metropolis of Scotland, and may be reasonably looked for, the liberality of the endowment considered.

Rumours are abroad promising, for our French theatre next season, Madame Albert, Mdlles. Plessis, Déjazet, and Beauchène; MM. Levassor, Achard, Volnys, and Cartigny—every one, in short, but the actor of actors, Bouffé, who is said to be unwilling to present himself, without having made some additions to his repertory. This, owing to the warfare between his late manager (of the *Gymnase*), and the dramatic authors of Paris, has been impossible; and M. Bouffé has felt his position so intolerable, it seems, that he has left his old haunt for the *Variétés*,—the management of the latter paying to that of the former theatre the sum of 100,000 francs (4,000*l.*), forfeited by the actor on breach of his engagement. Bouffé has contracted with the *Variétés* for nine years.—Donizetti's 'Maria di Rohan' (Monsieur Tonson again!) has been very well received at the Italian Opera in Paris. A new work, by Sig. Persiani, 'Il Fantasma,' is said to be in preparation, while the manager of *L'Opéra Comique* has revived 'Une Folie,' by Méhul.

Notwithstanding all that has been said, and will possibly be sung, about royal progresses, the Artist is now the potentate who carries off the honours. At one and the same moment we receive news of a brilliant farewell given to Mademoiselle F. Elssler, at Hamburgh—we read how M. Liszt has founded a presentation to the Blind School at Munich, and been received at Stuttgardt, by an illumination from the people, and a cordiality little short of an embrace from the King; and how Mr. Macready is enticing those in the scrupulous city of Philadelphia, who never went to plays before, to enjoy his interpretations of Shakspeare. Madame Cinti Damoreau and M. Artot the violinist seem also to have been well received in the United States, though "with a difference." The journals are struck with the taste, delicacy, and consummate skill of the lady's—toilette.—At St. Petersburgh the new Italian theatre was, last month, inaugurated, by the representation of Bellini's 'Il Pirata,' with Tamburini in the leading part. The prices for the occasion had been raised to sums varying from 100 to 800 roubles (1*l.* to 8*l.*), yet the theatre was filled to the roof. The 'Barber of Seville' has since been produced, the parts filled by Rubini (the collector of the company), Tamburini, and Madame Viardot-Garcia, creating an enthusiasm in the house—the Emperor's share of which led him on to the stage, to express his thanks to the actors in person. 'Otello' and the 'Gazza Ladra' are to follow.—At Berlin, the reconstruction of the Opera House proceeds rapidly; and its opening is promised for the 15th of October (the King's birthday) in next year.—a new opera by M. Kucken is spoken of. We learn also that the Hellenic circle of that capital is preparing for representation, on its own private theatre, and by amateurs of the highest rank, 'The Frogs' of Aristophanes. A new German translation has been made for the occasion by Prof. Franz, and set to music by Herr Commer; and the costumes and decorations have been got up under the directions of the distinguished Hellenists, Herrn Boeckh and Hermann.—At Milan, a new ballet, in seven tableaux, by Bernard Vestris, has been produced at the *Scala*, under the title of 'Caterina Cornaro,' taken from Halévy's 'Reine de Chypre,'—and of which report speaks highly.

From Stockholm, it is stated that a banquet was given on the 11th ult., by the Royal Academy of Sciences in that capital, in honour of the sixty-fourth birthday of Berzelius; the same day being also the twenty-fifth anniversary of the nomination of that illustrious man to the office of Secretary of the learned body in question.—From Copenhagen, we hear that Thorwaldsen has completed the colossal statue of Hercules, destined, with those of Æsculapius, Minerva, and Nemesis (all colossal, and of bronze), to adorn the façade of the royal residence, the Castle of Christianburg.

The German periodicals speak highly of a new work by Dr. G. F. Waagen, on 'The Arts and Artists of Germany.' One volume only is published, which contains his remarks on the arts in Saxony and Franconia. Among the works announced as shortly to appear, the most interesting are—Alexander von Humboldt's 'Kosmosor, a Sketch of Physical Geography;' 'A Collection of old High and Lower-Saxon Popular Songs (Volkslieder), with Dissertations' by the poet Uhland; a new novel of Frederika Bremer, to be entitled, 'The Diary.'—In Berlin, the new work by Bettina has given rise to many speculations—some journalists cannot comprehend even the title, which is 'Dies Buch gehört dem König;' others are astonished at the price, and wonder that the "Frau Rath" (for the book principally contains recollections of Goethe's mother) could so clearly foresee the present state of society in Germany.—Eckermann has collected another volume of Conversations—or rather recollections of conversations—with Goethe.

DIORAMA, REGENT'S PARK.

NOW OPEN, with a NEW EXHIBITION, representing the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.—BRILLIANT EFFECTS are produced by ARMSTRONG'S HYDRO-ELECTRIC MACHINE at three o'clock, and at Eight in the Evenings (except Saturday Evening). By LONGBOTTOM'S OPAQUE MICROSCOPE the singular Optical Illusion of converting a Matrix into the appearance of being a Cast in bold relief, is exhibited, with a variety of other curious effects. Particulars of the CHEMICAL and PHILOSOPHICAL LECTURES, which are delivered Daily, are suspended in the Hall of Manufactures. DISSOLVING VIEWS. DIVER and DIVING BELL. Numerous STEAM ENGINE and other MODELS at work. The original CRAYON DRAWINGS of RAPHAEL'S CARTOONS, &c. &c.—Admission, One Shilling.—Schools, Half-price.

SCIENTIFIC AND LITERARY

ASIATIC SOCIETY.—*Nov.* 25.—Prof. Wilson in the chair. Lieut. Cruttenden was elected a non-resident member.—The Secretary concluded the reading of the paper, 'On the History, Geographical Limits, and Chronology of the Chera Kingdom,' by Mr. Dowson.

BOTANICAL SOCIETY.—*Nov.* 17.—J. E. Gray, Esq. President, in the chair.—Dr. Bromfield presented a species of Calamintha, new to the British Flora, discovered by him in the Isle of Wight. Read 'Notes of a Botanical Excursion taken in Warwickshire, Worcestershire, Wales, and Ireland,' by Mr. S. P. Woodward. At the last meeting (*ante*, p. 1011), specimens of *Borkhausia setosa*, D.C. were exhibited, collected by Mr. Cumming, at Audley End, Essex, in 1841, and Mr. G. S. Gibson presented specimens of the same plant, collected by him at Sampford, in the same county, during the present year.

LINNEAN SOCIETY.—*Nov.* 22.—E. Forster, Esq., in the chair. D. W. Mitchell, Esq., was elected a Fellow.—A continuation of Mr. Griffith's paper on the Rhizantheæ was read. In conclusion the author criticized the position in which Blume and Endlicher had placed this portion of the vegetable kingdom. He came to the conclusion that there was not sufficient ground for the separation of these plants as a distinct class; that even as an artificial arrangement it was not warranted by utility, and that such a deviation from the ordinary principles of classification was unphilosophical. A description was given of a new genus of Rhizantheæ, called Sabria, which had been discovered by the author in Assam. The genus Sabria holds a position between the genera Brugmansia and Rafflesia. The paper was illustrated by drawings of dissections of the *Sabria Himalayana*. This plant was found parasitic on a species of Cissus, which is abundant in the Himalaya.

NUMISMATIC SOCIETY.—*Nov.* 23.—The President, Lord Albert Conyngham, in the chair.—Gen. Stacey and T. Lott, Esq., were elected members.—Mr. Smith exhibited another variety of a new type of British or Gaulish coins, brought before the notice of the society during the last session. It is in gold, and was found on Titchfield Hill, Hampshire. On the obverse, within a label, are the letters "TINC;" on the reverse, a horseman hurling a javelin; beneath, the letters C.F. The latter Mr. Smith considered to be copied from one of the Roman consular coins. A paper was read from Mr. Dickenson on the gold rings used as money in the interior of Africa. Mr. Akerman then read an account of some gold coins of the French kings of the first race, found, together with some jewels and gold ornaments, by C. E. Lefroy, Esq., at Crondale, in Hampshire, near an eminence called Cæsar's Camp. At the period when these coins were struck, namely, the fifth and sixth centuries, the coinage minted in England was confined to silver and brass, while in France it was exclusively in gold. Some of these coins, however, would appear to present an exception to this received rule, for they bear on the reverse the word "LYNDYNI," from which Mr. Akerman is of opinion they are of English origin, and were minted in London.

SOCIETY OF ARTS.—*Nov.* 22.—Thomas Hoblyn, Esq. V.P. in the chair. The following were elected members of the Society: J. Farey, W. P. Bodkin, S. Hall, W. Fairbairn, R. Warrington, G. Pownall, G. Boccius, W. Prosser, J. Farrell, J. T. Cooper, J. H. Mott, J. Alexander, S. Geary, A. A. Croll, R. Penny, W. Crosskill, J. Marriott, and J. Emslie, Esqs., Drs. Lees and Atkin, and Messrs. Westley, E. W. Trent, Gad, Colville, Dower, Jones, and G. A. Paine.

The Secretary read a paper, by Mr. Dircks, 'On the Smokeless Argand Furnace' of C. W. Williams, Esq., of Liverpool, long since noticed in this journal.

Nov. 29.—B. Rotch, Esq., V.P. in the chair.—R. Bethell, T. Grant, H. Banks, and R. Sheppard, Esqs. were elected members.—The Secretary read a paper by Mr. H. K. Dyer, 'On the Metallic Sand.'—This sand is produced by grinding copper slag by means of powerful machinery, and consists of iron, zinc, arsenic, and silica, the iron predominating; the slag is procured in abundance in Swansea. In chemical analysis it is very similar to the pozzolano, and in point of durability is found to be equal to the latter. With blue lias lime, which is used for hydraulic works, the metallic sand readily enters into combination, and these having been used together for external works, exposed to all the changes of the atmosphere, have proved the indurating qualities of the metallic sand, after an experience of eight years. Specimens were laid on the table: 1st, brickwork of a fresh-water tank, which had been erected six years, was removed by a pick-axe; the bricks yielding to the strokes of the axe, but the cement remaining solid; 2nd, imitations of marble executed by a painter on the face of stuccoed-work, formed of metallic cement, in conunction with common chalk, lime, and putty, and afterwards polished; 3rd, a specimen of fresco-painting, also executed on a face similar to the above; 4th, a vase, the figures on which retain their original sharpness, although it has been exposed to the atmosphere for many years.—Mr. Chanter explained his moveable fire bars, the object of which is, to prevent the accumulation of clinker, and to keep the air channels open. This has been noticed before in this journal.

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MEETINGS FOR THE ENSUING WEEK.

Mon. British Architects, 8, P.M.
— Entomological Society, 8.
— Chemical Society, 8.
Tues. Linnean Society, 8.
— Horticultural Society, 2.
Wed. Society of Arts, 3.—General Meeting.—Mr. Rotch, V.P. will describe 'Ellis's Improved Turn Table and Weigh Bridge for Railways.'
Thur. Zoological Society, 3.—General Business.
— Royal Academy.—Anatomical Lecture.
— Royal Society, half-past 8.
— Society of Antiquaries, 8.
Fri. Astronomical Society, 8.

FINE ARTS.

DECORATION.

House-Painting.

The British School of Painting is already distinguished as a school of colour, and we islanders are said to delight in full toned and positive colouring: a proposition we are not disposed to controvert, though it is rather puzzling to find satisfactory evidence of it at the present time. We do not see our public buildings, our churches, our places of assemblage for lay purposes, our private dwellings, our dress, or our furniture, generally animated with the fascinations of colours. Truth surely would compel us to admit, in spite of growing exceptions which might be quoted to the contrary, that we have little else but frigid white-washings and sombre neutral tintings in our buildings, and show little knowledge and appreciation of colour in the more mechanical productions of art. Yet in none of Nature's domains is she more bountiful in specimens of colour and its endless varieties, than in our country. During the revolution of a year, we are treated with blue skies rivalling those of Italy —(not frequently, perhaps, yet we *do* have them) and red fiery sunsets, not inferior in depth and intensity to those of Libya, and between these extremes, arising from the modification of light, we may collect every variety of cold colouring on the one hand, and warm on the other. The colouring of our vegetation too, is, of infinite diversity; and where is the clime that shows such delicate varieties in the colouring of complexions and eyes? Yet somehow, if we view the use and employment of colours at the present time, we cannot be said to be following up in our own works, the bountiful gifts and suggestions of Nature. Time was when we seemed in our practice more sensible of the influences of colour. The old Papistical Chapter of the metropolitan cathedral painted the walls of Old St. Paul's; whilst the new Protestant Chapter actually refused to receive paintings as a gift. Such remnants of Middle Age furniture as are preserved to us, indicate a much more extensive employment of bright colouring, than the furniture of our own time. Perhaps no very early specimens of the use of colouring in the interior of our domestic dwellings, can now be produced, yet as we know well, that the *outsides* of houses were hung on high days with brilliant tinted tapestry, we are surely justified in inferring, that the insides of houses had other tints than neutral ones. Even so near our times as the Commonwealth, our dress was far more coloured than it is now. It might be proved, that before the Reformation, English people delighted in strong and bright colours, and perhaps the temporary suppression of the taste (a suppression but temporary, though its duration has been so long) might be shown to have been owing to that event: we will not, however, discuss the point here. From some cause, it is certain, that we have ceased, for a long period, to use colours as much as we formerly did, and we may welcome that general revival in the employment of them which is assuredly taking place, and which first began to show itself markedly in pictures. It is, therefore, little matter for surprise, if we find in so subordinate an application of colouring as the decoration of our dwellings, either very little positive colouring, or very little knowledge or taste displayed in the employment of so much as we do find. In a paper on the subject of painting, in the *Edinburgh Encyclopædia*, the following remarks occur on the present state of House-Painting, very apposite to what we have here advanced:—

"With us, the practice is chiefly confined to that of a mere handicraft, where little refinement is sought for, beyond the simple usage of the painter's shop, the mixing up of colours and their smooth application to the wall. Whereas, in Italy, the study and acquirements of a house-painter are little inferior to what is requisite for the higher branches of the art; and, in fact, the practice of both is not unfrequently combined. They are more conversant with the science, as well as the practice, of colouring, with the rules of harmony and with the composition of ornamental painting in all its branches; so that their works might be transferred to canvas, and admired for their excellence. In fact, the great frescoes of the first masters, which have been the admiration of ages, were but part of the general embellishment of the churches and palaces of Italy. And the most celebrated names in the list of artists, have left memorials of their fame in the humble decorations of the arabesque, in which all the exuberance and playfulness of fancy is displayed, as well as the most enchanting harmony of brilliant colours. It is in this essential point of harmony, that our practice is particularly defective; we rarely see, in the simple painting of our apartments, any combination of colours that is not in some part offensive against even the common rules of art; if there are any rules observed, save those of mere caprice or chance—although there are certain combinations pointed out by the laws of optics, which can as little be made to harmonize as two discordant notes in music. The unpleasant effects arising from such erroneous mixtures and juxta-positions, we are often sufficiently aware of, without having the skill requisite to assign the reason any more than the painter who chose them. This accounts for the prevalent use of neutral colours in our ornamental painting, which is less liable to offend by whatever bright colour it may be relieved, and likewise the safer and more agreeable combination of the different shades of the same indefinite colour. But no sooner do our painters attempt any combination of decided colours than they fail. The ornamental painting, in Italy, is almost entirely in decided colours of the most brilliant hue, and yet always inexpressibly pleasing in the combinations, because the rules of harmony are known and attended to. Neither is this proficiency confined to the decoration of palaces, or the more elaborate and expensive works; we have seen in dwellings of a much humbler cast, and indeed in general practice, the most graceful designs of ornament painted, not in the simple manner of Camayeu, but displaying every possible tint of bold and vivid colouring, and melting into each other with all the skill and harmony of a piece of brilliant music."

For our parts, we are disposed to believe harmonious colouring, consistently employed in the decoration of all buildings—inhabited buildings especially, where we spend a great part of our lives—not to be either slight or unimportant in its influence on the moral tone of the inhabitants. As we may read to some extent the character of individuals in their dress, so we believe we might do so, in the character of their dwellings. Hence, a very dull-minded, tasteless people we may be pronounced to have been during the eighteenth century. A room of bright and cheerful appearance surely tends to dispel gloomy and melancholy associations, whilst a dark and dismal cell provokes them. Glitter and tawdriness disturb thoughtfulness, whilst quietude in colouring tends to suggest it.

"Experience," says Goethe, "teaches us that particular colours excite particular states of feeling." It is related of a witty Frenchman, "Il pretendoit que son ton de conversation avec Madame étoit changé depuis qu'elle avoit changé en cramoisi le meuble de son cabinet qui étoit bleu."

The great majority of domestic apartments at the present time, even in houses of the first class, have scarcely any marked features of decoration about them which indicate taste or knowledge. They present a monotonous sameness and deficiency of any principles of taste,—the varieties of character which occur, from time to time, being regulated only by the caprices of fashion. Sometimes every room you enter is of one colour. In one of the most splendid of modern houses in the metropolis—we mean in Sutherland House—we have been especially struck with the monotony of white and profuse gilding, in the forms of the Louis Quinze period. Sometimes the rage is for warm shades of colouring, at others for cold, though the preponderating taste seems to take refuge in dull, characterless, neutral colouring. "People of refinement" (to quote Goethe again) "have a disinclination to colours. This may be owing partly to weakness of sight, partly to the uncertainty of taste, which readily takes refuge in absolute negation." During one season salmon colour, as it is called, reigns supreme; then sage colour succeeds salmon; drab follows sage or slate; and then all varieties of crimson put out the drabs. Each is employed in its turn, without the slightest reference to any of the questions which should determine its appropriateness or otherwise. It is the same with ornamental patterns. One year you find every drawing-room papered with patterns of flowers, another year scrolls will be all the rage. One year small patterns are correct—in the following large only can be tolerated; and whilst each fashion reigned, each was exclusively used. Crimson walls in south aspects, leaden coloured ones in north aspects. Small patterns applied to rooms large and small, and large patterns to rooms small and large. A like absence of any recognized principles is seen in the carpets and hangings. When crimson walls were oftenest seen, then was the call for drab and light-coloured carpets. More by luck, than anything else, it is now the fashion to have the carpets darker in colour than the walls. We may often enter a room which, preserving something of each shifting fashion of the few past years, exhibits a violation of every principle of harmonious decoration. Walls of a hot and positive colour in a room with a southern aspect—blue ceilings fuller of colour than the drab carpets, with curtains and hangings of scarlet—and perchance a huge sofa covered with black horse-hair. Not a single thing appropriate or consistent, but the whole a medley of unsuitableness.

Having watched this subject, with interest, for years, we have arrived at some conclusions which, we think, it may possibly be useful to submit to our readers, and we shall endeavour to do so, in such a shape, that they may be turned, perhaps, to some practical account. It appears to us, that certain principles of decoration may be laid down, which, if recognized and applied, would make our dwellings much more cheerful and comfortable; which might make them comparatively beautiful, not only without any additional cost, but would make the keep of them more economical, by rendering them, to a great degree, independent of the caprices of fashion. It is the absence of correct principles which causes decoration and furniture to be out of fashion—tiresome—palling to the eye, and subject to constant change,—whereas, what is really beautiful, being based on everlasting principles, is subject to no change. We think the greater part of the painting of a house might be a work to last for a life, with benefit even to journeymen painters, and infinite satisfaction to the house inhabitant. A truly melancholy suspension of comfort is the work of painting a house. Your whole little world so turned upside down, that it hardly rights itself before the work has to be done again. What a comfort it would be to undergo the penance only once in a life, instead of every seven years.

It seems to us quite a mistake—though a very common and popular one—to imagine that Beauty is necessarily costly in its production. Nothing could be cheaper in material or manufacture, than the earthenware pots of the ancient Etruscans, yet they have perfect and everlasting beauty in their forms. The preference of one colour to another, within a very wide range of colours, is not at all a thing of greater or lesser cost. So far from beauty being costly, it would more often happen that in a given number of existing specimens of decoration, the greater beauty and harmony would be obtained at a smaller cost of labour and material, than what are expended to produce ugliness and confusion. Take, at random, a dozen patterns of paper hangings of various colours and devices, and in the majority of them, we believe it could be shown, that their cost of production might be materially lessened, whilst their beauty should be greatly enhanced.

Before we proceed further in the discussion of any practical rules for colouring interiors of houses, we must find room to quote, from Mr. Hay's work on Decorative Painting, some of his statements of the principal defects which he has observed in internal decorations. A conviction that our practice is not what it ought to be, and a humble recognition that there may exist rules for our guidance, though we may not be cognizant of them, are the first steps in

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amendment. The popularity of Mr. Hay's excellent work renders any further commendation on our part superfluous, and its arrival at a fourth edition affords a good sign of increasing attention to the subject. We wish it had been somewhat more specific and practical in its details for general use. It is essentially a work of principles. Mr. Hay considers the first and most obvious defect to be when there is no particular tone or key fixed on for the colouring of an apartment; "that is, when one part of the furniture is chosen without any reference to the rest, and the painting done without any reference to the furniture. This generally produces an incongruous mixture." The reader will understand what is meant by "tone or key" by what follows:—

The "tone or key is generally fixed by the choice of the furniture; for as the furniture of a room may be considered in regard to colouring in the same light as the principal figures in a picture, the general tone must depend upon the *colours* of which it is composed: for instance, if the prevailing colour be blue, grey, cool green, or lilac, the general *tone* must be *cool*; but if, on the other hand, it is red, orange, brown, yellow, or a warm tint of green, the tone must be warm." We may give an example of the principles here insisted on. The important masses of colour, independent of those on walls in most rooms, are furnished by the carpet, the covering of the sofa, chairs, &c., the draperies of the curtains, and the covering of the tables. The colours of all these are too frequently chosen without any reference one to the other. If the colour of the furniture be light *blue*, then it would be bad taste to colour the walls *crimson*, or select a carpet with any amber colour or much warm brown colour in it. There is a very apt illustration of this in a small drawing-room in the Reform Club, which we have noticed for another purpose below. So with the objects *vice versâ*. The blue furniture might fitly be surrounded with any colour in which its own colour predominated, or even with a lemon colour—full toned or light in degree according to the tone of the *key* (*i. e.* the *blue*) colour. Mr. Hay's advice is perfectly sound in this case; and, as a case often occurs, where the decoration has to be adapted to furniture already existing, it is wise to lay down the proper principle for its mode of treatment. But it must not hence be inferred that furniture of any colour may be chosen at random, and then the decorative colouring of the apartment suited to it. In cases where both the furniture and decoration are to be newly provided, where the whole department of decoration is to begin *ab initio*, then the choice of colours for all objects should be determined upon principles mutually applicable to all. In such cases (of which we shall have to speak hereafter), the tone of the general colouring should be fixed with reference to much broader principles than any one dependent merely on the accidental colouring of the furniture.

"A second and more common fault," proceeds Mr. Hay, "is the predominance of some bright and intense colour either upon the walls or floor. It is evident that the predominance of a bright and overpowering colour upon so large a space as the floor or wall of a room, must injure the effect of the finest furniture." Very often indeed do we meet with illustrations of this fault. Look over half the paperhangings in London, and it is most palpable in them. Nothing more common than to find a paper with a cool leaden-coloured ground or surface covered over with staring bright yellow scrolls. It is a defect no less prevalent in carpets, which are everywhere to be seen strewn with flower-patterns, Louis Quatorze scrolls, and affected imitations of forms manifested in intense brightness. "A third error is introducing deep and pale colours, which may have been well enough chosen in regard to their hues, but whose particular degrees of strength or tint have not been attended to. Thus the intensity of one or more may so affect those which they were intended to balance and relieve, as to give them a faded and unfinished appearance. This may proceed from applying the fundamental laws without any regard to the minutiæ; for although it is always necessary to subdue and neutralize such colours as are introduced in large quantities, yet when they are reduced by dilution alone the effect cannot be good. This error is also very common in the colouring of carpets and paperhangings. In such productions the degree of intensity of the individual colours is seldom taken into account. A pale tint of blue is often introduced as an equivalent to the richest orange colour, and sometimes a small portion of lilac—one of the lightest tints of purple—as a balancing colour to a quantity of the most intense yellow. This is inverting the natural order of colours altogether. Every one may understand by this, that if it is desired to contrast effectively one colour with another,—say a crimson with green—if one is deep toned or dark, so should be the other."

Having thus briefly stated what appear to be the most obvious defects of the present modes of coloured decoration in our domestic residences, we shall submit some hints for the consideration of any of our readers who may contemplate employing the House Painter and Decorator. We must however premise, that in treating a subject like the present, the absence of positive and practical illustration places us under much disadvantage. To illustrate fully the force of our observations, this paper should be read hand in hand with specimens of colours. The house-painter, states Mr. Hay, "must take into consideration not only the style of architecture, the situation, whether in town or country, but the very rays by which each apartment is lighted, whether they proceed directly from the sun or are merely reflected from the northern sky." Without undervaluing the importance of attending to the architecture and situation, it appears to us that Mr. Hay places that consideration which has the greatest weight last in order—namely that which depends on the aspect of the room to be coloured. To us it appears, after bearing in mind the nature and characteristics of the climate, that the first question to be asked before commencing any work of internal decoration is, What is the

Aspect

of the room to be decorated? In considering *Climate*, Nature herself seems to offer us abundant analogies for our guidance. In countries where light is least abundant, there the objects of nature have the least dark colouring. Near the North Pole, where the darkness of night is almost perpetual, Nature clothes the ground and animals in snowy whiteness. In the regions of the Tropics, where the light is strongest, the deepest colours, approaching to black, are most frequent. In countries advanced in art, where the light is abundant and powerful, we find the greatest employment made of deep-toned colouring. The ancients, in brightly lighted countries, as at Pompeii, were accustomed to paint large surfaces of their interior habitations positive blacks. In those cases where we find such examples, the rooms were entirely open above to the heavens, and the supply of light was altogether uninterrupted. In a climate like that of any part of Great Britain, we should never dream of covering large surfaces with black or even with very dark blue, or purple, and scarcely with very deep crimson, unless under peculiar circumstances. During three-fifths of the year, the light in our country is subject to constant obscuration. We therefore say, as a general rule, let the colouring be light. We do not mean to exclude the judicious use of any positive strong colours, or even of black itself, which may be employed most successfully in details, but we contend that the first general impression of rooms in England should be light rather than dark. As our climate also inclines rather to cold than warmth throughout the year, the general rule should be to have *warm* colouring in preference to *cold*, though our present practice tends more in a contrary direction.

It may not, perhaps, be unnecessary to put in an untechnical form, a meaning of the terms *warm* and *cold* colouring, which may be at once understood. Some colours are called primary, some secondary, some tertiary. Every reader, we assume, knows a blue from a red, red from green, yellow from purple, and the most obvious and common distinctions of colouring. Without entering into any theory on the subject, we say that blue, red, and yellow are *primitive* colours—that is, that they are self-created colours, because the compounding together of no other colours will produce them. Green, orange, and purple are secondary colours, and result from the admixture of the three primitive colours. The tertiary mixtures, such as olive, brown, slate, are formed by the union of the secondary colours themselves, or the colours which make them, in the same proportions. The two colours which represent the extremes of heat and cold are *red* and *blue*. Yellow stands midway between them, and by itself is neither positively warm nor cold, though it rather more inclines to warmth than coldness, as we see illustrated in the green colours. As greens contain blue, they are cold looking, as yellow warm. Mixed colours, in proportion as they contain red, incline to warmth—as they contain blue, to coldness. It is true, we may have the effects of both warmth and coldness, and strong effects too, without using any positive colour at all; but this requires a peculiar treatment. We purposely avoid entering upon the effects which an artistic knowledge of contrasts may realize. We are writing rather for those who are ignorant of refinements, and our object is to deal with the most general principles rather than any exception of them. Our first canon, therefore, for all general purposes in internal decoration in this country is, that the general colouring be both light and warm; leaden and cold neutral tints should be altogether eschewed, if our aim be to banish gloom and chilliness from our houses, and to have cheerfulness and warmth instead. We are far less liable to error by leaning to warm rather than to cold colouring.

We have now to show what are the circumstances modifying the application of this general rule. The first and most important considerations, as we have already said, are those arising out of ASPECT. Bearing in mind the general necessity for the employment rather of warm and light colours than of cold and dark ones, the circumstances of the aspect of the room to be decorated should regulate the inclination to the use of one or the other. You are going to decorate your drawing-room or dining-room both with furniture and colouring. Before you speak to your upholsterer or house painter, have a perfect understanding and recognition of what is the *aspect* of the room. Let no circumstances make you regardless of this fundamental consideration. No cost will remedy the forgetfulness. Spend what you will, you will always repent having a cold colour in a room lighted from the north, or a very hot colour in a room lighted from the south. If the aspect be north, north-east, north-west, or due east, the general tone of colouring should be positively warm. Blues, greens, and all shaded colours which involve any predominant use of blue, must be avoided. There is a drawing-room in the Reform Club, looking north, which may convince any one of the mistake of forgetting aspect. The walls and curtains are blue; with all its elegance—and its ceiling and cornice are beautiful—the effect of this room by daylight is always chilly. It would be just the reverse if it looked upon Carlton Gardens. There is also a room in Windsor Castle, looking on the North Terrace, called Queen Adelaide's room, which is decorated with blue and silver—a most frigid looking room even in the midst of summer. In such aspects the choice should tend towards reds, and all their various combinations with yellow. As the aspect approaches east and west, so the colours should verge towards yellow rather than red tints. In an eastern aspect, tints of light yellows, lemon colours, &c. are always effective and cheerful. If the aspect of the room be south, south-west, and west, and open to the direct rays of the sun, then we may venture on the use of cooler colours—even on positive blue, should our taste lead us in that direction.

We have scarcely passed the threshold of our subject, but are warned that our limits are exhausted. We must therefore postpone other observations, on many details of the subject, to another occasion.

MUSIC AND THE DRAMA

DRURY LANE.—We are spared the necessity of detailing the plot of Mr. Bunn's 'Bohemian Girl,'—set by Mr. Balfe, and now running its career of nightly success—since the opera is based on the ballet of 'The Gipsy,' the second act of which will never be forgotten by those who have seen Fanny Elssler's brilliant pantomime, accompanied by Weber's *Preciosa* music. We are inclined to think that a too great desire for English popularity has somewhat impaired the value of the opera, since it hardly reaches the solidity of one of the modern musical dramas given at the Parisian

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Opéra Comique; and thence, we fear, it may not prove sufficiently weighty to keep possession of a large stage, and to bear, without being borne down, spectacle so gorgeous as has been lavished on it. Briefly, we do not find the work so good of its kind as 'Geraldine,' or 'Keolanthe.' It contains taking ballads for Miss Rainforth, Mr. Harrison, and Mr. Borrani, by which each singer gets an *encore*, and has deservedly advanced with the public. There is a very pretty gipsy chorus, the leading phrase of which, according to the modern plan, forms the thread, as it were, on which most of the scenes are strung; but the musical pieces of greater pretension are too fragmentary; and more than one situation (witness *Arline's* examination before the *Count*) is *said*, which ought to have been *sung*. Further to illustrate our meaning—the best thing in the opera is the introductory chorus and dialogue to the second act; while the splendours of the Presburg fair become unmeaning, owing to the tenuity of musical interest. But—not to quarrel with pippins because they are not pine-apples—Mr. Balfe has opened his better vein of melody, treated us to some piquant instrumentation, and finished his task more carefully than he used to do: and the opera will and ought to attract for a time. In addition to the artists we have praised, we must commend Mr. Stretton, who always acts, and this time enters thoroughly into his part. The orchestra is mellow; and the chorus (our Billingtons would not believe such doings, could they revisit their old haunts!) positively accomplishes *pianissimo*, and *sforzando*, and *crescendo* effects. The dresses are superb, and the scenery picturesque and appropriate.

Haymarket.—Another French vaudeville has been served up *à l'Anglaise*, without the "couplets," as a first course in the evening's entertainment at this theatre. The *originality* of the plot is beyond question; the French *vaudeville* having been suggested by one of M. A. de Musset's dramatized magazine-tales, the invention of which was derived from Massinger's 'Picture,' which play was probably founded on a Spanish story. 'Caught in a Trap' is ushered in by a lively chorus of peasants, that gives promise of a subsequent musical treat, which is not fulfilled; but this is accounted for by the circumstance of Mrs. Nisbett and Mr. Webster filling the parts originally intended for Madame Vestris and Mr. C. Mathews, whose protracted absence from the theatre—occasioned by pecuniary embarrassments—obliged the manager to find substitutes for those clever performers. A more attractive bait than Mrs. Nisbett could not be desired; her laugh is music of a mirthful kind; and though Mr. Webster, who is "caught in the trap," does not solace his captivity with a song, Buckstone, his fellow-prisoner, is a sort of "musical mouse," and has a ravenous appetite for cheese. Mrs. Nisbett first appears in the guise of a peasant boy, her merry face almost hidden in a bush of red hair, and then as a countess, in satin and feathers; showing, in both costumes, the arch joyousness which is the charm of her acting—to which, let us add by way of hint, she too often sacrifices traits of character. How she dupes the gallant soldier who has taken her husband prisoner, and turns the tables on him when he seeks to entrap her, let the piece itself tell; for in this consists its amusement. The doleful dumps of two hungry captives, compelled to spin flax and work at a tambour frame for their suppers, by two such pretty taskmistresses as Mrs. Nisbett and Miss Julia Bennett, is enough to put any audience in good humour, especially when Buckstone is in the case.

Mr. and Mrs. Keeley are playing at the Princess's, but they have not yet appeared in any piece worthy of their talents.

MISCELLANEA

Paris Academy of Sciences.—Nov. 13.—A paper was read from M. de Ruolz, in which he proposes to substitute, for general purposes, the oxide of antimony for white lead, and thus prevent the painful diseases to which those who use and who prepare white lead are subject. Among its other advantages, he says that it is as pure in colour as the most beautiful silver white; it forms with oil an unctuous and cohesive mixture, and as a coating to wood or any other article is superior to white lead; when dry it preserves its brilliancy, and, mixed with other colours, produces a much better effect than white lead; it is also two-thirds cheaper. M. de Ruolz states, that in the preparation of the flower of antimony, there is no danger to the operator, and that in using it as a paint none of those emanations take place which make white lead so dangerous.—A paper entitled 'Remarks on the so-called Pigmy Race of the Valley of the Mississippi' was received from S. G. Morton, M.D., Dr. Frost, of Nashville, having obtained a skeleton of one of these people, exhumed from a cemetery near the Cumberland Mountains, in White Country, Tenessee. These coffins (observes McCall) are from 18 to 24 inches in length, by 18 inches deep and 15 wide. These are made of six pieces of undressed sandstone or limestone, in which the bodies are placed, with their shoulders and head elevated against the eastern end, and their knees raised towards the face, so as to put the corpse in a reclined or sitting position. The right arm resting on an earthen pot of about two pints in capacity, without legs, but with lateral projections for lifting them. With these pots, in some graves, are found basins and trays, also of pipeclay and comminuted shells mixed; and no one of these repositories is without cooking utensils. In one of the graves was found a complete skull, and an os femoris, but most of the other bones were broken in hastily removing them. This is said to be the largest skeleton ever found at any of these burying-grounds. It has the cranium very flat and broad, and very projecting front teeth, and appears to have pertained to an individual not over 12 or 14 years of age. These remains are to me, says Mr. Morton, an additional and convincing proof that the so-called pigmies of the Western countries were merely children, who, for reasons not readily explained, but which actuate some religious communities of our own time, were buried apart from the adult people of their own tribe.—*Nov.* 20.—A communication, in connexion with that made by M. de Ruolz, relative to the substitution of flower of antimony for white lead as paint, was made by M. Rousseau. For some time past this gentleman has been endeavouring to extract the sulphur from pyrites, and, having succeeded in his experiments, he stated the result. His mode of operating is simple, being an imitation of the natural reaction by which oxygen is fixed on oxidable substances, by the influence of steam. It suffices to pass over sulphurets of iron, lead, copper, and antimony, a double stream of air and steam, for the pyritous mass to be reduced entirely to a sulphurous acid and a metallic oxide, in the form of an impalpable powder. Thus, the unproductive mines of antimony in France may be turned to immediate account, as this oxide is, without further preparation, in a fit state for mixing with oil, to be used as paint. All that remains to be ascertained is, that this substitute for white lead may be used with safety.—Several chemical papers were read, but none of a nature to interest the public.—M. Arago presented a model of the new flood-gates invented by M. Fourneyron, and which it is proposed, as already stated, to place under the arches of the Pont Neuf.

Metropolitan Improvements.—Destruction is doing its work energetically. The clump of buildings about the middle of Broad Street, St. Giles's will soon be completely removed. At this point the new street from Waterloo Bridge will form the angle, and enter the new line from Oxford Street to Holborn. One half the houses are gone which obstructed the proposed street from Piccadilly to Long Acre. An act of parliament is to be applied for to widen the carriage road on the south side of Piccadilly, between Bolton Street and Park Lane, taking in so much of the Green Park as will make that portion of Piccadilly of a uniform width of seventy feet, or thereabouts. At the same time the government intend to apply for powers to commence the proposed Thames Embankment. On this subject Lord Lincoln has written the following letter to the Lord Mayor:—

1, Whitehall Place, Nov. 8, 1843.

My Lord,—As chairman of the commissioners appointed by Her Majesty for "inquiring into and considering the most effectual means of improving the metropolis, and providing increased facilities of communication within the same," I have the honour to transmit herewith, for your Lordship's information, a plan of the proposed embankment between Westminster and Blackfriars Bridges, for the construction of which it is the intention of Her Majesty's Government to submit a bill to Parliament in the course of the ensuing session. It will afford me—as it will, I am sure, afford the commissioners—great pleasure to find that the result of these inquiries into the expediency of the course proposed will be acceptable to the corporation, directed as those inquiries have been to the interests both of the navigation of the river and of the trade carried on upon its shores, and ultimately to the accomplishment, without prejudice to those interests, of a great metropolitan improvement.

I have the honour, &c., Lincoln.

Rev. Sydney Smith.—(Abridged from *The Times*). In this journal there appeared about two months ago an announcement of the death of the Rev. James Tate, Canon Residentiary of St. Paul's, and vicar of Edmonton, with some account of that eminent scholar, consistent politician, and, above all, most excellent Christian. By Mr. Tate's death his family was almost suddenly deprived of the whole of that competence they had enjoyed but a short time, and which, after almost half a century of straitened circumstances, seemed necessary for their support in that station of society to which they belonged. By the death of Mr. Canon Tate the living of Edmonton fell to the disposal of Mr. S. Smith. We observe by the Clergy List that this gentleman possesses no other benefice but a small Chancery living in Somersetshire, under 300*l.* a year. Edmonton is upwards of 1,500*l.* He might have appropriated it to himself. Frankly, and without solicitation, he, within a very few days of the death of his friend the father, bestowed the living on the excellent son, Mr. Thomas Tate. It was an unexpected solace to the afflicted—a home to the family—a fortune to those who had sustained a severe deprivation; and the sacred duties of the living will, we have no doubt, be exemplarily performed by the present happy and grateful incumbent.

Hurricane.—The following extract is from a letter received by Mr. E. Turner, M.P. for Truro, from his son, H. M. Consul at Carthagena, dated October 23rd:—"On the morning of the 21st, a most awful catastrophe occurred here, in sight of my house. About 4 o'clock in the morning vivid lightning came on, with tremendous thunder—such lightning as was never seen at Carthagena within the memory of man. I left my bed, and proceeded to the window, where I had not been five minutes before I heard a great rushing of wind proceeding from the east, and I observed also a water-spout, which immediately burst, carrying with it into the air five large felucca boats, of forty to fifty tons each, which fell into the water again, upside down, and of course sank, with the poor sailors on board, fifteen of whom were drowned. It then proceeded in a north-west direction, unroofing houses, carrying off timber trees, and even rocks of great weight. This morning, two poor fellows, sailors, who belonged to one of the vessels, were found dead about a league from Carthagena, having been carried off and dropped by the whirlwind. On the mole were thrown huge stones, houses were demolished, and the roof of the Prisichi, where the convicts are confined, was completely carried away. Strange, however, as it may seem, an English brig was at anchor within 50 yards of the spot where the water-spout burst, and sustained no damage whatever."

To Correspondents.—J. W. G.—A letter and newspaper from Belfast—J. G.—received.

We are obliged to "A Reader," but the name was so spelt in the Paris papers, and we cannot alter it on the report of an anonymous correspondent.—We have received another able letter from Mr. Borron, but the discussions which it involves are suited rather to a purely scientific journal, and we cannot further enter on the subject. His letter is left for him at our office in Wellington Street.

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NEW FARMERS' NEWSPAPER.

TO LANDLORDS AND TENANTS.

THE time has come when Landlords and Tenants, large Farmers and small, must devote their anxious attention to improved cultivation—when, in the words of Sir Robert Peel, **"All must learn how, in the shortest time and at the least expense, to produce the greatest quantity of food, vegetable or animal, without permanent injury to the land."** To accomplish this, no means can be so effectual as that which brings the results of Experience and Science before every man, in a cheap form. For this purpose THE AGRICULTURAL GAZETTE is to be established.

The Proprietors are aware of the difficulties of dealing with the many details of cultivation without an acquaintance with circumstances, often as varying as places. They condemn the idea of conducting farming operations upon one invariable plan, and, while they welcome science as the best auxiliary of practice, they regard crude speculations as the most dangerous of delusions. But, they also feel that in Agriculture, as in all other arts, there are general principles upon which successful farming must depend: that there are practical errors which no local circumstances can justify; in short, that there is room for improvement even in those branches which are best understood. No one man can be competent to deal with the multifarious questions affecting husbandry, and the duty of the Editor of such a Paper as THE AGRICULTURAL GAZETTE is to make known the knowledge of all. It is to practical Farmers that the Proprietors trust for the means of carrying out their views, and not to the talents of any individual. While, therefore, they state that the Editor of THE AGRICULTURAL GAZETTE will be a gentleman well acquainted with the best kind of Farming, in which he is actively engaged, they feel it to be of far more importance to announce that they have received promises of assistance from all the most distinguished Practical Agriculturists.

With FREE TRADE, FIXED DUTIES, SLIDING SCALE, &c. &c., THE AGRICULTURAL GAZETTE will in no way concern itself—such questions can only be of temporary interest; whereas THE AGRICULTURAL GAZETTE will be devoted to the investigation of those great truths which human laws cannot affect.

The Practice of Agriculture—its Science—Animal and Vegetable Physiology—Improvements in Implements—better modes of Husbandry—results of well-conducted experimental Farming—Growth and Rotation of Crops—Stock—Drainage—Irrigation—Foresting—Road making—Farm-Buildings—Labourers—in short, whatever affects the beneficial employment of capital in land—will form topics of consideration. Reports will be given of the English, Scotch, and Irish Agricultural Societies—London Market Prices of Corn, Hay, and Cattle, and the Weekly Averages. Replies to questions connected with the object of the paper will also be furnished weekly.

Considering the union which exists between Horticulture and Agriculture, it has been thought advisable to make THE AGRICULTURAL GAZETTE an addition to the GARDENERS' CHRONICLE, edited by DR. LINDLEY, and so extensively known; but that there may be ample room for discussion, that Paper *will be increased one-half in size without additional charge*—thus Twenty-four Columns will be occupied, as at present, by Horticulture, and Twenty-four by the General News of the Week, whilst

Twenty-four Columns will be devoted to Agriculture.

On Saturday, January 6th, will be published, price SIXPENCE, stamped to go free by post,

THE FIRST NUMBER OF

THE GARDENERS' CHRONICLE AND AGRICULTURAL GAZETTE:

A Weekly Record of Rural Economy and General News.

THE HORTICULTURAL PART EDITED BY PROFESSOR LINDLEY.

THE principle on which the Gardening part of this paper has been conducted has been to make it a weekly record of everything that bears upon Horticulture, Floriculture, Arboriculture, or Garden Botany, and such Natural History as has a relation to Gardening, with Notices and Criticisms of all works on such subjects. Connected with this part are WEEKLY CALENDARS OF GARDENING OPERATIONS, given in detail, and adapted to the objects of persons in every station of life; so that the Cottager with a few rods of ground before his door, the Amateur who has only a greenhouse, and the Manager of extensive gardens, are alike informed of the routine of operations which the varying seasons render necessary. It moreover contains Reports of Horticultural Exhibitions and Proceedings—Notices of Novelties and Improvements—in short, everything that can tend to advance the profession, benefit the condition of the workman, or conduce to the pleasure of his employer; accompanied with Woodcuts, whenever the matter treated of requires that mode of illustration.

To this Farming, as explained above, will now be added.

Lastly, that description of domestic and political News is introduced which is usually found in a Weekly Newspaper. It is unnecessary to dwell on this head further than to say, that the Proprietors do not range themselves under the banners of any party; their earnest endeavours have been to make THE GARDENERS' CHRONICLE a full and comprehensive *Record of Facts* only—a Newspaper in the true sense of the word—leaving the reader to form his own opinions; their object being the elucidation of the laws of Nature, not of man. The reader is thus furnished, IN ADDITION TO THE PECULIAR FEATURES OF THE JOURNAL, with such information concerning the events of the day, as supersedes the necessity of his providing himself with any other Weekly Paper.

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December, 1843.

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The Provisional Committee therefore invite all those who are desirous of improving the dwellings of the Working Classes to co-operate with them in this most important object, and request that those who are so disposed, will signify the amount which they will contribute, under the assurance that they will not render themselves liable for any amount beyond the sum for which they subscribe, and that they will have the opportunity of retiring from the undertaking before any works are commenced, on the payment of such portion of their subscription as may be necessary to defray the preliminary expenses.

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NATIONAL PROVIDENT INSTITUTION.—The EIGHTH ANNUAL MEETING of the Members of this Institution will be held at the Office, No. 48, Gracechurch-street, on FRIDAY, the 15th INSTANT, at ONE O'CLOCK PRECISELY, to receive the Report of the Directors for the current year.

JOSEPH MARSH, Secretary.

December 7, 1843.

PENINSULAR and ORIENTAL STEAM-NAVIGATION COMPANY.—At the THIRD ANNUAL GENERAL MEETING of this Company, held 29th of November, at their offices in St. Mary-Axe,

Sir JOHN CAMPBELL, K.C.H., in the Chair,

The following resolutions were agreed to:—

It was moved, seconded, and unanimously carried—

1. That the Report now read be received, printed, and circulated amongst the proprietors.

2. That a Dividend of 3½ per cent., recommended in the report now read, be payable on or after the 20th December, 1843, between the hours of twelve and three o'clock on each day, to such proprietors as are duly qualified to receive the same.

3. That Sir John Campbell, K.C.H., and James Hartley, Esq., be re-elected Directors of this Company, in conformity with the provisions of the deed of settlement.

4. That the Honourable John T. Leslie Melville, and Jameson Hunter, Esq., be re-elected the Auditors for this Company for the ensuing two years.

5. That the Thanks of this Meeting be tendered to the three Managing Directors, for the zeal, ability, and persevering exertions, by which they have promoted the interests of this Company.

6. That the remuneration to the Directors be fixed at Two Guineas for each day's attendance for the future.

7. A Vote of Thanks and Confidence was then moved to the Chairman, which was carried unanimously, and the meeting adjourned.

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LONDON, SATURDAY, DECEMBER 9, 1843.

REVIEWS

Contributions to the Edinburgh Review. By Francis Jeffrey. 4 vols. Longman & Co.

A Review is a sort of literary abstraction, to which an imaginary individuality is ascribed by the public, who are, generally speaking, either ignorant of the precise source of each contribution, or unconcerned about the question. The number of readers is comparatively few who, on the appearance of any given article in any given periodical, either know or seek to ascertain from the head of what Jupiter the Minerva has proceeded. The invisible and mystic *We* is the generally recognized parent of all the wit, learning, criticism, and philosophy that adorns our periodical literature, just as that equally impalpable personage, Nobody, is the admitted author of nine-tenths of the mischief that is done in our private houses. The public conception, for example, has long arrayed the "We" of the *Edinburgh Review*, with a combination of all the merits and fascinations of its Jeffreys, its Smiths, its Macaulays, and the rest of the corps which has so long and so ably sustained its reputation. It was not a Jeffrey who ridiculed the White Doe of Rylstone, or a Smith who satyrized Methodists and Man-traps, or a Macaulay who exposed the lubricities of a Croker; but it was the air-drawn Aristarchus himself, in his robe of blue turned up with yellow, who performed all these and the like exploits. The feeling of power, created by this conventional ascription to an imaginary sole corporation of the gifts and qualities belonging to the several members of what was in reality a corporation aggregate, was not materially diminished by the fact, that here and there a few individuals were in the secret of the craft, and perfectly acquainted with the authorship of every article that commanded attention. Still it was the "We" that wrote, ridiculed, praised, censured, attacked, defended, or abused. It was always the *Edinburgh Review* in the abstract, not the concrete of any editor or any contributor, that achieved the literary triumph, performed the party service, or haply perpetrated the political or the literary injustice. The review was taken to be the substance, and the reviewers were but as shadows, seen in the obscure distance, whether they flitted in the Canongate, or glided through St. Paul's Churchyard.

But of late years the veil has been, to a great extent, removed from the public view, and this eminent periodical has been largely divested of its visionary character. The *We* has been analyzed, and resolved into its component *egos*. The Review may be said to be plucked of its plumage by the reviewers; and if we may for a moment attribute a consciousness and a feeling to a book in a blue and yellow cover, the sensations of "the Edinburgh" must be, in some measure, those of the unfortunate daw in the fable. Mr. Sydney Smith was, we believe, the first to identify and extract the glossy feathers that were his; Mr. Macaulay was the next to pull out his rightful plumes; and now Mr. Jeffrey reclaims his own shining property in handfuls. It is not, however, our design to censure the course taken by any of these distinguished *literati*, or to blame any tributary to a periodical work for giving his writings to the world in a new form, and with the addition or the authority of his name. We allude to the system of thus republishing contributions to public journals rather as indicative of an approaching change in the character of periodical literature; for it seems clear, that the prestige of a review or a newspaper cannot but be considerably impaired by whatever tends to destroy the general impression of its unity, always an important element in the idea of power. The craft of criticism is going the way of the craft of priesthood and the craft of politics. The world is peeping behind all the curtains that formerly concealed the machinery of moral influence, and often the persons of those who worked it. The shadows of great names no longer overcome us. Nor is this all: not only is a great literary organ, as it were, unspiritualized, and presented to us incarnate—a process by which it loses all the imposing power that belongs to the unseen and the unknown—but when the reviewer appears in the flesh, its weaknesses are apt to beset and embarrass him; he is no longer the iron man who, as he walked in darkness, smote without compunction all that crossed his path; his disposition is to be too conceding and too penitential; his alacrity is somewhat too great to confess in the body the least peccadillo committed in the spirit.

Rigour has gone to bed:

time has, of course, moderated and chastened many opinions and many judgments, and the sobriety of three-score hesitates to adopt the eloquent escapades and the glittering extravagancies of a pen of thirty. This is right as regards the man, but is it beneficial as regards the journal or review? To us it appears, that the errors of youthful rapture, proclaiming principles warmly embraced; advancing hardy theories of virtue or of science; diffusing its own literary enthusiasm, and waging impetuous war with folly in its thousand shapes, are the most venial of transgressions: nay, more, we think the cause of virtue and of letters vitally concerned in cherishing this generous heat, with all its occasional tendencies to burn with too fierce a flame; and even though, like erroneous zeal, it may sometimes happen to consume charity.

We are not for applying the severe principles that should regulate tribunals of law to the judgment-seat of literature. There could be no writing with energy and power in the frigid atmosphere of Westminster Hall, whence passion is exiled, and where enthusiasm must never come. We do not, of course, apologize for any heinous licentiousness of the pen; but we are tolerant of those who go daring lengths in criticism, when it is plain that an honest fervour animates them, and when, upon the whole, their labours are conducive, or believed to be conducive, to the cause of truth, and the welfare of their species. Thus, believing that literary zeal is essential to the consequence of a literary journal, and ready to forgive its occasional excursions beyond the precise frontier which sober reflection would lay down, we view with no satisfaction whatever seems to have a tendency to lower the high temperature of authorship, and teach the public to peruse hereafter with suspicion all that is written with a touch of fire, and comes fresh and glowing from the pen of single-minded youth. We readily allow that no generous mind could suffer a republication of the opinions and judgments of former days to go abroad into the world unaccompanied with a candid statement of the modifications which age and reflection had suggested; but this is, with us, a reason for regretting that such republications should take place; for we are disposed to think, that, upon the whole, more of harm than of good is done by such confessions. The objection would be of no force, perhaps, if the Review was always to be conducted by the same band of veterans who first gave it celebrity. It would then be gratifying to be informed that the critic had sowed his literary wild oats, and that rash sentences or violent invectives would no more disfigure his productions; but writers succeed each other like the waves of the sea, or the leaves of the forest; and wherever there is youth there will be youthful impetuosity and youthful fervour—still generating abuses of the same kind—still overleaping, at times, the bounds of legitimate stricture, whether on the measures of a poet, or the measures of a minister. To correct such errors is certainly desirable, and as far as this may be effected by laying down better canons of criticism, or inculcating a severer literary morality, we think it an object highly worthy of attention; but we deprecate the recantations of old reviewers, their tendency being to lead the public to read with distrust whatever is composed with vigour—to shake the credit of important organs of opinion, and by shaking their credit to impair their efficiency.

The reader will observe that we have spoken of *tendency* only, wishing to guard ourselves against being supposed to impute any material recantations to the eminent author of the volumes before us. Let us quote the following passage from his preface:—

"The Edinburgh Review, it is well known, aimed high from the beginning:—And, refusing to confine itself to the humble task of pronouncing on the mere literary merits of the works that came before it, professed to go deeply into *the Principles* on which its judgments were to be rested; as well as to take large and Original views of all the important questions to which those works might relate. And, on the whole, I think it is now pretty generally admitted that it attained the end it aimed at. Many errors there were, of course—and some considerable blunders:—abundance of indiscretions, especially in the earlier numbers; and far too many excesses, both of party zeal, overweening confidence, and intemperate blame. But with all these drawbacks, I think it must be allowed to have substantially succeeded—in familiarising the public mind (that is, the minds of very many individuals) with higher speculations, and sounder and larger views of the great objects of human pursuit, than had ever before been brought as effectually home to their apprehensions; and also, in permanently raising the standard, and encreasing the influence of all such Occasional writings; not only in this country, but over the greater part of Europe, and the free States of America: While it proportionally enlarged the capacity, and improved the relish of the growing multitudes to whom such writings were addressed, for 'the stronger meats' which were then first provided for their digestion."

There is no doubt that Mr. Jeffrey is fully entitled to the credit he here asks for, on the part of the Review which he long and ably edited and supported. But we question whether he was called upon to say so much as he here says about the aberrations of its early days, most of which are to be accounted for, we dare to say, by the keeping of bad company; and we think we could easily name one associate of the young 'Edinburgh,' who contributed his full share to mislead it from the paths of propriety. No retractation, however, upon his part, is either to be wished or expected; he appears too much engaged in recanting his old principles to have time to apologize for the misdemeanours of his old pen. It is but right to give Mr. Jeffrey's own account of the present republication:—

"The papers in question are the lawful property, and substantially at the disposal, of the publishers of the Edinburgh Review: and they, having conceived an opinion that such a publication would be for their advantage, expressed a strong desire that I should allow it to go out with the sanction of my name, and the benefit of such suggestions as I might be disposed to offer for its improvement: and having, in the end, most liberally agreed that I should have the sole power both of determining to what extent it should be carried, and also of selecting the materials of which it should be composed, I was at last persuaded to agree to the proposition: and this the more readily, in consequence of intimation having been received of a similar publication being in contemplation in the United States of America;—over which, of course, I

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could not, under any arrangement, expect to exercise the same efficient controul."

In his further defence he makes the following statements :—

"First, that what I now venture to reprint, is but a small part—less I believe than a third,—of what I actually contributed to the Review; and, Secondly, that I have honestly endeavoured to select from that great mass—*not* those articles which I might think most likely still to attract notice, by boldness of view, severity of remark, or vivacity of expression—but those, much rather, which, by enforcing what appeared to me just principles and useful opinions, I really thought had a tendency to make men happier and better."

In a subsequent passage he informs us, that he considers his own share in whatever services the *Edinburgh Review* may have performed, to consist chiefly in "the endeavour to combine ethical precepts with literary criticism, and impress his readers with a sense of the close connexion between sound intellectual attainments and the higher elements of duty and enjoyment." We think Mr. Jeffrey has not over-rated his merits in this respect. A survey of these volumes disposes us to assign him a distinguished place amongst the moral writers of our time; and we should think, that upon the whole, the form of the Review is the most favourable for the display of those light troops with which the battles of our airy modern philosophy are fought. Where it is not a great system that is to be unfolded, connected in all its parts, and forming a grand scientific whole, but where no more is aimed at than the application of the recognized principles of a certain school to every new combination of public events or social conditions, there cannot be a more convenient organ for a writer than a periodical publication; and not amongst the least advantages of such an instrument are the opportunities it affords for everlastingly hammering a particular set of notions into the public understanding. The philosophy that consists in common sense vigorously applied to all the concerns of public and private life—that philosophy of which Montaigne was the father—cannot be inculcated more happily, or with fairer prospects of success, than through the hundred various mediums afforded by the plan of a Review. It is thus stripped of all the severities of doctrine and divested of all the tedious offensiveness of pedantry. Like an object not only exhibited in the plain light of day, but passed consecutively through all the charming colours of the prism, an opinion pertinaciously advocated in a literary journal of this description is presented to the public under all aspects, sometimes directly and abstractedly, but more frequently incidentally, in connexion with whatever subject of immediate interest may be in hand, whether a poem of Crabbe, a novel of Scott, a mission of Mrs. Fry, or a voyage of Columbus. Making due allowance for the temptations to ramble, to which all writers in periodicals are exposed, and for the errors of precipitation and flippancy to which they are peculiarly subject, there is a very large amount of instructive matter in these volumes. The bread bears a fair proportion to the sack; the unity of purpose is obvious, and nobody can doubt that the object of Mr. Jeffrey has been loftier than the support of a political party, or the success of a literary commercial undertaking.

It is difficult to quote from a work so miscellaneous as this naturally is; and the only principle of selection that occurs to us is, to make such quotations as, relating to subjects of continual interest, are fair specimens of the writer's best manner. Take the following sound estimate of the prose of Swift :—

"Of his style, it has been usual to speak with great, and, we think, exaggerated praise. It is less mellow than Dryden's—less elegant than Pope's or Addison's—less free and noble than Lord Bolingbroke's—and utterly without the glow and loftiness which belonged to our earlier masters. It is radically a low and homely style—without grace and without affectation; and chiefly remarkable for a great choice and profusion of *common* words and expressions. Other writers, who have used a plain and direct style, have been for the most part jejune and limited in their diction, and generally give us an impression of the poverty as well as the tameness of their language; but Swift, without ever trespassing into figured or poetical expressions, or ever employing a word that can be called fine, or pedantic, has a prodigious variety of good set phrases always at his command, and displays a sort of homely richness, like the plenty of an old English dinner, or the wardrobe of a wealthy burgess. This taste for the plain and substantial was fatal to his poetry, which subsists not on such elements; but was in the highest degree favourable to the effect of his humour, very much of which depends on the imposing gravity with which it is delivered, and on the various turns and heightenings it may receive from a rapidly shifting and always appropriate expression. Almost all his works, after the Tale of a Tub, seem to have been written very fast, and with very little minute care of the diction. For his own ease, therefore, it is probable they were all pitched on a low key, and set about on the ordinary tone of a familiar letter or conversation; as that from which there was little hazard of falling, even in moments of negligence, and from which any rise that could be effected, must always be easy and conspicuous. A man fully possessed of his subject, indeed, and confident of his cause, may almost always write with vigour and effect, if he can get over the temptation of writing finely, and really confine himself to the strong and clear exposition of the matter he has to bring forward. Half of the affectation and offensive pretension we meet with in authors, arises from a want of matter,—and the other half, from a paltry ambition of being eloquent and ingenious out of place. Swift had complete confidence in himself; and had too much real business on his hands, to be at leisure to intrigue for the fame of a fine writer;—in consequence of which, his writings are more admired by the judicious than if he had bestowed all his attention on their style. He was so much a man of business, indeed, and so much accustomed to consider his writings merely as means for the attainment of a practical end—whether that end was the strengthening of a party, or the wounding of a foe—that he not only disdained the reputation of a composer of pretty sentences, but seems to have been thoroughly indifferent to all sorts of literary fame. He enjoyed the notoriety and influence which he had procured by his writings; but it was the glory of having carried his point, and not of having written well, that he valued."

The hollowness of fashionable society in great cities is admirably accounted for in the following passage from a review of the Memoirs of De Grimm. The writer ably generalizes the impression of society in Paris produced by that attractive work :—

"Whenever there is a very large assemblage of persons who have no other occupation but to amuse themselves, there will infallibly be generated acuteness of intellect, refinement of manners, and good taste in conversation;—and, with the same certainty, all profound thought, and all serious affection, will be generally discarded from their society. The multitude of persons and things that force themselves on the attention in such a scene, and the rapidity with which they succeed each other and pass away, prevent any one from making a deep or permanent impression; and the mind, having never been tasked to any course of application, and long habituated to this lively succession and variety of objects, comes at last to require the excitement of perpetual change, and to find a multiplicity of friends as indispensable as a multiplicity of amusements. Thus the characteristics of large and polished society, come almost inevitably to be, wit and heartlessness—acuteness and perpetual derision. The same impatience of uniformity, and passion for variety, which gives so much grace to their conversation, by excluding tediousness and pertinacious wrangling, make them incapable of dwelling for many minutes on the feelings and concerns of any one individual; while the constant pursuit of little gratifications, and the weak dread of all uneasy sensations, render them equally averse from serious sympathy and deep thought. They speedily find out the shortest and most pleasant way to all truths, to which a short and a pleasant way can readily be discovered; and then lay it down as a maxim, that no others are worth looking after—and in the same way, they do such petty kindnesses, and indulge such light sympathies, as do not put them to any trouble, or encroach at all on their amusements,—while they make it a principle to wrap themselves up in those amusements from the assault of all more engrossing or importunate affections. The turn for derision again arises naturally out of this order of things. When passion and enthusiasm, affection and serious occupation, have once been banished by a short-sighted voluptuousness, the sense of ridicule is almost the only lively sensation that remains;—and the envied life of those who have nothing to do but to enjoy themselves, would be utterly listless and without interest, if they were not allowed to laugh at each other. Their quickness in perceiving ordinary follies and illusions too, affords great encouragement to this laudable practice;—and as none of them have so much passion or enthusiasm left, as to be deeply wounded by the shafts of derision, they fall lightly, and without rankling on the lesser vanities, which supply in them those master springs of human action and feeling."

There is also a fine healthy tone in the observations immediately succeeding :—

"Holding this opinion very firmly ourselves, it will easily be believed that we are very far from *envying* the brilliant persons who composed, or gave the tone to this exquisite society;—and while we have a due admiration for the elegant pleasantry, correct taste, and gay acuteness, of which they furnish, perhaps, the only perfect models, we think it more desirable, on the whole, to be the spectators, than the possessors of those accomplishments; and would no more wish to buy them at the price of our sober thinking and settled affections, than we would buy the dexterity of a fiddler, or a ropedancer, at the price of our personal respectability. Even in the days of youth and high spirits, there is no solid enjoyment in living altogether with people who care nothing about us; and when we begin to grow old and unamuseable, there can be nothing so comfortless as to be surrounded with those who think of nothing but amusement. The spectacle, however, is gay and beautiful to those who look upon it with a good-natured sympathy, or indulgence; and naturally suggests reflections that may be interesting to the most serious. A judicious extractor, we have no doubt, might accommodate both classes of readers, from the ample magazine that lies before us."

The same article affords an instance of the flippancy and presumption of a professional reviewer. Mr. Jeffrey says, "The publication of *a stupid journal of Montaigne's travels* in Italy gives M. Grimm an opportunity of saying something of the essays of that most agreeable veteran." A recent English translation of this "stupid journal" has been lately noticed in our columns; and we leave it to those who have read the extracts which we made from the work upon that occasion, and also to those who have perused the work itself, to say whether Montaigne's travels are obnoxious to the charge of stupidity. We feel tolerably certain that Mr. Jeffrey had never so much as seen the journal which he stigmatizes so unceremoniously. From an article on the Memoirs of Alfieri, we select the following just exposure of a mischievous, vulgar error, and a true account of the phenomenon of brilliant intellectual efforts following long periods of mental stagnation :—

"In reflecting on the peculiar misery which Alfieri and some other eminent persons are recorded to have endured, while their minds were withheld from any worthy occupation, we have sometimes been tempted to conclude, that to suffer deeply from *ennui* is an indication of superior intellect; and that it is only to minds destined for higher attainments that the want of an object is a source of real affliction. Upon a little reflection, however, we are disposed to doubt of the soundness of this opinion; and really cannot

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permit all the shallow coxcombs who languish under the burden of existence, to take themselves, on our authority, for spell-bound geniuses. The most powerful stream, indeed, will stagnate the most deeply, and will burst out to more wild devastation when obstructed in its peaceful course; but the weakly current is, upon the whole, most liable to obstruction; and will mantle and rot at least as dismally as its betters. The innumerable blockheads, in short, who betake themselves to suicide, dram-drinking, or dozing in dirty nightcaps, will not allow us to suppose that there is any real connexion between ennui and talent; or that fellows who are fit for nothing but mending shoes, may not be very miserable if they are unfortunately raised above their proper occupation. If it does frequently happen that extraordinary and vigorous exertions are found to follow this heavy slumber of the faculties, the phenomenon, we think, may be explained without giving any countenance to the supposition, that vigorous faculties are most liable to such an obscuration. In the first place, the relief and delight of exertion must act with more than usual force upon a mind which has suffered from the want of it; and will be apt to be pushed farther than in cases where the exertion has been more regular. The chief cause, however, of the signal success which has sometimes attended those who have been rescued from ennui, we really believe to be their ignorance of the difficulties they have to encounter, and that inexperience which makes them venture on undertakings which more prudent calculators would decline. We have already noticed, more than once, the effect of early study and familiarity with the best models in repressing emulation by despair; and have endeavoured, upon this principle, to explain why so many original authors have been in a great degree without education. Now, a youth spent in lassitude and dissipation leads necessarily to a manhood of ignorance and inexperience; and has all the advantages, as well as the inconveniences, of such a situation. If any inward feeling of strength, ambition or other extraordinary impulse, therefore, prompt such a person to attempt any thing arduous, it is likely that he will go about it with all that rash and vehement courage which results from unconsciousness of the obstacles that are to be overcome; and it is needless to say how often success is ensured by this confident and fortunate audacity. Thus Alfieri, in the outset of his literary career, ran his head against dramatic poetry, almost before he knew what was meant either by poetry or the drama; and dashed out a tragedy while but imperfectly acquainted with the language in which he was writing and utterly ignorant either of the rules that had been delivered, or the models which had been created by the genius of his great predecessors."

From the same paper take the contrast drawn between the tragedies of France and Italy and the tragedies of England, or of Shakspeare:—

"For our own part, we believe that those who are duly sensible of the merit of Shakespeare, will never be much struck with any other dramatic compositions. There are no other plays, indeed, that paint human nature,—that strike off the characters of men with all the freshness and sharpness of the original,—and speak the language of all the passions, not like a mimic, but an echo—neither softer nor louder, nor differently modulated from the spontaneous utterance of the heart. In these respects he disdains all comparison with Alfieri, or with any other mortal: nor is it fair, perhaps, to suggest a comparison, where no rivalry can be imagined. Alfieri, like all the continental dramatists, considers tragedy as a poem. In England, we look upon it rather as a representation of character and passion. With them, of course, the style and diction, and the congruity and proportions of the piece, are the main objects;—with us, the truth and the force of the imitation. It is sufficient for them, if there be character and action enough to prevent the composition from languishing, and to give spirit and propriety to the polished dialogue of which it consists;—we are satisfied, if there be management enough in the story not to shock credibility entirely, and beauty and polish enough in the diction to exclude disgust or derision. In his own way, Alfieri, we think, is excellent. His fables are all admirably contrived and completely developed; his dialogue is copious and progressive; and his characters all deliver natural sentiments with great beauty, and often with great force of expression. In our eyes, however, *it is* a fault that the fable is too simple, and the incidents too scanty; and that all the characters express themselves with equal felicity and urge their opposite views and pretensions with equal skill and plausibility. We see at once, that an ingenious author has versified the sum of a dialogue; and never, for a moment, imagine that we hear the real persons contending. There may be more eloquence and dignity in this style of dramatising;—there is infinitely more deception in ours."

In the article on De Grimm's Memoirs we find a theory upon the same subject, which is hardly borne out by the facts of the case:—

"In the mean time we shall only remark, that we suspect there is something more than an analogy between the government and political constitution of the two countries, and the character of their drama. The tragedy of the Continent is conceived in the very genius and spirit of absolute monarchy—the same artificial stateliness—the same slow moving of few persons—the same suppression of ordinary emotions, and ostentatious display of lofty sentiments, and, finally, the same jealousy of the interference of lower agents, and the same horror of vulgarity and tumult. When we consider too, that in the countries where this form of the drama has been established, the Court is the chief patron of the theatre, and courtiers almost its only supporters, we shall probably be inclined to think that this uniformity of character is not a mere accidental coincidence, but that the same causes which have stamped those attributes on the serious hours of its rulers, have extended them to those mimic representations which were originally devised for their amusement. In England, again, our drama has all along partaken of the mixed nature of our government,—persons of all degrees take a share in both, each in his own peculiar character and fashion: and the result has been, in both, a much greater activity, variety, and vigour, than was ever exhibited under a more exclusive system. In England, too, the stage has in general been dependent on the nation at large, and not on the favour of the Court;—and it is natural to suppose that the character of its exhibitions has been affected by a due consideration of that of the miscellaneous patron whose feelings it was its business to gratify and reflect."

It is to be recollected, however, that Shakspeare is the most monarchical of all our dramatists, and wrote when the royalist principle overtopped the democratical, although it did not crush it. In addition to this, the tendency of English tragedy, since Shakspeare's age, has been towards "the artificial stateliness, the slow moving of few persons," &c. mentioned as characteristics of the tragic muse on the continent, while the democratic side of our constitution has been gradually gaining ground from the monarchy. For examples, take the tragedies of 'Cato,' 'The Revenge,' 'Pizarro,' and we may also enumerate the tragic dramas of Lord Byron, with still more recent productions on the same model.

These volumes will probably afford us matter for another notice.

Memoirs of Admiral the Earl of St. Vincent.

[Second Notice.]

Our fair readers may be rather surprised at the discipline to which their sex is subject on board a man-of-war, and to learn that no offence is greater than that of wasting *water*. An order issued by Sir John Jervis, when commander-in-chief in the Mediterranean, in July, 1796, shows this very clearly:—

"*To the Respective Captains.*

"There being reason to apprehend that a number of women have been clandestinely brought from England in several ships, more particularly so in those which have arrived in the Mediterranean in the last and the present year, the respective Captains are required by the Admiral to admonish those ladies upon the waste of water, and other disorders committed by them, and to make known to all, that on the first proof of water being obtained for washing from the scuttle-butt or otherwise, under false pretences, in any ship, every woman in the fleet who has not been admitted under the authority of the Admiralty or the Commander-in-chief, will be shipped for England by the first convoy, and the officers are strictly enjoined to watch vigilantly their behaviour, and to see that no waste or improper consumption of water happen in future. J. Jervis."

Nor did the illustrious Nelson think ladies more agreeable guests on board a man-of-war; for, in announcing that his ship was ready for sea, he says to Lord St. Vincent:—"On Sunday we shall get rid of all our *women, dogs*, and *pigeons;* and on Wednesday, with the lark, I hope to be under sail for Torbay."

The advancement of friendless merit is such an honourable trait in the character of a military or naval chief, assailed as they were on all sides by the aristocracy for their patronage, that there is pleasure in adducing some of the numerous instances of such conduct in St. Vincent. In August, 1796, he writes:—

"The persons who fill the vacancies of Lieutenants occasioned by this measure, are Mr. John Davies and a young man of friendless merit, who was not so much as named by ——— either to the Captains Calder or Grey, although we have found him most deserving."

To the First Lord of the Admiralty he wrote on the 18th of September, 1796:—

"I have given an order to Mr. John Ellis to command, as a lieutenant, he being the son of a very old officer, Lieut. John Ellis, whom I knew very many years; and the young man coming very strongly recommended from the Goliah, Sir Charles Knowles having brought him up, I beg leave to place him under your Lordship's protection as a child of the service."

Of all who served under him he considered himself the protector. In a letter, claiming some money due to a deceased seaman, he says he has "no other object than to obtain justice for the heirs of a poor seaman, who died under my command, and whose protector I therefore am."

No part of Mr. Tucker's volumes will be read with more interest than his account of the celebrated battle of St. Vincent, or rather of what relates personally to Sir John Jervis in connexion with that event. But of the battle itself, and of Nelson's conduct on the occasion, a more full and graphic narrative will be found in a little work published a few years since by Col. Drinkwater Bethune. We have only space for what refers more particularly to Jervis:—

"Ships were stationed to watch and report the enemy's motions. From various quarters information came, that they were quite close; but on the 13th of February Captain Foote, in the Niger, frigate, joined, to announce that he had kept sight of them for three days; and on the same day the Minerva, frigate, Captain Cockburn, bearing Commodore Nelson's broad pendant from the Mediterranean, and the Lively, frigate, Captain Lord Garlies, with Sir Gilbert Elliott and suite, from Corsica, joined; and from those Officers also Sir John Jervis received corresponding information. Commodore Nelson immediately shifted his broad pendant into the Captain, and the signal was made to keep close order and to prepare for battle. Lord Garlies, with Sir Gilbert Elliot, and Captain Hallowell, (a passenger in the Victory,) were among Sir John's guests at that day's dinner, which was not a late one; and at breaking-up a toast was drunk,—'Victory over the Dons in the battle from which they cannot escape to-morrow!' It is believed that Sir John Jervis did not go to bed that night, but sat up writing; it is certain that he executed his will. In the course of the first and middle watch, the enemy's signal guns were distinctly heard; and as he noticed them sounding more and more audibly, Sir John made more earnest and particular inquiries as to the compact order and situation of his own ships, as well as they could be made out in the darkness. Long before the break of day, he walked the deck in more than even his usual stern silence. When the gray of the morning of the 14th

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enabled him to discern his fleet, his first observations were, high approbation of the Captains for 'their admirably close order, and that he wished they were now well up with the enemy, for,' added his confidence in his force, and his thoughtfulness for his desponding Country, 'a victory is very essential to England at this moment.' The morning was very foggy: as the mist cleared in the distance, the Lively and then the Niger signalled 'a strange fleet.' The Bonne Citoyenne was ordered to reconnoitre; but very soon afterwards the Culloden's signal guns announced the enemy. At twenty minutes after nine the signal was made to the Culloden, Blenheim, Prince George, and shortly after to the Irresistible, Orion, and Colossus to chase. The Commander-in-chief still walked the Quarter-deck; and as the hostile numbers were counted, they were duly reported to him by the Captain of the fleet. 'There are eight sail-of-the-line, Sir John.'—'Very well, Sir.' 'There are twenty sail-of-the-line, Sir John.'—'Very well, Sir.'—'There are twenty-five sail-of-the-line, Sir John.'—'Very well, Sir.' 'There are twenty-seven sail, Sir John!' and this was accompanied by some remark on the great disparity of the two forces.—'Enough, Sir, no more of that: the die is cast; and if there are fifty sail, I will go through them,' was to this, in sharp tones, the silencing answer, which so delighted Captain Hallowell, walking beside the Commander-in-chief, that in the ecstacy of the moment he could not help patting his Admiral's back, exclaiming,—'That's right, Sir John; that's right; by G—d we shall give them a d—d good licking.'"

In admiration of a manœuvre of the gallant Troubridge during the heat of the battle, his chief exclaimed:—

"Look, Jackson! look at Troubridge there! he tacks his ship to battle as if the eyes of all England were upon him; *and would to God they were!* for then they would see him to be, what I know him, and, by heavens, Sir! as the Dons will soon feel him. * *

"In the evening, while talking over the events of the day, Captain Calder hinted that the spontaneous manœuvre which carried those *duo fulmina belli*, Nelson and Collingwood, into the brunt of battle, was an unauthorized departure by the Commodore from the prescribed mode of attack! 'It certainly was so,' replied Sir John Jervis; 'and if ever you commit such a breach of your orders, I will forgive you also.'"

The Admiral's official report of the battle was more remarkable for modesty than for any other merit; and is very inferior, as a composition, to the letters of Nelson and Collingwood. He appears to have felt that writing was not his *forte*, for in a private note to Lord Hugh Seymour he says:—

"Our friend Garlies will relate our late transactions much better than I can write them. I wish most heartily the public would be satisfied with accounts of actions in the style of Sir George Walton, for although I do not profess to like fighting, I would much rather have an action with the enemy than detail one."

An Earldom was the immediate reward of this splendid achievement; and it has hitherto seemed extraordinary that he should have at once gained three steps in the Peerage for a single victory, an advancement which had no precedent in modern times, and has never since occurred. But the fact is explained by a letter, printed by Mr. Tucker, from Lord Spencer, First Lord of the Admiralty, dated on the 1st of February, 1797, fourteen days before the battle, but which did not reach him until some time afterwards, informing him that in consequence of "The great exertions, ability, and zeal which you have displayed during your command in the Mediterranean, not only in the actual operation of the fleet under your orders, but in the internal arrangements and discipline which you have established and maintained with such effect," the King would create him a Peer as soon as it was known what title he would like to bear; so that he was in fact, though not in law, a Peer when he defeated the Spanish fleet, and thus he only passed over the grade of Viscount. He wished the title of his Earldom to be that of "Yarmouth," which town he had represented in Parliament, but this being bespoken, he chose "Orford," because it had been borne by Admiral Russell after the battle of La Hogue, and was, he said, a "naval title." To this there were also objections; and "wishing to avoid a charge of arrogance in naming the scene of action for his title," he solicited the King to fix it, and His Majesty very appropriately selected "St. Vincent," which Lord Spencer had before suggested.

The following anecdote is pleasing and characteristic:—

"Shortly after the fleet arrived in the river, a trifling circumstance, and about a *bagatelle*, occurred, which, at first, wore rather a serious aspect, though it terminated satisfactorily. Captain Troubridge had taken a large and valuable Spanish prize, which he conducted to Lisbon. By the then existing treaties no such ship was allowed to go above Belem Castle; but as the merchantman was very badly off for anchors and cables, Lord St. Vincent asked permission of the Lisbon authorities to have her alongside the Ville de Paris, his Lordship's flag-ship, and then lying above the fort. The request was refused, and in a manner by no means the most courteous. But such opposition to his will being absolutely insupportable by 'the Chief,' (as his Lordship was usually styled by the Officers of his fleet,) he made the signal for all the boats of the squadron to tow in the prize. As they passed Belem the Officer of the fort fired some shot at them, which serving only to irritate his Lordship the more, he addressed a note to the British Naval Commissioner, Sir Isaac Coffin, directing him to call upon the Minister of Marine, Don Rodrigo de Souza de Coutinho, and acquaint him that 'if a second outrage happened, he would blow the whole city about their ears: that they were a set of Ladrones, and Don John at their head.' Sir Isaac obeyed. The Minister, greatly agitated, asked 'What would appease the great man?' Sir Isaac's advice was, that Don Rodrigo should immediately repair on board the flag-ship, and make the best explanation he could of the Officer's conduct. The Minister replying that the Officer was 'already cashiered,' accompanied the Commissioner to the Ville de Paris. Lord St. Vincent received Don Rodrigo very graciously. What passed at this interview is not precisely known; but the Minister retired, loudly extolling his Lordship's magnanimity, which had made it a point in the conference, that the Officer who, for firing in obedience to his orders had been cashiered, should be not only restored, but promoted."

A new case in medicine might have arisen out of the following order, and Jack might fairly have demurred to physic and flogging at the same time:—

"A Post Captain is to visit the Hospital every morning, taking it by seniority. Captain Frederick to begin to-morrow. They are to cause strict regularity to be observed in the Hospital, and if they find the patients not to conduct themselves properly and orderly, they are to punish them agreeably to the rules of the Navy, taking a Boatswain's mate with them for the purpose, if they should find it necessary."

On no occasion were the qualities which St. Vincent so eminently possessed for command—firmness, decision, and inflexible justice—so admirably displayed as during the mutiny, when, to use the forcible language of Mr. Fox, "upon the constitution of a single mind, upon the firmness of a single wrist, the fate of an empire may hang." When the disaffection broke out, he was in command of the fleet before Cadiz, and knowing it was impossible to preserve his ships from the contagion, he immediately adopted vigorous measures to prevent its effects. His firmest reliance was on the Marines, who fully justified his confidence, which he repaid by obtaining for the corps the title of "Royal," and by admiration and affection for them to the end of his life. There was much magnanimity and knowledge of a sailor's character in the Admiral's resolution not to prevent the crews of his ships from receiving their letters, lest they might contain instructions or seditious and inflammatory matter from the mutineers in England.

"When the Alcmene joined from England, and conveyed letters from the as-yet-unsubdued mutineers at the Nore to the seamen of this fleet, urging them to resistance, and to enforce the same 'redress of grievances;' and when Captain Dacres, discovering some such inflammatories to be addressed to the Barfleur, submitted whether they might not be withholden,—'Certainly not, Sir,' was the great Admiral's reply. 'Let every letter be immediately delivered; I dare to say the Commander-in-chief will know how to support his own authority.'"

So far did he carry out this principle, that when some letters were detained, because the postage had not been paid in England, he issued an order desiring that the seamen might be informed of the cause of their not receiving their letters as usual; that the moment he heard of it he had applied warmly to have every impediment to their correspondence removed; and that care would be taken that they should have their letters as they had hitherto done.

We regret we have not space for the numerous instances of St. Vincent's intrepidity and firmness in restoring order in the disaffected ships of his fleet during the mutiny, when, in the words of his biographer—"was seen how one man in dignified self-possession, and in calm reliance on his own superiority of nerve and intellect, could enforce the law and discipline throughout a powerful fleet, and maintain undiminished terror over a far more powerful enemy."

One case is, however, too remarkable, and the circumstances attending it too full of excitement, to be omitted. A mutineer of the *Marlborough* having been condemned, the Admiral ordered him to be pulled up to the yard-arm by the crew of that ship, instead, as was usual, of a man being sent from each ship for the purpose. The captain of the *Marlborough*, fearing that his men would not only refuse to obey the order, but prevent the criminal from being executed on board their ship, waited upon St. Vincent, to represent his apprehensions.

"Receiving the Captain on the Ville de Paris' Quarter-deck, before the Officers and ship's company, hearkening in breathless silence to what passed, and standing with his hat in his hand over his head, as was his Lordship's invariable custom during the whole time that any person, whatever were his rank, even a common seaman, addressed him on service, Lord St. Vincent listened very attentively till the Captain ceased to speak; and then, after a pause, replied, 'What do you mean to tell me, Captain Ellison, that you can not *command* His Majesty's ship the Marlborough? for if that is the case, Sir, I will immediately send on board an Officer who can.' The Captain then requested that, at all events, the boats crews from the rest of the fleet might, as always had been customary in the service on executions, attend at this also, to haul the man up, for he really did not expect the Marlborough's would do it.' Lord St. Vincent sternly answered: 'Captain Ellison,—you are an old Officer, Sir,—have served long—suffered severely in the service, and have lost an arm in action,—and I should be very sorry that any advantage should be now taken of your advanced years. That man *shall be* hanged—at eight o'clock to-morrow morning—*and by his own ship's company*—for not a hand from any other ship in the fleet shall touch the rope. You will now return on board, Sir; and, lest you should not prove able to command your ship, an Officer will be at hand to you who can.' Without another word Captain Ellison instantly retired. After he had reached his ship, he received orders to cause her guns to be housed and secured, and that at daybreak in the morning her ports should be lowered. A general order then issued to the fleet for all launches to rendezvous under the Prince at seven o'clock the following morning, armed with carronades and twelve rounds of ammunition for service; each launch to be commanded by a lieutenant, having an expert and trusty gunners'-mate and four quarter-gunners, exclusive of the launch's crew: the

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whole to be under the command of Captain Campbell, of the Blenheim. The written orders to the Captain will appear in their place. On presenting them, Lord St. Vincent said, 'he was to attend the execution, and if any symptoms of mutiny appeared in the Marlborough, any attempt to open her ports, or any resistance to the hanging of the prisoner, he was to proceed close touching the ship, and to fire into her, and to continue his fire until all mutiny or resistance should cease; and that, should it become absolutely necessary, he should even sink the ship in face of the fleet. Accordingly, at seven the next morning, all the launches, thus armed, proceeded from the Prince to the Blenheim, and thence, Captain Campbell having assumed the command, to the Marlborough. Having lain on his oars a short time alongside, the Captain then formed his force in a line athwart her bows, or rather less than pistol-shot distance off, and then he ordered the tompions to be taken out of the carronades, and to load. At half-past seven, the hands throughout the fleet having been turned up to witness punishment, the eyes of all bent upon a powerfully armed boat as it quitted the flag-ship; every one knowing that there went the Provost-marshal, conducting his prisoner to the Marlborough for execution. The crisis was come: now was to be seen whether the Marlborough's crew would hang one of their own men. The ship being in the centre between the two lines of the fleet, the boat was soon alongside, and the man was speedily placed on the cathead and haltered. A few awful minutes of universal silence followed, which was at last broken by the Watch-bells of the fleet striking eight o'clock. Instantly the flag-ship's gun fired, and at the sound the man was lifted well off; but then, and visibly to all, he dropped back again! and the sensation throughout the fleet was intense. For, at this dreadful moment, when the eyes of every man in every ship were straining upon this execution, as the decisive struggle between authority and mutiny, as if it were destined that the whole fleet should see the hesitating unwillingness of the Marlborough's crew to hang their rebel, and the efficacy of the means taken to enforce obedience, by an accident on board the ship the men at the yard-rope unintentionally let it slip, and the turn of the balance seemed calamitously lost; but then they hauled him up to the yard-arm with a run,—the law was satisfied, and, said Lord St. Vincent at the moment, perhaps one of the greatest of his life, 'Discipline is preserved, Sir!'"

His anxious care for the health and comfort of his sailors was shown on every occasion. The supply of tobacco—that panacea of all "the ills" a seaman's "flesh is heir to"—having failed, he ordered the pursers to purchase it at any price, and undertook to indemnify them out of his own purse. The Admiral incurred obloquy for causing some mutineers to be executed on a Sunday,—an immediate example being of the highest importance—but the Admiralty signified their high approbation of the measure; and the following letters show the opinions which St. Vincent and Nelson held on the subject:—

"*To Earl Spencer.*

"My Lord,—The Court-martial on the mutineers of the St. George did not finish before sunset yesterday, *or they would have been executed last night.* The most daring and profligate of them confessed to the clergyman who attended him, that the plan had been in contemplation six months, in concert with the Britannia, Captain, Diadem, and Egmont; the latter is so highly disciplined and commanded that it would not have succeeded there. Had continued in the Britannia, her myrmidons would have gone the whole length. All the prisoners disavowed any correspondence with the ships in England. I hope I shall not be censured by the bench of Bishops, as I have been by Vice-Admiral for profaning the Sabbath: the criminals asked five days to prepare, in which they would have hatched five hundred treasons; besides that we are provoking the Spanish fleet to come out by every means in our power; and seven-and-twenty gun and mortar boats did actually advance, dastardly enough it must be confessed, and cannonaded the advanced squadron, now composed of ten sail-of-the-line, on seeing twenty barges and pinnaces go to attend the execution of the sentence. I have the honor to be, &c. St. Vincent."

"*From Rear-Admiral Nelson.*

"My dear Sir,—In the first place, I congratulate you on the finish, as it ought, of the St. George's business, and I (if I may be permitted to say so) very much approve of its being so speedily carried into execution, even although it is *Sunday.* The particular situation of the service requires extraordinary measures. I hope this will end all the disorders in our fleet; had there been the same determined spirit at home, I do not believe it would have been half so bad, not but that I think Lord Howe's sending back the first petition was wrong. Yours most affectionately and gratefully, Horatio Nelson."

"*Rear-Admiral Nelson to Sir Robert Calder.*

"My dear Sir,—I am sorry that you should have to differ with but had it been Christmas Day instead of Sunday I would have executed them. We know not what might have been hatched by a Sunday's grog: *now* your discipline is safe. I talked to our people, and, I hope, with good effect: indeed, they seem a very quiet set. Ever your most faithful, "Horatio Nelson."

In April, 1798, the government determined to send a detachment from St. Vincent's fleet into the Mediterranean, under the command of Nelson, the consequence of which was the battle of the Nile in August following. The selection of Nelson, then a young Rear-Admiral, for that service, though highly approved of by St. Vincent, was, in fact, the act of the Admiralty; but it naturally gave great umbrage to the senior Flag officers, and especially to Sir John Orde, between whom and St. Vincent a very angry correspondence ensued, which led to Orde being sent home. He printed the correspondence, but Mr. Tucker takes comparatively little notice of the affair, perhaps because the Admiralty censured the Earl for sending Orde to England, and hinted its displeasure at his deportment to his Admirals. St. Vincent's letters on that occasion were, if our recollection be accurate, fully as deserving of a place in this memoir as any that occur. A passage in one of them has for many years been fixed in our memory:—"I am, Sir, a disciple of Don Juan de Langara, and fully subscribe to his opinion, that the whole principle of discipline is comprised in the word '*Obedience,*'"—a precept as sound as it is important to officers of both services, and indeed to tyros and subordinates of every description. The reprimand with which the Admiralty visited Lord St. Vincent exhibits him in a new point of view, and renders it desirable to show how he, who had so frequently censured others, himself bore such an infliction.

"*To Evan Nepean, Esq.*

"Le Souverain, Gibraltar, 5th December, 1798.

"Sir,—I submit to the rebuke the Lords Commissioners of the Admiralty have thought fit to convey to me for sending Rear-Admiral Sir John Orde to England without their Lordships' authority to do so; but my pride of character is very much wounded by the censure contained in the latter part of your letter of the 13th October, denying positively, as I do, having ever treated him, or any other Officer under my command improperly, even when there were meetings and combinations to resist the regulations I found it absolutely necessary to make, to preserve his Majesty's fleet, under my command, from the disgrace which it has suffered in other regions; and I am bold to affirm, that nothing short of the measures I have taken could have succeeded; I therefore desire you will state to their Lordships the extreme injury my reputation suffers by a sentence passed upon me without being heard in my defence. I am, Sir, your most obedient humble servant, "St. Vincent."

The way in which the Earl himself signified his displeasure, to officers who fell under his censure, was by no means equivocal.

"*To Captain*

"H.M.S. Ville de Paris, off Cadiz, 24th August, 1797.

"Sir,—The very disorderly state of His Majesty's ship under your command, obliges me to require that neither yourself nor any of your Officers are to go on shore on what is called pleasure.

"I am, Sir, &c. "St. Vincent."

There was nothing that excited his ire more strongly than apologies or excuses from officers, instead, like himself and his favourite, the late Admiral Sir Thomas Troubridge, of their finding remedies in their own resources. Of that distinguished person he once said he believed "if the bottom of Troubridge's ship were to fall off, he would still find means to make her swim." To a Captain, who complained that he had not men enough, he wrote:—

"I should have had a better opinion of you if you had not sent me a crying letter upon General O'Hara having withdrawn the detachment of the 18th Regiment from His Majesty's ship under your command. There are men enough to be got at Gibraltar, and you and your Officers would be much better employed in picking them up, than lying upon your backs, and roaring like bull calves. Why you did not impress the men out of the privateers while in quarantine, I cannot conceive. I wish all of you to be in quarantine during the war."

We have so nearly exhausted our limits, that it is impossible this week to follow Earl St. Vincent to the close of his brilliant career.

A Diary—[*Ein Tagebuch, &c.*]. By Frederika Bremer. (German edition.) Hamburgh, Kittler; London, Nutt.

The notes of a lady "of a certain age," rich, single, and meaning to remain so, on returning, after ten years' absence, to her widowed stepmother, a person of condition in Stockholm, and to a younger sister, just bursting into flower, with a dazzling cousin at her side of the same age, a beauty, too, but a spoilt one, amidst uncles, aunts, and other extraneous connexions in abundance;—the loves and anxieties of the two fair cousins, and their suspense between various admirers—some that should be and are not, others that are and should not be; with much misunderstanding and playing at cross purposes, nearly growing tragical; but all, even to the conquest of the resolute Diarist herself, arranged at last with tolerable comfort, within some six months' space—such are the materials of the novel which Miss Bremer has just given to the world in the form of a Diary. In this little history of a half year, there is very pleasant reading, and we make acquaintance in its progress, with sundry agreeable people, whom one may fancy at times we have met with before. The scene being laid in a capital, however, and the actors belonging to the upper class, there is less scope, in this, than in former pieces by the same hand, for displays of the peculiarly national character which first delighted us by their novelty and freshness. Towns and fashionable people are in essentials the same everywhere; and here the local yields to the general interest. But the simple minuteness that familiarizes the reader with every person and object described, is as active in Stockholm, perhaps, as in the vales of Norway, although less striking in its effect upon readers at a distance; and here we still find the wonted tone of healthy, generous feeling, which is so engaging in the author's favourites, and in the author herself. The characters of the women are nicely varied and well drawn, always excepting the passionate, unaccountable cousin's, which is forced, and melodramatic. Male figures are the weak points of a lady's novel, as well as of a wax-work gallery; the men in the Diary, if not very notable, say very good things, on the whole, and at least afford abundant contrasts: of these, the principal are, Freiherr Lennartson, a kind of guardian, not so tedious as faultless heroes usually are; a sardonic Envoy, De l'Orme, the evil genius of the circle, whose doings and discomfiture are in a vein which is not Miss Bremer's best, and a fervent sea

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captain, a widower bold, whose manly wooing, in spite of "six small children," overcomes the heart and resolution of the Diarist. This amiable Fräulein Sophie, evidently charming,—although, like Balzac's *femme*, she is full thirty,—is the most living person in the book; a very woman, warm-hearted, and sincere, with a touch of Finnish obstinacy, which rather enhances her good qualities—the developement of her own heart while she is affectionately watching her sister's and wondering at her cousin's and civilly warring with the elegant politic stepmother—her resistance, her surprise, and final overthrow into a declared passion, are pleasantly displayed, and in a skilful, quiet, manner. Selma, the young sister, is a sweet, joyous creature, but not noticeable in other respects. There is more life-likeness in many of the secondary personages, each of whom has a stamp of individuality, and looks comfortably common-place and real, whereas the doings and sayings of the principal parties are now and then too much in the tone of romance. Of story there is little, but the entanglement which the Diarist plunges into, is so managed as to keep up uncertainty and interest pretty well to the end; when the poor butterfly cousin, whom we think hardly used, unties the knot, at the cost of cutting herself to the heart; and leaves the worthies to coalesce in the happiest combinations, the defeated Envoy having previously been despatched to the Golden Horn instead of a warmer place.

For extracts, a diary is nearly as unfavourable as a correspondence; it is all but impossible to take from the context any piece, without spoiling it: so much depends on the gradual sequence and connexion, as to the previous events and touches, which are all lost to the reader of fragments. By these no book in such a form should be judged; we shall, however, try to find one or two, which do not require much explanation, and may stand by themselves.

The following picture of the Public Assembly held every New Year's Day in the Exchange at Stockholm, is obviously taken from the life:—

When we entered the vast, splendidly lighted hall (we arrived rather late there), the whole upper, or aristocratic, part of the room, was already occupied. My stepmother, notwithstanding, made us steer thitherward, and said, in an encouraging tone, "O! we are sure of finding room." But the noble and honourable madams sate in their places like rocks, and at Selma's urgent entreaties whispered in her ear, mamma renounced any attempt to disturb the ladies. With all dignity, therefore, describing a semi-circle, we retreated, with courteous reverences, to the lower regions of the hall, where we found room by the door. Just then Graf Gyllenlof's brilliant group, accompanied by the Silovling family, marched in. As they stopped for an instant at the entrance, to survey the hall at large, my stepmother rose to speak with the Gräfinn, but the lady turned away with a brief and frigid salutation, and then swept past us with her glittering train, in which no one took the least notice of us. My stepmother sat down evidently confused and nettled. Selma was vexed, too, for her sake, and said pettishly, "What geese they are!" * * We remained almost forsaken amongst people who were almost strangers to us. My stepmother looked a picture of mortification, and I felt myself quite oppressed by the chagrin of our party. But my young sister took courage at last, and began to introduce me to those who had already arrived, and those who were arriving, in her own lively way. This gradually cheered up my stepmother, whom I encouraged to display in turn her profound knowledge of men and things. Meanwhile, we fell into conversation with a very charming young girl, who seemed peculiarly eager to gain some knowledge of the grand world around her, which she now saw for the first time. This engaging young person amused us with her sprightliness and the innocent unreserve in which she imparted to us her great fear that she might not get a single dance this evening, as she had hardly an acquaintance here, and besides this, was so strange to the world, and so shy. Nevertheless, she would console herself, could she only get a sight of the royal party; but some one had just told her that they were not likely to appear at this ball. And she had promised her little sister that she would wake her when she came back, and tell her all about the princess and the young princes. Her dread was soon changed into the liveliest joy, when the royal chamberlain appeared, and every one in the hall rose to greet the Queen,* who now entered with the crown prince, the crown princess, and the two oldest princes, Carl and Gustav, attended by a brilliant company, and, saluting the company graciously, moved across the room to their places on the dais, at the upper end. Now we were glad, Selma and I, to be at the door, as from this point we had so good a view of the royal party. Selma's new little friend was quite enchanted, and immediately bestowed her heart on Prince Gustav: while Selma jestingly said, Prince Carl was the one she had chosen for the master of her heart. Hardly were the royals seated, when the Gyllenlof group fell into conversation with the suite. Young Silovling paid violent court to the maids of honour. The country dance (*Anglaise*) began to form slowly at the upper end of the room. The royal chamberlain had arrived, and distributed gracious invitations to dance on behalf of the august guests. In a short time we saw the Princess Royal, all full of majesty and radiance, begin the dance with the Baker N——, a little dumpy old man, whose good-humoured complaisant manner, however, showed how easily a genuine strain of character dissolves the barrier between different ranks, even from the highest to the lowest. The Prince Royal danced with a young woman of the citizen class, and Prince Carl with our new little friend, who was so much afraid of not dancing at all this evening; and now, led out by the polite young prince, beamed all over with the charm of youth and innocent beautiful delight. She was pointed out to us as the eldest daughter of M—— the wholesale dealer. Methought I could see her guessing, "What will my sisters say to this?" * * The ball was a fine one, the company, as I thought, pretty nearly like what I was accustomed to see it some dozen years ago; old acquaintances, too, looked much the same as usual. Time only had passed with a light foot over the faces of most, and printed some furrows there. Many pleasant countenances amongst the youth of both sexes. People maintain that the hideous and the sickly are daily vanishing more and more from the world. Heaven speed them faster! * * But my looks were principally fixed on the Princess Royal. I well remembered how, twenty years before, I had seen her enter Stockholm in state as a bride—how she sat in the gilded carriage with transparent glasses—her delicate person robed in silver crape, a crown of jewels on her head, with rose red cheeks and heaven-blue, beaming eyes, saluting the people, that filled the streets and windows, pressed around the carriage, and hailed in her, with incessant loud *hurras* the fair young hope of the nation. She was the sun of all eyes, and Heaven's own sun shone gloriously upon her. Doubtless, in this general homage of affection, in this triumphal entry into the land, into the hearts of the people, the heart of the young princess must have beat high. Life has not many such brilliant moments. The Lady Luna told me that the princely bride, when the procession through the town was over, and she arrived at the palace, and the carriage rattled thundering under the lofty dim archway, suddenly bowed her head, and that tears were in her eyes when she raised it again—in silent devotion she had entered her future residence. I thought on all this as the royal array gradually approached us. I thought how every hope, which the young princess had excited, was fulfilled, how from that moment her life had flowed on, how in silent greatness she had wrought her task, as spouse and mother, as protector of high morals, as the helper of the poor and distressed, and how she stood there now an honour to her religion, to the land which bore her, and to the people which now call her theirs; and I loved and honoured her in the depth of my heart! I fancied that I could perceive in her large expressive eyes how weary she was of the empty formalities which she was bound to hear and to answer; and it seemed absurd to me, that out of mere courtliness, not one cordial word must fall on her ear in all this evening; for which reason I let my heart have its way, and rise to my lips quite audaciously with a "God bless your Highness!" The great eyes looked at me with some amazement, which, however, took an expression of friendliness, as she greeted me courteously and passed on.

* The King has for several years ceased to appear at any public entertainment.

This to us sounds very genial and pleasant.

A painful truth, which many will appreciate, is displayed in the history of a "family" dinner party. In Stockholm, it seems, *pour surcroît de malheur*, that these afflictions begin earlier in the day than with us:—

The dinner—why, while it is going on, life may be endured, even with forty in company. Good feeding is good society itself, and puts all in good humour. * * Instantly after dinner you have coffee, which is enlivening, too; but after this comes a hard passage, from the coffee, namely, to tea time. One is heavy with food, heavy with heat, heavy with the company of thirty heavy persons, heavy with the responsibility of entertaining them. Selma bestirred herself with the heartiest attention and friendliness, moving from one person to another, with a word now to this person, now to that; and endeavoured to talk the people into something like companionship; and wherever she turned, her gracious manner never failed to kindle a little spark of life, but it went out again as soon as she was gone:—it would not do—but kept growing ever stiller, duller, more sultry, and I remembered a witty Countess's description of a *soirée* in our highest *haute volée*. "We were like fish in a reservoir, which swim slowly because it is so close, and steer round each other, and only now and then touch each other with the points of their fins. It was now something past six. My stepmother sate on the sofa, swallowing her yawns with courteous gestures; but her countenance became more distressed at every moment, and her eyes sought Selma's, plainly saying: "what *shall* we do to entertain them?" Selma came to me and whispered, "It is frightful just now! a moment since, in my desperation, I related some little piece of scandal to Aunt Pendelfeld, but she received it with such a 'Heaven forbid,' kind of look, that I fairly took to flight. We must execute some revolution to enliven us. Poor mamma looks as if she were about to give up the contest. Have you no suggestion?"

This is desolate enough, and too real, alas! for jesting. No less true to nature is a scene in which some notable gossips call to spread their news, and learn more, if possible, at a critical moment:—

However, yesterday afternoon these birds of ill omen came and alighted at my stepmother's. I was at home; and, as I was sitting painting at the time, there was no escaping from the havoc which the three ladies made amongst our acquaintances, both near and remote. They had already gone through a long list of "It is said," "they affirm," "we believe," when Frau P—— eagerly exclaimed, "La! one piece of news, however, is certain and true. What think you of our worthy Oberst Brenner having got himself a refusal last week from rich widow Z.? I know it from her own sister-in-law, who told me the whole history. She herself, indeed, may possibly have had no great dislike to the man personally: but the five step-children must have deterred her from the match." "Aye, poor man," said the Fräulein, "with such a lot of children he will find it no easy task to get a wife, one, at least, that has any money." "Is Oberst Brenner, then, under the necessity of thinking so much about money in choosing a wife?" I asked, in no enviable state of feeling. "Of course, every man must be, with five children to provide for, and no other property but his pay," answered Frau P——. "Brenner's wife had nothing, and he, although a man of distinction, has hardly been much of an economist." "Is Frau Z—— an amiable person?" I again inquired, and the Fräulein answered, "O she is a nice person enough, but she has not over much of either head or heart; however, with a fine skin, a good figure, and a handsome freehold, neither head nor heart are requisite to make one ravishing. Rather vain, rather mad for marriage, she may be....what a sadly unfortunate thing is this propensity to be married at all hazards. I say, with

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Madame de Sévigné, I would rather drown." "So would I," said I. "But is it certainly known that Oberst Brenner proposed last week to Frau Z——?" "Quite certain, my sweetest friend! her own sister-in-law told me. Besides, there are documents extant—for the affair was managed by letter:—letters that must be very affecting, no doubt, for Frau Z—— has been weeping over them for days and nights together; a special wash of pocket-handkerchiefs, indeed, became indispensable, solely and singly on account of this business. But she took her resolution, nevertheless, and will now soon be consoled, no doubt, and think of a certain gentleman who has no children. *Apropos*, it *is* said also abroad, that Oberst Brenner, too, is seeking for consolation, and will look for it *here*, in this very house: it is even asserted that Fräulein Sophie will know more of the matter." Blushing like a culprit, and proud as innocence, I denied the accusation, and declared that I knew absolutely nothing of the matter.

Of such matter as the preceding, true to the daily aspect of ordinary life on the whole, but not in itself peculiarly new or striking, is the Diary mainly composed. Here and there we fall in with an observation happily expressed, and penetrating deeper than the surface:—

Alas! people say life is standing still when no external events excite and move it. But it is not so. To me it seems, that in such tranquil periods the Angels in Heaven listen the most attentively to the life on earth; for then the chords are trembling in its inmost centre; then its finest fibres are expanding themselves; then is that something in progress which is to add to the influence of Heaven or of Hell.

In the moment in which the butterfly is developing its wings, it remains quite quiet in the secure retreat which it has sought out. In the hours of transformation its life seems to be altogether an internal one. But the brilliant day-butterfly, and the night-loving death's-head, are both children of the same silent hours of summer.

This is beautiful and true, and if ever said before, has never been better said. With this we shall take leave of a work, slighter, perhaps, than some of the author's best, but likely to please those who have taken pleasure in the others. But for a few descriptions of scenery and weather, with here and there a hint at some strange custom, we should almost have forgotten that the story is laid on the shores of the Baltic, which was to us a disappointment. This is, however, in part relieved by something that breathes over the book a tone of the North,—of feelings born as it were in a bracing climate—"frosty but kindly."

George Selwyn and his Contemporaries, &c. Vols. III. and IV.

[Second Notice.]

In expressing our judgment last week that these letters contained little that was either curious or valuable, we, perhaps too hastily, overlooked one figure they exhibit belonging to a class now, fortunately, as extinct as the Mohock or the Macaroni of the last century. This is George Selwyn's clerical correspondent, the Rev. Dr. Warner, parcel epicure, parcel toad-eater; so tolerant, that he cares no more for church than conventicle; so liberal in the expedients whereby he would minister pleasures to his aristocratic patrons, that one scheme of his for assuring the possession of "Mie Mie" to Selwyn may be read as jest or earnest, according to the credulity of the reader; it being none other than to obtain a dispensation from the Pope for witty George to marry the little girl, and thus place her beyond the control of the Fagnianis! We can hardly give a fairer specimen of this easy-going divine, than the following letter, which begins the second volume, and initiates us into his mode of treating his own family affairs:—

"I think, sir, your affairs are in as fine train as they can be. As to the thing, which is really, nay serious in its nature, your *opus magnum*, happily there is no room for the shadow of a doubt. You have hit me off exactly,—*in angulo cum libello*,—and as it is not very likely that I shall ever 'set my foot in a wide place,' as the Psalmist saith, and with the number of pensioners I am crowded with, it is pretty lucky that I *can* while away time, not discontentedly, with a book in a corner. I'll assure you I will never want money to keep it warm,—at least with tobacco. But, sir, I have just had a piece of good luck here. This poor girl of a sister that I have here was not in a way either to her mind or mine, and I was afraid of having her again entirely upon my hands, from which, indeed, she has never been entirely off. The best thing in the world were to marry her to some little *marchand*,—the honestest I could find,—and I was determined to give her a portion of *deux mille écus*:—a young lady, you see, of great beauty and fortune, for whom we wanted a man, and the Abbé Raynal had promised to look out for one for me. But, behold, she has found a *parti* for herself; a *parti* with whom she says she shall be very happy; and as she is sure I wish her happy she should not have made so heavy a fuss as she did about making me acquainted with it, and fearing my anger, and I do not know what; especially as she is going to be married to heaven. All the portion she asks is only my picture on a snuff-box. I suppose I must make a little addition, and put something *in* the box, as I do not know whether they have agreed to find her in snuff and pin-money. You will suppose that the dialogue between the Protestant Divine and his newly-converted sister was curious. When one knows so many good people of her religion, how could one be angry? She was lately at confession, it seems, at St. Eustache, when I passed through the church, and was in terrors lest I should discover her. *Pauvre fille!* My grief upon the occasion was sooner got the better of than my bad cold; and her sisters and nephews will not, I apprehend, be quite inconsolable when they learn that she can inherit nothing of the *petit paquet* that is to be divided amongst them when I tip off the perch. I wish the thing were done, for fear of accidents, though perhaps it were better done at any time than when I am in Paris, lest it should ever come to be known where it ought not; but to slight such an opportunity, would it not be irreligious? The good man I am so much obliged to, who has taken the pains to convert her, and find her this place, where she is to be made a nun for nothing, is gone to Amiens to be made a *chanoine*; I wish he were made a bishop. He is to return at the Purification, on the 2nd of February, soon after which the holy knot is to be tied. I may one of these days, perhaps, have the pleasure of bringing her to dine with you in her habit. You see, sir, she is provided for for life; and, faith, according to her account, not uncomfortably. At this place they are not prevented from going out; there are no austerities; and, above all, none of those infernal midnight watchings, usually attached to the celestial life. If you take this in your pocket to the House of Lords, you will be pleased to drop it, having first subscribed it with my name, upon the Bishop's bench. But if you do not do that, I wish you not to drop it anywhere, either by deed or word, as I believe it will be best to keep it as snug as we can, and enjoy the luck in silence."

And here is this Reverend Doctor among his brethren of "the cloth":—

"But why should I tell her I would be here on Friday evening? Why? because I know it is a trick of my old friends the neighbouring parsons, to hold a convocation on Saturdays,—as we shall do to-morrow,—and then for whist, backgammon, and tobacco, till we can't see, hear, or speak! By this trick of their's hangs a tolerable tale. Roger the servant of one of them, who is not remarkable for the happiest enunciation, asked Humphrey, the servant of another, what the deuce could be the meaning that their masters met so on *Saturdays*, of all days? 'Why! what do'st think, fool,' cried Numps, archly, 'but to change sarmunts among one another?'—'Neay, then,' said Roger, 'I'm zure as how they uses my measter very badly, for he always has the worst.'"

We rejoice to say, for the honour of the country, that such a "convocation" as is here described could not, we firmly believe, be assembled now in any part of England: a change has passed over cassock, as well as over "cloth of frieze and cloth of gold." The next letter but one, written in a sort of bottle-gaiety (why not *pot-spirits*, as well as pot-valiancy?), exhibits the Doctor—if we can make out its allusions—in still less worshipful company. By the way, it is one of the conjunctions which must surprise the gravest moralist into a smile, to find almost the very next extract a passage from the letters of that lover of bishops and serious divines, Hannah More, introduced by Mr. Jesse—*apropos* of the funeral of David Garrick—to give salt to these savourless pages: "Holy Hannah" and Dr. Warner!—a Saint and a Satyr could not go more awkwardly in harness together!

The letters by female hands which we find in the second volume, restore us to a tone of better taste, at least. The Dowager Countess of Carlisle was travelling abroad, and after the fashion of the Pomfrets and Montagus, wrote home her remarks and discoveries, though, unlike the writings of her sister Peeresses, they only now see the light. Every one must recollect Horace Walpole's terrible portraits of *Statira* (Lady Orford). The following will not destroy the impression, but may be received in mitigation. The Russian Princess alluded to in the subsequent passage, may have been the Princess Daschkaw. Lady Carlisle dates from Aix:—

"Lady Orford is here, and I see her sometimes. She is very well-bred, and has too much sense to be *exigeante*. She has a very uncommon understanding; and, as the ladies here do not pique themselves on improving or polishing themselves, it is very pleasant now and then to meet with somebody who can converse. Alienated from England by events which would never suffer her to live in it with comfort, and well received abroad, her enthusiasm for Italy is scarcely to be wondered at. We have also here the Russian Princess, who brought me letters from England. She is very gracious to me, but seems to have so strong a prejudice against the natives of this kingdom, that she lives very little in society. She speaks the best French I almost ever heard, and is prodigiously sensible. One often forms ideas which have no real resemblance; and yet I am never in her society but I imagine I see Christina. She is very learned, very determined, and seems to despise all the delicacies of her sex. After thus describing two particular persons of our society, you will be apt to form an idea from them of the whole."

Miss Mary Townsend and the Countess of Upper Ossory do their part in vindicating the grace and skill of "the sex" in correspondence. The latter gossips smartly about old Q., Charles Fox, the Duchess of Leinster, and Mr. Ogilvie, denouncing the latter roundly, as an Irish fortune-hunter, and "a vulgar." That character, too, we may observe, is now become as obsolete as the Warner species of parson: but how great was the contempt his doings then excited in high places, will be seen by those who turn to the comments and lampoons vented against the Duchess of Manchester for making a similar match with Mr. Hussey. We cannot part from this bevy of writers without giving Lady Carlisle's miniature of the charms of London for one of her class, in apology for her predilection for foreign wanderings:—

"You say there are fewer resources in the *villes de Provence* than there are in England. I am very sorry to be obliged to say, that there are none in your capital for my sex; at least, for those who, like myself, are no longer young, are not rich, hate deep play and detraction, and who have too much sensibility not to feel the solitude they are exposed to without these talents. Men are never old in the eyes of the world, who are polite and have spirit and wit enough to keep ridicule and impertinence at a distance; I do not wonder, therefore, that you should have no wish to quit connections, of whom the most part esteem, and some few fear you."

Times have mended for our women of family and fashion, as regards the "deep play"—how far in the article of "detraction," let better quali-

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fied witnesses than ourselves determine. As, by accident, we have fallen on illustrations of social progress, we will return, for a moment, to Dr. Warner, for one more of his coarse Dutch pictures:—

"Leaving the Warwickshire lads, and getting amongst the Leicestershire bean-bellies, at a place called Thrammaston; and having, in my first stage from Gloucestershire, visited the lords of fat E'sham, we proceed for Lincoln-fen, and I verily think we shall do it to our time, and that my patience will be rewarded. It is fit, indeed, that it should have a reward to encourage it, as it is a virtue so very liable to be the worse for wear. I have so nursed, and coaxed, and patted, and fed Bay-Spavin, by getting off to walk when it was not very hot, (when I looked so like a tinker leading his ass with his budgets, that it almost provoked a laugh,) that he is in better order to finish his journey than he was to begin it. It was impossible, indeed, that better care could be taken of him than the coachman took, but we both mend as we go on, and I grow lighter for him, as I feed myself in a direct contrary ratio on two accounts; first, because it is right, and secondly, because I am on board wages. There was no sleeping at Leicester, for it is *Reace*-time, as the bumpkins call it, and I must have lain with the ostler, or, what was worse, with a new Scotch recruit. So we crawled on hither, a village just beyond it; and though it was the third day, and a longer journey, it was better than the two preceding. The fourth day I expect to be a day of still less suffering, and to-morrow is to be a day of joy. Christian perseverance!—did you ever read the Pilgrim's Progress?—it is mine! No! I can bear anything but such a mob as there is at Leicester. How I hate it! Is not this human breath, in great quantities, an odious thing; and has not the eloquent mad misanthrope reason, when he says, as I think he does in his Emile,—*L'haleine de l'homme est mortelle à ses semblables: cela n'est pas moins vrai au propre qu'au figuré?* And, if one were out of reach of their breath, to see their country squires, God help them! with their triple bands and triple buckles, to keep in their no-brain; (I was sorry to observe my friend Colonel Guise's hat had this post-boy ornament) and the clod-pated yeoman's son in his Sunday clothes; his drab coat and red waistcoat, tight leather breeches, and light grey worsted stockings, with one strap of his shoe coming out from under the buckle upon his foot; his lank hair, and silk handkerchief, new for *Reace*-time, about his neck; affecting, with all manner of profligacy, a vitiated palate, in calling for porter in preference to ale, because it has the air of a London blade; and depriving of all grace, and rendering odious a well-fancied oath from the mint of the metropolis, by his vile provincial pronunciation,—oh! better is the corner of an house-top, than an habitation amongst such tents of Kedar. But this is not the worst, as it is only John Bull, though in a bad point of view. The wenches were all dressed like so many *filles de la rue St. Honoré*; the yeoman's son must soon have his hair *en queue*; and besides the Assembly, (to which, by the custom of the manor from time immemorial, John Bull has been wont to bring his cows and heifers, in somewhat, indeed, of a more natural form,) there is now a Vauxhall, a *Comédie*, and a *Feu d'Artifice*, and a Savoyard with a show-box, who says, or ought to say, 'Dere you see de conquête, vich de French dog could not make vid his arm.' And yet there is nothing of races; only two or three horses belonging to obscure people, and, as I can learn, not one man of fashion in the town. But it is *Reace*-time, and that is sufficient to make all the country mad and detestable; at least to me, for whom they have left no room to be amongst them. I suppose you know that there is abundance of gentry in and about Warwick, and that the Earl who has his title from it, lives in the town; that it is a pretty town, and that the road from thence to Coventry is as fine as any about London. You did not say anything about Coventry blue thread, and therefore I do not enclose you a skein, as I hope you never have the cramp, for which, you know, it is an infallible remedy, if it be nine times dipped."

We must have done with this book. The tragedy of Miss Ray and Hackman—the daring feat of Paul Jones—the Gordon Riots—in fine, all the principal public events of the day, are merely glanced at in this correspondence; though, by superfluously long annotations and extracts, Mr. Jesse takes care to make them cut an important figure in his pages. Brought within the compass of a couple of volumes, by judicious selection and omission, and properly edited, these letters might have become a standard addition to our library of *belles lettres*, as a contribution to the history of English manners: as it is, the work is tedious, voluminous, and disproportioned.

ANNUALS FOR 1844.

The Victoria Annual.

The Prism of Imagination. By the Baroness de Calabrella.

THE gift books have, this year, somewhat changed their character. "It used to be feelings, now it's furniture." What boots criticism, when Illumination lends such aid to the acrostic rhymes which make up 'The Victoria Annual'? and to the five gossamer prose sketches entitled, The Miniature, The Pen, The Ring, The Armlet, The Watch—in the Baroness de Calabrella's 'Prism'? Both rhymester and novelist must have prepared themselves for the distraction of the reader's eye and mind: and thence it was, perhaps, out of an artful purpose, that they are so harmoniously subdued in tone, in place of importuning him with startling originality, or the finished cadence of verse. For ourselves, at least while spelling out, in the 'Victoria,' initial letters "pedigreed out" by Mr. Loeven, in coronation suits of gold, azure, and vermillion, and while turning over, in the 'Prism,' minikin pages, broadly bordered by Mr. Owen Jones with happily fancied arabesques, we thought neither of story nor rhyme—until, by a long skip of the fancy, a new application of Cowley's conceited lines in his stanzas "written in juice of lemmon" occurred to us:—

Here buds an A, and there a B,
Here sprouts a V, and there a T,
And all the flourishing *Letters* stand in *Rows*.
Still, silly *Paper*, thou wilt think
That all this might as well be writ with *Ink*,
Oh no; there's sense in this, and *Mysterie*.

Emphasizing "*this*" in the last line, brings the passage to bear on these Annuals. For we must welcome them as additions to our stores of typographical luxury. The monograms and the title-pages to the several tales, in the 'Prism,' are beautiful, and in Mr. Owen Jones's best manner—but the lithographs, from drawings by Mr. Warren, are unworthy of the splendid decorations of the volume.

OUR LIBRARY TABLE.

Caleb Stukely, 3 vols.—'Caleb Stukely' is already known to the readers of *Blackwood's Magazine* as the tale which succeeded 'Ten Thousand a-Year,' in the course of monthly publication. Like that novel, it is coarse, forcible, but of a bad school. We must prove this by dwelling on the structure of the story. In the first volume, the innocent Caleb Stukely, the only child of pious and loving parents, is launched in that strange maze of ambition and temptation yclept College life (the farce of which, by the way, has been already exhausted by the author of 'Peter Priggins'), tries for honours, fails of attaining them, and, in disgust, plunges into dissipation and bad company. During his intercourse with the latter, he becomes entangled with a fellow collegian's mistress, loses ruinously at cards, borrows money of Jews, and, in place of comfort from his Dalilah, finds that he has linked himself to a mad woman,—made mad by habits of drunkenness. At a subsequent period the harrowing history of the poor victim is detailed, showing her excuse in a miserable home, and an intemperate father. Caleb extricates himself from this wretched connexion, but only to find his college hopes blasted, his father bankrupt and dying, and his mother dead. When this dismal scene is closed, he is compelled to have recourse for employment to a kinsman, who is a Birmingham manufacturer,—a brutal, vulgar, ignorant man, with seven sons to match. Neither rest, work, nor pity for poor Caleb here! The better side of human nature is, for a moment, displayed in the person of a compassionate ostler, but from him our hero soon parts company; and after a narrow escape from falling into the arms of the Socialists, stumbles from their Scylla into a worse Charybdis—for such our author paints the enthusiasm of a Dissenting congregation, and the pseudo-virtue of its minister, who is a voracious devourer of other men's substance and a worshipper of Mammon, under the guise of an angel of mercy and wisdom. This fiend succours Caleb, and trains him in the hope of making him a tool: the young man, however, escapes the snare, and is again all but ruined,—an honest-hearted upholsterer being the good genius who this time saves him. Thence he gets transferred to an Elysium, in the family of a country clergyman, who takes pupils, and with whom Caleb engages as assistant. This good man has a fair daughter. The sequel may be foreseen: the reclaimed prodigal falls in love; but knowing himself to be unworthy, takes his leave—is suffered to depart—then recalled by the indulgent father, who sees his daughter's happiness at stake. The parties are now to be married; but, betwixt cup and lip, hereditary consumption, long feared, claims its prey. The young lady dies, the youth is "left lamenting," and writes the story of his errors, to warn others from like follies,—must we add, and from Birmingham mechanics and Dissenting ministers? If so, the morality of such a tale needs no comment; if not, deprived of the merit of coherency and purpose, the story is too full of squalid and disagreeable details, to be recommended to the reader for mere amusement.

The Philosophy of Christian Morals, by S. Spalding, M.A.—The author of this work was a young man of great promise, who graduated at the London University in 1840, and died early in the present year at the Cape of Good Hope, to which place he had repaired to recruit his strength, shattered by intense application to study. The work which he has left behind, bears traces of a thinking mind, which might have done much in the field of moral science. Mr. Spalding's treatise is modelled to a great extent on the writings of that great ethical writer, Bishop Butler, for whom he professes a warm admiration, and the whole work is throughout thoughtfully and eloquently written.

Inquiry into the Means of establishing a Ship Navigation between the Mediterranean and Red Seas, by Capt. J. Vetch, R.N.—Capt. Vetch is of opinion that "a direct and perfectly controllable channel," kept clean by the mean fall from the level of the Red Sea to that of the Mediterranean, (such fall being, of course, properly economized) is practicable, but that "British capital and British energy would alone execute the work in a truly useful and permanent style."

Almanacks.—The character of 'The Sporting Almanack' is well known; we have only therefore to say, that the illustrations, though unequal, are on the whole better than usual. 'The Princes' Almanack' contains portraits of the youthful heirs to the crowns of England, France, and Belgium, with appropriate verses.

List of New Books.—The Edinburgh Cabinet Library, Vol. XXXIX., 'Voyages round the World, from the Death of Captain Cook to the present time,' 5*s.* cl.—An Inquiry into the Nature and Form of the Books of the Ancients, by John Hannett, new edit. 12mo. 6*s.* bds.—A Companion for the Sick Chamber, by the Author of 'Hymns for the Cottage, &c.,' fc. 8vo. 5*s.* cl.—The Bible Atlas, a Series of Maps, with Historical Description, by W. Murphy, square 16mo. 2*s.* 6*d.* hf-bd.—A Comprehensive Classical Atlas, with a Memoir on Ancient Geography, by W. Murphy, Esq., square 16mo. 3*s.* 6*d.* hf-bd.—M'Gowan's First Course of Lessons in Latin Reading, Grammar, and Composition, 6th edit. 18mo. 2*s.* bd.—M'Gowan's Second Course of Lessons, 3rd edit. 18mo. 3*s.* bd.—The Improved Scotch Swing Plough, with Practical Illustrations, by J. Hunter, 8vo. 4*s.* cl.—The Works of Gerald Griffin, Esq., Vol. VIII., 'Poetry,' 12mo. 6*s.* cl.—A Treatise on Composition, including a General View of the Grammar of the English Language, by H. W. Williams, 2nd edit. fc. 8vo. 2*s.* cl.—Hopkins' Exercises in Composition, 2nd edit. 18mo. 1*s.* 6*d.* cl.—Hopkins' Exercises in Orthography, 2nd edit. 18mo. 1*s.* 6*d.* cl.—Hopkins' Key to Exercises in Composition and Orthography, 18mo. 1*s.* 6*d.* cl.—Drake's Birmingham Pocket Almanac and Mercantile Diary for 1844, 3*s.* 6*d.* roan tuck.—Drake's Mercantile Pocket-Book for 1844, 2*s.* 6*d.* roan tuck.—Love and Barton's Housekeeper's Account Book, 4to. 2*s.* 3*d.* hf-bd.—The Victoria Annual for 1844, 4to. 2*l.* 2*s.* morocco.—Italy, Historical, Classical, and Picturesque, illustrated with 60 views, by W. Brockedon,

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imperial 4to. 5*l.* 10*s.* half-morocco: ditto, proofs, imperial 4to. 8*l.* 18*s.* 6*d.* morocco elegant.—Caleb Stukely, 3 vols. post 8vo. 1*l.* 8*s.* 6*d.* cl.—Our Mess, Vol. II., 'Tom Burke of Ours,' Vol. I., 8vo. 13*s.* cl.—The Lauringtons, or Superior People, by Mrs. Trollope, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Memoirs of R. W. Elliston, Comedian, 8vo. 15*s.* cl.—The Abbotsford edit. of the Waverley Novels, Vol. IV., imp. 8vo. 28*s.* cl.—Discourses for the Festivals of the Church of England, with Notes, by Rev. J. B. Marsden, 8vo. 12*s.* cl.—The Protestant Reformation in all Countries, by Rev. J. Morison, 8vo. 12*s.* cl.—Bunyan's Pilgrim's Progress, illustrated with Life by Conder, 8vo. 16*s.* cl., 21*s.* morocco.—The Mothers of England, by Mrs. Ellis, post 8vo. 10*s.* cl., 12*s.* silk.—Tuson's Family and Parochial Sermons, 12mo. 7*s.* cl.—Sermons bearing on Subjects of the Day, by Rev. J. H. Newman, 8vo. 12*s.* bds.—Sherlock's Practical Christian, Vol. II., 18mo. 2*s.* 6*d.* cl.—Serious Dissuasives from Popery, with Introductory Essay, by Nangle, 18mo. 3*s.* cl.—Zumpti Annales Veterum Regnorum et Populorum, curavit T. K. Arnold, 12mo. 5*s.* cl.—Harrison's Analytical Digest of the Common Law Reports, 3rd edit. 4 vols. royal 8vo. 6*l.* 16*s.* 6*d.* bds.—Chitty on Pleading, 7th edit., by Greening, 3 vols. royal 8vo. 4*l.* 10*s.* bds.—Wanderings of a Journeyman Tailor, by P. D. Holthaus, translated by W. Howitt, 12mo. 6*s.* cl.—Crabb's Digest and Index to the Statutes, Part III., royal 8vo. 1*l.* 11*s.* 6*d.* bds.—The Portfolio, Diplomatic Review, new series, Vol. I., 8vo. 7*s.* cl.—Researches into the Ecclesiastical and Political State of Ancient Britain, by F. Thackeray, 2 vols. 8vo. 21*s.* cl.—The Chess Player's Chronicle, Vol. IV. 8vo. 15*s.* cl.—The Book of One Syllable, square 16mo. 3*s.* cl.—Gray's Correspondence with Rev. N. Nicholls, edited by Rev. J. Mitford, fc. 8vo. 5*s.* cl.

THE GUIANA EXPEDITION.

Our readers will perceive, by the report of the Geographical Society, that the Chevalier Schomburgk has returned to Georgetown, Demerara, from his exploring expedition, and that he promises further details by the next packet. In the meantime, we have received a private letter from the enterprising traveller, accompanied by copies of the *Guiana Herald*, with a full account of his wanderings, which we have great pleasure in laying before the public:—

"Mr. Schomburgk left Georgetown in February last, ascended the Essequibo, and reached Pirara on the 24th of March (see the last communication from the Chevalier Schomburgk, *ante*, p. 629), where he met the other gentlemen of the expedition, from whom, it may be recollected we stated in our account of the last expedition, Mr. Schomburgk separated—they to proceed to Pirara, to await his return—he to direct his course to Georgetown. He found the party, happily, all in good health.

"It was not till the 30th of April, that all the arrangements were completed to enable the party to leave Pirara. 'On leaving this spot,' says Mr. Schomburgk, 'it was with some feelings of regret I bade adieu to a place which I had seen rising into the most populous Indian village I ever visited, but which, at the time of my departure, was only inhabited by a single family, the houses abandoned, the whole place offering a picture of wretchedness.' However, on the 30th of April the whole party embarked, the baggage being stowed on board two large boats. It appears the travellers selected a most propitious period for their departure, for the rains had swollen the Rupununi to such a degree, that they reached an ascent in this river never before attained with large craft; to the unbounded astonishment of the Indians of that district—the Wapisianas—who declared they had never beheld such canoes. From hence the travellers had to continue their journey overland, and Mr. Schomburgk was, therefore, obliged to return the boats under the command of Mr. Fryer; while, in company with Mr. Goodall, the artist, he continued his course over the Carawaimi Mountains.

"At Watu Ticaba they sojourned for several days, having here experienced some difficulty in procuring Indians from the left bank of the Rupununi to act as carriers of the baggage and provisions. At lenth this obstacle was overcome, and on the 4th of June they continued their route; here bidding adieu to the savannahs, to enter the huge and almost impenetrable forests of the interior, which were traversed, extending over the mountain chain already mentioned, and over undulating ground, frequently interspersed with manica swamps, abounding in a species of cocoa (*Theobroma*), which the Indians were most eager to secure, as the pulpy arillus surrounding the seed has an agreeable vinous taste. Singular to say, however, they appeared perfectly ignorant of the qualities of the seed, which possess the most delightful aroma, as Mr. Schomburgk says: they evinced the greatest astonishment when they beheld him and Mr. Goodall collecting these seeds, and subsequently preparing them into a dish of chocolate, which these gentlemen declare was the most delicious they ever tasted. These indigenous cocoa trees, Mr. Schomburgk proceeds to inform us, they met with in innumerable thousands on this (5th of June) and the following day; and he adds the remark, that these inexhaustible stores of a highly-prized luxury are thus here reaped solely by the wild hog, the aguri, monkeys, and the rats of the interior.

"On the 8th of June our party reached a settlement of Taruma Indians, near the river Cuyuwini. In this neighbourhood Mr. Schomburgk had sojourned on his expedition in 1837. The site of the settlement however was changed to somewhat nearer the river. 'Many of the inhabitants whom I saw on the former occasion,' says our narrator, 'were dead, but nothing struck me more mournfully than the ravages death had committed amongst the Atorias—the immediate neighbours of the Tarumas—since my former visit; at that time the settlement consisted of 200 souls, which number was now reduced to less than thirty. The small-pox, and the measles had done their worst among these people.'

"Here it became necessary that our travellers should prepare their woodskins or bark canoes; with which, descending the Cuyuwini, they again entered the upper Essequibo on the 21st of June. Several days' journey above the point of confluence of these two rivers, they arrived at two settlements of the Taruma Indians, where they sojourned some days, in order to afford time to inform the Maopityan Indians of their intended visit. In this locality Mr. Schomburgk became acquainted with a variety of the bean tribe (the Legumimosæ of botanists) which possesses a root, or underground tuber, that grows to an enormous size, fully equal to the largest yam. These roots were not, at the time, in full perfection, but their taste was somewhat between the yam and the sweet potatoe. The Taruma Indians called them Cùyùpá. Mr. Schomburgk thought that, if it were possible to transplant these roots to the coast regions, they would be a most valuable addition to our list of native esculants. The roots are considered fit for use when the herb above ground dies. Some of the seeds Mr. Schomburgk brought with him, and he has offered a few to such of the inhabitants of Georgetown as will promise to plant, and be at some pains to rear, them.

"At the mouth of the Urana the travellers abandoned their woodskins. This river debouches into the Essequibo in about 1° 37′ N. lat. They continued their course landward, traversing a chain of hills, and on the 13th July stood at the sources of the Onororo, a tributary to the Essequibo; and, ascending an elevation of about 100 feet higher than the origin of the first river, the sources of the Caphiwuin or Apiniau, the head waters of the large river Trombetas, (which afterwards amplifies itself, opposite Phauxis or Obedos, into the Amazon,) were attained. The chain of hills here—about 2,000 feet high—consequently forms the division between the rivers which flow southward into the Amazon, and those which take their course northward and westward into the Essequibo.

"From the spot, a walk of a few miles brought our party to a Maopityan village. Here were two houses of singular construction—the larger was of unusually ample dimensions—it was in diameter 86 feet, and of a corresponding height. They were each covered in by two roofs, much in the fashion of pagodas, one roof being over the other, and between these the smoke found its outlet. The party having here received the salutations of the Indians, entered the larger edifice, 'which then encompassed,' says Mr. Schomburck, 'the remains of the once powerful tribe of Maopityans, or Mawackwas.' These people possess a very marked and distinct set of features from other tribes, and are still further distinguishable by a striking peculiarity in the arrangement of their hair. This is worn in a long queue of from ten to twelve inches in length, descending down the back, and bound round with the palm leaf, richly ornamented with strings of red cotton, and parrots' feathers.

"At this settlement our travellers learned it would be necessary for them to descend the River Caphiwuin for a certain distance, and as the Maopityans did not understand anything of river navigation, they were obliged once more to prepare woodskins. The village was nearly destitute of provisions, and the Indians were grinding rotten wood with the little cassava flour they possessed, in order to increase the quantity of bread baked from it, but which, by no means, in the opinion of our travellers, improved its quality, but rendered it bitter to the taste, and disagreeable to the sight. They had, therefore, some difficulty in procuring provisions for eight days' supply, having been informed that it would occupy that time to reach their next stage. It was only, also, at the expense of some rich presents promised, that six of the Indians could be induced to accompany the expedition; indeed, these natives altogether evinced an unfriendly disposition. The travellers then started for the territory of the Pianaghotto and Drio Indians, situated, they were informed, at the head of the Curuni, or Curuwini River, which Mr. Schomburgk suspected to be the Corentyne. This portion of the journey appears to have been particularly perilous. The river they had to descend—the Caphiwuin—abounded in falls, some from 40 to 50 feet in perpendicular height; and in a distance of 60 miles, they decended 305 feet.

"On the 29th of July, they arrived at the confluence of the Caphiwuin with the Wanamu, both of equal size, whose united streams form a river, called by the natives of those regions the Kaphu. At this time our travellers had been already eleven days from their last starting point, and had received information on the previous day, from a family of Zuramata Indians, whom they found preparing a new provision field, that they would have to ascend the Wanamu for eight days more, before they could expect to find an Indian settlement. This family were so poor, that they could not even give a plantain; and, consequently, our travellers, with a scanty stock of provisions, only originally intended for eight days' journey, were put to great straits for food, and were compelled to husband their fast-dwindling stock with the most scrupulous economy."

We must leave the exploring party on the Wanamu River, reserving the account of its return to Georgetown for next week.

FOREIGN CORRESPONDENCE.

Cairo, Nov. 16, 1843.

The excuse I offer for my late silence, of being in the Faioum on post day, is hardly valid, for I might have left a letter in Cairo, if I had acted prudently.

As to the notion of my remaining here, there is no foundation for it, not even if the Pasha were to make me his prime minister. I am truly sorry to hear of the distress and consequent political difficulties in England; but you have men at the head of affairs who have the fear of God before their eyes: here, alas! there is no such influence; consequently the rapid decline of the whole Turkish empire. What would you say of the atrocities committed by this government? How true it is, "He that ruleth over men must be just, ruling in the fear of God." To the neglect of this golden rule, no doubt, may be attributed all political discord, as also by the strict observance of it may be adjusted all grievances. In this country, and in all the empire, *Flus wa dubara*—money and intrigue—are the only things necessary to retain or obtain situations of the greatest importance; as for virtue of any description, if it exists at all, least is to be found among the governors; but last month, the Governor of Nubia, Akhmed Pasha, refused to surrender his pashalik to his master, Mohammed Ali, offering in lieu a yearly tribute. There is no reason against such conduct, I presume, to be found in the whole Koran, —certainly no such passage as the one I have quoted, —or at any rate, there is no want of precedent in the history of the Mohammedan empire—no want of example even in Mohammed Ali himself. Akhmed Pasha was governor of a rich country, producing gold, ivory, and corn, separated from Egypt by a desert, and the water passage interrupted by cataracts. He had, it is said, sent presents to Constantinople, which had procured for him a firman of independence; had amassed great riches, and got a considerable army; but, as it always happens, something was neglected—he had neglected to secure the affection of the people, who, suffering more immediately from his extortionate measures, were more disposed for Mohammed Ali, and thus he became an easy prey to the (*dubara*) intrigue of his master, who contrived to put an end, by poison, to what might otherwise have become a doubtful question. This mode of settling differences, both domestic and political, is by no means rare. The whole mass is corrupt—the whole

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fabric of the Turkish empire, I am persuaded, would tumble to pieces, if it were not for the occasional props we lend—I hope only till some ingenious architect in diplomacy shall offer a plan for disposing of the ruins, and building on its site a more solid and virtuous structure. "Cade, come corpo morto cade." The word *dubara* means string, cord, twine, and is applied metaphorically to signify intrigue: the entanglement and difficulty of unravelling a skein of silk is not unknown even to our fair countrywomen. *Flus* (money) we are also acquainted with, although it is not applied with us to all the iniquitous purposes it is here.

For some time before the news of the death of Akhmed, his atrocities and disaffection were the subject of conversation. They then ceased to be the topic, but preparations of a warlike nature were carried on in the delta. At last it was reported he was coming to make his submission; others said there was no foundation for the stories that were told of him, when suddenly the news of his death arrived, the manner of which is variously described. The other day I heard that letters had been received from him of a later date than that given by the government as the time of his death. This, however, is certain, that his pashalik has been divided, and one of the governors is gone to his post.

The Pasha is gone up to Assuan in a steam vessel built in the port of Cairo (Boulak), where are three or four Arabs, who have been in England, and conduct a factory of engines.

There is a French naturalist who offers to go to the Red Sea, and collect specimens of the shell-fish and polypi of every description, when he shall have procured twenty subscribers at 1*l.* (100 piastres) per month for a year. For this sum he proposes to give to each subscriber a certain number of specimens of each shell and polypus, which is to be sent monthly to Cairo, to a committee, formed of the most respectable resident subscribers. I have seen a collection already made by him from the north end of the Red Sea, in which are most rare and curious shells. I believe the man to be honest, and that his subscribers will possess at the end of the year, for the sum of 12*l.*, a valuable series of shells and polypi, from the whole western coast and islands of that sea, from Suez to Abyssinia. Will you be so good as to make this known in England? Several persons of influence have signed the contract; and if the British Museum, or any of the Societies, would speculate in the matter, they have only to write to the Consul here, Mr. A. Walne.

To-day, the 16th, is the Mahmal. The Mahmal is a silk cover for the Caba; it is carried in procession from the citadel through the town, at about half-past seven o'clock, A.M. It then accompanies the pilgrims to Mekka, who collect this evening outside the town, at Birket al Hag. I am going to take a ride on my dromedary for an hour before dinner: good bye. Yours, &c.

ROYAL PATRONAGE AND BOUNTY TO DECAYED AUTHORS.

THE daily papers have announced that Mr. Moncrieff has received a pension through the liberality of Her Majesty. The account given is, however, incorrect and imperfect, and does so little justice to the benevolent intentions and generous kindness of Her Majesty, and the whole affair is so honourable not only to Her Majesty, but also to the Literary Fund Society, and its excellent Secretary, Mr. Blewitt, that we are quite sure it will do good service to a good cause, if we narrate the whole of the circumstances as they occurred; and Mr. Anson has consented, at the request of Mr. Blewitt, to allow the facts connected with the case to be made public.

About two months since, the Secretary of the Literary Fund Society received a letter from Mr. Anson, Equerry to His Royal Highness Prince Albert, stating that he had called upon him the day before;—"My object," said Mr. Anson, "in seeing you was to ask if in the literary world you happen to know any (I fear too many) reduced to poverty, who have not brought it upon themselves by their conduct, and whose exertions in the cause of literature might give them a claim to a charitable provision for life. The qualifications for the charity are, that he must be single, either a bachelor or widower, and above fifty years old—the advantages to the recipient are a separate apartment, with attendance and fire, meals, and some clothes, and about 26*l.* per annum. If you know any such candidates, would you give me their names, and a short sketch of their histories, without saying anything about it."

To this Mr. Blewitt replied:—

73, Great Russell Street, Oct. 18, 1843.

Dear Sir,—I am fearful that you may have supposed me neglectful of your request, in consequence of my delay in acknowledging the receipt of your note of the 13th instant. But I was desirous of giving you the best information in my power, and therefore found it necessary to refer to a great number of papers and letters, in order to collect such facts as may be useful. I now beg to inclose the result (13 names) which I have arranged in the tabular form adopted by the Literary Fund, as it appeared to me more clear and precise than any other mode I could adopt. I have added at the foot of each page such remarks as the case appeared to call for, and shall be most happy to procure any further information you may require respecting the persons I have selected.

I think I may venture to recommend all the enclosed names, as those of literary men of considerable merit, whose characters and talents have failed to shelter them from those calamities which fall so peculiarly upon authors. Many, as you will perceive, have written works of great importance and popularity, and yet as they grow old they are struggling for a mere subsistence. I remain, &c. O. BLEWITT.

In acknowledgment Mr. Anson observed:—"I am very much obliged to you for the mass of information you sent as to the distressed situation of poor literary persons. The extent of it is indeed sad! there is hardly one out of all you sent me who is not fit for the object sought, and selection will, I think, at once be made from them."

In a few days a letter was received from Mr. Anson, inclosing others to be delivered to Mr. Moncrieff and Mr. Jones, containing the gratifying information, that Her Majesty would be graciously pleased, if the appointment were worth their acceptance, to nominate each of them a "poor brother of the Charterhouse." The literary claims of these gentlemen to this honourable though humble provision, may now be referred to without indelicacy, and without violating that secrecy which forms a marking feature in the proceedings of the Literary Fund Society. The facts were necessarily communicated to Mr. Anson, and their further publication, is a justification of the Society in its selection,—and a proof of the discriminating judgment with which Her Majesty's patronage and bounty are distributed. It will be enough simply to state, that Mr. William Jones is 82 years of age, afflicted with loss of sight in one eye, and with chronic rheumatism. He is the author of—History of the Waldenses and Albigenses, 2 vols. (five editions). Biblical Cyclopædia, 2 vols. Lectures on the Apocalypse. Lectures on Ecclesiastical History, 3 vols. Primitive Christianity Illustrated. Continuation of Hume and Smollett, 4 vols. Continuation of Russell's Modern Europe, 4 vols. Christian Biography. Dictionary of Religious Opinions. Memoirs of Rev. Rowland Hill—of Rev. Edward Irving—of Dr. Adam Clarke—and of other minor works.

To the honour of Mr. Jones, we must add, that though deeply sensible of Her Majesty's goodness, and fully aware of the privations and sufferings that awaited him in the future—he, with gratitude and thanks for the intended kindness, felt compelled to decline the appointment, as it can be held only by a member of the Church of England, whereas he, though he set no exaggerated importance on mere dissent, had been a conscientious dissenter all his life.—Mr. Moncrieff's claims, though not perhaps of so high an order, are better known. He is 50 years of age, afflicted with cataract in both eyes, and other infirmities, and is the author of—A History of Leamington and Kenilworth; The Minstrel's Offering; Songs of the Gipsies; Poems; and about 200 dramatic pieces, produced at the different theatres, of which fifty have been printed and published.

In consequence of the scruples of Mr. Jones, Mr. John Davis was nominated. Mr. Davis is 72 years of age, entirely destitute, and without any other means than those supplied by private benevolence. He is the author of Travels in America in 1798-99; 'The Post Captain,' a naval novel, first published in 1802, and now in its tenth edition; and a Life of Chatterton.—The 'Post Captain' may be said to be the parent of all our nautical novels; and in regard to the work on the United States, Mr. T. B. Macaulay, in a recent letter, writes as follows: "I have long been acquainted with the very curious and lively description of the United States, which he published nearly forty years ago, and which seems to me valuable, as preserving many traits of a state of society which has passed away." The poor old man has also served his country in action; he was midshipman on board the *Artois*, Capt. Nagle, when she engaged and captured the *Revolutionnaire*, forty years ago; and the merits of the 'Post Captain' are attested by the fact, that Capt. Glasscock, in the 'Naval Sketch Book,' refers to it as an authority to decide the legitimacy of a disputed nautical phrase.

The result is best told in Mr. Anson's own words. "Her Majesty," said Mr. Anson, in his next letter, "has given poor brotherships of the Charterhouse to Mr. Davis and Mr. Moncrieff, both of whom have accepted with the deepest gratitude. It was offered in the first instance to Mr. Jones, but he was unable to accept from being a Dissenter. I trust, however, that Her Majesty may be able to give him a little temporary assistance, and it is proposed to be done as follows:—that Her Majesty should cause to be paid to you a sum of 60*l.* from the Royal Bounty, which you could pay him for three years, by annual instalments of 20*l.*"—Three years at 82 is a long lease of life, and no doubt the kindness extended to Mr. Jones will not forsake him should he survive that period. The mere filling up of these appointments is nothing: they *must* have been given to somebody; it is the careful and anxious consideration as to how these appointments might be disposed of most judiciously and beneficially; and the considerate kindness to poor, conscientious Mr. Jones, that win from us our respect and gratitude. It is very easy to talk of royal munificence; but Royalty has more demands on its liberality, in proportion to its means, than people like ourselves, of the middle class. Mr. Blewitt, in acknowledgment, expressed the pleasure it would give him to undertake the duty proposed, and to give effect to Her Majesty's benevolence, in any way that might be pointed out. In accordance with his offer, 60*l.* was forwarded to him, which he was directed to pay to Mr. Jones by annual instalments of 20*l.* We have only in conclusion to give Mr. Blewitt's reply:—

Nov. 8, 1843.

Dear Sir,—I had the pleasure of receiving your note yesterday, with one from Mr. Arbuthnot, enclosing a draft for 60*l.* for the use of Mr. Jones. I have seen Mr. Jones this day, and communicated to him Her Majesty's gracious provision for him during the next three years; and I can assure you that he feels the utmost gratitude for this special mark of Her Majesty's favour and condescension. Mr. Jones has requested me to pay the 20*l.* in two half-yearly payments of 10*l.* each, so as to extend the bounty over the whole year. In accordance with this arrangement, I have paid him this day the first half-yearly instalment of 10*l.*, and enclose his receipt for the amount. He will write to you himself to-morrow, to express his feelings of gratitude for Her Majesty's beneficence. I should add, that I have deposited the remainder of the 60*l.* in the hands of Messrs. Coutts, and that I will send you Mr. Jones's receipt for each payment as it becomes due. I remain, O. BLEWITT.

This is the way in which benevolence may work out the good which it desires to accomplish. The Committee and Secretary of the Literary Fund Society are necessarily, and by position, acquainted with the situation of those literary men who, from age and infirmity, and the casualties of a literary life, have sunk into poverty,—and by availing themselves of this established channel, the affluent and the benevolent might bestow their charity with the certainty that it would be judiciously disposed of,—and we trust they will follow the worthy example set them by Her Majesty.

OUR WEEKLY GOSSIP.

WE ought perhaps to suspend our judgment of the Nelson monument until the whole shall have been fully exposed to view, but as the statue has been allowed—rather injudiciously—to show itself prematurely, we cannot refrain from saying that Nelson cuts a somewhat ridiculous figure. As a figure, it is, indeed, sufficiently striking, and decidedly marked in outline; yet that very circumstance serves to render all *prononcé* which ought to have been subdued as much as possible. At the best, modern costume does not accommodate itself kindly to sculpture; still, as the lesser of two evils, it may properly be adapted for portrait statues of life size; but when exaggerated to colossal dimensions, it becomes ludicrous. This is certainly the case with regard to the "cocked hat," whose shape looks most grotesque in sculpture, and which provokes an ungracious comparison with a huge Brobdignaggian article of the kind affixed by way of sign over a hatter's door. Not only is this hat the

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very first thing that catches the eye, but it also detains it, and impresses itself upon the spectator as the most characteristic trait in the figure. It might have been supposed that, although obliged to observe the naval costume, the sculptor would have omitted the hat, as being by no means an indispensable appendage to the dress; for even upon canvas there are more portraits of Nelson without the hat than with it. Still it was in a manner forced upon him, because it is that and the empty right sleeve of the coat which identify the individual, the lineaments of the face not being discernible in a figure elevated at such a height. As it is, we cannot help thinking that the man in a cocked hat, seen in marked outline against the sky, has a most prosaic, matter-of-fact expression. Neither is it likely that we shall be better reconciled to it after the scaffolding has been cleared away: another incongruity will then manifest itself,—a Roman monumental column surmounted by the figure of a British admiral,—the one crowned by its capital of acanthus foliage, the other by the capital cocked hat,—the last being the crowning matter of the whole affair; and although not so intended, yet unconsciously symbolical of the tendency of modern art, and its literal imitation of Nature.

Intelligence has been received of the safe arrival of Mr. Fellows and the Syrian Expedition at the mouth of the Xanthus, on the 23rd of October. The next day Mr. Fellows and Capt. Warden proceeded up the valley, and forthwith operations were commenced; the provisions were landed and forwarded on camels, and parties set to work road making, clearing, and constructing barracks. All were well on the 2nd of November.

We mentioned last week the noble generosity of the Rev. Sydney Smith, in presenting the living of Edmonton to the son of Mr. Tate. The mode of presentation, we have been assured, was as follows:—Mr. Smith called upon Mr. John Tate, with whom he was but slightly acquainted. "I have thought it right to come and tell you that I have given away the living held by your late father." Mr. Tate bowed assent, looking, of course, rather rueful, and replied—"No doubt the appointment is a very proper one." "Yes, very proper; I have given it to a most deserving person. What is an odd coincidence, too, is that his name is Tate—John Tate." Mr. Tate coloured, and his sisters burst into tears. "And there," quickly added Mr. Smith, "he sits before me."

Our readers will be happy to learn that a letter has been received from Sir Stratford Canning, our ambassador at Constantinople, which holds out good hopes that Mr. Wolff may still find the two prisoners in Bokhara alive on his arrival. Sir S. Canning says:—"I rejoice more than language can express to hear that an Englishman, named 'Stoddart,' was alive at Bokhara five or six months ago, when the individual from whom this information has been obtained left the city."

We hear, and the public will hear, with pleasure, that our pleasant friend Mr. Hood, anxious to insure to us a "happy new year," announced for the 1st of January, 'Hood's Monthly Magazine and Comic Miscellany.' "One prominent object," he says, "of the projected publication, will be the supply of harmless 'Mirth for the Million,' and light thoughts, to a public sorely oppressed—if its word be worth a rush—by hard times, heavy taxes, and those 'eating cares' which attend on the securing of food for the day, as well as a provision for the future. For the relief of such afflicted classes, the Editor, assisted by able Humourists, will dispense a series of papers and woodcuts, which it is hoped will cheer the gloom of Willow Walk, and the loneliness of Wilderness Row—sweeten the bitterness of Camomile Street and Wormwood Street—smooth the ruffled temper of Cross Street, and enable even Crooked Lane to unbend itself! In a word, it will aim at being merry and wise, instead of merry and otherwise. For the Sedate, there will be papers of a becoming gravity; and the lover of Poetry will be supplied with numbers in each Number."

It is satisfactory to find, by letters from Madrid, that the capital is not quite such a wilderness filled with wild beast as the political state of the country might lead us to infer. Madrid, indeed, is said to have been much improved within these last six years, and the people of fortune who reside there are beginning to understand the meaning of the word "comfort." Madame Calderon de la Barca (says our correspondent), authoress of 'Life in Mexico,' gives very pleasant parties; so does the Countess Montijo, a lady of Scottish extraction. There is also a good company at the Opera, and two other theatres open. Mr. Pasquale de Gayangos, well known in London by his works published by the Oriental Translation Society, and where till lately he resided, has just been appointed Professor of Arabic to the University at Madrid, lately removed from Salamanca.

Will be shortly Closed.

DIORAMA, REGENT'S PARK.

The Two Pictures, now exhibiting, represent the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.—BRILLIANT EFFECTS are produced by ARMSTRONG'S HYDRO-ELECTRIC MACHINE at three o'clock, and at Eight in the Evenings (except Saturday Evening). By LONGBOTTOM'S OPAQUE MICROSCOPE the singular Optical Illusion of converting a Matrix into the appearance of being a Cast in bold relief, is exhibited, with a variety of other curious effects. Particulars of the CHEMICAL and PHILOSOPHICAL LECTURES, which are delivered Daily, are suspended in the Hall of Manufactures. DISSOLVING VIEWS. DIVER and DIVING BELL. Numerous STEAM ENGINE and other MODELS at work. The original CRAYON DRAWINGS of RAPHAEL'S CARTOONS, &c. &c.—Admission, One Shilling.—Schools, Half-price.

SCIENTIFIC AND LITERARY

GEOGRAPHICAL SOCIETY.—*Nov.* 27.—Mr. Murchison, President, in the chair. After the routine business of the Society, four new members were elected.—A letter was read from the Chevalier de Schomburgk, by which it appears that himself, with Mr. Goodall, the artist, and the rest of the party, had returned in safety to Demerara, on the 13th of October, from the sources of the Essequibo. Mr. Schomburgk says, "This has been one of the most interesting journeys I ever undertook; but I must leave all details till the next packet. We were unfortunately eleven days on short allowance, consisting of six ounces of farina per diem, each man; and twenty-six days' travelling elapsed before we met with any human being, but those who belonged to our party. It has had less effect upon me than upon the rest, who arrived upon the coast like walking skeletons. We are, however, now recovering, and I can say with pride and sincere satisfaction, whatever have been our dangers, not a single individual has perished in the undertaking, which has occupied us since 1841." This announcement was received with unequivocal marks of satisfaction.

The next paper read was one by Mr. Baily, of Guatemala, 'On the communication by canal between the Atlantic and Pacific Oceans.'—Mr. Baily, in his paper, drew a comparison between the advantages of the line by the Lake Nicaragua and the River San Juan, and that by the River Cruces, in the Isthmus of Panama, and gives the preference to the former; for although, he says, he found the height of the watershed between the Pacific and the Lake to be 615 feet, it was of a soil easily excavated, whereas, on the line between Chagres and Panama, there are four different streams to be improved and rendered navigable; as for the height of the *divortia aquarum* in this direction, it has not been published, if, indeed, it has been ascertained. Mr. Baily is of opinion that the lower course of the San Juan may very easily be rendered navigable for vessels, and that the rapids in its course may also be made passable. He further states, that if ever the construction of a canal here should be determined upon, provisions of all kinds, in the greatest abundance, and almost for nothing, may be obtained for any number of workmen. The secretary, after concluding Mr. Baily's paper, said, that the line by Tehuantepec and the River Coarzacoalco, about which so much has lately been written, was made known to the Geographical Society so far back as 1825, by Don Juan de Orbegozo, who had surveyed the line by order of his government, with an express view to the canal, and that the map then sent was upon the table.

The next paper was 'A Description of the country between Sydney and Moreton Bay, on the east coast of Australia,' by Captain Hamilton. That gentleman, with a friend, left Collary on the 30th of December, in search of a cattle run, and returned after nine weeks, having, in that time, ridden 1250 miles. Lightly equipped, and most sparingly furnished with provisions, the party crossed the Liverpool Plains, which took them three days, and arrived at Tamworth, on the Peel River, a little beyond which rises the table-land called New England, which, together with Beardy Plains, extends for 150 miles in a northerly direction, and having a breadth of about 30 to 50 miles. It is described as being a continuation of the dividing ridge which separates the eastern from the western waters, and is about 4,000 feet above the level of the sea. The descent from this high land is much more rapid towards the east than towards the north-west and west, on which side the land is better suited for stock than that on the east. Indeed, there is very little unoccupied land between the heads of the Western and their junction with the Darling, and even the latter river is occupied for above 300 miles of its course, though occasionally subject to drought. The country to the east is of very different character: here the rivers, after running a few miles over a comparatively level country, suddenly fall into ravines from 200 to 300 feet deep, and so perpendicular as to be quite impassable for man or beast. The heights of New England at Salisbury, about 25 miles from the Macdonald River, are of a grey-coloured granite, and coarse in the grain. From Salisbury, Captain Hamilton took a trip to see a station which lay to the west, and on the route passed a very pretty country about Yarrowitch, a station of Judge Forbes. Having reached the station, they found it was a good one, and well watered. After this, another station was visited, and the party returned to Salisbury, to explore still further. Hearing that a fine country was to be found to the eastward, the party accordingly started on the 10th of January, but soon ascertained, by personal examination, the impossibility of crossing the ravines of the Apsley, or the M'Leay, or of heading them. It appeared, moreover, that the whole of the ground in this neighbourhood was of the same character, being broken into deep ravines, with perhaps a few small tracts of good land between them, but which, from the difficulty of getting at them, are likely for a long time to remain in the hands of the blacks. Captain Hamilton was now informed that the best chance of getting to the eastward was by the north of the Snowy Mountains, so called, not from there being any snow, but by reason of the white appearance of the bare granite peaks. In that direction he accordingly went, passing by some scenery more beautiful, says the traveller, than anything he had seen in Switzerland; there was also very fine grazing ground. Having ascended the Snowy Mountains, from whence, it is said, the sea may be seen in clear weather, the party still found it impossible to advance eastward. The scrub was dense, and progress all but impracticable; they accordingly returned to Salisbury, which occupied them four days. After resting one, they again started in a northerly direction: passing successively several stations, some of which were in a beautiful country, they entered upon the Beardy Plains, some hundred feet lower than New England, and eventually reached Tenterfield, from which they struck off due east, and came down upon the Clarence River. Here the climate was very different, and everything was growing most luxuriantly. From the Clarence, still going eastward, they came upon Myrtle Creek, an affluent of the Richmond, which, at the junction, was found to be 70 or 80 yards wide, apparently deep, and the water rather brackish, though drinkable. To the north of the creek is a fine grazing country, the grass very thick, the plains well watered, and the lagoons abounding in black swans and wild ducks. In this part of their excursion they met with a camp of native women and children, who fled, and then an encampment of armed blacks, who assumed a somewhat menacing appearance, and who followed the party for some time, though at a respectful distance; at length these ceased to follow, and the party encamped for the night, keeping watch, though the natives had held up green branches in token of peaceful intentions. Finally, Captain Hamilton found the object of his search—a fine and extensive cattle run—on the western bank of the Richmond, between Dobie's and Deep Creek. The traveller expresses surprise that the Clarence should have been so long settled without anybody finding out the Richmond, particularly as there is not the slightest difficulty, and the land about the latter is far superior to that at the Clarence.

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MEETINGS FOR THE ENSUING WEEK.

Sat. Asiatic Society, 2, P.M.
— Botanic Society, 4.
Mon. Geographical Society, half-past 8.
Tues. Zoological Society, 8.—Scientific Business.
— Meteorological Society, 8.
Wed. Society of Arts, 8.—'On a New Fixed Breakwater,' by J. Johnston, Esq.; and 'On th Daguerréotype Process,' by Mr. Claudet.
— Literary Fund, 3.
— Geological Society, half-past 8.
Thur. Royal Society, half-past 8.
— Royal Academy.—Anatomical Lecture.
— Society of Antiquaries, 8.
— Medico-Botanical Society, 8.
Fri. Botanical Society, 8.

MUSIC AND THE DRAMA

SACRED CONCERTS, CROSBY HALL, BISHOPSGATE-STREET WITHIN. The Second Concert of the Series WILL TAKE PLACE on WEDNESDAY EVENING, December 13th, 1843. Programme: Full Anthem, 'Lord, for Thy tender mercies'—Messrs. Francis and Novello, 'Here shall soft Charity'—Miss Dolby, 'But the Lord is mindful'—Chorus, 'How lovely are the messengers'—Mr. Novello. 'Lord, what is man'—Aria, Miss Rainforth—Mr. Francis, 'Guardian Angels'—Full Anthem, Part of the 44th Psalm—Miss Dolby, 'Lord, unto Thee I cry'—Quartett, 'Lo! star-led Chiefs'—Miss Rainforth, 'Hark! 'tis the linnet'—Corale, Sebastian Bach—Miss Rainforth and Miss Dolby, 'O praise the Lord'—Chorus, 'We praise Thee, O God'—The Organ by Miss Mounsey. Subscription for two series Admissions to the five remaining concerts, 1*l.* Single Ticket, 2*s.* 6*d.* The other concerts will be on Wednesday, January 3, January 17, February 7, February 28, 1844. To commence at Half-past 7 o'Clock.

Society of British Musicians.—Whether from favouritism *or* carelessness, some of the most creditable efforts by young native musicians are not heard at these entertainments, while not a few works come to performance which ought not to pass beyond *trial*. The quartetts played at the Fifth *Soirée* were by Mr. Gledhill and Mr. J. Calkin; the instrumental pieces, by recognized composers, were a pianoforte Quintett by Dussek, and Spohr's pianoforte Sonata (reviewed *ante*, p. 965,) which was executed neatly by Mr. Jewson. This public presentment confirmed our judgment of it on private perusal. It fell dead upon the audience; nor could the occasionally rich and masterly modulations make them forgetful of the meagreness of idea, and the escape by artifice from the requisitions of musical construction, to which we heretofore adverted. The last meeting for the season will take place on Friday next.

MISCELLANEA

Admission to the British Museum.—We have much pleasure in publishing the following letter—and trust its pleadings will be heard in Great Russell Street:

Please Sir, can you get me into the British Museum? I often hear papa say that the *Athenæum* does a great deal of good, and I have thought that perhaps you could ask the gentleman at the British Museum to let me in to see the curiosities. When I went last year with papa and mamma and sister Mary, the gentleman at the door asked how old I was, and papa said I was only seven—so he would not let me in. Papa said I had been to the National Gallery and to Hampton Court; but the gentleman said he could not let anybody in who was not ten years old. So papa took me over the way to Mr. Harris, and asked him to let me stay in his shop, whilst he and mamma and Mary went in. I cried very much, and Mary cried too. Mary, Sir, is just twelve years old, and mamma says that I do not break so many things as she does. Indeed, Sir, if you will ask the gentleman to let me in, I promise not to touch anything, and not to speak a word all the time, if I can help it. My friend James Ellis has just come to see me, and asks me to ask leave for him as well. He is nine years old. I remain,

Sir, your affectionate friend, Robert Inglis.

New Monthly Magazine.—As I understand it has been stated in a respectable literary journal, that on the secession of Mr. Hood from the editorship of the *New Monthly Magazine*, that work was placed in my hands, and as such statement is wholly without foundation, and is daily causing me annoyance and inconvenience, by subjecting me to the supposition of a responsibility from which I am entirely free, I hope you will think the error of sufficient literary interest to claim correction in the pages of the *Athenæum*.—I am, &c.

London, Dec. 6. P. G. Patmore.

Substitute for Indigo.—The *Morning Post* announces that a young Scotchman travelling in the Shand country, adjoining the Burman empire, has met with a plant, used by the natives for dyeing, which is likely to supersede the use of indigo, as it is only a tenth of the price. He has submitted it to the Agri-horticultural Society of Calcutta, and it has been pronounced to be a very valuable production—a genuine black vegetable dye.

Eruption of Etna.—Accounts from Malta announce an eruption of Mount Etna. Several noblemen's seats have been burned to the ground, some vineyards have been destroyed, and a paper manufactory of immense size and notoriety. Catania has fortunately escaped, as the lava, before reaching the town of Bronti, took a northerly direction. The road between Catania and Palermo is rendered impassable to some distance from the stratum of burning lava thereon deposited.

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CHRISTMAS HOLIDAYS.

Punch's Holiday Letter!

My dear Public,—

It is with the most unfeigned satisfaction I now write to inform you that the completion of my **FIFTH VOLUME** is fixed for Saturday, the 23d instant.

I am happy to inform you that I have again obtained this year the Prize for Writing, and that I have completely beaten Master Gibbs in my Arithmetic.

The weekly specimens I have sent you of my Drawing, will, I hope, satisfy you of my proficiency in this branch of my studies. Deeply impressed with the parental care you lavish on me, I feel myself bound (in five volumes) to cultivate assiduously those parts (monthly parts) which you have encouraged me to put forth; and I am preparing to make exertions out of number, which will appear in the numberless numbers that I intend issuing.

Messrs. Bradbury & Evans, in whose Establishment I am placed, beg leave to present their compliments (of the season) to you, and to call your attention to the fact, that the whole of my valuable lessons are to be learned for the weekly sum of *Three-pence*, which includes Writing, Drawing, Moral Philosophy, Law, Poetry, the Use of the Globes, the Abuses of the World, and the usual Branches—that is to say Six entire Leaves—of the Tree of Knowledge.

On the 16th instant, it is my intention to present you with a **CHRISTMAS PIECE**, which I trust will meet your approbation, and hoping that in the ensuing Holidays we shall have much enjoyment in each other's society,

I remain, dear Public,

Your dutiful and affectionate

PUNCH.

Punch Office, 194, Strand,
December 9, 1843.

P.S.—I forgot to tell you that my **ALMANACK** will be ready on the 30th inst., and will be the admiration of the whole World.

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Easy Lessons on Reasoning. Parker.

THAT the 'Easy Lessons on Reasoning' are from the pen of Archbishop Whately, is as clearly established by internal evidence, as if his name had been given in the title. They are stamped with all the peculiarities of his style,—clearness of statement, felicity of illustration, and precision of diction,—and the principles they elucidate are the same as those set forth in his standard work on Logic, to which this little volume forms an appropriate introduction. "The existing treatises upon Logic," says his Grace, "may be compared to ships well-freighted, but which can only unload at a few wharfs, carefully constructed in advantageous situations. The want is, of small boats, drawing very little water, which can carry ashore small parcels of the cargo on every part of the coast, and run up into every little creek."

Adopting this illustration, we may say that we have before us two richly freighted ships in Mill's volumes, and "the trim-built wherry" in the Easy Lessons, by the aid of which we trust to land in our columns a fair assortment of the cargo. But before entering on this task, it is necessary to remove some general prejudices which are commonly entertained on the subject of Logic, and which prevent it from being regarded as an article for universal consumption, and not the luxury of a favoured few. The error has arisen from Logic being too commonly regarded as the mere art of disputation, and men have been led into this mistake from the fact, that the most ostensible use of logic is in controversies. This very tendency to regard any art or science as useful only in those departments of life to which it is most commonly and palpably applied, is an evidence for the necessity of repeatedly instituting such inquiries as those contained in the volumes before us. A little reflection might have taught us, that before the controversialist proceeded to convince his adversary, he must have gone through certain mental processes to arrive at conviction himself, and consequently that there must be some connexion between the means employed to force a conclusion upon an adversary, and those employed to arrive at the same conclusion in the individual judgment. "If there were but one rational being in the universe, that being might be a perfect logician; and the science and art of logic would be the same for that one person, as for the whole human race." In other words, there is a science, —a discoverable set of principles,—by which a man estimates evidence for himself, and forms conclusions, deductions, or inferences, and there is consequently an art—or possible arrangement of rules founded on those principles—by which the sufficiency of the evidence to bear out the conclusion, might be tested. Thus viewed, it is clear that Logic is as applicable, and we may add, as necessary, to right thinking as to right arguing.

"Logic, then, is the *science* of the operations of the understanding which are subservient to the estimation of evidence," and the art which points out "to what condition all facts must conform in order that they may prove other facts." It is analytic as a science, and synthetic as an art, and this distinction must be kept constantly in view when its claims to attention are under discussion.

Mr. Mill has entered on his task of completing a system of Logic with the rare qualification of a due appreciation of the merits of his predecessors. He has had the courage to do justice to Aristotle, and to sever him from his scholastic followers, and he has never hesitated to confess his obligations to the greatest of the Greek philosophers. But he has taken a wider range, and a more analytic course than the preceptor of Alexander; it is the science rather than the art of Logic, which occupies Mr. Mill's attention; his great object is to range, in systematic order, all the mental processes by which the mind is led from the more known to the less known—in fact, he aims at accomplishing for the science, that which Archbishop Whately effected for the art. It is curious that this difference of object explains, to a considerable extent, their seeming difference of opinion on the question of syllogism. Archbishop Whately asserts that syllogism "is the form in which all correct reasoning on whatever subject may be exhibited;" Mr. Mill, on the contrary, asserts that we may and perpetually do reason "from particulars to particulars, without passing through generals," that is, without forming a major proposition. The question, however, is not whether persons do or do not reason thus, but whether they reason correctly when they do so. Mr. Mill himself has correctly described the major proposition as a general rule derived from authority,—previous reasoning,—or the inductions of experience. Now the example he has given of reasoning from the particular, actually includes a latent assumption of the general. When an old crone says, "give this nostrum to Lucy, it will cure her hooping-cough, as it cured my Peggy's," she does not really argue from the particular instance of Peggy, but from a general rule which she had formed in her own mind, that what had been successful in Peggy's case would be successful in all others. Logically speaking, she has framed a general rule from imperfect induction.

The *judicial* use of the syllogism is not limited to Hermeneutics, because the maxim "*de dicto respondent judices, de facto jurati*," is not of rigid and universal application. Take for instance—

> Certain overt acts constitute treason;
> George committed those acts:
> ∴ He is guilty of treason.

Here in fact are two issues to be tried, whether the acts amount to the crime of treason, and whether they were perpetrated by George. Suppose him merely to have blown a soap-bubble in the direction of the palace, and to have said, "There,—I intend that to kill the queen," though there might be no doubt of the fact, the question would still be open respecting the import of the fact, and it would be clearly unjust to keep the major proposition from the consideration of the jury. We think that Mr. Mill has taken too low a view of the functions of syllogism, and instead of regarding it as coming in after induction, we hold it to be essential, at least as a test to every step in the inductive process.

Mr. Mill advocates Dugald Stewart's view of the hypothetical character of the geometric axioms and definitions, but we do not think that he has successfully met Mr. Whewell's able criticism of the Scotch philosopher. It would be quite possible to construct a scientific system on impossible postulates; for instance, the social system of imaginary beings under imaginary circumstances of existence; but the conclusions at which we should arrive, would have no relation to existing facts, while the consistency of geometrical conclusions with fact is acknowledged on all hands. We are, however, bound to add, that Mr. Mill does not, in the case either of syllogisms or axioms, deny the utility of scholastic science; on the contrary, he makes large concessions to the logic and geometry of the schools, requiring only that some abatement should be made in some of the pretensions set forth by too enthusiastic partizans.

We turn now to the part of Mr. Mill's work which must secure for him high rank among the masters of modern science, his systematic analysis and arrangement of the principles of inductive reasoning. The order of invariable succession, and the relations between cause and effect, have been the subject of fierce dispute between modern metaphysicians, but much of the controversy might have been avoided by attending to a simple distinction admirably stated by Mr. Mill; the neglect of which was the cardinal error of the Baconian philosophy:—

"It is seldom, if ever, between a consequent and one single antecedent, that this invariable sequence subsists. It is usually between a consequent and the sum of several antecedents; the concurrence of them all being requisite to produce, that is, to be certain of being followed by, the consequent. In such cases it is very common to single out one only of the antecedents under the denomination of Cause, calling the others merely Conditions. Thus if a man eats of a particular dish, and dies in consequence, that is, would not have died if he had not eaten of it, people would be apt to say that eating of that dish was the cause of his death. There needs not, however, be any invariable connexion between eating of the dish and death; but there certainly is, among the circumstances which took place, some combination or other upon which death is invariably consequent: as, for instance, the act of eating of the dish, combined with a particular bodily constitution, a particular state of present health, and perhaps even a certain state of the atmosphere; the whole of which circumstances perhaps constituted in this particular case the *conditions* of the phenomenon, or in other words the set of antecedents which determined it, and but for which it would not have happened. The real Cause, is the whole of these antecedents; and we have, philosophically speaking, no right to give the name of cause to one of them, exclusively of the others. What, in the case we have supposed, disguises the incorrectness of the expression, is this: that the various conditions except the single one of eating the food, were not *events* (that is, instantaneous changes, or successions of instantaneous changes) but *states*, possessing more or less of permanency; and might therefore have preceded the effect by an indefinite length of duration for want of the event which was requisite to complete the required concurrence of conditions: while as soon as that event, eating the food, occurs, no other cause is waited for, but the effect begins immediately to take place: and hence the appearance is presented of a more immediate and closer connexion between the effect and that one antecedent, than between the effect and the remaining conditions."

This at once overthrows Reid's plausible objection to antecedency as a definition of causation; he says that "night might thus be said to be the cause of day";* but day follows not only night, but several other antecedents, and amongst them the appearance of the sun on the verge of the horizon. The application of the laws of causation to the experimental sciences opens a wide field of investigation, which could not be profitably examined within reasonable limits. The value, however, of inquiries into the methods of experimental inquiry may be illustrated by showing the application of two of these methods to ascertaining the immediate cause of death produced by metallic poisons:—

"When solutions of these substances are placed in sufficiently close contact with many animal products, albumen, milk, muscular fibre, and animal membranes, the acid or salt leaves the water in which it was dissolved, and enters into combination with the animal substance; which substance, after being thus acted upon, is found to have lost its tendency to spontaneous decomposition, or putrefaction. Observation also shows, in cases where death has been produced by these poisons, that the parts of the body with which the poisonous substances have been brought into contact, do not afterwards putrefy. And finally when the poison has been supplied in too small a quantity to destroy life, eschars are produced, that is, certain superficial portions of the tissues are de-

* "Non est ea causa quæ antecedit, sed quæ *efficienter* antecedit."—CICERO.

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stroyed, which are afterwards thrown off by the reparative process taking place in the healthy parts. These three sets of instances admit of being treated according to the Method of Agreement. In all of them the metallic compounds are brought into contact with the substances which compose the human or animal body; and the instances do not seem to agree in any other circumstance. The remaining antecedents are as different, and even opposite, as they could possibly be made; for in some the animal substances exposed to the action of the poisons are in a state of life, in others only in a state of organization, in others not even in that. And what is the result which follows in all the cases? The conversion of the animal substance (by combination with the poison) into a chemical compound, held together by so powerful a force as to resist the subsequent action of the ordinary causes of decomposition. Now, organic life (the necessary condition of sensitive life) consisting in a continual state of decomposition and recomposition of the different organs and tissues; whatever incapacitates them for this decomposition destroys life. And thus the proximate cause of the death produced by this description of poisons, is ascertained, as far as the Method of Agreement can ascertain it. Let us now bring our conclusion to the test of the Method of Difference. Setting out from the cases already mentioned, in which the antecedent is, the presence of substances forming with the tissues a compound incapable of putrefaction (*à fortiori* incapable of the chemical actions which constitute life), and the consequence is death, either of the whole organism, or of some portion of it; let us compare with these cases other cases, as much resembling them as possible, but in which that effect is not produced. And, first of all 'many insoluble basic salts of arsenious acid are known not to be poisonous. The substance called alkargen, discovered by Bunsen, which contains a very large quantity of arsenic, and approaches very closely in composition to the organic arsenious compounds found in the body, has not the slightest injurious action upon the organism.' Now when these substances are brought into contact with the tissues in any way, they do not combine with them; they do not arrest their progress to decomposition. As far, therefore, as these instances go, it appears that when the effect is absent, it is by reason of the absence of that antecedent which we had already good ground for considering as the proximate cause. But the rigorous conditions of the Method of Difference are not yet satisfied; for we cannot be sure that these unpoisonous bodies agree with the poisonous substances in every property, except the particular one, of entering into a difficultly decomposable compound with the animal tissues. To render the method strictly applicable, we need an instance not of a different substance, but of one of the very same substances, under circumstances which would prevent it from forming, with the tissues, the sort of compound in question; and then, if death does not follow, our case is made out. Now such instances are afforded by the antidotes to these poisons. For example, in case of poisoning by arsenious acid, if hydrated peroxide of iron is administered, the destructive agency is instantly checked. Now this peroxide is known to combine with the acid, and form a compound, which, being insoluble, cannot act at all on animal tissues. So, again, sugar is a well-known antidote to poisoning by salts of copper; and sugar reduces those salts either into metallic copper, or into the red suboxide, neither of which enters into combination with animal matter. The disease called painter's colic, so common in manufactories of white lead, is unknown where the workmen are accustomed to take, as a preservative, sulphuric-acid-lemonade (a solution of sugar rendered acid by sulphuric acid). Now diluted sulphuric acid has the property of decomposing all compounds of lead with organic matter and (of course) of preventing them from being formed."

Without going quite so far as to assert that Mr. Mill has done as much for Inductive, as Aristotle for Deductive Logic, we must say that the Treatise on Fallacies which forms the fifth division of this work, has given to the Inductive form of reasoning, a consistency and completeness which it had never before attained. Two examples of the Fallacy of Non-observation deserve to be quoted:—

"The economical workings of society afford innumerable cases in which the effects of a cause consist of two sets of phenomena: the one immediate, concentrated, obvious to vulgar eyes, and passing, in common apprehension, for the whole effect; the other widely diffused, or lying deeper under the surface, and which is exactly contrary to the former. Take, for instance, the vulgar notion, so plausible at the first glance, of the encouragement given to industry by lavish expenditure. A, who spends his whole income, and even his capital, in expensive living, is supposed to give great employment to labour. B, who lives upon a small portion, and invests the remainder in the funds, is thought to give little or no employment. For everybody sees the gains which are made by A's tradesmen, servants, and others, while his money is spending. B's savings, on the contrary, pass into the hands of the person whose stock he purchased, who with it pays a debt he owed some banker, who lends it again to some merchant or manufacturer; and the capital, being laid out in hiring spinners and weavers, or carriers and the crews of merchant vessels, not only gives immediate employment to as much industry at once as A. employs during the whole of his career, but coming back with increase by the sale of the goods which have been manufactured or imported, form a fund for the employment of the same and perhaps a greater quantity of labour in perpetuity. But the careless observer does not see, and therefore does not consider, what becomes of B's money; he does see what is done with A's; he observes the amount of industry which A's profusion feeds: he observes not the far greater quantity which it prevents from being fed: and thence the prejudice, universal to the time of Adam Smith, and even yet only exploded among persons more than commonly instructed, that prodigality encourages industry, and parsimony is a discouragement to it. The common argument against free-trade is a fallacy of the same nature. The purchaser of British silk encourages British industry; the purchaser of Lyons silk encourages only French; the former conduct is patriotism, the latter ought to be interdicted by law. The circumstance is overlooked, that the purchaser of any foreign commodity of necessity causes, directly or indirectly, the export of an equivalent value of some English article (beyond what would otherwise be exported), either to the same foreign country or to some other; which fact, although from the complication of the circumstances it cannot always be verified by specific observation, no observation can possibly be brought to contradict, while the evidence of reasoning upon which it rests is absolutely irrefragable. The fallacy is, therefore, the same as in the preceding case, that of seeing a part only of the phenomena, and imagining that part to be the whole; and may be ranked among Fallacies of Non-observation."

Mr. Mill ranks the acceptance of false and the rejection of just arguments, from analogy, among the fallacies of generalization; we incline to think that many of them may be referred to ambiguity of words. Take the following example in the 'Easy Lessons':—

"There is an analogy in many respects between all 'valuable-Articles' that Man uses; as Corn, and iron or lead, and again (what are called the precious metals) gold and silver. And as an increased supply of *most* of these articles, while it lowered their *price*, would not diminish their *usefulness*, and would thus prove a general benefit, some might infer that this would hold good in respect of gold and silver. If the earth should yield two bushels of corn, or two tons of iron or lead, for one that it now yields, these articles would be much cheaper, while a bushel of corn would be as useful in feeding us, as now: and so with most other articles. But if the supply of gold or silver were thus doubled, the chief *use* of these being for *coin*, and the utility of coin *depending on its value*, the only important change would be, that a sovereign or a shilling would be twice as large as now; and therefore twice as cumbrous. So that no advantage would result."

Here it would seem to us that the error arises from confounding inherent with exchangeable value. The distinction between the two was practically illustrated by Sindbad in the valley of diamonds, when he abandoned all the precious stones to seize on the carcase of a sheep.

Mill's Sixth Book treats of the application of Logic to the Moral Sciences; in this portion of his work, he has been obliged of necessity to enter on subjects connected with social rather than scientific controversies; on these points, his views are expressed with great force and clearness, and his illustrations exhibit a grasp of intellect and a range of information, such as M. Comte has alone rivalled amongst modern writers. We shall not enter upon this enticing division of the work, for every page is rife with matter which would require several distinct dissertations, but we cannot take leave of Mr. Mill, without expressing our gratification at meeting, in this age of plagiarism, a work of original thought, deserving to take rank with the immortal works of Locke and Bacon.

The Correspondence of Burns and Clarinda. Edinburgh, Tait.

This collection of letters had been long known to exist, and had been sought by Mr. Cunningham to complete his edition of the Life and Works of Scotland's greatest poet. The history of the papers is given by the editor of the present volume, Mr. W. C. M'Lehose, the grandson of Clarinda. This account, containing nothing striking, is followed by a memoir of the lady, who has obtained a celebrity by the connexion of her name with that of Burns. Her history is a melancholy but a common one. She made a sentimental marriage early in life; the god of her idolatry turned out a bad husband; he led a dissipated life, and terminated it in the West Indies, leaving his widow ill provided for, and burthened with the charge of a young family. The friendship, however, or the Platonic attachment of Mrs. M'Lehose and Burns, commenced in the lifetime of her worthless husband. Their first meeting, the mutual impressions produced, and the origin of the letters, are told in a few words:—

"Towards the end of the year 1787, Robert Burns was introduced to Mrs. M'Lehose, in the house of a mutual friend, Miss Nimmo. They spent the evening together; and we have the sentiments recorded by both parties of the impressions reciprocally produced. The poet declared, in one of his letters to her, 'Of all God's creatures I ever could approach in the beaten way of friendship, you struck me with the deepest, the strongest, the most permanent impression.' While she wrote:—'Miss Nimmo can tell you how earnestly I had long pressed her to make us acquainted. I had a presentiment that we would derive pleasure from the society of each other.' The poet was at this time preparing to depart from Edinburgh; and, under these circumstances, could only regret that he had not possessed the opportunity of cultivating the lady's acquaintance earlier; but a severe accident, which happened a day or two later, when he was engaged to spend the evening with her, delayed his departure for some time, and led to a correspondence, in which Mrs. M'Lehose fancifully adopted the name of 'Clarinda,' and Burns followed up the idea by signing 'Sylvander.' As soon as he recovered from his accident, the poet visited the lady, and they enjoyed much of each other's society for several months, till he left Edinburgh. They met only once afterwards, in the year 1791,—but occasionally corresponded till within a short period of his death."

We shall give one more extract from the memoir—a sketch of Clarinda's person and social character, essential points in the *historiette* of a sentimental *liaison*:—

"Of Mrs. M'Lehose's appearance in early life, it has already been recorded that she was considered one of the beauties of Glasgow. The editor's personal recollection does not extend beyond her middle life. She was short in stature; her hands and feet small and delicate; her skin fair, with a ruddy colour

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in her cheeks, which she retained to the end of her life; her eyes were lively, and evinced great vivacity; her teeth well formed, and beautifully white; her voice was soft and pleasing. Mrs. M'Lehose's perceptive talents were not so good as her powers of reflection. Her judgment was often misled by her imagination, or biassed by the keenness of her feelings; but she read much; and having an excellent memory, and exercising sound reflection, she made the knowledge thus acquired her own. Her observation on the world around her was constant and acute, and she formed a true appreciation of her own position. But her sensitiveness was too great; her natural vivacity was strong, and when she gave full play to it in society next day's reflection made her construe slight deviations, on her own part especially, and sometimes in others, into grave offences, for which she felt undue regret. She was very fond of society, and took a lead in it from her vivacity and ready wit; but when there were many strangers, she kept it in the background. It seemed to require the fostering encouragement of those who had already shown an appreciation of her conversational powers to excite her to the exercise of them. For thirty or forty years, it is believed she was in company five days out of seven; and when later years thinned the ranks of her friends, and diminished the number of her invitations, it was with great difficulty she became reconciled to a more retired mode of life. As her feelings were naturally strong, so were her attachments. She always considered ingratitude as one of the basest of sins. She would have been a devoted wife, had it not been her misfortune to be united to a man utterly incapable of appreciating her, or of affording her happiness."

The perusal of the correspondence inclines us to think that it has been sought for with more eagerness than the letters are worth. At any rate, the share that Burns had in them, will not add to his literary reputation. Many of our poets have been eminent in prose composition, for instance Pope, Addison, Swift, Gray, and particularly Dryden. Few moderns, however, except Southey, have excelled in both prose and rhyme. Scott is scarcely a fair instance, for his fame rests upon his prose far more than on his poetry, and his best poetry is found in his prose works. Of our living poets, not one can be said to write English prose with the hand of a master. But to return to Burns, he has left but little prose except his letters, and the natural charm of his poetry would lead us to expect a similar ease and grace in his epistolary style. On the contrary, we find his letters strikingly deficient in the points which constitute the chief excellence of letter-writing. We have here a collection of his love-letters, where, at least, we might expect to meet with the simplicity of language appropriate to the expression of deep feeling. But it is not so; he is generally strained, elaborate, high-flown, artificial, affected. In writing a note to Clarinda, he is thinking of sustaining the reputation of the author of 'Saturday Night' and 'Tam O' Shanter.' Sylvander must say nothing of Burns, and the consequence is, that Sylvander has little or nothing of what renders Burns so fascinating and so popular.

Here is Sylvander's third letter. (By the bye, a name is wanting for the letters that pass between the parties to a Platonic affection):—

"I stretch a point, indeed, my dearest Madam, when I answer your card on the rack of my present agony. Your friendship, Madam! By heavens, I was never proud before. Your lines, I maintain it, are poetry, and good poetry; mine were, indeed, partly fiction, and partly a friendship which, had I been so blest as to have met with you *in time*, might have led me—God of love only knows where. Time is too short for ceremonies. I swear solemnly, (in all the tenor of my former oath,) to remember you in all the pride and warmth of friendship until—I cease to be!"

In a subsequent epistle we find the passage that follows:—

"To meet with an unfortunate woman, amiable and young, deserted and widowed by those who were bound by every tie of duty, nature, and gratitude, to protect, comfort, and cherish her; add to all, when she is perhaps one of the first of lovely forms and noble minds, the mind, too, that hits one's taste as the joys of Heaven do a saint—should a vague infant idea, the natural child of imagination, thoughtlessly peep over the fence—were you, my friend, to sit in judgment, and the poor, airy straggler brought before you, trembling, self-condemned, with artless eyes, brimful of contrition, looking wistfully on its judge, —you could not, my dear Madam, condemn the hapless wretch to death 'without benefit of clergy'?"

To this plea, there is no replication by Clarinda, at least on the record. But she probably expressed some slight displeasure, for Burns says, in his next letter—

"I believe there is no holding converse, or carrying on correspondence with an amiable woman, much less a *gloriously-amiable fine woman*, without some mixture of that delicious passion, whose most devoted slave I have, more than once, had the honour of being. But why be hurt or offended on that account? Can no honest man have a prepossession for a fine woman, but he must run his head against an intrigue! Take a little of the tender witchcraft of love, and add it to the generous, the honourable sentiments of manly friendship, and I know but one more delightful morsel, which few, few in any rank ever taste. Such a composition is like adding cream to strawberries: it not only gives the fruit a more elegant richness, but has a peculiar deliciousness of its own."

The lady's views of the matter were pretty much the same. Clarinda observes—

"You say, 'there is no corresponding with an agreeable woman without a mixture of the tender passion.' I believe there is no friendship between people of sentiment and of different sexes, without a *little* softness; but when kept within proper bounds, it only serves to give a higher relish to such intercourse. Love and Friendship are names in every one's mouth; but few, extremely few, understand their meaning. Love (or affection) cannot be genuine if it hesitate a moment to sacrifice every selfish gratification to the happiness of its object. On the contrary, when it would purchase that at the expense of this, it deserves to be styled, not love, but by a name too gross to mention. Therefore, I contend, that an honest man *may* have a friendly prepossession for a woman whose soul would abhor the idea of an intrigue with her."

Her admiration of Burns evidently betrayed her into copying the faults of his prose composition, for, in the same letter, she breaks forth in this floral strain:—

"Now and then, I am favoured with a salutary blast of 'the north wind of Prudence.' The southern zephyrs of Kindness, too, often send up their sultry fogs, and cloud the atmosphere of my understanding. I have thought that 'Nature' threw me off in the same mould just after you. We were born, I believe, in one year. Madam Nature has some merit by her work that year. Don't you think so? I suppose the carline has had a flying visit of Venus and the Graces; and Minerva has been jealous of her attention, and sent Apollo with his harp to charm them away."

In her next note, there is this affecting allusion to the lone situation which caused her to yearn for such a friend as Sylvander:—

"At this season, when others are joyous, I am the reverse. I have no *near* relations; and while others are with theirs, I sit alone, musing upon several of mine with whom I used to be—now gone to the land of forgetfulness."

And she sends him the following verses of her own rhyming:—

Talk not of Love! it gives me pain—
For Love has been my foe:
He bound me in an iron chain!
And plunged me deep in woe!

But Friendship's pure and lasting joys
My heart was form'd to prove—
The worthy object be of those,
But never talk of Love.

The "Hand of Friendship" I accept—
May Honour be our guard!
Virtue our intercourse direct,
Her smiles our dear reward!

Burns found fault with the rhyme in the second stanza, and proposed to alter them as follows:—

But Friendship's pure and lasting joys
My heart was form'd to prove:
There, welcome win and wear the prize,
But never talk of Love.

From this it is plain that Sylvander was wont to pronounce "prize" as if it was written "proize": otherwise he might have let Clarinda's rhyme stand.

The subject of religion occupies not a little space in this tender correspondence. Clarinda was a Calvinist, and deplores the aversion of Burns to that creed:—

"One thing alone hurt me, though I regretted many—your avowal of being an enemy to Calvinism. I guessed it was so by some of your pieces; but the confirmation of it gave me a shock I could only have felt for one I was interested in. You will not wonder at this, when I inform you that I am a strict Calvinist, *one or two* dark tenets excepted, which I never meddle with. Like many others, you are so, either from never having examined it with candour and impartiality, or from having unfortunately met with weak professors, who did not understand it; and hypocritical ones, who made it a cloak for their knavery. Both of these, I am aware, abound in country life; nor am I surprised at their having had this effect upon your more enlightened understanding. I fear your friend, the captain of the ship, was of no advantage to you in this and many other respects."

Here is what Sylvander replies to the fair enthusiast:—

"I am delighted, charming Clarinda, with your honest enthusiasm for religion. Those of either sex, but particularly the female, who are lukewarm in that most important of all things, 'O my soul, come not thou into their secrets!' I feel myself deeply interested in your good opinion, and will lay before you the outlines of my belief:—He who is our Author and Preserver, and will one day be our Judge, must be,—not for his sake, in the way of duty, but from the native impulse of our hearts,—the object of our reverential awe and grateful adoration. He is almighty and all-bounteous; we are weak and dependent: hence prayer and every other sort of devotion. 'He is not willing that any should perish, but that all should come to everlasting life': consequently it must be in every one's power to embrace His offer of 'everlasting life'; otherwise he could not in justice condemn those who did not. A mind pervaded, actuated, and governed by purity, truth, and charity, though it does not merit heaven, yet it is an absolutely-necessary prerequisite, without which heaven can neither be obtained nor enjoyed; and, by Divine promise, such a mind shall never fail of attaining 'everlasting life': hence the impure, the deceiving, and the uncharitable exclude themselves from eternal bliss, by their unfitness for enjoying it. The Supreme Being has put the immediate administration of all this—for wise and good ends known to himself—into the hands of Jesus Christ, a great Personage, whose relation to Him we cannot comprehend, but whose relation to us is a Guide and Saviour; and who, except for our own obstinacy and misconduct, will bring us all, through various ways and various means, to bliss at last."

In the self-same letter, it is thus written; so easily does religious fervor in the mind of a Sylvander blend itself with warmth of an earthly kind:—

"Oh, thou perfidious, cruel, mischief-making demon, who presidest o'er that frantic passion,—thou mayest, thou dost poison my peace, but shalt not taint my honour! I would not for a single moment give an asylum to the most distant imagination that would shadow the faintest outline of a selfish gratification at the expense of *her*, whose happiness is twisted with the threads of my existence. May she be happy, as she deserves! And if my tenderest, faithfullest friendship can add to her bliss, I shall at least have one solid mine of enjoyment in my bosom! *Don't guess at these ravings.*"

And, at the close—

"You are by this time fast asleep, Clarinda; may good angels attend and guard you as constantly and as faithfully as my good wishes do!

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"Beauty which, whether waking or asleep,
Shot forth peculiar graces."

We find the lady declaring in her next letter, "I have been *puzzling my brain* about the fair one you bid me not guess at!" And she adds, I first thought it your Jean, but I don't know if she now possesses your 'tenderest, faithfullest friendship.'" This proves the extreme simplicity of Clarinda.

There are touches in these letters, which show that they could not have been written in any city of Europe but "auld" Edinburgh:—

"I am certain I saw you, Clarinda, but you don't look to *the proper storey for a poet's lodging*,

Where Speculation roosted near the sky.

I could almost have thrown myself over for very vexation. *Why didn't you look higher?*"

Clarinda might have answered, that the neck of the human frame is not formed for looking as high as the poet's flat in the ancient streets of Edinburgh, where, in truth, it seems but one step from the attic story to the "threshold of Jove's court." Her reply, however, is characteristic enough. "My eye soared to poetic heights, *alias* garrets, but not a glimpse of you could I obtain. You surely was within the glass at least. I returned, finding my intrinsic dignity a good deal hurt, as I missed my friend. Perhaps I shall see you again next week. *Say how high you are.*"

It might have been difficult for Burns to say "how high he was" in the Titan-like mansions of Edina. At least a considerable degree of arithmetical talent might have been requisite. It seems to be beyond doubt that the *liaison* between Burns and Mrs. M'Lehose never outstepped the frontier of virtue, but their correspondence confirms the general opinion of the danger of such treaties of friendship between enthusiasts of different sex. Burns was not formed by nature for the Platonic school; he keeps himself with difficulty within philosophic bounds:—

"Clarinda, may I reckon on your friendship for life? I think I may. Thou Almighty Preserver of men! Thy friendship, which hitherto I have too much neglected, to secure it shall, all the future days and nights of my life, be my steady care. The idea of my Clarinda follows:—

Hide it, my heart, within that close disguise,
Where, mix'd with God's, her loved idea lies.

But I fear inconstancy, the consequent imperfection of human weakness. Shall I meet with a friendship that defies years of absence and the chances and changes of fortune! Perhaps 'such things are.'"

Hear Clarinda in answer; her virtue entrenches itself behind the following rampart of allegory:—

"Sylvander, the moment I waked this morning, I received a summons from Conscience to appear at the Bar of Reason. While I trembled before this sacred throne, I beheld a succession of figures pass before me in awful brightness! Religion, clad in a robe of light, stalked majestically along, her hair dishevelled, and in her hand the Scriptures of Truth, held open at these words—'If you love me keep my commandments.' Reputation followed: her eyes darted indignation, while she waved a beautiful wreath of laurel, intermixed with flowers, gathered by Modesty in the Bower of Peace. Consideration held her bright mirror close to my eyes, and made me start at my own image! Love alone appeared as counsel in my behalf. She was adorned with a veil, borrowed from Friendship, which hid her defects, and set off her beauties to advantage. She had no plea to offer, but that of being the sister of Friendship, and the offspring of Charity. But Reason refused to listen to her defence, because she brought no certificate from the Temple of Hymen! While I trembled before her, Reason addressed me in the following manner:—Return to my paths, which alone are peace; shut your heart against the fascinating intrusion of the passions; take Consideration for your guide, and you will soon arrive at the Bower of Tranquillity."

She then "drops her metaphor," and adds in plain language that she is neither "well nor happy." But we think we have given specimens enough of this collection of letters, though perhaps we have not quoted the passages which may be considered as most instructive in the way of admonition. Much allowance is to be made for a lively and imaginative young woman in Mrs. M'Lehose's situation, without parents, guardians, or near relatives, and with a profligate husband in Jamaica. The time is also to be taken into consideration, for even in Scotland there was more social licence half a century since than there is at the present day. We have no doubt but that the loves of Clarinda and Sylvander ended, as they began, with Plato; but we are equally satisfied that Plato is nearly as dangerous as Cupid in all such cases, and the perils of such a correspondence seem to be rather increased than diminished by the intellectual, and even by the religious complexion it occasionally assumes. The fear is that the pursuits of literature and the effusions of piety, are unconsciously used by Clarindas and Sylvanders as masks to conceal the more usual aims of shepherds and shepherdesses. We are suspicious of poetical flirtations, and still more of sanctimonious gallantries. Burns's Clarinda was a woman of sense as well as of sensibility; she was under heavy moral responsibilities as the mother of a young family, and she navigated in safety a sea where most women would have suffered shipwreck; her death took place so recently as 1841, and it appears that she enjoyed to the last the respect of a numerous acquaintance; but still we think her story of more use as a warning, than as a precedent to her sex. There was but one Minerva in the skies, and there are not many Clarindas upon earth.

The System of Late Hours in Business. By A. J. King. Aylott.—*Hours of Business.* By E. Flower. Aylott.—*Prize Essay on the Evils which are produced by Late Hours of Business.* By T. Davis. With a Preface, by the Hon. and Rev. B. W. Noel.—*Publications of an Association for bringing about an Abridgment of the Hours of Business.* Nisbet & Co.

Whatever may be the difference of opinion on political, one only can exist as to the eligibility of domestic reforms. Overt evils, being public and visible, are daily the theme of vehement declamation, but those which are unseen and deep-seated are of a more serious character, and would, if properly understood, plead hourly "trumpet tongued;" since not a minute passes but their operation is felt, and their consequences entailed. But men neglect the affairs which come home to their own business and bosoms, while joining in popular outcries against abuses of larger pretensions and greater bulk, though, in their agency less intense, and individually less poignant. Yet is society composed of individuals, and the whole must share in the sufferings of each. Nay, the very public evil itself so loudly denounced, is but the external symptom of that internal and insidious disease, which is paralyzing one function and organ after another, until the whole body sinks under its repeated ravages, and dissolution is inevitable.

It is now a quarter of a century since an English philosopher exclaimed, on the subject of the proportion of time engaged in business, "The man who subjects me to twelve hours toil in the day, makes my soul a slave, and condemns me to perpetual ignorance." This truth, however, like others, greater and less, was not generally received on its first announcement, but needed several years for its influence to grow and become operative. Many theorists have since taken up the argument, and discussed it with various degrees of skill; Parliament, also, in relation to factory children, has condescended to look into the matter; and now the subject seems to demand serious consideration in its remoter applications, as involving an eminently practical principle of universal importance.

Twelve hours a day! said the philosopher, while one of the pamphlets before us says "fourteen, fifteen, or perhaps sixteen, hours a day," is the doom of the youth who is introduced to certain houses of business, with the understanding that he shall "make himself generally useful." Mr. Davis enters into particulars:—

"On busy days, and during nearly the whole of the spring and former part of the summer, it is often found to be impossible to leave the shop within *one, two, or three hours after it has been closed.* So that during a large part of the year, it is a common thing for these young men to be pent up in the shop from *six or seven o'clock in the morning until ten or eleven at night.* This is a description of the present mode of carrying on business, as it appears in the most favourable aspect. The far larger number of shops, which are frequented chiefly by the middle and working classes, are kept open until *nine or ten o'clock in the winter, and ten or eleven in the summer.* So that it frequently happens that the young men are employed from *seven o'clock in the morning until twelve at night;* that is for a period of *seventeen hours* out of the twenty-four! On Saturdays the time for closing (as if in mockery of a 'preparation for the Sabbath') is *in all cases later.* In many shops the young men are often unable to retire to rest until *one or two o'clock in the Sunday morning.*"

Now this is the case, we believe, fairly stated, but in outline only. Apparently minor evils compose the filling in, items of exceeding bitterness. Cooped up in a little elevated box, or perched upon a high stool, or standing behind a counter, where every inch of space is economized for the stowage of goods, in an unventilated shop lighted with gas, with scarcely time allowed for meals—prohibited from reading or conversation, even during the idle portion of the day—the poor victim passes a weary time waiting for employment, "in a state of painful and unnatural constraint, varied and relieved only by the actual occupation with customers, which consumes not more than half the hours which are daily devoted to business."

Daily! day after day—week after week—month after month—year after year—heavens! a moral and intellectual being thus occupied—thus trained from the age of thirteen or fourteen upwards!

We are not surprised at finding, that, under these circumstances, the mortality among this class of men is greater than in the most dense and poverty-stricken masses in the manufacturing districts. Morality, intellect, and religious feeling have suffered death even earlier.

This monster-evil is of modern growth. The old citizen was accustomed, at four o'clock, to quit his shop, which was left in charge of a mere lad, till about five or six, and then closed for the night. Fortunes were made nevertheless, and the public convenience as well provided for as now. The amount of buying and selling in a day is not dependent on Late Hours. The time now lost in the morning, under a better system, would be saved at night. The object should be "to compress the labour of the day into so many *consecutive* hours as shall suffice for their due performance—to redeem the extra time, which is absolutely wasted in unemployed attendance at the counter, and to devote that time to the bodily and spiritual health of man, without trenching upon the duties, and obligations, and reasonable requirements of the shop."

So far the question is one merely touching the Economy of Time in matters of Business: and so far we can go along with the advocates and claimants of Early Hours. But there is

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unfortunately, such a tendency to Cant in this same world "of beggarly elements," that associations are already started for bringing about a better state of things, and joint-stock companies proposed for turning assistants into masters, and partakers in the working of a large capital. Here begins the liability to great abuses. Individuals, too, should beware how they seek leisure, whether for moral or intellectual *luxuries*. The privilege sought is claimed too much as a right, and too little is said of the correlative duty. Besides, the hardship is stated in too exclusive a form. The shopman and assistant seem to forget that the lecturer they wish to hear is working during the very hour of their proposed leisure, and had worked for days, perhaps years, by night and day, to qualify himself for the office. Many a man of letters works harder than the shopman-slave. There is too both moral and intellectual task-work; moral and intellectual drudgery; labour which no man would undertake but for the sake of money. Persons high in rank and station have no immunity from this. The Judge and Chancellor on the bench are frequently compelled "to take home papers" to consider their bearings on the case, at over-hours. The senator frequently performs his duties from evening till far beyond midnight in the houses of parliament, after having undergone the fatigues of many interviews in the course of the day, or perhaps labouring for hours "in committee." The evil complained of, then, is not confined to the class of persons who are now claiming redress. But it is a great and general "Fact," (to use a favourite phrase of the day) that Man, through all the scales of humanity, is expending life in the pursuit of the means of living. True, the shopman risks and loses his health—and what is worth more than health in his peculiar occupation? But how many are the altogether unemployed who are dying from the want of occupation? To have an occupation is a privilege, the greatest privilege that a man, whether rich or poor, can possess. Yes, and both with rich and poor, Work will have its Martyrs too; those voluntary, these compulsory. A price must be paid, a sacrifice incurred, for this inestimable privilege. If the claims now making originate in a disinclination to self-sacrifice in the path of duty, not only is the motive unworthy, but the proposed end will be unattainable. If they are made on economical grounds, so as to preserve within its due limits the necessary self-denial, and to prevent a wasteful expenditure of energy, they will be justified in their origin, and crowned with triumph in their results. With these words of caution, we leave the subject for the present; but shall nevertheless fix our attention on the progress of the practical measures that may be taken in relation thereto.

Memoirs of Admiral the Earl of St. Vincent.

[Third Notice.]

STRIKING contrasts in character form the great charm of biography; and it is amusing to see St. Vincent in what he, doubtless, considered an amiable, if not playful, mood. Capt. Darby, who distinguished himself at the Nile, had imprudently expressed much vexation at not being sent to England after that battle, and in terms which amounted almost to insubordination. His remarks having reached the admiral's ear, he was obliged to bring Darby to a sense of his duty. As Mr. Tucker vouches for the truth of the following anecdote, it is our duty to believe it; but we may be permitted to think that some of the details exhibit the touching-up of a clumsy artist, who cannot "let well alone":

"There happened to be a grand dinner at the General's, at which the Commander-in-chief and several of the 'Nile heroes' were present, and Lord St. Vincent was, as usual, very marked in his graciousness to Captain Darby. When they separated at night, his Lordship retired to his house at Rosia, and Captain Darby to his ground-floor lodging, near the Mole Jetty, to which the Bellerophon was lashed. But not long after he had fallen asleep, he was awakened by a tapping at his window. Annoyed at being so soon roused, he gave a very gruff repulse to the disturber; but as the knocking provokingly continued, he was at length compelled to ask, 'Who's there?' and the voice was Lord St. Vincent's, which said, 'It is I—it is I, my dear Darby; get up, I have something to say to you.' 'Oh, my Lord, is it you?' drawled out the Captain, 'why, we have only just parted!' 'I know that, Darby; but I am always thinking of you; and I have had a dream about you, which I must tell you, for till I have told it I cannot rest; so get up, and come over to the window and hear it.' 'Well, my Lord, I hope it is a short one, for I am uncommonly sleepy.' The window being opened, and Captain Darby, in only his nightcap and shirt, standing on the inside, Lord St. Vincent, in full dress uniform, bending in from the outside, his Lordship proceeded:—'Darby, I dreamt I was looking on at the battle of the Nile, and, of all our ships, the Bellerophon most attracted my admiration. I saw her alongside the mighty L'Orient, nobly supporting a conflict quite unrivalled in our naval history; and then I exclaimed, "Look at Darby, there! what a fine, gallant fellow he is! what a matchless hero!" and, Darby, I dreamt that I watched you there, obstinately continuing that unequal fight, till, two of your lieutenants being killed, and two hundred of your crew killed or wounded, I saw yourself knocked down by a splinter, and the Bellerophon drifting past her enormous opponent; and then I said, "What an incomparable hero that Darby is! how proud I am of the choice I made of him! how greatly will England approve of my selection!" After that, Darby, my dream changed, and I was here again on the Rock, and some one told me that when, instead of going to England, you received my orders to repair your ship here, you said, "It was quite impossible, for there are not enough shipwrights on the Rock; that it is notorious she can hardly swim; that people said a post-chaise might go through her; and that you did not know who would fight the battles of the country, if, after fighting as your fellows had, they were to be sent to sea to be drowned for it afterwards!" and I replied, "Why, surely it cannot be the gallant Darby who has said all this! is *he* turned chicken-hearted? I can't believe it—'tis impossible!"' Starting with impatience, Captain Darby exclaimed, 'Good God! my Lord, what do you mean by such a term?' 'But,' continued his Lordship, calmly, 'remember, this is only my dream, Darby. Yet they told me, that you not only said all this among the officers of the squadron, but at the army messes too, and moreover they mentioned who had heard you; and I was indeed astonished and grieved! But then, Darby, my dream again changed, and I thought I was at a court-martial, *and, Darby, do you know, it was your sword lay on the table!* Now, remember, this was only my dream, Darby, but, now I have told it to you, I hope I shall be able to rest, so good night!' And, shutting the window, away his Lordship went, leaving Captain Darby no longer sleepy. On the following day a large party dined with Lord St. Vincent, but Captain Darby, who either had not quite recovered from the loss of sleep, or not forgiven the disturbance, was unusually silent, keeping at a ceremonious distance from his Lordship. This did not escape Lord St. Vincent's observation. 'Where's Darby?' he called out during dinner. 'Why, Darby, you appear out of spirits; now, that's my dream you're thinking about: come, let's have a glass of wine together.' 'Indeed, my Lord St. Vincent,' replied the Captain, filling his glass, 'there's no knowing where to have your Lordship; for you have a tongue like a cow.' And, while all were astonished at the temerity of the answer—'How so? how so, Darby?' 'Because, my Lord, you have a rough and a smooth side to it.' 'Ah, Darby,' replied his Lordship, 'you're always playing off your jokes on me; but never mind, it was only a dream. Here's to you, Darby.'"

As we dislike scriptural parodies, we refrain from giving another anecdote of this sea lion's gambols, which Mr. Tucker relates (Vol. I. p. 391), though it has, we confess, entertained us.

St. Vincent was, and, in our opinion, very judiciously, strict in requiring officers to wear their proper uniforms—a practice of which he set a rigorous example; but in days when buckles have long disappeared from shoes, a general order reprimanding officers for coming on board the flag ship "*with strings in their shoes*," will excite a smile.

But shoe-strings, instead of buckles, are not the only innovations which time, fashion, and the progress of knowledge have made upon St. Vincent's ideas. Let our naval readers, who think such enormous frigates as the *Warspite*, *Vindictive*, *Alfred*, and others of their class, the pride of the navy, wonder at the admiral's opinion, that "frigates were grown preposterous" when there were none larger than the old forty-fours.

Our next extracts shall present St. Vincent as a "preux chevalier;" and perhaps the brightest days of Chivalry never produced two more graceful and generous epistles. The "knight of superior prowess," mentioned in the first of these letters, was Nelson:—

"*To Lady Hamilton.*

"H.M.S. Ville de Paris, Cadiz, 22nd of May, 1798.

"Madam,—I feel myself highly honoured and flattered by your Ladyship's charming letter of the 15th April. The picture you have drawn of the lovely Queen of Naples and the Royal Family, would rouse the indignation of the most unfeeling of the creation, at the infernal designs of those devils, who, for the scourge of the human race, are permitted to govern France. I am bound, by my oath of chivalry, to protect all who are persecuted and distressed, and I would fly to the succour of their Sicilian Majesties, were I not positively forbid to quit my post before Cadiz. I am happy, however, to have a knight of superior prowess in my train, who is charged with this enterprize, and will soon make his appearance, at the head of as gallant a band as ever drew sword or trailed pike. Your true knight, and devoted humble servant,

"ST. VINCENT."

"*To the Marquis de Niza.*

"H.M.S. Ville de Paris, in the Tagus,
"1st of December, 1798.

"After the many gracious marks of favour and kindness I have received at the hands of His Royal Highness, the Prince of Brazils, through the obliging intercession of his ministers, nothing short of the present occasion could influence me again to intrude upon His Royal Highness. Monsieur Durepaire, late an officer in the Regiment Montemar, of the brave Garde de Corps, who so nobly and gallantly preserved for a time the sacred life of the Queen of France, by falling, covered with wounds, in defending the door of Her Majesty's ante-chamber, at Versailles, when attacked by a band of ruffians, hired by the Duke of Orleans to assassinate the King and Queen, is, by a reform the ministers of Great Britain have judged necessary to make in the army, reduced to a pittance barely sufficient to carry him out of the kingdom of Portugal,—his cause must interest the feelings of every gentleman in Europe, and I am ready and willing to settle an annuity upon him out of my private fortune. I have the honour to be, &c. ST. VINCENT."

The wretched state of Lord St. Vincent's fleet, in January, 1799, is shown by the annexed pithy letter to the secretary of the Admiralty, which accounts for and fully justifies the indignation he felt at the mismanagement and abuses of the Navy Board:—

"My dear Nepean,—We are literally without a fathom of rope, yard of canvas, foot of oak or elm plank, board or log to saw them out of; we have not a bit of iron but what we draw out of condemned masts and yards, nor the smallest piece of fir plank, board or quarter stuff, but what they produce; and the last large stick was wrought into a topmast for the Thalia yesterday. Add to this, that three fourths of the ships under my command are so much out of repair and shaken, that, were they in England, no one would go to sea in them—and you will feel for your friend, "ST. VINCENT."

A remarkable letter from Lord Nelson proves that some neglect or discourtesy on the part of the Admiralty—from which many zealous ad-

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mirals, including the haughty St. Vincent and the patient Collingwood, have so often suffered—had greatly ruffled the hero's mind, in March, 1799:

"March 2nd, getting under sail.

"My dear Lord,—I am always happy when my conduct meets your approbation: and whilst I remain in the service, my utmost exertion shall be called forth; but, although, I own, I have met with much more honour and rewards than even my most sanguine ideas led me to expect, yet I am so circumstanced, that this expedition will probably be the last service ever performed by your most obliged and affectionate friend,

"Nelson and Bronte."

The temptation of bringing the warm-hearted, generous letters of Nelson to broad daylight after being so unaccountably buried in private collections for forty years, is irresistible. The public subscribe to build a column to his memory, yet there is not an eminent publisher in London (and we speak from knowledge) who has spirit enough to allow Nelson to erect his *own* monument to posterity—without the fear of being caricatured by some incompetent architect, or some jobbing committee—by printing a collection of his letters and dispatches as a companion to those of Wellington. Were two more genuine, natural, gratifying addresses to a chief from a distinguished follower ever written than the following?—

"Palermo, June 10, 1799.

"My dear Lord,—We have a report that you are going home. This distresses us most exceedingly, and myself in particular—so much so, that I have serious thoughts of returning, if that event should take place. But, for the sake of our country, do not quit us at this serious moment! I wish not to detract from the merit of whoever may be your successor, but it must take a length of time, which I hope the war will not give, to be in any manner a St. Vincent. We look up to you, as we have always found you, as to our father, under whose fostering care we have been led to fame. If, my dear Lord, I have any weight in your friendship, let me entreat you to rouse the sleeping lion. Give not up a particle of your authority to any one: be again our St. Vincent, and we shall be happy! Your affectionate Nelson."

"June 19th, 1799. Nine o'clock at night.

"My dear Lord, our St. Vincent,—What have we suffered in hearing of your illness, and of your return to Mahon! Let me entreat you to come to us with a force fit to fight. We will search the French out, and if either in Leghorn, Espezia, or Naples, we will have at them; we shall have so much pleasure in fighting under the eye of our ever great and good Earl. If you are sick, I will fag for you, and our dear Lady Hamilton will nurse you with the most affectionate attention. Good Sir William will make you laugh with his wit and inexhaustible pleasantry. We all love you. Come, then, to your sincere friends. Let us get you well, it will be such a happiness to us all—amongst the foremost, to your attached, faithful, and affectionate Nelson."

The impaired state of Lord St. Vincent's health having compelled him to resign the command of his fleet, he returned to England and struck his flag in August, 1799. At the urgent request of the ministry, he assumed the command of the Channel fleet, in consequence of fears of another mutiny in 1800, though he was then labouring under dropsical symptoms. "The king and the government require it, and the discipline of the English Navy demands it: it is of no consequence to me whether I die afloat or ashore, the die is cast," was the observation with which he silenced his physician's remonstrances. His reputation as a disciplinarian made this appointment very unpopular; and that common failing of strong minds, of carrying a line of conduct to extremes when resisted, was stimulated by his having heard that the superior officers of the fleet had resolved that "the discipline of the Mediterranean should not be introduced into the Channel fleet." Certain it is, however, that no officer was ever more disliked, than Lord St. Vincent while he held that important office; but it is no less certain, that England and the profession were greatly benefited by his iron rule. Its best feature was impartiality. If the common seaman was debarred from recreation in port, so were the officers and captains; and if unusual duties were imposed upon the latter, it was to enforce sobriety and order, and thereby save the thoughtless sailor from dreadful corporeal punishment. St. Vincent's orders and letters for enforcing subordination and discipline at this period, are remarkable, and ought to ensure respect alike for his justice, his zeal, and his indefatigable attention to the health of his seamen. We had marked numerous passages all redounding to his honour, but, even if our limits admitted of their insertion, we do not think that such details would interest general readers.

In Mr. Addington's administration, Lord St. Vincent accepted the office of First Lord of the Admiralty, when he carried many of his plans of *Reform*. His audience of the King, as described by Mr. Tucker, exhibits him in a very favourable light, as the advocate of a concession of the Catholic claims when that measure had horrors for Royal ears:—

"Having expressed his duty and thanks to His Majesty for his condescension and favour, and having entreated that His Majesty would allow him to express his opinion freely upon a subject which he was most desirous to mention, and to which the King very readily assented, he said, 'that he should make but a bad return for all the honours and favours which His Majesty had most graciously bestowed upon him, and very ill discharge his duty, if he did not frankly and honestly tell His Majesty, that, having served nearly half a century with the Roman Catholics, and seen them tried in all situations, it was his decided and conscientious opinion, that they were entitled to be placed upon the same footing in every respect as His Majesty's Protestant subjects; that he had been informed that the retiring ministry had resigned upon that question, and that he could not accept office under such circumstances, without first stating to His Majesty, that upon his honour and upon his allegiance, he entirely agreed with them in opinion; that having now discharged this duty to His Majesty and to himself, he would also add, that his life and his utmost services were at His Majesty's disposal, and that he was ready to return to the fleet, or to serve His Majesty on shore, or to retire into private life, as His Majesty might think proper to command;' that the King listened very attentively to all he said, and when he had finished, that His Majesty replied:—'Lord St. Vincent, you have in this instance, as you have in every other, behaved like an honest, honourable man; upon the question of Catholic emancipation my mind is made up, from which I *never* will depart; and therefore, as it is not likely that it will be a matter agitated or discussed between us, I can see no reason why you should not take the Admiralty, where I very much wish to see you, and to place the navy entirely in your hands.'"

To Lord St. Vincent the public owed the Commission of Naval Inquiry, which was violently resisted by his colleagues in the Cabinet, and supported only by himself and by Lord Chancellor Eldon. The description of that "drastic measure," as Lord Brougham calls it, is one of the best passages in Mr. Tucker's book:

"Thus much of it is beyond all dispute or cavil: it made towards practical improvement in those State affairs for which it was particularly designed, that great and honest step, which never can be retraced, and never sufficiently acknowledged—of fearlessly placing before the eyes of the public intelligible and true information of the details of those transactions into which abuse had crept, and might at any time attempt to return; and it laid the immoveable foundation—it paved the broad and certain way, for all the subsequent improvements in the civil department of the navy."

The block machinery at Portsmouth, the design of the breakwater in Plymouth Sound—are also to be attributed to St. Vincent's ardent zeal; and his inflexible denial of requests for promotion, even when urged by princes of the blood and by the most influential members of the peerage, because he would first provide for professional merit, is shown by numerous letters.

Never was an elegant compliment paid in more laconic terms than in the subjoined notes from Admiral Cornwallis, who had succeeded St. Vincent in the command of the Channel Fleet. Nor was there ever a neater return made than in St. Vincent's reply. These rough sons of Neptune might have challenged all the courtiers of Europe to have expressed themselves more tersely or more elegantly:—

"Ville de Paris, before Brest, March, 1801.

"My Lord,—The French fleet shows a disposition to put to sea; I apprehend they know that your Lordship has quitted the station. I have the honour to be, William Cornwallis."

"Admiralty, 2nd April, 1801.

"My dear Admiral,—The French know, and have experienced too much of your character, to risk theirs by facing you, in preference to

"Your sincere friend, St. Vincent."

Great part of Mr. Tucker's second volume is occupied by a defence of Lord St. Vincent's conduct at the Admiralty in reference to Mr. Pitt's attack upon him in the House of Commons. He quitted the Admiralty on Mr. Addington's resignation in May, 1804, and went into opposition, but when the Whigs returned to office in 1806, he again accepted the command of the Channel Fleet, bearing the union flag at the main. He relinquished his command on the change of administration in 1807, and was never again employed. His interview with the King on this occasion, is worthy of attention, as it reflects honour upon the venerable Admiral's spirit and independence:—

"Almost immediately after the flag was struck for the last time, the King commanded the presence of his great Admiral at a private audience. After homage had been paid to Majesty, George III. expressed deep regrets that his officer would not continue in command of his channel fleet; to which Lord St. Vincent replied, 'Sire, my life ever has been, and ever will be, at your Majesty's disposal, but I am the guardian of my own honour, and I could not place it in the hands of your Majesty's present ministers.' The King, at first, appeared rather displeased; but then, in the most gracious manner, said, 'Well, Lord St. Vincent, you have now quitted active service, as you say, for ever—tell me, do you think the naval service is better or worse than when you first entered it?' Lord St. Vincent—'Very much worse, may it please your Majesty.' The King, very quickly—'How so? how so?' Lord St. Vincent—'Sire, I have always thought that a sprinkling of nobility was very desirable in the navy, as it gives some sort of consequence to the service; but at present the navy is so overrun by the younger branches of nobility, and the sons of members of parliament, and they so swallow up all the patronage, and so choke the channel to promotion, that the son of an old officer, however meritorious *both* their services may have been, has little or no chance of getting on.' The King—'Pray, who was serving Captain of the Fleet under your Lordship?' Lord St. Vincent—'Rear Admiral Osborne, Sire, the son of an old officer.' The King—'Osborne, Osborne! I think there are more than one of that name admirals.' Lord St. Vincent—'Yes, Sire, there are three brothers, all admirals.' The King—'That's pretty well for democracy, I think.' Lord St. Vincent—'Sire, the father of those officers served twenty years as first-lieutenant, with my dear friend Admiral Barrington, who had never sufficient interest to get him beyond the rank of commander. He was, of necessity, obliged to send all his sons to sea, and, to my own knowledge, they never had anything more than their pay to live on; nevertheless, they always appeared as gentlemen; they were self-educated, and they got on in the service upon the strength of their own merits alone; and, Sire, I hope your Majesty will pardon me for saying, I would rather promote the son of an old deserving officer than of any noble in the land.' The King mused for a minute or two, and then said, 'I think you're right, Lord St. Vincent, quite right.'"

Our concluding extract shall be the description of St. Vincent's death-bed:—

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"On the same afternoon Dr. Baird and Mr. Tucker returned. They found that, after passing a still more restless night, his Lordship was gone to his bed, and was in the most alarming state. But even now, while he lay in intensest sufferings, and while the hand of Death was all but on him, still quite alive to all the passing events of the day, the ardour which he exhibited for freedom was as strong as ever. He positively *would* be informed of all that was going on in Greece. His zeal in the cause of the liberty of Spain seemed increased. The newspapers, as usual, were all read to him. It was perfectly evident that he listened to every sentence with undiminished attention. At the conclusion of M. Manuel's speech, he said he was 'a fine, manly fellow;' afterwards, that the French gend'armes who refused to execute the 'outrageously illegal order' to arrest that dauntless deputy, 'had behaved like a noble fellow.' His Lordship then dozed a little; when he awoke, he said, 'What a convulsed state the world is in!' He then inquired 'where the Duke of Lorenzo,' who it will be remembered, was sent to England to represent the Constitutional Government, 'was lodged?' and when told, at the Spanish Ambassador's, and that the British populace had testified their good wishes for the Spanish cause, by marks of respect to the former, and of a contrary feeling to the latter, it caused him for a moment to forget his pain and his sufferings, and his countenance brightened up for the last time. The radiance was but transient; yet it was enough to show what a soul he had for freedom, and that his mighty spirit was only setting, but was not enfeebled. After that, he lay in silent exhaustion for two hours, during which the bystanders of his bed were, his old captain, Sir George Grey, the affectionate Dr. Baird, and the heart-broken Secretary; the witnesses of his greatest energies; the objects of his uninterrupted countenance and kindness. About half-past eight, his extremities were noticed to have become cold and clammy; exertion in breathing then gradually increased to a labour beyond his strength; and, at last, without a sigh or a groan, but with merely an effort similar to a suppressed sneeze, he expired."

Without any disrespect for the labours of Captain Brenton or Mr. Tucker, we must repeat our desire to see yet another life of St. Vincent, which shall present him without those meretricious colours with which injudicious biographers bedaub their heroes. A glance at other sources of information persuades us, that some striking facts and anecdotes should supersede many in these volumes. Mr. Tucker has contrived to give an air of silliness and childishness to some stories which he evidently considers clever and piquant, and for which we hope the shade of St. Vincent may forgive him. His admitted ignorance of nautical affairs is some excuse even for such an absurdity, as representing the old Admiral sitting in a gale of wind on the quarter deck, "*in a bight of the main topsail!*" (II. 18). But why did he not ask some nautical friend to read his manuscript, that it might be free from such gross blunders as offend the eye even of, what his hero would have called, a *land lubber* of a *reviewer!*

The Laurringtons; or, Superior People. By Mrs. Trollope. 3 vols. Longman & Co.

THE spectacle of Ignorance "rising in its own opinion every hour," of Dulness pluming itself on the possession of fancy and spirit, of Prejudice "suffocated with admiration" at its own knowledge of life, is diverting, by way of variety, though wearisome, if too long contemplated. Few are better calculated to exhibit such a group of puppets than Mrs. Trollope. Her 'Superior People' are gems of the first water. We have known them:—a shallow, pompous, rich brother, and three shallow, pompous, comely sisters (one even a beauty), who manage to hide from themselves their own selfishness and unpopularity, by perpetually chiming in each other's ears the fact, that they are too good for the generality of their neighbours, who desire to be intimate with them yet dare not; and by lavishing on each other fulsome compliments, and personal attentions. Meek Mrs. Laurrington, the mother, is but an appendage to these cumbrous pieces of magnificence, though her fortune propped up the family—she being one of two co-heiresses to a pin-maker's hoards—a fact brought forward *in terrorem* by her genteel children, whenever she shows the slightest disposition to have a will of her own. Yet they are not too genteel to be most magnetically attracted towards the hoards of the other co-heiress, a maiden Aunt Watts; who has begged their youngest sister (the fifth Laurrington) for humble companion, has trained the child up in every good grace and honest affection, has discountenanced all rumours proclaiming her as heiress elect,—and who is, therefore, an object of "thrilling interest," and secret detestation to the quartett of 'Superior People.' Commend us to Mrs. Trollope's spinsters! Mrs. Ellis has finished the 'Mothers,' 'Wives,' and 'Daughters,' but to the authoress of 'Widow Barnaby' fall by right the 'Aunts' of England. Never was faëry intervention so nimble and mysterious—never were purses so omnipotently guinea-full, never wits so keenly inventive, as theirs. But Aunt Watts beats either Aunt Betsy or Aunt Cli, in the comprehensive boldness of her schemes and performances. Returning from the continent, she finds Cornelia Laurrington, the Superior beauty, engaged to the very man of men, who is worthy of her own pupil and darling Cecilia; she perceives William Laurrington, the intolerable *Magnus Apollo* of the family, committing himself in wedlock to as artful and fashionable a shrew as ever sold herself for an establishment and took out the sacrifice in tormenting her buyer:—but (to quote from 'Sir Charles Grandison') "these surprises affright not her steady soul." Here she drops a hint, there a sly letter, lastly, lavishes munificent London hospitality on the whole intolerable crew, for the purpose of unmasking them, and extricating from their toils the nephew-elect, whom she resolves to endow with her immense wealth and her Cecilia! How she is crossed and thwarted, and what may be the end of her devices, must be communicated to the public, by the agency of the circulating libraries. But we must warn the world that this novel contains a more than usual number of examples of the *anti*-"she-never-told-her-love" principle, and Mrs. Trollope, we suspect, will have a heavy account to settle with the "Aunts" on this head. The learned Mary, the musical Araminta, the beautiful Cornelia, the exquisite Cecilia—all "profess" first—and, as if this was not enough, one of the accessory personages—a certain fair and fanciful widow, Lady Willbury, who very much admires a certain admirable Rev. Mr. Ormond and a certain *roué* cousin, Frank Mastermann, at the same time—"takes the initiative" with a vivacity more perceptible than Mrs. Trollope will find it decorous to encourage in the essay we have bespoken from her. This understood, there is no offence in 'The Laurringtons'—some shrewdness—some merriment, and a little extravagance. The 'Superior People' will not be found bores, if bidden to country-houses for the entertainment of Christmas guests.

OUR LIBRARY TABLE.

The Lady's and Gentleman's Diary.—Last year, we believe, the two mathematical almanacs, the Lady's Diary and the Gentleman's Diary, were united: the Gentleman being about 120 years old, the Lady about 140. We take an interest in these publications, in which so many English mathematicians have commenced their career. The joint publication, we think, ought to state the age of the parties in the title-page, as the individual ones used to do: is it that the lady objects to appear as twenty years older than her husband? And we are sorry to see the quaint old announcement of purpose so mawkishly modernized. It used to be "designed principally for the amusement and instruction of the fair sex," and "containing many useful and entertaining particulars, peculiarly adapted to the ingenious gentlemen engaged in the delightful study and practice of the mathematicks." The joint work is "designed principally for the amusement and instruction of students in mathematics; comprising" (out upon *comprising!*) "many useful and entertaining particulars interesting to all persons engaged in that delightful pursuit." For shame, Stationers' Company! turn the "fair sex" into "students in mathematics," "ingenious gentlemen" into "persons," and "study and practice" into "pursuit"? All this is even worse than leaving out of mathematics the *k*, which proved the antiquity of your work. What is to warn (we speak to your feelings) the lover of old times who sees your young couple in a shop window, that he is not looking at a thing of yesterday? do you think that many a purchaser was not attracted by "the hundred and thirty-seventh almanack published of this kind," and the like? Would you have dared to do so with old Moore or Poor Robin? Give us both the old titles in one; knock out the Albert-and-Victoria looking medallion, and make something like the Prince and the Queen, which will be appropriate, since the junction of the almanacs took place in the present reign; modernize the contents, but not the form, of your useful and well-remembered old work.

A Diagram to define the Lives of the Patriarchs, by H. Smith.—Mr. Smith is the inventor of what he calls Self-Supporting Dispensaries, which, it appears, have been "cruelly attacked and misrepresented." He had also something to say on the "allotment of land to labourers," "fêtes and public holidays for the working classes"—and these subjects he discourses on in some lengthy appendices to the present volume, which seems, in fact, only a peg—and that a bad one—whereon to hang a foolish and angry preface and the before-mentioned appendices.

Records of Scenery and other Poems, by the Hon. J. A. Maynard.—A volume of that easy kind of octosyllabic and other verse which means nothing—or very little. All surface and no depth. It contains, however, evidence of kind feeling, prettily expressed.

The Cabinet Edition of the Works of W. Shakspere, edited by C. Knight.—This pretty little edition is now complete, and for beauty, accuracy, and price, may be pronounced unrivalled, even in these days of cheap and elegant publications.

Letts's Diaries—Richards's Diaries.—The usual preparations for the coming year are proceeding rapidly. Now that the Almanacks have nearly all made their appearance, the Diaries of various forms and on various plans are following. Messrs. Letts & Son have published their customary numbers of all shapes and sizes, each of them useful in its way; and Mr. Richards has issued two, both of very convenient forms. Mr. Richards has also published a neat and useful Account Book, which we can recommend to all careful housekeepers.

Maps.—Mr. Wyld has just published an interesting map, by J. J. Forrester, of the *Wine District of the Alto-Douro*—and another of the *Sandwich Islands*.

List of New Books.—Coleridge's (S. T.) Poetical Works, 3 vols. fc. 8vo. new edit. 15*s.* cl.—The Works of Beaumont and Fletcher, edited by Dyce, Vol. IV., 8vo. 12*s.* cl.—Life in the Sick Room, by an Invalid, 8vo. 8*s.* bds.—Ackerman's Coins of the Romans relating to Britain, 2nd edit. 8vo. 10*s.* 6*d.* cl.—Halliwell's History of Freemasonry in England, post 8vo. 2*s.* 6*d.* cl.—St. Patrick's Purgatory, an Essay on the Legends of Purgatory, Hell and Paradise, by T. Wright, post 8vo. 6*s.* cl.—The Tests of Time, a Story of Social Life, by S. Wood, 12mo. 5*s.* cl.—Tales of the Great and Brave, by M. Fraser Tytler, 2nd series, fc. 8vo. 5*s.* cl.—Daniel's Directory to the Port Charges of Great Britain and Ireland, and Principal Foreign Ports, 8vo. 6*s.* 6*d.* cl.—James's Christian Watchfulness, 5th edit. 12mo. 6*s.* cl.—James on the Collects, 10th edit. 12mo. 5*s.* cl.—The Faith once delivered to the Saints, Six Discourses, by Rev. J. Ridgway, 12mo. 5*s.* cl.—The Christian Ladies' Magazine, Vol. XX., 12mo. 7*s.* cl.—My Early Days, 4th edit. 18mo. 1*s.* cl.—Friendly Visitor for 1843, 12mo. 1*s.* 6*d.* bds.—Children's Friend, for 1843, 32mo. 1*s.* 6*d.* hf-bd.—The Cottager's Monthly Visitor for 1843, 12mo. 4*s.* bds. 4*s.* 6*d.* hf-bd.—The Christian Magazine, Vol. II., for 1843, 12mo. 2*s.* 6*d.* cl.—The Missionary Repository for Youth, Vol. V., fc. 8vo. 2*s.* cl.—Nursery Rhymes of England, edited by J. O. Halliwell, Esq., 3rd edit., with illustrations, 12mo. 4*s.* 6*d.* cl.—A Christmas Carol in Prose, being a Ghost Story of Christmas, by Charles Dickens, Esq., fc. 8vo. 5*s.* cl.—The Home Treasury, 'Jack and the Beanstalk,' square, bds. 2*s.* tinted, 3*s.* 6*d.* coloured.—The Home

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Treasury, 'Chevy Chase,' square, bds. 2*s.* 6*d.* tinted, 4*s.* 6*d.* coloured.—Lessons on Animals, Vegetables, and Minerals, by Mrs. Marcet, 18mo. 2*s.* cl.—Arabella Stewart, an Historical Romance, by G. P. R. James, Esq., 3 vols. post 8vo. 31*s.* 6*d.* bds.—Whitefriars, or the Days of Charles the Second, an Historical Romance, 3 vols. post 8vo. 31*s.* 6*d.* bds.—Men and Women, by the Author of 'Susan Hopley,' 3 vols. post 8vo. 31*s.* 6*d.* bds.—Harry Mowbray, by Capt. Knox, 8vo. 13*s.* cl.—The Italian Confectioner, or Complete Economy of Desserts, by W. A. Jarrin, new edit. post 8vo. 12*s.* bds.—Copland's Medical Dictionary, Vols. I. and II., 8vo. 3*l.* cl.—Sir Robert Peel and his Era, 2nd edit. post 8vo. 5*s.* cl.—Sheppard's Observations on the Proximate Cause of Insanity, 12mo. 3*s.* 6*d.* cl.—Thacker's Rules for the Decision of Courses, fc. 2*s.* 6*d.* cl.—History of Frederick the Great, by Kugler, 8vo. 21*s.* cl.—Hansard's Parliamentary Debates for Session 1843, being Vols. LXVI. to LXXI., 3rd series, 8vo. 3*l.* 8*s.* bds.—Montagu and Ayrton's Law and Practice of Bankruptcy, by Roe and Miller, 2nd edit. 2 vols. 2*l.* 2*s.* bds.—Hamilton's Family Ledger for 1844, 8vo. 1*s.* 6*d.* cl.—The Architectural Annual for 1844, 'Ancient and Modern Architecture, first series,' imperial 4to. 2*l.* 12*s.* 6*d.* cl.—The Royal Blue Book, 1844, royal 18mo. 5*s.* bd.—The Anglo-Indian-Chinese Almanac, 1844, 1*s.* swd.—Allen's Latin Delectus, 2nd edit. 12mo. 4*s.* cl.—School Music, or Songs and Hymns from the Singing Master, 8vo. 5*s.* 6*d.* cl.—The Wrongs of Women, Part IV., 'The Lace-Runners,' 18mo. 2*s.* 6*d.* cl.

PICCANO ARLOTTO.

"I will invite that merry priest
Arlotto for to-morrow's feast:"
Another, quite as merry, said,
"And you shall see his fun repaid.
When dinner's on the board, we'll draw
Each of the company a straw:
The shortest straw shall tap the wine
In cellar, while the others dine:
And now I'll show how we'll contrive,
He draws the shortest of the five."

They learn their lesson: there are few
Good priests (where eating goes) but do,
From Helgabalus, ending with
Humour's pink primate, Sydney Smith.
Such food more suits them, truth to speak,
Than heavy joints of tough-grained greek.
Well; all are seated.
"Where's our Chianti?"
Cries one: "without it feasts are scanty.
We will draw lots then who shall go
And fill the bottles from below."
They drew. Arlotto saw their glee,
And nought discomfited was he.
Downstairs he went: he brought up two,
And saw his friends as friends should do,
Enjoying their repast, and then
For the three others went agen.
Although there was no long delay,
Dish after dish had waned away.
Minegra, liver fried, and raw
Delicious ham, had plumpt the maw.
Polpetti, roll'd in anise, here
Show their fat sides and disappear.
Salame, too, half mule's* half pig's,
Moisten'd with black and yellow figs;
And maccaroni by the ell
From high-uplifted fingers fell.
Garlic and oil and cheese unite
Their concert on the appetite,
Breathing an odour which alone
The laic world might dine upon.
But never think that nought remains
To recompence Arlotto's pains.
There surely was the nicest pie
That ever met Piccano's eye.
Full fifty toes of ducks and geese,
Heads, gizzards, windpipes, soak't in grease,
Were in that pie, and thereupon
Sugar and salt and cinnamon;
Kid which, while living, any goat
Might look at twice and never know't;
A quarter of grill'd turkey, scored
And lean as a backgammon board,
And dark as Saint Bartholomew,
And quite as perfectly done through.
Birds that, two minutes since, were quails,
And a stupendous stew of snails.

"Brother Arlotto!" said the host,
"Here's still a little of our roast.
Brother Arlotto! never spare."
Arlotto gaily took his chair
And readily fell to: but soon
He struck the table with a spoon,
Exclaiming, "Brother! let us now
Draw straws agen. Who runs below
To stop the casks? for very soon
Little is there within, or none."
Far flies the napkin, and our host
Is down the cellar stairs.
"All lost!
Santa Maria! The Devil's own trick!
Scoffer! blasphemer! heretick!
Broaching (by all the Saints) five casks
Only to fill as many flasks!
Methinks the trouble had been small
To have replaced the plugs in all."
Arlotto heard and answer'd. "You
Forgot to tell me what to do.
But let us say no more, because
We should not quarrel about *straws*.
If you must play your pranks, at least
Don't play 'em with a brother priest."

WALTER SAVAGE LANDOR.

* There is an excellent reason why the sausage and salame of Bologna should be in estimation. Nearly all the mules and asses of Italy, descending from the Alps and Appennines, worn with age and diseases, end their existence in that central city, where others are always in readiness to replace them. Their flesh is very little adulterated with any other: the sinews are minutely and well pounded, and the garlic and muriate mollify the most obstinate fibre.

ROYAL ACADEMY.

PROFESSOR J. H. GREEN'S LECTURES.

Beauty and Expression as the Elements of the Fine Arts.

Mr. President and Gentlemen,—The subject of these lectures is the anatomy, or distinct exposition of the Human Body, its form, and its capabilities of movement and position. In addition, however, to the interest which we all, as men, and by force of a thousand associations, cannot but feel in this beyond all other forms, the character which expressly and especially entitles it to the attention of the artist, is its superior beauty and expression, or expressiveness. I may therefore, perhaps, claim your indulgence in having selected these subjects as the appropriate theme of my introductory lecture to an anatomical course in the service of the Fine Arts, in which it has been usual to permit, and even to expect, a greater expansion of thought and subject, and thus to allow the lecturer to increase his claim to the after-attention of his audience on points proper to his own profession, by having assured them of his intelligent sympathy with those aims and objects which are common to all cultivated minds, but are more especially the province of the artist.

Artist and Artizan—the worker in the Useful and the worker in the Fine Arts—are both comprehended in the general definition:—one who produces with design; that is, after a pattern in his mind, which he would give an outward existence to.

Now, I have often thought that the world of production may very conveniently be divided into three realms, or spheres. In the first, Nature is the artist, and man the noblest product—at once the crown and the epitome of all below him: man, I say, as far as we are permitted to consider him as a product of nature; that is, the organic body of man, the human organismus. In the second sphere of production, it is man that produces; but in order to outward and circumstantial interests; for the most part in behoof of his animal needs, wishes, and conveniences; but always as means to certain ends, which are themselves only means to some ultimate end: as a knife for the division of food, which is itself but a means to the sustentation of the living body, or the pleasure that accompanies it. Hence the productions in this sphere have their value determined wholly by their utility; and it is, therefore, in this restricted but most proper sense of the word, the sphere of the Useful Arts. In the third sphere, likewise, man is the producer; but he produces under the influence and from the impulse of a higher interest—an interest grounded on the constitution of the human mind, as far as it is exclusively human, and for the communication and excitement of a delight not only peculiar to man, as contradistinguished from the animals, but characteristic of cultivated man—a delight which is the test of the excellence which excites it. This, then, is the third sphere of production—the sphere of the Fine Arts; distinguished in many ways from the preceding, but principally by the difference of the object of pursuit. In this sphere, the artist, as it were, abstracts himself from the outward world, while he still appeals to the senses, by which he is placed in communion with the same; and he seeks to substitute a world of his own; to project his own inward thoughts, but no longer as thoughts, but as things, having that correspondence to the thoughts which, in the sphere of the useful arts, the thoughts have to outward things. In fact, on this very ground are they the Fine Arts, that the products do not acknowledge their appropriate criterion in the outward things, but in our thoughts of these things; and the artist who would paint or model on the principle that the *beau ideal* of his productive genius should be a fac-simile of nature—who would paint every brick in a wall, or twig in a tree, with precisely the same distinctness as the same would be actually seen at the supposed distance with the eye, would but excite regret for time wasted and talent misapplied. For what is the object of the painter or sculptor? Not to act on, or modify things; nor yet to communicate a scientific knowledge of them as they exist in nature; but to reproduce their images in the mind, in that order and combination, and with that superaddition of reality and fixture, which is delightful to the mind by the mind's own laws and constitution. As, too, his productive activity is differently directed, so likewise is his social sympathy. A great painter is reported to have once addressed a minute critic, who was peering into a history piece—"Sir, my picture was not made to be smelt at!" and, with equal propriety, a great landscape-painter might say to a critic of the same class—"Sir, my trees were not intended to teach you botany!" The artist seeks a soul similarly constituted and affected with his own, and akin to him—not, indeed, in the power of production, but allied to him by a power of appreciating the product, and a susceptibility of delight from the same.

In the sphere of the Useful Arts, from which I have sought to distinguish the sphere of the Fine Arts, we have found the governing faculty to be the Understanding; and the object, or impulsive motive, that calls the understanding into exertion, is Commodity, or Self-interest in reference to that part of our being which we have in common with the animals. In the artistic sphere, on the other hand, I may say, without fear of controversy, that the governing faculty is the Taste; and that the object or impulsive motive is the production of the Beautiful, and of the peculiar Complacency which results from the contemplation of the Beautiful. Its aim and object, therefore, appertain to that part of our being which man has exclusively, and by which he is divided from the animals—by which, in fact, he is a man.

Now, it would be an interesting, and, I would add, not uninstructive fact, should it be found that the characteristic perfection of the Fine Arts is the same, the subjects only being different, with that which Nature aims at in the crown of her productions in the vast world of animal life. Man, in the sphere of his productive agency—becoming, as it were, another nature—seeks to repeat in the peculiar world of man a product having the same perfection, and uniting the excellence of both—a product necessarily ideal, because grounded in the constitution of the human mind: but to this he will add the character of sensible nature; that is, outwardness—sensible reality. Now, the true character of the human organization, the distinctive characteristic of man's bodily frame, consists in its fitness to a balance of the organs and organic powers; and without anticipating the proof, which for my present purpose is unnecessary, my position is, that as the organic frame of man exhibits the most perfect attainment of corporeal existence in the adjustment of all the living powers and faculties to a balance, which it permits and requires, so doth the perfection of artistic genius consist in a harmony and balance of the mental powers and faculties, and the ideal perfection of the products of artistic genius in the fit representment and, as it were, reflection of this harmony.

But here I must appear to have contradicted myself; for the balance and equilibrium of powers is contrasted with the marked predominance of any one power; and yet, as I have stated, Taste is the governing power in the sphere of the Fine Arts: and if, indeed, Taste be a single faculty—if there be any single faculty of the human mind which can, with any propriety, be called Taste, the contradiction is irre-

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movable; and my only chance for acquitting myself of the charge must be, that what is meant by the word Taste, is actually a unity resulting from the equilibrium of all the powers that constitute the human mind—a complacency arising from the equable excitement and gratification of the whole man, as far as his character is exclusively human. There have been, indeed, critics and connoisseurs who have even written voluminous theories of Taste, who have overlooked—nay, who have boldly denied any difference between the pleasurable affection of the senses and the intellectual complacency now in question. But, honestly, I can hold such fancies deserving of no other confutation than by putting the assertion in some such form as the following—that the taste *for* the works of Raffaelle is the same in kind and origin as the taste *of* venison, and the taste *of* turtle has no intrinsic difference from the taste *for* Milton and Shakspeare,—and then leaving the theory to its own absurdity.

Henceforward then it will be understood that by Taste I mean the appropriate sense of Beauty, existing in that degree of cultivation, in which it manifests itself by the production of the Beautiful, or by the power of discovering and appreciating the same in the products of others. And the positions on which I conceive the theory of the Fine Arts to be grounded are no less than these:—First, that the primary object of the Fine Arts is Beauty. Secondly, that in all beautiful objects the human soul is affected as a whole, and the mind seeks its most perfect state, consisting in a living balance of all its constituent faculties, reflected to us in the beautiful object. But thirdly, that this is a living balance,—it is an act; and the source of the peculiar pleasurable emotion or complacency is the act and moment of balancing;—again, that this complacency consists with the apparent disturbance, though not with the destruction of the balance;—nay, that the complacency is even heightened by the temporary disturbance, for this living balance is necessarily a state of oscillation, which, at the same time that it permits action, never destroys repose.

This apparent disturbance—this tendency to fly off from the centre, but which never passes beyond the controlling and recalling influence of the centripetal power, is Expression, which, by seeming to disturb, actually manifests the existence of the equilibrium, and, as the motion in a beautiful fountain, gives it life without destroying the identity of form, and imparts variety without the sacrifice of unity. And thus the total result will be, that the common ground of the Fine Arts is Beauty, considered as the centripetal force, while the tendency to pass from the centre, to awake out of this repose, is Expression, represented by the correspondent centrifugal force.

The best proof of the truth of this theory will be found in an enumeration of the constituent faculties of the mind, and in the fact that, in the sense of the Beautiful, each of these is present as one of the factors, and that no one of them is predominant; but that from their co-operation, or living balance, there results a peculiar complacency of which the mind is conscious, and which thus performs the functions of a judgment. So consonant is this with our experience that we almost daily hear persons disclaiming any pretence to judgment respecting this or that work of art, adding, however, "I can only know what I felt";—"it pleased me";—or "it was beautiful to my mind." There are other facts that tell strongly for the truth of this explanation of the beautiful. An object may be excellently fitted to produce a high state of excitement or enjoyment for this or that single faculty, as, for instance, a state of pleasurable sensation in reference to our animal life, a state of vivid emotion resulting from the more impetuous passions, but lowered by memory and fancy into that state in which the results are pleasurable. But such objects only by a gross abuse of language are called beautiful by individuals, in whom the sense of beauty is in fact dormant, whether from natural obtuseness or from imperfect cultivation, yet who at once repeat and misapply the language they have learnt from their betters. A late writer on Taste, inattentive to this difference, has given a ludicrous portrait of a female negro, concluding with these words: "Such is the ideal of beauty in Dahomy!" It is remarkable that about the very same time a very intelligent and observant traveller had published the result of some months' sojourn in the kingdom of Dahomy; and without the least reference to, or rather without the least consciousness of, the remark made by the critic, he has these words: "So very low is the state both moral and intellectual of the Dahomese, that in their whole language they have no word for Beauty; but when they are pleased, or have their desire excited by an object, they say it is "Nice" and good for such a thing; and no wonder (concludes the traveller) for the very sense of beauty is dormant, and, if it exists at all, exists but as the flower in the seed." The name truly descriptive of those objects, which excite pleasure by gratifying separate faculties of our nature would be Interesting; and this is the case with everything which derives its pleasure from Association. The sense of the Beautiful is always immediate, primary, disinterested. The shepherd does more than value his shepherd-dog, the indispensable helpmate of his charge, his faithful companion, his loyal guard,—he loves him, nay, he esteems him. The leopard and the tiger are the merciless and treacherous ravagers of his flock, the objects of his personal terror and detestation, and yet the shepherd, supposing him to know the meaning of the word, would smile at the thought of comparing his rough-coated friend in point of beauty with either of the two:—"the leopard (he would say,) is a mischievous fiend, but, it must be allowed, is a very beautiful creature."

Another and important proof of the truth of this theory is, that it alone satisfies both of two known facts: the one that, even in the highest sense of the word Taste, the tastes of men differ; the other, equally certain, that in respect of the beautiful this difference is confined within very narrow bounds;—and that taking, what the theory demands and supposes, an adequate developement of our humanity, taking ages and countries of cultivation, the same or similar objects have exerted the same complacency. And, if we could raise an educated and refined Athenian from the grave, we should take him to the works of a Buonarotti, a Chantrey, or Canova, with the same undoubting confidence in their calling forth from him the sense and admiration of their beauty, as we should lead a contemporary of the same degree of moral and intellectual cultivation to the contemplation of the works of Phidias in the British Museum.

In short, what are the constituents of our minds, as far as they are human?—If, having enumerated them, we can show no one of them can be excluded from the sense of the Beautiful, and yet that the Beautiful is not referable to the action of any one distinctly or consciously, the inevitable conclusion will be, that it results from the simultaneous and harmonious action of all, made evident by the common result, and this I have named a living balance. Now, as far as I can trace the characteristic powers of my own mind, I find in myself Will, Personality, or that which every man means when he says I, myself;—next, Reason, or the power of contemplating necessary and universal truths, and of proposing ultimate ends for the determination of the Will,—that faculty which, when the sense shows us that the two sides of a given triangle are greater than the third, adds to this information: So it is universally, and so it must be. Further, I find the Imagination distinguished in kind from the Fancy:—as when we say that Milton is a highly imaginative, Cowley a fanciful poet: or that Shakspeare discloses the greatest luxuriance of fancy in his Queen Mab's dream, the profoundest energies of imagination in his King Lear, and unites imagination and fancy throughout the Tempest:—to the works of Callot we willingly apply the praise of great fancy; but assuredly in a very different sense do we attribute imagination to Michael Angelo.

These are the higher powers of the mind, and it is by the influence of these in the same mind that the remaining faculties are properly and peculiarly human, namely the Understanding, which, in the intelligent animals, we see as a faculty of selecting and adapting means to immediate purposes, but which, elevated by Free-Will, Reason, and Imagination, in man becomes the faculty of Words or significant signs, of Language in its widest extent, visual or auditual,—a faculty by which we generalize the notices of the senses, and by referring the phenomena to pre-established classes we determine their reality, independent of the impressions or images in our own minds. Then the Sense, the percipient faculty, which, when united with Sensation, and determined by a specific organization, constitutes the Senses. In learning geometry, the pupil is rightly instructed that it is not to the diagram on the paper that the demonstrations apply, but to the mental perception; that the true mathematical circle is an object of the pure sense, and exists in and for the mind alone, the diagram being only a picture or imperfect representative.

Moreover, as there is no chasm in the mind, and every faculty, therefore, must have an intermediate partaking of both; so between the understanding and the sense we find a most important faculty, and for which I know no more appropriate name than the Active or Schematic Fancy. It is that faculty by which we form the most general outline of our thoughts, the general scheme of our intended productions,—the mental scheme, for instance, which precedes and guides the sketch of a composition, or the actual draught upon paper of the first outlines of a figure. In like manner, below the sense, and oscillating between sense and the vital sensations, (which have their representative, and appear as a peculiar power, in the perception of spontaneity and sentiment of existence generally)—I place an intermediate, namely the Passive Fancy. This is the great agent in dreams, in the indescribable phantoms of delirium; but is in fact carrying on its processes every moment of our lives, and supplying the unceasing links of Association, indispensable instruments in the mechanism of recollection and memory: and thus oscillating, as I have said, between sense and life, the passive fancy accounts for the wonderful connexion between sensations and the dim, indistinct and fleeting imagery of sleep. "This is that very Mab," who

> "gallops night by night
> Through lovers' brains, and then they dream of love;
> On courtiers' knees, that dream on court'sies straight,
> O'er lawyers' fingers, who straight dream on fees;
> O'er ladies' lips, who straight on kisses dream."

These, according to my conviction, are the great constituent faculties, of which the human mind is the sum and unity:—the Will, the personal and conscious being; the Reason; the Imagination; the Understanding; the Active Fancy; the Sense, pure, and mixed as in the senses with sensation; the Passive Fancy; and the Life and Spontaneity. And permit me to remark that the nature of my subject left me no choice with regard to the enumeration, or to the elucidation, in order to render my meaning intelligible: for if I have not erred in the position, that Taste, Beauty, the sense of the Beautiful, the Complacency *sui generis*, which accompanies the perception, consist all alike in the existence of *a living balance of the mental powers*, then the Beauty contemplated and the sense of Complacency therein, the product in the mind of the beholder, and the producent in the mind of the artist, differ only in that the former is accompanied with a consciousness of the idea having been received and not produced, and the consequent, though perhaps unconscious, attributement of the active and producing power to another.

But before I proceed to the illustration of these views, I must detain you with one preliminary remark. The sense of the Beautiful, the idea of Beauty, arises, I have said, whenever the constituent faculties of the soul of man are so brought into simultaneous activity, as to permit and require a living balance or equilibrium of the whole. As the weight of the atmosphere pressing partially on the body calls forth a sensible resistance, but acting on all parts simultaneously produces only a sense of steadiness, so is repose the result of the balanced activity of the mental powers. But this repose, arising from the balance of their simultaneous action, can only exist under the condition of the energy of each being proportioned to that of the others; and, it must ever be borne in mind, that the faculties in question cannot be measured as equal forces, or considered merely as mensurable equivalents of like forces. A slight degree of the activity of the Will, for instance, or of the Reason, or of the Moral Sense and Affections, as attributes of both conjoined in the Personality,—a very slight degree of activity in either of these will suffice to counterpoise a much livelier excitement of the lower forms, of Sense, Sensation, and Spontaneity. And let it not be forgotten that the state of which I am treating is a mental repose, arising out of, and consisting in, a still continuing action, but this, an

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equilibrium or living balance of simultaneous actions. Hence, it is motion in the form of rest,—a wakefulness that imitates sleep, a momentary trance, a working together of all the powers in and to the fruition of the whole mind. So in the beautiful fountains in the Colonnade of St. Peter's, or in the column of blue smoke from a cottage chimney in a tranquil evening, we see with delight the union of unceasing change with undisturbed identity—transiency counterfeiting permanency. As the result of these premises, you will see that the number of proportions and combinations, all of which may be equally susceptible of a balance, may be almost infinite, even as there are thousands of different forms, and combinations of form, all of which we call beautiful, and contemplate with the peculiar complacency in which the fruition of beauty consists.

I may now, with improved hopes of rendering my idea intelligible, proceed to its illustration by a commensurate example. We will take one of the simplest instances of the Beautiful: and if in these I include productions of nature, it is in the conviction that, as often as we stand in contemplation of the Beautiful in nature, we regard nature as an artist, and judge by the same rules, and with the same abstraction from the purposes of mere utility and of the immediate excitement of mere pleasurable sensations, as in works of art. We will suppose a young artist in a garden attracted by the particular beauty of a rose. First, it is evident that as far as he thinks of nature at all, he abstracts from all other purposes of design, of utility, or truth; in all these respects the particular rose presents no ground of preference to any other flower on the same bush, or to any other plant in the garden. It may be very true that there is a medicinally tonic power in the rose, and it is quite certain that its odour renders it highly agreeable, and that both the one and the other may add to our value for the rose: no less certain is it that the moss of the moss rose is a propagated disease of the plant, and that its numerous petals are a degeneracy and a virtual mutilation; but we think neither of the one nor the other, and the most enthusiastic botanist will, with a smile of inward complacency, admit that the moss in this instance is a beautiful disease, and the multitude of petals a beautiful degeneracy. If the admiring artist thinks of nature at all, it is as of an artist, having the same feeling and object with himself. So do we all when we make the following or any similar observation, that when no higher objects intervene, nature aims at beauty, as may be illustrated in the decay of vegetables. The decay of vegetable life is scarcely less lovely than its growth, the autumn scarcely less attractive than the spring and early summer; and the delighted poet directs the attention of the sympathizing painter to—

> The hanging woods, that touched by autumn seen,
> As they were blossoming hues of fire and gold,
> The flower like woods, even lovelier in decay.

But not only does he represent nature to himself under the abstraction of a fellow artist, but the particular product of the invisible Van Huysum is no less an abstract, or if I may venture so bold, so just an expression, it is a projected form, a visual melody, that exists only by the co-operation of his—the spectator's—mind, and mood of mind. Analyze then the state of mind at this moment,—though it is an essential character of the peculiar complacency in question, that the mind should not be distinctly conscious of the several agents that co-operate in its production.

First, the outward existence of any object, to which the attention is suddenly directed, awakens that peculiar sensation of existence, which in a certain degree of intensity is desirable to the mind, and the want of which is marked by depression or craving. To this the man who has been long in confinement or solitude will bear testimony; nay, the comfort which a single bush or tree is capable of affording to a captive gazing through the barred windows of keep or dungeon, will sufficiently prove the fact. Next, or rather in the same moment, the vividness of the colour acts on the Sensation; while the form, in like manner, calls into free activity the Perceptive Sense. Meantime the regularity of the outlines engages the understanding, and her main agent, in respect of sensible objects, the Active or Schematic Fancy; and at the same time the predominance of the curvilineal in all these lines (of the rose namely, the supposed object of attention,) prevents that distinct scientific contemplation, which exists in the constructions of geometry. The importance of this truth will be rendered more obvious by the examination of the conditions of Beauty in the beautiful object, which, as distinct from the sense of beauty in the mind, I have been obliged to postpone. So far, however, I may anticipate, as to notice the complacency with which the mind beholds the glimpse, as it were, of regular form, and then the modifications of that form by the influence of life and will, or by that freedom of curve and sinuous lines, not to be precalculated or anticipated, which counterfeits the movements of free life; a charm so often seen in the great works of Art, as to place out of doubt that it had formed an intention in the first design of the artist, whether cone or pyramid, or whatever else may be the ground of the composition. Free motion is the character of life; we see it not only in animated beings, but in the living, though inanimate forms of vegetables, and even in the inorganic world,—in the outlines of hills, in the meandering of streams, in the pendulous branches of the weeping willow that hangs over its own reflection in the river pool,—we see with lively complacency the semblance, the intelligible language of free motion; and yet more in the serpentine wood paths, where we connect the varying line at once with life, choice, will, and intelligent purpose.

That these higher powers in the beauties of still life are present only in feeble intensities, we must be prepared to expect; were they otherwise, were they called forth into higher or stronger activity, the co-agency of the minor powers would be withdrawn from our consciousness or wholly suspended.

> I gazed upon thee,
> Till thou, still present to the bodily sense,
> Didst vanish from my thought.

Yet, on the other hand, equally true it is, that these higher powers,—"the thought, the life, and life's own secret joy,"—are blending in the mind in the moment that the conscious attention is given to some beautiful form. And hence, in the greater works of Art, in the magic masterpieces of Raffaelle and Buonarotti, where the highest faculties of the soul are in strong action, a counterpoise thereto is still effected by calling into gentle activity their lower antagonists; and we see the pertinence and propriety of the ornamental accidents of the picture, and even of the delightful arabesques and flower-wreaths, which surround as a sort of frame some of the great pictures of the Vatican:—so, too, the twisted and spiral columns in the cartoon of the Healing in the Porch, without being distinctly noticed,—

> Yet like some sweet beguiling melody,
> So sweet, we know not we are listening to it,—

they awaken and call into effective and proportional activity, the Sensation, the Sense, and the Sensuous Fancy.

Again, on the other hand, in the humbler beauty of still life,—to recur to our former instance in the rose, and its fair sisters in the household of Flora,—the presence of the highest attributes of humanity, actually, though not consciously, co-operating, is evinced in the only way which is left conceivable, namely, in the tendency, in the disposition, to connect these objects with the highest forms or the tenderest affections of our proper humanity,—with love, with fond remembrance, with innocence, yea, even with the ultimate end and highest object of the moral Will and Reason. Hence, not only may we trace the presence of these powers in the popular names and associations,—the innocent Snowdrop, the humble Violet, the Heartsease, and Forget-me-not,—not only in the fabled loves of the Rose and the Nightingale, and the dedication of the Rose and the Myrtle, that to Beauty, and this, with its deep green leaves and snow-white blossoms and inward reserved odour, to Love; but they are invoked as sending up their fragrant dews as a sacrifice of Thanksgiving:—

> Soft roll your incense, herbs and fruits and flowers!
> In mingled clouds to Him, whose sun exalts,
> Whose breath perfumes you, and whose pencil paints.

Last, first, and midst, comes the Imagination, as the great fusing and modifying power; and as the active Schematizing Fancy incloses the many to a visible whole—the outward unity of complex perception—so works the Imagination in a higher, and, if I may so say, spiritual affection, in reducing, as with the influence of moonlight on a ruin,—the simultaneous many to a unity of effect—the uniting soul of the Beautiful.

I have purposely selected the most difficult instance; for if even here, in contemplating a dewy rose, and in that moment in which we are tranquilly enjoying its beauty, all the constituent powers and attributes of our proper humanity, of the whole man, be co-present, yet severally unnoticed, because hid in the balance of all,—far more easy must it be to exhibit the same truth in the higher and more commanding works of Art.

Thus, as far as my ability, and the narrowness of my limits, the shortness of my canvass, permits, I have placed before you the essence and character of the one of the two elements, out of the union of which the Fine Arts arise,—of Beauty, namely, in which I find the common ground of these arts;—and I have now to treat the other and antagonistic power,—that is, Expression. Beauty, considered strictly in and for itself, will give rise to Complacency; but, in order to enliven this complacency into poetic feeling, or artistic delight, Expression must supervene, and enter into union with the Beautiful. To borrow an apt illustration from the planetary system, already in part adopted, and apply it to the artistic sphere, the peculiar world of man,—let Beauty be its centripetal principle, and the antagonistic, yet friendly and correspondent, power as the centrifugal, will be Expression. At whatever moment any one of the operative powers acquires that increase of intensity, which begins to render it a distinct object of the self-consciousness, and consequently to threaten the continuance of the balance, then it is the genius of the artist to reproduce the balance by calling forth those powers in those relative intensities, which tend in retaining the Expression, and the expressive character of the work of art, to harmonize it with the beautiful, or the complacency, which requires the equable excitement of all.

But this predominant activity of the faculties of the human mind, severally and singly, constituting the sphere of Expression, arises whenever any outward object or existent in nature or art, becomes for us the exponent of an Inward,—Life, Mind, or Will,—of those powers, namely, or their analoga, of which we are ourselves conscious, and which, by virtue of our consciousness, we attribute to an outward existent: even as "when we keep a spring stretched with one hand, we feel an effort opposed exactly in the same way, as if we had ourselves opposed it with the other hand, or as it would be by that of another person." And this outward, then,—the inward ground of which is, by the constitution of the human mind, silently assumed to be, in kind, one with man's inward being,—addresses itself to the soul of man in that universal language, of which the Fine Arts claim especially to be the interpreter, and calls forth kindred and correspondent feelings as various as the kinds of Expression, significant of life, spontaneity, appetite, passion, moral affection, or individual character. In short, whatever object conveys an inward or subjective meaning, is *ipso facto* expressive, whatever that meaning or import may be in other respects, and whatever the nature or quality of the emotion may be in other respects, painful or pleasurable, ennobling or debasing. It will be unnecessary for me to do more here than recal to your attention the enumeration of the constituents of our humanity, with which I commenced the analysis of the Beautiful in the mind of the contemplant; and I may proceed at once briefly to illustrate my meaning by a few examples of Expression, when harmoniously combined with the Beautiful.

I begin with the lowest and simplest—a simple inward state, or character, of existence. Thus in admiring a landscape, we say: "What an expression of calmness, stillness, there is over all!" Or by the attribution of a higher power, especially where feeding cattle, or other forms associated with life, are introduced, we find an expression of tranquil enjoyment:—indeed I hold it barely possible to witness a landscape, bright with the first shower after a drought, without associating with it some sense of obscure fruition.

The next is Life in its simplest form as Spontaneity, the expression of which is free motion, or the lines which indicate the same. And here again I may appeal to the common language of men, almost to the instinct, by which we represent motion in

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words implying life, will, and action; nay, we apply this language even to stationary and unmoving lines, where the eye in following them imitates motion:—the outlines of hills run in gentle undulations, the mountain towers and lifts its head, the river precipitates itself, rages, or "winds at its own sweet will." I scarcely need add that this expression of Life is the very soul of the beauty which we love in Claude Lorraine, or in a severer form admire in Poussin, or behold with more enkindled eye on the canvass of Salvator Rosa. In the language of the poet,—

The very dead creation, through its power,
Assumes a mimic life. By this illum'd,
In brighter mazes the reluctent stream
Plays o'er the mead. The precipice abrupt
Projects a horror o'er the blackening flood.
Yea! even the desert lives a sterner life
Through its melancholy bounds.

Indeed it is hardly possible, even in cool prose, to describe the component elements of a fine landscape in nature or art, without the use of language more appropriate to poetry—words significant of life and passion. Who has ever gazed on a magnificent water-fall—who has been favoured with the opportunity of viewing the cataracts and glaciers of the Alpine regions, and has not found in himself a disposition to address them as living powers, has not felt emotions similar to those with which the poet addresses the torrents of Mont Blanc?

And you, ye five wild torrents fiercely glad,
Who call'd you forth from night and utter death,
From dark and icy caverns call'd you forth,
Down those precipitous, black, jagged rocks
For ever shatter'd, and the same for ever?
Who gave you your invulnerable life,
Your strength, your speed, your fury, and your joy,
Unceasing thunder and eternal foam?
And who commanded—and the silence came—
Here let the billows stiffen, and have rest?

I have dwelt longer on this subject, because it furnishes so striking and undeniable a proof and instance of that same attribution by the mind of its own state to the outward object in this second element of the Fine Arts, which in a former part of my lecture I have contended to exist in Beauty, the other element and twin constituent;—and indeed the intimate union of Beauty and Expression in every great work of art would be utterly inconceivable, on the supposition that the birth-place of each was essentially diverse.

If then even the inanimate, in order to be seen with that inward complacency, which attests the presence of the Beautiful, must have the expression of life, so in rising into the realm of animated and intelligent being must the living forms have the expression of Force, Passion, or Fruition. If however I have successfully established the nature of Expression as a constituent co-factor in the gratification we derive from fine art, I may safely leave the youthful artist to the study of the grammar and vocabulary of the universal language in which each has its appropriate character. And who shall limit the achievements of genius in the use of this language, or despair of its resources? What apparently more hopeless than the attempt to portray the Fall, significant of the doom and final sentence of the unrighteous? Yet, that, by the magic of lines, and the masterly adjustment of the beholder's mind by the ministry of the multitudinous accompaniments in his vast work of the Last Judgment, Michael Angelo has effected this expression, a late poet, and an honoured member of this Academy, dear to both the muses (I speak of the lamented Alston) must have strongly felt, when he tells us:

The giant hand of Angelo hath hurl'd
E'en human forms, with all their mortal weight
Down the drear void,—fall endless as their fate!
Already now they seem from world to world
To have been for ages thrown; yet doomed another past,
Another still to reach, nor e'er to reach the last!

Perchance there are few problems the solution of which would be less promising to an ordinary mind than by mere unmoving lines to express to the eye the combination of lawless restlessness with imperious despotism; yet, says the same poet, describing the picture of Æolus, in the Institute at Bologna, by Pellegrino Tibaldi, gifted, he says, to call up

—the Spirits in embodied forms
Of gales and whirlwinds, hurricanes and storms;

—that in obedience to his bidding the stern relentless Lord of the Winds teemed into visible shape.—

His form of motion ever restless seems;
Or, if to rest inclined his turbid soul,
On Hecla's top to stretch, and give the word
To subject winds, that sweep the desert pole.

I have now however reached the goal, and have arrived at the Expressions, which are peculiarly human, bringing with them the recollection of human Affections, of Moral Will, of Character and Individuality. I should, however, needlessly transgress the limits of this lecture, were I to attempt the necessarily imperfect exposition of their characters; but here I may be permitted perhaps to notice the double sense and import of the word Expression, especially when applied to the human countenance, as the most significant exponent of the inward being and affections of man. Expression, in its highest and appropriate sense, implies an excellence which is the crown of all others. It is not only different from the ordinary characters and manifestations of those Passions, which in their fullest action level the highest with the lowest, and overwhelm the evidence of individual character in the animal nature common to all,—it is not only different, I say, from these; but it is incompatible with them, or discloses itself only as counteracting and modifying them. Far rather might it be affirmed that Expression supposes an equilibrium as it were of the features, and provides that unity and continuity of countenance, which is the result of an intelligent Will. Even in the fiercer emotions the Expression is given by the Will that controls them—sometimes only to retain and render them more intense, but still the Will, and still controlling the emotions. Without this essential character of humanity, Expression, in any higher sense or application, loses all its force and meaning. This distinctive character and exponent of man is not made by the countenance, but shines through it, and consists in the translucency of his proper and permanent being.

Take, indeed, any figure or representation of a native of Australia or of the Indian Isles, and you might apparently find in the brute-like degeneracy of the countenance an objection to my view. But it must strike every observant and reflecting beholder that this is a mere variety, and by no means the normal character of an original and enduring kind; not the representative of a genus, but an instance of casual degeneracy; not, indeed, confined to an individual, but yet characteristic only of a particular family,—a grape from the vine of humanity, that affords a specimen only of a blighted or abortive cluster, deprived of light and air, or with the stalk, that should have connected it with the trunk of the vine, bent, crushed, and the channels for the sap collapsed or obstructed. The essence or distinctive character of humanity gleams but dimly indeed, and confusedly, through a turbid medium, but yet it is sufficiently indicated to perceive that the differences from the portrait of a Milton, a Raffaelle, or a Dante are all but so many evident declensions from the idea and character of man.

To conclude,—if I have at all succeeded in the main purpose of this Lecture, I have shown that the perfection of the artistic genius consists in a harmony and balance of the mental powers and faculties, and the ideal perfection of the products of artistic genius in the fit representment and as it were reflection of this harmony: and as I have said that the characteristic perfection of the fine arts is the same as that which Nature aims at in the crown of her productions, so it will be my object to show that the distinctive character of man's bodily frame consists in the fitness to a balance of the organs and organic powers, and that it is in this balanced relation of the parts, their proportional developement, and harmonious constitution to one, that we recognize its perfection, as fitted for a being destined for moral freedom, and its corresponding aptitude for expressive beauty. And herein then we find a common ground of science and fine art; and if the anatomist in his studies seeks Beauty for the sake of scientific truth, so will the enlightened artist seek the scientific truths, of which anatomy is the key, in order to the easier conception and more confident production of Beauty and Expression.

THE GUIANA EXPEDITION.

We left (*ante*, p. 1091) Mr. Schomburgk, Mr. Goodall the artist, and their Indian followers, on the Wanamu at the point where the Wanamu and the Caphiwuin unite, and form the Kaphu, in circumstances by no means pleasant—short of provisions, and before them a journey of unknown duration, for they had already exceeded, by some days, the time which it was supposed would have been sufficient to reach the next Indian settlement, and they had not yet seen either habitation or human being. The banks of this river, at a distance of a few days from the above-named junction, are inhabited by the Tshikianas Indians; and further to the eastward is the territory of the formidable tribe of Maipurishanas or Cortoipityans (Tapir) Indians. These savages are described by the other Indian tribes as cannibals. They are reported to eat their enemies, and to prepare drinking vessels of the skulls of the vanquished in their frequent wars with other tribes.

"But," says our traveller, "of those warlike women, the Amazons, or Cunhapuyara Indians, no specific information could be procured. Our present journey appears to have chased them from their last hold—the upper Rio das Trombitas. Herrera and Acunha inform us that Orellana, while landing his troops at the mouth of the river Cunuriz—the present Trombetes,—was attacked by Indians, among whom he observed women fighting at their sides; and as neither Brazilian nor European was ever able to ascend the river, the abode of the republic of women was planted near its sources. We felt almost regret to disperse the last hopes of seeing the romantic accounts realized, which Indians and Europeans alike have spread of the Amazons." Thus the truth or fiction of a tradition which has been handed down from the remotest ages—even from times long before the very continent of America itself was known to us—and which has employed the pen of our most ancient writers, and supplied the muse of our modern bards, remains yet as doubtful as ever."

Our travellers continued to ascend the Wanamu, and on the 5th of August, approaching inhabited places, they increased their speed of paddling, in the hopes of gaining a supply of provisions. Mr. Schomburgk's boat was in advance, and turning round an angle of the river, two canoes with Indians were discovered advancing to them. As Mr. Schomburgk had, some days previous to his departure from the Maopityan settlement, dispatched two messengers over land, to inform the Pianaghottos of his intended visit, to prevent misapprehension, the advancing Indians were thought to be some of this tribe, coming to meet the travellers. Scarcely, however, had the savages observed the boats, than they fled in the utmost dismay. The Maopityans of Mr. Schomburgk's party were desired to speak to them, as knowing their language; but in vain; nothing could induce them to arrest their flight. Mr. Schomburgk's party now gave chase, being anxious to come up with them before they could land, and spread a needless alarm; when the fugitives, finding their pursuers gaining upon them, pushed for the shore, and abandoning their canoes, took to the woods. The other boats of the party having now come up, the whole pressed on with all speed to reach the village ere the alarm was spread. They arrived, however, only to find the settlement totally deserted. Hammocks, Cassada baking on the pans, dogs,—in short, every thing had been deserted in their trepidation and haste. Numerous axes, cutlasses, and knives were lying about, and in the huts. These were of Dutch manufacture, and were wistfully eyed by the Maopityan Indians, but Mr. Schomburgk gave strict orders that nothing should be disturbed or taken. These orders the Indians of the party obeyed, but the Maopityan guides were not to be restrained from falling ravenously upon the bread and dried meat they found on the barbacots.

But the difficulties and privations of our travellers' situation were now to be increased by the more active and more formidable dangers of treachery and desertion. "I had already retired to my hammock," says Mr. Schomburgk, "sadly disappointed in the hopes I had formed that morning of meeting the Pianaghottos, and accomplishing a quick journey to the sea coast, when one of the Wapisiana Indians who accompanied us from the Watu Tiraba, and who understood somewhat of their language, informed me that he had overheard the Maopityans planning to leave us about midnight to our fate, after having plundered the village of every valuable article. My resolutions were soon formed—the six Maopityans were put into one of the huts, and standing sentry before it with some of our Indians whom I could trust, I threatened to use our fire-arms, which we loaded before their eyes

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if they attempted to escape. Daylight gave us the strongest proof of their bad intentions; not an axe, cutlass, or knife was to be seen, which, with every other valuable article, they must have removed after dusk, to be ready for the execution of their plan." Retaining the three chief-men as hostages, Mr. Schomburgk commanded the rest to restore the stolen goods; which, in a few hours, was done. They were then directed to go in search of the fugitive Indians, as Mr. Schomburgk was determined to keep his hostages close prisoners until a good understanding was established between our travellers and the Pianaghottos Indians. "Our situation," Mr. Schomburgk now remarks, "was critical in the extreme. Seeing us coming up a river which they knew was flowing into the Amazon, we had been mistaken for Portuguese, and the information we had received previously, that not long ago the Indians had murdered every soul of a party of Brazilians, who came up the river Dara, excepting only an Indian boy, was by no means calculated to quiet our apprehensions. Our scouts brought us several times information that they had traced footsteps of Indians departing in different directions, no doubt to give a general alarm, and marks were found near our camp, which proved that we had been reconnoitred."

In the midst of such difficulties and threatening dangers, another source of anxiety likewise befel our gallant traveller. The watches which fell upon him and Mr. Goodall *every* night, and perhaps great anxiety of mind, produced the severe indisposition of the latter gentleman, while Mr. Schomburgk himself also became unwell. However, after fourteen anxious days of delay, the scouts fell in with the family of Zumamata Indians, before alluded to, in our last, as being met with at the mouth of the Wanamu river, and they were easily induced to come to the camp of the travellers, from whence, loaded with presents, the younger individuals were despatched to quiet the apprehensions of the Pianaghottos.

Our travellers next pursued their course northward, ascending the Iriau, and, for the second time, abandoned their canoes, and with them almost all their baggage, as the small number of faithful Maccusies, now composing the party, were only able to carry the valuable instruments. With very natural regret, Mr. Schomburgk deplores the unavoidable abandonment of his collection of objects of Natural History and Ethnography. "I had some forebodings," says Mr. S., "that I was not to see them again."

They forded the river Iriau, which empties itself into the Wanamu, and wading through swamps, and traversing hillocks, from three to four hundred feet high, they reached, on the 21st August, the first small river which runs N.N.W. towards the Corentyne. The party were, therefore, once more on the elevation which divides the basin of the Amazon from the northern rivers. At length they approached a settlement of Drio Indians, and the joy of the party, after their late dangers and difficulties, may be better imagined than described, when they found themselves received by these denizens of the forest with friendship and welcome; and the chieftain promised that the next morning a party should be despatched for the baggage unavoidably left behind.

The village at which our travellers were now happily arrived, is situated near the sources of the river Cutari, the western branch of the Corentyne. The eastern tributary called Curuni, or Curuwini, is thirty miles further to the east, and is inhabited by the Cocoipityans, or Eagle Indians. The immediate neighbours of these, are the Maroons, or Bush negroes of Surinam, who inhabit the banks of the Meikoro, one of the branches of the Marowini. The Pianaghottos also, and the Drios—the kind hosts of our travellers—maintain a friendly intercourse with these people, and exchange with them hunting-dogs, cassada graters, waist laps, and other commodities of Indian traffic, for cutlasses, axes, and knives,—"the latter," says Mr. Schomburgk, "were all marked 'F. Lauer' on the blade." From information here procured, Mr. Schomburgk estimated the number of these Maroons to be from six to eight thousand souls.

For the third time in the course of this arduous journey, our party were here obliged to construct woodskins, or bark canoes, with which they hoped to descend to the coast. On the sixth of September these frail conveyances were ready, and the greater part of the baggage having arrived,—with the exception, however, of the tents, Mr. Schomburgk's collections, and most unfortunately the *salt*,—and as it would cause a further delay of eight days to wait for these, the party were once more *en route*.

The information our travellers received for their future course appears to have been very vague. But one Indian pretended to have ever descended the Corentyne, for any great distance, and he stated that on the 10th day they would reach an Indian settlement. Cassada bread was not very abundant, but our travellers had prepared for themselves a basket of farina, and loading their boats to the utmost with yams, and accompanied only by their ever faithful and trusty Maccusi Indians, the descent to the coast regions was commenced on the 6th of September. At the point of departure the river was a mere stream, and was often completely barricaded across by fallen trees, some eight and nine feet in diameter, which were obliged to be divided to permit the passage of the heavily laden boats. The progress of the party therefore, was so slow, that at the end of six days of laborious travelling, they had only progressed fifteen miles.

The River, however, becomes wider after receiving the tribute of the Amatau from the left, and a few miles below this point, it receives its second accession in the Curuni or Curuwini, which debouches into it on the westward, and is of equal size, and the water of the same colour, as the Cutari. At the confluence is a noble cataract, and the united rivers form a stream about three hundred yards wide. After this rapids succeed rapids in the descent, which, though not dangerous, proved exceedingly harassing to the party. A larger fall, however, which they reached on the 12th of September, was more formidable, and obliged them to unload the boats, and carry the baggage over land. The water of this rapid rushes over two ledges—the first from eight to ten feet in height—the second from fifteen to eighteen feet, forming altogether a beautiful and imposing cataract, rendered more picturesque and remarkable by the interposition of huge blocks of quartz, studded so thickly and richly with flakes of mica, "that their aspect," says our narrator, "when the sun's rays fell upon them, realized the picture the unfortunate Raleigh drew of Guiana; and I could not," he continues, "bestow a more appropriate name than that of Sir Walter Raleigh upon this cataract, which so forcibly called to my mind 'the country where every rock was gold.'"

The course of the Corentyne had hitherto been N.N.W., but on the 19th of September, it took a different course, trending westward, and frequently south-westwardly, and was so intersected and studded by rocks and islands, that its breadth spread out to several thousand yards. Of man having ever visited these wilds, no traces existed—all was solitude, and Nature in her primal and uncultured grandeur.

Our party now began to doubt the correctness of the information they had received from the Drio Indian. Fourteen days had now elapsed since they had embarked, and no sign of the settlement appeared which, according to his information, they should have reached on the tenth. The provisions were all consumed, except the basket of farina, and once more apprehensions of want were entertained, and prudence required that all should be put on the scanty allowance of six ounces of farina per diem.

The history of the succeeding ten days is a record of nothing but difficulties and dangers overcome, and privations and sufferings endured with courage and uncomplaining fortitude by all. Of all the rivers he had ever visited, Mr. Schomburgk represents the Corentyne as the most perilous to navigate. Fall follows fall, and our struggling party had often to unload and reload the canoes three times a day, carrying the baggage on each occasion several hundred yards over land.

Some of the cataracts, Mr. Schomburgk states, were grand and imposing in the highest degree, surrounded with all the beauties of tropical scenery. As their first discoverer, it became him to name them, and to some of the most remarkable and picturesque he gave the names of William Frederic, of Prussia, Lord Stanley, and Governor Light.

The bark canoes of our party were now beginning to show the effects of the hard usage of all this cataract navigation, and became in a wretched condition. The voyagers had even to tear off pieces of their clothing to stop the leakholes, hourly increasing by fresh collisions against the rocks. One canoe they were obliged to entirely abandon. In the midst of these difficulties, on the 24th of September, to the unspeakable joy of the whole party, the path which leads from the Corentyne to the Essequibo was discovered—and, far as they knew they still were from the completion of their journey, yet our party felt all the cheering influence of the enlivening thought, that they had now reached a part of the river occasionally navigated by human beings, instead of roaming through regions shared with them only by the wild beasts of the forest.

On the morning of the 28th of September, our party reached the foot of the great cataracts visited by Mr. Schomburgk in 1836. The greatest dangers were now passed; yet a journey of from three to four days' duration still stretched before them, ere they could hope to reach a Carib settlement; while, for the sustenance of the whole party—fifteen individuals—for that period, a few pounds of farina alone remained; "and when I threw a glance upon the emaciated forms of my Indian companions," observes Mr. Schomburgk, "the very word to urge them to paddle stronger died upon my lips."

On the morning of the 1st of October, the last morsel of the farina was shared out, amounting to something more than two ounces for each individual. Our travellers had not succeeded in procuring either game or fish during the two preceding days; even the mountain cabbage whose manica had often before stilled the cravings of their appetites, had failed,—none could be found. Summoning, then, a resolution and a degree of strength, which perhaps stern necessity alone could have leant to such worn and exhausted frames, they paddled uninterruptedly for ten hours; and such unwonted and arduous exertions were rewarded, as evening fell, by the sight of the first Carib settlement; where, Mr. Schomburgk being instantly recognized, the chieftain speedily had their wants supplied.

The next morning Mr. Schomburgk continued the journey; leaving Mr. Goodall to follow more leisurely with the rest of the party on the following day; and on the 7th of October the Chevalier reached the *Eliza and Mary* estate, at the mouth of the Corentyne, where he was received by the manager, Mr. Jones, with hospitality and kindness. Ultimately, on the 13th Oct., the whole party reached Georgetown; and we cannot more appropriately close our narrative, than, in the words of the leader himself—"having completed the circuit of the Colony, from its sea boundary to within forty-two miles of the Equator, in the course of nearly three years, I am happy to say, although we have had to brave manifold dangers, a kind Providence has been watching over us, and not an individual belonging to the expedition has lost his life, either by accident or sickness."

OUR WEEKLY GOSSIP.

We have just heard of the decease of the eminent landscape gardener, botanist, and indefatigable literary labourer, Mr. Loudon, who, an invalid for many years, was lately seized with inflammation of the lungs, rapidly declined, and died at his residence in Porchester Terrace, Bayswater, on Thursday last. In his profession as a landscape gardener, Mr. Loudon was confessedly the first of his day. But he had many other claims to distinction, for his studies and pursuits were various, although all linked together. His literary labours were extensive, and displayed extraordinary diligence; in proof of which, we may refer to his 'Encyclopædia of Gardening,' his 'Cottage and Villa Architecture,' 'Suburban Gardener,' 'Arboretum Britannicum,' and other works. He also projected and brought out the 'Gardeners' Magazine,' and the 'Architectural Magazine,' the first periodical expressly devoted to architectural subjects. Mr. Loudon has left a widow and one child, a daughter; the former well known by her literary works. No man ever laboured harder than Mr. Loudon, and yet, such is the hazard of literary speculation, he has died poor. The enormous expense of his last great work, the 'Arboretum,' involved him in debts and difficulties, from which efforts were just being made to extricate him, by issuing a new impression, and appealing to the country. His own statement is now before us, and we trust it will be listened to with

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attention, and that his wife and daughter may yet reap the fruit of such indefatigable labours. "The 'Arboretum Britannicum' was got up between the years 1833 and 1838, and published on Mr. Loudon's own account, at an expense of upwards of 10,000*l.*; the greater part of this sum was owing at the completion of the work, but it sold so well, till the late depression of the book trade in 1841, that only about 2,600*l.* of the debt remained to be paid off at the end of that year. It is, however, necessary to observe that this large proportion of the debt was not paid off solely by the produce of the 'Arboretum,' but in part by the profits of Mr. Loudon's other literary property, consisting of thirteen different publications, all of which stand pledged in the hands of his publishers, for the debt on the 'Arboretum.' This debt, at the present time, amounts to about 2,400*l.*; and hence, if 350 additional Subscribers could be got, the debt would be at once liquidated, the works pledged for it set free, and Mr. Loudon or his family would enjoy the whole produce of his literary property." We trust this appeal will not be made in vain.

To this obituary record we may add, on the authority of the foreign journals, the death, on the 29th ult., at Neuwied-on-the-Rhine, after two days' illness, of apoplexy, of Sir William Thorn, author of 'The History of the War in India, under General Lord Lake;' and that of 'The Conquest of Java,' and other works: also the death of M. Feuillet, a member of the Academy of Moral and Political Sciences in Paris; and one other name—famous for attributes different from those which usually find a memorial in our columns, but seeming to claim an exceptional mention, on account of its historical place in the great events of the early part of this century, and still more because of the loud sound which it had, and whose echo lingers yet in the ears of the living generation—the Russian General Kutusow.

German papers announce the death, on the 10th of October, at Athens, of Dr. H. N. Ulrichs, Professor at the Otho University; known to antiquarians and classical scholars as the author of a volume of Travels in Greece, of which only one part, containing a description of Delphi, and his tour through Phocis and Bœotia, as far as Thebes, appeared. He also published many antiquarian and topographical dissertations, in different Journals and Transactions of learned societies. —They also mention that the naturalist Schimper, after having resided for six years in Abyssinia, has obtained for himself an excellent position with King Tbie, who has appointed him governor of an extensive district. He himself gives details on the subject in a letter, written from Ambasaa, and dated June 30, wherein he says: "I am now proprietor of a vast district, containing many thousand inhabitants, and over which I am sovereign, like a Count of the empire in the middle ages. But I am poor, for there is nothing in it but corn, arms, and cattle. Money is scarce, and I am unwilling to procure it by the violent means used by the great men of Abyssinia."—It is therein asserted, that the projected visit of Professor von Raumer to America, which we lately adverted to, is with a view to the completion of a History of the United States, on which the Professor has been for some time occupied.—The rage for monuments, in Germany, seems to grow by what it feeds on. In Darmstadt alone three are announced as in progress, to landgraves, or grand dukes of that petty sovereignty, none of whom are of any historical note, but who, nevertheless, serve to feed the reigning fancy of the day.—A medal has been struck to commemorate the opening of the railroad between Cologne and Aix; having on one side a bust of King Leopold, and on the other the allegorical figures of Prussia, Belgium, and France, with the legend, "War has parted, and peace united them." In the background are seen the Cathedrals of Antwerp and Cologne.

By strange accident, a discovery has been lately made of the original architects of Cologne Cathedral. It appears that the account-books (*Schreinbücher*), from the foundation of the building, are still preserved at Arnsberg, where they have lately been examined by Dr. Fahne, who finds the following names of architects, and dates of their superintendence:—

Heinrich Sunere, or Soynere, of Cologne (the first on the list)—1248-54.

Gerard von Rile (the name of a village a little below Cologne, on the Rhine)—1254-95.

Arnold—1295-1301.

John, his Son—1301-30.

Gerard, the second on the list, has been confounded with a certain Gerard of St. Trond, a Belgian, for whom, of late, the credit of founding this magnificent edifice has been claimed by his countrymen—in error, as it now appears.

The monumental record by which the people of Paris have at length bethought themselves of expressing their pride in Molière, is drawing to its completion. The fountain, with its ornaments, sculptural and architectural, is all but finished; and, a few days ago, was placed on the principal façade of the house, No. 34, in the Rue Richelieu, a frame of white marble enclosing, in gold letters on a black ground, an inscription, of which the English is as follows:—"In this house died Molière, on the 17th of February, 1673, at the age of 51." Above the inscription is the year 1844, enclosed within a crown of laurel.—The Barrière du Trône, and its columns, so long unfinished, are now also to be amongst the completed monuments of the French capital. Two colossal figures, by M. Desbœufs, representing, respectively, Victory and Peace, have been placed on the shaft of each column; and these are to be severally surmounted by bronze statues of St. Louis, by M. Etex, and Philip Augustus, by M. Dumont. The sculptures which are to adorn the pediments of the buildings, on each side of the gates, alone remain to be finished. A statue of Rossini, by M. Etex, is about to be erected in the vestibule of the Opera House.

At the Anniversary Meeting of the Royal Academy (the seventy-fifth), on Saturday last, the prizes were delivered to the following students. There was not a single candidate in the first class, Historical Painting! This, Mr. Jones (who presided as senior officer, in consequence of the indisposition of the President) attributed to the time of the students having been occupied in preparing the Cartoons:—

To Mr. E. B. Stephens, for the best composition in sculpture, the gold medal, and the Discourses of the Presidents Reynolds and West. To Mr. H. B. Garling, for the best architectural design, the gold medal, and the Discourses (as before). To Mr. J. Harwood, for the best copy made in the school of painting, the silver medal, with the Lectures of Professors Barry, Opie, and Fusell. To Mr. A. Ranckley, for the next best copy made in the painting school, the silver medal; but this student having received a similar medal in 1842, this medal, though adjudged to him, could not be given. To Mr. A. Solomon, for the best drawing from the living models, the silver medal: the only medal given in this class. To Mr. G. Perry, for a drawing of the west wing of Greenwich Hospital, the silver medal. To Mr. J. E. Millais, for the best drawing from the antique, the silver medal, and the Lectures of Professors Opie and Fusell. To Mr. G. E. Sutzenich, for the next best drawing from the antique, the silver medal. To Mr. J. Engel, for the best model from the antique, the silver medal, and the Lectures of Professors Opie and Fusell. To Mr. A. Gatley, for the next best model from the antique, the silver medal was adjudged, but not bestowed, as he had already (in 1842) received a similar medal. To Mr. W. Thomas, for the next best model from the antique, the silver medal.

The office of Principal of King's College, London, vacated by the elevation of Dr. Lonsdale to the Bishopric of Lichfield, has been conferred on the Rev. Dr. Jelf, Canon of Christ Church, Oxford, and late tutor to the Prince George of Cambridge. We may, at the same time, announce the appointment of Mr. Hullah as Vocal Professor in the same College. The Rev. Henry Melville has also, as we are informed, received the appointment of Principal of the H. E. C.'s College at Haileybury.

Messrs. Phelps, Anderson, and Keeley have, we understand, completed a contract with Mr. Arnold for the English Opera House, which is to be newnamed, the 'Theatre Royal, Wellington Street.' It is to be opened on New Year's Day.

The Royal Society of Lisle have offered a gold medal, of the value of three hundred francs, to the author of the best essay on the life and works of Jean Baptiste Wicar, the painter, a native of that city. The essays are to be sent to the president of the Society on or before the 15th of June, 1844.

By the reports of a meeting held at Leicester, on the 30th ult., we see that it is in contemplation of an influential body of Dissenters to establish a college for the Midland Counties (the town of Leicester being suggested as its seat), for the secular instruction of young men against whom the existing universities are closed; and embracing, at the same time, a class designed for the service of Christian missions, to the members of which it is proposed to communicate such a knowledge of medicine and simple surgery as may qualify them to subserve the physical interest of those among whom they may labour, and at the same time to afford such a knowledge of science in general as may enable them to promote the secular and commercial, as well as the spiritual interests of the people whom they may visit.

Will be shortly Closed.

DIORAMA, REGENT'S PARK.

The Two Pictures, now exhibiting, represent the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. REMOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTON. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

ROYAL POLYTECHNIC INSTITUTION.—BRILLIANT EFFECTS are produced by ARMSTRONG'S HYDRO-ELECTRIC MACHINE at three o'clock, and at Eight in the Evenings (except Saturday Evening). By LONGBOTTOM'S OPAQUE MICROSCOPE the singular Optical Illusion of converting a Matrix into the appearance of being a Cast in bold relief, is exhibited, with a variety of other curious effects. Particulars of the CHEMICAL and PHILOSOPHICAL LECTURES, which are delivered Daily, are suspended in the Hall of Manufactures. DISSOLVING VIEWS. DIVER and DIVING BELL. Numerous STEAM ENGINE and other MODELS at work. The original CRAYON DRAWINGS of RAPHAEL'S CARTOONS, &c. &c.—Admission, One Shilling.—Schools, Half-price.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.—*Nov.* 29.—The President, Mr. Warburton, in the chair.

Professor Sedgwick concluded his paper in continuation of the Memoirs on the Geology of North Wales, read June 21. The author maintains the threefold division of the older rocks. The middle division is now illustrated by more detailed sections, especially through different parts of the Berwyn chain. The first and principal section is from the porphyries of Arrenig across the lake of Bala, and over the crest of the Berwyns to Llangynog. The whole of this section is placed in a fossiliferous system, and the thickness of the beds actually associated with fossils is several thousand feet. The difference between this result and one stated by Mr. Sharpe, is accounted for, first, by a different computation of the thickness of certain beds about the position of which there is no doubt, and, secondly, by a different interpretation of phenomena, Mr. Sharpe terminating his section abruptly against a supposed fault, while Professor Sedgwick makes a regular ascending section, and places in the highest part of the series certain beds which Mr. Sharpe calls *Cambrian*, and regards as a part of a lower and non-fossiliferous group. In short, Professor Sedgwick extends his section among the fossil groups several miles to the east of the supposed line of fault of Mr. Sharpe. Other sections are described drawn through the southern part of the Berwyn, which is shown to rest on a great trough formed by the Bala limestone. The author then gives a general and detailed account of the physical structure of the whole Berwyn chain, which measured on the curved line of the water shed, is not less than thirty miles long. The whole crest of this chain, with the exception of about five miles, is composed of beds superior to the Bala limestone. The author then describes the sections on the east side of the Berwyns, and the section on the Ceiriog and the Dee, which connect the part of the protozoic group, which is the exact equivalent of the Caradoc sandstone, with the Denbigh flagstone, which represents the upper Silurian rocks of Mr. Murchison. After discussing the sections in detail he draws the following conclusions: 1. The base of the fossiliferous system is unknown, for beds (occasionally alternating with contemporaneous porphyries) of great thickness occasionally present fossil bands with *Asaphus Buchii*, &c. These are below the level of the limestone seen in the Arrenig section. 2. That the limestones near Bala (three of which are on the line of section, and one at a still lower level) contain fossils which point to a lower level than the Caradoc sandstone, and rather conform, especially in the lower beds, to the character of the Llandeilo flagstone. 3. That the higher part of the section on the Ceiriog conforms to the best types of the Caradoc sandstone, and passes into the system of the Denbigh flags. 4. That the lower Silurian beds in Westmoreland do not conform to the above type:—they may be compared with the upper part of the Ceiriog section, and perhaps with the *highest* part of the Arrenig section; but they admit of no comparison with the lower and by far the thicker part of the protozoic group of North Wales. Lastly, the author, as in a former paper, divides the upper Silurian rocks of Denbighshire, &c.

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into three primary divisions or groups. The complicated Llangollen sections he puts entirely in the lowest of the three divisions. He confirms his former views by some new details and general remarks, accompanied by lists of fossils.

INSTITUTE OF BRITISH ARCHITECTS.—*Dec.* 4.—W. Tite, Esq. V.P., in the chair.—Mr. H. T. Wright was elected an Associate.—A paper was read 'On the Foundations of the late Church of St. Bartholomew, by the Exchange,' by C. R. Cockerell, Esq., showing the rude but efficient mode of construction adopted by our forefathers, and the masterly judgment and skill with which Sir C. Wren availed himself of the existing ancient foundations in his new structure after the fire. The piers in the east wall, as well as those under the pillars of the nave were raised upon a mass of well made concrete, formed of chalk, broken tiles, and stone, pebbles, and lime, cast about a foot deep into the stratum of sound gravel. Where arches were required, as in the east and north wall, the natural soil was left undisturbed, and formed into a rude centering from pier to pier on which the voussoirs of the arches in chalk were at once placed. From the springing of the piers, the masonry was of a superior kind, the centre, however, being filled in with concrete—the side walls of the church were of a better masonry with upright faces. The tower was built of flint and chalk, with walls of the thickness necessary to resist the action of the bells.

Mr. T. W. Papworth exhibited a volume containing a collection of decorations for a chapel in the Cathedral at Lisbon, made at Rome in 1755. It appears, from these drawings, that the architect sent his general designs to Rome, and that the details were there filled up by the most eminent decorative artists. The name of Pompeio Battoni, who was to supply some painting of the higher class, occurs among the number. There are designs for the pavements, railings, hangings, and every description of decoration and furniture to make the work complete. The artistical knowledge displayed in these drawings throughout the variety of operations necessary to carry out a work of this kind, and the unity of purpose with which it is brought together and applied, is the principal deficiency in our modern system of architecture.

MEETINGS FOR THE ENSUING WEEK.

MON. British Architects, 8, P.M.
— Chemical Society, 8.
— Statistical Society, 8.
TUES. Linnean Society, 8.
WED. Society of Arts, 8.—'On Mr. Higgs's Improved Monochord;' 'On Hughes's System of teaching the Blind to Read and Write;' and 'On Taylor's Metropolitan and Domestic Fire-Escapes.'
— Microscopical Society, 8.
THUR. Royal Society, half-past 8.
— Society of Antiquaries, 8.

FINE ARTS.

DECORATION.

House-Painting—(continued.)

IN the preceding paper we endeavoured to show that the *aspect* of the room should determine the choice of the general colouring of the decorations. This question being settled, the next to be considered is,—

Shall the colour chosen be used in tones dark or light —full or faint?

The supply of light, the size of the room, and its purpose, appear to be the chief circumstances which ought to regulate the strength or depth of the colours to be used. Where the light is strong, unobscured, and plentiful, the tone of the colouring may be full; on the other hand, where the supply of light is small, the tone of colouring should be light. In the houses of the ancients the strongest and darkest colours—even blacks, as we have already observed—were used on large surfaces, when the apartment received a direct and full light from above. Under a strong and abundant light, full-toned colours preserve their brightness and distinctive character, but when the light is feeble, and the supply of it limited, they become dull and gloomy. Full-toned colours lessen the apparent size of the room: light colouring enlarges it. A little attention to the proportion between the space to be coloured, and the depth of the colouring, becomes, therefore, of great importance. If you wish to make your room appear as large as possible, then exclude dark colouring, not only on the large surfaces, but even in the patterns of the paper-hangings, and in the mouldings and ornamental parts. The nature of the use to which the room is applied should also influence the decision as to the tone of colouring. If the room is used mostly by artificial light, which, being less pure than daylight, materially modifies the appearances of most colours—much or little, according to their strength—then keep the colouring light. If, on the other hand, it is a room for occupation during daylight, then the tone of colouring may be deep. Of the peculiar treatment which should be applied to colours when employed in the several sorts of domestic apartments, we shall speak more in detail hereafter. At present we have been dealing only with general principles, which cannot be recapitulated too often. First select the colours—warm or cold—active or passive, on the *plus* or *minus* side, as some writers call them respectively—according to the aspect; and next, remember that the depth or lightness of the colour ought to be no less subjected to regulation by certain principles.

The particular choice of colours seems to be the next branch of the subject to be examined, and on this point we would particularly refer the reader to Mr. Hay's work; but lest that work should not be at hand, we shall extract a few of the most practical and useful observations on each colour. In Mr. Eastlake's edition of Goethe's Theory of Colours, we also find many remarks on the peculiarities, influences, and associations of the principal colours, and as these remarks seem to us calculated to be of some use in directing the *selection of colours*, we shall abridge from Goethe's work those portions which appear applicable to the subject under consideration, omitting the more questionable and fanciful theories with which they are sometimes intermingled.

In respect of *White*, Mr. Hay says, that "in Symes' Nomenclature of Colours there are no fewer than eight different tints of white enumerated, and although the terms reddish white, &c. are rather anomalous, yet there seems to be no other way of denominating the lightest tints of colours. For instance, when the lightest tint of any colour is placed beside the most intense, it will appear to the eye a pure white, but when placed beside the purest white, the colour will appear with which it is tinged. Still, it should be understood, that if it be a single shade beyond the first remove or gradation from pure white, its name must be altered to a light tint of the colour with which it is tinged." A principle is here suggested, which is important in the treatment of most colours. They may be made to appear light or dark, positive or negative, by contrast. Mr. Hay suggests, that if white be used, the colours brought into contact with it "should be light and cool, amongst which grey and green are the most suitable. Very light yellow, of the tint of the primrose, forms also a pleasing arrangement with pure white. Where white is much used, the colouring of the furniture should be relatively light, and bamboo and satin wood are the best in respect of appropriate colour." Some years ago it used to be the fashion to use white and black in direct contrast. Panels painted white, with the beadings and mouldings picked out in black—most disagreeable in effect, and a practice that must be entirely avoided. If pure white is used, it suits best with a south aspect; but if a white is wanted in a north aspect, then it should be so far warmed in tone, as to be at least a cream colour. White is often used sparingly to contrast with violent colours in carpets and hangings; in such cases the effect is confused and crude.

Yellow, says Goethe, is the colour nearest light. In its highest purity it always carries with it the nature of brightness, and has a serene, gay, softly-exciting character. In this state, applied to dress, hangings, carpeting, &c. it is agreeable. "Gold, in its perfectly unmixed state, especially when the effect of polish is superadded, gives us a new and high idea of this colour; in like manner, a strong yellow, as it appears on satin, has a magnificent and noble effect. We find from experience, again, that yellow excites a warm and agreeable impression. Hence, in painting, it belongs to the illumined and emphatic side. This impression of warmth may be experienced in a very lively manner if we look at a landscape through a yellow glass, particularly on a grey winter's day. The eye is gladdened, the heart expanded and cheered; a glow seems at once to breathe towards us." The following assertion appears to us rather too broad in its application. There are surely circumstances, when the yellowish brown of the fallen leaf, as it is termed, might be most judiciously employed; but Goethe's account is rather more poetical than practical. He says, "When a yellow colour is communicated to dull and coarse surfaces, such as common cloth, felt, or the like, on which it does not appear with full energy, the disagreeable effect is apparent. By a slight and scarcely perceptible change, the beautiful impression of fire and gold is transformed into one not undeserving the epithet foul, and the colour of harmony and joy reversed to that of ignominy and aversion. To this impression the yellow hats of bankrupts, and the yellow circles on the mantles of Jews, may have owed their origin. As no colour can be considered as stationary, so we can very easily augment yellow into reddish, by condensing or darkening it. The colour increases in energy, and appears in red-yellow more powerful and splendid. All that we have said of yellow is applicable here in a higher degree. The red-yellow gives an impression of warmth and gladness, since it represents the hue of the intenser glow of fire, and of the milder radiance of the setting sun. Hence it is agreeable around us; and again, as clothing in greater or less degrees is cheerful and magnificent. A slight tendency to red immediately gives a new character to yellow, and while the English and Germans content themselves with pale yellow colours in leather, the French, as Castel has remarked, prefer a yellow enhanced to red; indeed, in general, everything in colour is agreeable which belongs to the active side. As pure yellow passes very easily to red-yellow, so the deepening of this last to yellow-red is not to be arrested. The agreeable cheerful sensation which red-yellow excites, increases to an intolerably powerful impression in bright yellow-red. The active side is here in its highest energy, and it is not to be wondered at that impetuous, robust, uneducated men should be especially pleased with this colour. Among savage nations the inclination for it has been universally remarked, and when children, left to themselves, begin to use tints, they never spare vermillion and minium. In looking stedfastly at a perfectly yellow-red surface, the colour seems actually to penetrate the organ. It produces an extreme excitement, and still acts thus when somewhat darkened. A yellow-red cloth disturbs and enrages animals. I have known men of education to whom its effect was intolerable if they chanced to see a person dressed in a scarlet cloak on a grey, cloudy day." In reference to this effect, we are inclined to ascribe great part of it to the strength of the contrast between the scarlet and the surrounding cool tones. Yellow is not distinguishable from white in most artificial lights, which are themselves of a yellow tone, and cause *white* to appear so yellow that it is undistinguishable from yellow; and though the fact is often recognized in the preference of lemon-tinted gloves over white, as they serve both for morning and evening wear, it is not so often remembered when papering a room, or selecting a chintz furniture. Mr. Hay recommends that both pure yellow and orange should be avoided in large masses, and used chiefly as heightening colours.

The colours on what Goethe calls the *minus* side, are *blue, red-blue, and blue-red.* "They produce a restless, susceptible, anxious impression. As yellow is always accompanied with light, so it may be said that blue brings a principle of darkness with it. As the upper sky and distant mountains appear blue, so a blue surface seems to retire from us. Blue gives us an impression of cold, and thus again reminds us of shade. It has some affinity with black. Rooms hung with pure blue, appear in some degree larger, but at the same time empty and cold." The blue room at the Reform Club again comes to mind as an illustration in point. The appearance of objects seen through a blue glass is gloomy and melancholy. Red-blue, in an attenuated state, or lilac, is pronounced to be 'something lively without gladness.' Blue-red generates an unquiet feeling. A carpet of a perfectly pure deep blue would be intolerable. "As the higher dignitaries of the church," continues Goethe, "have appropriated this unquiet colour to themselves, we may venture to say that it unceasingly aspires to the Cardinal's red, through the restless degrees of a still impatient progression."

"In *Red* we must forget everything that borders on yellow or blue. We are to imagine an absolutely

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pure red, like fine carmine, suffered to dry on white porcelain. The effect of this colour is as peculiar as its nature. It conveys an impression of gravity and dignity, and, at the same time, of grace and attractiveness. The first in its dark deep state, the latter in its light attenuated tint, and thus the dignity of age and the amiableness of youth may adorn itself with degrees of the same hue. History relates many instances of the jealousy of sovereigns with regard to the quality of red. Surrounding accompaniments of this colour have always a grave and magnificent effect. The red glass exhibits a bright landscape in so dreadful a hue as to inspire sentiments of awe. The French prefer generally scarlet which inclines to yellow, whilst the Italians choose a crimson with a tinge of blue." The employment of red requires skilful management, and it is often used too indiscriminately. "We have only," observes Mr. Hay, "to look at nature for the proper use of this colour. We shall see that red seldom appears in its full intensity, and when it does so, it is at that season when its effect is balanced and neutralized by the general verdure which clothes the earth." Neither pure red nor scarlet should be used in large masses—it ought not to be contrasted with bright green unless in the smallest quantity. Where the direct light falls upon the ground, and not on the walls, Mr. Hay recommends a bright scarlet on the walls, heightened with gold, with deep-toned colours on the carpet. Crimson makes a capital background for the hanging of pictures, but care should be taken that its tint does not approximate to scarlet or pink. This approximation to pink is a common error. In the new decorations at St. James's Palace, now in progress, where the walls of the state rooms are covered with crimson flock paper, the colour is much too near pink.

Purple, though a good colour by daylight, is much injured and neutralized by artificial light. *Green* is the result of mixing blue and yellow. If mixed "in perfect equality, so that neither predominates, the eye and the mind repose on the result of this junction as upon a simple colour. The beholder has neither the wish nor the power to imagine a state beyond it. Hence, for rooms to live in constantly, the green colour is most generally selected." Goethe remarks, that "the juxtaposition of yellow and green has always something ordinary, but in a cheerful sense; blue and green, on the other hand, is ordinary in a repulsive sense. Our good forefathers called these last fools' colours." "The colours on the active side (yellow and yellowish) placed next to black, gain in energy; those of the passive (blue and blueish) lose. The active, conjoined with white and brightness, lose in strength, the passive gain in cheerfulness. Red and green, with black, appear dark and grave, with white they appear gay." We see these effects strikingly illustrated in book-wrappers. Black letter-press is applied indiscriminately to red, blue, lilac, green, and yellow covers. A publisher of taste, would do well to consider how much the purchase of a book is affected by the first impression it makes.

In the practical application of the foregoing observations to the colouring of surfaces, it seems to us that Nature herself suggests to us those parts

Where Colour shall be lightest—where darkest.

If we look at a landscape, we find three distinct gradations of colour. The greatest light comes from above, the next gradation of light lies in the part between the sky and the ground, and the darkest part is on the ground. The exceptions to this statement, arising from partial obscuration of the direct rays of light, and from reflexions, do not materially affect the principle here laid down, and which we think is applicable to the artificial use of colour in interior decoration. In accordance with it, we say, let the ceiling be the part *lightest* in colour and tone, the walls darker than the ceiling, the floor darker than the walls. The reverse is too often found in practice. In the Reform Club, the mouldings of the ceilings of the upper and lower quadrangles surrounding the great hall, and those of the upper library, are painted to imitate bronze, and in the quadrangles especially they are much heavier in colour and appearance, than the walls by which they are supported. In the drawing-room floor where the colouring of the frieze and festoons is light and mean, the ponderous look of the ceilings is objectionable. And here, though we are not considering especially the decorations of the Reform Club, we take the opportunity of remarking on the poverty of invention, not to say the contradiction, of colouring the ceiling of the lower quadrangle as if to represent blue sky, when it is palpable to the eye at the time, that it supports the floor of the passage above it. In the upper drawing-room of the same Club, the light maple-wood book-shelves are much less positive in colour than the beautiful ceiling above them, which is of bright blue, heightened with gilding between the bronze-painted divisions. Fortunately, the dark-green furniture and the deep crimson carpet in this room, are some balance against the full tones of the ceiling, or we should have here an example of the reverse of the principles which Nature seems to suggest. In the great drawing-room, it appears that the decorations are far more consistent. There the ceilings, being shades of white and light pink with gilding, are elegant and rich, yet lightsome and cheerful; less coloured than the walls, which are of a yellowish brown damask, the colour Goethe seems to reprobate, and the walls again are subordinate in the strength of their colouring to the floor, which is a deep-toned maroon in its masses. We are not unmindful of the full-toned colouring of the Venetian ceilings, which might be quoted apparently in opposition to what we have here advanced. For the present, without discussing particular instances of the practice of painting ceilings in intensely full tones, it is sufficient to point out, that what might be tolerated or even defended in the works of a Paolo Veronese, is not to be safely upheld as a precept for the common house-painter, whom alone, and not the poet-painter, we are attempting to influence. It may be as well to observe, that according to the depth of colouring in the ceiling, so the apparent height of the room is lowered and brought near to the eye: and, as in London houses, the height of the rooms is seldom suitably proportioned to the size of the room, this artificial lowering becomes a consideration, which ought not to be disregarded. Not only, to our mind, ought the ceiling to be the lightest in point of tone, but it ought to be the least decorated part of the room—What? venture to say this with Michael Angelo's Sistine Chapel in remembrance? Certainly—and we would call in evidence all who have seen this marvellous work, the strongest case perhaps that can be produced, to testify their regret, that those wondrous works are on the ceiling, and the extreme difficulty, no less than lying flat on the back, which is experienced in viewing them. But because we object to having the chief decoration on the ceiling,—the part obviously most difficult to see, we would not have it imagined that the ceiling is to be left bare, as it generally is in practice. On the contrary, we desire to see special attention bestowed on the—

Decoration of Ceilings,

and Mr. Barry is to be thanked for the good example he has set at the Reform Club, although some of the details do not seem, in our judgment, to be quite right. The coloured decoration of this part of a room, generally extends little beyond the tinting in one or two faint colours the cornice or the plaster ornament in the centre; though sometimes, indeed, we meet with the hideous practice of painting artificial skies and clouds—a miserable conceit, always to be eschewed. We are convinced, from actual experiments, that very effective and cheap decorations might be used in ceilings. The colouring of mouldings and cornices by the hand, and indeed all hand labour on a small scale, is slow, and therefore costly, but the plan we would recommend, and hope to see extensively used for the adornment of ceilings, is much more simple and easy of performance. Ceilings may be treated as easily as walls. Papers may be prepared expressly with suitable patterns, and they may be attached, afterwards, to the walls like common paper hangings. After making some little allowance for the extra trouble in affixing the paper to the ceiling, there seems to be no reason why the ornamental papering of ceilings should be more costly than that employed on the walls. In one experiment, we directed a paper surface of about ten feet in diameter to be prepared, which contained Pompeian forms expressed in four colours, and which cost, in its preparation, about forty shillings. Had the same design been executed in great numbers, there is no doubt that it might have been produced for half the money, or even less. On the other hand, had the design been painted on the ceiling itself, by the hand, the cost would have been much increased. The economy of the process of affixing the ornament in a large surface at once to the ceiling, is obtained precisely on the same principle as that of laying the tesseræ in blocks on pavements, according to Mr. Singer's patent, instead of laying tesseræ one by one on the floor.

Leaving out of the account the additional beauty which tasteful colouring on the ceiling confers on a room, we would recommend the practice as economical—a charm oftentimes more attractive in these money-making times than beauty itself. In the course of every three or four years, the ceiling of a London house requires re-colouring. There is little doubt that the determined lines of the positive colouring in an ornamental design, and also the paper itself, would tend very much to conceal the ordinary cracks and markings in the ceiling, caused by the dirt and smoke, and thus reduce the necessity of re-colouring. In addition to the experiment already mentioned, we had a simpler one prepared in two shades of deep straw-colour, for the centre of a room, the cost of which experiment was only five shillings. In the prosecution of these experiments, it is only just to mention that we had the assistance of Mr. Clarke, a paper-stainer, of 60, High Holborn, who seemed well disposed to carry them much farther, if any public taste could be generated for them. In the preparation of decorations for ceilings, and until we can enter upon the subject of pattern in detail, a word of caution may be whispered against all and every sort of imitation of raised surfaces. Let there be no sham cornices or rosettes for centres—no sham festoons, draperies, or tassels. Whatever is done, should be limited to the expression of agreeable forms in colour, and much more effect may be produced under this limitation than is generally obtained by the plaister mouldings and ornaments themselves which are commonly attached to ceilings. The choice of the colours and peculiar treatment of them in ceilings must, of course, be regulated by the circumstances of the room, and the character of the decorations used in it.

The particular treatment of colours which should be applied to rooms of various purposes, seems to follow next in order for consideration. We are much disposed to agree with Mr. Hay, when he insists that the decorations of rooms should be subordinate in importance to the furniture, which he appears to regard in the same relative importance to a room as figures stand towards a picture. Mr. Hay says:—"In toning and harmonizing the colours in a picture, an artist has the assistance of light and shadow, and can make his shades accord with the tone in such a manner as to improve the general harmony; but as the colours of the house-painter and manufacturer are all liable to be placed in full light, they must be toned in themselves, to prevent that unnatural crudeness so annoying to the eye. How, then, can we account for the prevalence of those gaudy paper-hangings, which impinge the most obtrusive rays in all their vigour, or those carpets where the preponderance of bright yellow and red attracts the eye, and injures the effect of everything which is placed upon them? And if, according to the rules which regulate the higher branches of art, simplicity of arrangement prevents confusion where a variety of colours are introduced, the colours in the generality of such articles are most erroneously arranged. These rules must proceed from a general negligence of the rules of harmony. I do not mean by this that bright and vivid colours are always offensive. I have already said, that they add richness and grandeur when used in their proper places and in proper quantities; but they should by no means cover the floor or walls of an apartment unless under very peculiar circumstances. It may here be observed, that in all pictures representing interiors, when a group of figures is introduced, there may occasionally appear a piece of rich drapery, or furniture painted in equally vivid and bright colours with the figures, and which may, in a great measure, improve the general effect and harmony; but who ever saw, in a work of merit, the colours on the walls of the apartment or carpet on the floor making a monopoly of attraction, and causing those upon the figures and furniture to sink into insignificance?" But we have no more space at present, and the suggestions touching the appropriate colouring of particular rooms must be reserved to a future opportunity.

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MUSIC AND THE DRAMA

Concerts of the Christmas Season.—Our musical year seems preparing to go out "like a lamb." The "star" singers, lamentably diminished in number by recent marriages and departures, are wandering through the provinces, or repeating their old songs in London concerts: and everything like effort or novelty seems to have been put aside by common consent till a more propitious season. The meetings held in Crosby Hall, for the purpose of giving the citizens cheap and good sacred music, however commendable in themselves—the more trade-like and unsatisfactory performances in Store Street—cannot supply the place of those exhibitions making *progress* either in composition or executive skill, which ought to be found in every metropolis aspiring to taste or connoisseurship in Art. Not long since the Londoner thought it enough to spend his money on music—small matter of what quality. "Those whom it may concern" inform us that he is no longer so ready with his purse, but the signs of an improved judgment on his part which would make such caution welcome, are still few. Are we then to have neither music nor taste? Patience: we firmly believe that the latter is spreading, and will spread faster when the *prestige* of Fashion's foolish patronage shall have ceased to influence the middle-classes, which will be when their own education becomes sounder and more liberal. But our artists must not merely wait the while; they ought to advance, in humility, in industry, and in renunciation of *coterie*, to be ready for better days.

We prefer offering these general remarks to anatomizing the music of London during the past ten days: a remark, or two, however, are called for. The very beautiful sacred song, by Mr. E. Loder, 'My soul is sorely vexed,' performed at Madame Dulcken's second *Soirée*, gives us occasion to ask, why this composer's music is so sparingly brought forward by the *British Musicians:* we are sorry that it also gives us occasion to inquire of Miss Marshall, when she means to improve—pretension will no longer pass for feeling: nor is her want of execution counter-balanced by any remarkable beauty of tone. We, among others, augured so well of this young lady, in days past, that we cannot allow her to sink into indifference without reminding her, that success, never easy to attain, is now more difficult than ever.

Another sign of the musical times is becoming too strong to be overlooked: this is the popularity of those mixed exhibitions, in which anecdote and music bear an equal part—a fashion revived by Mr. Wilson, continued by Messrs. Horncastle and Crouch, and now daily spreading. These exhibitions are agreeable in proportion as they have a meaning: and it is not extraordinary that those of our stage-singers who feel unwilling, or unequal, to the increased dramatic requisitions of our opera-goers, should resort to them as a profitable means of keeping before the public. At all events, in addition to Mr. and the Misses Fraser's Scottish entertainment, and Messrs. Carpenter and Jones's 'Night with Robin Hood,' and Mr. Leo's performances of Hebrew melodies, recitations, and chants. Mr. Templeton announces an evening to be devoted to 'Mary Queen of Scots and the music of her times.' Whence did our worthy tenor gather this? Had he more modestly promised 'Music illustrative of the Queen's story,' it had been more true. The impending musical entertainment of Mr. H. Phillips, however, is still more remarkable. First come the 'Songs of Charles Dibdin' with introductory observations, the selection little calculated to do justice to our melodist, however it may suit the vocal predilections of the singer. But the second part of the entertainment is to be a yet stranger *olla podrida*, beginning with the 'Life of Sir Walter Raleigh,' going thence to the 'Lake of Killarney,' dipping next into Waller, and subsequently into Izaak Walton, then trifling with Lover's 'Molly Bawn,' then penultimately torturing poor Herr Marschner's drinking quartett from 'The Vampire,' into a *solo* (with introductory observations on '*The* German's seasons for hilarity, the great tun of Heidelberg, Dr. Aldrich's reasons (?), the inefficiency of translations in general'), winding up with a Robin Hood ballad! There must be a sequence and a purpose in this arrangement, or why should not the songs be gone through as in a regular concert, without waste of words?—but we are at a loss to perceive them, and till we do, cannot recognize the artistic interest or usefulness of the exhibition.

MISCELLANEA

Paris Academy of Sciences.—Nov. 27.—A communication was made relative to the telescopic comet, which was discovered a few nights previously at the Paris Observatory, by M. Faye. It was stated that on the night of the 26th it was twice seen, and in such a way that it would be possible to calculate its orbit, so as to say whether it is a new comet, or one that has already been recorded.—M. Biot read a paper on the identity of the modifications imparted to polarized light by fluid bodies, whether in a state of motion or repose.—M. Duvernoy read some notes on the fossil giraffe of Issoudun. From the various facts collected by M. Duvernoy, there is little doubt that the giraffe was at some former period a native of both Europe and Asia.—M. Ackerman, a surgeon of the navy, read a paper on the little animal called the *coipo*, of Chili, which many persons have supposed, from the extraordinary accounts given of it, to be fabulous. M. Ackerman, however, has sent several specimens, preserved in spirits of wine, to M. Lereboullet, a professor of natural history at Strasburg, who has dissected them. The most extraordinary parts of this animal, which is partly of the beaver species, are its mammiferous organs, which are placed upon the back. The *coipo* inhabits small lakes and deep ponds, in which there are reeds. It never leaves its haunts except when the sun or the moon is shining. In sunshine it forms a sort of raft of reeds, on which it sleeps for hours.

Colonel Stoddart and Capt. Conolly.—The pleasant intelligence which we announced last week, as received from Sir Stratford Canning, rests, it appears, on information received from Mr. Layard, who thus writes to Mr. Wolff.—"I have much pleasure in informing you that I have received additional accounts of Messrs. Stoddart and Conolly, and that all these accounts tend to prove that those gentlemen are still alive. As far as Colonel Stoddart is concerned, I do not now feel a doubt but that he was alive four or five months ago. I have learned to-day that a native of Bokhara, who quitted the city about five months ago, states that he was well acquainted with an Englishman there who had turned Mussulman; that he enjoyed perfect liberty, and was not only permitted to live in the city, but was furnished with money and all necessaries by the principal people of Bokhara. On being asked the name of this Englishman, he wrote on a slip of paper, after having endeavoured to explain *vivâ voce*, Astordis, or Stordas. It must be remembered that the person through whom these inquiries were made was ignorant both of the name of Colonel Stoddart and of all circumstances connected with his imprisonment, &c. The person who furnished this account is unable to state what became of Conolly, but he has no reason to believe that he was put to death. I have already informed you that I have ascertained, from persons who quitted Bokhara above a year ago, that both these gentlemen were then alive. All the accounts I have received agree in this one respect; and although I have now inquired indirectly of many natives of Bokhara, not one has yet stated that either has been put to death. Is it, therefore, still credible that a public execution should have taken place unknown to some of the principal inhabitants of the city?"

New Colour.—In your last number you have a paragraph respecting a new vegetable black dye, used by the natives of the Shan* country of India; which has been examined by Mr. Hume, Hon. Secretary of the Agricultural Society of India, who describes it thus: "It is of a jet black colour, extremely hard, and very refractory in its re-action with the most powerful chemical agents—sulphuric and nitric acids, with the caustic alkalies, having little effect upon it: it was found to contain a quantity of iron and earthy matter, the exact amount of which has not been ascertained. Mr. Lander, the enterprising individual who discovered the dye, has forwarded specimens to the Society of Arts, and an eminent chemist, a member of the Society, has undertaken to analyze the substance as far as practicable with so minute a specimen. I am, &c. Francis Whishaw, Secretary

Society of Arts, Adelphi, 14th Dec.

Epitaphs.—The following is inscribed on a tombstone in the church-yard of Steddon, in Holderness.—"Hear lyes the body of W. Stenton of Patrinton: he was buried the 28th of May 1685, aged 79 years. He had children by his first wife 38—by his second 17: own father to 45, and grandfather to 86—great grandfather to 97—great great grandfather to 230—he lived to see of his own generation 251."

Punch, as our readers know, is a favourite with the *Athenæum*. We patted him on the back when a youngster, gave him encouragement in his riper years, or months, and have ever since rejoiced over him. His ridicule is wholesome, finely tempered, and reserved for the unworthy—not the unfortunate; his sympathies are large and liberal; and he has done, and is doing, infinite good. Would, we say, that the tone of the following song "could reach the rich!"—

The Song of the Shirt.

With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger, and dirt,
And still, with a voice of dolorous pitch,
She sang the "Song of the Shirt!"

"Work! work! work!
While the cock is crowing aloof!
And work—work—work,
Till the stars shine through the roof!
It's O! to be a slave
Along with the barbarous Turk,
Where woman has never a soul to save,
If this is Christian work!

"Work—work—work,
Till the brain begins to swim;
Work—work—work,
Till the eyes are heavy and dim!
Seam, and gusset, and band,
Band, and gusset, and seam,
Till over the buttons I fall asleep,
And sew them on in a dream!

"O! Men, with Sisters dear!
O! Men, with Mothers and Wives!
It is not linen you're wearing out,
But human creatures' lives!
Stitch—stitch—stitch,
In poverty, hunger, and dirt,
Sewing at once, with a double thread,
A Shroud as well as a Shirt.

"But why do I talk of Death—
That Phantom of grisly bone,
I hardly fear his terrible shape,
It seems so like my own—
It seems so like my own
Because of the fasts I keep,
O, God! that bread should be so dear,
And flesh and blood so cheap!

"Work—work—work!
My labour never flags;
And what are its wages? A bed of straw,
A crust of bread—and rags,
That shatter'd roof—and this naked floor—
A table—a broken chair—
And a wall so blank, my shadow I thank
For sometimes falling there!

"Work—work—work!
From weary chime to chime
Work—work—work,
As prisoners work for crime!
Band, and gusset, and seam,
Seam, and gusset, and band,
Till the heart is sick, and the brain benumb'd,
As well as the weary hand.

"Work—work—work!
In the dull December light,
And work—work—work,
When the weather is warm and bright—
While underneath the eaves
The brooding swallows cling,
As if to show me their sunny backs,
And twit me with the spring.

"Oh! but to breathe the breath
Of the cowslip and primrose sweet—
With the sky above my head
And the grass beneath my feet,
For only one short hour
To feel as I used to feel,
Before I knew the woes of want,
And the walk that costs a meal!

"Oh! but for one short hour!
A respite however brief!
No blessed leisure for Love or Hope,
But only time for Grief!
A little weeping would ease my heart,
But in their briny bed
My tears must stop, for every drop
Hinders needle and thread!"

With fingers weary and worn,
With eyelids heavy and red,
A woman sat, in unwomanly rags,
Plying her needle and thread—
Stitch! stitch! stitch!
In poverty, hunger, and dirt,
And still with a voice of dolorous pitch—
Would that its tone could reach the Rich!—
She sang this "Song of the Shirt!"

* *Shan*, not Shand.

To Correspondents.—F. D.—An Englishwoman—C. D.—W. W. G—M. S.—received.

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By order of the Board,
JOHN CHARLES DENHAM, Secretary.

London, Dec. 1843.

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The following table will show the result of the last division of profits, as declared on the 10th of May, 1843, to all persons who had on that day paid six annual premiums:—

Age when Policy was issued.	Date of Policy.	Sum Assured.	Original Premium.	Reduced Annual Premium (for the current year).
20	On or before 10th of May, 1838.	£1,000	£19 6 8	£9 13 4
30		1,000	24 8 4	12 4 2
40		1,000	31 10 0	15 15 0
50		1,000	42 15 0	21 7 6
60		1,000	66 11 8	33 5 10

DAVID JONES, Actuary.

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The allowance of *half* the Annual Premium to remain unpaid for *seven years*, and

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Lower Rates of Premium than those of any other office that entitle the assured to participate in the profits.

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Persons have the option of Insuring upon the Return or Non-Return Systems; and the Tables, which include Ascending and Descending Scales of Premium, have been framed to suit the convenience of all parties.

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R. TUCKER, Secretary.

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COMPANY, 8, Waterloo-place, Pall Mall, London.
Division of Profits among the Assured.

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The amount of bonus added to policies since the commencement of the Company in March, 1834, to the 31st Dec. 1840, is as follows:

Sum Assured.	Time Assured.	Sum added to Policy.
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1000	4 Years	80 0 0
1000	3 Years	60 0 0
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1. One-tenth of the entire profits is appropriated, by the Deed of Settlement, to reducing the premiums, payable for insuring the lives of dissenting and methodist ministers, or in other ways similarly beneficial to their families.

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4. The lowest rates of premium consistent with security, and the payment of policies, guaranteed by a capital of one million.

5. Two tables of premiums, the one giving an interest in the profits of the Company to the life assurers.

6. Every facility given, on moderate terms, to persons going beyond the prescribed limits of their policy.

7. Premiums may be paid either annually, half-yearly, or quarterly, in a limited number of payments, or in one sum.

8. Loans advanced on policies of the value of 50*l.*

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LONDON, SATURDAY, DECEMBER 23, 1843.

REVIEWS

Introductory Lectures on Modern History. By Thomas Arnold, D.D., Regius Professor of Modern History in the University of Oxford, and Head Master of Rugby School. 2nd edit. Fellowes.

History of Rome. By the Same. 3 vols.

We rejoice at the opportunity of uniting in one review both these excellent works, and on that account regret less the late notice of the earlier publication. We have now before us the Theory and Practice of Historical Composition, by the same author—and that author the late Dr. Thomas Arnold, of Rugby. The death of this eminent scholar was a great loss to the highest class of literature (see *Athen.* No. 765). His judgment and taste were regulated by the purest principles; while the bent of his own mind disposed him to demand and recognize the progress of improvement in himself and in his friends, as also most prerogatively in the institutions of society. As his charity was universal, he hoped all things for the race; and the knowledge which he had gained of the past, only induced him to contemplate with increased serenity the future. Thus, he held, with Dr. Southey, that we are warranted by history in affirming that, on the large scale, the condition of humanity has improved, continues to improve, and evermore tends to a state of perfection, of which the most ideal anticipations are the truest. This view of the world demands a certain temperament, and is, perhaps, more dependent on its impulses than the results of logical process, or experimental effort. Be this as it may, it bespeaks an amiable and a generous heart, susceptible of the noblest impressions, and beating in the bosom of one who, while living, must be generally beloved, and when dead, sincerely lamented.

By the course of his studies, as well as by the idiosyncracy of his genius, Dr. Arnold was strongly inclined to seek for the Law which lies at the base of all history; nay, he was convinced that he had found it, and mentions among his greatest troubles his experience that other minds were not as fully satisfied on the point as his own. He wished, therefore, to give a Scientific character to history, that the investigator may be no longer "turned adrift, as it were, on a wide sea, to navigate it as he best can, and take his own soundings, and make his own surveys." Using the word "political" in its most elevated meaning—as expressing the highest πολιτικη of the Greeks—Dr. Arnold identified in one category the laws of political science and those of history. Both, "to his mind," were "absolutely certain;" hence, as he adds, "the lessons of any particular portion of history, supposing that the facts are known to us, appear to be certain also; and daily experience can scarcely remove my wonder at finding they do not appear so to others."

Notwithstanding, however, his firm faith in a fundamental principle of history, and of certain laws of historical science as the developements of that principle, Dr. Arnold was, in other respects, disposed to admit the validity of doubt in the course of historical investigation. At a time, therefore, when most of the learned were startled at the apparent scepticism of Niebuhr, Dr. Arnold sympathised with the German historian; and, even so early as the year 1824, applied to the Rev. J. C. Hare for information touching that writer's labours and merits. His influence ever after, on the whole frame of his thoughts, was of the most powerful kind; and he defended his character and authority with both zeal and discretion:—

"Nothing (he writes in his own history of Rome) is more unjust than the vague charge sometimes brought against Niebuhr, that he has denied the validity of all the early history of Rome. On the contrary, he has rescued from the dominion of scepticism much which less profound inquirers had before too hastily given up to it: he has restored and established far more than he has overthrown. Ferguson finds no sure ground to rest on till he comes to the second Punic War. In his view, not only the period of the kings and the first years of the commonwealth, but the whole of two additional centuries—not only the wars with the Equians and the Volscians, but those with the Gauls, the Samnites, and even with Pyrrhus, are involved in considerable uncertainty. The progress of the constitution he is content to trace in the merest outline; particular events, and still more particular characters, appear to him to belong to poetry or romance, rather than to history. Whereas, Niebuhr maintains, that a true history of Rome, with many details of dates, places, events, and characters, may be recovered, from the beginning of the commonwealth. It has been greatly corrupted and disguised by ignorant and uncritical writers; but there exist, he thinks, sufficient materials to enable us, not only to get rid of these corruptions, but to restore that genuine and original edifice which they have so long overgrown and hidden from our view. And accordingly, far from passing over hastily, like Ferguson, the period from the expulsion of Tarquinius to the first Punic War, he has devoted to it something more than two large volumes; and from much that to former writers seemed a hopeless chaos, he has drawn a living picture of events and institutions—as rich in its colouring, as perfect in its composition, as it is faithful to the truth of nature. Were I, indeed, to venture to criticise the work of this great man, I should be inclined to charge him with having overvalued, rather than undervalued, the possible certainty of the early history of the Roman commonwealth. He may seem, in some instances, rather to lean too confidently on the authority of the ancient writers, than to reject it too indiscriminately. But let no man judge him hastily, till, by long experience in similar researches, he has learnt to estimate sufficiently the instinctive power of discerning truth, which even ordinary minds acquire by constant practice. In Niebuhr, practice, combined with the natural acuteness of his mind, brought this power to a perfection which has never been surpassed. It is not caprice, but a most sure instinct, which has led him to seize on some particular passage of a careless and ill-informed writer, and to perceive in it the marks of most important truth, while, on other occasions, he has set aside the statements of this same writer, with no deference to his authority whatever. To say that his instinct is not absolutely infallible, is only to say that he was a man; but he who follows him most carefully, and thinks over the subjects of his researches most deeply, will find the feeling of respect for his judgment continually increasing, and will be more unwilling to believe what Niebuhr doubted, or to doubt what he believed."

Dr. Arnold had a right so to judge of Niebuhr, because he had gone over again the same ground. But, in ordinary cases, this dependence on the mere instinct of a writer is open to obvious difficulties. His own estimate of the qualifications of an historian was very high. Opposed in this and other respects to Dr. Johnson, his reverence for the historian's character and work was unfeignedly profound. History, to Dr. Arnold, was like the interior of St. Peter's at Rome, or the appearance of mountains; at first sight unsatisfactory, but, on acquaintance, convicting the beholder of incapacity to appreciate their greatness. What he saw, was not all that existed; but all that his untaught glance could master. In like manner, says Dr. Arnold, "history must be content to share in the common portion of everything great and good: it must be undervalued by a hasty observer." It bears, according to him, the same relation to society that biography does to an individual. It must find in its persons a common purpose, the accomplishment of which is the object of their common life, though perhaps unconsciously; to show the developement of this purpose is the proper subject of history, both in its external and its internal life.

In both these aspects, Dr. Arnold has contemplated the majestic history of the Roman State. Commencing in obscurity and fable, this mighty theme gradually acquires clearness and importance, as we trace it from the spring-head into the wide and deep river. Dr. Arnold has thrown the early legends and stories into an antiquated style, in order to mark them so as not to be mistaken, by even the most careless reader, for history. In this manner he tells us how Æneas went over sea from Troy to the land of the Latins: how Romulus and Remus were born, and suckled by a she-wolf, and fed by a woodpecker; how Numa Pompilius was chosen king; how Tullius Hostilius warred with the Albans; how the Horatii and the Curiatii fought; and how Horatius slew his sister; and of the good reign of Ancus Martius; with all other particulars relating to that heroic time. The stories, also, of L. Tarquinius Priscus, and the famous Augur, Attus Navius; of Servius Tullius; of Lucius Tarquinius the Tyrant, and the Sibyl; of Lucretia, and Lucius Junius Brutus, and his judgment on his two sons; with the worthy deed of Horatius Cocles, at the wooden bridge, nigh the hill Janiculum; and the bold deed of Caius Mucius, who burned his own hand in the fire, to prove his courage to King Porsenna; and also the great spirit of the maiden Cloelia; together with the wars between the Romans and Latins, on account of Tarquinius; and of the great battle by the Lake Regillus, so distinguished by the divine interposition of Castor and Pollux: these stories are banished, in a greater or less degree, to the mist-land of fiction. The stories of Coriolanus and Cincinnatus, as also the slaughter of the Fabii at the River Cremera, are, in like manner, declared to be, in great part, of a legendary character. With these poetical dubieties, vanishes, we fear, the entire popular history of Pagan Rome: as well, to the general mind, no history of Rome, as these to be no narratives of matter-of-fact! But, doubtless, fancy must yield to criticism. Yet, perhaps, if we find less of fact in these same soul-stirring arguments, we may, on strict investigation, discover, even on that account, all the more of truth. At the lowest estimation, they are parables, in which is veiled the very spirit of the Roman nationality; whence it became what it ultimately was, "great, glorious, and free," and a permanent example for the guidance and admonition of politicians and statesmen in all after-ages.

Spurius Cassius, we are told, was the first really historical character; and, by a singular compensation of fortune, remains purely so; no poet having sung his deeds, and the early annalists having branded his memory with charges of treason and attempted tyranny. Herein, however, they only repeated the language of the party who had destroyed him. To him, nevertheless, Rome owed her future greatness. It was he who, in his second consulship, concluded the league with the Latins; and in his third, that with the Hernicans. Also, at the price of his own life, he procured the enactment of the first agrarian law. The true character of this law was first explained by Niebuhr. The territory of the State being, in the first instance, divided equally amongst the citizens, every citizen was of course a landholder; yet, from the impossibility of cultivating all, a large part remained uninclosed, and was kept mostly as pasture. From this a revenue was raised, to which every citizen who turned out sheep or cattle upon it contributed: strangers, also, though incapable of buying land, might yet rent therein

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a right of pasture for their flocks and herds. But as to new territory gained in war, individuals were allowed to occupy lands, and to enjoy all the benefits of them, on paying to the State the tithe of the produce; which done, they might even alienate the land which they occupied either for a term of years or for ever. The public land thus occupied was also made the means of admitting new candidates for citizenship. But there were difficulties in the way of this: a redivision of such land, and the ejectment of many tenants, was necessary. A sacrifice of existing interests was implied; and such a measure was, in the eyes of the old citizens, revolutionary.

About twenty-four years after the expulsion of Tarquinius, such an agrarian law became expedient. It was, accordingly, proposed by Spurius Cassius; but the aristocracy (the old landholders, or citizens,) resisted him, and were headed by his colleague, Proculus Virginius. The measure was carried; but when the year of Cassius's consulship was over, care was taken by the burghers, assembled in their curiæ, that he should be accused and condemned. "He," says Dr. Arnold, "shared the fate of Agis, and of Marino Falieri: he was sentenced to die as a traitor, and was, according to the usage of the Roman law, scourged and beheaded, and his house razed to the ground."

The quotation of this brief sentence suggests to us a point of criticism which has frequently struck us in reading these volumes. It is our purpose to avoid in this instance, as much as possible pressing critical considerations, owing to the posthumous character of the publications under review; we rather seek to indicate their peculiar merit, and to show the serious student where his reading may be profitably bestowed. But the point of criticism we now wish to press, involves a question of taste worthy of consideration by the future historian. The reader will have already perceived that, in the sentence quoted, an attempt is made to illustrate an incident of ancient history, by reference to one in modern. This, besides reversing the usual process, produces an effect upon the mind which is at first, we must confess, unpleasant. Dr. Arnold, however, adopted the practice, to bring the subject home to the business and bosom of the living reader; nor do we mean to deny that for the living reader it is justifiable on the score of much utility. We cannot help feeling, however, that it offends some principle of harmony which strongly resents the violation: and that if in Herodotus or Thucydides, in Pliny, Cicero, Livy, or Dionysius, names of places and persons, ancient and modern, foreign and domestic, were blended together in one sentence as we frequently find them in Dr. Arnold's 'History of Rome,' the best scholars would be liable to great mistakes, and incur even inextricable perplexities. It is only because the reader knows that it is a modern Englishman writing of ancient Rome, and illustrating it by more recent and even contemporary experiences, that he is preserved from the error of confounding times and events;—nor would this knowledge save him, if he were not also acquainted from other sources with the date and *locale* of the illustrative matter. We mention this, that Dr. Arnold's example may not be taken as an authority for a licence which may be egregiously abused. For himself, the end perhaps justified the means, inasmuch as he declares in his preface the object he had in view—that of doing justice to his theme up to the extent of our present knowledge; since we who are now in the vigour of life possess, in his opinion, at least one advantage which our children may not share equally:—

"We have lived," he says, and how truly!—"in a period rich in historical recollections beyond all former example; we have witnessed one of the great seasons of movement in the life of mankind, in which the arts of peace and war, political parties and principles, philosophy and religion, in all their manifold forms and influences, have been developed with extraordinary force and freedom. Our own experience has thus thrown a bright light upon the remoter past; much which our fathers could not fully understand, from being accustomed only to quieter times, and which again, from the same causes, may become obscure to our children, is to us perfectly familiar. This is an advantage common to all the present generation in every part of Europe; but it is not claiming too much to say, that the growth of the commonwealth, the true character of its parties, the cause and tendency of its revolutions, and the spirit of its people, and its laws, ought to be understood by none so well as by those who have grown under the laws, who have been engaged in the parties, who are themselves citizens of our kingly commonwealth of England!"

Such is Dr. Arnold's apology for the liberty which he has undoubtedly taken with the severe style which seems to be the due of history. We confess, however, that in the History of Rome as treated by him, we see again in a rude and rudimental form the eternal contest between the aristocratic and democratic elements of society, and have besides its issue predicated. The original condition of a people soon ceases to be suited to their altered circumstances. What begins in inequality tends to equality. Preservation, where improvement is required, leads to injustice. It is folly, says Dr. Arnold, to think that men's institutions can be perpetual when every thing else in the world is continually changeable. When the conquered Latins, he adds, were first brought to Rome by those who were then the only Roman citizens, when they were allowed to retain their personal liberty, to enjoy landed property, and to become so far a part of the Roman people, it was not required that they should at once pass from the condition of foreigners to that of perfect citizens; the condition of Commons was a fit state of transition from the one rank to the other:—

"But after years had passed away, and both they and their original conquerors were in fact become one people above all, when this truth had been already practically acknowledged by the constitution of Servius Tullius; to continue the old distinctions was but provoking a renewal of the old hostility: if the burghers and the commons were still to be like two nations, the one sovereign and the other subject, the commons must retain the natural right of asserting their independence on the first opportunity, of wholly dissolving their connexion with those who refused to carry it out to its full completion. That their desire was for complete union, rather than for independence, arose over and above all other particular causes, from that innate fondness for remaining as we are, which nothing but the most intolerable misery can wholly eradicate."

Our space will not permit us to enter into the full particulars of this contest, and no power of condensation could bring into the limits of a few columns either the facts of, or the influences from the mighty subject before us. Roman greatness was not purchased at less expense than both foreign and internal contention. The sufferings of the Roman Commons after the well-known retreat of the Gauls, for instance, was of the most fearful description. If we know little of this period, it was because it lay in the very deepest darkness of misery—for long periods of general suffering make far less impression on our minds, than the short sharp struggle in which a few distinguished individuals perish. It was a period of quiet legalized oppression—that most deadly of all evils, says Arnold, "when law, and when religion herself, are false to their divine origin and purpose, and their voice is no longer the voice of God, but of his enemy."—The actual distress endured by the Romans in the loss of their houses, and the destruction of their cattle and fruit-trees, few of which could have escaped the hands of the Gauls during their long occupation of the city and territory of Rome, although secure for the time, would nevertheless have been diminished by the sense of its being the common portion, and would in time have been altogether relieved. But the attacks of foreign enemies rendered the Tributum, as a war-tax, constant and heavy—other taxes and burthens also bore on the means of the less wealthy with an unseasonable pressure. Debts were thus unavoidably contracted—the rate of interest on borrowed money became excessive; the law against insolvent debtors was ruinously severe. Accordingly every patrician house soon became a private gaol; but a gaol, in which the prisoners were kept to hard labour for the gaoler's benefit, or were at his caprice loaded with irons and subjected to the lash. Add to this, that the debts incurred by the prisoner were for no fault of his own, but were the consequence of an overwhelming national calamity, and of the want of consideration shown by the government for their state of distress. In all this the causal elements of a coming revolution are apparent enough. At length the "Man of the People" appeared in the person of Marcus Manlius. One day this heroic man saw a centurion who had served with him, and whom he knew to be a distinguished soldier, now dragged through the forum on his way to his creditor's workhouse. He hastened up, protested against the indignity, and himself paid the debt on the spot, and redeemed the debtor. The gratitude and the popularity which this act gained for him, excited him to proceed in the same course; he sold by public auction the most valuable part of his landed property, and declared that he would never see a fellow citizen made a bondman for debt so long as he had the means of relieving him. In this manner, he discharged no less than four hundred debtors! Hereby he justly won the name—"Father of the Commons!" His reward was imprisonment—suspicion—and the death of a traitor. Dr. Arnold concedes that his motives were not pure. Alas! Nevertheless, his work perished not. L. Sextius and C. Licinius adopted it, and, using more constitutional and calmer means, succeeded. The thence called Licinian laws embodied as much of good government and equitable legislation as the times were ripe for. The Commons were admitted to the consulship. From this point the greatness of Rome begins to unfold itself. Hitherto she has had no historian, poet, orator, nor philosopher. Henceforth, there is hope of all. But first she must be trained to perfection in the military virtues. For this (domestic struggles being ended,) are appointed the Samnite and the Latin wars; the details of which are graphically given in several chapters of Dr. Arnold's second volume.

The great merit of Dr. Arnold, as an historian, consists in his strong instinct for obtaining, by whatever means, the liveliest possible notion of the people, time, and place, that form his theme, and graphically describing them with such peculiarities, and such adjuncts of sunlight and shadow, as could be procured by consulting documents or by instituting analogies. He proceeded very much after the fashion of the dramatist, and selected from all sources whatever was needful to make up his stage-picture and moving panorama. Modern history was his principal source of illustration, and he read the past with the spectacles of the present. He made little account of antiquarianism. Only so far as we see and understand the present, we see and can understand the past. How, he demands, can he comprehend the parties of other days, who has no clear notion of those of his own? He who feels his own times keenly, will write a lively and impressive account of past times.

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On philological acquirements he placed great value, but greater, perhaps, on geographical knowledge. Archdeacon Julius C. Hare, in editing the third volume of the History of Rome, remarks at length on Dr. Arnold's able qualifications in this kind,—asserting, moreover, that our author is "the first who has given anything like an adequate representation of the wonderful genius and noble character of Hannibal." As what the historian says of this hero will serve to exhibit his style in some of its best phases, we shall extract it:—

"Hannibal's genius may be likened to the Homeric god, who, in his hatred of the Trojans, rises from the deep to rally the fainting Greeks, and to lead them against the enemy, so the calm courage with which Hector met his more than human adversary in his country's cause, is no unworthy image of the unyielding magnanimity displayed by the aristocracy of Rome. As Hannibal utterly eclipses Carthage, so, on the contrary, Fabius, Marcellus, Claudius Nero, even Scipio himself, are as nothing when compared to the spirit and wisdom and power of Rome. The senate, which voted its thanks to its political enemy, Varro, after his disastrous defeat, because he had not despaired of the commonwealth, and which threatened either to solicit, or to reprove, or to threaten, or in any way to notice the twelve colonies which had refused their accustomed supplies of men for the army, is far more to be honoured than the conqueror of Zama. This we should the more carefully bear in mind, because our tendency is to admire individual greatness far more than national; and as no single Roman will bear comparison with Hannibal, we are apt to murmur at the event of the contest, and to think that the victory was awarded to the least worthy of the combatants. On the contrary, never was the wisdom of God's providence more manifest than in the issue of the struggle between Rome and Carthage. It was clearly for the good of mankind that Hannibal should be conquered; his triumph would have stopped the progress of the world. For great men can only act permanently by forming great nations; and no one man, even though it were Hannibal himself, can in one generation effect such a work. But where the nation has been merely enkindled for a while by a great man's spirit, the light passes away with him who communicated it; and the nation, when he is gone, is like a dead body, to which magic power had for a moment given an unnatural life; when the charm has ceased, the body is cold and stiff as before. He who grieves over the battle of Zama, should carry on his thoughts to a period thirty years later, when Hannibal must, in the course of nature, have been dead, and consider how the isolated Phœnician city of Carthage was fitted to receive and to consolidate the civilization of Greece, or by its laws and institutions to bind together barbarians of every race and language into an organized empire, and prepare them for becoming, when that empire was dissolved, the free members of the commonwealth of Christian Europe."

This is the perfection of a prose style,—easy, animated, and transparent; but the passage has a still higher merit—it indicates the presence of the true statesman's mind in the writer. We recognize the man of large views and far-reaching purposes. All the more have we reason to regret, that death stepped in before the completion of his mighty theme. To him Rome was a sign, and he would have shown us what it signified. He was pledged to this. The mystery yet perplexes the nations. As it is, he stops short—far short even of the production of "the Cæsar," in the gradual developement which, in his mind, was growing harmoniously with that of his immortal argument.

> Ere she grew to empire,
> Rome was a savage den of robbers, where
> Each strove for mastery, and each rose up
> To hinder other than himself from ruling;
> Till the collision,—rude as it might be,—
> Struck out *the Cæsar*, like a glorious light,
> The extract of their virtue, and its crown.

This marvellous result it was not given to him to trace; neither its immediate causes, nor its consequences. We have so far lost what instruction could be given to us by a man truly wise—instruction which we had anticipated with eager hope and much pleasure. Perhaps, however, enough has been done for the present. Materials are, in fact, yet wanting for a perfect history of Rome:—some are even now in process of discovery. It would have been well if Dr. Arnold could have waited for these. He felt that, without them, his own production was so defective, that another and better history would be necessary. To this we must now look forward. When the documents are producible, the competent historian will be found.

A Christmas Carol; in Prose; being a Ghost Story of Christmas. By Charles Dickens. Chapman & Hall.

A tale to make the reader laugh and cry—open his hands, and open his heart to charity even towards the uncharitable, —wrought up with a thousand minute and tender touches of the true "Boz" workmanship—is, indeed,

> —— a dainty dish to set before a King.

Smellfungus himself would be puzzled how to *cut up* this jovial, genial piece of Christmas fare otherwise than lovingly. We shall only pretend to give the hungry, happy reader a slice, by way of staying his appetite till the entire treat smokes with a rich savour on his own table.

The idea of this Ghost-Carol, is simple enough; but we shall leave it to Mr. Dickens to develope the mystery, and content ourselves with a picture or two. The first, a Christmas morning-piece, will make holiday mouths water:—

"The house fronts looked black enough, and the windows blacker, contrasting with the smooth white sheet of snow upon the roofs, and with the dirtier snow upon the ground; which last deposit had been ploughed up in deep furrows by the heavy wheels of carts and waggons; furrows that crossed and re-crossed each other hundreds of times where the great streets branched off, and made intricate channels, hard to trace, in the thick yellow mud and icy water. The sky was gloomy, and the shortest streets were choked up with a dingy mist, half thawed half frozen, whose heavier particles descended in a shower of sooty atoms, as if all the chimneys in Great Britain had, by one consent, caught fire, and were blazing away to their dear hearts' content. There was nothing very cheerful in the climate or the town, and yet was there an air of cheerfulness abroad, that the clearest summer air and brightest summer sun might have endeavoured to diffuse in vain. For the people who were shovelling away on the house-tops were jovial and full of glee; calling out to one another from the parapets, and now and then exchanging a facetious snowball—better-natured missile far than many a wordy jest—laughing heartily if it went right, and not less heartily if it went wrong. The poulterers' shops were still half open, and the fruiterers' were radiant in their glory. There were great, round, pot-bellied baskets of chesnuts, shaped like the waistcoats of jolly old gentlemen, lolling at the doors, and tumbling out into the street in their apoplectic opulence. There were ruddy, brown-faced, broad-girthed Spanish Onions, shining in the fatness of their growth like Spanish Friars; and winking from their shelves in wanton slyness at the girls as they went by, and glanced demurely at the hung-up misletoe. There were pears and apples, clustered high in blooming pyramids; there were bunches of grapes, made, in the shopkeeper's benevolence, to dangle from conspicuous hooks, that people's mouths might water gratis as they passed; there were piles of filberts, mossy and brown, recalling, in their fragrance, ancient walks among the woods, and pleasant shufflings ankle deep through withered leaves; there were Norfolk Biffins, squab and swarthy, setting off the yellow of the oranges and lemons, and in the great compactness of their juicy persons, urgently entreating and beseeching to be carried home in paper bags and eaten after dinner. The very gold and silver fish, set forth among these choice fruits in a bowl, though members of a dull and stagnant-blooded race, appeared to know that there was something going on; and, to a fish, went gasping round and round their little world in slow and passionless excitement. The Grocers'! oh, the Grocers'; nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses! It was not alone that the scales descending on the counter made a merry sound, or that the twine and roller parted company so briskly, or that the canisters were rattled up and down like juggling tricks, or even that the blended scents of tea and coffee were so grateful to the nose, or even that the raisins were so plentiful and rare, the almonds so extremely white, the sticks of cinnamon so long and so straight, the other spices so delicious, the candied fruits so caked and spotted with molten sugar as to make the coldest lookers-on feel faint and subsequently bilious. Nor was it that the figs were moist and pulpy, or that the French plums blushed in modest tartness from their highly decorated boxes, or that everything was good to eat and in its Christmas dress: but the customers were all so hurried and so eager in the hopeful promise of the day, that they tumbled up against each other at the door, clashing their wicker baskets wildly, and left their purchases upon the counter, and came running back to fetch them, and committed hundreds of the like mistakes in the best humour possible; while the Grocer and his people were so frank and fresh that the polished hearts with which they fastened their aprons behind might have been their own, worn outside for general inspection, and for Christmas daws to peck at if they chose."

After this glorious panorama, we must have a cabinet picture. The dinner which follows is laid in the house of a poor clerk. The mother and resident daughter have been too anxiously employed all the morning to stir abroad; another daughter has just come home for her holiday; and the father, come home from church, has laid by his worsted comforter with its long fringe, resolved to have one merry day:—

"'Why, where's our Martha?' cried Bob Cratchit looking round. 'Not coming,' said Mrs. Cratchit. 'Not coming!' said Bob, with a sudden declension in his high spirits; for he had been Tim's blood-horse all the way from church, and had come home rampant. 'Not coming upon Christmas Day!' Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper. 'And how did little Tim behave?' asked Mrs. Cratchit, when she had rallied Bob on his credulity and Bob had hugged his daughter to his heart's content. 'As good as gold,' said Bob, 'and better. Somehow he gets thoughtful sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk and blind men see.' Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty. His active little crutch was heard upon the floor, and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool beside the fire; and while Bob, turning up his cuffs—as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug with gin and lemons, and stirred it round and round and put it on the hob to simmer; master Peter and the two ubiquitous young Cratchits went to fetch the goose, with which they soon returned in high procession. Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course: and in truth it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast; but when she did, and when

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the long-expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah! There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, were the themes of universal admiration. Eked out by the apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs. Cratchit said with great delight (surveying one small atom of a bone upon a dish), they hadn't ate it all at last! Yet every one had had enough, and the youngest Cratchits in particular, were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up, and bring it in. Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose! a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed. Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house, and a pastry-cook's next door to each other, with a laundress's next door to that! That was the pudding. In half a minute Mrs. Cratchit entered: flushed, but smiling proudly: with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top. Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing. At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted and considered perfect, apples and oranges were put upon the table, and a shovel-full of chesnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass; two tumblers, and a custard-cup without a handle. These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chesnuts on the fire sputtered and crackled noisily. Then Bob proposed: 'A Merry Christmas to us all, my dears. God bless us!' Which all the family re-echoed. 'God bless us every one!' said Tiny Tim, the last of all. He sat very close to his father's side, upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him."

We can positively make room for nothing more after such a noble meal. How the sight thereof, and of similar scenes, with sundry ghastly contrasts, works upon the close heart of the miser, Scrooge, and what becomes of Tiny Tim, is most capitally *carolled* in prose by Mr. Dickens; and will call out, we hope, a chorus of "Amens," in the shape of kindly sympathies and bounteous deeds, from the Land's End to John o'Groat's House.

Contributions to the Edinburgh Review. By Francis Jeffrey.

[Second Notice.]

The publication of the Correspondence between Mrs. M'Lehose, (all that was wanting, we believe, to complete the works of the Scotch lyrist,) has led us to turn to Mr. Jeffrey's critique upon the edition of Burns by Mr. Cromek, which appeared in 1808. The following remarks upon his prose composition coincide entirely with the opinion we have ourselves expressed:—

"The prose works of Burns consist almost entirely of his letters. They bear, as well as his poetry, the seal and the impress of his genius; but they contain much more bad taste, and are written with far more apparent labour. His poetry was almost all written primarily from feeling, and only secondarily from ambition. His letters seem to have been nearly all composed as exercises, and for display. There are few of them written with simplicity or plainness; and though natural enough as to the sentiment, they are generally very strained and elaborate in the expression. A very great proportion of them, too, relate neither to facts nor feelings peculiarly connected with the author or his correspondent—but are made up of general declamation, moral reflections, and vague discussions—all evidently composed for the sake of effect, and frequently introduced with long complaints of having nothing to say, and of the necessity and difficulty of letter-writing."

The reviewer seems to have hit with precision the worst feature of Burns's moral character, and the censure it draws down is not more severe than just:—

"But the leading vice in Burns's character, and the cardinal deformity, indeed, of all his productions, was his contempt, or affectation of contempt, for prudence, decency, and regularity; and his admiration of thoughtlessness, oddity, and vehement sensibility;—his belief, in short, in *the dispensing power* of genius and social feeling, in all matters of morality and common sense. This is the very slang of the worst German plays, and the lowest of our town-made novels; nor can anything be more lamentable, than that it should have found a patron in such a man as Burns, and communicated to many of his productions a character of immorality, at once contemptible and hateful. It is but too true, that men of the highest genius have frequently been hurried by their passions into a violation of prudence and duty; and there is something generous, at least, in the apology which their admirers may make for them, on the score of their keener feelings and habitual want of reflection. But this apology, which is quite unsatisfactory in the mouth of another, becomes an insult and an absurdity whenever it proceeds from their own. A man may say of his friend, that he is a noble-hearted fellow—too generous to be just, and with too much spirit to be always prudent and regular. But he cannot be allowed to say even this of himself; and still less to represent himself as a hare-brained sentimental soul, constantly carried away by fine fancies and visions of love and philanthropy, and born to confound and despise the cold-blooded sons of prudence and sobriety. This apology, indeed, evidently destroys itself: for it shows that conduct to be the result of deliberate system, which it affects at the same time to justify as the fruit of mere thoughtlessness and casual impulse."

There is much of the vice here reprobated in the letters of Sylvander. Mr. Jeffrey adds:—

"This pitiful cant of careless feeling and eccentric genius, accordingly, has never found much favour in the eyes of English sense and morality. The most signal effect which it ever produced, was on the muddy brains of some German youth, who are said to have left college in a body to rob on the highway! because Schiller had represented the captain of a gang as so very noble a creature.—But in this country, we believe, a predilection for that honourable profession must have preceded this admiration of the character. The style we have been speaking of, accordingly, is now the heroics only of the hulks and the house of correction; and has no chance, we suppose, of being greatly admired, except in the farewell speech of a young gentleman preparing for Botany Bay. It is humiliating to think how deeply Burns has fallen into this debasing error. He is perpetually making a parade of his thoughtlessness, inflammability, and imprudence, and talking with much complacency and exultation of the offence he has occasioned to the sober and correct part of mankind."

This was written in 1809. The writer has lived to see a daring and systematic attempt to establish a school of literature upon the principles of Burns, pushed to the most profligate extreme. We were actually in some danger, for a season, of having the "heroics of the hulks and the house of correction" established in the room of Milton and Shakspeare. Jack Sheppard threatened to supplant Coriolanus and Hamlet, and the heroes and heroines of Millbank Penitentiary bid fair to cast the Romeos and Rosalinds into the shade. A deliberate effort was made to invest not only rapine but murder with the charms of romantic virtue, and to hold up to ridicule and contempt, and even as proper objects of spoil and outrage, "the sober and correct part of mankind," meaning thereby all who had no fancy to connect themselves with gangs of thieves—no taste for picking pockets, or no divine impulse to cut a throat in Hyde Park or Kensington Gardens, for the sake of a watch and some loose silver.

The criticism, also, of the following remarks is so just, that we extract them with pleasure:

"Akin to this most lamentable trait of vulgarity, and indeed in some measure arising out of it, is that perpetual boast of his own independence, which is obtruded upon the readers of Burns in almost every page of his writings. The sentiment itself is noble, and it is often finely expressed;—but a gentleman would only have expressed it when he was insulted or provoked; and would never have made it a spontaneous theme to those friends in whose estimation he felt that his honour stood clear. It is mixed up, too, in Burns with too fierce a tone of defiance; and indicates rather the pride of a sturdy peasant, than the calm and natural elevation of a generous mind. The last of the symptoms of rusticity which we think it necessary to notice in the works of this extraordinary man, is that frequent mistake of mere exaggeration and violence, for force and sublimity, which has defaced so much of his prose composition, and given an air of heaviness and labour to a good deal of his serious poetry. The truth is, that his *forte* was in humour and in pathos—or rather in tenderness of feeling; and that he has very seldom succeeded, either where mere wit and sprightliness, or where great energy and weight of sentiment were requisite. He had evidently a very false and crude notion of what constituted *strength* of writing; and instead of that simple and brief directness which stamps the character of vigour upon every syllable, has generally had recourse to a mere accumulation of hyperbolical expressions, which *encumber the diction* instead of exalting it, and *show the determination* to be impressive, without the power of executing it. This error also we are inclined to ascribe entirely to the defects of his education. The value of simplicity in the expression of passion, is a lesson, we believe, of nature and of genius;—but its importance in mere grave and impressive writing, is one of the latest discoveries of rhetorical experience."

No national partiality appears to have influenced Mr. Jeffrey in his judgment upon either the character or the poetry of Burns. We need scarcely say that he commends with rapture the peculiar beauties of the latter, and the general opinion coincides with his, that "the best pieces are written in Scotch." The reviewer's observations on the *language* of Burns are important:—

"We beg leave too, in passing, to observe, that this Scotch is not to be considered as a provincial dialect—the vehicle only of rustic vulgarity and rude local humour. It is the language of a whole country—long an independent kingdom, and still separated in laws, character, and manners. It is by no means peculiar to the vulgar; but is the common speech of the whole nation in early life—and, with many of its most exalted and accomplished individuals, throughout their whole existence; and, though it be true that, in later times, it has been, in some measure, laid aside by the more ambitious and aspiring of the present generation, it is still recollected, even by them, as the familiar language of their childhood, and of those who were the earliest objects of their love and veneration."

In the articles on Cowper, and on the several works of Crabbe, there is much earnest and eloquent discussion on the sources of poetry. We shall quote one or two positions which appear at first sight to be of unquestionable truth, but which, nevertheless, it is not very easy to reconcile with the phenomena of our own literature:—

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"In point of fact, we are all touched more deeply, as well as more frequently, in real life, with the sufferings of peasants than of princes; and sympathise much oftener, and more heartily, with the successes of the poor, than of the rich and distinguished."

Again:—

"It appears to us to be certain, that where subjects, taken from humble life, can be made sufficiently interesting to overcome the distaste and the prejudices with which the usages of polished society too generally lead us to regard them, the interest which they excite will commonly be more profound and more lasting than any that can be raised upon loftier themes; and the poet of the Village and the Borough be oftener, and longer read, than the poet of the Court or the Camp. The most popular passages of Shakespeare and Cowper, we think, are of this description: and there is much, both in the volume before us, and in Mr. Crabbe's former publications, to which we might now venture to refer, as proofs of the same doctrine. When such representations have once made an impression on the imagination, they are remembered daily, and for ever. We can neither look around, nor within us, without being reminded of their truth and their importance; and, while the more brilliant effusions of romantic fancy are recalled only at long intervals, and in rare situations, we feel that we cannot walk a step from our own doors, nor cast a glance back on our departed years, without being indebted to the poet of vulgar life for some striking image or touching reflection, of which the occasions were always before us, but—till he taught us how to improve them—were almost always allowed to escape."

We are tempted to offer a few observations upon the theory here propounded, for we more than doubt its correctness. The name of Shakspeare might have made the reviewer pause. *Is* Shakspeare the "poet of vulgar life," in the sense that Crabbe is? Are "the most popular passages of Shakspeare" of the same description as the poetry of "the Village and the Borough"? Which are the most popular passages of Shakspeare? Which the most popular of his plays? We should say Hamlet, Julius Cæsar, Macbeth, Othello, Romeo and Juliet, King Lear, and a few of the historical dramas. If Shakspeare is still the most popular poet in the English language, from what sources chiefly has *he* extracted poetic interest? Certainly much oftener from the "sufferings of princes" than of "peasants." Indeed, it is remarkable that no tragedy or affecting play of Shakspeare is founded upon a tale of domestic life, even in the middle classes of society. Where there are not kings and queens, there are at least dukes and countesses. The only purely middle-class play is the Merry Wives of Windsor, the poetry of which seems as distinct from that of "the Borough," as one thing can be from another. It is true that Crabbe has elicited poetry from the details of rural and municipal life, but it is equally true that the acknowledged chief of poets has preferred the developement of human feelings and passions in the characters of monarchs, generals, warriors, magistrates, cardinals, bishops, princesses, dukes, and earls. The dramatists cotemporary with Shakspeare frequently draw their plots and characters from the circumstances of middle life; but Shakspeare never does. Desdemona is the daughter of an illustrious Venetian; Ophelia of a noble Dane; Cordelia of a king of England. Are we the less moved by their sad fortunes on account of their elevated stations? Ought Shakspeare to have made Desdemona the daughter of a linen-draper, or made the sire of his Ophelia a "fishmonger" indeed? Would Cordelia's sorrows touch us more deeply, if Lear was a greengrocer? The reviewer seems to be of this opinion, for he expressly says—"a powerful effort to interest us in the feelings of the humble and obscure will usually call forth more deep, more numerous, and more permanent emotions than can ever be excited by the fate of princesses and heroes." It is strange that no "powerful effort" of this kind has yet been made by any poet, in any language, with an effect at all to be compared with that which Shakspeare has produced by his Lear, his Coriolanus, his Juliet, or his Constance. The Greek dramatists worked upon the same principle, and moved the pity or the terror of their democratic audiences by the misfortunes and passions of heroic or of royal life, of a Philoctetes, an Orestes, an Electra, a Medea. We cannot allow that either Sophocles or Shakspeare took their subjects from these lofty regions, out of any deficiency of power to invest humbler scenes and humbler personages with tragic interest. According to the Edinburgh reviewer, "Where a subject taken from humble life can be made sufficiently interesting to overcome the distaste and the prejudices with which the usages of polished society too generally lead us to regard them, the interest which they excite will commonly be more profound and lasting than any that can be raised by loftier themes." If so, all that is wanting to overtop Shakspeare and "sweet Electra's poet," is a sufficiently high degree of art: the dramatic skill to make a hero of some Mycyllus of Athens, or convert a Mrs. Gilpin, of London, to the uses of a tragedy-queen. We have a high opinion of the powers of Crabbe in his peculiar walk; but the poets "of the Court and Camp" have not yet been surpassed by the poets of the "Village and the Borough." The truth seems to be, that we are too painfully affected by the calamities of the middle walks of life, to delight most in the poetry that reproduces them. We are lowered by the spectacle of misfortunes incident to our own class of society, while those that affect the higher strata have a pleasing tendency to exalt us. In our sympathy with a suffering king or afflicted princess, there is no more pain than we can easily endure. We are even gratified by that ideal vicinity to the high places into which we are brought by the distresses of the great. The poetry that exposes the agonies of a queen's heart, or represents the struggles of a great chieftain with his destiny, is a lively and flattering demonstration of the radical equality which subsists amongst men. Then it is also to be remembered that, by virtue of this same law of equality, the poet "of the Court and the Camp" has all the great materials of poetic interest at his command, as much as the poet who sings of Sally or of Edward Shore. The pangs of a mother reft of her children are as agonizing in a palace as in a cottage. The terrors of a conscious murderer are as appalling in a Macbeth as in a Sykes. The suicide of Ophelia is not less affecting than that of a sempstress in Oxford Street. We have, however, extended these remarks far enough for an incidental discussion.

Considering that Mr. Jeffrey thought highly enough of Cowper to place his name beside that of Shakspeare, (Lieutenant-Colonel Dalhousie beside the God of War!) his critiques on Wordsworth must be allowed to have been harsh. To this opinion he is now disposed himself, for we find the following note appended to his trenchant review of the Excursion, beginning with "This will never do!"

"I have spoken in many places rather too bitterly and confidently of the faults of Mr. Wordsworth's poetry: And forgetting that, even on my own view of them, they were but faults of taste, or venial self-partiality, have sometimes visited them, I fear, with an asperity which should be reserved for objects of Moral reprobation. If I were now to deal with the whole question of his poetical merits, though my judgment might not be substantially different, I hope I should repress the greater part of these *vivacités* of expression: And indeed so strong has been my feeling in this way, that, considering how much I have always loved many of the attributes of his Genius, and how entirely I respect his Character, it did at first occur to me whether it was quite fitting that, in my old age and his, I should include in this publication any of those critiques which may have formerly given pain or offence, to him or his admirers. But, when I reflected that the mischief, if there really ever was any, was long ago done, and that I still retain, in substance, the opinions which I should now like to have seen more gently expressed, I felt that to omit all notice of them on the present occasion, might be held to import a retractation which I am as far as possible from intending; or even be represented as a very shabby way of backing out of sentiments which should either be manfully persisted in, or openly renounced, and abandoned as untenable."

However, in the article on the Excursion, there is some admiration to qualify the general severity of the censure. But the merciless review of the White Doe of Rylstone is reprinted likewise, and the critic thinks it necessary to offer an excuse for its re-appearance. If an excuse was called for, Mr. Jeffrey's is a good one: he continues to think the White Doe "the very worst poem ever imprinted in a quarto volume," and the public pretty generally agree with him in opinion.

One of the faults of Mr. Jeffrey's style is a certain pertness of expression, which easily degenerates into vulgarity, and sometimes imparts offensiveness to his strictures. He appears occasionally to mistake flippancy for wit, and a shrewish strain of observation for a pungent one. We could illustrate from the articles on Wordsworth, amongst others; yet, in the main, Mr. Jeffrey is a solid as well as a brilliant writer: he possesses a strong sense of the ridiculous, which now and then, perhaps, transports him too far, and must irritate extremely the objects of his laughter; but it must be acknowledged that in the course of thirty years he had a prodigious mass of folly, conceit, and affectation to deal with, and that, upon the whole, he has employed his powers of critical castigation with good faith, as well as a strong arm, and has contributed his full share amongst the best writers of the day, to diffuse a genuine and healthy, instead of a spurious and morbid taste in literature.

The school of Wordsworth can hardly complain that the *Edinburgh Review* has done them a wrong, for the poetry of their chief is largely quoted, whether for praise or censure. It cannot be said that an unfair selection of passages was made by Mr. Jeffrey, in order to support a general charge of affectation and absurdity, for we have ourselves heard several of Mr. Wordsworth's idolaters pronounce some of the extracts from the Excursion, most unsparingly ridiculed by this reviewer, to be amongst the finest passages of that poem,—for example, the description of the "lamb" with a "solemn bleat"—

——"List!—I heard,
From yon huge breast of rock, *a solemn bleat!*
Sent forth as if it were the Mountain's voice!
As if the visible Mountain made the cry!
Again!"—The effect upon the soul was such
As he express'd; for, from the Mountain's heart
The solemn bleat appear'd to come! There was
No other—and the region all around
Stood silent, empty of all shape of life.
—*It was a lamb*—left somewhere to itself!"

Amongst the ethical services which Mr. Jeffrey may boast of, in connexion with his critical labours, may be mentioned his reproof of the fiery but gloomy spirit, and false philosophy of Lord Byron, which caught such fast hold, for a season, of the public mind, and exercised, while the delusion lasted, a most baneful influence upon taste and morals. After a quotation of some fierce, unnatural stanzas from the third canto of Childe Harold, and some just commentary upon them, the reviewer makes the following sound observations:—

"It will be found, we believe, accordingly, that the master spirits of their age have always escaped the unhappiness which is here supposed to be the in-

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evitable lot of extraordinary talents; and that this strange tax upon genius has only been levied from those who held the secondary shares of it. Men of truly great powers of mind have generally been cheerful, social, and indulgent; while a tendency to sentimental whining, or fierce intolerance, may be ranked among the surest symptoms of little souls and inferior intellects. In the whole list of our English poets, we can only remember Shenstone and Savage—two, certainly, of the lowest—who were querulous and discontented. Cowley, indeed, used to call himself melancholy;—but he was not in earnest; and, at any rate, was full of conceits and affectations; and has nothing to make us proud of him. Shakespeare, the greatest of them all, was evidently of a free and joyous temperament;—and so was Chaucer, their common master. The same disposition appears to have predominated in Fletcher, Jonson, and their great contemporaries. The genius of Milton partook something of the austerity of the party to which he belonged, and of the controversies in which he was involved; but even when fallen on evil days and evil tongues, his spirit seems to have retained its serenity as well as its dignity; and in his private life, as well as in his poetry, the majesty of a high character is tempered with great sweetness, genial indulgences, and practical wisdom. In the succeeding age our poets were but too gay; and though we forbear to speak of living authors, we know enough of them to say with confidence, that to be miserable or to be hated is not now, any more than heretofore, the common lot of those who excel."

This is excellent, with the single exception of what is said of Cowley, that he has "nothing to make us proud of him!" Had Mr. Jeffrey forgotten the Anacreontics and the "Hymn to Light"? With all his great faults, Cowley was a man of genius, and soared now and then far above the highest flight of many a poet of a hundred times his popularity.

It is curious now to look back to the notice in the *Edinburgh Review* of the first novel of Sir Walter Scott:—

"It is wonderful what genius and adherence to nature will do, in spite of all disadvantages. Here is a thing obviously very hastily, and, in many places, somewhat unskilfully written—composed, one half of it, in a dialect unintelligible to four-fifths of the reading population of the country—relating to a period too recent to be romantic, and too far gone by to be familiar—and published, moreover, in a quarter of the island where materials and talents for novel-writing have been supposed to be equally wanting: And yet, by the mere force and truth and vivacity of its colouring, already casting the whole tribe of ordidary novels into the shade, and taking its place rather with the most popular of our modern poems, than with the rubbish of provincial romances."

This is the first paragraph of the article on Waverley: here is the last:—

"There has been much speculation, at least in this quarter of the island, about the authorship of this singular performance—and certainly it is not easy to conjecture why it is still anonymous.—Judging by internal evidence, to which alone we pretend to have access, we should not scruple to ascribe it to the highest of these authors to whom it has been assigned by the sagacious conjectures of the public;—and this at least we will venture to say, that if it be indeed the work of an author hitherto unknown, Mr. Scott would do well to look to his laurels, and to rouse himself for a sturdier competition than any he has yet had to encounter!"

Mr. Jeffrey makes the following observation, in a note prefixed to this review:—

"Though living in familiar intercourse with Sir Walter, I need scarcely say that I was not in the secret of his authorship; and in truth had no assurance of the fact, till the time of its public promulgation."

The Light Dragoon. By the Author of 'The Subaltern.' 2 vols. Colburn.

The People's Library, written *by* the People, receives copious additions. Not long ago we had an American 'Salt;' this week comes an English Light Dragoon; next week, possibly, a German Travelling Journeyman will claim hearing. The value of these appearances is not exclusively literary: their social influence ought not to be inconsiderable; and we think the publishers would do well to advert to this, and provide for its developement, by such a manner and price, that would at once place Ned Myers and George Farmer, the hero of the present narrative, and the rest of the fraternity, in forecastle, and barrack, and workshop circulation. Good could not but come of it; and we think, in the long run, profit also.

This genuine journal of a Light Dragoon, re-written by Mr. Gleig, was originally contributed to one of the periodicals. The editor seems to have smoothed the original manuscript more carefully than Mr. Cooper the rough and careless diction of the man before the mast: probably, too, in mind, manners, and education, his client had the advantage. But though the style be less characteristic, the English narrative is the more entertaining and varied. We shall only draw upon this "thrice-told tale," for a passage which will interest the readers in the class to which the tale better belongs. How much of the following portrait is the work of Mr. Gleig, how much of George Farmer, it is, of course, impossible for us to determine.

"I am induced to think that the change from home service to real campaigning is much more striking, as well as far more difficult to realize, in the case of the light horseman, than in that of the infantry soldier. The infantry soldier finds himself, it is true, deprived, when he takes the field, of his comfortable barrack-room; while his provisions, instead of being served out daily, and by measure, may fall short from time to time, or utterly disappear. Then, again, he mounts guard—not over a stout brick building, which nobody dreams of assailing—but in the open fields, where all his wits must be about him, in order to prevent an active enemy from passing his line, cutting him and his picket off, and bringing ruin on the army. In every other respect, however, his life is pretty much what it ever was. He must keep his arms and accoutrements clean, himself tidy, attend parades, perform marches, and fight battles as often as to his own leader, or to the leader of the adverse host, a battle may be desirable. But, except in the matter of fighting, he must do all this at home likewise; and if his bed be often the wet ground, and his canopy the lowering sky, why there is no help for it; he must make the most of them. The light horseman, on the contrary, has not only his own wants, but those of his charger, to attend to; and the difference to the horse in the sort of life, which on service he is required to lead, is infinitely greater than the difference to his rider—supposing both to have been reared in England. In Portugal, for example, we had Indian corn served out as forage, which our horses would not taste, and which we could not get them to taste till we tried the experiment of soaking: moreover, we had to seek their litter where we could find it, to cut for them green meat, and train them to sleep picketed and in the open air, under which not a few broke down; and to bestow upon them in general a much larger portion of our care, than we had ever been taught, in the process of home duty, to consider requisite. In like manner, it was new to us to go on picket, and to sit on horses as videttes, for two hours on a stretch. It was equally new to our horses to have their saddles and housings fastened on for twenty-four hours together, and to receive their food with the bits hanging at their chests, and everything prepared for action at a moment's notice. I do not mean to say, that where men's feelings or imaginations are interested, all this is not very delightful; on the contrary, there springs up between the rider and his horse, a companionship, to which there is no parallel in any one of the many varied connexions which human life in its progress enables us to form; and such companionship is always pleasant, whether the cord binds us to a brute, or to our fellow-man. But some imagination is requisite in order to carry us into this train of feeling; and hence you invariably find, that in the light cavalry at least, your imaginative people make the best soldiers. Moreover, as the light cavalry are always employed, wherever the nature of the country will allow, at outposts, both men and horses are forced to acquire habits of vigilance, such as to be rightly understood, must have been both witnessed and experienced. The cavalry soldier sleeps, like his charger, with one eye and one ear always open. Both must be quick to perceive the first flash of a carbine, or the first blast of the trumpet; and both must be in a condition to take their places in the ranks within a minute or two after the alarm is given. Then again, patrolling, which is an especial duty, puts the mettle both of men and horses to the test. You must move forward as if you had a hundred eyes: you must be cool and collected, and prepared for every conceivable adventure. Neither hedges nor ditches must offer insuperable obstacles to your progress, whether you be required to take ground to the front or rear; and you must be quite as ready and as willing to gallop off when to convey intelligence is your business, as to fight with carbine or sword, where you are desired to delay an enemy's progress. In a word, both the light dragoon and his horse are called upon, as soon as they take their station in the front of an army, to acquire, as if by intuition, new ideas on every subject; for, except in the formation of column or line, and the art of breaking up into order of march, and closing into squadrons again, the home drill—at least in 1809 and 1810—had not taught us much of our real duty. The light horseman, who lays himself out to become a useful member of his profession, is sure to succeed. He will first of all devote himself to his horse; and then his horse, as if grateful for the kindness shown, will do for him in return innumerable services. Thus, during a night march, when the dragoon, overcome by fatigue, drops asleep, the faithful animal will slacken his pace, or sway from side to side, in order to prevent his master from falling. In like manner, if they be passing in the dark through broken and dangerous ground, the horse will often refuse to obey either spur or rein: his superior instinct directing him to avoid the perils, into which the ignorance or over-anxiety of his master was about to hurry them. Moreover, the horse knows his master's voice: it eats out of his palm, lowers its head for the well-known caress, and licks his hand like a dog in acknowledgement. And when it comes to this, let not the light dragoon be afraid to trust his charger in everything. If they be the attacking party, his horse will carry him bravely on: if it be necessary to fly, there is no fence which he will refuse, or which, unless it actually exceed his physical powers to surmount, he will not by some means either overleap or scramble through."

Military adventures in the Peninsula, sufferings in foreign prisons, domestic occupation in the household of Count Golstein, to whom Farmer served as groom, measures protective of the property of the French from the soldiers of the allied army, scenes of Indian warfare, wound up by the memorable siege of Bhurtpore, all contribute their quota of interest to this book. We must add, that in every vicissitude, 'The Light Dragoon' displays as much good sense as good feeling; and we are glad, by the preface, to find that, for the detail of his wanderings, he has been remunerated to "his heart's content."

Ireland. By J. G. Kohl. Chapman & Hall.

Although we presented our readers with so much interesting matter from Mr. Kohl's Ireland, we were far from exhausting the mine, and the appearance of this translation gives us an excuse for a few quotations of a more general character than those to which we chiefly confined ourselves in our former notice. We commence with a remark or two on a place made famous in Ireland by its inhabitants—Edgeworthtown:—

"This is a cheerful little town, in the county of Longford, and has received its name from a family which has become famed throughout the civilized world in consequence of the writings of the amiable Maria Edgeworth. This family *came over*—most of the families that own land in Ireland are of English origin, and

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will often take occasion to tell their friends and guests, when their ancestors *came over* from England, in the same way that some English families will talk of the time when their ancestors *came over* from Normandy; —well, then, the Edgeworths came over in 1583, under the reign of Queen Elizabeth. The family was at that time also possessed of land in Middlesex. In Ireland they became the owners of extensive domains and castles, and, among other places, of the village of Fairymount, a name which, in its Gallicized form of Firmont, has become celebrated throughout the world. The Abbé Edgeworth, who accompanied Louis XVI. to the scaffold, derived from this village his name of Monsieur de Firmont."

Mr. Kohl adopts his usual commendable plan of not entering into personal particulars regarding those who have hospitably entertained him; but gives us an account of the principal residents of Edgeworthtown:—

"The Edgeworths have long been resident in Ireland, that is to say, they are not absentees, but live on their estate, and look to the comfort and welfare of their tenants. There are several noble and wealthy families in the neighbourhood who do the same thing; among others the family of the Tuites, and I had, in consequence, an opportunity of seeing the wonderful effect which the presence of the owner of an estate has on the tenantry, and to how great an extent, therefore, the Irish landlords, who take no care for their dependents, are themselves responsible for the wretchedness of the country. I had not thought there could have been in Ireland such solid-looking farmers as I here beheld on the estates of the two families I have mentioned. In the course of my excursions round Edgeworthtown, I saw many farm-houses as stately as the best of their kind I had ever seen in England. The houses were as clean, and the rooms as comfortable, as I could have wished them to be. The rooms and staircases were carpeted, and wine and refreshments were offered me. On Mr. Tuite's estate I visited a number of farmers, and always found their houses tidy and orderly, with sides of bacon suspended in the pantry, bright pewter dishes ranged upon the kitchen shelves, and good furniture and beds in the family rooms, just as I should have expected to find them in the houses of the wealthier peasantry in Germany. The Tuite family, I was told, had lived on their estate for 300 years, had always been resident, and the present owner was himself a very zealous and intelligent agriculturist. It is but seldom that one sees any thing of this kind in Ireland, and for that very reason, perhaps, it excites the more interest when one does see it, for it inspires a belief that, with care and kindliness, it would be possible to elevate the peasantry of Ireland, a thing which those who might best effect the change are usually least willing to admit, attributing the whole blame to the disorderly, dirty, improvident, and intemperate habits of the people."

Mr. Kohl, of course visited the lakes: his description is rather long, but we must manage to give an abstract of it:—

"From Killarney, which lies on the low shore, one sees the mountains on the other side rising like a dark wall, and reflected in the clear lake that lies like a mirror at their feet; and the prospect was beautiful when a glimpse of it could be caught through the walls, palings, and hedges, that almost shut it out. Near the town, along the lake, runs the hippodrome, or race-course of Killarney, for even such small places as this must in Ireland have their race-course. In the villages we passed through, we again saw the little Irish boys running to school, each with his slate and book under one arm, and his sod of turf for the schoolmaster under the other. * * As we trotted through the pass, we could not avoid envying a pair of eagles which were hovering high in air over our heads, although we were very well mounted on stout, sagacious, and active little Kerry horses. Their caparison is the most wretched I ever saw, consisting of nothing more than straw plaited together. Straw is indeed much in use throughout Ireland for various purposes;—they take the pigs to market, for instance, with a wisp of straw round the leg; in other countries too, straw is sometimes twisted into the shape of a rope, but a horse with bridle and harness all of straw, is a sight to be seen nowhere but in this poorest part of the west of Ireland. Be it remembered also, this was not a mere make-shift, or the whim of an individual, but a general custom. The rocks on either side of the pass, arose to a height of at least 1,500 feet, and it was about ten miles long, and presented in its various windings many wildly picturesque points. * * The principal inhabitants of these rocks are a few herdsmen and their goats, who have constantly to dispute the ground with their enemies, the eagles and foxes. The wolf is said to have inhabited these wild regions longer than any other part of the British islands, the last Irish wolf having been shot in the year 1700, in Macgillycuddy's Reeks, whereas the last was destroyed in Scotland in 1680, and none have been seen in England since 1300, when, in the time of Edward I. many were killed in Yorkshire. Perhaps the gradual extinction of those fierce animals may serve as a standard to measure the progress of civilization in the three countries. The goats are by no means carefully tended by the herdsmen, who, indeed, seldom look after them much, except once a year, when they collect the herds, take such as are fit for the market, and set the rest at liberty again. They generally calculate that ten out of every fifty will be destroyed by the eagles and foxes, or perish in some way or other among the mountains. A little river rushes through the Gap of Dunloe over the rocks, and in the middle of the valley several small lakes, of a most remarkable appearance, are formed: namely, the water has the peculiar property of staining all the ground it flows over of a deep black colour, so that now, in the beginning of October, when the waters after an unusually dry season were very low, the black rocky hollow, on the edge of which we were riding, had exactly the appearance of a gigantic inkstand half empty. Had there been at the bottom, among the rugged masses of black rock, some smoke and flame instead of water, we might have imagined we were looking into the dark entrance to the infernal regions. The Irish have named all this part of the pass, with good reason, the 'Dark valley.'"

Our readers will remember, that Mr. Kohl has taken the field against the exclusive praise of the Vale of Avoca. Here we have him, again, dealing the same impartial justice in the case of the no less famous Lakes of Killarney:—

"The effect of the lakes of Killarney, with their banks of soft meadow land and the rich fringe of trees scattered over them, is greatly increased by their lying in the midst of this rocky wilderness. They are also sprinkled over with a number of little grassy and wooded islands, and peninsulas running out far from the main land into the bosom of the lakes, and forming a never-ending variety of straits, bays, and harbours of fairy proportions. On many of these, wealthy amateurs, delighted with the fantastic and solitary character of the place, have built ornamental cottages, and thrown picturesque bridges over inlets of the lake. The whole crescent of the lakes, from one end to the other, is not more than about nine miles long, and forms undoubtedly one of the most varied and agreeable excursions one can take. The water appears, when looked into, of a dark golden brown colour, but as clear as crystal, so that one can see to a great depth beneath it. When taken up in a glass, it shews no colour. We had a crew of six rowers to our boat, for in Ireland there are always six pair of arms used where two would suffice. In reading some of the exaggerated English descriptions of the lakes of Killarney, one might fancy them to be really something supernatural. A well-known Irish writer (Wakefield), for instance, expresses himself concerning them in the following manner: 'Nature here puts on the wildest and most terrific attire to astonish the gazing spectator, who, lost in wonder and surprise, thinks that he treads on enchanted ground; and whilst he scarcely knows to which side to direct his attention, can hardly believe that the scenes before him are not the effects of delusion, or the airy phantoms of the brain, called into momentary existence by the creative power of a fervid imagination.' This is a rare specimen of bombastic nonsense, and if all this is to be said of the lakes of Killarney, what are we to say of others that much exceed them in beauty? Nature is, indeed, almost everywhere more beautiful and attractive than any language can adequately describe; but when we do attempt the description of a country, and of the charms of a particular spot, we must speak by comparison with other places, and not forget the infinite number of lovely spots of earth to which we might do injustice by our immoderate praise of one. Besides, these vague generalities of 'enchantments' and 'delusions,' and 'airy phantoms,' and 'creative imaginations,' really describe nothing at all. The realities of stone and wood and earth, which we meet with in nature, are beautiful enough—we do not need to try and lift them into the realms of phantasmagoria, but should do much better, if we would try and give the distant reader some idea of what has excited our admiration, by a faithful representation of the individual features of the scene, often by no means an easy task. Along the upper lake lies a range of small rocky islets, all surrounded, as well as the shores, with a black stripe, about four or five feet broad, pointing out what has been the height of the water in the summer. Immediately above the black stripe, and in sharpest contrast with it, comes a streak of white, of the moss I have already mentioned in speaking of the Gap of Dunloe, and over this again another of yellow furze, which seems to flourish amazingly in these boggy grounds. Above all comes the beautiful foliage of the arbutus and the oak, the former making, indeed, one of the especial attractions of Killarney. These beautiful shrubs are nowhere so numerous and flourishing as on the lakes and islands of Killarney, and the finest specimens may be seen shooting up among the rocks. The autumn is said to be the most favourable season for viewing them, on account of the endless variety of colours then exhibited by the leaves; and as, besides the advantage of this season, I had that of fine weather, an uncommon one at Killarney, where it almost always rains, I certainly had reason to consider myself fortunate. Many of the islands are covered only with weeds and bog, and cannot for a moment be compared with the Isola Madre, Isola Bella, or others in the Italian lakes. Amongst the bold promontories of the Glenna mountain, which project in lofty and commanding forms upon the lake, is one more steep and apparently inaccessible than the rest, called the Eagles' rock, because a pair of eagles have for many years had a nest upon its summit. The people of the country, however, contrive to rob the poor birds every year of their young, and sell them to this or that nobleman, who generally pays four or five pounds for the stolen goods. In the space of two or three miles, we were told, there were known to be five eagles' nests. A regular trade is carried on in the young birds, who are sent to England. Between the 15th of June and the 1st of July, they are old enough to be brought up by the hand, and this, therefore, is the time when the robberies begin. The rocks on which the nests are built, are usually so steep and dangerous, that they can only be reached by ropes from above. The people watch for the departure of the old birds, who fly away at regular hours in search of food. The men are then let down, in baskets, to deprive the feathery parents of the objects of their tender care. It happens sometimes, however, that the business is not accomplished before the birds return, and then a desperate conflict takes place with the spoilers, who come provided for such a contingency with an old sabre or a pistol. For twenty years, our boatmen informed us, they had regularly robbed the nest on the Eagles' rock, and for twenty years the same birds had regularly returned and laid and hatched their eggs there. They are the oldest birds in the whole district, and can be distinguished by the paler colour of their feathers. Generally for a week after they had been deprived of their offspring, the bereaved parents hover screaming round the empty nest, but they never seem to grow wiser by experience, or to seek for their progeny some better asylum from the ruthless rapacity of man. The men all agreed, that whenever a tamed eagle escaped and returned to its native rocks, it was sure to be attacked and torn to pieces by the wild ones. Through a narrow channel, along which the water rushed with great rapidity, overshadowed by beautiful trees, and spanned by the half-decayed arches of an ancient bridge, we entered, after some hours rowing, the Turk Lake, landing here and there to view some fine trees or try a remarkable echo, and then passed through another narrow strait into the large lake, on one of whose grassy banks, under an old arbutus tree, we spread our noonday meal. The cold meat, the

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ale, and the mountain dew were fully appreciated by me and my companion, but our six rowers, though they accepted thankfully the food, seriously and resolutely declined both the ale and the spirits, asserting that they were all temperance men. We tried to overcome their objections to the ale, as it had been very cold on the water, and we thought it would do them good, but they remained firm, said it was 'no temptation at all,' and that they would rather drink water. The officer and I really felt ashamed of our self-indulgence in the presence of these abstinent people, and consumed a much smaller quantity of the 'alcoholic drinks' than we should have done, but for the reproving example before us. My friend had witnessed many of the beneficial effects of temperance in the army, and maintained that the Irish soldiers had become much improved in their discipline, and the crimes and punishments in his regiment had diminished more than one-half, since Father Mathew's reform. In the 'old drinking time' he had had every day some trouble and vexation in the barracks, but now he could enjoy his fourteen days' furlough without being harassed by anxieties about the behaviour of his men."

We cannot part from the lakes without a glimpse of "sweet Innisfallen":—

"The most interesting of the islands of this large lake, is that which bears the name of Innisfallen. It is also the largest of all, and is overgrown with the finest old trees, which lie in scattered groups as in a park, and the wide spaces between them afford the finest pasturage for cows and sheep. Many of the trees are oaks, but the greater number are magnificent old ash trees, and I also saw here a holly tree, older and larger than any I had ever seen in my life. It was twelve feet in circumference, and had gigantic far-spreading branches, like an oak. I could not help comparing it mentally with the little, wretched, stunted hollies, that drag on a sickly existence in the Jardin des Plantes, in Paris, where every care is taken of them. One of the mighty ash trees had been torn up by the roots in a storm of the preceding winter, and had carried with it a mass of rock, twenty feet in circumference, round which its roots had entwined themselves, and which, as it lay prostrate, it still held firmly clasped. There are also the ruins of an ancient abbey, and many beautiful thickets of evergreens, on this island, which Thomas Moore has remembered in his lines:

> Sweet Innisfallen, fare thee well,
> May calm and sunshine long be thine,
> How fair thou art let others tell,
> While but to feel how fair be mine."

At Bantry we have an interesting and very clever sketch of a "Beggar's Home," so wild and picturesque, that, long as it is, we must transfer it to our pages:—

"As my friend was rather fatigued, he retired early, and I went out alone to take a walk late in the evening on the sea-shore, and soon perceived a something, I could not make out what, moving before me. As it passed a house some rays of light from a window discovered to me a strange kind of head-gear decorated with flowers, which I recollected to have been worn by a beggar woman whom I had seen in the fish-market. She was one of the mob who had closed the gates behind us, and in the wildness and eagerness of her gesticulations had suggested to me some doubts of her sanity, a suspicion somewhat confirmed by the fantastic character of her attire. She wore a yellow petticoat, the tattered remains of a large red shawl, which she trailed behind her in the dust like a train, and a man's round hat, with a broad brim decorated with a garland of artificial flowers. In her hand she carried a stout stick, by the aid of which she moved swiftly along. Altogether she reminded me of a character in one of Walter Scott's novels, as these half-insane oddly-decorated beggars always do, for she was by no means the only one of the class I had seen in Ireland. Mary Sullivan, for that was her name, was now proceeding in a very quiet orderly manner along the shore of Bantry Bay; at last I approached and bade her good evening, and she made a perfectly civil reply. It appeared that her business for the day was over, and although she still wore the costume of her part, she had left the stage, and was on the point of returning to her private abode. As she said it was situated not far from the town, on the shores of the bay, I offered to accompany her to it, for I had a wish to see the dwelling of an Irish beggar at night. We crossed some broken rocky ground, and at last, as it seemed to me, turned quite out of the beaten path, but Mary Sullivan said there was no other way, so on we went. She said if I would give her my hand she would lead me in safety to the hut, which it appeared belonged, not to her, but to her sister. These poor people generally prefer a wild looking place to live in; they seem to think they are more independent if their abodes are not very accessible, and the benefits of the great undertakings of the English in road-making, are by no means so universally acknowledged by the Irish as we might suppose. We reached at last the hut of the Sullivans, which stood on a naked rocky ground, washed by the waters of Bantry Bay, and crept in. The Irish are a very religious people, and have all kinds of pretty pious salutations always at hand. If they pass people at work in a field the regular form is 'God bless your work,' and the answer 'Save you too.' If one praises a person or even a thing, or more especially a child, one must never forget to add 'God bless it,' for praise always seems suspicious to an Irishman, and, unless accompanied by an invocation of God's blessing, it appears to him to indicate a desire either to possess it oneself or to destroy it by calling towards it the attention of fairies and bad spirits, who are always upon the look out for what is beautiful. An Irish mother would rather hear a stranger say, 'What a nasty, screaming, disagreeable brat your child is,' than 'What a charming little angel you've got there,' unless he instantly warned off the bad spirits by adding 'God bless him.' As they never forget to ask a blessing, they are also most diligent in returning thanks. 'Thanks to the great God,' is a phrase often in their mouths, and certainly I believe in their hearts also. They often utter this thanksgiving even when speaking of a misfortune, as 'I've lost my poor dear little child, thanks to the great God,' a phrase that always reminded me of the Russian '*slawa bogu*,' which generally closes every story. We crept into the hut of the Sullivans with the usual salutation of 'God save you all,' and heard the response 'God save you kindly,' from the sister of Mary Sullivan and her half-grown daughter, who were crouching over a turf fire boiling potatoes. A little boy and girl were lying on the ground in company with some pigs, and gnawing a half-raw potato which they had taken from the pot. The hut was lighted partly by the fire, and partly by a dim lamp, that hung from a rafter. The lamp was a large sea shell, filled with fish oil, in which was burning a rush wick. The father was not at home, having been for some days upon the water, helping to collect coral sand, but another strangely sounding voice came from the corner of the hovel, which had taken no part in the pious salutation. I asked who was moaning there. 'It is my eldest son, your honour,' was the reply, 'he's an idiot—thank the great God—and he often moans so the whole day long.' By the feeble glimmer of the lamp I now recognized a poor creature, who seemed to me more miserable and helpless than almost any I had ever beheld. It was a young man about twenty years of age, lying in a sort of box representing a bed, and which was indeed the best bed the hut contained. He had under him straw and rags, and a pillow for his head, but he lay sobbing and trembling all over. His mother showed me some parts of his miserable frame. His arms and legs were like those of a skeleton, and several of his fingers had grown together. As we touched him he lifted up his head, and gazed at us with a vacant look. 'He has been so from his birth your honour,' said the mother. 'For twenty years we have been obliged to feed him so without his being able to do the least thing for us.' 'And yet you love him?' said I to the poor mother, thinking perhaps that an unfortunate creature like this could hardly be attended to in the midst of such poverty. 'Love him to be sure, your honour. Is'nt he my own son, God bless him? Eh, Mavourneen, look up then,' she added, raising him carefully up, and laying his head on her arm, while she stroked his crippled hand. 'I'm the only one, sir, that understands his language. He never asks after any body but me. I give him every morning his potatoes, and, when I've got any, milk and porridge. You see he's got a better bed than any of us. Don't sob so, darling.' Mary Sullivan, the old aunt of the idiot, had, in the meantime, hung upon a peg her flower-adorned hat, and the other parts of her costume, and taken from her pocket some potatoes and a fish, which had probably been given to her. The potatoes she laid at the corner of the fire which she seemed to consider as her own, hung the fish up by a wire over it to roast, and then took out her pipe and began to smoke. She told me, in answer to my question, that she spent about a halfpenny a-day in tobacco, that is, fifteen shillings a-year, which, for a beggar, appeared to me to be no inconsiderable sum. For a halfpenny one can buy, in Ireland, a large piece of bread; and I could not help wishing that some second Father Mathew might arise, to preach total abstinence from tobacco, and induce the poor Irish women to expend what it costs them in wholesome food for themselves or their children. Tenderness and hospitality are the universal characteristics of the Irish. They have also a certain easy politeness of manner towards strangers, which, in the higher classes, somewhat resembles that of the Parisians, but is met with just as often in the huts of the poorest beggars. In many countries, the stranger who enters the hut of a poor family, is stared at in dumb astonishment by the inmates till they become familiar with him. Not so in Ireland. Dirty and ragged as they are, they offer what they have without embarrassment to the most fashionably-dressed visitor, and although they never forget their respectful address, 'your honour,' yet they always appear to consider him what he really is—their guest and equal. When I parted from the Sullivans, I was accompanied to the door by many a warm 'God speed ye,' and by the most cordial thanks for the honour I had done them by my visit, and for the sympathy I had expressed for the unfortunate son and brother. The two little ones had, in the meantime, lighted a couple of dry faggots, by way of torches, and accompanied me out over their irregular mountain path. When at last I drove them back, and bade them farewell, I saw them for some time standing together on the hill-top throwing the light of their torches before me on my path, while their clear, sharp, childish voices echoed around, as they shouted, 'Take care, your honour! take care. God speed ye!'"

We now take our final leave of Kohl's 'Ireland, and shall look forward with interest for the appearance of Kohl's 'England,' or 'Scotland,' as circumstances or the traveller's inclination may decide.

OUR LIBRARY TABLE.

La Commedia di Dante Allighieri, illustrata da Ugo Foscolo, 4 vols.—The history of this edition, as told by the publisher, is briefly as follows.—Ugo Foscolo undertook to prepare, for Mr. Pickering, editions of the four great Italian Poets, but ill health and the perplexities of his later years, prevented the fulfilment of his intention. With Dante, however, the first of the Series, he had made such progress, that Mr. Rolandi purchased the MS. for 400*l.*, and the result is before us in a very handsome illustrated edition. The text is said to have been prepared with great care, and after a scrupulous examination of early manuscripts—and there is prefixed to the work an elaborate essay on its history, and a critical examination of the various biographers and commentators—and affixed to it a life of Dante drawn from his works, a bibliographical history of those works, and a very comprehensive Index. On the whole, this edition will, we think, be acceptable, and prized equally in Italy and in England.

The Grave Digger, by the Author of the 'Scottish Heiress;' 3 vols.—The manner in which certain clever landscape painters are said to have composed pictures from blots of ink fortuitously thrown about on paper, is recalled to us by this novel, which seems to begin, continue, and end by accident. A traveller, just returned from the continent, stops, by accident, at a pot-house, in "one of the narrow, deep lanes, that run into Fleet Street," there overhears, by accident, news of his lady-love, which decides the happiness of his life—there makes acquaintance with a humourist, who accompanies him as Sancho Panza in his Quixotical wanderings—by one stroke of the pen loses his fortune, and regains it by another. But in working out this amazing and plot-less story, as

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seems to be, the author of 'The Grave-Digger' does not wholly discredit the opinion we had formed of him from his 'Scottish Heiress.' He is dry, shrewd, and pathetic in description, as the case may be: copies Dickens more than once, it is true, but more than once gives signs of power, which, if rightly cherished, and rightly directed, would enable him to go alone. Much thought and discipline and reconsideration, however, must be called into play before he can produce a work which will be agreeable to the taste of the general public, however promising in the apprehension of the critics.

Memoirs of W. R. Elliston, Comedian, by G. Raymond, Esq.—This is but a first volume, and brings down the narrative only to the year 1810. As these Memoirs have already appeared in *Ainsworth's Magazine*, this announcement will be sufficient; and we are not sorry to escape from criticism, for we have a great dislike to theatrical biographies; the best of them, with the exception of Cibber's 'Apology,' are but jest books, and rarely good of their class. Mr. Raymond, however, has done his spiriting gently, and with discretion.

The Soldier of Fortune, by Henry Curling, Esq., 3 vols.—This novel ought to have been printed on grey paper, bound in black cloth, and reviewed by a Mute (only that Mutes are proverbially a mirthful class). The Soldier of Fortune! why, Ratcliffe Blount is a soldier of *mis*-fortune, if ever there was one. Murders, duels, fires, shipwrecks, pursue him like (mourning) "rings and (passing) bells,"

> That he may have dolour wherever he goes.

Does he step in at a crisis, to rescue oppressed Innocence?—he lays about him so stoutly, that both the victim and the miscreant perish. Is he driven into fighting a duel?—in spite of the most resolute determination to the contrary, he *must* kill his man. Do warm and liberal friends spring up, at the moment when he is discarded by his father, and intrigued against by his stepmother's Jewish kindred—do they promise to leave him their fortunes?—his valet (only a week in his service) cuts their throats! Fatalist Joe, in 'Tylney Hall,' was a perfect Seged in the abundance of his felicity—Murad the Unlucky, a Polycrates in the constancy of his prosperity compared with poor Ratcliffe Blount. To make the round of calamity complete, Mr. Curling should have brought him in guilty of bigamy: but that trial was to be spared the hero, since a wife and a fortune were *made up* for him, ready to come in at the last pages of the tale. What is the use of such extravagancies as these? As works of art, they are valueless. Even the clever 'Quarter of an Hour too soon' flagged, though merely an Annual historiette; for the reader soon perceived that the trick was to be reiterated: how much more wearisome, then, must be two volumes and a half full of calamitous chances and fatal blunders. As moral lessons picturing life (in spite of all the professions made by our author in his preface), they are worse than useless.

My Sonnets.—The egotism of the title is continued and repeated in the introductory sonnet. The writer exclaims—

> Sweet Sonnet! my winged thoughts O treasure still;
> I love them, let the world think what they will.

This is injudicious. We have read better sonnets, and we have read worse. Though seldom regular in their form, most of them satisfy the ear well enough, and are calculated sometimes to persuade the reader that because they are conceived in poetic diction they are necessarily poetic. Nor are they wanting in talent and learning; yet is their merit not sufficiently decided to demand a positive opinion. Equivocal versification is the evil of the time, and the sonnet, though a brief form of poetry, is one of the noblest. Let only the strong attempt it.

The Mathematician, No. 1, edited by T. S. Davies, W. Rutherford, and S. Fenwick.—"Most mathematicians," says the prospectus, "have felt and lamented the very limited means which at present exist for the communication of their researches to the world." The greater part, then, of the mathematical world will be glad to support Messrs. Davies, Rutherford, and Fenwick with "researches" if those gentlemen will only find print, paper, and publication. How is it then, that in this first number there is not a single paper furnished by any one except Mr. Davies, Mr. Rutherford, or Mr. Fenwick? We should recommend a greater range both of contributors and subjects: most of the present number is on algebraic geometry, and of seven questions proposed for solution at the end, six are on algebraic geometry. We hope that No. 2 will correct this great mistake in No. 1, and that the work will deserve and obtain success: we hope also that hints such as that which appears at the end of p. 44 will not be found in any future number.

Cant, a Satire.—The time has long gone by for such a poem as this—if such lines as

> Forbade improvement's infant mind to advance,
> And matched his cunning 'gainst man's ignorance,

can be called poetry. Satire, too, is out of date; no one regards versified satire now-a-days. The amenities of life seem to have superseded the severe, though hearty, manners of ruder epochs. People like to enjoy themselves and others, and satire puts them out of temper with the world, and perhaps with their own hearts. Satire, too, should deal with the vices of the social state, with the abuse of privileges, and the corruption of individuals or corporate bodies. 'Cant' is directed against institutions and governments, denying their inherent utility, not calling for their due administration. There might have been a time when this tone of remark would have been responded to; but now it will scarcely find one sympathetic reader. Nor is there any attraction of style to compensate for the want of interest in the subject.

Companion to the Almanac for 1844,—contains an able paper 'On Arithmetical Computation,' by Mr. De Morgan; An Abstract of the Population Returns for 1841; Reports from the Vaccine Institution and the Registrars General; Papers on the Statistics of Crime; on the United States of America, and on Railways; Abstracts of Acts of Parliament and of Parliamentary Documents; a Chronicle of Events and Meteorological Table; and the notice, to which we are accustomed to refer under the head of 'Public Improvements.' The present Report commences with the British Museum, which, however, is more briefly and drily adverted to than might have been expected—as if it were a question with the writer, whether the "façade" would turn out "a public improvement" at all. This silence may be discreet, but it is not satisfactory; and we doubt the discretion, because it seems to indicate ignorance of a notorious fact—that in the architectural world the "façade" of the Museum has given rise to a good deal of remark and angry expostulation. Oddly enough, an "unawares" hint slips out in the next paragraph, which begins by telling us that—"if secresy has been observed in regard to the British Museum, such has not been the case with the *Palace of Westminster*;" thus "secresy," it seems, there has been, and we are left to infer that it has been remarked on. One or two new buildings in Lothbury, "which is growing to be a sort of City Pall-Mall," are pointed out with approbation; and honourable mention is made of the Doric screen in front of the Marquis of Westminster's, in Grosvenor Street. Of churches, very few are particularized. Mr. Cockerell's building at Oxford, for the Taylor & Randolph Institution; the Proprietary College at Cheltenham; Lincoln's Inn New Hall and Library; and the Brighton Railway Terminus, near London Bridge, are all illustrated by views. That of the last-mentioned structure, however, is shown only so far as it was advanced at the time the drawing was made,—which, instead of being a disadvantage, is the reverse; the gateway, campanile, and portion of the main building, constitute a plensing group of Italian architecture; and it so happens that this fragment forms in itself not only a regular but well-proportioned composition; yet the building is to be carried on to more than twice the present extent, in consequence of which it will look considerably lower than it now does, and the individual features will not tell with the same effect. This is made evident by an elevation which has been published of the whole range of building, and which further reveals a defect—whether proceeding from caprice or oversight—in the composition; for though uniformity is obviously aimed at, the façade, consisting of a centre building and two retiring wings, with gateways of similar design, there will be but one campanile, and that tower will be placed so as entirely to *dislocate* the arrangement. If there were to be only one tower of the kind, that ought to have been placed in the centre of the composition; there would then have been, what will now be wanted, a marked central feature, and striking outline; or the tower might have been erected at one extremity of the façade, so as to be quite an independent structure; but to stick it up where it disarranges the whole by coming in *between* the main building and south wing, which is thus pushed further out than the other, is a violation of architectural syntax, and a sort of blundering which we should not have expected from one who has shown so much taste in his details as Mr. Turner has here done.

Almanacks.—One of the best, if not the cheapest, of the family is Gutch's *Literary and Scientific Register and Almanack*, for 1844, packed from its *Alpha* to its *Omega* with knowledge—whether useful or not, we must leave the public to decide.

[ADVERTISEMENT.]—MR. AINSWORTH'S NEW ROMANCE, 'SAINT JAMES'S: OR, THE COURT OF QUEEN ANNE.'—England in Anne's time offers a subject for the novelist, unequalled in brilliancy by anything attempted in fiction. The painter who takes the manners, morals, and motives of the leading persons of that day, finds food for all readers, in the astonishing diversity of his scheme. Mr. Ainsworth announces this as the subject of his new work, to be published in the 'Magazine' bearing his name. How is it that no accomplished romancer, ambitious of embracing the whole subject, has found his way into Anne's court till now? When will interest ever cease to attach to the doings of the great Duchess during her long sway, or the renown and disgrace of Marlborough? No Spanish comedy was ever half so rich in intrigue as the stories told of Mrs. Masham and of Harley; history has nothing more desperate and piquant of its kind, than the struggle between St. John and his great rival, while romance itself has few narratives among its records more extraordinary than the secret influence of the court of St. Germain's at that period, and the murderous attempt on Harley, by which the treachery of the Marquis de Guiscard was signalized. 'St. James's,' at that day, was the scene of plot and counterplot, of brilliant and original character, and of action so incessant and eventful, as to have no rival in courtly history. But this is not all. In that, the Augustan age of our literature, state interests, profound as they were, are matched by the associations awakened by the names of Swift, Pope, and Prior, of Steele and Addison, of Gay, Arbuthnot, and half-a-dozen other spirits, who, at another season, would each be the centre of a little world of interest. Never were such wits clustered round a court; and happy is it for the novel reader, that the same pen which has so aided the literary enchantments of the reign of Victoria, should now employ itself in tracing the lustre of the times of "good Queen Anne."

List of New Books.—Braithwaite's Retrospect of Medicine and Surgery, Part VIII., July to December, 1844, 12mo. 5*s.* 6*d.* cl.—Paley's Evidences of Christianity, new edit., 8vo. 5*s.* bds.—Virgilii Maronis Opera, Interpretatione et Notis Delphini, accessit Clavis Metrico-Virgiliana, studio et cura G. Duncan, E.C.P., 8vo. 10*s.* bd.—Johnson's Dictionary of the English Language, abridged from the Rev. H. J. Todd's 4to. edit., by A. Chalmers, 8vo. 12*s.* bds.—Thornton's History of British India, Vol. V., 8vo. 16*s.* cl.; ditto, 5 vols. 8vo. 4*l.*—The Psalms of David, with Scripture Paraphrases, &c., according to the Church of Scotland, &c., by the Rev. J. Cumming, 12mo. 3*s.* cl.—A Selection of Hymns, Chants, and Doxologies, arranged by the Rev. J. Cumming, 12mo. 1*s.* 6*d.* cl.—Future Days, in Letters to my Pupils, 12mo. 5*s.* cl.—Dr. Short's 'What is Christianity?' fc. 8vo. 2*s.* 6*d.* cl.—Can Woman regenerate Society? fc. 8vo. 3*s.* 6*d.* cl.—Holy Baptism, Prayers, Meditations, &c., on the Sacrament of Baptism, with Introduction, by Archdeacon Manning, 32mo. 3*s.* cl., 5*s.* 6*d.* morocco.—Stevenson's Christ on the Cross, ninth thousand, post 8vo. 7*s.* 6*d.* cl.—True Stories from Church History, 2nd series, square, 2*s.* 6*d.* cl.—Christian Consolation, by the Rev. E. Mannering, fc. 8vo. 4*s.* cl.—Occasional Discourses, by the Rev. J. Cumming, 12mo. 6*s.* cl.—The Anglican Church in the Nineteenth Century, translated from the German of F. Uhden, by W. C. C. Humphreys, 8vo. 9*s.* cl.—A Brief View of Ecclesiastical History, by a Clergyman, 5th. edit., 18mo. 1*s.* 6*d.* cl.—Tytler's History of Scotland, Vol. IX., demy 8vo. 12*s.* bds.—East India Register and Directory for 1844, 10*s.* swd.—Pictorial Museum of Animated Nature, Vol. I., 16*s.* 6*d.* cl.—Daniell's Directory to the Port Charges in Great Britain and Ireland, and the principal Foreign Ports, 8vo. 6*s.* 6*d.* cl.—Ireland and its Rulers since 1829, 2nd edit., post 8vo. 10*s.* 6*d.* cl.—The Book of British Ballads, edited by S. C. Hall, 2 vols., imperial 8vo. 2*l.* 2*s.* cl.—The People's Edition of the Waverley Novels, Vols. I. and II., 8vo. swd. 9*s.* each.—The Abbotsford Edition of the Waverley Novels, Parts VII. and VIII., 8vo. cl. 15*s.* each.—Puss in Boots, illustrated by Otto Speckter, small 4to. 7*s.* 6*d.*—The Life and Speeches of the Hon. H. Clay, 2 vols. 8vo. 30*s.* cl.—Ireland as a Kingdom, and as a Colony, 8vo. 7*s.* 6*d.* cl.—Dodd's Peerage, &c. &c., for 1844, fc. 8vo. 9*s.* cl.—Larcher's Notes on Herodotus, new edit., by W. D. Cooley, 2 vols. 8vo. 28*s.* bds.—Proverbs for Acting, by Miss E. Pickering, fc. 8vo. 4*s.* cl.—Wanderings in the Highlands of Scotland, by W. H. Maxwell, Esq., 2 vols. 8vo. 24*s.* cl.—Journals of Captivity in China, by Mr. Gully and Captain Denham, 8vo. 8*s.* 6*d.* cl.—Foreign Library, Part XII., 'The History of Ten Years, 1830–40,' by Louis Blanc, Part I. 8vo. 6*s.* swd.—Whimsicalities, a Periodical Gathering, by T. Hood, 2 vols. post 8vo. 21*s.* cl.—Punch, or the London Charivari, Vol. V., 4to. 8*s.* cl.—Cabinet Edition of the Poems and Life of Shakspere, 18mo. 2*s.* 6*d.* cl.—Cabinet Shakspere, complete, 11 vols. 18mo. 1*l.* 7*s.* 6*d.* cl.—Dr. Hoby's Tour to Denmark, &c. 18mo. 1*s.* 6*d.* cl.—Clarke's English Helicon, 'Byron's Giaour and Bride of Abydos,' 32mo. 1*s.* swd.—Ollendorff's Method of Learning German, 2nd edit., 12mo. 9*s.* bd.—Paget's Tales for Village Children, 1st series, 18mo. 2*s.* 6*d.* cl.—The Mysteries of Paris, by Eugène Sue, 8vo. 6*s.* cl.—The Mother with her Family, by the Rev. T. Timpson, 18mo. 2*s.* 6*d.* cl.—Burke's Heraldic Illustrations, imperial 8vo. 1*l.* 11*s.* 6*d.* cl.

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ROYAL ACADEMY.

PROFESSOR J. H. GREEN'S LECTURES.

LECTURE II.

The Conditions of Beauty in the Beautiful Object.

THE theme, which I commenced in the introductory lecture of this series, and expressed my intention of completing in a concluding address, I now resume; and the more willingly, that, however pleasing it may and must be, both to a lecturer and his auditors, to be understood and to understand fully and at once, it would be irrational to expect this in a discussion on Beauty and Expression—a subject of controversy and unfinished investigation from Plato to Sir Joshua Reynolds and Allison, almost our contemporaries.

The treatises on Beauty which have hitherto fallen in my way, have failed in satisfying me and I seem to myself to have traced their unsufficingness to two principal defects. The first, that the writers have too generally confounded the *sense and fruition of the beautiful in the mind*, which (by a term so convenient that I am happy to notice its recent renewal by some of our most popular writers) we may call Subjective Beauty, and thus distinguish it from Objective Beauty, or *those forms and qualities in the outward object, which fit it to produce the former in the beholder*, that they have confounded, I say, subjective beauty with objective beauty. This is the first defect. The second I have found in the narrowness of all the several definitions of the Beautiful, which different writers have advanced; each of which definitions well and truly describes certain classes of beautiful objects, but excludes, or leaves unexplained, an equal number, which the common feelings of mankind, from the earliest times, have concurred in characterizing as beautiful.

Now, in the former lecture, I trust that I have supplied the first defect; not only by carefully distinguishing subjective beauty from the beauty in the object, but likewise by determining and explaining at large, wherein this subjective beauty consists, namely, in such an equably or proportionably excited state of all the constituent faculties and attributes of our proper humanity, of man in respect of all that contradistinguishes him from inferior beings, and even from his own animal nature,—such an equable excitement, I say, of all these powers as prevents any one in particular from becoming the distinct object of his consciousness. Whence there results that peculiar state, which is neither mere thought nor yet mere feeling, but containing the characters of both, constitutes what it is impossible to describe, but by a reference to the experience of those who have felt it—the sense and fruition of the beautiful. This equilibrium I have called a living balance, and as it is this which constitutes the true ground and essence of Beauty, so all those intenser excitements of one or more faculties, which tend to disturb the balance, yet, in disturbing it, to re-establish it in a higher form, and by enlivening it to prolong its duration—so do these collectively constitute artistic Expression. And in Beauty and Expression, as the centripetal and centrifugal forces of all Fine Art, the artist revolves in his orbit of production.

But in avoiding the first defect, I have already provided against the other, arising from the too narrow definitions of the Beautiful. For no other definition of the beautiful, objectively, or of beauty in the object, can be given, than the fitness of the object to excite in the mind of the beholder, or contemplator, the state already described. In other words, we distinguish those objects as beautiful which tend to excite all our faculties collectively and equably, so as to produce in the harmonious action a semblance of rest; and this active repose constitutes that peculiar complacency, with which we contemplate the beautiful: a complacency equally distinct from the satisfaction given us in the discovery of the true, and from the gratification afforded by the stimulus of the physically pleasurable. It only remains, therefore, to point out, and, as far as we can, enumerate those characters and properties which qualify an outward object, and give it the power to excite this complacency in our minds; and to this I have devoted the following lecture, the Constituents and Characteristics of Outward Beauty, or the causative correspondents in an object to the sense of the beautiful in the mind.

And I might now pass to the elements, the alphabet as it were, and explain the process and mechanism by which they are rendered constituent characters of Beauty, were it not expedient for a satisfying insight into the grounds of this interesting subject, that I should previously lay before you the principal conditions under which any outward form can produce the sense of beauty in us, and consequently acquire for itself the character of the beautiful.

I have endeavoured to show, and I flatter myself not without success, that even in the products of the inanimate world, in the moment that we characterize any one as beautiful, we do actually, though perhaps without being distinctly conscious of it, regard the object as a *product*, and consequently Nature, or the presumed producing cause, as an artist. Even from the common people, when they are particularly struck with the beauty of any scene or object in Nature, it is not unusual to hear the exclamation, "How beautiful; why it 's a perfect picture!" We assume this, therefore, and that every such product supposes *a will* as its cause, and this a will that works *according to a design*. The notion of a designing intelligence may be latent and obscure, though, if we proposed the question to ourselves, what is the cause of the appearance which occasions the pleasurable excitement? we can return no other answer but that it must be a will, or a life that implies a will, though by no means necessarily a self-conscious will. Now for this lower form of the will we have an appropriate term, namely, Spontaneity, and it is a will of this kind which we attribute to the life of nature. And this is the ground of the first and most important principle of objective beauty, namely, *that every beautiful object must have an association with life and spontaneity*; it must have life in it, or attributed to it, or recal by analogy and resemblance the recollection of life in the mind of the beholder.

This, then, is the first condition, and the second is a necessary consequence of the first, namely, *that nevertheless the object must still be contemplated as a work of intelligence*. The problem therefore will be how to reconcile the association of spontaneous productivity with the idea of a work of intelligence, as that the one shall not exclude the other, but both co-exist in harmonious combination. In the works of Nature, in plant, flower, and bird, there is no difficulty, for this is what we all mean by living nature—life, spontaneous motion, the power of intelligence without the personal consciousness, instinctive skill. In the works of man this reconciliation of life with intelligent product may at first sight appear more difficult; but if the fact exist, it will assuredly have suggested words for its expression, and accordingly here, too, the ordinary language of men comes to our aid, in the terms Genius, Felicity,—made more delightful by combination with Security and Precision. We need only ask ourselves what we mean by the words, or by the defects contrary to them, and the presence of which leads us to deny the attribute of genius—for Ease and Freedom and Felicity, substitute Effort, Hardness, Rigidity and a laboured style,—and we become convinced, that in all these terms we have, in fact, been solving the preceding problem, and have expressed that medium, which reconciles the sense of an intelligent will with life, spontaneity, and that pleasurable balance of equably excited faculties, in which consist the sense and the fruition of the beautiful.

It follows, however, from what has been just now stated, that life and spontaneity, though indispensable to Beauty, will not, of themselves, constitute the Beautiful. The idea of Intelligence must be superadded; and intelligence, as implied in a will, is a necessary constituent of the Beautiful. No object is beautiful, except as it is fitted to excite, in the beholder, the idea of intelligent will as its producing cause; and for this reason, therefore, the Beautiful does not demand the Spontaneous more peremptorily than it forbids the Arbitrary, and as partaking of the arbitrary the Accidental,—for the arbitrary is an exclusion of intelligence, and by that act, the will is self-deprived of its inherent character.

No less true is the converse of this position. As the Free-Will must not be contemplated as excluding Intelligence, so neither may the idea of Intelligence be made so prominent, or so distinctly excited in the mind of the beholder, as to supersede or suspend the freedom of the will. Hence, in all works of Fine Art, in every beautiful object, the Understanding must not be obtruded as the primary power: for the understanding is essentially a faculty of Adaptation,—in all the processes of the understanding *means* only are considered, and not an *ultimate end*, that is, an end in which the mind is to rest, and which is not therefore to become, in its turn, a means to some further end,—and the satisfaction, which the understanding receives, is not so much in the resulting unity of the whole as in the mode of conspiration, and in the adjustment of the parts. Now the direct contrary is the character of the Beautiful. It is a self-sufficing whole; the many must be here melted, as it were, into the one, and in all the highest products of the fine arts, the manifold is felt in the intenser and more pleasurable sense of the one into which they blend, rather than distinctly noticed in its component parts. The unity of a work of art is not a mere result—the result only of the ordonnance, selection and co-aptation of the parts,—it is an antecedent unity, which the components necessarily presuppose, flowing out of the genial conception of the artist, and remaining present as the in-dwelling soul, which still continues to animate the whole. Even with regard to a piece of machinery, which we may, with good reason, have called beautiful, it may be observed, that we never do this till the whole task of distinctly understanding its construction has been completed—till the distinct conception of the parts having been mastered, the mind rests from its labour in the enjoyment of the whole as one. Few men of education but will have experienced an illustration of this principle when, in attending to a chain of reasoning not thoroughly comprehended, some one happy master-thought has flashed a sudden light into the mind, and the listener exclaims: "Aye, now I see it all at once! It is quite beautiful!"

This twofold condition, in any beautiful object, of impressing on the beholder the sense of its being at once spontaneous product and a work of intelligent design, may be illustrated in the pleasurable interest with which, in the inanimate works of nature—shells, flowers, and the like—we contemplate the semblances, the shadows and mockeries of Design; but which, the moment we would fix and substantiate the thought, disappear, or continue to mock our grasp. Take, for instance, the harmony of colours, and the free symmetry of lines in the wings of any one of our more splendid butterflies:—it is impossible to deny that a certain shadowy notion of design is awakened by this sportive ordonnance; but give to this notion a distinct and primary place in our consciousness, refer the appearances to some organic purpose in the construction of the animal, and we contemplate them at once as parts of a machine; and yet remove all semblance of design, and the product equally ceases to strike us as beautiful, for the evident and palpable want of design not only contradicts intelligence, but renders the thought uppermost in our minds:—even as Cato's image occupied the prominent place in the imagination of the Roman spectators, on account of its wilful exclusion from the triumphal procession of his conqueror. In the higher works of art, the known and energetic exertion of intellect in the artist is perfectly compatible with the sense of the Beautiful in the work, but it is only under the condition that our perception of this intelligence is not awakened singly in our minds, but remains secondary to, and as a something contained in, his genial Will, his productive Genius; that is intelligence indeed and of the noblest kind, but yet intelligence in the form of free-will and life. No less does the mode, in which the artist realizes his idea, and converts the subjectively beautiful into a beautiful object—picture, statue, or column—present a perfect analogy to the preceding; and, to the praise of genial conception, we further add Felicity of Execution. Still the idea of a free-will, or of a spontaneity which is its image, must be present and diffused through the whole work, for it is the main condition, under which all the faculties can exist in an equilibrium;—selection of means, contrivance, adaptive and mechanical skill, must all be hidden, as it were, in the felicity of the result, which is to call forth, in the beholder, the sense and silent attribution of a productive life, working with the facility of an instinctive intelligence, that needs neither choice nor deliberation.

We have now secured a free and clear passage to our remaining subject, namely, the Constituents of Objective Beauty, and these of course we must seek in

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the simplest forms, where, instead of the distinct presence of an intelligent and productive Will, we must look only for the representatives of their analogous powers, which we have shown to be Life and Spontaneity. And the question is, what are those simple forms and movements, with which—by an instinct not less universal than humanity—the idea of the functions of active life are indistinctly associated, and this so universally, that we are compelled to infer that the connexion takes place by a law of the human mind. Such elementary associations, therefore, in contradistinction from the arbitrary or accidental connexions of individual minds, form part of the language of nature, and are, in the strictest sense, symbolical.

We have then to discover the Symbols of those spiritual acts and attributes, the harmonious excitement of which constitutes Subjective Beauty, and these symbols must of course be found in reference either to the eye or ear; though for obvious reasons I shall here confine myself to the eye. And here it is evident that the elementary symbols of the Beautiful will be Lines and Colours; of which the former may exist singly, the latter only in combination with the former, though they may, nevertheless, work by a charm of their own.

With an experience, the perpetual recurrence of which, while it prevents our conscious reflection on the fact, on that very account blends with the similar indistinct sensations of our own life, we observe throughout nature the *straight line*, existing unassociated with the curvilineal, to be the character of the Lifeless, and to be progressively modified in its ascent from the lifeless to the animated, through the intermediate realm,—the vegetable creation,—to which we ascribe life, but not animation. Further, a coalition of straight lines, reducible to no rule or preconception in their comparative lengths and relative positions, by an experience no less uniform, we have connected with the Fragmentary, the Imperfect, and the Casual or Arbitrary. Lastly, the only form in which the straight line, universally contemplated, claims a place in the order and perfection of nature, is that of the Radius, which may be regarded as necessarily resulting from the continual and progressive self-repetition of a point to a globe, the original point remaining as the centre, while the limiting points in all directions constitute the spherical surface. The most simple form of all organic bodies is the spherical, as we notice in the germ and egg, the globules of the blood, certain infusoria, and in the cellules, which of late have been shown to be the basis and primary element of every organic structure. The primary conception of the organific process is therefore the expansion of the point to the sphere by an act of radiation, in which the straight line is equally a co-efficient with the curvilineal; and the continual modification of the curvilineal by the straight line in the construction of living bodies, is further evinced in the elongation of the sphere into the ellipse, its protrusions in the formation of feelers, limbs, and other instrumental apparatus, and in the lengthening of the forms during growth. The primary conception of this straight line, therefore, presents it to us as subservient to the circular and curvilineal; and let it be noticed, that even in this most abstract or universal conception, the legitimate straight line exhibits itself as an act, a function, determinate motion, which, whenever the aim or determining power is made intelligible, becomes, of course, expressive of an act, or tendency to act.

But here it will be necessary to impress two points on your attention. I have said that the straight line, when not contemplated as a radius representative of action, is characteristic of the inanimate, and especially of the lifeless. This is true; but it must not be forgotten that the existence of the lifeless, or that which appears as such, is indispensable to the manifestation of life; and secondly, that with the lifeless, even from its absence of inward powers, there is necessarily connected a comparative exemption from change; and consequently, where this is not counteracted, a character of strength and solidity. In what language on earth is not the rock the metaphor of passive and supporting strength, of that on which reliance may be placed?

The next point is, that though in the lifeless object the form cannot be referred to will and mind in the object, it may yet be referable to a will and intelligence as the impressing cause from without, and as such, therefore, representing the intelligent will, may be an object of complacency to an intelligence that contemplates it;—for in all outward objects, the human mind seeks to find a reflection of itself, delights in it when found, and when not found, delights to impress it. The poet, the botanist, the enlightened lover of nature, finds in the venerable yew-tree the marks of fitness, correspondency, in short, all the characters of an intelligent author. In elder times, in the youth of mankind, most happily realized in the early periods of Greece, when the imagination worked as the proxy of the reason, each lofty growth of the forest had its Dryad or Hamadryad, and the beauty and intelligence felt therein was referred to an in-dwelling agent; and there are moments in which every man of sensibility, who has cultivated the sense of beauty in nature, during the contemplation of some magnificent tree in its grandeur or beauty, without adopting the fancy of the mythological time, yet feels how natural that fancy was. Descend a few steps lower in the scale of mind and cultivation, the same instinct will be found, but without the same perception,—the marks of Will and Intelligence are not found, but they are missed,—what is not found must be supplied; and the venerable yew is trimmed and shorn down to an Adam and Eve, or a peacock! Sufficient proofs, first, that not only the Beautiful, but that whatever appears as Beauty, must have some reference, more or less distinct, to intelligent Will; and secondly, that there is *a scale of Beauty*, proportioned to the order of minds, or to the different degrees of cultivation, to which the constituent faculties, and still more, the harmony of all these faculties, have attained; and of this scale, though to no part of it can the term Beauty be absolutely denied, yet to the higher grades alone must we attach the name especially, and without qualification.

I am not certain whether our language can supply terms of common use capable of designating this difference; at least, the Latin seems in this particular instance more happy. The lowest, or most general species of the Beautiful, is expressed in the word *forma*; and availing ourselves of this, we may consider the word Form as expressing the necessary condition of all objective Beauty, and as itself beautiful in the lowest grade. If this Form exists for itself alone, or most prominently, the result is Formality; and we feel that the Formal, without precluding the sense of Beauty, yet counteracts it, for minds at least capable of a higher species, by exciting the craving for a something else that is not present. To minds of a more vulgar character, on the other hand, this very Formality constitutes the Beauty,—it is the great dawn of the sense of the Beautiful on the half-awakened mind. But when this Form co-exists with other pleasurable elements, as in the golden wheel given by poet or painter to the chariot of the God of Day, the Formal undergoes, as it were, an apotheosis, it passes into the *formosus*; and though a something of the pedantic would now attach to the introduction of the Formose into our own language, yet I could mention some score or more of polysyllabic words derived from the Latin or Greek, for the introduction of which not half as good reason could be assigned.

In what has been now said, I have shown the principle of Symmetry, and this in its lowest and simplest form, namely, a symmetrical arrangement of straight lines. Take a straight line of itself, and there is nothing to exclude the notion of the Causeless, Arbitrary, Imperfect. Divide it unequally—it has the effect of Accident. Bisect it, and it begins to assume the character of an intelligent purpose. Let the divisions of the same line be numerous;—if equal, a *sameness* is the result; the regularity becomes either the mark of a purely mechanical purpose—a necessity in order to some extrinsic design; or by the multiplicity produces the contrary effect, that of Confusion,—a painful effect, which we all instinctively feel in the equal aversion with which we regard the shapeless jelly-fish and the multiform centipede. But let the divisions be unequal, yet *proportionate*, and a complacency is felt; for here both the powers are present and reconciled—Intelligence and Freedom;—it is Freedom self-governed that manifests itself in the production of Order.

We may ascend a step higher, yet still remaining within the precincts of lifeless nature,—and in crystals we behold a number of straight lines, bearing an evident relation to each other, and, as such, excluding all suspicion of the accidental and casual; and though the products of crystallization be lifeless, we are yet compelled to refer this mutual correspondency of its lines and surfaces to a principle in the product, which yet is not life, for we do not refer it to any individual agency. The agency is the same in every individuum of the same class; we refer it, therefore, to a law in nature, and in this we supply the necessary condition of Will and Intelligence, without which we may safely defy any man to conceive a law. But it is only in the lowest sense of the word Beautiful that we could call a crystal, merely as a crystal, a beautiful object. It may be simply formal; but if in the multiplicity of its lines and surfaces there is a symmetrical unity, which enables us to see the total form as a whole, while the perception of the manner in which the complex parts conspire to the production of this effect is comparatively indistinct, there arises in our minds the notion of a certain Felicity, which (as I have shown) is associated with life, freedom, and a Will working in harmony with, but yet not controlled by, the intelligence. If, further, in the angles and surfaces of this crystal we see the play of light or lustre,—a kind of substitute for life, an attribution of motion in the moveless,—then we no longer hesitate to name it beautiful, and we class such crystals among the beauties of still life.

And here we reach the limits of the Rectilineal, single and unaccompanied. Anticipating its combination with higher powers, we first showed that it contained in itself the possible character of determinate motion, function, and, as such, was the simplest element of Expression. Excluding this, we found it characteristic of the Imperfect, the Fragmentary, and the Lifeless; and yet, even from the necessary properties of the latter attribute, we found in it the capability of representing the Solid, the Secure, the Permanent. We then considered the forms in which the Rectilineal could be presented free from the characters of Imperfection, and from the accidentality, which marks the negation of intelligent Will; this we found in Symmetry, and in the Formal, as the minimum of Beauty; from the Formal we ascended to the Formosus, from the Formal to the beautiful in Form, and in the crystal and the sparkling gem we found the summit of the Beauty of Still Life,—that is, of the Lifeless, under conditions that imitate or recal the associations of life, mind, and freedom.

Finally, if beauty of form is to be found in the Straight Line, it must not be merely as a result from the adjustment of parts, however necessary a condition of beauty; the wholeness must be supplied by *intrinsic* relations, and this can only be effected by Composition, which, in order to satisfy the requirements of the Beautiful, must far rather remind us of the unity of the forms of *organic life*, than that of the combinations of *mechanism*. Even in the single line, as we have already seen, in order to its presenting a pleasing form, there must be divisions, and these divisions having such a relation to each other, that a unity is the effect; and this will be more pleasing, will approach nearer to the Beautiful, according as the sense of unity is more present to the mind than the mode in which it is produced by the proportion of the parts. In order to be convinced of this, we need only present to the fancy a rectilineal column, the total form of which results from three or four obvious, and as it were mechanical ratios, and contrast this with the proportions of an Ionic or Corinthian pillar, in which the proportions, though demonstrable in science, yet for the eye (especially if presented in a single column of porphyry or verd antique) pass so insensibly the one into the other, as to be known only by the total effect,—felt, rather than at the moment understood. In a common dwelling sufficient unity may be given by some simple plan of symmetry; but if, instead of an ordinary house, a palace is intended, or any magnificent edifice characteristic of wealth, power, or taste, more prominent and strongly marked distinctions and relations are required, by the super-addition of wing, tower, cupola, colonnade, or whatever decorative supplement the genius of the artist may supply; but, assuredly, as every organic whole, from the polyp up to man, indicates a higher and more effective principle of unity, in proportion as the parts are more

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numerous, and at the same time more various, so—in order to secure to any such multitudinous assemblage of architectural parts the complacency of fine art, and that most general condition of the beautiful, the many seen as one,—organic unity must have been given by intrinsic correlation, and by the one and indivisible spirit in-breathed by the genial mind of the artist. In proportion to the attainment of this unity—by the close interdependence of parts, each having its several end, and by their intimate union to one,—will the design be perfected into the Individuality proposed, be it a York Minster, a St. Paul's Cathedral, or a Parthenon; and wherever any such felicitous result has been achieved, the constructive idea, as in the forms of organic life, will still, as it were, animate the whole, and be expressed in the total character and in the prevailing unity. In short, whatever hath not life in itself, can receive the character of the Beautiful only by referring us to a will, intelligence, and life, elsewhere existing, and must imitate what in its own nature it does not possess; and herein I seem to myself to have found the common ground of architectural and organic forms, which, if it does not justify, may yet explain the analogies which Vitruvius and Michael Angelo have asserted to exist between the proportions of architecture and those of the human form. The natural bee-hive has not without good reason been contemplated by philosophic naturalists as analogous to crystallization, and I know not why the magnificent edifices of a Palladio and a Wren, a Windsor Castle, or the time-honoured remains of our ecclesiastical architecture, may not be contemplated as crystals in their highest power and dignity,—crystallizations of human genius.

From the rectilineal, from crystallization, and those forms under which the beautiful can be combined with the rectilineal, we ascend to the Vegetable World, and therein to the birth of the Curvilineal, and its combination with, and modification of, the rectilineal. In the vegetable world life first manifests itself, though in its first and lowest form, namely, growth; for even the functions of the vegetable stop in the product,—growths, not acts, are the manifestations of its inward life. Lines, surfaces, angle, the column, meet us here as in the crystal world; but here the rectilineal is ever combined with the curve, and as in the trunk, the stately column, the rectilineal remains only as giving the direction to the form: and herein, again, no longer appears to obey an outward or mechanical necessity, but the trunk swells and diminishes harmoniously, with a variety in each individual of the same species, that we cannot but connect with the power of an inward life. In the foliage, again, we meet, as in the crystal, with straight lines meeting in angles, but bending into the curvilineal, with more or less approach to the circular, and the most so in those which we regard as most beautiful, the petals of the flowers. In how many of these, or in their nectaries, we perceive the same source of pleasure that we have in contemplating the elegant forms of the ancient vases,—that harmony of form, which the free and living mind of the artist communicates to the clay, and thus makes it an enduring echo of his own productive life.

Meanwhile the connexion with intelligent Will may here, too, be traced. The Cathedral-aisle in the forest; or the cool cavern-like Hollows in its deeper and denser shades; the Pillar-like form of the trunks, while the intertwining branches constitute the apparent Roof—all these associations and expressions of delight are familiar to every lover of Nature and of forest scenery in particular. It is a source of delight to the mind to behold, as the result of a will independent of our own, forms analogous to those which we produce by a determination of our own will. And if we behold with delight the living forest shape itself into forms which, from their fitness to devotional feelings, we had been wont to impress on lifeless nature—so, on the other hand, in our uncertainty with respect to the architects of the minsters and cathedrals of England, and under the excitement of the same feelings, we may almost fancy them the growths and products of an in-dwelling life—petrefacts of a vegetative life, that, with instinctive intelligence, had grown into a self-constructed temple.

In passing on to the higher forms of life, I have to remind you that the Rectilineal is not necessarily inferior to the Curvilineal, but only when in disjunction from it. As the Radial, we have already seen it simultaneous and in necessary union with the Spherical; and the true position would, therefore, be, that the Straight line becomes, in its own right, an equal co-efficient of the Beautiful, and equally a character of life and volition with the Curvilineal; but that, in this case, it represents a yet higher form of life than the Curvilineal—it becomes the symbol of Function, of determinate movement, of intelligent act and purpose, and as such, the exponent of the highest form of life, that of animated beings, and whatever of higher name arises out of it.

The sheet-lightning may express the state of the air, and its expansion become an object of beauty—even of tranquil beauty: the lightning in its rectilineal path, or by capricious change in its direction angular and zig-zag, is among the most striking expressions of Nature—the wild, the terrific function of the clouds! Thus, the human arm in repose, naturally adopts some curve, as we so often see in the Madonnas and Holy Mothers of Raffaelle; and the position adds to the quiet beauty of which it forms a part. The same arm called into act, as of resistance and conflict, becomes straight as the sword with which it prolongs itself; and scarcely less in the higher function of command and communicative power—witness the Saviour in the Cartoon committing the trust of the keys. Again, in the human countenance, make the face round, and the artist intends it as the negation of expression: with all aids and favourable accompaniments, a round face is, at best, but pretty. In the oval, we recognize the line of beauty; but to give it expression, though it were but the expression of dignified beauty, the straight line must modify the forehead and nose. In the state of quiet, the well-formed lips present a gentle curve: let the same express some determined act, or energy of the will or intellect, and they become compressed; and that compression, when habitual, becomes the symbol of the energetic and commanding genius.

Thus, we are led back insensibly to our original and fundamental position—namely, that Beauty and Expression are the two poles—the centripetal and centrifugal forces of all Fine Art. And now, in the simplest elements of form we meet the same opposition—the same combination. In the Curvilineal, in all its varieties, we have the characteristic symbol of Beauty, of Life, and Spontaneity, as manifested in growth and product; while, in the Rectilineal and Angular—sometimes as such, more often as modified, but always as connected with the former—we have the symbols and elementary characters of all Expression; that is, of Life and Will—as Passion, Act, or Purpose.

That the Curved Line, however, is not so properly named the symbol of life universally as of the products of life considered as the power of Growth; and that, on the other hand, the Straight Line may not be declared the character of the Lifeless and Imperfect, unless the position be qualified, by adding its disjunction from the Curvilineal, and unmodified by it,—are no barren truths. Thus, in order to make the Curved Line expressive of the higher powers of life, the line must not so return on itself as to become, as it were, imprisoned in its own outline. The circle, or disc, the hollow or solid cylinder, the globe, and the like, will express the permanent product of life, rather than life itself. To express the highest form of Beauty, which is, at the same time, the higher form of life—Will and Intelligence—the line must so return on itself as to be, at the same time, progressive, and not merely cyclical: it must express the direction, the determinate function, of which the Straight Line is the symbol, with the continuity, the self-retention, the continuance of the past in every present, and in every present the anticipation and promise of a future, of which the Cyclical is the exponent; and this is given in the Spiral Line, and in all those endless varieties of Undulating Curves, the various geometrical forms of which will be found by the gifted eye through the ascent of Nature, from the plant and zoophyte even up to man—will be found, I say, gleaming through the actual form like those regular figures, Circle, Ellipse, Triangle, Pyramid, which, modified and disguised by spontaneity, volition, passion, and intelligent act, may be traced in the master-pieces of our great artists.

But my time and limits will not permit any further illustration, and will compel me to be brief and general in the remaining element of Objective Beauty—the Colours, beyond what the interest of the subject would, but for my limits, have required.

While we were treating of Form, or the produce of lines, we saw reason to regard the curved line as more properly and eminently the elementary symbol of Beauty, the straight line in combination with it as the symbol of Expression; but when we take the Lineal, including both straight and curved as one constituent, and Light and Colours as the other, a similar opposition will be found between these as between the straight line and the curved;—by opposition, I mean a pre-eminent character of Beauty in the one, of Expressiveness in the other; and in comparing the Lineal, that is, the Form, with the Colour, I do not hesitate to affirm that the Form belongs more especially to the Beautiful, and the Colour to the Expressive. The rudest beholder feels the effect produced by painting the grey walls of an apartment, and exclaims: "What a life it gives to the room!" or "How much more lively it looks!"—And the ground of this is in the nature of Colour itself;—it is the only language for the eye, by which the inward qualities of the objects without us are expressed. Were we to consider this, however, as an expression in behoof of science, or for the discovery of truth, the deciphering of the same would require such an infinity of researches and accumulative experiences that, though the fact cannot be doubted that the colours of objects stand in a connexion of cause and effect with the distinct qualities and individual natures of the coloured objects, yet the language must be confessed to have failed hitherto in becoming an intelligible language for scientific purposes. But with all this the poet, the painter, or the enjoyer of beauty has little or no connexion, little or no interest—sufficient for him is it that Colour is Expression generally, gives an expressiveness to Nature of what in each particular instance he may be ignorant or uncertain, but which he still contemplates with a complacency not dissimilar to that with which a Columbus may be supposed to have watched the tremblings, dips, and declinations, of the magnetic needle in the compass, assured that therein the whole earth, the universal mother Nature, was revealing to him some great law and function of her own life, though in characters of which he had not obtained the key—a complacency not unlike that with which we should behold a group of figures in evident animated conversation, but at a distance too great to distinguish the subject which interested them. Need I say that this very generality, this absence of specific and definite significance, renders it but the more fit to call all our faculties into that equable and proportionable excitement, into that living balance, in which we have found the essence of Subjective Beauty, the sense and the fruition of the Beautiful? and if we pass from Colour generally to particular colours, it would not be difficult, I suspect, to establish their symbolical character, that is, an Expressiveness of Affections, Feelings, Total states of the Mind,—gay, solemn, tender, vehement—which in tending to disturb the balance, enlivens and prolongs its duration.

Finally, Gentlemen, if in the beginning I ventured to assert that the perfection of artistic genius consists in the integration by balance of the powers of the inward man in order to the production of expressive Beauty; and that Nature in the sphere of her productivity aims at a similar consummation in the crown of her productions,—then, I shall have completed my task by showing that the organic frame of man is the final achievement of that type of characteristic excellence, which, in being the corporeal condition of the proper humanity, constitutes its pre-eminent claim to expressive beauty.

In a comparison of the frame and capabilities of man with those of the inferior animals, if we take the human frame as the ideal standard of Form, it will be found that all others present so many declensions from the Idea; and it will be admitted from this survey, that man is unquestionably endowed with that structure, the perfection of which is revealed in such a balanced relation of the parts to a whole as may best fit it for a being exercising intelligent choice, and destined for moral freedom. It is not, therefore, an absolute perfection of the constituents singly, but the proportional developement of all, and their harmonious constitution to one, for which we contend;—a constitution which implies, in man, pre-eminently the endow-

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ment of rational will as necessary for the control and adjustment of the balance. Man has not the quick hearing of the timid herbivorous animals, but it was not intended that he should catch the sound of distant danger, and be governed by his fears; he has not the piercing sight of the eagle, nor the keen scent of the beast of prey, but neither was man intended to be the fellow of the tiger, or a denizen of the forest. Hence, too, the departure from the perfect proportion of man, which we observe in the inferior animals, may be regarded as deformity by exaggeration or defect, dependent upon the preponderance of a part that necessitates a particular use, or the absence of a part that deprives the animal of a power, and in both instances alike abrogates that freedom, for which provision is made in the harmonious proportions of the human fabric. Dilate the head, and you have a symptom of disease: protrude the jaws, you have a voracious animal: lengthen the ears, timidity is expressed: let the nose project, and the animal is governed by his scent: enlarge the belly, and you are reminded of the animal appetites: long arms may fit him for an inhabitant of the trees, and a companion of the ape: and predominant length of legs is infallibly associated with the habits of the wading or leaping animals. In all, regarding man's form, with reference to his destination, as the ideal standard, the means become ends, deformity prevails and becomes the badge of unintelligent slavery to the mere animal nature.

Man alone is erect. It is to this posture that the body of man owes the character, impressed on the total frame, of its emancipation from subserviency to the mere animal needs, and becomes expressive of mind and of free and intelligent action. It will be seen that the lower limbs, answering the purposes of support and locomotion, have alone any obvious or necessitated utility; while the upper extremities are in consequence left at liberty as the ready and facile instruments of his will. Hence, too, the senses are best freed from their servitude to the bodily wants, and the countenance is raised as the expressive exponent of thoughts and feelings, which the mouth declares and interprets by words. And thus, as the stem bears the corolla, the head is carried on high, as the most noble part of the frame which it surmounts; all the rest of the body seems intended to carry it;—and when considered in its fitness for expression, it may be said to be representative of the whole man.

In man, then, we find the organic structure completed, and the total organization exhibiting the most perfect attainment of corporeal existence as the medium and condition of the operance of soul, spirit, or power. In all the animated beings below man the body may be said to constitute the animal, in him it is the organ and instrument of a moral agent; in short, the organization of man is no longer the mere perfecting of the animal structure, it is its *apotheosis*.

It would be a mere waste of time to dwell here on the objective beauty of the human form. It is unnecessary to insist on the ordonnance and correspondency of the parts, which constitute the symmetry of the body; yet it will be observed, that even in its great divisions, while order is preserved, the formality is hidden and subdued, and in all its forms the tendency to any regular figure is modified and disguised by the spontaneity of life. The elliptical figures which prevail in the head and trunk, and the cylindrical shapes of the neck and extremities, are but dimly perceived, and are made to relax and flow into every variety of sinuous and undulating line, of now swelling, now dimpling surface, rendered more animated in motion by an ever shifting and infinitely varied play of forms, blended and united by the pliant tegument, which at once hides and reveals the moving forces. And you will not require me to remind you, that under all the varieties of expressive movement, the very structure of the body, and the mechanism of its motions, tend to reduce its movements to the beautiful, or to solve them into grace, or animated beauty—a fact, of which we may convince ourselves in watching the sinuous movements of the dance, where, aided by the totality of motion in the dancer, they present a harmony by continuity, a problem of grace, which is ever solving and ever beginning anew. Beauty of attitude and grace of carriage are, however, intimately connected with the maintenance of the equipoise of the body. No attitude can be beautiful, in which the idea of repose is not conveyed by that permanence and security which results from a perfectly felt balance. "Grace of carriage requires a perfect freedom of motion, with a firmness of step arising from a constant bearing of the centre of gravity over the base of support"—it includes ease and security; and in both, whether it be motion becoming fixed as attitude, or attitudes presenting themselves in the shaping flow of motion, beauty and grace reveal themselves in self-command, in freedom made manifest by self-control.

And here we are again led back to that characteristic excellence of man's frame, which in being the corporeal condition of the proper humanity constitutes its pre-eminent claim to expressive beauty,—namely, that balanced relation of its parts, which while it permits and requires beyond that of any other animal the adjustment of all the living powers and faculties to a balance, is in truth the expression—or aptitude to express the state and attainment—of the inward balance of the moral mind. Not the equilibrium itself is nature's work and gift, but only the capability, the materials and the fitness: the equilibrium itself must be man's own act and deed; and what other name can we give to this persistent act of balancing than unity of Moral Will, that is, of the human Personality, or conscious Self—that which every man means when he says I? Hence, if, as we have asserted, the sense and fruition of Beauty and the excellence of artistic genius consist in the balance or equably excited state of all the constituent faculties and attributes of our proper humanity, then we may affirm with equal truth and propriety that the human body is best fitted to reveal the proportional adjustment, in which the sense and productive power of beauty attest their presence; and since the harmony and equilibrium of the constituent powers of our humanity are no less the character of the moral being than of Beauty, we are entitled to add, that it therein becomes the exponent of subjective beauty in its highest dignity—that of the Moral Man, and of that integration of his being by the harmony and continuity of his Moral Will, which is the common character of Taste, of Genius, and of Moral Integrity.

It is then by the fitness of his organization for a harmony, and harmonious co- and sub- ordination of his powers, that man stands without a rival at the head of organic nature, and as the centre of that sphere of production, in which nature is artist and artizan:—it is by the fitness of man's living presence, when contemplated in the full developement of his powers, for exciting in the mind of the beholder the complacency produced by the living balance of all its constituent faculties—the reflex and echo of the productive mind of the artist—that it becomes the highest aim and most beautiful object of fine art;—it is, however, by its fitness to reveal—that which its perfection implies—the harmony of the constituent powers of the humanity, the moral life, in which all distinct premeditation of will or intellect is hidden in the spontaneity and facility of a life that moves and acts unconsciously under the gentle influence of the True and the Good—it is in its fitness, I say, to become, as the translucent medium of subjective beauty, the exponent of the moral life, that we recognize its high excellence, and therein, because grounded in the constitution of the mind itself, the subjective and ideal character of its proper beauty.

What mere outward forms, what gestures, what motions of the features can adequately convey to us the unity of the Moral Will, and the inward life of the True and the Good? The expressions of Innocence, Meekness, Tenderness, Devotion, Holiness, Dignity, Majesty—these acknowledge only a spiritual character, and consist alone with the gentle animation compatible with the unity and reposing beauty of the countenance, which is the test and pledge of the inward peace from which they spring. And it is only necessary to contrast with these the disturbances and loss of balance wrought by the gust and swell of the wilder and fiercer passions, to be convinced that the higher and properly human expressions derive their essential character from the equilibrium of the features and unity of the countenance, which manifest the presence and controlling power of the Moral Will.

And though we may admit that even in man's outward form and bearing we perceive a beauty, which in respect of its corporeal conditions is that of earth's noblest animal;—yet in contemplating the sensible body (as we are bound to do) as the symbol and hieroglyph of the inward man, the Spiritual breaks forth, the husk drops off, and we acknowledge that the proper beauty of man is the impress of the Divine Image, in which man was originally made.

OUR WEEKLY GOSSIP.

French literature has just sustained a heavy loss in M. Casimir Delavigne, who died at Lyons on the 10th of this month, at the age of forty-nine. He had been for some time an invalid, and, at the moment of his decease, was on his way to Montpellier, in the hope of there re-establishing his health. He was born at Havre, made himself known as a poet at the age of seventeen, and at twenty produced a dithyrambic on the birth of the King of Rome, which still further attracted attention to his name. At a later period his 'Messéniennes' established his poetical reputation, to which he subsequently added the triumphs of a dramatist, in 'Les Vêpres Siciliennes.' 'Les Comédiens,' 'La Princesse Aurélie,' 'L'Ecole des Vieillards,' 'La Popularité,' 'Don Juan d'Autriche,' and 'Le Conseiller Rapporteur,' comedies; 'Le Paria,' 'Marino Faliero,' 'Louis XI.,' 'Les Enfans d'Edouard,' 'Une Famille au Temps de Luther,' and 'La Fille du Cid,' tragedies. Though, we presume, M. Delavigne would not have accepted the title of Romanticist, his works are but pseudo-classical. Though they have neither the tenderness of Count Alfred de Vigny, nor the passion and force of M. Victor Hugo, they are as far, on the other hand, from the pompous regularity which the old statutes of the French Stage and the French Academy demanded, and of which we have lived—strange to say—to see a partial and successful revival in the 'Lucrèce' of M. Ponsard. Correct, elegant, high-toned, they are often rhetorically powerful, but seldom marked by those strokes of genius, and those strains of feeling, lacking which, the writer of odes must, in the end, become wearisome, and the dramatist content himself with merely a temporary success. Still, the loss of M. Delavigne will, for the moment, be felt all the more, for this very moderation. He was, of course, a member of the Académie, and held also the appointment of Librarian at Fontainebleau. His mortal remains have been brought to Paris, and his funeral was to take place on Wednesday last, at the church of St. Vincent-de-Paule. The Théâtre Français was to be closed on the evening of the funeral, and the actors have resolved to place a bust of M. Casimir Delavigne, executed in marble, in the saloon of the theatre.

The Institute of the Fine Arts has not yet assumed such a character as to justify our formal recognition of it among the established brotherhood, yet the members are active and energetic, and it may be interesting if we record progress. A general meeting, for the purpose of founding the Society, took place, as our readers may remember, in June last, at the Freemasons' Tavern. The first meeting for the season was held in the rooms of the Society of Arts on Saturday last. Letters were read from Lord Francis Egerton and Sir John C. Swinburne, Bart., accepting the invitation of the Council to become Vice-Presidents of the Institute. By the Report of the Council we find that the Institute already numbers between 200 and 300 members.—A paper was read by Mr. Park, Sculptor, on the propriety of petitioning the legislature to establish a "Hall of Sculpture," to contain "casts from all the great works of antiquity," to be open during the day to the public, in the evening to artists only, properly lighted for study.—Another paper, on the subject of frames for moveable frescoes, was read by Mr. Buss, showing, by means of diagrams, how to provide against the chances of the Intonaco cracking, or chipping off, which, he said, was to be feared from the size required by the Royal Commission in the next competition.—Resolutions were then passed, of thanks to the Royal Commission for its efforts to advance Historic Art, and expressive of the approbation of the Meeting at the "appointment of two artists of distinguished professional rank, to the offices of Keeper of the National Gallery, and Conservator of the Pictures in the Royal Palaces."

We had occasion some time since (*ante*, p. 654), in an obituary notice, to record the death of that "Royal" project for the encouragement of "artists, men of science and ingenuity" the Polytechnic Art-Union; when it appeared that the subscriptions amounted to

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1160*l.* 6*s.* 9*d.* and the expenditure to 1150*l.* 3*s.*; which sum included 250*l.* distributed in prizes! We have now to add a few words of farewell to his "brazen brother" the great "National" Art-Union. It appears, from a brief, imperfect, but significant report in the *Times*, that the "annual" (?) meeting of the society took place this week at Freemasons' Hall, when it was stated, for the gratification of the credulous, that the expenditure had exceeded the receipts by a very considerable sum, the expenditure being 5000*l.* and the receipts 2600*l.*!

The Council of the Institution of Civil Engineers have awarded the following Telford and Walker Premiums:—A Telford medal in silver to F. W. Simms, for his papers 'On the application of Horse-power to raising Water,' &c., and 'On Brick-making.' A Telford medal in silver to W. Pole, for his papers 'On the friction of Steam Engines,' &c., and 'On the pressure and density of Steam,' &c. A Telford medal in silver to T. Oldham, for his 'Description and Drawings of the Automaton Balance, invented by Mr. Cotton, and used at the Bank of England for weighing sovereigns.' A Telford premium of books, to D. Mackain, for his paper 'On the supply of Water to the City of Glasgow.' A Telford premium of books to D. Bremmer, for his 'Description and Drawings of the Victoria Bridge over the River Wear.' A Telford premium of books, to D. T. Hope, for his paper 'On the relative merits of Granite and Wood Pavements and Macadamized Roads.' A Walker premium of books, to R. Mallet, for his paper 'On the co-efficient of Labouring-force in Water Wheels,' &c. A Walker premium of books, to W. J. M. Rankine, for his papers and drawings 'On laying down Railway-curves,' 'On the Spring-contractor for Railway Carriages,' and 'On the Causes of the Fracture of Railway Axles,' &c. A Walker premium of books, to W. L. Baker, for his 'Description and Drawings of the Water Pressure Engine, at the Alte Mördgrube Mine (Freyberg).' A Walker premium of books, to S. C. Homersham, for his paper and drawings 'On the construction of Valves for Pumps,' &c. A Walker premium of books, to J. O. York, for his paper 'On the comparative strength of Solid and Hollow Axles.' A Walker premium of books, to G. D. Bishopp, for his 'Description of the American Locomotive Engine "Philadelphia," used on the Birmingham and Gloucester Railway.' A Walker premium of books, to G. B. W. Jackson, for the drawings illustrating 'The description of Machines for raising and lowering Miners,' by John Taylor.

The proposed arrangements as to the English Opera House, to which we adverted last week, have been defeated by one of the parties, at the eleventh hour, making an unexpected objection. Mr. Keeley, however, as we are informed, holds to the bargain, but does not intend to open the theatre until Easter. It is due to Mr. Arnold to say, that no blame attaches to him. The "legitimate Drama" will, therefore, remain without a home for another season.

Mr. Burford has provided for the holiday-goers by opening a picture of Tréport Harbour, as it appeared at the disembarkation of Her Majesty on her recent visit to France. This, in point of execution, is the best figure-panorama we recollect, closeness of resemblance, of course, not being possible. Nor is the scene so unpicturesque as such pageants frequently become amid the regular architecture of a city; for the drawn-up troops and the drawn-out courtiers and spectators, and the royal group show in agreeable contrast to the ruder background—a small fishing town, built on a chalk cliff. All the details, as we have said, are carefully painted.

Will be shortly Closed.

DIORAMA, REGENT'S PARK.

The Two Pictures, now exhibiting, represent the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. Renoux, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. Bouton. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

Christmas Holidays.

At the ROYAL POLYTECHNIC INSTITUTION an increase of POWERFUL and BRILLIANT EFFECTS in ELECTRICITY is exhibited by ARMSTRONG'S HYDRO-ELECTRIC MACHINE. A new field is opened for investigating, on a magnified scale, a variety of objects in ART, SCIENCE, and NATURAL HISTORY, by means of LONGBOTTOM'S OPAQUE MICROSCOPE, showing also an extraordinary OPTICAL ILLUSION. New DISSOLVING VIEWS. A List of the POPULAR LECTURES which will be delivered during the Week is suspended in the Hall of Manufactures. Holloway's ORIGINAL CRAYON DRAWINGS from RAPHAEL'S CARTOONS, numerous MODELS in MOTION, DIVER and DIVING BELL. Conductor of the Band—T. Wallis, Mus. Doc. Admission, One Shilling.—Schools, Half-price.

SCIENTIFIC AND LITERARY

Geographical Society.—*Dec.* 11.—Mr. Murchison, President, in the chair. The Secretary read a paper by Dr. Beke, 'On the Countries to the South of the river Abai,' with respect to which, says Dr. Beke, the information hitherto laid before the public is very meagre; and the few details which we do possess, being derived from the accounts of *single* individuals, are subject to the defects which the unsupported relations of natives of uncivilized countries always are. Dr. Beke's memoir was accompanied by a map, showing, in detail, the several countries extending over the space between the 6th and 10th degrees of N. latitude, and the 35th and 39th degrees of E. longitude; with respect to which, the author says, "whatever may be its errors, it is, I believe, the first attempt to arrange the countries to the south of the Abai in anything like form; I flatter myself, therefore, it will be received as a valuable addition to our knowledge of these regions." It is impossible for us to do more, on the present occasion, than allude to a few of the main features of the many interesting particulars of Dr. Beke's communication. After describing the general character of the Galla table-land, as well as particular portions of it, such as Nonno, Gúma, Chelea, Síbu, and Wallégga, he mentions a vast forest as lying between Wallégga, Gúma Géra and Káffa, through which the caravans going to the last named country, have to pass. The merchants describe it as so thick as to be impervious to the rays of the sun, and say that they have to travel four or five days through it, without obtaining a sight of that luminary. In this forest, are the heads of the rivers Gójeb, Gába, and Dedhésa, and also, apparently, of the Gíbbi of Enárea. Beyond Amuru, to the westward, are Hébantu and Limmu (called Limmu-Sóbo, to distinguish it from the Limmu of Enárea), and beyond these again is an extensive desert tract called Hándak, through which flows a large river joining the Abai. This river, in its position, coincides with the Yabus, and we have here, beyond all doubt, the Habáhia of M. Jomard's informant Wáre (Ouaré.) After giving a brief description of the Gallá districts of Gúderu, Hither Djemma and Nonno, the traveller enters into a lengthened account of the kingdom of Enárea, governed by the Mohammedan King Ibsa, better known as Abbai Bógibo, i. e. "the possessor (master) of Bógibo, his favourite war-horse; such being the Galla custom of designating their chiefs. Enárea is celebrated for its coffee, of which there are large woods in the vicinity of Sakka, the capital and chief market of the country. These woods are described as containing trees, the trunks of which are from two to three feet in diameter; a size far exceeding anything of the kind elsewhere. The coffee crop begins in December. It is generally sold by the mule load, which costs a dollar, without regard to the quantity; and large powerful mules are trained as *market* mules, which carry away with them two ordinary loads. The people of Enárea are the most civilized of all Galla land, and manufactures flourish in a higher degree than elsewhere in this quarter of Africa.

Gúma joins Enárea to the W., being governed by Abba Rébu. It is the custom, through all these countries, to sell whole families for the offence of one individual; a custom more prevalent in Gúma than elsewhere.

Further (or Káffa) Djemma is governed by Sánna, surnamed Abba Djufár, who is the most powerful of the Galla monarchs. At Folla, or Polla, a town within his dominions, young male slaves are mutilated in order to qualify them for attendants in the harems of the great.

The government of Djándjero appears to be despotism, not merely absolute, but of the most capricious description. All the males, except the monarch and his children's children, have both breasts cut off, and are otherwise mutilated, in order to disqualify them for reigning. The tanners and other inferior castes are exempted from this custom, for the strange reason, that as they are not freemen, and consequently no one would submit to their rule, there is no fear of their pretending to the government. At Yejubbi, Dr. Beke saw a couple of boys from Djándjero, both eunuchs, one of whom was purchased for forty dollars by an agent of our ally, Sáhela Selassie, the Christian King of Shoa. The slaves of Djándjero are the fairest brought to Báso market. The native name is Yángaro, Djándjero being the Galla pronunciation, as Zindjero is the usual Abyssinian appellation. The people of Djandjero are pagans, different from the Gallas, and the language is quite dissimilar. Kaffa is a large and powerful *Christian* kingdom, governed by a monarch whose title is Tháto, and who claims to be descended from the Imperial family of Ethiopia. His capital is Bonga. There are only six or eight churches—probably a sort of abbey, and like those in Abyssinia, are at a considerable distance from each other; and when the king dies, his body is carried a week's journey to one of these churches, which is the usual place of sepulture of the monarchs. In Káffa, as in Djándjero and all the countries to the south of Galla-land, it is considered improper to eat grain of any sort—in fact, "grain-eater" is considered a term of reproach—the vegetable food of the country consists entirely of *énset*, which is cultivated in large quantities. So, too, the flesh of the ox alone of all animals, is used for food. Further, in Káffa, leather is not worn in any form. The higher classes wear cotton dresses, and the poorer weave the filaments of the *énset* into a coarser article of clothing. The *civet* of Abyssinian commerce comes chiefly from Káffa, which country likewise produces coffee, chaat (tea), and Koraríma, a species of coriander taken to India by the way of Massowa. In Káffa, there *is no dry season*. Grain salt is brought thither by the way of Gobo, Worátta and Dóko, *from the sea of Hind*. Suro, to the W. of Káffa, is inhabited by pagan negroes, who take out two of the front teeth, and cut a hole in the lower lip, into which they insert a wooden plug. Beyond Káffa, further to the W. or N.W., are other *Christian* countries, extending far into the interior of Africa, as far as the river Báro. The original seat of the *Gallas* is said to have been beyond the Báro. As the universal tradition among these people is, that they came from Bargáma, which is generally understood as meaning beyond the *Bahr*, or sea, Dr. Beke suggests the likelihood of its meaning beyond the Báro.

Dóko, which country Dr. Beke was, if we mistake not, the first to bring to our knowledge, has been described by the Rev. Mr. Krapf, as inhabited by a race of *pigmies*. Dr. Beke heard nothing of this remarkable fact (if fact it be); but curiously enough, another traveller, Mr. D'Abbadie, in an account of them in the *Bulletin* of the Geographical Society of Paris, describes the people of Dóko, as "very large and muscular." Their language too, he says, has some resemblance to that of Woratta, which, from vocabularies collected by Dr. Beke, is cognate with those of Wolámo and Káffa, as well as with the Gónga language, spoken still in a part of Damot, to the N. of the Abai.

We have no space for more than to enumerate the names of Kúcha or Kuchash, Worratta, Wolaitza or Wolamo, Siékka, &c. &c., all further discussed by Dr. Beke, whose paper terminated with an investigation of the courses of the rivers running north-westward and south-eastward from the high table-land, forming the continuation of the grand anticlinal axis of Abyssinia, which is to be regarded as one extremity of the "backbone" of Africa. This investigation led to an animated discussion, in which Mr. Charles Johnston, a gentleman who has lately returned from Shoa, took part. Mr. Johnston advocated views, in some respects different from those propounded by Dr. Beke.

The paper being concluded, Capt. Grover handed to the President a letter from Sir Stratford Canning, which afforded the welcome intelligence, that there was great probability of Col. Stoddart being still alive.

Astronomical Society.—*Nov.* 10.—F. Baily, Esq. President, in the chair.—The Rev. J. M. Heath, M.A. was elected a Fellow.

The following communications were read:—

'Description of a small Observatory, constructed at Poona, in the year 1842, accompanied by observations of Eclipses, &c. of *Jupiter*'s Satellites,' by Lieut. W. S. Jacob, R.N.

Various letters and communications were read relating to the Comet seen in March last.

Right Ascensions and North Polar Distances of the Comet of Mauvais, observed at Hamburgh, by C. Runker, Esq.

'On the Divisions of the Exterior Ring of the Planet *Saturn*,' by the Rev. W. R. Dawes.

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INSTITUTE OF BRITISH ARCHITECTS.—*Dec.* 18.—W. Tite, Esq. V.P. in the chair.—A communication was read from Mr. Ferrey, on Mr. Sylvester's process for rendering brick and porous stone impervious to wet; stating several instances in which it had been used with success. One case was that of a building on the sea-coast, almost uninhabitable from the water which drove through the walls during storms from the south-west, but which was rendered by this process perfectly dry. In another instance, an experiment had been made upon a cistern of Reigate stone, which had served its purpose for three years, without leaking. With regard to the cost of applying the process, the expense upon a large building, with a frontage of 100 feet, did not exceed 45*s.* The process in question was explained at the Institute by Mr. Sylvester during the last session, but it may be useful to repeat, that it consists of washing the brick or stone with a hot solution of three-quarters of a pound of mottled soap in a gallon of water, laid even with a large brush. This wash, after the space of twenty-four hours, is followed by a second, composed of half a pound of alum, thoroughly dissolved in four gallons of water. These materials are found to penetrate deeply into the wall, and to leave on the surface a thin scaly integument, causing no discoloration, and in fact imperceptible, except on a close inspection. Whether its effects are absolutely permanent, there has not yet been experience to show, but its renewal is so easy that the doubt can be no objection to its use.

Mr. Maugham gave some further explanation of Payne's Process for preserving Timber from Dry Rot, which was also brought before the Institute during the last session.

SOCIETY OF ARTS.—*Dec.* 6.—W. Tooke, Esq., V.P., in the chair.—W. A. Graham and J. Kymer, Esqs., were elected members. In consequence of the illness of B. Rotch, Esq., V.P., the subjects intended for illustration were postponed. Mr. Horsman Solly explained, by means of models, a variety of locks, including the Arab lock of wood, supposed to have been found in one of the Pyramids of Egypt.—Mr. Varley exhibited a specimen of wheat straw, taken from a truss which had been purchased by him, from which he had gleaned nearly as much wheat as would pay for the whole truss of straw. This, he said, he was convinced was frequently the case, and he attributed it to the imperfect mode of threshing, as generally adopted, although so many excellent machines exist.

Dec. 13.—B. B. Cabbell, Esq., V.P., in the chair.—The Secretary read a paper on Mr. Johnston's plan of forming a fixed breakwater, 'On Shipwrecks.'—The plan is as follows: a series of distinct and separate caissons—each representing in external form one half of the pier of a bridge, with its cutwater presented to the sea—is to be formed in four to six fathoms water, according to localities. Each caisson to consist of cast-iron plates of large size, and one inch in thickness (prepared with coal-tar, so as to resist corrosion), bolted together by means of four-inch flanges; the whole to be filled with concrete, granite, or other suitable material. The lower part of each caisson, to the height of thirty-two feet, having a foundation platform of wood, to be completed on shore, and when prepared, to be launched, and towed out to its position, and then lowered; the whole to be secured to the bed of the sea by means of cast-iron piles, driven through tubes of the same material.—As the upper part of the caisson is put together, so is the interior to be filled up with the solid materials, and to be coped with clamped masonry. The weight of each caisson, complete, would be 4,500 tons; and the cost of a breakwater on this principle, extending to nearly a mile in length, is estimated at 297,800*l.*

The Secretary next read a paper, by Mr. Claudet, 'On the Daguerréotype Art,' including a complete history of its origin and progress; one of Mr. Claudet's assistants showing, by means of artificial light, the whole process of producing a picture. The most important part of this communication related to an improvement lately applied; it is a process of engraving on a metallic plate. M. Fizeau, who has effected one of the greatest improvements in the Daguerréotype, namely, the fixing of the image, is the discoverer of this new mode of engraving. Professor Grove has tried the process, which consists in dissolving, by the electrotype process, those parts of the picture which consist of pure silver. Thus the plate is etched in, and transformed into an engraved plate for printing; the action, however, of the galvanic battery sometimes extends to those parts which should remain unattacked.

Dec. 20.—W. H. Hughes, Esq. V.P. in the chair.—A. H. Simpson, S. Lewis, jun., and C. K. Dyer, Esqs., were elected members.—The Secretary explained the Automaton Calculator invented by Dr. Roth, of Paris, by which any number, either simple or compound sums, may be rapidly and accurately added together, provided the whole amount does not exceed 999,999, or 999,999*l.* 19*s.* 11¾*d.* The instrument consists of an oblong mahogany box, 15½ inches long, 2½ inches wide, and 1 inch thick, having a metal plate at top, in which are 9 semi-annular perforations, beneath which are fixed the requisite trains of wheels. Round the perforations are engraved the index figures opposite to which, in the perforations, are the teeth of corresponding wheels. Under the indexes are 9 circular holes, in which the numbers set down appear, as if written on paper or a slate. To set down any required figure, a pointer is inserted in the notch corresponding with that figure on the index, and by pressing the pointer against the left hand tooth of the notch, it is moved down to the left extremity of the annular perforation, and the figure is at once exhibited in the circular hole beneath. When the operation of adding up any amount within the range already mentioned is finished, it is requisite that 0 should be shown in each of the semi-circular holes, before another operation can be performed; this is done by pulling out a slide at the left end of the instrument, which first gives 999,999*l.* 19*s.* 11¾*d.*, and by adding ¼*d.*, the nine 0s are obtained at once.

Mr. G. A. Hughes, who has been blind for seven years, exhibited his system of Stenography.—The system consists of two dots, the one smooth and the other rough, which, with the aid of a guide line, are so arranged that all the letters of the alphabet, as also the numerals, are readily represented, merely by impressing the paper, either with the smooth end or rough end of the embossing instrument, in squares, regulated by what Mr. Hughes calls the formula, consisting of a brass frame, furnished with vertical and horizontal bars.

Mr. Taylor exhibited two Fire Escapes; and Mr. Higgs explained his improved Monochord, in which measurement has been applied to sound, and the actual relation of one tone to another, is shown on a scale of two feet.

MEETINGS FOR THE ENSUING WEEK.
TUES. Zoological Society, 8.—Scientific Business.
THUR. Numismatic Society, 7.

FINE ARTS

NEW PUBLICATIONS.

Designs for Sepulchral Monuments. By Carl Tottie, Architect. In 25 Plates, Engraved by H. Adlard.—We cannot enter a church or a cemetery without being struck with the bad taste and poverty of invention shown in the vast majority of sepulchral memorials; from the humble head-stone to the family tomb—from the plain tablet to the costly monument—the alternatives are bald ugliness on the one hand, or ostentatious tawdriness on the other. The exceptions are so few that they do but prove the rule; and though signs of improvement appear, they are neither so numerous nor so promising as could be desired. In the great majority of cases, the setting up of a tomb or stone is left to the traders in monuments, whose books of "patterns," submitted to the friends of the deceased, leave only a choice of new deformities or hackneyed commonplaces. The designer of a tomb should possess a taste for, and some knowledge of, either architecture or sculpture: the qualifications for the "monument-maker's" craft would seem to consist in ignorance of both. Nor are the higher class of designs furnished by educated artists altogether unexceptionable; their merits are rarely more than of a negative kind, and usually those are best which least challenge remark; their merit scarcely ever amounts to more than a becoming simplicity and handsome proportions,—qualities of design not by any means to be undervalued, but at the same time the most elementary of those characteristics which go to make up a beautiful *ensemble.*

The cause of these defects appears to us to lie in the want of a proper understanding of the feelings to be addressed in memorials of the departed, and of the way to awaken those feelings: certain it is, that the smile of pity at mistaken piety, or the laugh of derision at ostentatious pride, are the emotions most frequently excited in visiting a modern cemetery.

The object of a sepulchral monument is, in the first place, to mark the spot where the remains of mortality lie buried: a mound of turf, a stone, or a cross suffices for this purpose. The name of the deceased, and the dates of his birth and death, furnish all that is necessary in ordinary cases. But grief is eloquent, and love makes survivors anxious that others should share their admiration of the lost one: hence the tomb must help to express what they feel, and to excite sympathizing emotions in others, as well as to honour the memory of the departed. And here is the difficulty: words are at command—though epitaphs are proverbially fallacious, and oftener absurd than touching—but art is at a loss for a language of form to convey significant ideas. The Christian symbol, the cross, is intelligible and appropriate only as an emblem of the faith of the deceased, but this has been narrowed by custom to a sign of the Roman Catholic creed, though its applicability to all classes of Christians is now advocated; and a beautiful and expressive symbol it is, admitting of a great variety of elegant forms and devices, and being equally pleasing to the eye, whether plain or ornamented. If it be desirable to perpetuate the features, a medallion-profile, sunk in the surface of an upright stone, is the most unobtrusive, expressive, and inexpensive mode; so much so, that we wonder it is not more frequently adopted. Then there are the engraved brasses, on which the effigy of the person "in his habit as he lived," is figured by an incised outline filled with black—quaint and lasting memorials of old fashion that are being revived with good effect. But if anything beyond a record of the person and faith of the deceased be desired, art is at a loss: the old skull and crossbones is not only ugly and unpleasing, but unmeaning, or at least superfluous, and the classical symbols of the ancients are out of place. The inverted torch would, with more significance, be supplanted by an extinguisher on a candle, and the lachrymatory by a handkerchief; the urn reminds us of the tea-table, and the sarcophagus of the cellaret under the sideboard; wreaths and garlands are become mere ornaments, and as for the fasces, the scales, and the helmet, a policeman's truncheon, a bearskin cap, and a horsehair wig, should be their substitutes. This is not a poetical age; fitting emblems are few, and not very intelligible: a flower snapped from the stalk is almost the only graceful and expressive emblem of youth and innocence. In the Kensal Green cemetery is a tomb with a dead lamb sculptured on it, which, besides looking unsightly, awakens ideas of the shambles; and we remember to have seen a dead bird which at once carries you to the poulterer's. The broken column is not so bad; but these, and all similar emblems, are anything but hopeful. The Greeks symbolized the soul by a butterfly; we, in this material age, typify the soul in a bodily form. If it were wished to express the changes the mortal part of us undergoes after death, our scientific notions might suggest a retort and receiver. Not being a poetical people, we are, therefore, incompetent either to invent or understand symbols, and it were best to avoid them altogether.

Mr. Tottie's designs for monuments consist of plans and elevations of headstones, tablets, cenotaphs, obelisks, &c., mostly of handsome proportions; and, setting aside his introduction of the conventional symbols, which are obviously inapplicable, they are in good taste. But something more in accordance with the ideas and feelings of the intelligent is a desideratum, to assist our choice of simple sepulchral memorials.

Annuals, Christmas Presents, &c.

The Architectural Annual.—It is the pleasure of the publishers to call the first volume of M. Gailhabaud's 'Ancient and Modern Architecture,' the 'Architectural Annual.' For ourselves, we should have been sorry had we done the work such injustice; it is both useful and valuable, and, in our opinion, worth all the Annuals of the season. We have heretofore, and from time to time, noticed the several Parts, as published; but may here observe that it contains plans, elevations, and details of some of the most interesting buildings in the world—from the Hindoo

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temple of Elora, and the Egyptian at Ebsamboul to the Invalides at Paris, including specimens of Persian, Pelasgian, Celtic, Grecian, Roman, Italian, Byzantine, and Gothic, with descriptions by Langlois, Jomard, Raoul Rochette, Kugler, and other distinguished men, and an introduction by Mr. Donaldson.

For thus classifying *London Interiors, with their Costumes and Ceremonies*, we are ourselves responsible: but it is an Annual in its style of getting up, and in the sort of showy surface-work of its engravings, and admirably suited as a present for country cousins, and not without interest even for Londoners. It contains *fifty views*,—three in Buckingham Palace, the Throne Room, the Picture Gallery, and the Queen's Painting Room; four in St. James's Palace; the Houses of Lords and Commons, Westminster Hall, &c.; Guildhall, with the inauguration of the Lord Mayor, &c.; three of Westminster Abbey; St. Paul's, the Temple Church, the Athenæum, the Reform Club, and other works of like character and interest.

Puss in Boots, illustrated by Otto Speckter.—Otto Speckter's original Puss is an Angora of superfine fur. Mr. Haghe's copy, too, would be "tabby all over" (for explanation of which, see Walpole), if we had not Speckter's etchings to remind us that some valuable points in expression and character have been lost in the copy, and that one of the most charming designs, 'Puss Snaring the Partridges,' has been altogether omitted in Mr. Murray's edition. 'Puss and the Partridges,' 'Puss and the Woodman,' and 'Reapers and Theophilus bathing,' satisfy us that Speckter has a stronger feeling for landscape than for the human figure, in the drawing of which, though German, he does not excel; indeed, he is indebted to Mr. Haghe for some occasional improvement in this respect, whilst full justice is not done in the English edition, to the landscapes. But how does it happen that Mr. Murray, with love and knowledge of the best in Art, has taken a *copy* of these clever designs, rather than the designs themselves, which surely might have been procured, as we believe they were executed by Speckter on steel? We wish we had space to examine these designs in detail, for their merit really deserves it. They tell the story excellently well, though rather in the prose spirit of everyday life, than the poetical one of fairy and supernatural doings. The etchings are delicately finished something in the style of Ostade, and great care has been taken with the secondary parts, as much as with the important. Mr. Haghe's lithographs are also excellent in their way; and the work will be a useful auxiliary in promoting that taste for higher art in children's books, which has of late been pleasantly manifest.

Felix Summerly's Hand Book for the National Gallery. With Reminiscences of the most Celebrated Pictures by John James and W. Linnell.—By some accident, this illustrated edition escaped our observation at the time of publication, and it is only now, when clearing our shelves, that we might begin the new year with a clear conscience, that we have chanced to stumble on it. No matter, its own merits will have made it known; and all we desire is to say a word in recognition and commendation of the young artists "John James and W. Linnell." But as we have had occasion to notice the work, let us hint to Felix Summerly that he has not been quite so careful as usual, or as becomes him. Thus page 48, our only picture by J. Van Eyck is said to be "a perfect specimen of the colouring of this *old German painter*," whereas, p. 63, we are told that Van Eyck belonged to "the Flemish school"—three pages further, p. 66, the writer appears to have had some misgivings on the subject, for Van Eyck is again adduced as our sole illustrator of "*The German School*," while in the next page, 67, he falls back into the rank as a "*Flemish Artist.*"—To make the blundering complete, we are told, page 48, that the picture cost 600 guineas, while 600*l.* is the price named at page 69. These are minor matters—but carelessness is not a minor matter, and we have so often and so heartily commended Felix Summerly that we cannot allow him to escape censure when he deserves it.

Little Princes: Anecdotes of Illustrious Children of all Ages and Countries, by Mr. J. Slater, with illustrative Sketches, by J. C. Horsley.—A book that deserves approbation for itself, and a good word for its decorations, some of which are among the best we have seen from Mr. Horsley's pencil.

MUSIC AND THE DRAMA

NEW PUBLICATIONS.

Mass for Four Voices, with an Accompaniment for the Organ or Pianoforte, by Thomas Scarisbrick.—Mr. Scarisbrick has obviously studied good models, though not of the highest order, in church composition: for Mozart and Haydn, to whom he is much indebted, are only safe guides when they rise above the symphonic or operatic forms, with which their service music abounds, to emulate the high-toned solemnities of Palestrina, Bach, and Handel. Our author may be less frivolous than some other modern Catholic writers: but there are passages in his 'Gloria,' 'Benedictus,' and 'Dona' of a secular character, in which we think he would not have indulged had he been sufficiently alive to the distinction above drawn, and which we conceive to be of vital importance. A bald and mechanical imitation of the formality of the ancient masters, is not the thing desired—but without their spirituality, all Religious Art must stiffen into pedantry, or drivel away into frivolity. Mr. Scarisbrick's one or two attempts at the severe style in this Mass, are not its happiest portions. The accentuation of the Latin words, too, as in the 'Qui tollis,' is more than once awkward: still there is enough aspiration and care obvious in this Mass, to justify a good word from the critic, and to induce the writer to try again, with fair hopes of a result more satisfactory.

The *third part* of Mr. T. F. Walmisley's *Sacred Songs*, completes his first volume. As far as recollection serves us, it is not equal to its predecessors. 'Blessed are they that mourn' (in spite of a syncopation thrust in to break the ballad rhythm) is essentially little more serious in style than 'The old house at home,' or 'I am not fair, I am not gay.' There is a want of design in the setting of Keble's 'Sweet nurselings of the vernal skies.' Bishop Middleton's 'Memory' is but a slow *cavatina* for a close stage scene; while the Marquis of Wellesley's elegant translation of his own Latin poem '*Salix Babylonica*,' is as little susceptible of musical illustration, as so simply-phrased a poem can be. Didactic verse has little affinity with vocal melody and expression: nor can we fancy a place or a circumstance to which the mixture before us is adaptable.

The cause of "the million" does not gain by such aimless publications as '*Music for the Million*,' two numbers of which come next under consideration. Pandora Waltzes, and Jullien's Scotch Quadrilles, are queer companions to Arne's 'Where the bee sucks,' and Danby's 'Fair Flora,' though both song and glee are here made to "trip it merrily" by the introduction of modish accompaniments. Nor is the overture to 'Fra Diavolo,' with its drum and trumpet work, a pianoforte piece, which one pair of hands in *two* million can render effective.

The solitary instrumental publication before us, a *Rondino for the Pianoforte*, by Jules Benedict, is one of that clever composer's earlier works, in which his pupilage under Weber may be discerned by all who are familiar with the forms of that picturesque composer. The piece will be found sufficiently arduous in practice, to justify the omission of the Italian diminutive from the title: the passages being neither hackneyed nor easy. Another of Messrs. Ewer & Co.'s publications is '*The Siren*,' a series of vocal duets by German composers, with English words adapted by Mr. Bartholomew: who, let us here say, is one of our more careful adapters. The specimen before us, by Reissiger, is not peculiarly interesting,—the vocal phrases being unusually well-worn: whatever charm there is, must reside in the accompaniment. To all seductions of this kind, English singers are indolently deaf; and hence (among other causes) the partial acceptance which the songs of Schubert have met with amongst them.

To conclude—after the fashion of the theatres, with a farce—we have *Father Mathew's Quadrilles!* the great hydropathist figuring at the head of *Pantalon*, Earl Stanhope as *L'Eté*, Total Abstinence standing for *La Poule*, the Pledge being taken at *Trénise*, and the medal distributed by way of *Finale*. (N.B. No waltz permitted as in common *tipsy* sets.) The tunes are not worse than usual: but we looked in vain for one melody which ought to have figured, by way of example and encouragement on the occasion —'*The Jolly Young Waterman*'!

MISCELLANEA

The Broadway Church, Westminster. (From a Correspondent).—On Thursday last this new Church was consecrated by the Bishop of London. This edifice, built from the designs of Mr. Poynter, is of more than usual pretensions among modern gothic churches, being the first that has been built in the metropolis with stone. The exterior is faced with Kentish rag, with Bath stone quoins and dressings, and the arches and the whole of the moulded and carved work withinside are also of Bath stone. The chancel, raised by six steps above the body of the Church, forms an apsis, and is highly decorated with carving and painting, and a stained window by Willement. There is another stained window in the south aisle, forming a back-ground to the front, which is of large size, and elaborately carved. The style of the building is that of the latter part of the 13th century, and the architect has introduced cast iron columns for the support of the nave arches, not in disguise, but adapted to the characteristics of the architecture. Considering the growing use and importance of cast iron in constructive architecture, it would be well if this sort of adaptation were more studied. The west front of the building rises to the height of about 67 feet, and as the roof is of open timber work, the interior effect is strikingly lofty. It is intended to complete this building with a spire 200 feet in height, but from a deficiency of funds the tower has as yet reached little more than a fourth of this elevation.

Creta Lævis.—Preparations of drawing chalk in various colours, and some specimens of works produced by them, have been submitted to us by Messrs. Wolff & Sons. These specimens we had no hesitation in pronouncing powerful and effective; but we thought it right to forward the material itself, to one more competent than ourselves to offer an opinion, and he reports favourably of it—that it is well suited for sketching, as it enables the artist to give colour as well as outline, which does not rub off in the portfolio. Accompanying specimens of their lead pencils were less satisfactory. Those designed for the use of architects and engineers are hard enough, but want depth of colour; and the common pencil is as good, perhaps better, than those commonly met with; but that is no great praise, for it is next to impossible to get a good common pencil.

Patent Fire Escape.—A Mr. Thompson has invented what he calls a *Domestic Safety Belt*, for the protection of life from fire. The machine was exhibited opposite our office in Wellington-street, and appeared to be simple, ingenious, and likely to be practically useful. It is proposed to affix the escape outside a house, so that it may be immediately available for a whole neighbourhood, and as the cost is only 1*l.* 5*s.* 6*d.*, it is to be the property of those inhabitants who pay one shilling towards the expense of erecting it. It is contained in a box five feet four inches high, seventeen inches wide, and six feet in depth, which contains nine poles, sufficient to reach forty feet, and fifty yards of rope and the weft belt, which will bear half a ton in weight. A man, it is said, can take the escape from the box, raise the cord forty feet from the ground, fix it, ascend, and descend with a person in his arms in one minute—certainly in a very short time, as we had an opportunity of observing.

Twelfth-Night Characters.—These have been selected from the plays of Shakspeare, and designed and drawn on stone by Mr. Alpenny, in the hope that while they offer abundant materials for mirth, they will be free from coarseness and vulgarity. The idea was a good one—so good that we wish the execution had been better.

A merry Christmas to you.—Mr. Felix Summerly welcomes his young friends on their return for the holydays. He has accordingly just issued a fanciful, or rather festival card, wherein they are pleasantly reminded, not only of the pleasures, but of the duties of the season. It represents, in a central picture, a merry family, age and youth together, enjoying the festivities of Christmas, while the pretty frame-work in which the picture is set suggests the charities that should not be forgotten.

To CORRESPONDENTS.—J. E. H.—J. P. B.—received.

We have stated twenty times, at least, that correspondents who forward us information should send, in confidence, their names and addresses. If they do not, we cannot notice their communications.

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THE QUARTERLY REVIEW, No. CXLV., was published YESTERDAY.

Contents.

I. The Vaudois Church, and the King of Sardinia.
II. Life of William Taylor, of Norwich—Correspondence with Southey.
III. Capefigue on the Bourbons.
IV. College Life, and College Debt.
V. Discoveries by the Officers of the Hudson's Bay Company.
VI. Change for the American Notes.
VII. Biographies of German Ladies.
VIII. Prescott's Conquest of Mexico.
IX. The Guillotine.

John Murray, Albemarle-street.

THE EDINBURGH REVIEW, No. CLIX., will be published on FRIDAY next, December 29th.

Contents:

I. Recent French Historians—Michelet's History of France.
II. Captain Sir Edward Belcher's Voyage round the World—Proceedings of the French in the Pacific.
III. Andrew Marvell.
IV. Commercial Tariffs—The German Zollverein.
V. Parliamentary Reports on Juvenile and Female Labour.
VI. The Countess Hahn-Hahn's Writings.
VII. Ireland.

London: Longman & Co. Edinburgh: A. & C. Black.

January 1 will be published, price 2s. 6d., illustrated,

THE SCHOLASTIC QUARTERLY REVIEW, to advocate the cause of the Schoolmaster, and support the Educational Institutions of England.

Published for the Proprietors by Sherwood, Gilbert & Piper, and may be had of all Booksellers.

THE IRISH STATE TRIALS.

THE METROPOLITAN, for JANUARY, will contain an important Article on the approaching IRISH STATE TRIALS, by the Author of 'The Note-Book of an Irish Barrister.' There will also be a number of other Interesting Articles in this the first number of The Metropolitan for the New Year.

Saunders & Otley, Publishers, Conduit-street; J. Cumming, Dublin; Bell & Bradfute, Edinburgh.

Adelaide-street, Dec. 1843.

The January Number of

AINSWORTH'S MAGAZINE

Will contain the commencement of a New Work by

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ILLUSTRATED BY LEECH.

The First Number for the New Year, of

COLBURN'S NEW MONTHLY MAGAZINE AND HUMORIST,

Will contain, among various other interesting Articles:—Original Memoirs and Anecdotes of the late Prince Talleyrand—Narrative of a Visit to the Courts of Vienna, Constantinople, Athens, and Naples, by the Marchioness of Londonderry—Barak Johnson, or, The Blind Witness, by Agnes Strickland, with an Illustration by Leech—A Visit to the Residence of Rousseau, by Mrs. Trollope—besides contributions by Horace Smith, Laman Blanchard, Peter Priggins, the Medical Student, and Poems by Eliza Cook, the late L.E.L. &c. &c.

N.B.—The New Year being a favourable opportunity for commencing a periodical those who may desire to take in THE NEW MONTHLY MAGAZINE are requested to give their orders, without delay, to their respective Booksellers.

Henry Colburn, Publisher, 13, Great Marlborough-street.

NEW COLONIAL MAGAZINE.

On the 1st of January will be published, No. I., price 2s. 6d. of

SIMMONDS'S COLONIAL MAGAZINE and FOREIGN MISCELLANY, a Journal of Literature, Art, Science, Commerce, and Finance. Edited by P. L. SIMMONDS, Esq., Fellow of the Statistical Society of London, Honorary and Corresponding Member of the Geographical and Statistical Societies of Paris, of the Literary and Historical Societies of Quebec and Barbadoes, &c. &c.

Published at the Foreign and Colonial office, 18, Cornhill, where advertisements and books for review are requested to be addressed.

NEW MONTHLY MAGAZINE of FRENCH PERIODICAL LITERATURE. 144 8vo. pages, price 2s. 6d.

FRENCH LITERATURE.—On the 1st of January will be published, Part I. of LE MIROIR FRANÇAIS; a publication designed to afford to readers of the French language a well-selected epitome from the entire range of the contemporaneous periodical literature of France; and consequently embracing the contributions of the most eminent writers of that country, in the Belles Lettres, History, and Philosophy, enlivened by wit and humour.

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ABBOTSFORD WAVERLEY NOVELS, Part 1 New Issue, 5s.

ABBOTSFORD WAVERLEY NOVELS, Vol. IV. bds.

PEOPLE'S WAVERLEY NOVELS, No. 106 and Part 26.

SIR WALTER SCOTT'S POETRY, New Edit. Vol. I.

R. Cadell, Edinburgh; Houlston & Stoneman, London.

1844.—RICHARDS'S UNIVERSAL DAILY REMEMBRANCER is just published:

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Ditto ditto, *sewed*....	3	0	3 ditto, *Pocket size*	2	6

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HOOD'S MAGAZINE.

ON THE FIRST OF JANUARY, 1844.

Price 2s. 6d.

HOOD'S MONTHLY MAGAZINE

AND

COMIC MISCELLANY.

Whatever may be thought of Dr. Dickson's theory, that the type of Disease in general is periodical, there can be no doubt of its applicability to Modern Literature, which is essentially Periodical, whether the type be long primer, brevier, or bourgeois. It appears, moreover, by the rapid consumption of Monthlies, compared with the decline of the Annuals, that frequent fits of publication are more prevalent and popular than yearly paroxysms.

Under these circumstances, no apology is necessary for the present undertaking; but Custom, which exacts an Overture to a new Opera, and a Prologue to a new Play, requires a few words of Introduction to a new Monthly Magazine.

One prominent object, then, of the projected Publication, as implied by the sub-title of "Comic Miscellany," will be the supply of harmless "Mirth for the Million," and light thoughts, to a Public sorely oppressed—if its word be worth a rush, or its complaints of an ounce weight—by hard times, heavy taxes, and those "eating cares" which attend on the securing of food for the day, as well as a provision for the future. For the relief of such afflicted classes, the Editor, assisted by able Humourists, will dispense a series of papers and woodcuts, which it is hoped will cheer the gloom of Willow Walk, and the loneliness of Wilderness Row—sweeten the bitterness of Camomile Street, and Wormwood Street—smoothe the ruffled temper of Cross Street, and enable even Crooked Lane to unbend itself! It is hardly necessary to promise that this end will be pursued without raising a Maiden Blush, much less a Damask, in the nursery grounds of modesty—or trespassing, by wanton personalities, on the parks and lawns of Private Life. In a word, it will aim at being merry and wise, instead of merry and otherwise.

For the Sedate, there will be papers of a becoming gravity; and the lover of Poetry will be supplied with numbers in each Number.

As to Politics, the Reader of HOOD'S MAGAZINE will vainly search in its pages for a Panacea for Agricultural Distress, or a Grand Catholicon for Irish Agitation; he will uselessly seek to know whether we ought to depend for our bread on foreign farmers, or merely on foreign sea-fowl; or if the Repeal of the Union would produce low rents, and only three quarter days. Neither must he hope to learn the proper Terminus of Reform, nor even whether a Finality man means Campbell's Last Man, or an Undertaker.

A total abstinence from such stimulating topics and fermented questions is, indeed, ensured by the established character of the Editor, and his notorious aversion to party spirit. To borrow his own words, from a letter to the Proprietors—"I am no Politician, and far from instructed on those topics which, to parody a common phrase, no gentleman's newspaper should be without. Thus, for any knowledge of mine, the Irish Prosecutions may be for pirating the Irish Melodies; the Pennsylvanians may have repudiated their wives; Duff Green may be a place, like Goose Green; Prince Polignac a dahlia or a carnation, and the Duc de Bordeaux a tulip. The Spanish affairs I could never master, even with a *Pronouncing* Dictionary at my elbow; it would puzzle me to say whether Queen Isabella's majority is or is not equal to Sir Robert Peel's; or if the shelling the Barcelonese was done with bombs and mortars, or the nutcrackers. Prim may be a quaker, and the whole Civil War about the Seville Oranges. Nay, even on domestic matters nearer home, my profound political ignorance leaves me in doubt on questions concerning which the newsmen's boys and printers' devils have formed very decided opinions; for example, whether the Corn Law League ought to extend beyond three miles from Mark Lane—or the Silding Scale should regulate the charges at the Glaciarium; what share the Welch Whigs have had in the Welch Riots, and how far the Ryots in India were excited by the slaughter of the Brahmin Bull. On all such public subjects I am less *au fait* than that Publicist the Potboy, at the public-house, with the Insolvent sign, The Hog in the Pound."

Polemics will be excluded with the same rigour: and especially the Tractarian Schism. The reader of HOOD'S MAGAZINE must not hope, therefore, to be told whether an old Protestant Church ought to be plastered with Roman Cement; or, if a design for a new one should be washed in with Newman's colours. And most egregiously will he be disappointed, should he look for Controversial Theology in our Poet's Corner. He might as well expect to see Queens of Sheba, and divided babies, from wearing Solomon's Spectacles!

For the rest, a critical eye will be kept on our current Literature,—a regretful one on the Drama, and a kind one for the Fine Arts, from whose Artesian Well there will be an occasional *drawing*.

With this brief, explanatory Announcement, HOOD'S MAGAZINE AND COMIC MISCELLANY is left to recommend itself by its own merits to those enlightened judges, the Reviewers; and to that impartial jury—too vast to pack in any case—the British Public.

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LONDON, SATURDAY, DECEMBER 30, 1843.

REVIEWS

The History of the Town of Gravesend, in the County of Kent, and of the Port of London. By R. P. Cruden. Pickering.

We have here a history of Gravesend, from the time when, under the name of "Gravesham," it is recorded in the Domesday Book as "in the possession of Herbert the son of Ivo," and containing "four carrucates of arable land, four villeins, eight servi, a church, and a landing place"—altogether worth eleven pounds,—to the year 1842, when it numbered, with the adjoining parish of Milton, fifteen thousand inhabitants, and received above half a million of visitors annually,—all in search of health or pleasure. In the course of this history, Mr. Cruden gives us many notices of other towns incidentally connected with Gravesend, particularly Deptford and Woolwich; but the most interesting and important portion of the work is that which relates to the Port of London, and in which the writer endeavours to ascertain the period at which the embankments on either side of the river were constructed.

In a former review, (*Athen.* No. 753) our attention was drawn to the original state of the river, and the adjacent country, and we then pointed out the probability of the Thames having, at even a comparatively late period, been a frith or estuary, remarking that this view was not only favoured by geological researches, by the name of the river, according to Ptolemy—"*Tamessæ Estuarium*," but by many corroborative historical notices. This opinion, that the Thames was "a frith or *sinus* of the sea," has, as our readers will probably remember, the support of Sir Christopher Wren, whose attention was drawn to the subject when engaged in the excavations which, previously to the rebuilding of St. Paul's, he made in its immediate neighbourhood. His opinion was confirmed too, by viewing the strong embankments, which first confined the wide confluence of waters just below the city to a narrow channel, and he assigns these great and important works to the Romans. It is this part of his theory which Mr. Cruden combats, and, we think, successfully.

That works of such magnitude should be assigned to "those brave olde Romans," as Leland calls them, and to whom our early antiquaries give the credit of everything vast and abiding, cannot surprise us; but on looking more closely at the state of Londinum under Roman sway, we shall find that the masters of the world had no inducement to undertake so large and so expensive a work. Tacitus describes Londinum as distinguished for the number of its merchants, and the abundance of its stores; and from this phraseology, modern writers have too hastily concluded that London was a port, as well as a city. But this by no means follows. Some of the chief marts of ancient commerce were inland towns, and when we remember that one of the first works of the Romans was to construct the Watling Street which branched off direct from London to Dover, and which was invariably used by the legions,—when we remember, too, that the "stores" of which Tacitus speaks were, in other words, valuables, "*copia*," and that they consisted not of heavy goods, but of ornaments, utensils, apparel, armour, and like things, it becomes obvious that for the conveyance of goods like these, the merchant vessel, and the long voyage round the Foreland was not needed, and that the line of pack-horses, along the Watling Street, would bring to Roman London, as they did to Saxon London, all the stores required, as safely, and far more quickly.

Very little allusion is unfortunately made to London, either by the Roman or earlier Saxon writers; but the *river* is absolutely unnoticed until the incursions of the Danes; and then the Saxon Chronicle affords us repeated instances of these fierce pirates sailing up the Thames, and attacking and burning London.

Considering the inferior station which London held among towns, during the early period of Saxon rule, and exposed as it was to the repeated attacks of pirates, it is still more unlikely that the Thames embankments could have been the work of Saxon hands. The Saxon clergy, however, were capable of constructing somewhat similar works, for—

"They recovered lands in Romney Marsh, before the Norman Conquest. Somner notices a grant of Archbishop Plugmund, in the year 895, of the land called 'Wesinmersh, beside the river called Romney;' and Dr. Campbell referring to it, observes, 'we have no distinct account of the time when the first attempts were made to gain upon the estuary, by which the river Rother, anciently called Limene, discharged itself into the sea between Lyd and Rodney; but as there were marshes there in the time of the Saxons, we have good grounds to believe that the practice of *inning*, that is, wresting land from the river or sea, was introduced by their clergy, to whom the property in these parts chiefly belonged.' The Saxons were capable, according to this proof, of the execution of embankments; but they do not appear, by any direct evidence, to have constructed any to confine the channel of the Thames eastward of London, though early in the eleventh century (A.D. 1008) a bridge was standing across the river at London, and it was probably connected with the uplands on the south side, by a causeway raised across the low ground above high-water mark. This supposed state of the Thames at London Bridge, is in accordance with the account given of the military movement of Canute, who is said to have passed the bridge with his vessels in the year 1016, by cutting a trench on the south side (through the causeway?) for their passage.*"

This mention of a bridge at so early a period is deserving of more attention than it has hitherto received. The construction of bridges belongs to a very advanced stage of civilization; and yet at a period when architecture scarcely dared to construct a stone building, but contented herself with rubble and rough-hewn planks alike for cathedral and palace,—almost half a century, too, before the Norman school was known in England,—London, a town which had been made a heap of ruins by the Danes little more than a hundred years before, is represented as possessing a bridge! And this bridge, too, whether the river flowed *then* in its present channel, or, as we believe, overflowed the low grounds below, and formed a wide lake, was no slight structure. It must have been long, for the river now measures 290 yards across, at the bridge at high water; and it must have been strongly built, or Canute and his soldiers, instead of digging a trench round its south end, would have destroyed it, and passed through. Such a work could not have been Saxon. Might it not have been a *Roman* remain?

The "Trajectus," which connected the Watling Street south of the river with London, was, as we have every reason to believe, at the Horseferry Road; but a bridge, connecting the southern bank of the Thames, where, from the Roman remains discovered, there were evidently many inhabitants, would afford facilities for communication not merely with them, but with the Watling Street. The plausibility of this conjecture—for we willingly allow it to be only conjecture—is increased by the fact, that no mention is made by the Saxon writers of the building of this bridge, which certainly would have claimed equal notice with many things that have been recorded; and, also, that during the eleventh century we find it burnt down, and repaired again; and again in Henry the First's reign greatly injured, but still soon repaired; proving to us that it was probably a long raised causeway, intended for passengers, and on which perhaps were dwellings, but certainly not designed for vessels to pass under. Thus, in the only instances in which vessels *above* bridge are mentioned, we find that both Sweyn and Canute were compelled to dig a deep trench, and drag their ships round to the apparently better anchorage at the mouth of the Fleet.

The name "Southwerke" may afford a corroboration of our view. What *work* was *there* important enough to give a specific designation to the place? No castle, no palace, no stronghold was there: might not the "work" be the raised causeway, with its stone piers and strong arches? wonderful, as all works in *stone* were, to the Saxons, and always noted by them with especial admiration.

To return, however, to our "embankments." That they were not formed in Saxon times is well argued by Mr. Cruden, from the absence of all notice of them in Domesday. To this we may add, that up to the time of the Conquest, although London was gradually rising, still the *river* was comparatively little used; for travellers, whether pilgrims or merchants, nobles or clergy, still kept to the old road—the Watling Street,—making Rochester the middle resting place to "li clef d'Angleterre," as an old manuscript of the twelfth century terms it, Dover. In the subjoined extract, Mr. Cruden endeavours to fix a time at which these embankments were commenced. It at least shows that attention was directed to the subject.

"Soon after the conquest, the Norman arts were introduced, and the population received an accession from the continental territories of William of Normandy. Gundulph, consecrated Bishop of Rochester, in the year 1077, was distinguished as an architect, and he was appointed by the Conqueror, principal surveyor at the erection of the citadel of the Tower of London; he was also employed upon the castle of Rochester. Under his auspices and direction, the mechanical arts received a great impulse; but still there is no evidence that in his time the system of embankment on the Thames had been introduced, though increased means for such an undertaking were then at hand. The observations of Dr. Campbell, suggesting that the work of wresting lands from the river Rother, was commenced by the clergy, to whom the property in those parts chiefly belonged, points to a course of inquiry into the origin and progress of the embankment of the river Thames. 1135. In this year the Abbey of Stratford, in Essex, was founded by William Montfichet, and he endowed it with his whole possessions in West Ham, consisting of arable and pasture lands, meadows, marshes, &c. This Abbey, says Leland, 'first set among the low marshes, was after with sore fludes, defayced, and removed to a celle or graunge longynge to it, caullyed Burgestede, in Essex, a mile or more from Billerica. The monks remained at Burgysted untyll entreté was made of one of the Richards (I.) kings of England, who toke the ground and Abbey of Stratford into his protection, and re-edifienge et, brought the foreseyde monks agayne to Stratford, where among the marsches they reinhabyted.' From this glimpse of the site at the time of the foundation, it seems that there were marshes or land recovered from the river, near the foot of the rising ground, which in such a position might have been easily effected; but from the circumstance of the monks being driven from the Abbey by the 'sore fludes defacying it,' it must also be presumed, that the work was no better performed than might be expected in the incipient stage of the practice of 'inning,' and that this was not an attempt to raise an embankment to restrict the channel of the river, but merely an advance from

* "Then came the ships to Grecnwich, about the gangdays, and within a short interval went to London, where they sunk a deep ditch on the south side, and dragged their ships to the west side of the bridge.—*Saxon Chronicle*, by Ingram. Sub anno 1016."

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the foot of the rising ground, to obtain ground for the Abbey. There is nothing to lead to the presumption, that the 'sore fludes' that had 'defacyed' the Abbey, had laid under water the whole level as it now appears from the river to the uplands. A few years later, that is in the year 1178, 'Richard de Lucy, justiciary of England, founded and endowed an Abbey of canons regular of the order of St. Augustine, at West Wood, in his village of Lesnes, the site being about a mile and three-quarters westward of Erith church,' (at the foot of the rising ground, or as the writer of this account represents it) 'at the edge of the marshes.' This is the same course as that which was taken by the founder of the Abbey of Stratford, on the opposite side of the river, both with respect to the site chosen at the edge of the marsh, and as to the possession and management of the lands passing into the hands of the clergy, who, as Dr. Campbell observes, introduced the wresting of lands from the river Rother, in Romney marsh. These coincidences suggest the probability, that the embankment of the Thames was commenced about the time when these Abbeys were founded, especially as no positive evidence appears that the work was commenced earlier; and these were not attempts to grapple with the difficulty of restricting the channel of the river, but a beginning at the foot of the uplands to make gradual approaches to the great line of embankment that was ultimately executed. In the twelfth century, when these Abbeys were founded, the Thames spreading without restraint to the hills on either side, must have run its languid course over a wide expanse of unoccupied water surface, among the hillocks and sand-hills, raised by its own diffusion. No busy towns were then to be seen; the places on the shores mentioned in the Norman survey, were the manors in which the present towns bearing the like names somewhat modified or corrupted, have since been built; which manors contained few habitations then, and these were spread over the lands upon detached sites. No smooth pastures, with lazy cattle grazing and fattening, then enlivened the landscape; no sounds of the labouring hammer, or of congregated mechanics, were then to be heard. No structures more stately than the Abbeys had preceded them on the margin of the river; and these were to be traced only by the curling smoke rising from their tranquil hearths amidst the sylvan scenery."

Having thus shown that men's minds were engaged upon improving the banks of the river, Mr. Cruden next gives us the following extracts, proving that, by whomsoever undertaken, the great embankments were completed by the beginning of the thirteenth century:—

"The commencement of the great scheme of a general embankment having been shown, the progress of it is now to be investigated, and upon this point the Statute Book affords some valuable information. The earliest printed statutes relating to embankments, are of the reign of Henry III., but these refer to laws of an antecedent period. It is provided by the great charter of the ninth of Henry III., A.D. 1225, that 'no town nor freeman shall be destrained to make bridges nor banks, but such as of old time, and of right, have been accustomed to make them in the time of King Henry (II.) our grandfather.' Chap. xv. Again, 'no banks shall be defended from henceforth but such as were in defence in the time of King Henry our grandfather, by the same places, and the same bounds, as they were wont to be in his time.' Chap. xvi. These solemn and emphatic references to the provisions of the law respecting embankments and bridges, of the reign of the Second Henry, contain a manifestation that it was in his time, namely, between the years 1154 and 1189, that the work of embankment had become an object of public importance, requiring the direction and aid of the law. This date of the earliest laws upon the subject, accords so exactly with the period of the first operations at Stratford and at Lesnes, as to strengthen in a material degree the conclusion that has been arrived at, that the embankments of the Thames were commenced early in the twelfth century. When the work of 'inning' had been pursued for a century, experience had developed salutary principles upon which to legislate soundly, and the code of regulations upon which all modern laws upon the subject have been founded, was framed by Henry de Bath, justiciary of England, from 1238 to 1255, in the reign of Henry III., a proceeding which proves that the practice of embanking had been vigorously pursued in the interval. * *

"1279.—The next and concluding testimony upon this point is very important, for it conveys direct proof of the time when a considerable embankment was commenced and finished, and confirms what has been said concerning the first works of the Abbots of Lesnes and Stratford, these being considered but as approaches from the uplands towards the deep current. Lambarde says that the annales of St. Augustine do report that in the year 1279, the Abbot and Convent of Lyesnes (Lesnes near Erith,) enclosed a great part of their marshes in Plumstead, and that within twelve years after, they *inned* the rest also to their great benefit, and this it may be contended, means, that between the years 1279 and 1291, the wall of Plumstead level that restricts the channel of the river, was completed."

We have now as conclusive evidence as can well be desired, that between 1140-50 and the year 1200 these embankments were completed.

The next question is, by whom were they constructed? On this point the writer before us does not enter. We will, however, attempt the inquiry.

London (see *Athen.* No. 723) was of inferior importance under the Saxon dynasty; and during the reigns of our three Norman sovereigns she was decidedly second to Winchester. The disastrous wars of Stephen were beneficial perhaps to no portion of the kingdom, except to London; but to her, the sack and destruction of Winchester brought not only additional wealth, but a supremacy never since contested. Although London was not until then recognized as the chief city, still, from the time of Athelstan, her commerce had been increasing, and the bounds of the city enlarging. During the eleventh, and earlier part of the twelfth century, that commerce was increased by a closer intercourse with Flanders, and new channels of trade were opened with the more northern parts. It is at this period of the history of London that the importance of a *river way* would first become apparent. The rich garments of southern Europe, the gold and spices of the East, might conveniently be brought to London along the old Watling Street, and by the accustomed mode of carriage; but heavier goods—fish, and the finer species of woollens, and furs, now become an article of extensive commerce,—would be too ponderous to be brought by land carriage; and, besides, Dover stood quite out of the road of the Baltic or Flemish traders in their visits to London. At this period, too, London was contesting the supremacy with Winchester;—it was important, therefore, that she should endeavour to the utmost to avail herself of that advantage which Nature had denied to Winchester, the possession of a noble river, navigable by the largest vessels.

The turbulent reign of Stephen was not a period which held out encouragement to the Londoners to undertake so great a work, but from the accession of Henry Plantagenet leisure and security were afforded; while the transfer of the wine trade from Southampton to London, consequent on the removal of the seat of government from Winchester, afforded another inducement to the citizens and merchants to improve the "water-way." Thus circumstances point to this era as the period of the erection of these embankments. Let us now inquire whether this great and costly work was undertaken by the King or the City.

The records of the City during the reign of the first Plantagenet are but meagre. Those during the reign of his son Cœur de Lion, are numerous and important. We find from them, that the City had now obtained a Lord Mayor; that it considered itself, and on many occasions bore itself, with an independence of which we have no record previously; and it claimed a kind of jurisdiction over more than sixty miles of the river Thames. This right is first specifically stated in a record which declares that in 1236-7, Jordein Coventre, one of the sheriffs, was sent by the Lord Mayor and aldermen, "to remove certain kiddels that annoyed the river Thames and Medway." He seized and imprisoned some of the offending fishermen, and his right to do so was recognized by the king's council. This is the first notice on record, as it appears, of civic jurisdiction in respect to the conservancy of the Thames; but the civic authorities, in maintaining their claim, on a subsequent occasion, asserted that their right could be traced up to the time of Richard the First. Now this right, important even in the present day, was *most* important in the twelfth and thirteenth centuries. The extent of this jurisdiction is thus briefly set forth:—

"There not having been a Session of Conservancy held at Gravesend for many preceding years, the Lord Mayor accompanied by one of the Sheriffs, several Aldermen, and the city law officers, attended by the Water Bailiff and fifty others, took barges at Billingsgate, on the 3rd day of July, 1616, and proceeded to Gravesend, where a Court was then held. Upon that occasion, a jury was empannelled, and a charge was delivered by the Common Sergeant, in the absence of the Recorder, which describes the nature of the authority exercised. First, concerning the stream, inquiry was to be made whether any persons had erected wears, kiddels or engines, or had knocked (driven) any posts, piles, or stakes, within the river, which might in any sort hinder the stream, or the navigation, or passage of ships, barges, boats, or vessels within the same; and whether any person had cast any soil, rubbish, or other filth into the river. Secondly, the jury were charged to inquire concerning all encroachments upon the river and the banks thereof, and of all bridges, flood-gates, mill-dams, and such annoyances, erected upon or near the banks. Thirdly, for the preservation of the fish within the river, inquiry was to be made, whether any fishermen or others had fished at any undue or prohibited seasons. In all cases, the jury were to make presentment of parties offending."

Great privileges these, while the feudal system was still in operation, for any city, but especially to be enjoyed by a city which had the King's own stronghold on one side, and the King's palace on the other. Yet, neither the Constable of the Tower, nor the Earl Marshal of the palace, not even the King himself, was recognized as conservator of the river Thames, but the civic monarch chosen each year by the voice of its inhabitants. What then induced the first Plantagenet or his son (each sufficiently desirous of the lion's share in all things,) to concede so important a portion of their prerogatives?

If the citizens undertook the construction of the Thames embankments, the conservancy of the river, would follow, almost of course. What use would it be that they should expend such large sums as a work like that must have cost, unless the right of removing whatever might be likely to injure the embankments, or of doing whatever might be necessary for their conservation or repair, were secured to them? The importance of these embankments to the city itself, though extending nearly forty miles below bridge, will appear from the following statement, which we quote from Mr. Walker's late Report on this subject. "The effect of these embankments, by contracting the width, has been to increase the depth under low water, of the part between the banks, and *thereby improve the river for an extent of navigation for which in its natural state it would have been quite unfit* from want of depth, and from the uncertainty of the channel. This deepening has been effected by confining the current downwards of the land or fresh water, united with the tidal

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water to act upon a limited width—thus its velocity and scouring force have been increased, and the channel has been deepened."

Now this was precisely what the increasing commerce of London in the twelfth century required; and the immediate effect of this accelerated current would be, to sweep away the old bridge, and to render a new one indispensable. And this we find was the case, for old London bridge was commenced under the superintendence of Peter of Colechurch, some time between 1170 and '80, and the numerous traditions respecting its erection, and the pride with which it was always viewed by the citizens, seem to point to some important changes connected with its foundation. Now if the river up to the time of its embanking formed, as we heretofore endeavoured to show, a large lake below, whence the name, otherwise unintelligible, of "the Pool"; while higher up, it flowed in a shallow stream impeded by marsh-lands, the effect of these important works as they proceeded would be, to increase the force of the current, which would carry away every opposing obstacle. The earlier bridge, as we have seen, must have been a work of some strength, but however well it might have spanned the waters reposing in almost lake-like calmness below, and running their shallow and sluggish course beyond, a bridge of far stronger construction now became necessary. That at that time there were engineers fully capable of forming these embankments, is proved by there being men competent to construct a bridge, whose foundations stood unimpaired for six centuries. Peter of Colechurch, be it remembered, was not its only builder; Master Isembert, clerk and master of the school at Xaintes, was appointed on the decease of the priest of St. Mary; and its completion seems to have been, after all, assigned to a third. There was therefore no lack of engineers,—quite a sufficient number indeed, without summoning, as did one of the old London legends, his Satanic Majesty to their council.

From this period it is curious to mark how the river side became the chosen site for great public establishments. Ere the close of this century the Fishmongers removed from "Old Fish Street," and built their stately houses at the bridge foot, and the Hanseatic merchants of the Steel-yard built their warehouses, with their minaret-like watch tower: and the merchants of the Vintry built their "large stone houses." Higher up, too, the bank of the river became the chosen site for the establishment of the Templars; while early in the following century, the Black Friars and the White Friars convents were also on its banks; and the splendid Palace of the Savoy, and the mansion of the Archbishop of York rose yet farther west. Ere another century passed away, the northern bank of the Thames, up to Westminster, became lined with the palaces and houses of prelates and nobles; and "the silent highway" became well nigh as populous as West Cheap. Taking all these facts in connexion, we think it will be difficult to avoid the conclusion, that the Thames embankments were constructed during the latter half of the twelfth century, and at the cost, and under the superintendence, of the citizens of London.

To return from this long digression to the work before us, we find, from the following characteristic entries, that the rights of the conservancy of the river were not maintained without occasional opposition on the part of the kingly authorities, especially of the Constable of the Tower; and probably the continued contests in regard to the Thames, went far to encourage and deepen that spirit of hostility with which the municipal authorities, with but some rare exceptions, regarded the royal, and the royal power, with scarcely any exception, regarded the municipal, from the days of King John to the times of the Parliament:—

"Early in the fourteenth century, the Constable of the Tower claimed six shillings and eight-pence yearly from boats belonging to the inhabitants of London, which they called 'staleboats,' fishing in the river Thames between the Tower and the sea, for fish called 'sprots;' and for the boat of a stranger eight shillings. At a subsequent period, the Lord Mayor and Commonalty of London moved the Commons to require that a patent which had lately been made to the Constable of the Tower to take custom of wines, oysters, muscles, fish, and other victuals coming to London by water, might be revoked. 1376-7. In this year it was ordained in parliament, that for the saving of salmon and other fry of fish in the Thames, almost destroyed by certain engines, as the King himself had often found, all trinks between London and the sea should be overthrown, and that no salmon should be taken between Gravesend and Henley-upon-Thames in the kipper time, viz., between the Invention of the Cross and the Epiphany. This curious incident conjures up an interesting picture of the river at that period, and another, though not pertaining to the fishery of the Thames, may be added to assist the imagination to embellish the scenery. 1381-2. In an enumeration of the fees of the Constable of the Tower, the following occurs, 'all maner of Swannes that come through the bridge, or beneath the bridge, be clearlie the Constable's, and also there shall [be] noe swanne eyre beneath the bridge, but the owners of the said swannes shall make a fyne for them to the said Constable, and over that, the Constable shall have of every nest a siguet.'"

The swans mentioned in the last paragraph were doubtless bred among the sedge and rushes on the southern bank of the river for the purposes of sale. In the curious list of prices at which each article of provision is to be sold in the London markets, in the reign of Henry III.,—and which the reader will find in Stow—swans take their place, and the price at which they are valued prove that they were considered as no uncommon article of luxury. Salmon, although plentiful, we find, by reference to the same list, always bearing a high price. During the time it was not allowed to be taken in the river Thames, it appears to have been brought from other parts, for, in the same ancient list of prices, we find that a salmon at Christmas was to be sold for five shillings. This sum, multiplied by fifteen, will be 3*l.* 15*s.*, and allowing the weight of the salmon to be thirty pounds, we shall find our forefathers paid much about the same price as their descendants do at the same season, 2*s.* 6*d.* a pound. Much curious information is collected by Mr. Cruden relative to the preparations made at Tilbury Fort, at the time of the Spanish Armada. The letters of the Earl of Leicester for "demi-cannons," "cheynes and lighters," and earnestly praying that "one thousand or more horse be sente," all give a vivid idea of the hurry and anxiety of that excited period. But whatever were the dangers, the old English billmen would not fight unless well fed; and thus, in a subsequent letter, we find the Earl almost as anxious for the arrival of "the vytelles," and "Robert Arden to bring c. tonnes of beere," as he is for the more warlike stores. The following extract from a proclamation dated August 7th, 1588, in the Privy Council Office, shows the ample provision made:—

"Item that every souldier or other person being placed and appointed in the bande within the circuite of xx miles distant from her Highnesse Court, under the right honourable the Lord Chamberlaine her Maiesties Lieutenant of the same bande and armie, and receiving her Maiesties pay by viii^{d} the day, having to dinner or supper good wheaten bread and drinke, beefe, mutton or veale boyled, and pigge, beefe, mutton, veale or lamb rosted or otherwise, vpon the fish dayes to have good wheaten bread and good drinke, salt fish or ling, egges, butter, pease or beanes buttered, and so having competent and sufficient thereof for the sustentation of their bodies, every man to pay for his meal iii^{d}. Item a pounde of tallowe candels made of wicke iii^{d}. ob. (3$^{d}\frac{1}{2}$). Item, a featherbed for one man one night and so depart 1^{d},—a feather bed with necessary apparrell thereunto for one man alone by the week vi^{d},—and the like featherbed and furniture by the weeke, for two lying together viii^{d},—a mattrice or flockbed for one or two lying together by the weeke iiii^{d}. Item, three horseloaves at the Bakers, every one lofe weighing xviii ounces Troie, i^{d},—and two of the same loaves within every house i^{d}."

The mention of "horse loaves" shows to how late a period the custom of feeding horses with coarse bread prevailed. The subsequent paragraph directs "good sweete hay" to be provided for the horses, and also grass, but there is no provision of corn. The loaves were, therefore, doubtless intended to supply that deficiency.

Under the head of Woolwich, Mr. Cruden affords us much curious information relative to the dockyard, and determines the contested question, whether the ship the 'Henry Grace de Dieu,' was built at Woolwich, in the affirmative. We have extracts from the original book of the "costs and charges" for building this celebrated vessel, and from which we learn that the whole cost, exclusive of the timber, which had been gratuitously supplied by various persons, was 6,472*l.* 8*s.* 0$\frac{1}{2}$*d.*

Wanderings of a Journeyman Tailor through Europe and the East, during the Years 1824 *to* 1840. By P. D. Holthaus. Translated by William Howitt. Longman & Co.

The wood-cut which faces the above promising title-page, will pleasantly recall to all who have ever travelled in Germany, one of its characteristic figures, the *fighting* Apprentice: who, in his circuit from town to town, must needs beg of the passer-by; and seldom begs in vain. Peter Diedrich Holthaus, however, is obviously to be numbered among the prosperous. He has a pair of good strong boots on his feet, besides those which, according to usage, make a brave display on the top of the well-filled knapsack:—the sword at his side denotes, it may be presumed, that he has travelled through remote lands, in which needle and shears would have proved insufficient for his defence; while the braiding on the cuffs of his carefully-made *blouse*, advertises the guild to which he belongs. The traveller who cares for character and local humour, may often do worse than walk his German mile by the side of the wandering *gesell*; though he will not often encounter one who has roamed so far or seen so much as the enterprising Tailor, whom Mr. Howitt has here introduced to the English fraternity; for Peter has scrambled among the klephtes of Tripolitza—played with Neapolitan sharpers—brought home a Pilgrim's certificate from the Holy Sepulchre—worn out his appointed days in quarantine, and his weary weeks in hospitals—and, in short, is a Tailor in ten thousand, to whom the world should bid welcome.

But the narrative of his travels is less racy than might have been expected. We fear that the wise man of Werdohl, in Westphalia, who re-wrote Holthaus's notes for the press, did not attach sufficient value to matters of personal detail, and smoothed them away, with the intention of bringing, into full view, all such observations as tended to establish his hero's character for taste and information. The public, however, would have gladly exchanged some of the Traveller, for more of the Tailor. Not that Peter Diedrich hides "his mystery" under a bushel. In one respect, his book is a book of patterns. With what unction does he contemn the bacon-smeared garments of the Raitzen or

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Illyrians!—with what pride describe the "Attila coats" of the Hungarian nobles! with what enthusiasm the fur and the "brown smooth coat descending to the knee, and cut wide open about the neck," of the Circassians! How alive he is to the fine effect of the red long Tyrolese waistcoat, the black lacquered braces and the short breeches of the handsome and strong-legged race met with, "stepping out" in the valley of the Inn, each with a nosegay or a feather (this touch of costume was *above* our tailor's record) *at the back* of his sugar-loaf hat! How he revels in the Uhlan uniform of corn-flower blue cloth! Then the tight bodices of gay-coloured stuff paraded by the Armenian women could not but fascinate one who, after the whimsical fashion of his country, devotes himself to the apparelling of Beauty, as well as to the caparisoning of Valour! But he breaks out into the liveliest ecstacies, when describing the toilette of the descendants of Alcibiades—"the tight blue jacket, embroidered with silver and gold,"—the chemisette "on which handsome buttons of gold and precious stones glitter"—the gay shawl round the waist—"the Fustanelle" or kilt, worn over the trousers which "are made gaiter-fashion, and fasten on the outside with hooks and eyes." All this is characteristic and amusing. But we would fain have had more of the man: have been told for whom he worked, and at what wages, and how he obtained employment. Had such a shrewd observer no eye for character in his own class? Were there no roguish Greeks, nor merry Viennese, nor solemn, apathetic Turks who shared his board, worth *making up?* We have been told all about the Holy Sepulchre, the dogs that disturb the Franks in the streets of Stamboul, the scenery of the Nile, and the relics of Athenian art, by more competent witnesses; but travels among the people of Europe and Asia are rare; due opportunities for remark being denied a pilgrim of the average writing class, unless he *borrow* the gipsy fashions of the author of 'The Bible in Spain,' and, in heart, as well as in dress, make himself able to fraternize, with "waif and stray," wheresoever they be encountered.

Not much, then, can be extracted from this book, the writer's vicissitudes in fortune being glanced at, not dwelt upon. In one German town we find him leaving his knapsack for debt, with the Herberg's Father (or landlord of one of the inns to which such travelling journeymen resort), and plodding on in search of dollars to redeem it—anon in some small difficulty about a passport; shortly after with true national intolerance turning up his nose at the Jews of Prague; and presently laconically and drily describing the loose and knavish ways of the Hungarian gipsies. Perhaps a peep into the city of Bukarest will afford as fair a specimen of our author's travelling *stitch* (or style) as we can pick out:—

"In the mean time Bukarest did not look by any means so handsome close at hand as at a distance. It has dirty, narrow, unpaved, and hobbly streets; all filled with thick planks and beams, for a canal six feet deep runs through the middle. Into these canals all kinds of filth is thrown, so that the excessive heat of summer occasions a most pestiferous stench. The houses are some of stone, but still more of wood, low and wretched. I cannot present the reader with a catalogue of handsome buildings. But the number of churches is wonderful; there are upwards of two hundred and fifty, and nearly every Bojar or noble has one in his court. Every church has from one to three towers, but in other respects is very simple, with few ornaments, and a low roof, but on the walls are numberless paintings of saints. There is also a vast number of convents. The religion of Wallachia is the Greek. Here is a metropolitan church, with its metropolitan, that is, an archiepiscopal church, with its archbishop. It stands on a hill, and is remarkable for its number of beautiful paintings, which represent devils and angels, and the last judgment. In a framework before the church hangs a huge bell, worthy of notice. It was to me very striking that you heard here so little ringing of bells. The Turks have very much restricted the use of them. Instead of the tolling of a bell, they have a singular bell-ringing, or rather puppet play. Aloft on the tower are set up a couple of boards, and are struck with a hammer, as a drum is beaten: that is the daily call to church. Is it Sunday or a festival, they hammer on an iron or other metallic plate; after this knocking, the bells are sometimes also rung. Besides these numerous Greek churches, there is also a Catholic one, and one of the Reformed Lutheran, in the last of which the preaching is in the Hungarian language, for here are many reformed Hungarians. There is also a Swedish church, or what is called the Kolze, built by Charles XII., which is now sold to the Wallachians. Bukarest is a great city, with many suburbs, and nearly nine miles long. The Kelle flows nearly through the middle of it, and supplies the city with its water. A cask is drawn about in a little cart, and you hear on all sides the cries—'Appa hop!' that is, 'Buy water!' Every family has a similar cask, into which the water is poured. They then put a little alum into it, and after it has been well stirred about, and has stood an hour, it is clear and drinkable; but as it comes direct from the river it is in the highest degree impure. A cask of water commonly costs twenty, in winter even as much as forty parah, or from one to two silver groschen. All dead cattle, cats and dogs, are flung into the Kelle, of the latter an incalculable number. On the banks of the Kelle wild dogs take up their abode, which are called Kelle-dogs, and which find the inhabitants enough to do; but they have now found a good means of reducing those troublesome animals, in the Gipsies, who, here constituting the especial outcasts of society, are employed for their annihilation. They drive round the city in wagons, and strike the dogs dead. You often see from forty to fifty dead dogs on their wagons."

There are some town pictures taken in Poland, which are as brightly coloured as the above; and the following detail of a march, besides satisfying the reader, that our Tailor has more than a ninth share of courage and endurance, will also explicitly point out to the Travelling Apprentice likely to be *bitten* by his book,—that he must be content to "rough it." Elsewhere, indeed, Holthaus tells us, that for months the pavement was the best couch of rest he could find: however bad for the embroidered blouse he wears in the frontispiece. To return, however, to the march from Cronstadt:—

"After a short stay in Cronstadt, I met with two comrades of the same profession as myself, both Bohemians. We found ourselves very friendly together, since we were in similar case and with similar views; they too would fain enter Wallachia, and had no permission. We were referred to a peasant, who it was said would probably put us across the frontier if we paid him twenty florins conventional müntz (about two pounds English). We resolved to try this, and marched in the night from Cronstadt to the village of the peasant. The man immediately shut us up in a cellar, where we lay till the next night; then at nine o'clock we arose. At first it was a faint moonlight, but this vanished behind clouds: it became dark, and finally Egyptian dark; and we groped along for probably twenty miles through deep defiles, and over hill and dale. We then came into the district of the keen frontier watch, where the watch-stations stood at about a hundred yards from each other, and continually gave the parole call to each other; yet the darkness favoured us, and we passed luckily through. After a march of two hours farther, the peasant quitted us, and we had to find the way ourselves. When we had done this for some time, we came past a Wallachian civil-watch. We had not gone many yards when some one came running after us. We took no notice, did not allow ourselves to be disturbed, but marched briskly on. In this manner we went on for two hours, when we fell in with a miserable hut, which looked like a Wallachian public-house. It wanted yet an hour to sun-rise. We were weary with our long march, wet through and hungry, and we wanted to rest ourselves a little, and breakfast. In these public-houses you get nothing to eat except what you bring with you; and we now produced some bacon and bread and cheese, that we had purchased at Cronstadt. We ordered an okka (two bottles) of wine, and were in the act of slicing the bacon, and were intending to thoroughly enjoy ourselves, when at once two huge Wallachians, in Wallachian costume, a pistol in the girdle, a little cartridge pouch by the side, ornamented with buttons, and with a tremendous leathern whip with a short handle in the hand, entered, and began, in good Wallachian style, to flog away at my two comrades, who sate in full activity in front of the table. They were startled with such a morning salute. I held myself backward behind the table; but it whizzed in my ears, and my heart beat like a drum. At length I took courage, and as six years before I had learned a little Wallachian in the country, I asked the men what was the meaning of this; they said it was because we had not stayed at their call and shown our passports, and they threatened to drive us back again over the frontier if we made any opposition. For this, however, we had not the slightest desire, but the most profound respect for the frontier authorities, as we knew pretty well how things would have gone before them. I, as a Prussian, had less to fear, but my companions, as Bohemians and Austrian subjects, had more cause of dread from this unauthorized entrance into a foreign country. When the Wallachians had become somewhat quieter, we ordered them an okka of wine, and begged them to let us proceed. But that availed nothing, till we at length began to show money, and bargained with them for about a dollar-and-a-half; this was their weak and assailable side, as is the case universally with the Turkish officers: they finally let us go. This was pretty well for a second Wallachian welcome; on the former occasion we were spectators, this time we were actors. Our appetite for breakfast was tolerably settled, but this was only the beginning, the real misery came speedily upon us. The brooks had everywhere overflowed the ways, and bridges, as already observed, there are none. The heavy loamy soil was thoroughly soaked; we had a regular water road, through which we must march to the feet of the mountains. Six years before it was in autumn, the roads were good enough for us to drive; now we were compelled to go on foot, and had to wade seventy times through the water, now up to the knee, now to the waist, now the arms, with an occasional change up to the knees in mud. Thus it continued up hill and down for five successive days. We were never dry the whole day through. In the last water, I had nearly left my modicum of life thus far from home. It was a strong stream. I attempted it twice, and arrived safely at the middle of the current; but here the flood rushed so rapidly upon me, that the water was up to my throat; and I was obliged to retreat again. Had I been but a little taller! My comrades, who were of greater stature and strength, were finally obliged to come to my assistance, and thus I was brought through, after many unsuccessful endeavours. We were all wet to the skin, even our clothes in our knapsacks were soaked through, and made a sorry appearance. Besides this it was in December, and extremely cold. All was already very winterly, and the mountains around covered with snow. If it had but been summer, then the water-pilgrimage might have made us sport; but now we were obliged to go on in our wet clothes till evening before we reached an inn, and could dry us a little. Fortunately we obtained something warm, which in this part of the country, where the bakers only have fire, is a rare chance. We stretched ourselves after this adventurous and painful pilgrimage comfortably out in the warmest places; for after the many cold water baths we were somewhat watery, or rather quite out of spirits. We had a quarter of lamb roasted, and did not delay to empty some okkas of wine. This gave us again some comfort and refreshment. One of our companions only, in whose memory the flagellations and the toils of this extraordinary journey had left too vivid impressions, was become quite cast down, and wished that he had been dead rather than he had undertaken this expedition. For my part I continued in good health, and endeavoured to encourage and enliven them. I knew well that coin and courage can carry you through the whole world, that it would yet go better with us."

Of the manner in which the Tailor lived, when compelled to come to anchor, we have

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but two notices; the first taken at Constantinople :—

"Our guide was the shoemaker already mentioned, from Vienna, who had been already in Galata and Pera. In Pera we turned into a Greek inn, where many Germans met, and were kindly greeted by them. For the rest, it was not very inviting here, but somewhat dirty. The landlord was a lazy, ill-disposed Greek, and the three waiters were worthy of the master; it was a great trouble to him to get together for us our simple dinner, which consisted of soup, mutton, or rather mutton bones, and the fatherlandish broad beans. After we had passed the first night in this country, in a great rambling room on the deck of our ship, which we had hired in Brailow, in company with sundry rats and mice, and with not too much sleep, we looked about the next for work. I had the good fortune to obtain it directly with the ladies' tailor, M. Rolle, who was a Saxon: our Croatian also, a man's tailor, and the shoemaker, were equally both successful. Here, after my long journey, I sate steadily for three-quarters of a year, and worked hard. My manner of life was wholly Frankish. To breakfast and supper I had my own table; for dinner I frequented a Frankish eating-house. At set of sun the workshop was closed, and then I returned to my quarters, which I had taken in company with others of my comrades, and there supped. In summer, supper consisted of figs, melons, and grapes; in winter, of tea, coffee, ham, and bacon, which last article the Maltese export in quantities to different countries. After supper we generally remained sitting, and smoked our tschibook and conversed. In winter we worked again some hours by lamp-light."

With regard to his comforts and enjoyments at Athens, Peter Diedrich is somewhat more communicative:—

"I was astonished as the dear sounds of my mother-tongue were heard on all sides. They were the voices of my countrymen who had emigrated thither, many of them under the auspices of King Otho. We refreshed ourselves with a German dinner and a bottle of Sicyonian wine, which has a somewhat bitter taste. We then looked about us for work. We had both of us the good fortune to obtain it immediately—I with the ladies' tailor, Marksteiner, who had come hither as a soldier from Bavaria, with his family, and afterwards established himself in his profession; my companion with the man's tailor, Meyer. Before I speak of Athens, I will say a few words of my mode of life there. Here too, as in Constantinople, I hired a room with my fellow-traveller, but a room it was only, without bed, chair, or table. Beds I had no further acquaintance with. For years I had now slept on the paved ground, on boards, and frequently amongst rocks and precipices in the open air. Here, wrapped in my quilt, and with my knapsack under my head, I slept more sweetly than many a one in the softest bed. My trunk was my chair and table. Every morning I went early to the workshop, where, besides the master, four journeymen and five German girls worked. We made up only fine articles, for the most part silken stuffs; for the ladies of Athens dress as splendidly as the Grecian, Armenian, and Frank ladies in Constantinople. In the morning at seven o'clock, we had a cup of sweetened coffee with a white roll handed to us in the workshop; at noon we dined in a Bavaroise—that is, a Bavarian hotel—and paid, for three dishes, with a bottle of wine, seventy lepte, about fourpence-halfpenny; in the evening we took supper at home: but I did not spend much time in my hired room. On Sunday mornings we went to church, took a walk in the afternoon, partook in a coffee-house, on a country excursion, a glass of wine, of which the bottle cost twenty lepte, or sixteen pfennigs, about a penny farthing English, and chatted very agreeably the time away. In the evening we went to the 'Concordia,' that is, to a select society of German masters there established, their wives, and assistants, both young men and young women. The journeymen tailors and other professionists formed themselves into a theatric company, and one of my comrades was director; and sometimes an individual stepped forward and declaimed something. Occasionally a ball was given, so that side by side with good employment here pleasure and entertainment were not wanting. There were in Athens two other societies of the kind—the 'Philadelphia' and the 'Frohsinn;' but the 'Concordia' alone had its theatre."

"Such delights" seem to have "moved the mind" of Holthaus so stirringly, on retrospection, that in spite of his having become the Lion of Werdohl, on his return after sixteen years' absence, the book breaks off with an intimation, that the writer would have small objection to sit down, for life, in the kingdom of the last of the Othos. In the meanwhile, however, he has started on another journey: and some sixteen years hence, ourselves, or our literary heirs, may, for aught we know, be again called upon to admire his taste in costume, and to wonder that, observing so much, he does not tell more of those important linings to coats, waistcoats and breeches—Men.

The Chester Plays. Edited by Thomas Wright, Esq. Printed for the Shakespeare Society.

We have here a curious collection of Mysteries, formerly represented by the trades of Chester, at Whitsuntide. These rude dramas are not without interest; they illustrate the infancy of the British Stage; they are pictures of the manners and social condition of our forefathers; and they are also indexes to the amount and quality of the religious and biblical knowledge inculcated into the mass of the people in Catholic times. There appeared to have been known in Europe during the Middle Ages three varieties of religious dramas; the Miracle Play, which set forth miracles believed to have been performed by the Catholic saints; the Mystery, founded on the mysteries of the Christian Revelation; and a mixture or confusion of both. These religious plays were originally acted in the churches, and this probably continued as long as the dialogue continued to be in the Latin tongue. At a later period they assumed a more popular and secular character, and the "plaustra" of Athens reappeared in the theatrical carts and waggons of the provincial towns of England :—

"The early religious plays, in their simpler form, were played in the churches, and the scene was laid in different parts of the building. This appears from the stage-directions to some of the Latin mysteries. It is difficult to say at what time they began first to be acted on stages; but in a story taken from a manuscript of the fourteenth, but probably composed in the thirteenth century, we find an incident which seems to show that the practice of performing these plays on stages in the open air was then common, and that they were attended by crowds of people. It appears from other sources that the spectators paid for the sight: either seats were purchased, or a collection was made. At a later period we find that these stages were placed upon carts, that there were different floors or partitions to represent heaven, earth, and hell, and that very intricate and ingenious machinery must have been used to produce different effects. Masks were also used, at least in the thirteenth and fourteenth centuries."

An entertaining account is given of the dramatic machinery in demand for the representation of another and a hotter world, when the exigencies of these ancient pieces required its exhibition :—

"I have somewhere read of charges for coals to keep up hell fire; and that on one occasion hell itself took fire and was nearly burnt down. Among Mr. Sharp's extracts from the books of accounts, we find among the objects of expenditure—'Item, payd for mending hell mought, ij$^{d.}$'—'Item, payd for kepyng of fyer at hell mothe, iiij$^{d.}$'—and, 'payd for settyng the world of fyer, v$^{d.}$'"

Mr. Wright quotes from Archdeacon Rogers, who died in 1595, and saw the Whitsun Plays acted at Chester in the preceding year, the following description of the mode of performance :

"The time of the yeare they weare played was on Monday, Tuesday, and Wensedaye in Whitson weeke. The maner of these playes weare, every company had his pagiant, or parte, which pagiants weare a high scafolde with 2 rowmes, a higer and a lower, upon 4 wheeles. In the lower they apparelled them selves, and in the higher rowme they played, beinge all open on the tope, that all behoulders mighte heare and see them. The places where they played them was in every streete. They begane first at the abay gates, and when the firste pagiante was played, it was wheeled to the highe crosse before the mayor, and so to every streete; and soe every streete had a pagiant playinge before them at one time, till all the pagiantes for the daye appoynted weare played: and when one pagiant was neere ended, worde was broughte from streete to streete, that soe the mighte come in place thereof, excedinge orderlye, and all the streetes have theire pagiantes afore them all at one time playeinge togeather; to se which playes was greate resorte, and also scafoldes and stages made in the streetes in those places where they determined to playe theire pagiantes."

On the religious objects of these strange dramas, he thus observes :—

"The original object of these performances was of course to impress the knowledge of certain parts of ecclesiastical and scriptural history on the minds of the more ignorant portion of the laity. On the day of a particular saint, as for instance St. Nicholas, the minds of the auditors who attended on his commemorative service were edified by a scenical representation of some one of his miracles: while on a great feast day, Christmas, Easter, Corpus Christi, &c., the mysteries of the New Testament were equally appropriate."

No doubt, when the churches ceased to be the theatres, and when the plays were no longer written in Latin, but in the vernacular tongue, their serious and instructive character was considerably modified by the introduction of mirthful matter and the mixture of grotesque characters with those of Scripture history. We remember to have seen some specimens of French Mysteries where the drollery is of a most licentious character; such, for instance, as the following address to St. Peter :—

Prends ton chapeau et ton épée
Et suis-moi en Galilée.

In the plays before us, there are not many gross expressions put in the mouths of divine personages; in general, the buffooneries are reserved for devils, or for altercations between Cain and his Man, or Noah and his Wife, with whom the writers possibly conceived that they were entitled to take some little freedoms. We cannot give a better specimen of these productions than a passage or two from Noah's Flood, enacted by the "Water Leaders and the Drawers of Dee :"—

Noye.—Nowe in the name of God, I begyne
To make the shippe that we shall in,
That we maye be readye for to swyme
At the comings of the fludde:
Thes bordes heare I pynne togeither,
To beare us saffe from the wither,
That we maye rowe heither and theider,
And saffe be from the fludde.
Of this treey will I make the maste,
Tyed with cabbelles that will laste,
With a saile yarde for iche blaste,
And iche thinge in their kinde:
With toppe-castill, and boe-spritte,
Bouth cordes and roppes I have all mette,
To sayle fourth at the nexte weete,
This shippe is att an ende.
Wyffe, we shall in this vessell be kepte,
My children and thou I would ye in lepte.

Noyes Wiffe.—In fayth, Noye, I hade as leffe thou slepte!
For all thy frynishe fare
I will not doe after thy reade.

Noye.—Good wyffe, doe nowe as I thee bydde.

Noyes Wiffe.—Be Christe! not or I see more neede,
Though thou stande all daye and stare.

Noye.—Lorde, that wemen be crabbed aye,
And non are meke I dare well saye;
That is well seene by me to daye,
In wittnesse of you ichone.
Good wiffe, lett be all this beare,
That thou maiste in this place heare;
For all the wene that thou arte maister,
And soe thou arte, by Sante John!

Again, where the same patriarchal pair are made to swear very profanely, the lady being

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further guilty of an absurd anachronism in the oath she raps out:—

Noye.—Wiffe, come in: why standes thou their?
Thou arte ever frowarde, I dare well sweare;
Come in, one Godes name! halfe tyme yt were,
For feare leste that we drowne.
Noyes Wiffe.—Yea, sir, sette up youer saile,
And rowe fourth with evill haile,
For withouten fayle
I will not oute of this towne;
But I have my gossippes everyechone,
One foote further I will not gone:
The shall not drowne, by Sante John!
And I maye save ther life.
The loven me full wel, by Christe!
But thou lett them into thy cheiste,
Elles rowe nowe wher thy leiste,
And gette thee a newe wiffe.
Noye.—Seme, sonne, loe! thy mother is wrawe
Be God, such another I doe not knowe! * *
Noyes Wiffe.—Seme, goe againe to hym, I saie;
I will not come theirin to daye.
Noye.—Come in, wiffe, in twentye devilles waye!
Or elles stand their all daye.

The fair antediluvian, soon after, gives Noah a box on the ear, which must have been a most edifying spectacle to the pious play-goers of old Chester:—

Noyes Wiffe.—That will I not, for all youer call,
But I have my gossippes all.
Sem.—In faith, mother, yett you shalle,
Wheither thou wylte or note.
Noye.—Welcome wiffe, into this botte.
Noyes Wiffe.—Have thou that for thy note!
Noye.—Ha, ha! marye, this is hotte!
[It] is good for to be still.

In the 'Histories of Lot and Abraham,' played by the Barbers and Wax-chandlers, there are some rude verses, by no means destitute of poetical merit. There is some tender beauty in the following dialogue:—

Abraham.—Ah! Isaake, Isaake, I muste thee kille!
Isaake.—Alas! father, is that your will,
Your owine childe for to spill
Upon this hilles brinke?
Yf I have treaspasede in anye degree,
With a yarde you maye beate me;
Put up your sorde, yf you wil be,
For I am but a childe.
Abraham.—O, my deare sonne, I am sorye
To doe to thee this greate anoye.
Godes commaundmente doe muste I,
His workes are ever full mylde.
Isaake.—Woulde God my mother were here with me!
Shee woulde kneele downe upon her knee,
Prainge you, father, if yt maye be,
For to save my liffe.
Abraham.—O! comelye creator, but I thee kille,
I greve my God, and that full ylle;
I maye not worke againste his will,
But ever obediente be.
O! Isaake, sonne, to thee I saie,
God hath commanded me to day
Sacrifice, this is no naye,
To make yt of thy bodye.

In the Play of 'The Shepherds,' the "fourth boye" presents the heavenly babe with his nut-hook, in the following quaint lines:—

The Fourth Boy.—Nowe, childe, allthough thou be comon from God,
And be God thy selfe in thy manhoode,
Yet I knowe that in thy childehoode
Thou wylte for sweete meate loke,
To pull downe aples, peares, and plumes,
Ouide Joseph shall not nede to hurte his thombes,
Because thou hast not pleintie of crombes,
I geve thee heare my nutthocke.

In the early stages of the Reformation in England, the influence of the drama was wielded on both sides of the great religious quarrel of the day. The "gospellers" attacked what they called the "superstitions and idolatries" of the Church of Rome, as the Romish clergy assailed the gospellers and their new doctrines, from the dramatic no less than from the ecclesiastical pulpits. Mr. D'Israeli makes some amusing quotations, where chapter and verse are cited in a play, as formerly in a sermon or homily:—

Read the V. to the Galatians, and there you shall see
That the flesh rebelleth against the spirit.

And—

I will show you what St. Paul doth declare
In his Epistle to the Hebrews, and the X. chapter.

Impressions, Thoughts, and Sketches, during two years in France and Switzerland. By M. M. Lamont. Moxon.

This last beater of the most beaten tracks of Europe, has peculiarities which distinguish her from her predecessors. Something of character peeps through Miss Lamont's notes on Parisian literature, and raptures at Nature's magnificence in Switzerland. Her French sketches, for instance, are taken *en pension:* and though a praiseworthy discretion has been observed, the speculator on female education will thence glean some details as to the boarding-house and boarding-school life of the French metropolis, which may be useful and new. Miss Lamont's criticisms on the books she has read, too, betoken a clear head and a wholesome taste; though we cannot acquiesce in the wisdom of her recourse to two of Balzac's novels by way of learning somewhat of French society: or in her naming George Sand at all, if not a single book of that author was worthy to be read. But if the volume contains scintillations of Puritanism, it also inspires us with a rather unusual impression of conscientiousness, disposing us to expect better efforts in good causes from the writer, when the mind shall have matured itself, and the subject is better chosen. It appears that Miss Lamont is a connexion of Marshal Macdonald's: and we shall make room for an anecdote gleaned at one of the veteran's *soirées*. The conversation began with some recent political persecutions:—

"Some of the gentlemen spoke of transportation as their sentence, and then of the place to which they were to be transported; this led to the subject of certain transportations under the Reign of Terror. Old times, interesting ones to me, were spoken of, and Dumourier came on the tapis. Shall I say that I was interested, or amused, or made sad, by the description of his two female aides-de-camp? Perhaps I experienced a little of all three feelings. These two were sisters; they dressed always in male attire, and took part in many bloody battles, one of them frequently acted as secretary to Dumourier. Colonel de ——, who entered the army at fifteen years of age, resembled at that time one of these demoiselles so much in appearance, that her father when he went to see her at the camp frequently mistook him for his daughter, from which circumstance, the young man contrived to make some amusing scenes. He told me, that the elder of the two had much more spirit and presence of mind than the younger; that the latter had been once offended by some insolence on the part of an officer, which the former did not think she resented sufficiently, so that she, herself, challenged him, and obliged him to make an ample apology to her sister. After the revolution of July, this lady came up from the country, and presented herself at the court of Louis Philippe, to remind him of those *pleasant* times, when he and she fought under Dumourier for the republic—in truth, to try to obtain a pension from her ancient royal companion in arms.—I do not know whether she did obtain it or not; but Marshal Macdonald related with much humour his meeting with her at court, and recognizing her. Nothing is more delightful in him, than the happy humour with which he tells anything, in which the ridiculous is mingled, he enjoys a pleasant jest, even a boyish trick, with the gaiety and simplicity of a child. On another occasion, when I was at his house, the conversation turned on Walter Scott's Life of Napoleon. As was to be anticipated, many of the gentlemen present who had served under the emperor, condemned it altogether; Marshal Macdonald, however, defended it, in so far that it had done justice to the valour of the French army. He then related to me that when Sir Walter was in Paris, collecting materials for his book, he had visited him, he having had an introduction from some Scotch friend of his. He told him many anecdotes of Napoleon from his own personal knowledge, and desired him to make a note of them, but Sir Walter replied that he could trust to his memory. 'None of those traits which I related to him did I find in his work,' he added. Scott was very far from possessing fluency in French conversation, and seemed only to understand what was distinctly spoken and addressed to himself; this deprived him of the power of making use of much that would have given life to the character of his hero, amidst the long historical details. Marshal Macdonald invited to meet him at dinner all the distinguished persons who had known Napoleon most intimately; every one was eager and happy to tell Sir Walter something of their great master; but he, overwhelmed and confounded amidst their French vivacity, and driven to despair by the volubility of their foreign tongues, told the Marshal afterwards that he had actually not understood a single word that was said about the emperor during the whole evening. And thus the good-natured attempts to get him the best information *à vive voix*, ended in a hearty laugh on the parts of both host and guest; both, with all their great talents, equally endowed with a happy disposition for enjoying the amusing and the ludicrous."

The poetry in this volume appears to us the work of one taught, rather than gifted: and we say this explicitly, because it is of importance that an honest-hearted and sensible writer of promise should not be deluded into mistaking the direction of her powers.

Architectura Canonica; or Canons of Church Architecture. By Philecclesius Ignotus, M.E.C. Rivingtons.

It never rains but it pours:—here we have another little manual relating to Church Architecture, as if that branch of the art had all at once become a familiar pursuit, and there was a demand for—'Every Man his own Church Builder'—to teach gentlemen to rear churches as they do melons and pine-apples. The *forcing* system has certainly been adopted with reference to this subject. Of course there must be a beginning—still the *festina lente* ought to be attended to, otherwise a mere feverish excitement will be got up by dint of bustling and vapouring, which, in a short time, will subside as quickly. We give Philecclesius credit for good intentions, but are of opinion, that the 'Architectura Canonica'—not singular in that respect—is calculated just to teach people a smattering of the subject—perhaps to intermeddle mischievously where entire ignorance would have deterred them from obtruding their opinion. "We have here a nice little book that tells us all about it," and forthwith people go on blundering, never suspecting how infinitesimally small is that "all," on the strength of which they presume to offer counsel and advice. In this instance, the writer attempts scarcely more than a succinct and formal enumeration of the different parts of a church, the original names bestowed upon them, and the usual arrangement of Primitive Christian churches, exemplified by the plans of St. Clemens and San Lorenzo at Rome. So far is he from attaching any importance to symbolism, that he actually rejects what has ever been considered one most significant and obvious point in it, namely, the *cruciform* plan. Instead of this, he recommends, for modern churches, a return to the primitive Basilica form—a simple parallelogram divided into nave and aisles by columns, with the original semicircular tribune in lieu of chancel; which last idea alone will horrify the Camdenists and other like reformers of our church architecture. Even were there objections of no other kind, there would still be one difficulty, and that no small one—the adoption of the Basilica form would require some due correspondence of character in other respects. Hardly would it be suitable for the Gothic style; but that the writer does not take into consideration, for he is, in fact, silent as to that style, and only leaves us to infer, that he does not altogether exclude it, by recommending the parallelogram as the *cheapest* form, and Grecian or Roman as the *cheapest* style. In some quarters, this advice will be responded to by groans mingled with anathemas. It will be thought to partake of downright Paganism—for there are still some who, regardless of Symbolism, Spiritualism, and Christianism of style, entertain a hankering after that Anglo-Italian style for churches, which was brought into vogue by Wren and his immediate successors.

To us, it appears somewhat strange that

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Philecclesius should have made no mention of the new Basilica at Munich, by Ziebland; for hat he has visited that city, is beyond doubt, because he speaks in terms of the highest admiration of the painted windows "executed under the eye of that magnificent artist Herr Hesse, whose designs and colours in glass fling all ancient and modern glass into obscurity." To which he adds—

"I may, perhaps, give offence to national vanity in making this statement, respecting the stained glass at Munich, but let those, who take offence, go to Munich, and they will see how Sculpture, Painting, and Architecture are flourishing under the fostering munificence of the present King of Bavaria; and as to stained glass there, if they look to the perfection and brilliancy of colour in all the varied hues of the rainbow, the beauty of the designs, and the anatomical correctness of the figure drawing, the intellectual and characteristic expression of the features, the venerableness of age, the splendour of manhood, the loveliness of the women and children, and the celestial air of the angels, they will, I think, with me then admit that the genius of Herr Hesse (Hess), and the labours of his artizans defy competition."

This glowing eulogy smacks of Germanomania,—and we very much question whether Herr Hesse's works would be altogether relished by some of our antiquarian connoisseurs.

From what has just been quoted, it must not be supposed that Philecclesius says much on the subject of painted glass and of windows, the above being, in fact, all, and introduced as an apology for recommending that Hesse should be employed to design windows of the kind for the east end of St. Paul's; which building, he further suggests, would be greatly improved, were the organ and screen removed, and the area beneath the dome united with the choir; which being done, it would probably be found that a preacher would be inaudible to the majority of the congregation.

He does not much help us in regard to what has ever been a *crux architectonica* in Protestant churches,—the position of the pulpit. This should naturally be midway at the chancel or altar end, so that the preacher would directly face the congregation, and be better seen and heard. Yet this must not be: a clergyman is not a Janus; therefore if he turns his face towards the congregation, he must, for want of a second face, turn his back upon the altar, which would of course be irreverent and indecent. Some may think that in such case necessity would warrant what would else be improper, and that there could be no actual irreverence where none was intended. Even the rigorous strictness of court etiquette gives way to physical necessity; and when Royalty goes in state to parliament, the coachman turns his back, and the horses their tails, upon Majesty; nor do the most courtly or the most loyal seem to be at all scandalized at such a piece of indecency. A side position is certainly an inconvenient one for the pulpit, both architecturally and otherwise; yet, if the obvious remedy be considered far worse than the inconvenience, the latter must continue to be put up with.

In one respect, Philecclesius is rather prodigal of architectural hints and suggestions, for he gives us ten skeleton plans of churches, accommodated to difficult and irregular sites, so fantastically irregular, in fact, that they would never, by any chance, be selected for the purpose. As to one point, these plans are all strictly orthodox, for, in every one of them, the altar is placed due east, but then it sometimes comes on the *side* of the building, and even there not always in a central position. In their general forms, too, these plans are exceedingly whimsical: one of them shows an isosceles triangle, with its apex or sharp point at the west-end cut off for an entrance there; another gives us a very long and narrow ill-shaped oval; and the rest may fairly be set down as nondescript. It is strange, that such out-of-the-way conceits and vagaries should be brought forward by one who shows more than ordinary good sense on particular points; as, for instance, where he recommends that a fine interior should be preferred to a fine exterior:—

"When funds cannot be had for fulfilment of both objects, the interior should invariably become the grand object of the architect's best efforts, and no architect will succeed here, who has not a knowledge of pictorial as well as architectural effect. I pity the people who, being in the hands of a commonplace architect, lavish their hundreds in adorning the outside of their edifice with pinnacles, flying buttresses, canopied niches, sculptured corbels, and all the *et cetera* of Florid Gothic, but after all, have an area within, of which the most that can be said of it is, that it is neat and vastly commodious. It should be both, but it should be more—it should, for an Episcopalian place of worship, on instantly entering be impressive."

These words are worth a volume; although they are likely to pass for satire with the Church Commissioners, and their architects.

Whimsicalities, a Periodical Gathering. By Thomas Hood. 2 vols. Colburn.

From the days of Alfred and Clovis, The Jester has been rated in proportion as he could show his courage in the field and his counsel at the board—though for partizan he only went out with a bauble, and in place of harangue he but vented some two-edged speech, which rang merrily in the ear, while it cut deep into the heart. Nothing so wearisome as aimless fun; nothing so bracing and wholesome as mirth in season! There is no good nonsense without *intention*—no genuine grotesque without its prevailing idea of grace, self-coherent amid its incoherence; and the jesters and fantasy tale-weavers who mean to take a place on our library shelves must study not the jest or the whimsey for itself, but for its purpose.

Thus it is that, on running over this Gathering of Whimsicalities, we have as often laid down the page to think as to laugh. To begin with 'The Schoolmistress abroad;'—what lady of the *Crane* genus, but ought to be better (if but by a blush) for the difficulties experienced by the preceptress of Lebanon House? Yet Miss Crane is, in her way, accomplished; skilled as Arachne herself in tapestry labour:—

"Besides the hearthrug, she embroidered a chair-cushion, for a seat devoted to her respectable parent—a pretty, ornithological design—so that when the Reverend T. C. wanted to sit, there was ready for him a little bird's-nest, with a batch of speckled eggs. And moreover besides the chair-bottom——— but, in short, between ourselves, there was so much *Fancy* work done at Lebanon House, that there was no time for any *real*."

Alas! all her *stitches* avail her little, when her father aforesaid is seized with spasms at an out-of-the-way place in Prussia! No language, no experience, no common sense has she to help her on the occasion; she gropes in her reticule for her smelling bottle, and finds—the French mark; but her French does not pass current; German she has none:—and no style of fancy work avails her there. By way of bespeaking a warming-pan for her patient, she can only thrust a walking-stick into the bed, and in a medical conference she becomes yet more helpless:—

"'Et monsieur a bien dormi?' inquired the German doctor the next morning. 'Pas un—' begun Miss Crane, but she ran aground for the next word, and was obliged to appeal to the linguist of Lebanon House. 'Ruth—what's a wink?' 'I dont know,' replied Miss Ruth, who was absorbed in some active process. 'Do it with your eye.' The idea of winking at a strange gentleman was however so obnoxious to all the school-mistress's notions of propriety that she at once resigned the explanation to her sister, who accordingly informed the physician that her 'pauvre père n'avoit pas dormi un morceau toute la nuit longue.'"

Did not Heaven protect the helpless, even when they are past being amended by the teaching of Experience, the Rev. T. Crane must assuredly have been carried off to the *Friedhof*, for any aid derivable from his "ministering angels." Yet which of us that has gone a step beyond his own threshold could not illustrate by example the above picture of fashionable female cultivation?

We cannot make room even for a category of these Whimsicalities, which is the less to be regretted as they have nearly all appeared in the *New Monthly Magazine*. 'The Defaulter' is one of the Moralities. A pleasant, middle-aged, respectable clerk, the orderly current of whose habits and ideas is disarranged by the late-in-life arrival of "a little blessing" (or, in plainer English, a son and heir), is, thereby exposed to serious misconstructions. That he has embezzled, is embezzling, or will embezzle, is clear: it is only a question as to the manner of detection and term of transportation; and while they are on the rack, our author throws in an episode of universal application:—

"'Gracious Goodness!' exclaims Female Sensibility, 'and will the dear fresh-coloured bald little gentleman be actually transported to Botany Bay?' My dear Miss—a little patience. A criminal before such a consummation has to go through more processes than a new pin. First, as Mrs. Glasse says of her hare, he has to be caught, then examined, committed, and true-billed—arraigned, convicted, and sentenced. Next, he must, perhaps, be cropped, washed, and clothed—hulked and shipped, and finally, if he does not die of sea-sickness, or shipwreck, or get eaten by the natives, he may toil out his natural term in Australia, as a stone-breaker, a cattle-keeper, or a domestic servant. 'Dear me, how dreadful! And for a man, perhaps like Mr. Pryme, of genteel habits and refined notions, accustomed to all the luxuries of life, and every delicacy of the season, I should really like to set on foot a little private subscription, for providing him with proper comforts in prison and a becoming outfit for his voyage.' My dear young lady, I can appreciate your motives and do honour to your feelings. But before you go round with your book among relations, acquaintance, and strangers, soliciting pounds, shillings, and pence, from people of broad, middling, and narrow incomes, just do me the favour to look into yonder garret, exposed to us by the magic of the Devil on Two Sticks, and consider that respectable young woman, engaged at past midnight, by the light of a solitary rush-light, in making shirts at three-halfpence a piece, and shifts for nothing. Look at her hollow eyes, her withered cheeks, and emaciated frame, for it is a part of the infernal bargain that she is to lose her own health and find her own needles and thread. Reckon if you can, the thousands of weary stitches it will require to sew, not gussets and seams, but body and soul together: and perhaps, after all her hard sewing, having to sue a shabby employer for the amount of her pitiful earnings. Estimate, if you may, the terrible wear and tear of head and heart, of liver and lungs. Appraise, on oath, the value of youth wasted, spirits outworn, prospects blasted, natural affections withered in the bud, and all blissful hopes annihilated except those beyond the grave——— 'What! by that horrid, red-faced, bald-pated, undersized little monster!' No Miss—but by breach of trust on the part of a banker of genteel habits and refined notions; accustomed to all the luxuries of life, and every delicacy of the season. 'Oh, the abominable villain! And did he ruin himself as well as the poor lady?' Totally. 'And was transported?' Quite. 'What, to Botany?' No, Miss. To the loveliest part of Sussex, where he is condemned to live in a commodious Cottage Residence, with pleasure ground and kitchen-garden annexed—capital shooting and fishing, and within reach of two packs of hounds."

Next—no offence to the newly-fledged Ghost Story of "Boz"—when was there ever tale of

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terror more pithy than that of 'The Grimsby Ghost?'—"a departed spirit revisiting the glimpses of the moon," and keeping a whole neighbourhood in paroxysms of terror, for the sake of a "*tuppence for sand-paper at number nine!*" which, living, the small-ware merchant had omitted to book. But—without reference to moaning or moral—commend us, in preference, to that pleasant piece of exaggeration, "Mrs. Gardiner," whose heart and soul and language are all in her flower-beds. Here she stands, in the full blow of recognition of her old acquaintance, who had known her in her married days. When living in the city, she had been compelled to narrow her horticultural propensities to—

A Persian Lilac in a tea-chest.
A Guelder Rose in a washing-tub,
A Laurustinus in a butter-tub,
A Monthly Rose in a Portugal grape-jar.

"She could not help it, she sobbed—the sight of me overcame her. When she last saw me,—*He* was alive who had always been a kind and devoted husband—as never grudged her nothing—and had given her that beautiful butter-tub for her laurustiny. She often thought of him—yes, often and often—while she was gardening—as if she saw his poor dear bones under the mould—and then to think that *she* came up, year after year—'flourishing in all her beauty and flagrance' and *he* didn't.—'But look there—' and smiling through her tears, she pointed towards the house, and told me a tale, that vividly reminded me of her old contrivances in Bucklersbury. 'It's a table-beer barrel. I had it sawed in half, and there it is, holding them two hallows, on each side of the door. But I shan't blow, you know, for a sentry!' Very handsome indeed! 'Ain't they? And there's my American Creeper. Miss Sharp pretends to creep, but Lor bless ye, afore ever she gets up to her first floor window, I shall be running all over the roof of the villa. You see I'm over the portico already.' A compliment to her climbing powers was due of course, and I paid it on the spot; but we were not yet done with creepers. All at once the Widow plucked off her garden bonnet, and dashing it on the gravel began dancing on it like a mad woman, or like a Scotch lassie tramping her dirty linen. At last when it was quite flat, she picked the bonnet up again and carefully opening it, explained the matter in two words. 'A near-wig!' And then she went on to declare to me that they were the plagues of her life, and there was no destroying them. 'It's unknown the crabs and lobsters I've eaten on purpose, but the nasty insects won't creep into my claws.'"

Such a Mrs. Gardiner as this was sure not to be left *long* without a helpmate; and, accordingly, the little old bachelor at number eight, to whom this modern Eve recommends "tobacco-water and a squiringe," thinking of her own blights, while her neighbour is discussing *his* rheumatics, carries off the prize. In nothing, by the way, are these 'Whimsicalities' more whimsical than in the specimens of love-making they contain. Very moving is the case of the angling bachelor, Mr. Chubb, fished for and caught by the pretty widow—the lady in pursuit, like *Constance* in 'The Love Chase,' affecting the most lively enthusiasm in all Waltonian pleasures. But, unlike Izaak, she could not hook her bait "as if she loved him," and fishes with hard dumpling. Mr. Chubb's sports are disturbed by this, and he ventures to hint—

"Nothing like paste, ma'am—or a fly—if it was not a liberty, ma'am, I should think you would prefer an artificial fly. 'An artificial one!—O, of all things in the world!' exclaimed the lady with great animation. 'That cannot feel!—But then'—and she shook her beautiful head despondingly—'they are so hard to make. I have read the rules for artificial flies in the book,—and what with badger's hair, and cock's cackles (she meant hackles), and whipping your shanks (she meant the hook's), and then drubbing your fur (she meant dubbing with fur), O, I never could do it!' Mr. Chubb was silent. He had artificial flies in his pocket-book and yearned to offer one—but, deterred by certain recollections, he shrank from the task of affixing it to her line. And yet to oblige a lady—and such a fine woman too—and besides the light fall of a fly on the water would be so much better than the flopping of that abominable great green and white float!—Yes, he would make the offer of it, and he did."

The fly, of course, settled the question, and caught the Gudgeon.

We can do little more than advert to the China Correspondence, as perfect *Howqua* of its kind. Crusty Uncle Abel's comments upon the gifts and graces of his scape-grace relative, is a pretty fair comment upon the "ingenuous youth" of to-day and yesterday:—

"Which reminds me if you want his picter in his absence, there's the very moral of him, in old Snitch's the tailer's winder, drawn and cullered at full lenth, as a sample of the last ally mode. I mean the one a switching a little refined lickerish boot as no man with a grate Toe could get his foot into. He's the very immage! Now in my yunger days a respectabel yuth was content with a decent coat and hat, and provided he could go into church with a clean shirt, well blackt Boots, and a pair of unholy gloves. But them was plain Johns, not dear Gusses. As to his goold Watch its like his impudence when his Uncle have gone through life with a Pinchback—and whats more never had a Watch at all till five and twenty. The Cock was my Crow-nometer. Four in summer and six in winter from years end to years end. But I supose erly risin was none of my Nevy's habbits, and till 12 or 1 he would have been letting himself down by getting up. The later the genteeler,—and I have herd of one fashionable religius lady in Lonnon who always got up singing the Evening Hym. However thats your way of bringin up, namely to give a sun his own way in every thing, which being a very take it esy stile of edicating to my mind hardly justifies a Parent in bragging of it so much as she do in your letter."

'The Happiest Man in England,' and the 'Undertaker,' are a capital pair of portraits, "each giving each a double charm" by their near neighbourhood. 'Diabolical Suggestions' tempts us to that cloud-land betwixt the visible and the invisible, which Hood has wholly to himself among English authors; and is full of the subtlest, strangest poetry, which a hundred will understand who could never have uttered it either in print or parlance. 'The Confessions of a Phenix,' and the 'University Feud,' are more directly aimed at recent events—the one at false rumours of their own deaths, connived at by the Sir Condy Rackrents of Philosophy or Politics; the other at the unpoetical contention for the Poetical Professorship, at Oxford. But we must have done; leaving, nevertheless, our work only half complete, so far as making out a catalogue of these 'Whimsicalities' is concerned.

Report of the Select Committee on Postage, together with the Minutes of Evidence. Printed by order of the House of Commons.

Among the records lately exhumed from the dark and almost inaccessible vaults of Somerset House, are a number of accounts of the "Masters of the Postes"; and it appears that there is every probability that a series of such accounts, from the earliest to the latest periods, will be forthcoming, when the Pipe Office Records are sorted and arranged,—a work likely, it is said, to occupy many months. Of these "Postes" accounts very little, if any, use can have been made at any time for any antiquarian or historical object, for we believe that they are not specifically mentioned by Madox or other writers on the Exchequer, or noticed in the reports on Public Records; and it may be doubted if they have been consultable at all for the last century. They promise, however, when arranged, to furnish materials for a complete history of the Post Office, and with the help to be obtained from the Early Wardrobe Accounts of the Royal Household, to enable us to trace with great accuracy the modes of, and facilities for, the conveyance of correspondence throughout the kingdom, from the reign of Henry III., when the messengers were styled the "Nuncii Regis," and provided, as our letter carriers are at the present day, with a royal livery. Hereafter we may, perhaps, find occasion to speak of these Records when arrangement has rendered them more accessible. For the present, as apropos of some points in the Report just published, and the public interest which is reviving in the subject, we shall briefly examine one of the series, a roll of the "Master of the Postes" for the reign of Queen Elizabeth. The contrasts between the arrangements for the despatch of the public correspondence at that time and those which we enjoy at present, afford a curious exemplification of the difference between the public exigencies of the two periods.

In the reign of Elizabeth, and indeed until the period of the Commonwealth, there was no public provision made for the general correspondence of the nation,—a sure sign that the correspondence itself was not very extensive or important. Oliver Cromwell was the first person to feel the letter-writing wants of the people, and to give them a General Post Office. Before his time, posts were established to answer only the wants of the government. In the roll of the "Master of the Postes" already alluded to, the accountant is allowed for money paid by him for the wages and entertainment of the ordinary Posts, as well at the court and between London and Berwick, as between Berwick and Carlisle and other places within the realm, "for *conveyances of Her Highness's letters and her Councils*, and for other her Majesty's service, at sundry rates by the day as the importance of their service requireth." Possibly these government Posts carried also some private correspondence, but it was no recognized or declared arrangement. The Posts were considered as ordinary and extraordinary. The ordinary Posts laid between London and Berwick in the 15th year of Elizabeth were as follows:—Posts of London, Waltham, Ware, Royston, Caxton, Huntingdon, Stilton, Stamford, South Witham, Grantham, Newark, Tookesford (Tuxford), Scroby, Doncaster, Ferrybridge, Wetherby, Boroughbridge, Northallerton, Derneton (Darlington?), Durham, Newcastle, Morpeth, Hexham, Hawtwistle, Carlisle, Alnewick, Belford, Berwicke. For three centuries the High North Road, until the age of railroads, took in all these "Posts" (excepting Tuxford) as Post Towns as far as Durham. And though a diversion westwards appears to have been made to Carlisle—there was probably also a direct route from Morpeth to Alnwick.

The ordinary Posts laid towards *Ireland* during Elizabeth's reign are set forth in different routes and different details. Route 1. London, Dunstable, Dayntry (Daventry), Collsill (Coleshill), Stone, Chester, Liverpool. Route 2. London, St. Albans, Stony Stratford, Daintree (Daventry), Coventry, Coleshill, Lichfield, Stone, Nantwich, Westchester, Rutland (Rhudlan), Beaumarais, Conway, Holyhead. Route 3. (A. D. 1603). London, Barnett, St. Albans, Brickhill, Toxetter, Daintree, Coventry, Bremycham (Birmingham), Bewdlay, Ludlow, Coleshill, Lichfield, Stone, Nantwich, Chester, Northup, Rhudlan, Conway, Beaumarais, Holyhead.—Posts laid towards Ireland between *London and Tavistock* were at London, Staines, Hartfordbridge, Basingstoke, Andover, Salisbury, Shaftsbury, Sherborne, Crockerne, Honiton, Exeter, Crediton. *Posts laid between London and Bristol.* 1. London, Maidenhead, Newbury, Marlborough, Chippenham, Bristol. 2. London, Hounslow, Maiden-

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head, Reading, Newbury, Marlborough, Chippenham, Maxfield, Bristol.

Posts between London and Dover. London, Dartford, Gravesend, Rochester, Sittingborne, Canterbury, Margate, Sandwich, Dover.

The preceding are stated to be the posts between London and Dover, but it is more likely that there was a direct route from Canterbury to Dover than a circuitous one through Margate and Sandwich.

The foregoing seem to have constituted what are termed the "ordinary Posts" during Elizabeth's reign. These Posts may be regarded probably as the permanent arrangements for the transmission of the correspondence of the government, and with a map before us, we may see how difficult must have been anything like a general communication in the cross-roads and bye-ways of the kingdom.

When letters were to be transmitted elsewhere than by these routes, "Extraordinary Posts" were established. The following is the arrangement for extraordinary *Posts between London and Plymouth*, in the 36th year of Elizabeth. 1. London, Staines, Harford, Basingstoke, Andover, Salisbury, Shaftsbury, Shirborne, Crockerne, Honiton, Exeter, Ashburton, Plymouth.

Here are some further extracts relating to the extraordinary Posts:—

"Thomas Milles, gentleman, sent in haste by special commandment of Sir Francis Walsingham, Knight, principal secretary to her Majesty, throughout all the Posts in Kent, to warn and take order, both with the Posts for an augmentation of the ordinary number of horses for the packet; and with the countries neer them, for a supply of twenty or thirty horses apicce for the 'Throughe Postes' during the service against the Spanish Navy by sea, and continuance of the armies by land for his service sustained in that service, 4*l.*"

Posts were laid (a° 31 Eliz.) between London and Rye, upon the slaughter of the late French King, for the more speedy advertisement of the same out of France as occasion from time to time did require:—

"Thomas Milles, sent at Easter 1597, from London to lay the Posts and likest landing places in Kent and Sussex, upon intelligence given of some practises intended against her Majestys person, and returning back, received 7*l.*"

The Extraordinary Posts laid between Hampton Court, and Portsmouth, and Southampton, for the more speedy advertisements of the occurrences from the ports of Normandy and Bretaigne, from the French King, and of divers other causes concerning her Highness' special affairs,—were, Kingston, Guildford, Farnham, Alton, then by Eastmeane to Portsmouth, and by Twyford to Southampton.

"Thomas Gourley, Post of Canterbury, received for his expences and travail in conveying from Margate to Oatlands a mail intercepted, wherein were inclosed letters and pardons sent from the Pope, 4*l.* in all."

Here is evidence of the first beginnings of a Packet Station at Holyhead in the expenses for the "Hire of a bark at Holyhead for the more speedy conveyance of her Majestys and her Councils letters into Ireland, and of letters to be sent hither from thence."

Anterior to the 31st year of Elizabeth's reign the "Carriage of packets of her Majestys letters was paid at the rate of 20*d.* the packette between one Post and another," but after that time the allowance accustomed to be paid by the packet, was reduced to rates per day varying between 3*s.*, 2*s.*, 20*d.*, 18*d.*, at various posts—an arrangement which would have led possibly to the adoption of an uniform rate if each packet had been charged with its expenses.

The sum total of expenses of all Posts for five years, from the 8th to 13th Elizabeth, was 4,764*l.* 18*s.* 6*d.*: for one year (a° 29) it was, 1,175*l.* 9*s.* 4*d.*

The obvious advantages which would result from the employment, by the public at large, of the posts thus established for government objects only, no doubt induced the government to undertake the business of carrying its subjects' correspondence. The government posts became the basis of the present Post Office trade, and the object which, at an early period was professed, doubtless in good faith, in undertaking such a business, was the accommodation of the public, and by no means any profit to the revenue. The earliest statutory enactment (12 Charles 2) recites that, "Whereas for the maintenance of mutuall correspondencies and prevention of many inconveniences happening by private posts, severall publique post offices have been heretofore erected for carrying and recarrying of letters by posts to and from all parts and places within England, Scotland, and Ireland, and severall parts beyond the seas, *the well ordering whereof is a matter of general concernment and of great advantage, as well for the preservation of trade and commerce as otherwise,*" &c. By the same statute, rates of postage were established, assessable at per sheet, according to distances, under or above eighty miles. Thus, "For the post of every letter not exceeding one sheate, to or from any place not exceeding fourscore English miles distant from the place where such letter shall be received, two-pence, above the distance of fourscore miles, threepence." Thus, in the earliest period of the institution, we have an approximation to two of the main features of Mr. Hill's plan—public convenience and uniformity of charge. So little, too, was revenue thought of, that the various posts appear to have been farmed from year to year for a long period, at the same rates:—

"Way letters taken in at one stage and delivered at another this year (1680), farmed to divers postmasters for the severall sums within mentioned,

"Mrs. Frances Goldmith, of Lynn, 20*l.*

"Mr. Edward Holland, of Manchester, C*s.*

"Mrs. Mary Rathbone, of Litchfield, C*s.*"

Thus, in less than two centuries, the annual expenses of the Post Office at Manchester have risen from 5*l.* to nearly as many thousands.

Gradually, however, and most particularly during the pecuniary emergencies occasioned by late wars, the State looked more anxiously to the Post Office as a source of revenue, than as a public convenience. So far was this feeling carried out, mistakenly even for the interest of the revenue, that a re-action ensued, even after Palmer's great improvements; and whilst population continued to grow, and public requirements for post office facilities increased, the post office revenue not only stood still, but positively declined. In the midst of the general standstill of the Post Office appeared Mr. Rowland Hill, and he proposed a plan which went to the total subversion of all the past system. Cheapness and activity were to take the place of costliness and torpitude. By adopting Mr. Hill's plan, the government placed itself in the position of a trader, who declared that he intended in future to be satisfied with a sixth of his former profits, but hoped to secure himself from loss by increased business, greater attractiveness, and diminished cost of management. The step was a bold one, and yet not hazardous, if efficiently prosecuted, for the principles themselves are sound. Yet no half measures, with such a system, suffice. Bankruptcy assuredly would stare that man in the face who should simply make a reduction in his price of several hundreds per cent., and make no improvements in the machinery for transacting his business. The Post Office, it is alleged, have so acted—made the reduction, but done little else. Yet Penny Postage will not, perhaps, be said to have ruined the Post Office, so long as it yields some 600,000*l.* per annum as net revenue; that it should not have become bankrupt under the enormous reduction in charge, to which it was subjected, does not result from the improved mode of working of the new plan, which Mr. Hill alleges is yet but half tried.

Into the truth of this allegation it was the object of the Committee, whose Report heads this paper, to inquire; and though it inquired to the extent of asking some 3,243 questions, and of filling some 600 pages, the Committee appears to have declined exonerating the Post Office from the charges laid against it by Mr. Hill. The Committee divided on the question, whether judgment should be pronounced or not: it decided in the negative; and thus has left the public to form its own conclusions on the subject. These it is much more likely to obtain practically, from its own experience, than from the thick "blue-book," the very dullest and dryest of blue-books, it was ever our fate to peruse.

The public hardly requires to be told, that Mr. Rowland Hill's plan has not hitherto afforded it much besides the comfort of cheapness, some simplicity in charge, and the convenience of stamps. Increased facilities there have been very few. Colonel Maberly being asked what additional facilities had been introduced since 1841, by which the public have been induced to use the Post Office more than they did before that time, says that there have been some; but "I tell the honourable member fairly, that there have been comparatively few" (1035). Elsewhere, he says, that the introduction of the Penny Post led to stopping the progress of establishing rural post offices (1052). In London, too, we know it has curtailed the time of posting letters, and rather retarded the delivery. Yet not only for public benefit, but as the only means of improving the revenue, are increased facilities more than ever indispensable.

Putting aside all financial considerations, it will appear obvious, that if the State assumes to itself the monopoly of being the national carrier of its subjects' letters, the public has a right to insist, that the work be done as well as if it performed it for itself. Giving the Post Office all the credit for the facilities which have been gradually introduced in late years before the advent of the Penny Post, it must still be confessed by every one, resident either in town or country, that there are glaring defects and inconveniences in the Post Office arrangements, which come within his own personal experience. In the metropolis, for example, the transit of a letter, from one district to another, is unnecessarily tedious. In spite of remonstrance from commissions, from committees, and demonstrations from Mr. Hill, the Post Office continues to insist, that if a letter is posted in Grosvenor Place to go to Knightsbridge, the only proper course of the letter is to go first three miles eastward, to St. Martin's Le Grand, wait there for a certain time, and then return past Grosvenor Place to its destination. This practice, however, is surrounded by anomalies, for though the Post Office will not establish districts for circulating letters within the metropolis itself, it does so in certain parts of the suburbs. The general result of the present system is, as stated by Mr. Hill, that "the interchange of letters by the district post is so slow, that special messengers are employed by the public whenever dispatch is important. The time ordinarily required to send a letter and receive a reply, between one part of London and another, is about seven or eight hours, and between London and the suburbs, ten or eleven hours, even when night does not intervene; but in the latter part of the day, letters for the suburbs are still more unreasonably delayed. A letter for Bayswater, if posted at ano rdinary receiving house after four o'clock,

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is not delivered till next morning; and as the reply, even if immediate, would not be delivered till about one, P.M., the intervening time would, in extreme cases, amount to twenty-one hours."

The remedy proposed by Mr. Hill is, to make the "collection and delivery of letters once an hour, instead of once in two hours, and to establish district offices, so as to avoid the necessity of making all letters pass through St. Martin's-le-Grand, and the result would be, that the time necessary for an interchange of letters would be reduced by one-half, and the benefit would be attended with little additional expense. The Post Office interpret this proposed hourly delivery of letters to mean a delivery of a letter within an hour of its being posted, and then such a plan is sagaciously pronounced a "physical impossibility;" and Colonel Maberly labours to prove, and *does* actually prove, that the transmission of a letter from Pimlico to Whitechapel will indeed take more than an hour (847). Subsequently, a new light struck him that he had misunderstood the proposal.

Although the illicit conveyance of letters for the sake of evading postage may be said to have been altogether stopped, it seems to be generally admitted, that the law is still broken to save time. Whilst trains are going and returning some half a dozen times in the day to Birmingham, Bristol, &c. letters are sent by the Post Office only twice. Many letters are conveyed by these trains as parcels. It cannot surely require demonstration, that if the public want their bodies carried six times a day to Birmingham, they no less require an equal amount of convenience for the transmission of their thoughts. Our own experience has led us to observe, that the stations on railways are already made private post offices. During the summer we happened to be located near a railway, where the Post Office communication with the metropolis was at an inconvenient hour, and occurred but once a day. The facilities for communicating with London occurred some dozen times by the railway. Consequently a great part of the correspondence of the place passed by the railway, and it seemed to be a practice to leave stamped letters at the station to be carried by the first train. Now it would be a very simple and cheap convenience for the Post Office to cause a letter-box to be placed at each station for the receipt of stamped and unpaid letters, to be sent unostentatiously by each train, and such an arrangement would certainly provoke much increased correspondence.

But perhaps the most glaring defects of the Post Office arrangements, is the want of accommodation in the rural districts. The following is a brief statement of them:—"Of the 2,100 registrars' districts, comprised in England and Wales, about 400, *containing a million and a half of inhabitants, have no post office whatever*. The average extent of these 400 districts is nearly twenty square miles each; the average population about 4,000. The average population of the chief place of the district about 1,400, and the average distance of such chief place from the nearest post office, between four and five miles. In one instance, Saxilby (in Lincolnshire), containing nearly 1,000 inhabitants, is as much as sixteen miles from the nearest post office; and in some parts of Wales the distances are even greater than this." There are districts considerably larger than the county of Middlesex, into which the postman never enters. It is difficult to estimate the check which these defects must necessarily give to the benefits of the cheap postage. The residents in these luckless districts have, as Mr. Hill points out, to seek opportunities often rare, irregular, insecure, and expensive, for transmission to the post town, distant perhaps several miles, whilst the reply perhaps does not reach its destination until it has figured some days in the post office window, or been crushed in the pocket of some forgetful friend or careless dependent. Newspapers and stamped periodicals are exposed to similar risks and delays. The system which is pursued in the rural districts of France, contrasts much to the disadvantage of this country. In France the *Poste Rurale* was established in 1830, and it extends to every commune in France; a box is fixed against a wall in each village, into which the letters are dropped, and in most cases once a day, but in some once in two days, a rural letter carrier comes round and conveys the letters to the nearest post office, delivering letters as he goes along. M. Piron, a chief officer in the French post office, estimates, that the steady annual increase of the French revenue, which is at the rate of 5*l.* per cent. per annum, is to be attributed chiefly to the *Poste Rurale*.

We have purposely avoided touching upon any of the points in controversy between Mr. Hill and the Post Office, or upon his abrupt dismissal from office, before his plan was half developed; we have rather preferred directing our readers' attention to some of the more glaring defects in post office management, about which there can be no dispute, and for the redress of which there is most urgent necessity.

Sketch of the History of Caister Castle near Yarmouth. By Dawson Turner, Esq. Whittaker & Co.

Essays of this kind have no small value as modes of illustrating the lives and manners of the aristocracy of this country, a century earlier than the Reformation. An additional interest belongs to the sketch before us, in consequence of the connexion of the subject with the history of the Fastolfe family, a name which Shakspeare may have slandered, but to which he has unquestionably given an immortal notoriety.

We shall quote the last passage of Mr. Turner's curious work, as a *resumé* of the annals of the once magnificent mansion which has engaged his researches:—

"The outline of the history of Caister Castle stands in brief as follows. Erected by Sir John Fastolfe between the years 1420 and 1440, it was his favourite residence, and continued during his life the seat of luxury and splendour, and literature and religion. Bequeathed at his decease, in 1459, to the Pastons, its walls could boast of little tranquillity, and its new proprietors of scarcely more than a nominal ownership, so long as, now with open violence, and now with the more insidious attacks of the law, their too powerful opponent, the Duke of Norfolk, thought fit to urge his claims to the property. On the death of the Duke, in 1475, succeeded a fresh but brief period of prosperity; for, only twenty years afterwards, the Pastons removing, fixed their residence at Oxnead, leaving Caister either altogether uninhabited, or in the hands of stewards, or servants. In the two hundred and forty years that have since passed, its decline and consequent decay have known no intermission. But, as observed at the outset, man's destructive hand has been more active in producing this effect than the slow and noiseless touch of time; and, if respect be justly due to the monuments of former days,—to names, scenes, and buildings, consecrated by history and the muse,—it would be well that the same hand should now be extended to arrest the course of the evil it has caused. Regarded in a higher point of view, a ruined castle presents to the eye a touching type of the vicissitudes allotted to mankind, and in the sketch here given of the different fates of this structure, may be traced but too apt a resemblance to human life."

An authentic copy of a document, entitled "an inventory of the money, plate, wardrobe, and furniture, which belonged to Sir John Fastolfe, at the time of his decease," is still in existence, and gives a striking idea of the wealth and splendour which the houses of great English proprietors displayed, in times so inferior to our own in the elegancies and amenities of life. Mr. Turner particularly remarks the prodigious quantity of the precious metals formerly accumulated in noble mansions, to an amount paralleled in but few modern houses.

Caister Castle was not more rich in treasure of this sort, than it was poor in treasure of another. The inventory contains no books, upon which fact Mr. Turner quotes the following observations:—

"Mr. Amyot observes—'I cannot conclude this summary without adverting to what may appear a remarkable omission. I allude to the absence of books of every description. The inventory, it is true, bears date a few years before the introduction of printing in England. Still, it might have been expected that an extensive library of manuscript volumes would have been found in the house, in addition to two missals, a psalter, and a martyrology, which are noticed among the furniture of the chapel. Had no classics appeared, we might yet have looked for stores of divinity, both scholastic and practical, as well as for the popular native poetry of Chaucer, Gower, and Lydgate, and for no inconsiderable supply of French chronicles and romances, the probable acquisitions of the continental warfare in which Fastolfe had been so long engaged. His learned secretary, William of Worcester, does not seem to have directed his patron's taste to the acquirement of a library; though in his own person he engaged in the pursuit of books with the ardour of a modern bibliomaniac.'"

The founder of Caister Castle was a man of the first mark in the reign of Henry VI., and held military commands and civil offices of the highest trust and honour. Governments of great importance in France were confided to him; he led the English troops at the "Battle of the Herrings," before Orleans, where he gained a remarkable victory over a French army, vastly superior to his own in point of numbers. This battle took its name from the English waggons, laden with herrings, (the season was Lent) behind which Sir John entrenched the handful of men with whom he overthrew the force opposed to him.

It has, however, been generally believed that the Sir John Falstaff of the first part of Henry VI., where he is introduced to his dishonour, is the Sir John Fastolfe of Caister Castle, whose name appears with so much lustre in the chronicles of the time: and Sir John, it must be admitted, fled at the battle of Patay before the mysterious power of the Maid of Orleans: but so did Lord Talbot and Lord Scales, as well as he. Mr. Turner quotes the passage in the play, introducing it as follows:—

"Towards the conclusion of the first part of his Henry VI., Shakspeare presents to the spectator that youthful monarch surrounded by his nobles, receiving the homage of the governor of Paris, while Falstaff presses forward, hot with haste, eager to tender his allegiance. The Lord Talbot, between whom and the knight there seems to have been a rivalry, not unmixed with personal animosity, and who was probably not sorry for the opportunity publicly to fix upon his name the disgrace of the defeat at Patay, bursts on this occasion into the following bitter taunts, which even the presence of the sovereign had not the power to restrain.

> Shame on the Duke of Burgundy and thee!
> I vowed, base knight, when I did meet thee next,
> To tear the garter from thy craven leg, *(plucking it off)*
> Which I have done, because unworthily
> Thou wast installed in that high degree, &c. &c.
>
> *K. Hen.*—Stain to thy countrymen! Thou hear'st thy doom
> Be packing, therefore, thou that wast a knight;
> Henceforth we banish thee on pain of death."

That a cloud (whatever may have been its density,) did, however, rest upon the fame of Sir John, after the action of Patay, there seems to be but little doubt. Probably he ran before the other English chiefs, or a little faster than they did. But it would seem that the disgrace of being stripped of the Garter was an invention of

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his enemies, encouraged or sanctioned by the dramatists :—

"So foul a stain upon his character, it may safely be said, had no existence excepting in the pages of the chronicler, supported perhaps by the rumours of those who had felt the weight of his arm. Anstis, the historian of the order, who searched the records for the express purpose, assures his readers there is no entry of Fastolfe's name in the Black Book, which commemorates similar degradations; and, what is still more conclusive, regular mention is made of his attendance at the feasts of St. George, and the chapters of the order, till the period of his decease."

We concur with Mr. Turner in thinking that "it cannot be necessary to descend to particulars to vindicate Sir John Fastolfe from the misrepresentations of the stage." Indeed we are inclined to be of Mr. Halliwell's opinion, in his essay on the character of Falstaff, that "there is no ground for believing that Fastolfe and Falstaff have any connexion whatever with each other." The notion, however, that such a connexion existed is as old as old Fuller himself, and therefore of the Shakspearian age. Fuller has the following passage in his 'Worthies' :—

"To avouch him, (says the generous biographer) by many arguments valiant, is to maintain that the sun is bright; though the stage has been overbold with his memory, making him a Thrasonical puff, and emblem of mock valour. True it is Sir John Oldcastle did first bear the brunt of the one, being made the make-sport in all plays for a coward. It is easily known out of what purse this black penny came; the papists railing on him for a heretic, and therefore he must also be a coward; though indeed he was a man of arms, every inch of him, and as valiant as any of his age. Now, as I am glad that Sir John Oldcastle is *put out*, so I am sorry that Sir John Fastolfe is *put in*. Nor is our comedian excusable by some alteration of his name, writing him Sir John Falstafe, (and making him the property of pleasure for King Henry V. to abuse) seeing the vicinity of sound entrenches on the memory of that worthy knight, and few do heed the inconsiderable difference in spelling of their name."

If it be true that Sir John Falstaff first appeared under the name of Sir John Oldcastle, it is clear that the Fastolfe of Caister Castle did not sit for that incomparable picture. It appears to us that this hypothesis has been sustained by Mr. Halliwell with much success, and therefore, whatever injury Sir John Fastolfe may have sustained by the adoption of a name resembling his, in place of that of Oldcastle, there seems no ground for the censure with which Fuller visits Shakspeare upon this account, or necessity for Mr. Turner to "disprove the calumnies of Shakspeare." Mr. Halliwell is probably right in supposing that the name of Falstaff was inserted by the poet "merely for the purpose of marking one of the principal traits of his character."

Beside what relates especially to the house of Fastolfe, there is much curious antiquarian matter in Mr. Dawson Turner's essay. Here is a portrait of a domestic Czarina in the fifteenth century :—

"The care of Sir William Paston's numerous family, for he left five sons and a daughter, devolved upon his buxom widow, the Lady Agnes, whose character is displayed in full relief by her own letters. She was a stirring, active dame; one that held no slack hand over her children, who as some of them were then grown to man's estate, whilst others were yet in their infancy, can have been no light charge to a widowed mother. The following document from her hand, strongly elucidates the tone and turn of her mind, and affords at the same time a curious picture of domestic life in those days. It purports to be a 'Minute of errands to be executed in London,' and bears date 1457, the thirteenth year of her widowhood. The subject she had evidently most at heart was the education of her son Clement, who though only fourteen or fifteen years old, had been already a resident at Cambridge, but was at that time in the metropolis, under the care of a tutor. The memorandum thus commences:—'Item: to pray Greenfield to send me word faithfully by writing, how Clement Paston hath done his endeavour in learning, and, if he hath not done well, nor will not amend, pray him that he will *truly belash him*, till he amend. And so did the last master, and the best that ever he had, at Cambridge. And tell Greenfield that if he will take this upon him, I will give him ten marcs *for his labour*, for I had lever (rather) he were fairly buried than lost for default. Item, to see how many gowns Clement hath; and they that be bare let them be *raised*. He hath a short green gown and a short muster-deveter's gown, which were never raised, &c.'"

But the following trait of the fair Lady Agnes is more Amazonian still :—

"Another anecdote of Lady Agnes agrees with the tenor of her directions concerning her son, and marks, perhaps more strongly still, the rough manners of the day. Her daughter had displeased her by some tenacity of opinion in a matter wherein a young maiden of the fifteenth, or even of the nineteenth century, little loves to yield. And what was the course her mother pursued? This appears but too clearly from the following piteous representation, addressed to the elder brother of the family by their mutual cousin, Elizabeth Clare:—My Cousin, your sister, was never in so great sorrow as she is now-a-days; for she may speak with no man, whoever come, nor with servants of her mother's; and she hath since Easter been *beaten once in the week, or twice, and sometimes twice in a day, and her head broken in two or three places*.'"

NEW NOVELS.

Arabella Stuart: a Romance from English History. By G. P. R. James, Esq. 3 vols.

In his elaborate and complimentary dedication, Mr. James anticipates that "the public will judge" this romance to be "one of the most interesting tales he has ever written"—announces his intention of being less lenient towards "gentle King Jamie," than was Sir Walter Scott in 'The Fortunes of Nigel'—pays a high compliment to Mr. Ollier's 'Ferrers'—and explains why he has permitted himself to deal with such an incarnation of wickedness as the Countess of Essex. These preliminaries despatched, we come to the book and the heroine. Few who are familiar with Lodge's Portraits, will have forgotten a pale spectral figure, with the melancholy half-vacant smile of one in whom passion and thought had been compressed, and Life and Reason crushed out—the portrait of Lady Arabella, a mute witness to the miserable results of court intrigue, and to the influences which "Ceremony" may exercise over the hearts and affections of those, who ask no other boon of their Royal kindred, than permission to live obscure and happy. One of the most delicately handled articles in Mr. D'Israeli's 'Curiosities of Literature,' and the affecting fragments from her letters there given, bear out the impression of that picture. Who has forgotten those few startling words to Lord Fenton, when imprisoned and separated from her husband?—"And *if you remember of old I dare die*." The same strings of passion and terror were touched on behalf of the Lady Arabella, by Mrs. Hemans, in her "Records of Woman," though more gently—inasmuch as no poetical soliloquies, however eloquent, could enhance the misery revealed by the pen of the victim herself. Mr. James comes in third, after the literary antiquarian and the poetess, but at a long interval; not because he is a romancer—but from the inferiority of his work, which is either more diffuse, and more feeble than usual, or appears so from our intimacy with its subject, and our vivid recollection of Sir Walter Scott's novel. Mr. James himself appears to have been oppressed with these and other circumstances: to the Scottish Solomon's peculiar and vituperative manner of discourse, the novelist "cannot attempt to do justice." For an idea of the "Ordinary" of the time, frequented by the rakish gallants of the court, we are referred to the scene at Beaujeu's, "so admirably depicted by Walter Scott"—to describe the masque at Theobald's, the familiar passage from Sir John Harrington's 'Nugæ' is quoted—to authenticate the dealings of Lady Essex with Dr. Foreman, the "evidence given before a court of justice" is appealed to; while even, in aid of the romancer's own fancy description of a hawking party—one of the subjects in which he is admitted to excel—he tells us that "it was fit for the pencil of Landseer." What are all these shifts and expedients, but so many confessions of inability, and entreaties for the knowledge and imagination of the reader to help out the writer's imperfections? If we carry this system a little further, an historical novel may be produced by a page of tabulated references to biographical dictionaries, collections of state papers, picture catalogues, and romances already written. In brief, as our attention is, by the author's direct importunity, called to symbols in place of pictures—we must, of necessity, pronounce the Lady 'Arabella Stuart' one of the least interesting works given to the libraries by its indefatigable author.

Whitefriars, or the Days of Charles the Second. 3 vols.

Though less clearly defined in plot; crowded with incident, overwought in situation, and therefore amenable to the criticism of the Esquimaux, who found in our city "too much of everything," 'Whitefriars' is more powerful and striking as a romance than 'Arabella Stuart.' As a tale of terror and adventure we recommend it to all Christmas folk whom it may concern. A guess at its parentage may help them also to a good Christmas riddle. For our own parts, we should be somewhat perplexed, if called on to give our opinion. It is better than Ainsworth, and in his style, but at once soberer in tone and richer in character, particularly in the dialogues: if then, by Ainsworth, he has published his best novel anonymously. But the occasional verses, from their truth of colour, recall to us the lyrics in 'Shakespeare and his Friends.' Here, for instance, though by no means the best—is a song sung by Nell Gwynne in Alsatia, which vividly recalls the past :—

The sea, the sea, is England's,
And England's shall remain,
Tho' the might of France, and the world advance,
To contest our ocean reign!
Quoth gallant Blake, as he spread his sails,
And his cannon shook the waves:
Fire away, boys! for the day is ours,
Or here, lads, foam our graves.
Fire away, boys! quoth he again,
For the sea, the sea, is England's,
And England's shall remain!

The fresh winds blowing loud and strong,
The Spaniards fled—which rare is—
And we chased them far, and we chased them long,
Till they anchored in Canaries.
Quoth our admiral, as their castles blazed
With guns like a stormy night,
Do they think to frighten us? Fire away, boys,
For old England's might and right!
Fire away, boys! quoth he again;
For the sea, the sea, is England's,
And England's shall remain!

We sunk and burned and we took them all,
With gold and spices laden,
And our sweethearts each had a jolly haul,
For each loved his English maiden;
But as home we came—quoth our admiral,
I'm going, lads, aloft!
And he died with a smile, but his dying word
Was, Fire away, boys! now board her! soft!
Fire away, boys! quoth he again,
For the sea, the sea, is England's,
And England's shall remain.

It is beyond our skill, within present limits, to unthread the mazes of this story. Suffice it to say, that many of the personages seen in 'Peveril of the Peak' figure in its pages—though seen through a glass differently coloured, and under different circumstances. The Merry Monarch's sensuality takes, in 'Whitefriars,' the form of cruelty bargaining with its victim after the fashion of Colonel Kirke. Dr. Titus Oates is exhibited in the Jesuits' College at Saint Omer,—a double-faced traitor in the midst of a company of pious and reverend ecclesiastics. Then we are shown the growth of the Popish Plot, and the whereabouts of Sir Edmondbury Godfrey's murder. By the way, the procession down Cheapside on the occasion of the discovery of the magistrate's body is done with a force, and a colour, which surpass the best acknowledged scenes of the kind by the author of 'Rookwood:' Colonel Blood is also among the *dramatis personæ*: this time more of the Bethlem Gabor, and less of the bully than he has been usually portrayed: while, to crown all, that brilliant "ladies' man" Claude Duval the Highwayman, appears throughout the story wherever a miracle is wanted, as capriciously as wildfire, but far more benevolently. Of hero and heroine we have purposely not said a word. Nor

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do we retract our judgment of the class to which 'Whitefriars' belongs. It is, however, one of the best of its race: and we are perhaps, all the more lenient to it from having made its acquaintance in close juxtaposition with Mr. James's historical romance.

The Brothers, a Tale of the Fronde; and other Stories. By the Author of 'Oliver Cromwell,' &c. 3 vols.

We need hardly repeat, that the author of 'Oliver Cromwell' commands power, passion, and picturesque effect, beyond the average. Here, however, he employs them somewhat despotically to work out a story, the main incident of which "out-Herods Herod" in extravagance. One day, when riding in France, the narrator of the romance chances to witness a mortal encounter between two brothers, in which both perish. The cause of this is a fair mysterious lady, till then unknown to him, whom the Knight binds himself on the spot to defend and protect; and the end is, that after a day's flight, with his treasure before him, they are married at midnight. Now, doubtless, strange things were done in the days of the Fronde; and we know that even in these more prosaic times, combinations again and again occur, to conceive which would beggar invention; but there are such things as taste in selection, and probability even in the marvellous: and without due advertence to these, fancy degenerates into mere raving, and surprise and suspense lose all their power "to hold and to bind." Hence, we have never fairly become interested in 'The Brothers,' striking as are some of the scenes, and brilliant the colouring. The shorter stories are more to our taste, though somewhat melo-dramatic. 'Haco, the Sea King,' reminds us of Mr. Longfellow's striking ballad, 'The Skeleton in Armour.' In 'The Eve of St. Bartholomew,' and 'The Adventure of Bellechassaigne,' we are on more familiar French ground; the hideous story of the massacre being happily diversified by the introduction of Scott's 'Cadyow Castle'—Hamilton of Bothwellhaugh. In 'Marcus Curtius,' and 'The Oath of Catiline,' the author rather perilously ventures on Mr. Macaulay's domain, for who is there that does not wait for more Roman lays from his vigorous hand? The miscellany is made up by 'The Lord of the Manor,' and 'The Death of Soto' the discoverer. In all of these we recognize talent of no ordinary cast. But Mr. Herbert must take heed that he does not wear it out by wanton or careless exercise.

Men and Women, or Manorial Rights. By the Author of 'The Adventures of Susan Hopley.' 3 vols.

'Susan Hopley' has been greatly praised; in our opinion, somewhat overpraised. With all its verisimilitude of dialogue, the march of incident was so artificially conducted that, after the first fifty pages, we entertained not the slightest uneasiness as to the catastrophe. The same remark applies to 'Men and Women': there is greater power in the story, and some of the scenes are, indeed, admirably written,—but suspense was soon over, from the care prepense bestowed on the very slightest incident, as an indispensable part of the machinery, sufficient to forewarn us that "*something*" was to result from it; and that something, it was natural to hope, on the side of oppressed Virtue. This way of building-up a story is not *construction*, in our acceptation of the word. If we turn to Fielding, or to Miss Austen—that master and mistress of the art,—we find that their artifice was surpassed by their ease and nature in concealing it; that the incident which served as clue to the labyrinth, was rather remembered afterwards, and turned back to, than watched and noted at the time; whereas, here a visit to a post-office, the loss of a horse's shoe, and the chance words and looks thrown out by third-class actors, are as carefully detailed in *italics*, as the great scenes and combinations. So much by way of distinction, that we may not be accessory in encouraging a clever author in a false principle;—and clever assuredly is the writer of 'Men and Women,' nor is his tale, in its way, without a moral. A rich baronet, who has propensities like Pamela's Mr. B——, has the discretest of discreet valets, whom he trusts with every commission; the valet, one turn more cunning than his master, never makes the latter aware that he has a pretty sister—whence come terrible, irremediable mischief to the poor girl; revenge and murder. This first idea, though not the pleasantest in the romancer's catalogue, is worked out with great skill. Nobody in the tale suspects Groves, the valet, of Sir John's murder, for no one has known Fanny's story; no one reading it, however, can doubt the fact for a single instant, even before he is aware of the relations which existed betwixt master and servant. Then comes the old intrigue of suspicion falling wrongfully—of the attempt to conceal one dark deed leading to a deed yet darker. Nor are there many passages in modern fiction better than the scene between Groves and Burnley, in which certain touches of rude pathos contrast excellently with the smooth and glossy hypocrisy of other portions, and are beyond the power of any save a master-hand. The opening of 'Men and Women,' too, with its picture of the genteel family in difficulties, is painfully true. In short, the novel is far superior to 'Susan Hopley.'—We cannot part from it without recording our conviction that a change for the better has passed over the world of Fiction during the last twelvemonth. We have, it is true, had nothing of startling genius, or of any remarkable originality (the Swedish novels excepted), but far less of characterless trumpery than in former seasons.

OUR LIBRARY TABLE.

Juvenile Poems, by C. I. Black.—This is a modest volume, composed of college exercises intended for a projected periodical. There is sufficient merit in some of these to justify us in believing that the author has in him a capacity to do better things, when he shall have grown older. One fault, at any rate, they are free from—there is no fustian. The larger proportion of the volume consists of sonnets, and many of these—perhaps most—are regular in form. This is a mark of good taste. Nor is the author, in his lyrical vein, without feeling, thought and imagery. Take the following specimen:—

I see thee, Glendalough!—no dream
Of wild imagination:
Far lovelier do thy beauties seem
To quiet contemplation—
I see thee, and I hear a voice
Into my bosom stealing,
That bids me inwardly rejoice
In ecstacy of feeling.

And yet—for thoughts of sorrow will
Oft mingle with our gladness,
Creating, when the heart is still,
No unbecoming sadness—
While to this feast of nature I
Both soul and sense surrender,
I check not the obsequious sigh
O'er faded pride and splendour.

The mists descend, the mountain heads
With snow-like wreaths adorning:
And through the glen unbroken spreads
The stillness of the morning—
No streamlets' voice—no bird along
On dowy pinion soaring
Chants forth to heaven its matin-song,
Melodious pleasure pouring—

But solitude and silence dwell
Like sisters, here united;
And Echo in her rocky cell
For ever rests delighted!
And pale Romance around each cave
Is happy still to linger,
And touch each mound and humble grave
With sanctifying finger.

We cannot venture on the romance itself—but the above for "juvenile poetry," is not so bad. There is a power and facility about it seldom found under more ambitious titles. We warn the author, however, against being betrayed by them into writing overmuch. Good as this volume is, as a work of promise, it would have been better had half the pieces been omitted.

Poems, Original and Translated, by C. R. Kennedy, Esq.—What has been heretofore said of the verses of Mr. Trench, Mr. Alford, Mr. Strong, Mr. Simmons, Sir John Hanmer, Mr. Hawker, Miss Lowe, and a score of others, will apply to the Poems before us. They are meritorious as betokening amiable feeling and refined taste, a love for, and a knowledge of the best English poets. Mr. Kennedy, indeed, has a wider circle of acquaintances, for he reads and renders Goethe, Gellert, Körner, Uhland, Freiligrath, Rückert, De Lamartine, and Manzoni.

The Last Days of Francis the First, and other Poems, by J. T. Mott.—This volume belongs to that level school, which is too good for censure—too characterless and imitative for praise. In the days when Whalley (Miss Seward's "Edwy") and Weston of Solihull—nay, and even the more notable Merry, were dignified by the name of Bards, Mr. Mott would have shone resplendent as a star: now, he must be contented to *twinkle*.

Fidelity; or, a Town to Let Unfurnished in Six Books, by G. Hatton.—Meant to be didactic and sarcastic. Mr. Hatton, one of the Manchester poets, tells us that he found great solace, during a long illness, in writing 'Fidelity.' Had he been content with this, he might have regarded his employment with unmixed complacency.

The Philosopher's Stone, and other Poems, by M. Hopkins.—With much that is crude, dry, and puerile, there is still mixed up a grain of original inspiration and feeling; and we would refer, in proof, to 'The Nursery Window.'

Sacred Poems, by J. E. Reade.—Mr. Reade's "last appeal to the public for many years" must not be overlooked: the less so as it enables us to part with him courteously, though on terms we fear which will not satisfy one so ambitious. Mr. Reade now desires—or we err—to be rated among our sacred poets: to take rank with Heber and James Montgomery, Milman, Bowles and Keble: "Let me play Thisby, too," seems to be the motto of his aspiration, which leaves unturned no field where any other contemporary has laboured. This cannot be granted. Deprived of the strong aid of his memory, Mr. Reade sinks at once to the level of the thousand who "measure off" rhymes with industrious alacrity. Let the following short extract attest the truth of our character:—

On the Death of Southey.

Another Star hath set;—though long declining
Upon the verge of Life's horizon, we
In his effulgence darkened watched him shining:
Until Hope, gazing toward him mournfully,
Deemed she might yet his light emerging see.
It was a wish unjust, a thought unweighed;
His spirit burns among us undecayed!
And who would live in earthly bonds confined,
Eclipsed in darkness the immortal mind?
Had he not acted on Life's busy stage,
The tutelary spirit of his age?
Historian, bard, philosopher was he:
Who hath not gathered wisdom from his page,
And truth in all its sunlike purity?
Then blessed be his earthly pilgrimage!
But *he* had higher, nobler wreaths than those
Given or withheld by ever-changeful Fame:
He was the good—the just; and Virtue throws
Her evergreen round Southey's deathless name!

As a monumental inscription, how deficient in concentration—in pathos; as a poem, how bald and trite. Yet Mr. Reade has published a fragment or two of translations from the Odyssey, which, though far short of the Homeric standard, justify our asking, whether he might not employ himself honourably among the choir of English poets as a translator. In this capacity, his taste, his mastery over versification, his acquaintance with many languages and literatures, might be turned to advantage. Nor is this direction of his talent of humble value. Power to originate is the only high poetical requisite which cannot be called into play, when the task undertaken is fitly to render the high thoughts and graceful imaginations of the great poets of our own and other times. Mr. Reade would do well for his own peace of mind, we suspect, to weigh this suggestion.

Summer Offerings, by W. Gaspey,—would be none the less welcome at Christmas, were they fresh, warm and glowing. These, however, though pleasant and melodious, lack the distinctive hue of the season, which would make them charming by contrast.

The Veil Lifted, or Incidents of Private Life, a series of Original Tales, by Mrs. Paxton; second thousand.—'The Bottle Broken' would have been a fitter title to this miscellany. Mrs. Paxton, like Mrs. Ellis, considers the Vine as a poisonous weed, and its culture a Satanic employment. We need say no more, having no intention to argue a question so momentous as the one the surface of which is not even skimmed by the enthusiasts, who imagine they have settled it.

An Illustration of Ezekiel's Vision of the 'Chariot.'—This is another attempt to interpret Isaiah's prediction and Ezekiel's vision of the Chariot. As the writer is earnest and sincere, his opinions are entitled to respect, however wild and visionary. He admits the full force of the difficulties, and tells us, in illustration, that the Jews considered Ezekiel inexplicable. "There is a tradition," he quotes, "that the Rabbins held a consultation, whether they should

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admit him into the sacred canon, and it was likely to be carried in the negative. When *Rabbi Ananias* rose up and said, he would undertake to remove every difficult part in the whole book—this proposal was received; and to assist him in his work, that he might complete it to his credit, they furnished him with *three hundred barrels of oil*, to light his lamp during the time he might be employed in the study of this part of the subject!" But the writer holds, with Newton, and Clarke, and others, that prophecies which relate to a remote future can only be understood after their fulfilment; and therefore he has the less hesitation in undertaking to interpret or apply them. The following passage will perhaps satisfy our readers without entering into details:—"The prophetic vision of Ezekiel so many centuries ago, which commentators one and all have agreed '*past finding out*,' could not have been discovered or rendered intelligible before the present era—for how could the mind of man comprehend that which was *unknown?* The *use* and *power of steam*—who could *foreknow?* the growth of science how express? * * observation compels a belief, that the highway spoken of in Isaiah ('Prepare ye the way of the Lord, make straight in the desert a highway for our God. Every valley shall be exalted, and every mountain and hill shall be made low, and the crooked shall be made straight, and the rough places plain') and Baruch, v. 7, and explained by all commentators *literally*: with the chariots of Ezekiel (chap. i.) and of Nahum (ii. 4,) have reference to railroads and railway conveyance by locomotive carriages; and the more minutely the form and construction of the powerful engine, in connexion with the carriages, are carefully and minutely examined, and compared with effects, the more opinion strengthens and conviction confirms the truth, that *it is altogether of divine origin*, and little short of miracle, that after the lapse of so many ages, * * the description of it should be handed down to us in the *nineteenth century*, in language so appropriate, so true, intelligible, and descriptive, that it is impossible to mistake its *meaning*, for although Ezekiel saw *four* '*living creatures*,' (destined for the four quarters of the globe—'in the fulness of times')—he shews clearly their component-parts were of *iron* and *burnished brass*, containing inwardly *fire*, without consuming itself—'*fire of coals!*' sufficiently large and active to send upwards a lengthened wreath upon wreath, of crystal-coloured cloud, and their centre to be of burnished brass, sparkling, as with lightning speed they winged their way, emitting sparks as from forged *iron*, instinct with a vital spirit, *unknown till steam* and its powerful effects were disclosed to man, by the manifold wisdom of God; the force of the steam escaping, panting as with the breath of life, is accurately described by the prophet, and the beautiful confusion of ideas, to give expression to the extraordinary sounds applicable to what he saw and heard, when 'four living creatures' started at one moment before, is grand in the extreme and true to the letter."

Young England's Little Library.—We take leave to suggest to the publisher that "By Jabers"—"By Gad"—"Here's a go"—"Down with the dust"—'Jolly Cocks," are not the pure idiomatic English best suited for the edification and instruction of 'Young England:' yet all these expressions are found in one small volume of this 'Library;' which we recommend him at once to withdraw, as unworthy company for the tales of Mrs. Howitt, Mrs. Hall, Mr. C. Clarke, and others. Further, it would have looked better had he acknowledged in the title-page that some of these tales are reprints. The same want of acknowledgment also applies to the wood-cuts of 'Jack Holiday,' which we recognize as copies from a French caricature Alphabet, published some four or five years since. The 'Tale of Glory,' too, is said, in the title-page, to be "Illustrated by John Absolon," whereas the illustrations are stereotypes of French wood-cuts. These facts make us suspicious—and we do not think it necessary to hunt further, or write more on the subject.

Almanacks.—The Anglo-Indian-Chinese.—The Complete Suffrage.—The distinctive characters clearly indicated in the titles. *The Indian* has been hurried out somewhat prematurely, but the editor promises improvement next year. *The Complete Suffrage* has been ably and carefully compiled with reference to its specific object.

List of New Books.—Oliver & Boyd's New Edinburgh Almanac and National Repository for the Year 1844, 18mo. 4*s.* bd.—The Land of Israel, by Rev. A. Keith, post 8vo. 9*s.* 6*d.* cl.—The Order of the Daily Service of the Church, by T. Tallis, new edit. by J. Bishop, 8vo. 6*s.* cl.—Wordsworth's Greece, Pictorial, Descriptive, and Historical, 2nd edit. imp. 8vo. 1*l.* 11*s.* 6*d.* cl.—The Highlands of Ethiopia, by Major W. C. Harris, 3 vols. 8vo. 2*l.* 2*s.*—Memoirs of Mary Stuart, Queen of Scotland, by L. S. Buckingham, 2 vols. 8vo. 28*s.* cl.—Chronicles of Gretna Green, by P. O. Hutchinson, Esq., 2 vols. post 8vo. 21*s.* cl.—Adventures of Mr. Ledbury and his Friend Jack Johnson, by A. Smith, Esq., 3 vols. post 8vo. 31*s.* 6*d.* cl.—New Sketches of Every Day Life, a Diary, with Strife and Peace, by Frederika Bremer, translated by Mary Howitt, 2 vols. post 8vo. 21*s.* bds.—Scott's Poetical Works, Vol. I. 'The Lay of the Last Minstrel,' fc. 8vo. 5*s.* cl.—Encyclopædia Metropolitana, First Division, Vol. II. completing the Pure Sciences, 4to. 2*l.* 12*s.* 6*d.* cl.—Comic Arithmetic, or Figures for the Million, post 8vo. 7*s.* cl.—Love and Money, an Every Day Tale, by Mary Howitt, 18mo. 2*s.* 6*d.* cl.—The Book of Curiosities, Natural and Artificial, square 2*s.* 6*d.* cl.—Young England's Little Library, a Collection of Original Tales for Children, small 4to. 8*s.* 6*d.* plain, 12*s.* col.—Adam's (Rev. W.) The Distant Hills, 12mo. 2*s.* 6*d.* cl.—ditto, Sacred Allegories, 12mo. 4*s.* 6*d.* cl.—Cotton's Short and Simple Letters to Cottagers, 12mo. 3*s.* 6*d.* cl.—The Life and Times of the good Lord Cobham, 2 vols. post 8vo. 21*s.* cl.—The Work Table and Embroidery Frame Companion, new edit. 32mo. 3*s.* cl.—South's Sermons, Part VI., royal 8vo. 2*s.* 6*d.* swd.—Union and Parish Officer's Pocket Almanac and Guide, 12mo. 3*s.* cl.—Marshall's Notes on the Episcopal Polity of the Church, 8vo. 12*s.* cl.—Scenes of Childhood, square, 16mo. 2*s.* 6*d.* cl.—Eagle Cliff, a Tale, square, 16mo. 2*s.* 6*d.* cl.—Arnot's Hindustani Grammar, new edit., by Duncan Forbes, royal 8vo. 10*s.* 6*d.* cl.—Kreb's Guide to Writing Latin, by S. H. Taylor, crown 8vo. 8*s.* cl.

OUR WEEKLY GOSSIP.

THE rush of publication towards the close of the year makes such demands on time and space, that we have resolved to give ourselves, this week, wholly to the past, and to reserve Major Harris's Travels in Æthiopia, Barrow's Life of Sir Francis Drake, Gayangos's second volume of Al Makkari's History of the Mohammedan Dynasties in Spain, and other important works, for the opening of 1844. Letters, also, from Cairo, of the 20th ult., we must reserve, except so far as to announce from them the death on the 17th, of Hanna Bahari Bey, vice president of the Council of the Interior and Minister of Finance; a man of great influence, whose death, it is believed, will have important consequences.—And we can but record here the death of the once famous Madame Catalani, reported in the foreign journals. Her career, however, and the amount of its influences on art, were too remarkable to be dismissed thus briefly.

A letter from Cairo, speaking of the Viceroy's departure for Upper Egypt, says, "it is expected to result in a work of great importance—that of opening, near the first cataract, a canal, which shall conduct the water from that point, along the slope of the Libyan chain, and consequently *above* the valley, as far as Middle Egypt. A means of irrigation will thus be obtained, as simple as it will be effectual."

The *Delhi Gazette* of the 28th of October, just received, contains a long and circumstantial account of proceedings at Bokhara, which, if true, would show that Col. Stoddart was alive and well, though a prisoner, in June last, but that Conolly had been put to death. Other reports, in the Indian papers, tend to confirm this account, but we put little faith in these narratives. Now it is known that Europeans are willing to pay for, or even to welcome such reports, the East will furnish them in abundance.

It is stated, that among the candidates for the Edinburgh Musical Professorship, vacated by Sir H. R. Bishop, the real "tug of war" will be between Mr. Donaldson, an ex-professor highly esteemed in the North, and Dr. Gauntlett, whose skill, as a theorist, lecturer, critic, and organ player, is better known in the South. Mr. W. S. Bennett, also, is said to be in the field.—Signor Persiani's 'Il Fantasma,' seems to have been well received at the Italian Opera House, in Paris, in spite of the improbability of its *libretto*. Any relief from Donnizetti must, just now, be welcome—his 'Maria di Rohan' having failed to please—while his more pompous 'Dom Sebastien' at *L'Académie*, sarcastically entitled by some small wit of the *parterre*, '*The Funeral in Five Acts*,' is admitted, on all hands, to be a lugubrious mistake. M. Léon Pillet, the manager, has started for Italy, in quest of singers.—The last news of our Opera manager, Mr. Lumley, was from Naples. We have but little faith in these tours of discovery. When will those whose business it is to cater for the public learn, that besides producing what is or has been famous, it would be a wise policy to search out and encourage what may become so? The thing turned from, by common consent, appears to be Originality! The new opera of MM. Scribe and Auber, for the *Opéra Comique*, is to have the taking title of 'The Syrens.'—Our own French theatre opens in the middle of next month, with M. Achard as chief attraction.

From Berlin we hear, that the Minister of Justice has appointed a commission, charged with the somewhat curious task for a commission, of writing the lives of the greatest criminals who have been condemned by the tribunals of Prussia, during the last ten years. Great reforms in civil and criminal legislation are spoken of, as being in contemplation, or preparation, for that country;—including, amongst the former, the abolition of imprisonment for debt,—and, amongst the latter, oral pleadings, publicity of debates, and trial by jury. Accounts are given from Quedlinburg, of a visit, made by the Prussian King, at the end of last month, to the celebrated vault beneath the chapel of the castle in that town,—which chapel is built entirely of sandstone, whose exhalations are reported to have the property of preserving bodies from corruption. To test the virtue of this species of embalming, his Majesty caused to be opened the tomb containing the remains of the Emperor Henry the First, who died in 936, and that enclosing the body of the famous Countess of Kœnigsmark, the mother of Marshal Saxe, who died in 1728. The body of the Emperor was dried up, the features were undistinguishable, and the vestments crumbled into dust:—but the body of the Countess was wonderfully preserved, the face yet retaining the traces of her marvellous beauty. Her dress, consisting of a robe of silver brocade, a Mary-Stuart cap, in white velvet, embroidered with silver and pearls, white silk stockings, and white satin shoes, had all the gleam and freshness of novelty.

A paragraph has gone the round of the daily papers, headed "Caution to the public," to the effect that a method has been discovered "of forming figures, groups, &c. in zinc, which, being bronzed, have all the appearance of real bronzes, while the malleability of the material renders their formation so easy, that a figure may be thus produced at a cost of 50*s.* which would cost 30 guineas if cast in brass;" and that several collectors have been deceived by these counterfeits. Would this were true! Of course where the cheap article is sold for, and at the price of the more costly, fraud is practised, and the fraudulent dealer ought to be sent to the treadmill; but the discovery, if made, is important. We doubt it, for obvious reasons—doubt that the counterfeits have "all the appearance of real bronzes"—but should be glad to know where specimens may be seen.

It is no unmeet farewell to the Year, to close it by a Poet's epitaph on a Poet. The following is the inscription prepared by Wordsworth for the monument to Southey, in Crosthwaite Church, near Keswick, which the friends and neighbours of the deceased Laureate have decided on erecting:—

"Sacred to the memory of Robert Southey, whose mortal remains are interred in the neighbouring churchyard. He was born at Bristol, October 4, 1774, and died, after a residence of nearly forty years, at Greta Hall, in this parish, March 21, 1843.

"Ye torrents foaming down the rocky steeps,
Ye lakes wherein the Spirit of Water sleeps,
Ye vales and hills, whose beauty hither drew
The Poet's steps, and fixed him here, on you.
His eyes have closed; and ye, loved books, no more
Shall Southey feed upon your precious lore,
To works that ne'er shall forfeit their renown,
Adding immortal labours of his own:
Whether he traced historic truth with zeal
For the State's guidance, or the Church's weal;
Or Fancy, disciplined by studious Art,
Informed his pen, or Wisdom of the heart,
Or Judgments sanctioned in the patriot's mind
By reverence for the rights of all mankind.
Large were his aims, yet in no human breast
Could private feelings find a holier nest.
His joys, his griefs, have vanished like a cloud
From Skiddaw's top; but he to Heaven was vowed
Through a long life, and calmed by Christian faith
In his pure soul the fear of change and death."

Will be shortly Closed.

DIORAMA, REGENT'S PARK.

The Two Pictures, now exhibiting, represent the CATHEDRAL of NOTRE DAME at Paris, with effects of Sunset and Moonlight, painted by M. RENOUX, and the BASILICA of ST. PAUL, near Rome, before and after its destruction by Fire, painted by M. BOUTOW. Open from Ten till Four.—N.B. The Gloria, from Haydn's Service, No. 1, will be performed during the midnight effect of the Cathedral of Notre Dame.

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Christmas Holidays.
At the ROYAL POLYTECHNIC INSTITUTION an increase of POWERFUL and BRILLIANT EFFECTS in ELECTRICITY is exhibited by ARMSTRONG'S HYDRO-ELECTRIC MACHINE. A new field is opened for investigating, on a magnified scale, a variety of objects in ART, SCIENCE, and NATURAL HISTORY, by means of LONGBOTTOM'S OPACUE MICROSCOPE, showing also an extraordinary OPTICAL ILLUSION. New DISSOLVING VIEWS. A List of the POPULAR LECTURES which will be delivered during the Week is suspended in the Hall of Manufactures. Holloway's ORIGINAL CRAYON DRAWINGS from RAPHAEL'S CARTOONS, numerous MODELS in MOTION, DIVER and DIVING BELL. Conductor of the Band—T. Wallis, Mus. Doc. Admission, One Shilling.—Schools, Half-price.

SCIENTIFIC AND LITERARY

GEOLOGICAL SOCIETY.—*Dec.* 13.—The President, Mr. Warburton, in the chair.—The Rev. T. Image was elected a Fellow.—The following papers were read:—1. 'Notes respecting the Coal Measures, Limestone, and Gypsiferous Strata of the Island of Cape Breton,' by Mr. R. Brown. The author gives the details of certain sections in the coal fields of Cape Breton, confirmatory of Mr. Lyell's views of the relative age of the gypsum and other strata in that island.—2. 'On the lower Carboniferous Rocks or Gypsiferous Formation of Nova Scotia,' by Mr. J. W. Dawson, of Pictou, Nova Scotia.—The coal formation of the eastern part of Nova Scotia consists of a great thickness of sandstones, shales, and conglomerates of various reddish and grey colours. The lower part of the series is distinguished by the presence of limestones with marine shells and gypsum. In this paper the author examines the structure and relations of the lower or gypsiferous formation, prefacing it with a notice of the general disposition of the rocks of the carboniferous system in the region extending along the shores of the Gulf of St. Lawrence, from Tatmagouche to Antigonish Harbour. The gypsiferous formation is described as met with at East River, Merigonish, Antigonish, and Shubenacardie. The results of Mr. Dawson's inquiries confirm the views advanced by Mr. Lyell in his papers on the geology of Nova Scotia.—3. 'On Concretions in the Red Crag at Felixtow, Suffolk,' by the Rev. Prof. Henslow.—The concretions described are more or less spheroidal, fusiform, and cylindrical, many of them amorphous masses of a fine-grained compact, dark brown, ferruginous claystone. Their surfaces are smooth, often polished, and they sometimes include organic remains. Prof. Henslow regards them as of coprolitic origin. Resembling them are certain silicified masses, which prove to be the petro-tympanic bones of extinct cetacea; and Prof. Owen has determined that Prof. Henslow's specimens belonged to no less than four distinct species of whales of the genus Balæna.

BOTANICAL SOCIETY.—*Nov.* 29.—*Seventh Anniversary Meeting.*—J. Reynolds, Esq., Treasurer, in the chair.—From the Report of the Council it appeared that thirteen new members had been elected since the last anniversary, and that the Society now consisted of one hundred and fifty-nine members.—The donations of foreign plants had far exceeded that of any former year, and many valuable British specimens had also been received. The Cryptogamic Collection (both British and foreign) had much increased, many new species having been received. The Report was unanimously adopted. A ballot then took place for the Council for the ensuing year, when J. E. Gray, Esq., F.R.S., was re-elected President, and the Chairman Treasurer.

MEDICO-BOTANICAL SOCIETY.—*Dec.* 14.—Dr. Cooke in the chair.

A paper was read by Mr. Barham on the *Solanum dulcamara*, in which he corrected a prevailing error among botanists, by whom the plant is described as *twining*. Mr. Barham exhibited a collection of the stems of the Solanum, none of which had any pretension to be so described. He observes that he has long been acquainted with it in every variety of soil, from the top of a dry wall to a wet ditch, but has never met with a twining stem; of that he is of opinion, if such should ever have been observed, that it must be a deviation from the usual character. The stem will not unfrequently be found ten or twelve feet in length, sometimes nearly straight, at others presenting a zigzag appearance, and should it grow amongst bushes, from the support afforded, its growth will be upwards, if amongst grass the part of the stem in contact assumes a warty appearance, and eventually becomes radicant.

The secretary afterwards read a communication by Mr. Hooper, on the Essential Oils of the *Anthemis nobilis*. The blue oil was obtained from the flowers, the pale yellow from the herb after the flowers had been gathered. Mr. Hooper observes, that the flower from the plant of the first year's cultivation is best adapted for medicinal purposes, and yields a greater quantity of essential oil and extract. Many persons prefer the wild plant, on account of the cultivated variety degenerating after the first year's growth.

Specimens of the leaves of the *Conium maculatum* dried in June 1842, and of the strobules of the hop dried in Sept. last by spontaneous evaporation, were exhibited by Mr. Hooper, as illustrating the advantages of that process.

Mr. Mowbray next laid before the meeting specimens of extracts prepared *in vacuo* by a modified apparatus, of which he gave a brief description, promising further explanation at the next meeting.

ENTOMOLOGICAL SOCIETY.—*Nov.* 6.—George Newport, Esq., President, in the chair.—Various insects were exhibited, including illustrations of the natural history of a species of moth which infests the stems of the sugar-cane in the island of Madeira. Mr. Yarrell exhibited some singular parasitic annulose animals, which infest different kinds of fish.—A paper by Mr. Waterhouse, containing descriptions of a new species of Curculionidæ, from the Phillippine Islands was read, and a long discussion ensued on a question of zoological nomenclature, not contemplated in the Report of the Committee on that subject appointed by the British Association.

Dec. 4.—The President in the chair.—Mr. Westwood exhibited specimens and drawings of some new and rare species of Goliath beetles, Paussidæ, and other exotic coleopterous insects; and Mr. Hope exhibited a large collection of drawings of the transformations of Indian moths and butterflies, made by Mr. E. Downes. The following papers were read: 'An account of the proceedings of a small Acarideous insect, which infested the plane trees in the Regent's Park during the past summer in countless myriads, spinning its web over the stems, and causing the leaves to wither to a great extent,' by Mr. Wilson, with additional notes by Mr. White; 'Memoir on the occurrence of thoracic bronchiæ, in the perfect state of *P. teronarcys*, a genus of Neuropterous insects,' by the President.—Mr. Walton mentioned the capture of the real *Curculio Bacchus*, of Linnæus, on the 20th of September last, upon a young oak tree in Kent.

MICROSCOPICAL SOCIETY.—*Dec.* 20.—E. J. Quekett, Esq. in the chair.—A communication from Mr. Tuck, upon certain Parasites in the Dog, was read.—These parasites were found by Mr. Topping, on examining microscopically the contents of the pustules in a mangy dog. They belong to the genus Demodex (Owen), first discovered, figured, and described by Dr. Lemon, of Berlin, as inhabiting the sebaceous sacs and hair follicles of the human skin. The discovery of this parasite may throw some light on the cause of the disease called "mange," a distemper by no means confined to one class of animals, while at the same time it is far from being certain whether this insect is the exciting cause, or is merely developed during the progress of that disorder.—The chairman made some observations upon *Tettigonia septendecim*, a North American insect, sent by Prof. Bailey, the ovipositor of which, he stated, forms a curious microscopical object. He exhibited specimens of the male and female insect, and also some wood, illustrating the injury done by it. He also laid before the society some earth from Petersburg, in Virginia, described by Prof. Rogers as containing fossil animalcules, and noticed several new forms found in it.—Mr. Ross communicated an observation relative to the Daguerréotype Process first noticed by R. H. Solly, Esq. If an ordinary Daguerréotype portrait be examined with a power of about 200 linear, the surface in the parts upon which the light has acted, instead of being perfectly smooth, is found to be covered with a series of minute dots or globules, arranged in a hexagonal form.—A Fluid for cleaning Glass was also presented. It consists of a strong solution of nut-galls. Glass wiped with this fluid is effectually freed from all greasiness.—Mr. Busk exhibited the Achromatic Object-Glass of a Telescope, having a minute conferva growing between the lenses composing it. Some discussion took place as to whether this appearance was the effect of vegetation, or produced by a species of crystallization on the surface of the glass.

MEETINGS FOR THE ENSUING WEEK.

MON. Entomological Society, 8.
— Chemical Society, 8.
WED. Geological Society, half-past 8.
THUR. Zoological Society, 3.
FRI. Botanical Society, 8.

FINE ARTS.

DECORATION.

House-Painting—(concluded.)

ALTHOUGH the character of the room to be decorated should influence the mode in which the colouring is treated, it need not much affect the choice of the colours themselves. These, according to the principles we have endeavoured to enforce, should be chosen principally with reference to the aspect of the room. Partly from habit and association, and partly from the peculiar uses to which rooms are applied, we are inclined to exact a particular style of decoration, correspondent with the character of the room; and in houses of the better class, a certain sort of characteristic style is kept up. In libraries, for instance, we desiderate an air of quiet and repose; in drawing-rooms, vivacity and lightsomeness; in dining-rooms, richness, and comfortableness especially, should be the predominant impressions. But in order to obtain these characteristic effects, we have to look less to the colour itself than to the mode of treating it.

In respect of the *library*, Mr. Hay says—"The most appropriate style of colouring for libraries is solemn and grave, and no richer colouring should be employed than is necessary to give the effect of grandeur, which can scarcely be done where one monotonous tint prevails; but care should be taken not to disturb the quiet and solemn tone which ought to characterize the colouring of all apartments of this description." It appears to us, with all submission to so excellent an authority, that in order to associate quietude with a library, it is not necessary to choose dull and solemn colours. Even the brightest and warmest of colours might be selected, if the aspect required it, and so treated as to produce the effect of extreme stillness. We might almost venture to colour a library crimson, or orange itself, and not interrupt the associations of quiet more than if we used drab or neutral tints. In rooms applied to the purpose of study, there should be no contrasts of colours. When the colour is chosen, none but shades of that same colour should be introduced—in the room itself or its furniture; and even these should not be violently contrasted, but gradually blended and harmonized together. If the walls are papered, the patterns should be extremely simple, and unobtrusive. More, perhaps, from association than any other cause, painting upon wood-work seems unsuitable to a library, and no colour seems so proper as that of the wood itself, both for the book-shelves, the doors, and even the flooring. We think no one will dispute this point of taste who is familiar with the libraries of our universities, where, in the majority of cases, the oak-work has been left unpainted. At Blenheim, the wood-work of the library is painted a deadly cold white; and at the library of All Souls' College, Oxford, the shelves are coloured a sombre, disagreeable green, so solemn and grim-looking, that the fancy of a student would be entirely suppressed by it. In both these instances the general impression is uncomfortable. At Windsor, in the Queen's private library, there is a general use of black and crimson, or rather scarlet, in the furniture, and the effect in conjunction with the surrounding oak colour, though seemingly opposed to the principle of avoiding contrasts in a library, is decidedly good.

In Dining-rooms

we may employ considerable varieties of colour, provided they are harmoniously combined; but very vivid contrasts should rather be avoided. The colours should be of a stronger shade, and have a more substantial appearance than in breakfast or drawing-rooms; and we may even venture on gilding, if it is used with judgment and in small quantities. Unless the aspect of the dining-room is south or south-west, walls of crimson may always be used with good effect. It is a most safe colour to hang all pictures or prints against, and few rooms now-a-days are wanting in

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them. Unmindful of the aspect being south, the state rooms at St. James's Palace, which have been recently decorated, have been hung with crimson flock paper. Even at this season of the year, the impression suggested is hot and uncomfortable. What will it be in a crowded drawing-room in the month of June? Indeed, the general taste in the re-decoration of these rooms, seems to us a little below what we have a right to expect in a palace—in a palace, too, especially used for state and public ceremonies. Architecturally, the rooms themselves have nothing to boast of, and their architecture is not likely to suggest characteristic decoration: they are well-proportioned apartments, generally devoid of ornament, and the little there is, belongs to the Age of Louis the Fourteenth. Still, something better might surely have been done. The ceilings are nearly the same in colour as the doors and woodwork—a reddish white. The ornaments and mouldings are covered with heavy masses of gilding, laid on with a lavish and tasteless hand. The walls are of a deep crimson-pink. The ornamental patterns are of a common-place heavy character, in raised flock paper. A high *whitish* dado supports this deep body of colour. The whole strikes us as being of a very common-place character, little likely to impress foreigners with favourable views of our progress in taste.

Always bearing in mind the question of aspect, stronger contrasts and greater varieties may enter into the treatment of colours in a

Drawing-room

than in other apartments. As this class of rooms is most constantly used in the evening, we must be especially mindful not to employ colours which become changed in appearance by artificial light, or which do not "light up" well, as ladies of taste commonly express themselves in such matters. Thus all greens, except that bright and peculiar one known as "Emerald green," must be especially avoided, since by an artificial light they become undistinguishable from blues. No blues but bright blues should be used. Dark blue becomes very dull and heavy. Purple and dark green are little better than black by lamp light. Yet we have seen the panels of some most tasteful boudoirs hung with dark green velvet. Pale yellows or primrose colour become white. When the colours of the furniture are light and cool in tone, French white and gilding may be judiciously used in a drawing-room, and emerald green, in union with white and gilding upon the wood-work and ceilings, has a lively and brilliant effect. It is in the drawing-room, that gilding may be most profusely introduced, and probably there is no kind of architecture likely to be met with in our country at the present time which would forbid its use. When well executed, gilding is durable for many years, even amidst the smoke and dirt of a London habitation. In a country atmosphere, it lasts bright for more than a century—and is capable of being cleaned and restored.

In no rooms is there greater latitude for the display of judicious harmony of colours than in

Bed-rooms,

because in them we find the masses for colouring—in the bed-furniture, the carpets and walls—very equally distributed. Here as in all other rooms, the consideration of aspect is omnipotent. On account of its superior facility for insuring cleanliness by frequent washing, our own choice induces us to recommend white furniture for the hangings of the bed, universally, but especially in London; and there is no difficulty, even with this large mass of white, in realizing excellent harmony of colouring either with warm or cool colours surrounding it.

For Passages, Halls, and Staircases,

variety of colours, as well as any strong contrast between them, is rather to be avoided. It does not appear to us necessary that they should be always cool in tone, as Mr. Hay suggests: on the contrary, we think it important that these parts should suggest comfortable warmth in a cold aspect; at the same time we would have the colouring rather of a neutral character, in order that the features of colouring in each of the rooms leading from the staircases and passages should appear the more marked and characteristic. Although, as a general rule, we are averse to any kind of imitation in decoration, we are inclined not only to tolerate but to recommend, for the sake of its superior economy, the employment of the imitative marble and wood-work papers, for the passages of the middling and smaller sized houses. The papers we allude to, are of comparatively recent introduction, and are produced, not as the coarsely marked old-fashioned marble and oak papers were, by block printing, but by hand work. The success of these modern imitations in the best of them is so perfect, that they are hardly distinguishable from the reality. There is no mechanical monotony in the graining, which is flowing and well blended, and we have all the variety of colour and marking that is found in the wood and marble themselves. The cost of these papers with the hanging and varnishing after hanging is not half the price of three coats of good oil-painting. In this case we can tender to the reader our own experience as to the cost and durability of a paper thus applied to a passage. It is nearly five years since we knew a staircase covered with an oak grained paper, varnished, and the doors, mouldings, and other wood-work throughout the staircase, grained correspondingly. The cost of the best execution in this mode, was below half the estimate for painting in plain colours the same surface, and the wear has been excellent. It is desirable after the first year of the hanging of the paper to have a second coat of varnish applied, whereby a good surface is obtained which admits of cleaning.

What shall colours be mixed in?

We have thus far spoken generally of the main principles which should regulate the choice and treatment of colours in ordinary house painting, but have said nothing as to the particular medium or vehicle in which the colours themselves should be mixed and used. This may be either oil or water. Oil-painting must be used in almost all cases where wood-work is to be coloured, for water-colours are not very adhesive to a wood surface, and are soon rubbed off where there is much wear. Oil-painting is also commonly used for colouring plaster and other surfaces; but in these cases oil is by no means so essential as in wood-work. For surfaces which are subject to become soiled and dirty, oil-painting should be used, as it admits of cleansing, if well and properly done; but in places which are not peculiarly exposed to these common accidents, water-colouring will suffice, and is preferable on account of its vastly superior cheapness. The best distemper or water-colouring may be performed at almost one-fourth the price of oil-colouring. Walls to receive water-colouring are much protected from injury by blows and scratches, if they are first covered with paper before being coloured. This adds to the cost, but it is not at all necessary for the production of ornamental effects, and may be dispensed with where the usage of the walls is not likely to be rough. In such cases the colouring may be painted at once on the plaster itself.

It seems—though we do not know that any actual experiments have yet been made—that the colouring of walls in water-colours might be done once, and for ever, in a most effective way, after the fresco fashion. It would only be necessary to use proper lime in plastering the walls. Lime would doubtless have to be expressly prepared as for fresco painting; but as the preparation is little more than a work of time, there do not appear to be any great difficulties in the process. We look forward to an early day for seeing ornamental paintings in fresco on the walls of houses of the larger size; but the suggestion here thrown out is meant for application generally to the commonest kind of plaster walls.

The general opinion seems to be, that unpapered walls have a common, unfinished effect, and such an opinion, founded on their usual mode of treatment, is not incorrect; but this need not be the case. A judiciously coloured apartment, which has some slight ornamental bordering, or which is divided into panels by lines, may at a very trifling cost be made to assume a far more tasteful appearance, than one which is covered by fashionable papers of the most expensive sort, bordered with a gold beading at a shilling per foot. The principal reason for a preference of the use of water-colours, is their superior economy to oil-painting. In all cases, however, where durability is desirable, oil-painting is preferable. It may be remarked, that there are certain tints of colours which are realized more purely in water than in oil-colours; and that, as a general rule, water colours are quite suitable for ceilings.

Where wood-work has been once painted, paint must continue to be used; but where this has not been the case, we strongly recommend that the wood-work should not be painted unless for special reasons.

Varnishing Woods.

The opportunity of having the wood unpainted seldom occurs, except in new houses, and not even in them, unless very early means are taken to stop the painter's brush. The deal which is used in ordinary houses is often very handsomely marked in its graining, and if a little attention were paid to the selection of it, beautiful wood might be chosen for the panels of the doors, shutters, and the more conspicuous parts of the room. When the wood, which it is thought desirable should be kept free from painting, is new and fresh, it should receive two or three coats of copal varnish. For a few years its tone will resemble that of satin wood, and afterwards it will become somewhat richer in colour. We have seen wood thus treated, which has looked as handsome as grained work costing some shillings per yard in the imitation. The varnish being transparent, the knots, and veins, and marking in the wood are quite distinct. If it be desired to deepen the tone of the wood, asphaltum should be ground up with the varnish, and the colour may be toned to resemble the hue of the horse-chesnut. In panelled work it would be neither costly nor difficult to select wood of the same kind, but of different colourings and grainings, for the different parts, or to colour the beadings, leaving the panels untouched. Gilding on the beading produces an extremely handsome look. We have seen sunken mouldings filled in with great effect and beauty by black patterns, imitative of inlaid ebony, so good in appearance, that they can scarcely be distinguished from genuine wood-work, and, in this case, the success quite reconciles us to the imitation. These patterns may be produced with great sharpness and neatness by lithographic printing on straw coloured paper. Not only the perpendicular wood-work, but the horizontal, as in floors, may be varnished. Floors by being occasionally oiled, become rich in colour; and polished, the deal wood looks almost as well as the oak in colour, which we see only in houses of great magnificence. They are easily cleaned with a damp flannel, and require no scrubbing. Two or three Persian or Turkish rugs suffice for all carpeting, and the effect is very comfortable and luxurious. This mode of treatment by varnish, instead of paint, seems especially applicable to stairs. It is almost unnecessary to say that the cost is very much cheaper than oil painting, besides being oftentimes greatly superior in its coloured effect.

The treatment of ornamental patterns, though occurring in house painting, is not more connected with it than with other branches of ornamental decoration,—carpets, hangings, floor-cloths, &c., and we therefore prefer, as the subject cannot be merely glanced at, to postpone the consideration of it. In the meantime, however, we will not conclude this series of papers without a word of caution on the subject of—

Imitations.

We have already indicated what our views are on this subject generally, in speaking of the decorations at the Travellers' Club (see *ante*, p. 737).

As a general rule, we advise that all imitations should be avoided. Oftentimes what is most objectionable in taste may be traced to be imitation in some shape or other. The lowest kind of picture-making is that where the merits rest solely on imitation. Servile imitation is the last thing a great painter aims at. It ought equally to be avoided by the house-decorator. It is only tolerable in proportion as it is successful. It would, perhaps, be carrying objection to imitation too far, to decry the use of scagliola marbles, which so nearly resemble the original, that only a practised eye can distinguish them. These, as well as painted imitations of wood, are only tolerable where the genuine thing, or something as good, is unattainable, and where the work is *very* well done. We cannot excuse such things as painted imitative wood or stone at the British Museum, the passages of the Travellers' Club, or the Hall of the Reform Club.

All imitations of forms, such as mock painted windows, doors, cornices, mouldings, bas-reliefs of all kinds in metal or otherwise, show poverty of invention and meanness of taste. If a cornice is wanting

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between a ceiling and the wall, either put it up, or find some legitimate ornament which shall supply its place. There is no excuse whatever for such things under any circumstances, but especially at the present time, when forms of every kind may be procured in material of every sort—plaster, paper, leather, caked sawdust, &c., at every variety of price. When we see imitations of these things perpetrated at much cost in great houses, we cannot be surprised at finding still worse imitations on the same false principles in houses of a lower grade. The imitation of metal-work painted on the panels of the doors of the Travellers' Club belongs to the same family of decorative fallacies as the Gothic archways and windows which cover the halls of houses at rentals of 20*l.* a-year.

Besides imitation of form, we have also imitation of colours in our ornaments and furniture; coloured flowers stamped all over the walls,—ill-executed affectations of wearisome monotony.

In all periods when Art may be said to have any distinctive character of its own,—we may take any of the epochs of Middle Age Art, even that of the Elizabethan period, considered to be one of the most mixed and debased,—we shall find that though ornament was based, as of necessity it must be, on the features of Nature, it did not affect a servile imitation of them. If the general form of a flower was taken, it was re-adapted to its purpose, being invested in its re-adaptation with a character of its own,—ceasing to be an imitation, and becoming a new creation.

In the foregoing papers we have said little or nothing about that propriety of coloured decoration, which is dependent on the style of the architecture. We are not unmindful how much the style of the architecture ought to be regarded in colouring, where there is any, and how much it has been regarded in the best period of Art; but our present object has been a much humbler one than that of addressing the historical painter and architect. Few modern domestic houses, even among the best, display any marked architectural character. To the majority of our houses, therefore, directions which would be applicable to the palazzi of modern Italy, would be useless. Our hints have rather been purposed to improve the coloured decorations of the houses of the middle class; and in preparing our observations, we have aspired to speak only to the house-painter, and not to the artist, which said house-painter now-a-days, unfortunately, does not even affect to be. We have not even entered upon the treatment of colouring, connected with the hanging of pictures, and the knick-knackeries of furniture, which are usually found now-a-days in all houses; we have not forgotten this branch of the subject, which may be treated independently or in connexion with the question of patterns. It would doubtless have contributed to both the reader's comfort and our own, to have had before us, for reference, specific examples of right and wrong practice in colouring; but this was obviously impracticable. If we find that our aim in this matter has not been vain, perhaps some opportunity of doing so may be found hereafter.

MISCELLANEA

Paris Academy of Sciences.—Dec. 4.—A paper was read by M. Séguier on the improvements effected by M. L. Bernard in the manufacture of fire-arms. It states that musket-barrels of his making, only 72 centimètres (about two feet) in length, and weighing less than 2lb. English, had been successively loaded with 11, 22, 33, 44, and even 50 grammes (nearly 2 ounces) of powder, and 62, 124, 186, 248, and 281 grammes of shot, being double, quadruple, sextuple, octuple, and decuple charges, and that they sustained these violent trials with only a bulging of half a millimètre. In one trial a barrel sustained, without bursting, a charge of 55 grammes of powder and 300 of shot.—A letter was received from Rio Janeiro, from M. de Castelnau, who has been charged by the Minister of Public Instruction with a scientific mission in South America. The letter contains the results of observations made at Rio. Notwithstanding the difficulties predicted for the remainder of his journey, the prosecution of which even the Emperor of Brazil has declared to be impossible, M. de Castelnau announces that he was about to set out for Villa-Rica, the capital of the district of the mines, from whence he will proceed to Paracatu, Goyaz, Mattogrosso, &c.—M. C. Deville communicated the results of the observations which he had made at the Antilles on the catastrophe of the 8th February. He shows that the oscillations were all in the same direction. As to the effects witnessed on the earth, he states that the openings were of two kinds—those of a simple cracking, and which were found alike on the plains and at all elevations—and others from which were thrown up water and mud to a height of about five feet, but without any gaseous emission. M. Deville's observations confirm the theories of M. de Buch and his distinction of central volcanoes and volcanic chains. The volcanic action presents two distinct tendencies—by one it centralizes its efforts round a point more or less elevated; by the other it distributes them in lines which have an invariable character.—*Dec.* 11.—M. Arago announced to the Academy that M. Faye had determined the parabolic elements of the comet discovered by him on the 22d ult., and ascertained from them that it is a new comet.—A paper by M. Pallas on the influence of leaves in the fecundation of plants, was then read.—A report was read by M. Pariset on a method of education for young idiots, by M. Seguin.—*Dec.* 18.—The only Report worthy of the slightest notice was on a new description of Diligence.

M. Casimir Delavigne.—At the funeral of M. Casimir Delavigne the corners of the pall were held by the Count de Montalivet, representing the King's household; M. Victor Hugo, representing the Institute; M. Melesville, on the part of the Society of Dramatic Authors; and M. Samson, for the Sociétaires of the Théâtre Français. Two of the King's carriages, and one belonging to the Duke de Nemours, came immediately after the funeral car. Several corporations of workmen also sent deputations. The members of the Institute, a great number of peers, deputies, and magistrates, M. Villemain, Minister of Public Instruction, M. Dupin, M. Béranger, the Committee of the Dramatic Association, the Society of Gens de Lettres, the artists of the Théâtre Français, the pupils of the Conservatoire, the principal performers of the Paris theatres—amongst the rest Mlle. Rachel and Mlle. Anais—accompanied the cortège. The *Siècle* gives the following account of the last moments of the Poet:—"The invalid, accompanied by his wife and son, was obliged to stop at Lyons by the progress of his malady. A physician was called in, who considered his illness fatal, and informed Madame Delavigne that her husband had only a few hours to live. He succeeded, however, by his manner in restoring calmness of mind to the patient, who had been at first alarmed. About eight o'clock the same evening, the poet, when lying in bed, and in full possession of his faculties, asked his wife, in order to amuse the son, to read aloud. She accordingly took up *Guy Mannering*, and continued reading for about three-quarters of an hour, at which time the patient asked for some drink. As she was taking some precaution, when offering him the glass, not to fatigue him, he cried out, 'Oh! give it, I am strong enough!' He then raised himself up with some difficulty, and, leaning his head on his right-hand, asked his wife to continue. But his features were already changed, for death was near. Madame Delavigne perceived the alteration, but, concealing her grief, she resumed her reading, which her emotion rendered unintelligible. 'Why,' said the dying man, 'you are skipping whole sentences;' and addressing his son told him to go on himself. A moment after the head of Casimir Delavigne fell back on the pillow. He began to recite some verses of a tragedy at which he had been at work for some time, and which was to be called 'Mélusine.' In two minutes after life had fled, and the nearly concluded work which occupied his thoughts during his last moments, perished with him, for it is well known that the deceased never wrote down his pieces until after having completed them in his mind, and then recited them from memory at the moment of preparing them for the theatre."

Ancient Ruins.—A late traveller, who has traversed a large portion of Northern Texas, reports that between Santa Fé and the Pacific, there are vestiges of ancient cities and ruined castles or temples. He says, that on one of the branches of the Rio Puerco, there is an immense pile of ruins, which appear to belong to an ancient temple. The building occupies an extent of more than an acre. There are many similar ruins on the Colorado. In one of the valleys of the Cordilleras traversed by this river, and about 400 miles from its mouth, there is a large temple still standing, its walls and spires presenting scarcely any trace of dilapidation. Near it, scattered along the declivity of a mountain, are the ruins of what must have been once a large city. The traces of a large aqueduct, part of which is in the solid rock, are still visible. Neither the Indians residing in the vicinity, nor the oldest Spanish settlers of the nearest settlements can give any account of the origin of these buildings.

Eruption of Mount Etna.—Aderno, Nov.—I wrote to you yesterday in great haste. During the time I was writing my letter the top of the mountain had commenced, with renewed vehemence, and with tremendous noise, to throw out, at first thick black clouds of smoke and vapour, and soon afterwards a mass of water, ashes, sand, and enormous stones, which flew away in every direction, and probably, at least to leeward, to a great distance. We did not think ourselves any longer secure, and we left it, to get nearer to the road leading to Aderno, as it had now become impossible, without much circuitous travelling, to reach Bronte, where I originally intended to proceed. We had, however, scarcely come into the open air, when we became aware that the present new volcano had also recommenced to rage, and to throw out a mass of fiery lava, which, as every unevenness of the ground has been filled up by the effluxions going on since the 18th, poured down with immense velocity into the valley in a southern direction from Bronte. The vapour which this efflux emitted, and the gas which developed itself, made breathing difficult. Being so near, we began to feel rather uneasy, and retired therefore towards Aderno, without, however, losing sight of the firestream. It had pursued in the mean time the direction taken up before, and rolled itself with a roaring noise over the road, already destroyed and covered thirty feet high with dross and rubbish, and over the descent, cultivated with great industry, towards the sloping banks of the Simeto. On this descent a great number of men and women, inhabitants of Bronte and its vicinity, were busy trying to save from this universal devastation the fruits of hard and uninterrupted toil of many years. When the firestream surprised them, some thirty persons were completely surrounded and burned to death, and several others could only be saved with great difficulty. Last night the new crater and the lava-stream presented a sight which cannot be described. The moon came coldly piercing through the gloomy clouds and hung her pale light over the country, bloodred illuminated by the fire of the eruption and of the liquid lava. Here and there, when the stream threw itself over a declivity or a craggy rock, a new awful noise arose; when the lava reached the trees or shrubs, clear flames were flickering up suddenly, but only for moments, and also the distant trees were seen to blaze and fall. During the night the imposing sight was heightened by vivid lightning forking through the darkness of the black clouds of smoke.—*Augsburg Gazette.*

To what uses we may return.—Some of the timbers of the Royal George, that great sea-coffin in which 800 men, women, and children, were buried at Spithead in the year 1782, have, it is reported in the daily papers, been manufactured into a billiard-table for Her Majesty! with "a suitable incription"(!) affixed to the top of the cushion, "engraved on a copper-plate formed from some of the hoops of a powder-barrel, brought up from the magazine." To speculate on what may have been the suitable inscription, would perhaps, as Horatio says, be "to consider too curiously."

Liber Scholasticus.—In our review of this work we observed, "The author states that Merchant Taylors' School has forty-three Fellowships at St. John's College, Oxford; thus confounding six Law Exhibitions, which are but temporary, with Fellowships which are permanent." The author, in reply, observes, "What I did say, is, thirty-seven Fellowships, six Civil Law Fellowships; thus distinguishing accurately, instead of confounding." It appears to us, that the words quoted confirm our statement to the very letter, and that, even now, the writer does not understand the well-known difference between an Exhibition and a Fellowship.

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NEW FARMERS' NEWSPAPER.

THE time has come when Landlords and Tenants, large Farmers and small, must devote their anxious attention to improved cultivation—when, in the words of Sir Robert Peel, **"All must learn how, in the shortest time and at the least expense, to produce the greatest quantity of food, vegetable or animal, without permanent injury to the land."** To accomplish this, no means can be so effectual as that which brings the results of Experience and Science before every man, in a cheap form. For this purpose THE AGRICULTURAL GAZETTE is to be established.

The Proprietors are aware of the difficulties of dealing with the many details of cultivation without an acquaintance with circumstances, often as varying as places. They condemn the idea of conducting farming operations upon one invariable plan, and, while they welcome science as the best auxiliary of practice, they regard crude speculations as the most dangerous of delusions. But, they also feel that in Agriculture, as in all other arts, there are general principles upon which successful farming must depend: that there are practical errors which no local circumstances can justify; in short, that there is room for improvement even in those branches which are best understood. No one man can be competent to deal with the multifarious questions affecting husbandry, and the duty of the Editor of such a Paper as THE AGRICULTURAL GAZETTE is to make known the knowledge of all. It is to practical Farmers that the Proprietors trust for the means of carrying out their views, and not to the talents of any individual. While, therefore, they state that the Editor of THE AGRICULTURAL GAZETTE will be a gentleman well acquainted with the best kind of Farming, in which he is actively engaged, they feel it to be of far more importance to announce the promise of assistance received from the landed and farming interest generally, especially of those whose names they are permitted to mention:—

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Considering the union which exists between Horticulture and Agriculture, it has been thought advisable to make THE AGRICULTURAL GAZETTE an addition to the GARDENERS' CHRONICLE, edited by DR. LINDLEY, and so extensively known; but that there may be ample room for discussion, that Paper *will be increased one-half in size without additional charge*—thus Twenty-four Columns will be occupied, as at present, by Horticulture, and Twenty-four by the General News of the Week, whilst

Twenty-four Columns will be devoted to Agriculture.

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THE FIRST NUMBER OF

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A Weekly Record of Rural Economy and General News.

THE HORTICULTURAL PART EDITED BY PROFESSOR LINDLEY.

THE principle on which the Gardening part of this paper has been conducted has been to make it a weekly record of everything that bears upon Horticulture, Floriculture, Arboriculture, or Garden Botany, and such Natural History as has a relation to Gardening, with Notices and Criticisms of all works on such subjects. Connected with this part are WEEKLY CALENDARS OF GARDENING OPERATIONS, given in detail, and adapted to the objects of persons in every station of life; so that the Cottager with a few rods of ground before his door, the Amateur who has only a greenhouse, and the Manager of extensive gardens, are alike informed of the routine of operations which the varying seasons render necessary. It moreover contains Reports of Horticultural Exhibitions and Proceedings—Notices of Novelties and Improvements—in short, everything that can tend to advance the profession, benefit the condition of the workman, or conduce to the pleasure of his employer; accompanied with Woodcuts, whenever the matter treated of requires that mode of illustration.

To this Farming, as explained above, will now be added.

Lastly, that description of domestic and political News is introduced which is usually found in a Weekly Newspaper. It is unnecessary to dwell on this head further than to say, that the Proprietors do not range themselves under the banners of any party; their earnest endeavours have been to make THE GARDENERS' CHRONICLE a full and comprehensive *Record of Facts* only—a Newspaper in the true sense of the word—leaving the reader to form his own opinions; their object being the elucidation of the laws of Nature, not of man. The reader is thus furnished, IN ADDITION TO THE PECULIAR FEATURES OF THE JOURNAL, with such information concerning the events of the day, as supersedes the necessity of his providing himself with any other Weekly Paper.

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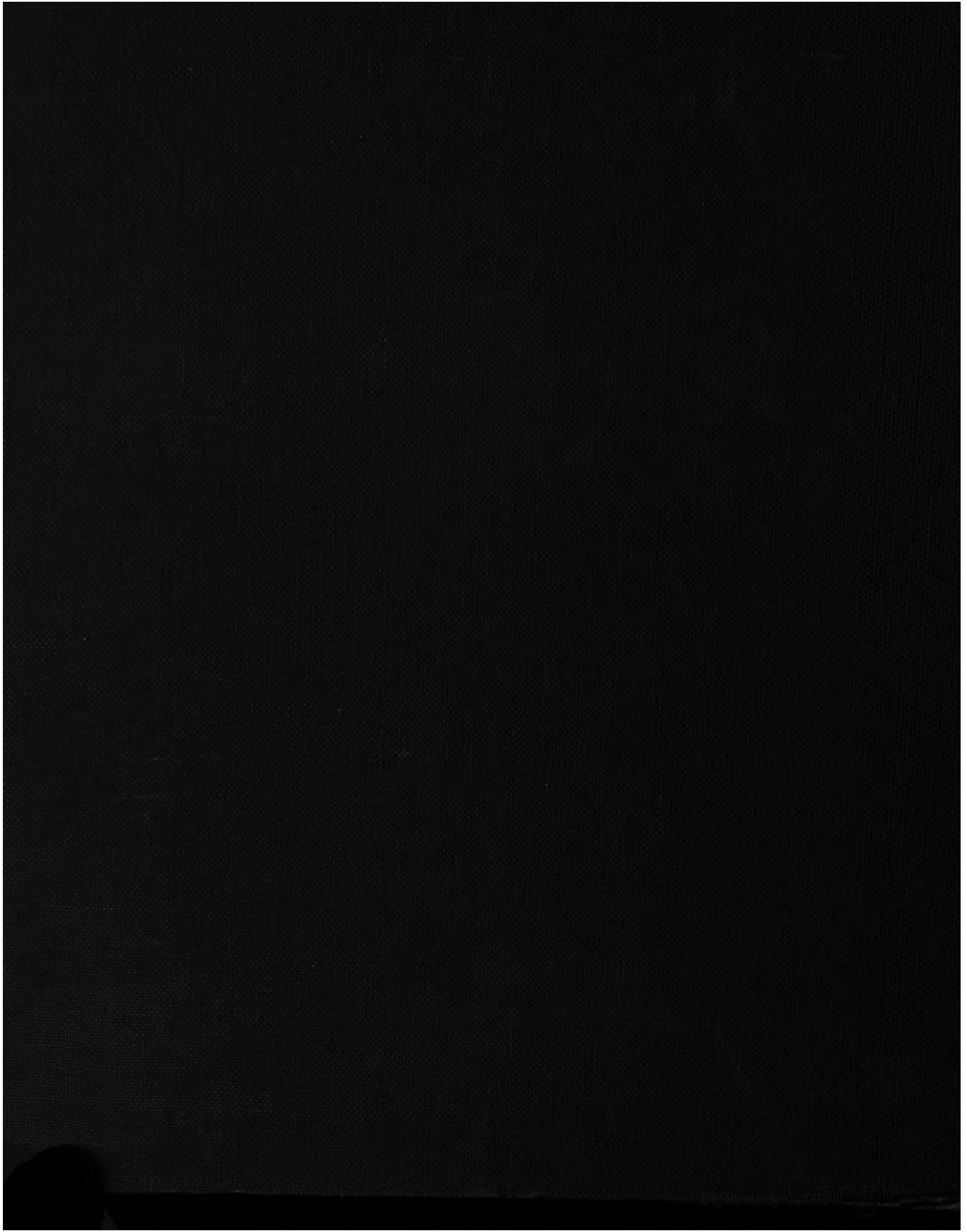
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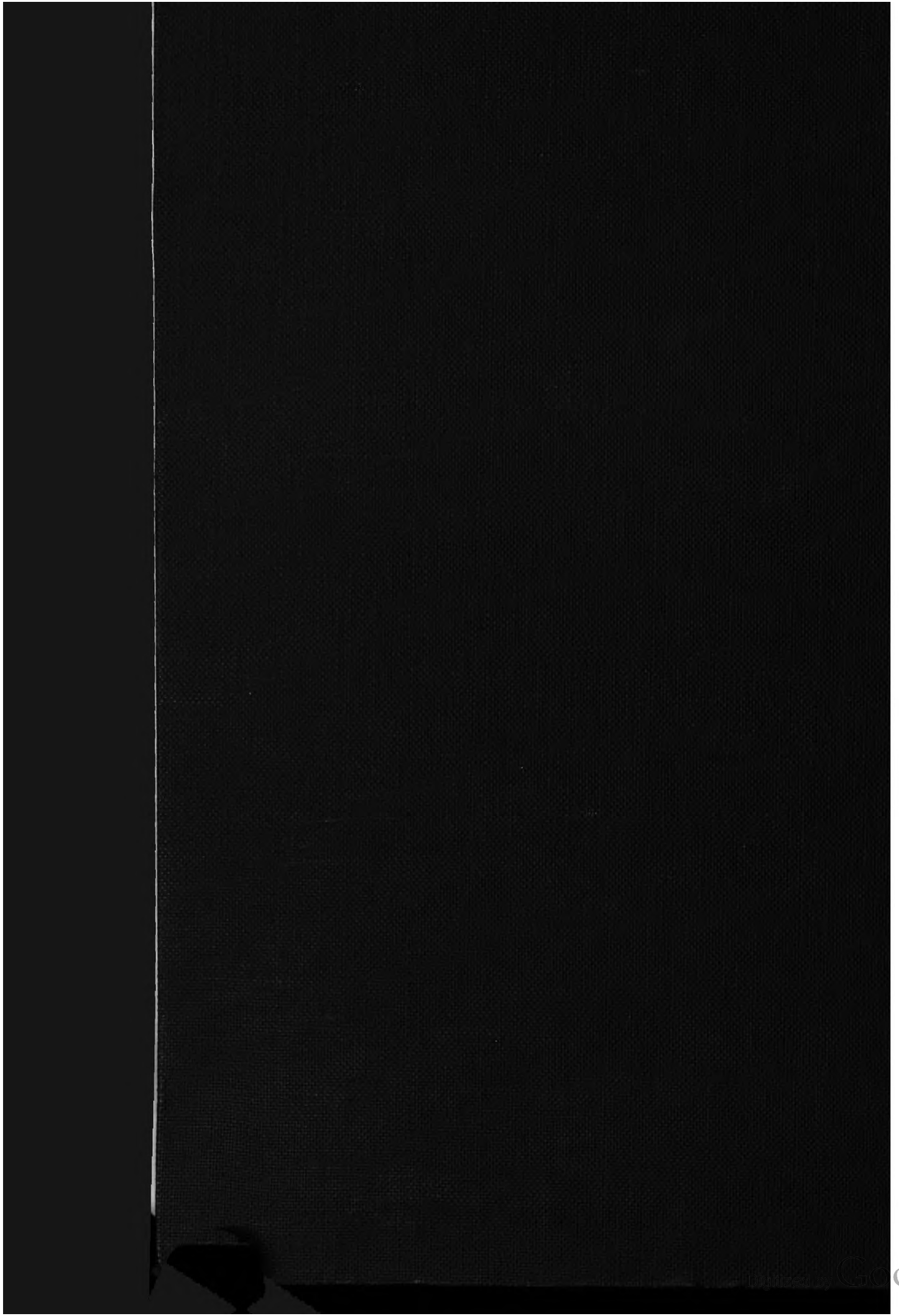
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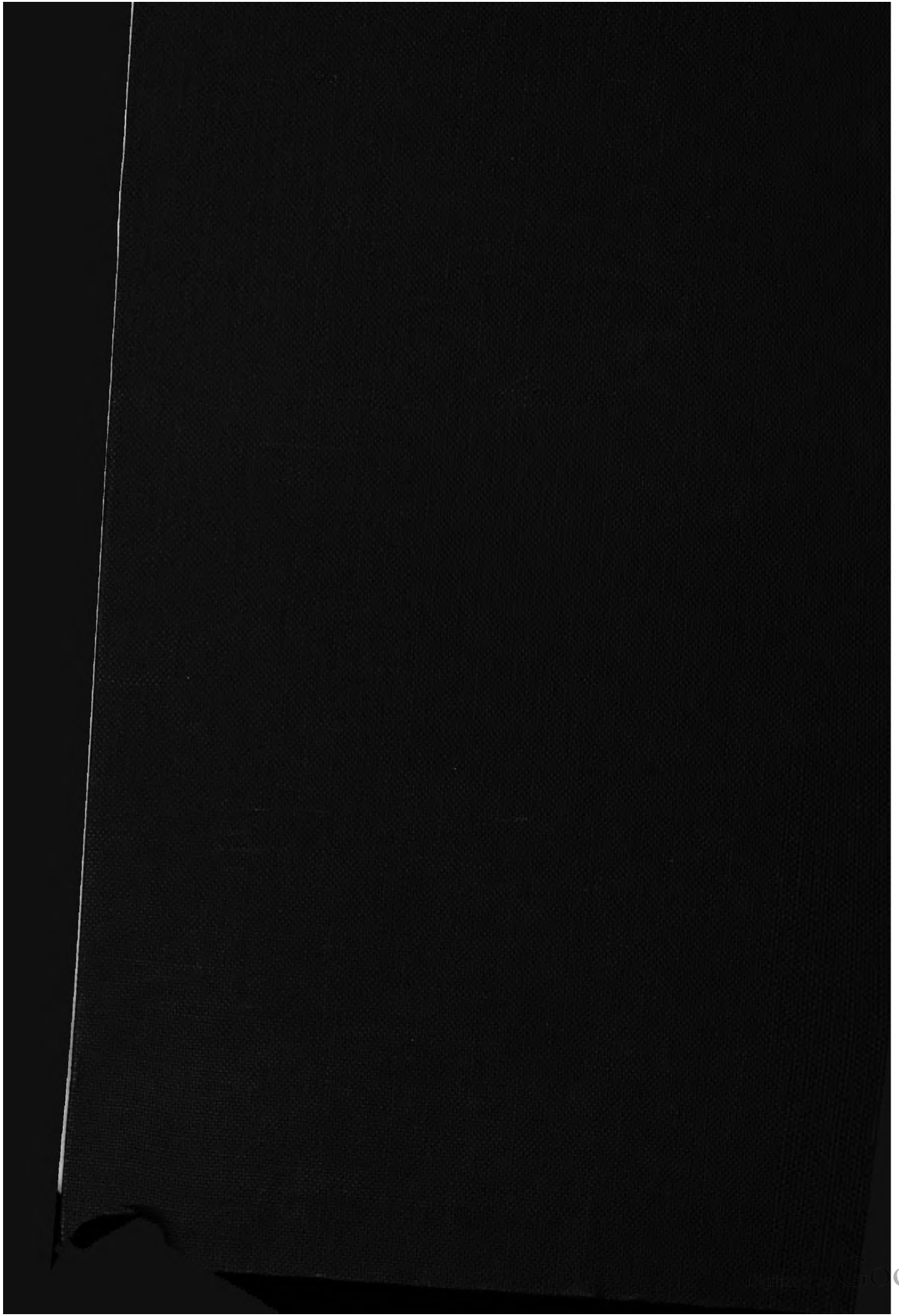
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